

# HERBERT L. CLARKE

# ELEMENTARY

# STUDIES

FOR  
TRUMPET

Containing instructive text together with thirty progressive lessons and one hundred and sixteen exercises carefully graded and annotated.

Elementary Studies	First Series	O2279
Technical Studies	Second Series	O2280
Characteristic Studies	Third Series	O2281
Setting Up Drills	Calisthenic Exercises	O2282

**CARL FISCHER®**  
62 Cooper Square, New York, NY 10003





## Introduction

During my career as a cornetist, I have given many thousand lessons to cornet players, from beginners to the best players in the country. Many cornet methods, all good, useful and highly recommended by me are available, but in this work I have had the beginner in mind. It is my purpose to help him lay a solid foundation by means of simple exercises, easy to play, without strain of any kind, and in this way assist him to reach the highest mark of perfection for which we are all striving.

If practiced in the proper way at the start, correct cornet playing is no more of an effort than ordinary deep breathing. To form the lips for producing a pure tone, to train the muscles of the face gradually without noticeable fatigue, to acquire endurance—all of which must be attained before one can become a successful cornet player—is the object of this series.

Many of the published methods do not treat sufficiently of the very beginning for those who have never produced the first tone upon a wind instrument, consequently I undertook to write a series of exercises in simplest form which will neither fatigue nor strain the student. Their further purpose is to gradually build up the strength of the facial muscles, to purify the tone without causing the usual weariness so common to most beginners, and finally to acquaint them with a knowledge of those fundamental principles most necessary for cornet study.

In the first place the Cornet is not such a difficult instrument to master as is supposed, if one commences in the *proper way* at the start. In more recent years obstacles have been overcome with ease that seemed impossible at the time the instrument was introduced. Manufacturers throughout the world have employed experts whose experiments have extended the range of the instrument, improved the intonation and perfected the mechanism, making possible the playing of music written for the voice, or for the Flute, Oboe, Clarinet or Violin, although the compass of the latter is beyond that of the Cornet.

This elementary work is divided into lessons, graduated so as to build up the "*embouchure*" without physical strain on the student. "*Embouchure*" is a term applied to the formation of the lips covered by the mouthpiece, the vibration necessary to produce the tone, and the training of the muscles of the face used in contracting the lips for a high note and relaxing them for a low note.

## Hints

Here are a few *hints*, not rules, that years of experience in my professional work have taught me, which if followed out will enable the student to build up the "*embouchure*" without any noticeable strain.

"Always try to produce a musical tone from the very start." Even if it requires time to perfect this, *exert patience*.

"Always play softly, never harshly." Remember that the softer one plays when practicing the stronger the "*embouchure*" becomes, enabling the player to endure more than with the old way of resorting to brute force, which in a short time will destroy the nerves of the lips, the lips becoming numb.

"Always remember when the least fatigue is noticeable to rest a few moments, even if in the first few minutes of practice." To play a moment after the muscles are tired will place the student back even after weeks of work. A piece of string wound tightly around the finger produces numbness. To press the mouthpiece constantly against the lips produces the same effect upon the lips, which is harmful. Bear this illustration in mind and you will improve gradually and save your lips from breaking down.

"Never hold the lips rigid, but keep them soft and pliable, using only enough pressure to keep the mouthpiece firmly against the lips without the least air escaping outside the mouthpiece."

"Many students want to play solos after taking a few lessons when they know they are undertaking an impossibility. This is like the would-be athlete trying to run a hundred-yard dash in ten seconds without preparing himself beforehand by training. As an illustration, "Don't try to run five miles at the rate of a hundred yards in ten seconds."

## Position of the Mouthpiece on the Lips

Take the Cornet in the left hand, grasping the valves gently, the instrument seemingly resting on the hand, which balances the Cornet properly. The first three fingers of the right hand are placed over the keys. Hold the Cornet in a horizontal position.

Place the mouthpiece in the middle of the lips in the easiest and most natural position so the two lips will vibrate equally in the center of the mouthpiece; neither two-third on the upper and one-third on the lower, nor one third on the upper and two-thirds on the lower, but *in the center*. In time this will produce an even tone with volume throughout the entire scale.

There are several positions advocated in cornet methods that contradict one another, but I have always found the easiest and most natural way the best for all.

Always keep the Cornet in a horizontal position, neither pointing up nor down. Should a player's upper jaw protrude, throw the head backward a little, and if the lower jaw protrudes, lower the head.

There is nothing more disagreeable looking than a soloist standing before an audience, pointing the instrument at the footlights instead of straight in front of him. The proper position should be acquired in the very first practice. Stand before a looking-glass to get the proper position and you will "see yourself as others see you." The looking-glass is an excellent "fault finder."

## Commencing the Tone

When the mouthpiece is placed in the proper position on the lips, then pronounce the syllable "tu," softly at first. The tongue should be placed at the base of the upper teeth, naturally, and as this syllable is pronounced it performs a backward movement resembling the action of a valve.

This pronunciation determines the striking of the sound. Practice it easily, never in a rigid condition, and the tone will come clearer. Never allow the tongue to come between the teeth, because it is impossible to articulate distinctly or rapidly in this manner and the syllable "tu" cannot be pronounced with the tongue in this position. If you try to produce this sound with your tongue between your teeth, instead of at the base of the upper teeth, you will find a sound similar to "thu," which is wrong.

## Method of Breathing

"Common sense teaches us more than all else"

Without air or wind there is no tone. Always commence a tone with the lungs inflated, or properly filled, and utilize all the air before inhaling again. Your lips may be perfect, your tongue in the proper position, but no tone can be produced without wind, any more than a locomotive, built perfectly in every way, can expect to move without steam.

