

ARBAN EXPANSION PACK TRUMPET



Matt Stock
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About the Author

Matt Stock received his undergraduate degree at the University of Arkansas in Fayetteville and his education playing trumpet with a popular dance band in the area. After completing a Masters of Music degree in Musicology and a Master of Library Science at the University of North Texas he spent several years at the Lewisville Public Library (Texas) as the Adult Services Supervisor. Joining the University of Oklahoma Libraries as Fine & Applied Arts Librarian in 2004, he currently holds the rank of Associate Professor and serves as the liaison to the College of Fine Arts and the College of Architecture. He holds a Doctor of Musical Arts degree in Trumpet Performance from OU and continues to perform in the Oklahoma City area. His research has appeared in both library science and music journals and he has presented at the International Trumpet Guild's annual conference.



Photo by Michael Anderson

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EXERCISES

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A Final Challenge – Twelve Tone Rows

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Frequently Used Scales

C Whole Tone



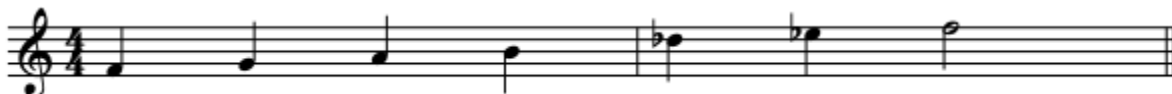
C Whole/Half Diminished



C Half/Whole Diminished



F Whole Tone



F Whole/Half Diminished



F Half/Whole Diminished



1

Relative Minor



Whole Tone



Whole-half diminished



Half-Whole Diminished



2

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



3

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



4

Relative Minor



Whole Tone



Whole-Half Diminished



Half-Whole Diminished



5

Relative Minor



Whole Tone





Whole half diminished



Half-whole diminished



7

Relative Minor



Whole Tone





8

Relative Minor



Whole tone



Whole Half Diminished



Half Whole Diminished



9

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



Musical score for "The Rose Tree" in G major, 4/4 time. The score consists of four staves. The first staff is the melody, and the second staff is the bass line. The third and fourth staves are empty. The melody starts on G4 and ends on G5. The bass line starts on G2 and ends on G3.

[illegible]

