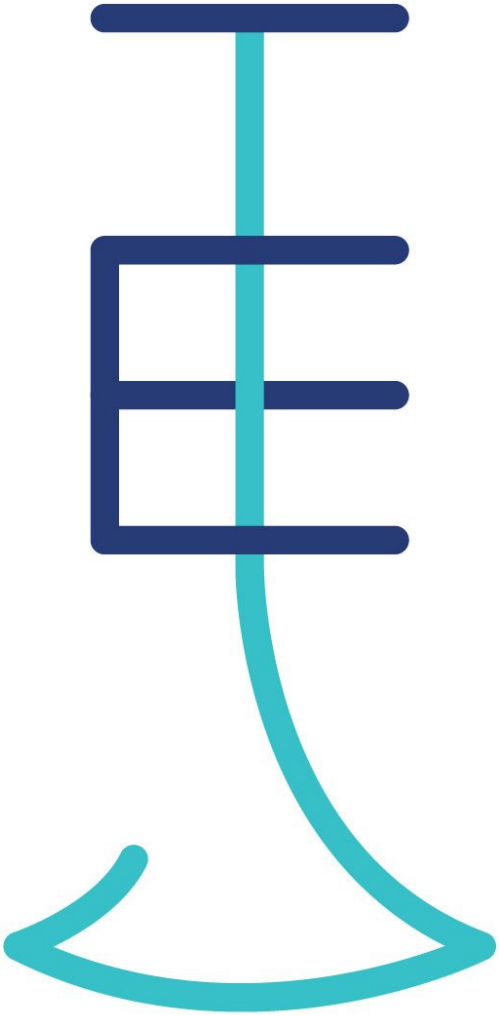
Let's Toot Trumpet Theory Workbook:

The first fun supplemental theory book made by a professional trumpet player for trumpet players!



LET'S TOOT

Created and designed by Evelyn Talbot, MM
Edited by: Steffanie Skiles, Drew O'Dell

Purpose and Overview

This theory workbook came as inspiration for helping my students. The market is full of theory books for pianists, string players, and college students. With nothing for trumpet players available I decided to make my own book.

My trumpet professor in graduate school, Mr. Greg Wing, told me that learning to use InDesign could become a useful tool later in life and he was 100% correct! With the information I received to create the playbills for the Morehead State University School of Theatre and Dance, I was able to format this progressive theory book.

Now trumpet players have access to knowledge that is applicable to their growth as musicians. My hope for this book is to create a fun interactive experience allowing trumpet players to have a strong comprehension of the music they are playing.

Take this book at your own pace. It's not about where we start it's about where we end up, so enjoy the path you are traveling!

Trumpet should be fun and learning process should be too! Let's slow things down and giggle along the way as we doot and toot our way to success!

Be a sponge, be kind, and always be silly.

Let's Toot

Sincerely,
Evelyn Talbot
BM, University of Oklahoma
MM, Morehead State University

LET'S TOOT

For more information about Evelyn Talbot as a musician and educator visit evelyntalbot.com

A little information about the trumpet before we feast on the information below!

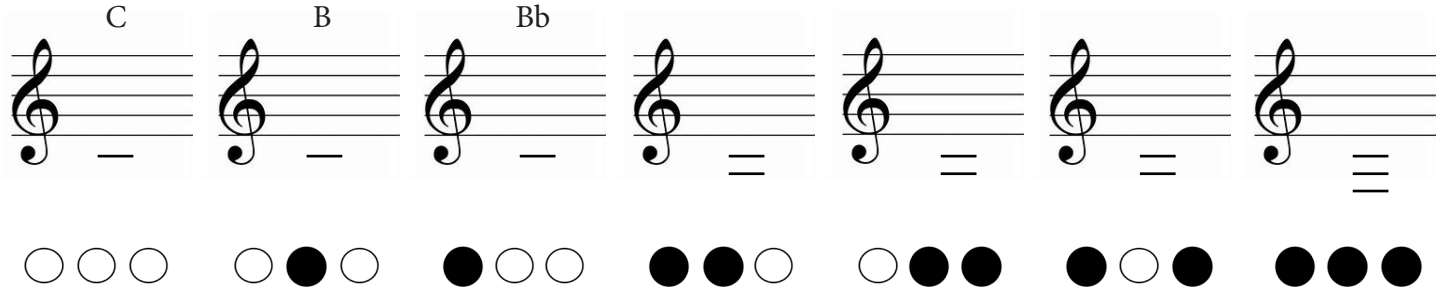
The trumpet comes from an instrument known as a bugle. A bugle is a brass instrument with no valves or slides that is most notably used within the military. Because they have three valves, trumpets have 7 different bugles/fingerings. This is because each valve has a different slide that vary in length.