Be careful to breathe regularly, inhale with freedom and exhale or blow carefully, never forcing the tone, but producing it naturally. In time you will realize that developing your chest, equalizing your power or generating it, are important factors and that the lips alone do not play the Cornet but only act as the vocal chords in the throat of a singer, which if strained will ruin the success of any vocalist.

Never abuse the lips by straining or pressing them and they will last a lifetime, growing stronger instead of weaker as the hours pass in diligent practice.

"Well begun is half done"

## Music, One of the Great Arts

Melody is a tone picture, and for the guidance of the performer marks of expression are introduced by signs and words, placed over or under the notes or phrases to lend assistance in interpreting the composition in a musical style.

A picture is commenced by sketching the outline, which in its crude state is not always beautiful. So notes printed on the staff are simply an outline which requires certain markings to complete the work. As the colors are painted and blended the picture becomes more beautiful; in the same way the melody when played in accordance with the expression marks becomes more pleasant to hear.

These marks of expression are usually adapted from the Italian, and when used in connection with music are abbreviated, syllables, letters and signs being employed. Italian terms are also used to determine the time or tempo in which the music should be played. Here is a list of the terms and abbreviations most commonly used.

Allegretto (*all<sup>to</sup>*) - moderately fast.

Allegro (*all<sup>o</sup>*) - lively or fast.

Accelerando (*accel.*) - increasing in speed.

Andante (*and<sup>te</sup>*) - a moderately slow movement.

Adagio (*adg<sup>o</sup>*) - a slow movement.

A tempo (*a t.*) - return to the original tempo.

Crescendo (*cresc.*) - increasing in loudness.

Diminuendo (*dim.*) - diminishing in loudness.

Forte (*f*) - loud.

Fortissimo (*ff*) - very loud.

Maestoso (*maest<sup>o</sup>*) - with majesty or dignity.

Mezzo forte (*mf*) - half-loud.

Moderato (*mod<sup>to</sup>*) - at a moderate rate of speed.

Piano (*p*) - soft.


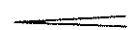
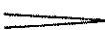
Pianissimo (*pp*) - very soft.

Rallentando (*rall.*) - growing slower and slower.

Ritardando (*ritard.* or *rit.*) - growing slower and slower.

A dot or dash ( . or - ) placed over or under a note indicates that it is to be played *staccato*, that is detached or short.

Sforzando (*sfz* or *>*) - to be performed with special stress or sudden emphasis.

Swell  a *crescendo*  and *decrescendo* 

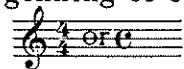
## FIRST LESSON

In commencing this lesson be careful to read the Introduction through thoughtfully, referring to the different explanations when you are in doubt. Starting in the right way at the beginning will save years of hard work. Remember that cornet playing is as easy as breathing, except when playing solos or in marching bands, etc., which takes more effort.

These first exercises are written in the simplest form, the intervals are close and melodies are kept in the middle register. Play each exercise through many times in strict time without a mistake until it becomes easy and is thoroughly mastered.

In order that the student may keep perfect time I have arranged a lower part in duet form for the teacher. In my own experience this has been of great benefit to the pupil.

I would also advise the pupil to use a Metronome, an instrument with a short pendulum and a sliding weight, which when set in motion by clockwork serves to measure the time in music.

Notes in music are divided as follows, whole, half, quarter, eighth, sixteenth, etc. The first three lessons contain whole notes, which are shaped like a zero (○). Each whole note receives four equal counts and is the equivalent of four quarter notes. This constitutes one measure of time, called common time, and is marked at the beginning of every piece of music after the "clef sign" (♩), sometimes as  $\frac{4}{4}$  or "C", thus: 

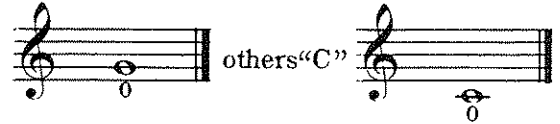
The fingering is marked below each note until the student becomes familiar with it; also the letters or names of the notes are placed above them. "O" represents open tone, use no fingers. "1", first finger, "2", second finger and "3", third finger. Place the tips of the fingers on the top of the pistons and always keep them there.

Pronounce the syllable "tu" in a firm manner, never push a tone or puff the cheeks out. Play each exercise over hundreds of times, in the same way a person would do calisthenic exercises, each motion repeated many times to strengthen certain muscles of the body. Practice in the same way on the Cornet, and the strength of the lips will be gradually built up.

Count; 1, 2, 3, 4, for each measure in strict time.

All the exercises have been provided with Metronome marks in order to guide the student as to proper tempo.

Some beginners in starting their first tone, find "G" easier:



others "C"

Practice on the tone that is easier for you. Continue on the same note until a clear tone is produced.

ould "G" be the easier, follow the above instructions; then relax the lips, blow softer, until "C" can be produced in the same manner, before starting on the first exercise.

Directions for exact speed of tempo according to a Metronome: Place the pendulum weight at the figure given in brackets: for example in Ex.1, when the pendulum weight is placed at 60, each tick is equal to a quarter note.

Count 1 2 3 4 Met. (♩ = 60)

Student 1

Teacher

Met. (♩ = 80)

2

Met. (♩ = 80)

3

Met. (♩ = 80)

4

Met. (♩ = 92)

5

# SECOND LESSON

A continuation of easy studies, arranged in duet form, but ascending a step or two as the lips grow stronger, to a full octave.

Do not practice after the lips feel tired or refuse to vibrate. Rest a few moments, then try again.  
Use *patience* always.

