## MARY HAD A LITTLE LAMB



## Go Tell Aunt Rhodie



## **LIGHTLY ROW**

Can you finish these 4-measure phrases in one breath?





## Au Claire de la Lune

This tune goes up a little higher to the A. Do you remember the fingering?



## TWINKLE, TWINKLE, LITTLE STAR

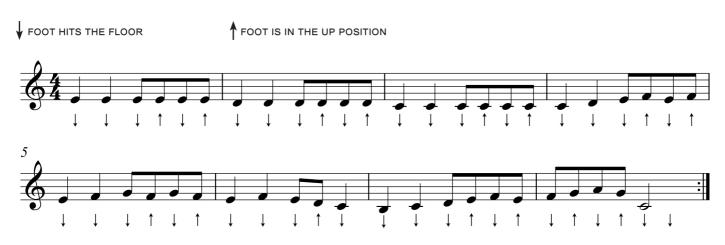


## La Cucaracha





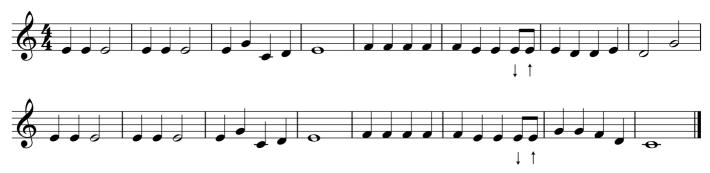
# **EIGHTH NOTES**



# **TUNES WITH EIGHTH NOTES**

## JINGLE BELLS

You probably know this one. There are eighth notes in this one, but it's still the "square" version. I'll give you the jazzier and more accurate version when we cover dotted rhythms later in this lesson.



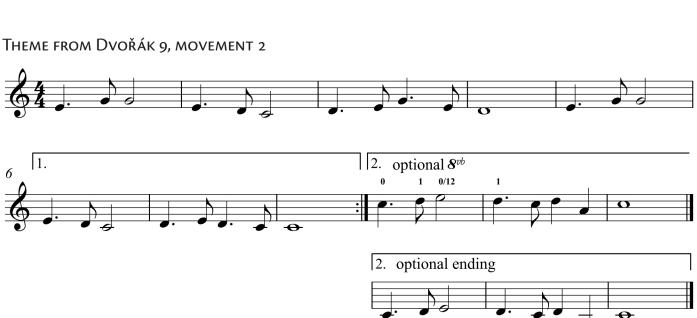
## **Hot Cross Buns**



# **DOTTED RHYTHMS**

JINGLE BELLS





## **DUETS**

## Frere Jacques



## Row, Row, Row Your Boat

Life is but a dream. This tune has a rhythm that can be written a few different ways: with the dotted eighth sixteenth figure, with triplets, or the version I've given you below in what is called six-eight time. This version is *compound* six-eight time, which means the dotted quarter note gets one beat. They all sound similar, but there are subtle differences. You've heard this lullaby before, right? If you *haven't* heard this before, go listen to it. Make it sound like that. If this written music doesn't make sense to you, grab a copy of *Basic Music Theory: How to Read, Write, and Understand Written Music* at www.sol-ut.com.



Remember our buddy Dvořák? Well, that melody in the second movement of his 9th symphony has a nice harmony that goes with it. Originally, these two parts are played by English horn (the upper part) and clarinet (the lower part). Go listen to a fantastic performance at https://youtu.be/\_9RT2nHD6CQ?t=12m58s It sounds nice on trumpet, too. Next are the melody and harmony together. Notice how they line up. Play along with the free sound clips at www.EssentialTrumpetLessons.com.



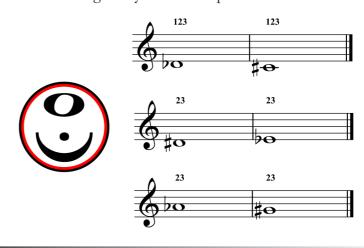
Let's take another look at Dvořák's melody from the second movement. I've changed the key again. Two times. The first version is up a half step to the key of  $D^{\flat}$ , and the second is down a half step, to B.

Remember accidentals (sharps, flats, and naturals)? They change the pitch of a note by a half step (up for \$\pi\$; down for \$\partial\$). The key signature is the cluster of accidentals at the beginning of written music. It tells you which notes are altered. You have to remember them. This can be a challenge in keys like B or D\$\partial\$, which have a lot of accidentals, which is exactly why I've written them out below. I've included the accidentals in both examples as a crutch to help if you aren't familiar with these keys.

In addition to the three versions of Dvořák's melody you've seen so far, there are 9 other keys to do it in. See if you can work them out on your own.

#### **ENHARMONIC NOTES**

You may have noticed that the C# and Db sound exactly the same. They're called "enharmonic notes." It's like the spelling of to, too, and two: they all sound the same but have different meanings. Play these examples.



THIS NOTE IS VERY OUT OF TUNE (SHARP)! KICK OUT YOUR 3RD VALVE SLIDE UNTIL IT'S IN TUNE.



REMEMBER HOW OUT OF TUNE THIS NOTE IS! YOU HAVE TO KICK OUT YOUR 3RD VALVE SLIDE UNTIL IT'S IN TUNE. ALWAYS.

