

# Fundamentals #2 Variations

## Trumpet

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These are exercises in counting and playing with beautiful tone quality.

While playing these exercises, all students should:

1. Tap your foot with the beat.
2. Watch the conductor.
3. Count 1-2-3-4 in your mind, and make sure you are ending notes together.
4. Listen to everyone else to make sure you are playing the same volume (don't stick out).
5. Hold your notes steady, with a beautiful tone quality. Don't force it, don't wiggle.
6. Sit up straight in your chair, and tilt your head up so your throat is open.

1 *1 2 3 4 off*

Musical notation for exercise 1, 4/4 time signature. The first staff contains four measures of music: C4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), with a fermata over the last note. The second staff contains four measures: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), with a fermata over the last note. The piece ends with a double bar line.

2 *1 2 3 off*

Musical notation for exercise 2, 4/4 time signature. The first staff contains four measures: C4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), with a fermata over the last note. The second staff contains four measures: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), with a fermata over the last note. The piece ends with a double bar line.

3 *1 2 off 4*

Musical notation for exercise 3, 4/4 time signature. The first staff contains four measures: C4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), with a fermata over the last note. The second staff contains four measures: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), with a fermata over the last note. The piece ends with a double bar line.

4

*1 off 3 off 1 off*

Exercise 4 consists of two staves of music. The first staff begins with a treble clef and contains a sequence of eighth notes with rests, following the pattern '1 off 3 off 1 off'. The second staff continues the sequence, including a key signature change to one flat (B-flat) in the middle.

5

Exercise 5 is a single staff of music in treble clef, featuring a sequence of eighth notes with rests, similar to exercise 4.

6

Exercise 6 consists of three staves of music. The first staff uses a treble clef and features eighth notes with rests. The second and third staves continue the sequence, with the second staff showing a key signature change to one flat (B-flat).

7

Exercise 7 consists of three staves of music. The first staff uses a treble clef and features eighth notes with rests. The second and third staves continue the sequence, with the second staff showing a key signature change to one flat (B-flat).

8

Exercise 8 consists of three staves of music. The first staff features a melodic line with eighth notes and quarter notes, including slurs and ties. The second staff provides a harmonic accompaniment with quarter and eighth notes, some with slurs. The third staff continues the melodic line with quarter and eighth notes, ending with a double bar line.

9

Exercise 9 consists of three staves of music. The first staff is characterized by a continuous eighth-note pattern. The second staff features a mix of eighth and quarter notes with slurs. The third staff continues with eighth-note patterns and quarter notes, concluding with a double bar line.

10

Exercise 10 consists of three staves of music. The first staff uses quarter notes with stems and beams, some with slurs. The second staff features quarter notes with stems and beams, including a key signature change to one flat. The third staff continues with quarter notes and stems, ending with a double bar line.