Count 1 2 3 4 (Met. ♩ = 92)

6

G A G E A B A G

0 1/2 0 1/2 1/2 2 1/2 0

*p*

(Met. ♩ = 92)

7

C B C E G A B C

0 2 0 1/2 0 1/2 2 0

*p* *mf* *f*

(Met. ♩ = 96)

8

G C G E D G E C

0 0 0 1/2 1/3 0 1/2 0

*mf*

(Met. ♩ = 96)

9

E G B A D G F E

1/2 0 2 1/2 1/3 0 1 1/2

*mf* *p*

(Met. ♩ = 96)

10

C G B A F B D C

0 0 2 1/2 1 2 1/3 0

*f* *mf* *p*



# THIRD LESSON

In this lesson the duets are dispensed with, as by this time the student should have a correct idea of "tempo" or "time" and will be able to count alone by marking the time with his foot, or by using the Metronome and setting it at the time marked at the beginning of each exercise, thus: ♩ = 100 - when the pendulum weight is placed at 100, each tick is equal to a quarter-note.

The following exercises are twice the length of the first ten.

Count 1 2 3 4 (Met. ♩ = 100)

11 *p* C E G E F D E G

*mf* C A G F D E D C

12 *p* D F E A G F E

*f* G A B C C B C C

13 *p* C E G C B G A B

*mf* C E F G A G B C

14 *mf* B A G B A G F

*f* E F G A B G F E

15 *f* C G E C B G F D

*mf* E G F A D G E C

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## FOURTH LESSON

In the previous lessons only whole notes were used—now divide them. A *whole note* requires *four beats*, consequently a *half note* requires *two beats* and *two half notes* equal *one whole note*.

A half note is shaped like a zero, but with a stem,  $\text{J}$

Always take a full breath before beginning to play. Notice that commas (,) are placed above the staff at certain intervals; they are used in all the exercises to show when to breathe.

Count 1 2 3 4 (Met.  $\text{J} = 92$ )

16  $\text{C D E D, F E D C, A G F E, D D E G,}$   
 $\text{D E F D, E F A G, E G F D, C B C C}$

Met.  $\text{J} = 92$

17  $\text{E G F G, E G E D, C D E G, A B A G,}$   
 $\text{G A G F, E F E D, E A G F, D E D C}$

Met.  $\text{J} = 92$

18  $\text{C B G E, F B A G, A B C B, A A G F,}$   
 $\text{E C F C, G C A G, E C A F, G A B C}$

Met.  $\text{J} = 96$

19  $\text{G C G C, C A A G, D G E G, A B A G,}$   
 $\text{C B B A, B A A G, A E G F, E D B C}$

Met.  $\text{J} = 96$

20  $\text{C C D B, E C F A, G C A C, B D A G,}$   
 $\text{C E B E, A C G F, E G F A, B G C C}$

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## FIFTH LESSON

By this time the student must have become familiar with the notes and their names with the fingering. He must have formed a general idea of the change of pressure, contracting the lips for a higher note, with more power from the chest and relaxing the lips for a lower note, with less wind power.

This lesson treats of *whole* and *half* notes.

Count 1 2 3 4 Met.  $\text{♩} = 92$  Count 1 2 3 4, 1 2 3 4,

21 *p* *mf*

1 2 3 4 1 2 3 4, 1 2 3 4

*mf* *p* *f*

Met.  $\text{♩} = 92$

22 *p*

*mf* *f*

Met.  $\text{♩} = 96$

23 *mf* *p*

*mf*

Met.  $\text{♩} = 96$

24 *p*

*mf* *f*


Met.  $\text{♩} = 96$

25 *mf*

## SIXTH LESSON

There have been exercises in *whole* and *half* notes, now the *quarter notes* will be introduced. Each *quarter note* receives one beat in  $\frac{4}{4}$  or common time.

Two *quarter notes* equal a *half* note, and four *quarter notes* equal a *whole* note.

A *quarter note* is a round dot with a stem, .

Try and play four measures in one breath, practicing endurance.

Count 1 2 3 4 (Met.  $\text{♩} = 60$ )

26 



27 Met.  $\text{♩} = 60$   




28 Met.  $\text{♩} = 76$   




29 Met.  $\text{♩} = 76$   




30 Met.  $\text{♩} = 88$   




## SEVENTH LESSON

This lesson contains exercises made up as a general review, as far as the student has progressed, using *whole*, *half* and *quarter* notes.

Give full value for every note, remembering to count 1-2-3-4 for a *whole* note; 1-2 for a *half* note, and 1, for a *quarter* note.

Count 1 2 3 4 1 2 3 4 Met. ♩ = 104

31 *mf*

1 2 3 4 1 2 3 4 Met. ♩ = 100

32 *p*

Met. ♩ = 104

33 *mf*

*cresc.* *f* *dim.*

Met. ♩ = 100

34 *mf*

Met. ♩ = 88

35 *f*

*mf* *cresc.* *f*

## EIGHTH LESSON

The Seventh Lesson taught the use of *whole*, *half* and *quarter* notes. There is still another form of notation; by placing a *dot* after any note, its time value is prolonged by one-half. For example; a *dot* written after a *half-note*, thus:  $\text{d} \cdot$  gives this note the time value of *three quarter notes*.

Example

By practicing faithfully all the preceding exercises the student will have strengthened his lips sufficiently to add two more notes to the scale above C in the third space, and three notes below C on the first line below the staff.

Memorize this example thoroughly before commencing the following exercises.

Lines above or below the staff are called *leger* or *added* lines.

36

Met.  $\text{♩} = 112$

37 Met.  $\text{♩} = 112$

1 2 3, 4

*p*

1 2 3, 4

1 2 3, 4

38 Met.  $\text{♩} = 116$

*mf*

*mf*

*p* *cresc.*

*p*

39 1 2 3 4 1 2 3 4 Met.  $\text{♩} = 116$

*p*

*mf*

*p* *dim.*

40 Met.  $\text{♩} = 120$

*mf*

*f* *mf*

1 2 3 4

## NINTH LESSON

Never change the position of the mouthpiece on the lips, nor hold the lips too rigid. When playing intervals or "skips" contract the lips for high notes and relax them for lower notes. This strengthens the muscles of the face without causing cramps.