Take a look at your trumpet! Notice how the second valve slide is the shortest, the first valve slide is twice as long, and the third valve slide looks like the length of the first two added together! Those sizes are 1, 2, and 3 half steps in pitch. Look below to see each bugle and its pitch.

The bugles in this order are:	The pitches with these bugles in order are:
1. Open (also known as no valves)	1. C
2. Second Valve	2. B (half step lower)
3. First Valve	3. Bb (2 half steps lower)
4. First and Second Valve	4. A (3 half steps lower)
5. Second and Third Valve	5. Ab (4 half steps lower)
6. First and Third Valve	6. G (5 half steps lower)
7. First Second and Third Valve	7. F# (6 half steps lower)

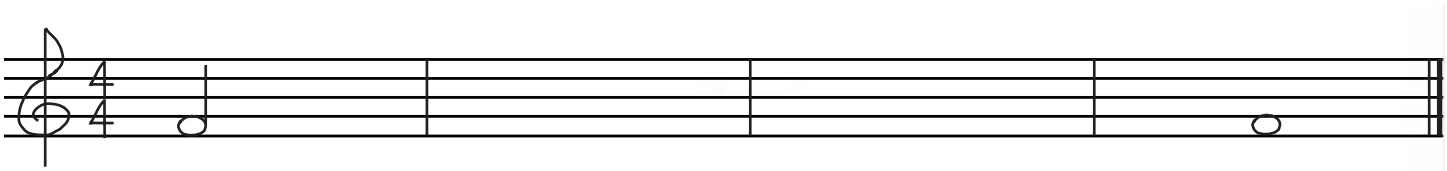
You've learned about bugles now let's toot your stuff and boogie our way to success!

On the staves below, write in the note names in descending order that correspond with the bugle fingerings given.

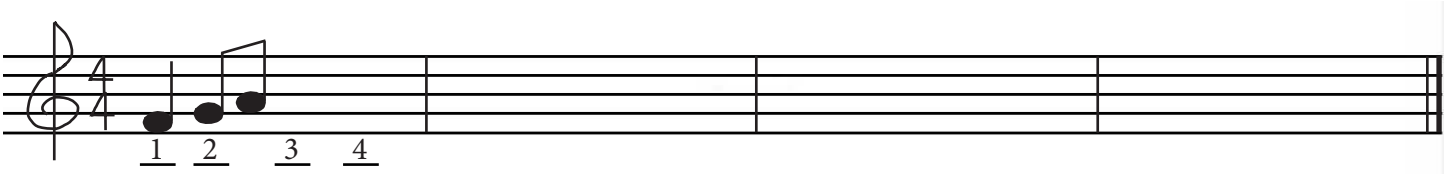


1.7 Do Re Me Fa Sol Us Some Pants!

Practice writing in whole notes and half notes on the staff below. Use only notes on the spaces and see if you can spell FACE for fun! Remember two half notes fill a measure and one whole note fills up the whole thing!



Practice writing in quarter notes and 8th notes on the staff below. Remember it takes 4 quarter notes to fill a measure or eight 8th notes! Make sure it all adds up! :)



Accidental is the term for symbols that allow us to play even more notes by raising or lowering the pitch. The musical alphabet without accidentals has 7 notes, but with accidentals it has 12 notes. There are three commonly seen accidentals: flats (♭), sharps (#), and natural signs (♮). The sharp sign raises the pitch a half step, the flat sign lowers the pitch a half step, and natural sign neutralizes any sharps or flats that came before it.