Whole-Half Diminished



Half-Whole Diminished



11

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



12

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



13

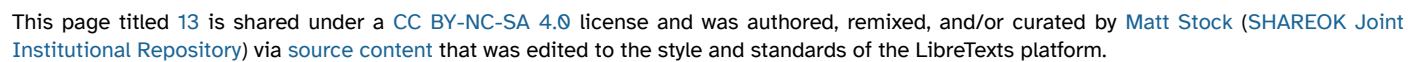
Relative Minor



Whole Tone







14

Relative Minor



Whole Tone





Chromatic



15

Relative Minor



Whole Tone

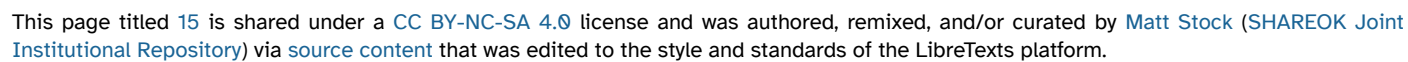


Whole Half Diminished



Half Whole Diminished





16

Relative Minor



Whole Tone



Whole-Half Diminished



Half-Whole Diminished



Whole-half diminished



Half-whole diminished



18

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



19

Relative Minor



Whole Tone





20

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



21

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



22

Relative Minor



Whole Tone



Whole-Half Diminished



Half-Whole Diminished



23

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



24

Relative Minor



Whole Tone



Whole-Half Diminished

4/4

G4 A4 Bb4 A4 G4 F4 E4 D4

Half-Whole Diminished

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25

Relative Minor



Whole Tone



Whole-Half Diminished



Half-Whole Diminished



26

Relative Minor



Whole-Half Diminished



Half-Whole Diminished



Relative Minor





28

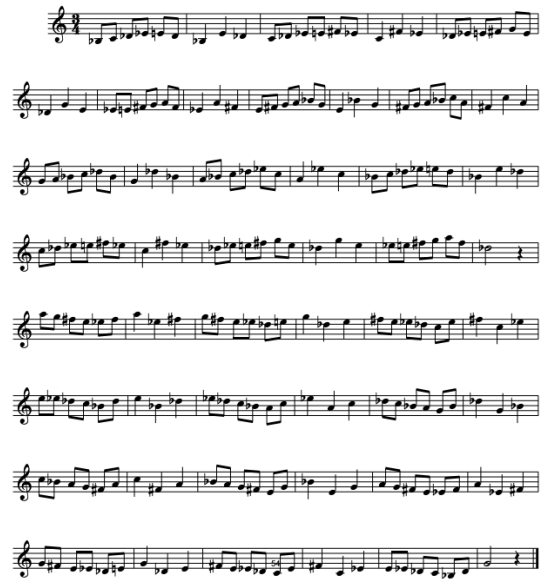
Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



Musical score for "The Rose Tree" in G major, 3/4 time. The score consists of five staves of music. The first staff is the melody, and the subsequent staves are accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The melody starts on G4 and ends on G4. The accompaniment starts on G3 and ends on G3.

The Rose Tree

Whole Half Diminished



Half Whole Diminished



31

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



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32

Relative Minor



Whole Tone



Whole Half Diminished





33

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



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34

Relative Minor



Whole Tone



Whole Half Diminished



Half Whole Diminished



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35

Relative Minor



Whole Tone

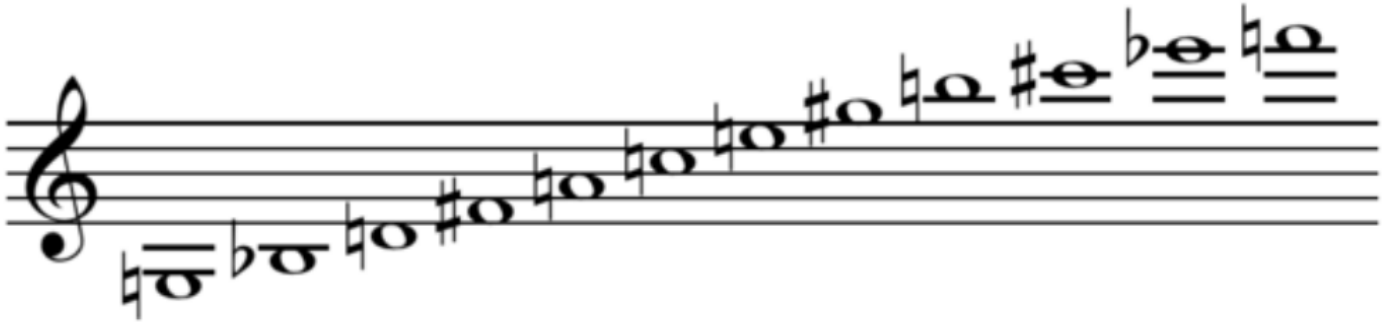


Half Whole Diminished



A Final Challenge – Twelve Tone Rows

By using all pitches of the chromatic scale before any pitch is repeated twelve-tone or serial music avoids creating a stable tonal center as we have grown accustomed to hearing when we play. Looking more closely at a row we frequently see groups of three or four notes in a now familiar pattern. As an example, consider the Alban Berg Violin Concerto.

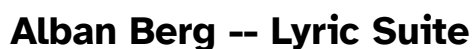


Notes one through three form a minor triad. Notes three to six are a dominant seventh chord. Pitches six to eight are an augmented triad and seven to nine are a major triad. Finally, nine through 12 make a whole tone scale. Before playing for the first time it is advisable to spend a few moments scanning the exercise for these familiar patterns.

As a final challenge four exercises based on the tone rows of celebrated compositions are included. Each has been transposed to begin on F and consists of the original order (P_0) the retrograde inversion (upside-down and backwards, RI_0) and the retrograde (backwards, R_0). In this way each exercise is able to return to the starting pitch while obeying the rules of serial composition.

Alban Berg Violin Concerto





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No index terms found.

GLOSSARY

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