Always keep the lips moist, wet them with the tongue because they will vibrate easier, and in time respond to the least wind from the chest, saving power. It is wrong to wipe the lips or play with dry lips.

This lesson is a continuation of the preceding one, except that greater intervals are used. This will make the "embouchure" more flexible and enable the student to gain greater control of the tone as well as the pitch of the notes.

41 *Slow*  
Met. ♩ = 76

*f*

42 Met. ♩ = 108

*mf*



Met.  $\text{♩} = 120$

43 *mf*

The next exercise should be played in a bold manner, striking each tone firmly and with more power, taking care to give each note equal force.

*Slow*  
Met.  $\text{♩} = 80$

44 *f*

Octaves are difficult to play on the Cornet. In Exercise No. 45 play much slower, striking each tone firmly and boldly.

*Slow*  
Met.  $\text{♩} = 72$

45 *mf*

## TENTH LESSON

This lesson is comprised of exercises of longer duration which gives the student an opportunity to gain facility in reading music and enables him to become familiar with intervals, thereby contributing to his gradual improvement and ultimate perfection.

*Never practice a moment after the lips seem fatigued. Rest a few minutes, then begin once more.*

Notice the breathing spaces, eight measures to one breath.

Met. ♩ = 120

46

*mf*

*f*

*mf*

*dim.*

Met. ♩ = 138

47

*p*

Met. ♩ = 138

48 *mf*

*p*

Met. ♩ = 104

49 *p* *mf*

*p* *f*

Met. ♩ = 120

50 *mf* *cresc.*

*p* *mf* *f*

## ELEVENTH LESSON

In these exercises a few marks of expression, explained in the introductory remarks, are used.

Exert patience for the longer intervals of breathing. This endurance is of the greatest importance for future work. It trains the will power, which is the secret of high notes.

51 Moderato Met. ♩ = 100

52 Moderato Met. ♩ = 92

Andante Met. ♩ = 72

53

*p* *mf* *dim.*

Allegro Met. ♩ = 120

54

*mf* *p* *mf*

Allegretto Met. ♩ = 104

55

*f* *mf* *ff* *f*

## TWELFTH LESSON

Common time (C or  $\frac{4}{4}$ ), sometimes called four-four time, contains *four quarter notes* in a measure. Two-four time ( $\frac{2}{4}$ ) contains *two quarter notes* in a measure, and will be taken up in this lesson. Two additional tones of the scale, (F and G), are also introduced.

To play these notes properly the lips are compressed still more, and more power from the chest is needed.

Example

A *dot* placed after a quarter note increases the value one-half; viz (♩.) equals one and one-half beats. An *eighth note* is half the value of a *quarter note*, and is given half a beat. It is written the same as a quarter note, but has a tail at the end of the stem: (♩).

To simplify the reading of music, groups of eighth notes are written (♩♩♩ or ♩♩♩♩) instead of (♩♩♩♩).

*Dividing the time for eighth notes, in two four  $\frac{2}{4}$  time;*

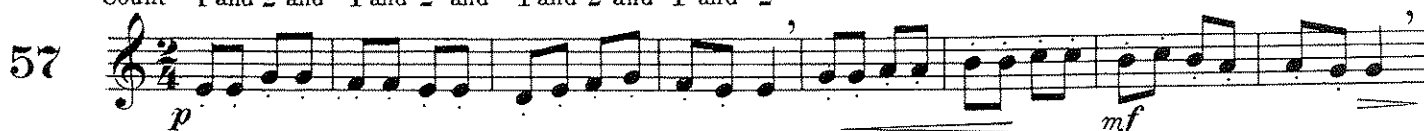
Example

56

Allegretto Met. ♩ = 108

## Andante Met. ♩ = 72

Count 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2



## Andante Met. ♩ = 72



## Moderato Met. ♩ = 100

Count 1 2 and 1 2 1 2 and 1 2



## Allegro Met. ♩ = 120


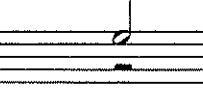
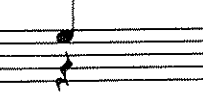
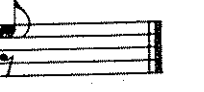
Count 1 and 2 and 1 and 2 and 1 2 1 2



## THIRTEENTH LESSON


There are *rests*, or *silent beats*, which correspond exactly with the value of the note, that is *whole*, *half*, *quarter*, *eighth*, etc.

Example

Whole Note	Half Note	Quarter Note	Eighth Note
			
Whole Rest	Half Rest	Quarter Rest	Eighth Rest

*Signs* are employed to avoid writing the same music twice, they are called *repeats*, *Dal Segnos*, *Da Capos* and may be used for one measure, one strain, or back to the beginning.

Example



Repeat same bar	Repeat strain	D.S. § Back to sign	D.C. Back to beginning	Fine End of piece
-----------------	---------------	------------------------	---------------------------	----------------------

Allegro Met. ♩ = 120

61



Allegro Met. ♩ = 144

62





63 Allegro Met.  $\text{♩} = 144$

*f* *mf* *cresc.* *f* *cresc.* *ff*

64 Moderato Met.  $\text{♩} = 92$   
Count 1 2 and 3 4 1 2 3 4

*mf* *f* *ff* *f*

65 Moderato Met.  $\text{♩} = 100$   
Count 1 2 3 and 4 and 1 2 and 3 4

*p* *pp* *mf* *p* *pp dim.*

## FOURTEENTH LESSON

The previous lessons treated only of the *Diatonic scale* in C. There are thirteen *Major keys* or *scales*, all formed in the same manner as the *scale* or *key* of C. The *Chromatic scale*, composed of *semi* or *half tones* is now introduced.

A *sharp* ( $\sharp$ ) raises the note a half tone. A *flat* ( $\flat$ ) lowers the note a half tone. A *natural* ( $\natural$ ) signifies a return to the original tone. In ascending the scale *sharps* are used; in descending *flats* are used.