Because there is only one half step in-between notes, sharp and flat notes have a nickname when they share the same sound (pitch). We call those notes enharmonics. Some examples are F# and G♭ or C# and D♭.

We use F# when a line of music is going up like D E F# G. We use G♭ when the line of music goes down like A G♭ F E. This is because our minds love patterns and a note that is raised matches a line that goes up. The same is true for a line going down being paired with notes that are lowered.

Section 2: Tempo: To Zoom or Not To Zoom

Tempo is the word we use to describe the speed in which music happens. Some tempos are very slow and others can be very fast. Below are several different tempos we see in music in order of slowest to fastest.

Larghissimo: (24 bpm and under)
Grave: (25–39 bpm)
Lento: (40–44 bpm)
Largo: (45–49 bpm)
Larghetto: (50–54 bpm)
Adagio: (55–64 bpm)
Adagietto: (65–68 bpm)
Andante Moderato: (69–72 bpm)
Andante: (73–77 bpm)
Andantino: (78–82 bpm)

Tempos markings that move:
Rallentando (rall.): big gradual slow down
Ritardando (ritard.): gradually slowing down but not as big as rall.
Trattenuto (tratt.): in a restrained or withheld manner, slow down a small amount

Bpm: Beats per Minute

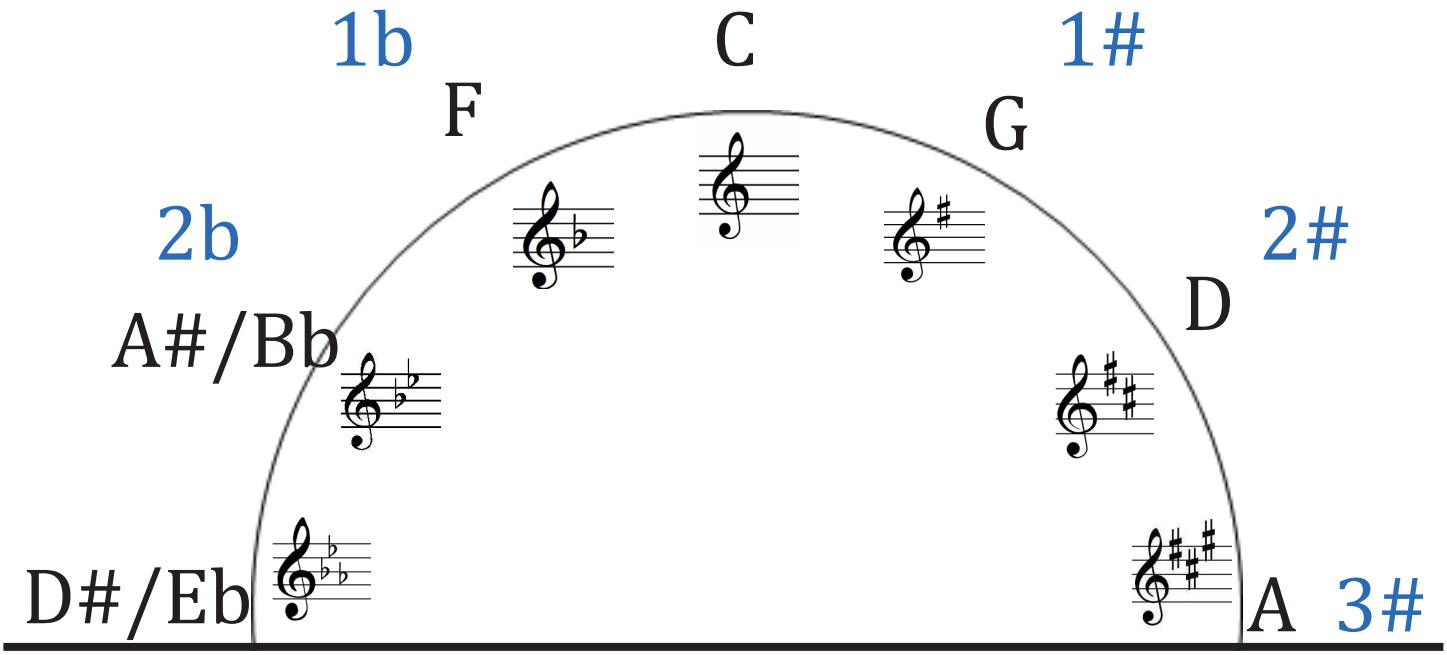
2.3 Dynamic Dash!