### The Chromatic Scale

Example

Memorize this *Chromatic scale* **THOROUGHLY**, before proceeding.

A *pause* is marked thus  $\frown$  or  $\smile$ : which means, when placed over or under a note, that the tone must be sustained. When placed over or under a rest, silence must be prolonged. And when placed over a Double Bar:  $\|$ , means the conclusion of the piece.

To build a Major Diatonic scale, observe the following rules.

The *key* of "C" Major, is the *model* of all *Major keys*.

Example

In all Major keys the half-tones occur between 3 and 4, and 7 and 8. All other intervals are whole tones; making *five whole tones* and *two half tones*.

There are thirteen Major keys; each derives its name from a certain number of *sharps* or *flats* placed immediately after the *clef*  $\text{C}$ ; this is known as the *signature*.



Andante Met. ♩ = 60

67

Handwritten musical score for measures 67-72. The tempo is Andante with a metronome marking of ♩ = 60. The key signature has one sharp (F#). The time signature is 2/4. The score consists of six staves. Measure 67 starts with a piano (p) dynamic. Measure 68 has a mezzo-forte (mf) dynamic. Measure 69 has a piano (p) dynamic. Measure 70 has a mezzo-forte (mf) dynamic. Measure 71 has a piano (p) dynamic. Measure 72 has a mezzo-forte (mf) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs. Fingering numbers (0, 1, 2, 3) are present under some notes.

Allegro Met. ♩ = 132

68

Handwritten musical score for measures 68-73. The tempo is Allegro with a metronome marking of ♩ = 132. The key signature has one sharp (F#). The time signature is 2/4. The score consists of six staves. Measure 68 starts with a forte (f) dynamic. Measure 69 has a mezzo-forte (mf) dynamic. Measure 70 has a piano (p) dynamic. Measure 71 has a mezzo-forte (mf) dynamic. Measure 72 has a forte (f) dynamic. Measure 73 has a mezzo-forte (mf) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs. Fingering numbers (0, 1, 2, 3) are present under some notes.

Before closing this lesson, there are two new subjects to be explained. A new *time* or *tempo*; and a new *key*. In *Common Time*, or  $\frac{4}{4}$ , there are *four beats* to the measure. In  $\frac{2}{4}$  time, *two beats*. Now take  $\frac{3}{4}$  time, with *three beats* to the measure, which contains *three quarter notes*.



The key of "F" is known by its *signature* of *one flat*, placed on the *third line* of the *staff*, (immediately following the *clef sign*) which is "B $\flat$ ", and this *key* is built exactly like the *key* of "C" which is explained in the *Fourteenth Lesson*, using the same *degrees*, and following the same *rules*. From 3 to 4, a half tone, also from 7 to 8.

To attract the attention of the student, the notes to be changed in the different keys, will be enclosed in brackets.

## Key of F

Signature One Flat

Example

69 Andante Met.  $\text{♩} = 76$

70 Moderato Met.  $\text{♩} = 100$

## SIXTEENTH LESSON

71 Andante moderato Met. ♩ = 80

*p* 1 2 1 0 2 1 0 1 0

*p* *mf*

*p* *mf*

72 Allegro Met. ♩ = 126

*f* with spirit

*ff*

*ff*

*ff*

73 Andante moderato Met. ♩ = 80

*p* 2 1

*p* *mf*

*p*

*f* *p* rall. dim.

**Allegretto** Met.  $\text{♩} = 112$

74 *mf*

*f* *mf*

*mf*

*f*

Moderato Met.  $\text{♩} = 100$ 

75 *Moderato* Met. ♩ = 100

*p*

*mf*

*p*

*mf*

*p*

*mf*

26483-

## SEVENTEENTH LESSON

Another form of notation is the *sixteenth note*, ( $\text{♩}$ ) which is half the value of the *eighth note*, ( $\text{♪}$ ) and is written with *two tails* to the stem. There are *four sixteenth notes* to *one quarter beat*.

Groups of *sixteenth notes* are connected by a double brace to simplify the reading of music.

Example

Beat 1 - - - 2 - - - 3 - - - 4 - - -

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Whole Note Half Notes Quarter Notes Eighth Notes

1 - - - 2 - - - 3 - - - 4 - - - Count 1 - - - 2 - - - 3 - - - Count 1 - - - 2 - - -

Sixteenth Notes Three Quarter Time Two Quarter Time

The *sixteenth rest* also has two tails ( $\text{♩}$ ) and when written denotes *one sixteenth* silence.

A *dot* written after an *eighth note* adds to the note one-half of its time value; one-half of one-eighth equals one-sixteenth. In musical notation this is written:  $\text{♪} \cdot$  or  $\text{♪} \cdot \text{♩}$  to one beat.

Example

Andante Met.  $\text{♩} = 54$

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

mf

Andante Met.  $\text{♩} = 66$

Count 1 2 3 1 2 3 1 2 3 1 2 3

mf

26483-



Andante moderato Met. ♩ = 80

78

Measures 78-79: Andante moderato, Met. ♩ = 80. The music is in 3/4 time. Measure 78 starts with a piano (*p*) dynamic and features a series of eighth-note chords. Measure 79 continues with a mezzo-forte (*mf*) dynamic, followed by a piano (*pp*) section. The piece concludes with a fortissimo (*ff*) dynamic and a final chord.

Moderato Met. ♩ = 100

79

Measures 79-80: Moderato, Met. ♩ = 100. The music is in 3/4 time. Measure 79 begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note chords. Measure 80 continues with a fortissimo (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The piece concludes with a mezzo-forte (*mf*) dynamic and a final chord.

Allegro moderato Met. ♩ = 112

80

Measures 80-81: Allegro moderato, Met. ♩ = 112. The music is in 2/4 time. Measure 80 starts with a fortissimo (*f*) dynamic and features a series of eighth-note chords. Measure 81 continues with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*ff*) section. The piece concludes with a fortissimo (*ff*) dynamic and a final chord.

## EIGHTEENTH LESSON

The key of "G" is known by its signature of one sharp, placed on the fifth line of the staff; (F#) and is built by following the same rules as in the preceding keys. From 3 to 4 and 7 to 8 half tones.

## Key of G

Signature One Sharp

Example

81 *Tempo di Marcia* Met. ♩ = 116

82 *Andante moderato* Met. ♩ = 88

## Allegro Met. ♩ = 120

83

*mf* *f* *mf*

## Tempo di Marcia Met. ♩ = 116

84

*pp* *f* *ff* *p* *mf* *f* *ff*

## Allegretto moderato Met. ♩ = 108

85

*mf* (Bolero) *mf* *f* *mf* *p* *dim.* *pp*

## NINETEENTH LESSON

Still another division of time is a group of *three notes* called *triplets*. In counting *half time* or *Alla Breve*  $\text{♩}$ ,  $(\text{♩} \text{♩} \text{♩})$  equals  $(\text{♩} \text{♩})$ ; or in two-four time  $(\text{♩} \text{♩} \text{♩})$  equals  $(\text{♩} \text{♩})$  or  $(\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩})$  equals  $(\text{♩} \text{♩})$ .

These *triplets* are also used in various ways; for instance a new time called *six-eighth time*  $\frac{6}{8}$  denoting six eighth notes in a measure and counting six beats in slow time and two beats in faster time.

Example

Slow Time      Fast Time

Count 1 2 3 4 5 6    1 2 3 4 5 6    1    2    1    2

There are four divisions of time using eighth notes:  $\frac{3}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ ; three beats, six beats, nine beats and twelve beats: or one, two, three and four beats in a measure.

Example

Count 1 2 3    1 2 3    1 2 3    1 2 3    1 2 3 4 5 6    1 2 3 4 5 6

or 1    1    1    1    or 1    2    1    2

1 2 3 4 5 6 7 8 9    1 2 3 4 5 6 7 8 9

or 1    2    3    1    2    3

1 2 3 4 5 6 7 8 9 10 11 12    1 2 3 4 5 6 7 8 9 10 11 12

or 1    2    3    4    1    2    3    4

Andante moderato    Met.  $\text{♩} = 84$     Count Two in a measure

86

Count 1    2    1    2

*mf*

*f*    *mf*

*f*    *mf*

*f*    *mf*

Andante Met. ♩ = 96 Count Six  
Count 1 2 3 4 5 6 1 2 3 4 5 6

87

*p* *mf* *p* *pp* *p* *mf* *f* *p*

Tempo di Valse Met. ♩ = 60 Count One

88

*mf* *f* *mf* *p* *mf* *f* *mf*

## Maestoso Met. ♩. = 80 Count Four

89

*mf* *f* *rall.*

*a tempo*

## Andante Met. ♩. = 72 Count Three

90

*p* *mf* *f* *p*

# TWENTIETH LESSON

*Syncopation* or *syncopated time*; is sometimes called *broken time*, and is illustrated best in the following examples. When syncopated passages or phrases occur, the accent falls on the second note of the measure.

Example

The tie is used, connecting the last note of the second measure to the first note in the third measure; to be sustained two beats.

These examples present *syncopation* as used in various tempi.

Example

Syncopation in this last form, is usually called *Jazz* in the United States; a rhythmic peculiarity characteristic of the Negro race in their songs and dances.

91 Moderato Met. ♩ = 100

*mf*

92 Allegretto Met. ♩ = 108

*p*

93 Allegretto Met. ♩ = 112

*mf*

94 Moderato Met. ♩ = 60 Count Two

*f* *p* *mf* *f*

95 Slow Ragtime Met. ♩ = 76 Count Two

*mf* *mf* *cres* *cen* *do* *f*



# TWENTY-FIRST LESSON

The *key* of "B $\flat$ " is known by its *signature* of *two flats*, which are, "B $\flat$ " on the third line, and "E $\flat$ " in the fourth space.

## Key of B $\flat$

Signature Two Flats

Example

Two staves of music showing a scale in the key of B $\flat$ . The first staff contains the first eight notes (B $\flat$  to G $\flat$ ) with fingerings: 1, 2, 3-4, 5, 6, 7-8, 2, 3-4, 5. The second staff contains the remaining notes (F $\flat$  to B $\flat$ ) with fingerings: 6, 5, 4-3, 2, 8-7, 6, 5, 4-3, 2, 1-7, 6, 7-1, 3, 5, 1. Fingerings are indicated by numbers 1-5 below the notes.

Allegro moderato Met.  $\text{♩} = 112$

96 *mf*

Exercise 96: A musical exercise in the key of B $\flat$ , marked Allegro moderato with a tempo of 112 beats per minute. It consists of two staves of music, starting with a mezzo-forte (*mf*) dynamic. The music features eighth and sixteenth notes with various articulations.

Allegro Met.  $\text{♩} = 160$  or  $\text{♩} = 54$  Count Three for 160 or One for 54

97 *f*

Exercise 97: A musical exercise in the key of B $\flat$ , marked Allegro with a tempo of 160 or 54 beats per minute. It consists of three staves of music, starting with a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note passages.

Moderato Met.  $\text{♩} = 100$

98 *mf* joyously

Exercise 98: A musical exercise in the key of B $\flat$ , marked Moderato with a tempo of 100 beats per minute. It consists of four staves of music, starting with a mezzo-forte (*mf*) dynamic and the instruction "joyously". The music features a mix of eighth and sixteenth notes.

# TWENTY-SECOND LESSON

The key of "D" is known by its *signature* of *two sharps*, which are, "F#" on the fifth line, and "C#" in the third space.