Match the dynamics with the volumes that describe them the most accurately and write the symbol in the box next to the names of that dynamic!

☐	*Piano*	Mirror Mirror on the wall what's the softest dynamic of them all?
☐	*Fortississimo*	Slither Slither Scoot Scoot, I'm the snake in your boot!

Section 3: Fundamentals of Scales: Circle of Fifths

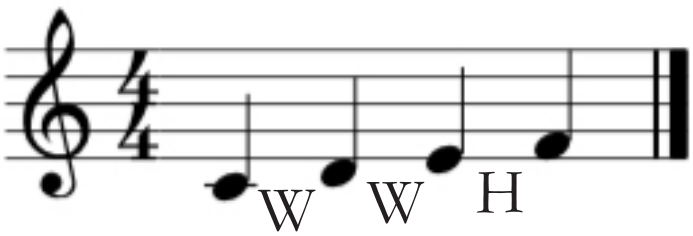
Below you will find the Circle of Fifths. It's called the Circle of Fifths because each scale is 5 notes higher than the scale before it. We always start counting from 1 which is why it's 5 instead of 4. This pattern allows us to add one sharp or subtract one flat at a time.



3.1 How to Build a Scale!

Much like buildings or vehicles, scales have a structure in which they are built. This structure is comprised of whole steps and half steps. One of the most common patterns we see in Western music is called a major scale. A major scale is a scale comprised of eight pitches where the half steps land in between the third and fourth, and seventh and eighth pitches.

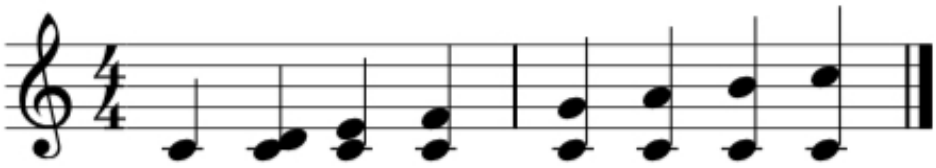
We can split a scale in half into two tetrachords. A tetrachord is a four note scale where the notes are played at the same time. You can see an example of a tetrachord below. The "W" and "H" represent the whole steps or half steps between each note.



3.5 Intervals: Major Roger Roger

An interval is the musical term used to describe the space between notes. Similar to the space between road lines or seats on a bus, notes in music have a specific set distance between them!

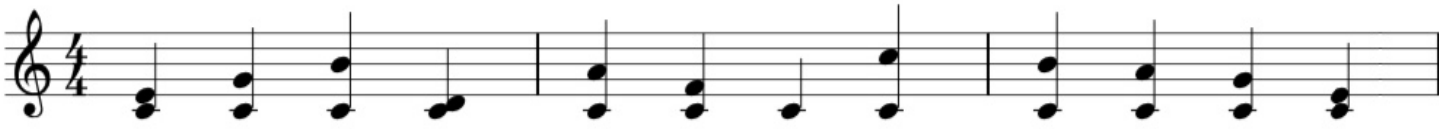
Below you will find the intervals found within a one octave major scale. Octave is similar to the words octagon or octopus. This is because they all have the prefix "oct" which means eight, so an octave in music means 8 notes.