## Key of D

*Signature Two Sharps*

Example

99 *Andante* Met. ♩ = 72  
*mf*

100 *Andante* Met. ♩ = 60  
*p with expression*

*f* *mf* *p* *mf* *p* *a tempo* *rall.* *p dim. rall.*

# TWENTY-THIRD LESSON

The *key of "E $\flat$ "* is known by its *signature of three flats*, which are, "B $\flat$ " on the third line, "E $\flat$ " in the fourth space, and "A $\flat$ " in the second space.

## Key of E $\flat$

Signature Three Flats

Example

The example shows a scale in the key of E-flat (three flats: B-flat, E-flat, A-flat). The scale is written on a single staff with fingerings indicated by numbers 1-5. The chromatic scale is also shown with fingerings.

Andante Met. ♩ = 64 Count Six

101

Exercise 101 is in the key of E-flat, Andante tempo, 6/8 time signature. It consists of three staves of music. The first staff starts with a *mf* dynamic. The second staff has a *f* dynamic. The third staff has a *mf* dynamic.

Tempo di Marcia Met. ♩ = 120

102

Exercise 102 is in the key of E-flat, Tempo di Marcia tempo, 2/4 time signature. It consists of six staves of music. The first staff starts with a *f* dynamic and the word *lively*.

## TWENTY- FOURTH LESSON

The *key of "A"* is known by its *signature of three sharps*, which are, "F#" on the fifth line, "C#" in the third space, and "G#" in the space above the staff.

### Key of A


*Signature Three Sharps*

[illegible]

**Tempo di Valse** Met.  $\text{♩} = 60$  *Count One*

103 *Tempo di Valse* Met.  $\text{♩} = 60$  Count One

The musical score is written on three staves in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is 'Tempo di Valse' and the metronome marking is 'Met. ♩ = 60'. The piece starts with a 'Count One' and a dynamic marking of *mf*. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with a dynamic marking of *f* and a first ending bracket labeled '1'. The third staff contains measures 9 through 12, with a second ending bracket labeled '2' and a first ending bracket labeled '1'. The piece concludes with a double bar line and a repeat sign.

**Moderato** Met.  = 92

104 **Moderato** Met.  $\text{♩} = 92$

*f* very even

*ff*

# TWENTY-FIFTH LESSON

The *key* of "A $\flat$ " is known by its *signature* of *four flats*, which are, "B $\flat$ " on the third line, "E $\flat$ " in the fourth space, "A $\flat$ " in the second space, and "D $\flat$ " on the fourth line.

## Key of A $\flat$

### Signature Four Flats

Example

The example shows two staves of music in the key of A-flat (four flats). The first staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 2, 3, 4, 5, 6, 7, 8, 2. The second staff continues the sequence with fingerings: 8, 7, 6, 5, 4, 3, 2, 1, 7, 1, 3, 5, 8. Both staves include breath marks (arcs) and dynamic markings (f, p).

### Tempo di Marcia Met $\text{♩} = 120$

105

Exercise 105 is in the key of A-flat, 2/4 time, with a tempo of 120 beats per minute. It consists of two staves of music. The first staff begins with a forte (f) dynamic and a crescendo. The second staff begins with a piano (p) dynamic and a decrescendo. The music features a variety of note values and rests, with dynamic markings (f, p) and articulation marks.

### Moderato Met $\text{♩} = 100$

106

Exercise 106 is in the key of A-flat, 3/4 time, with a tempo of 100 beats per minute. It consists of eight staves of music. The first staff begins with a piano (p) dynamic. The second staff begins with a forte (f) dynamic. The third staff begins with a mezzo-forte (mf) dynamic. The fourth staff begins with a piano (p) dynamic. The fifth staff begins with a mezzo-forte (mf) dynamic. The sixth staff begins with a piano (p) dynamic. The seventh staff begins with a mezzo-forte (mf) dynamic. The eighth staff begins with a mezzo-forte (mf) dynamic. The music features a variety of note values and rests, with dynamic markings (p, f, mf) and articulation marks.

# TWENTY-SIXTH LESSON

The *key of "E"* is known by its *signature of four sharps*, which are, "F#" on the fifth line, "C#" in the third space, "G#" in the space above the staff, and "D#" on the fourth line.

## Key of E

Example *Signature Four Sharps*

The first line shows the ascending scale of E major: E1 (1), F#1 (2), G#1 (3), A1 (4), B1 (5), C#1 (6), D#1 (7), E2 (8). The second line shows the descending scale: D#2 (7), C#2 (6), B2 (5), A2 (4), G#2 (3), F#2 (2), E2 (1). Fingerings are indicated by numbers 1-5 above the notes.

107 *Maestoso Met. ♩ = 84*

Exercise 107 is in E major, 2/4 time, marked Maestoso with a tempo of 84 beats per minute. It consists of five staves of music, primarily using eighth and sixteenth notes, with a dynamic marking of *mf* at the beginning.

108 *Andante Met ♩ = 104 Count Six*

Exercise 108 is in E major, 6/8 time, marked Andante with a tempo of 104 beats per minute. It consists of five staves of music, primarily using eighth and sixteenth notes, with dynamic markings of *p* and *mf*.

# TWENTY-SEVENTH LESSON

The *key of "D $\flat$ "* has *five flats*, which are, "*B $\flat$* " on the third line, "*E $\flat$* " in the fourth space, "*A $\flat$* " in the second space, "*D $\flat$* " on the fourth line and "*G $\flat$* " on the second line.

## Key of D $\flat$

Example *Signature Five Flats*

The example shows a scale in the key of D-flat major (five flats) with fingerings for both ascending and descending directions. The ascending scale starts on D-flat (line 4) and goes up to D-flat (line 4). The descending scale starts on D-flat (line 4) and goes down to D-flat (line 4). The chromatic scale is shown below the main scale, with fingerings for each semitone.

109 *Andante* Met. ♩ = 92 *Count Three*

Exercise 109 is in 3/8 time, Andante tempo (Met. ♩ = 92). It consists of three staves of music. The first staff starts with a piano (*p*) dynamic. The music features eighth and sixteenth notes with various fingerings indicated.

110 *Moderato* Met. ♩ = 100

Exercise 110 is in 2/4 time, Moderato tempo (Met. ♩ = 100). It consists of six staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic and is marked *Bold*. The music features quarter and eighth notes with various fingerings. Dynamics include *cresc.*, *f*, *mf*, and *p*.

# TWENTY-EIGHTH LESSON

The *key of "B"* has *five sharps*, which are, "F#" on the fifth line, "C#" in the third space, "G#" in the space above the staff, "D#" on the fourth line and "A#" in the second space.

Example

Signature Five Sharps

Key of B

The example shows a scale in the key of B major (five sharps: F#, C#, G#, D#, A#). The scale is written on a treble clef staff. The notes are C#, D#, E, F#, G#, A#, B, A#, G#, F#, E, D#, C#. Fingerings are indicated by numbers 1-5 for the right hand and 1-3 for the left hand. Slurs are used to group the notes. The key signature is five sharps.

111

Andante Met. ♩ = 60

Exercise 111 is in the key of B major (five sharps). It is marked Andante, 2/4 time, with a tempo of 60 beats per minute. The exercise consists of six staves of music. The first staff begins with a piano (p) dynamic. The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs and accents are used throughout the piece.

112

Andante moderato Met. ♩ = 72 Count Three

Exercise 112 is in the key of B major (five sharps). It is marked Andante moderato, 3/8 time, with a tempo of 72 beats per minute. The exercise consists of three staves of music. The first staff begins with a piano (p) dynamic. The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs and accents are used throughout the piece.



# TWENTY-NINTH LESSON

The key of "G $\flat$ " has *six flats*, which are, "B $\flat$ " on the third line, "E $\flat$ " in the fourth space, "A $\flat$ " in the second space, "D $\flat$ " on the fourth line, "G $\flat$ " on the second line and "C $\flat$ " in the third space.

*Signature Six Flats*

Key of G $\flat$

Example

113 *Moderato Met. ♩ = 100*

*p* *mf*

The musical notation for the key of G-flat includes a scale example and a piece of music. The scale example shows the ascending and descending scales with fingerings. The piece of music is in 2/4 time, marked Moderato with a metronome of 100. It begins with a piano (p) dynamic and includes a mezzo-forte (mf) section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The key of "F $\sharp$ " has *six sharps*, which are, "F $\sharp$ " on the fifth line, "C $\sharp$ " in the third space, "G $\sharp$ " in the space above the staff, "D $\sharp$ " on the fourth line, "A $\sharp$ " in the second space, and "E $\sharp$ " in the fourth space.

*Signature Six Sharps*

Key of F $\sharp$

Example

Notice: The keys of "G $\flat$ " and "F $\sharp$ " both sound the same, and are fingered alike, but are written differently, and are two distinct keys.

The musical notation for the key of F-sharp includes a scale example and a piece of music. The scale example shows the ascending and descending scales with fingerings. The piece of music is in 2/4 time, marked Moderato with a metronome of 100. It begins with a piano (p) dynamic and includes a mezzo-forte (mf) section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This exercise is the same as No. 113, same fingering, sounds alike, but is written in the key of F#  
 This sign (x) is a *double sharp*; which means the note is raised *two half tones*.

Moderato Met. ♩ = 100

114

Andante Met. ♩ = 96 Count Six

115

## THIRTIETH LESSON

After having finished with this series, the student should be sufficiently advanced to play music of medium difficulty, and I would advise everyone to join some amateur band or orchestra, in order to gain more experience.

For your own advancement, the last fifteen lessons should be reviewed thoroughly, playing every exercise exactly in time and with *perfect* tonal quality; without breaking on a single tone, and correcting each mistake by immediate repetition.

To be still more ambitious play each exercise at least ten times *consecutively* without a break of any kind.

**DO NOT ALLOW AN EXERCISE TO BEAT YOU, OR GET THE BEST OF YOU AT ANY TIME!**

### DO NOT CHEAT YOURSELF!

Remember that *YOU* have the chance of becoming the most perfect Cornet player in the world!

There is published a Second Series of Cornet Studies, comprising 190 Exercises expressly for technic and endurance for the advanced player, and if the explanations in it are carefully adhered to, will enable the student to practice for hours, reach the highest notes above the staff with ease, also conquering the most difficult passages known for the Cornet.

No. 116 should be played *pp* throughout in a single breath, and repeated many times daily when beginning to practice.

Allegro Met.  $\text{♩} = 120$

116 *pp*

# STUDY

This study will be considered difficult. It calls for practical demonstration of all the experience gained in this work, should be played very slowly at first, and not practiced too long at a time.

Andante maestoso Met. ♩ = 80

*f*

*p*

*f*

*f*

*pp*

*p*

*pp*

*p*

*mf*

*p* *cresc* *en*

*do* *mf*

*f*

*ff*

# EXAMPLES

These examples show the extended range of the Cornet, made possible through training the lips to be flexible and generating the power of the chest and diaphragm.

The first staff shows a sequence of notes with fingerings: 0, 2, 2, 0, 1, 0, 0, 0, 2, 1/2, 0, 1. The following staves show a chromatic scale ascending and then descending across three octaves, with various fingerings indicated below the notes.

This last example is my daily exercise, playing the three octaves of chromatics *four times* in one breath.

The first staff shows a sequence of notes with fingerings: 0, 2, 0, 2, 0, 1, 2. The subsequent staves show a chromatic scale ascending and then descending across three octaves, with various fingerings indicated below the notes.