1st/Unison 2nd 3rd 4th 5th 6th 7th Octave

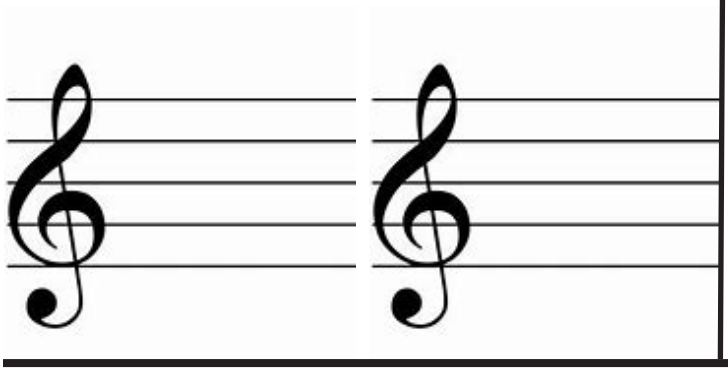
There are four common types of intervals: perfect, major, minor, and diminished. Perfect intervals are called perfect instead of major because they are considered to have great consonance. This means they sound pleasing to the ear in the most awesome way possible. Major intervals are as they appear in the scale. Minor intervals are all major intervals lowered by one half step. Diminished intervals are all major intervals lowered by 2 half steps or any perfect interval lowered once.

With all that practice writing intervals, let's play a game of "I spy." Spot the intervals below and write in what each major or perfect interval is called!

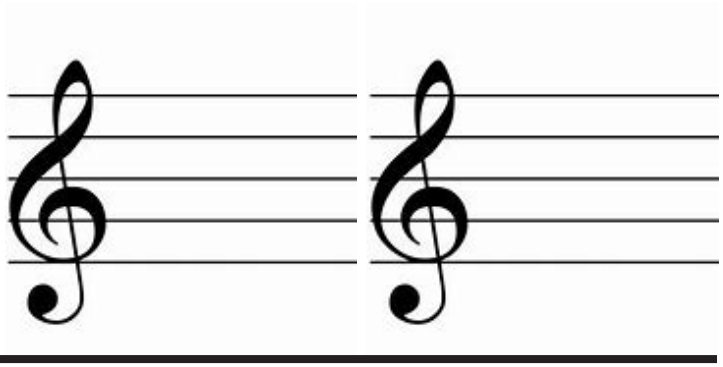


Final Review

Write in a key signature for 2 different sharp keys.



Write in a key signature for 2 different flat keys.



Name 4 common dynamics and what animals they best describe.

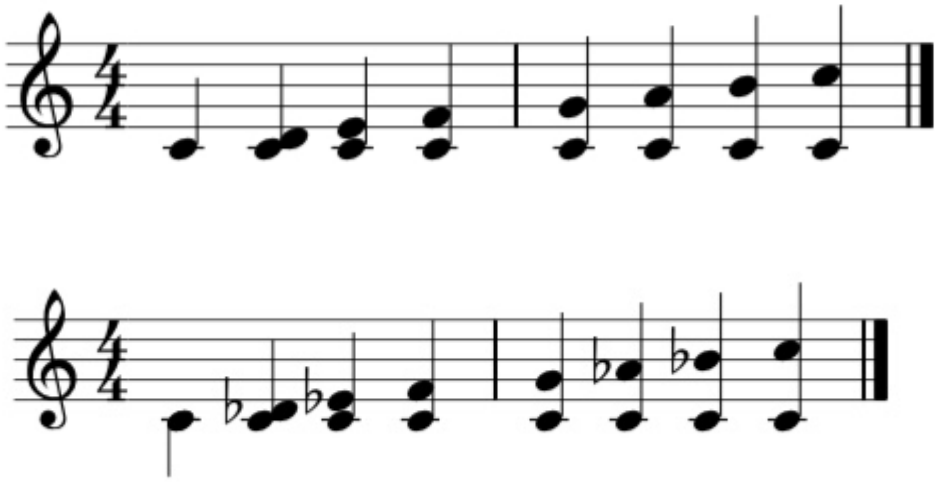
1.

2.

3.

4.

On the staves below, label each interval with its major or minor name.



Yippee! You've completed this book! Take this knowledge and go be a rock star in your band! I don't know where you are, but just know I'm proud of YOU.