


HERBERT L. CLARKE

**ELEMENTARY
STUDIES**

FOR THE TRUMPET



CARL FISCHER®



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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	02279
Technical Studies	Second Series	02280
Characteristic Studies	Third Series	02281
Setting Up Drills	Calisthenic Exercises	02282

Juan Toledo Perez
95

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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 it, *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" can not 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^{to}*) - moderately fast.

Allegro (*all^o*) - lively or fast.

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

Andante (*and^{te}*) - a moderately slow movement.

Adagio (*adg^o*) - 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^o*) - with majesty or dignity.

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

Moderato (*mod^{to}*) - at a moderate rate of speed.

Piano (*p*) - soft.


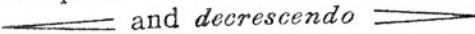
Pianissimo (*pp*) - very soft.

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*

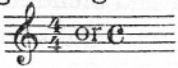
FIRST LESSON

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: 

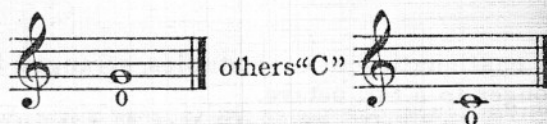
The fingering is marked below each note until the student becomes familiar with it; also the letters or names of the notes are placed above them. "O" represents open tone, use no fingers. "1", first finger, "2", second finger and "3", third finger. Place the tips of the fingers on the top of the pistons 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. Should "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. $\text{♩} = 92$)

6

G A G E A B A G

0 2 0 1 2 2 1 2 0

p

(Met. $\text{♩} = 92$)

7

C B C E G A B C

0 2 0 1 2 2 0

p *mf* *f*

(Met. $\text{♩} = 96$)

8

G C G E D G E C

0 0 0 1 2 1 2 0

mf

(Met. $\text{♩} = 96$)

9

E G B A D G F E

1 2 0 2 1 3 0 1 2

mf *p*

(Met. $\text{♩} = 96$)

10

C G B A F B D C

0 0 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: $\text{♩} = 100$ - 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. $\text{♩} = 100$)

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

12 *mf* C A G F D E D C

13 *p* E D F E A G F E

14 *f* G A B C C B C

15 *mf* C E F G A G B C

16 *f* C E G C B A G F

17 *mf* E F G A B G F E


18 *f* G E C B G F D

19 *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, 

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. $\text{♩} = 92$)

16   

17   

18   

19  

20 

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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* *f*

Met. $\text{♩} = 96$

23 *mf* *p*

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. $\text{♩} = 104$

1 2 3 4 1 2 3 4 Met. $\text{♩} = 100$

Met. $\text{♩} = 104$

Met. $\text{♩} = 100$

Met. $\text{♩} = 88$

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: $\text{♩} \cdot$ 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. $\text{♩} = 112$

mf

cresc.

f

57 Met. $\text{♩} = 112$

1 2 3, 4

p

1 2 3, 4

p

1 2 3, 4

58 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.

Slow
Met. ♩ = 76

41

Met. ♩ = 108

42

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.

46 Met. $\text{♩} = 120$

mf f mf dim.

Detailed description: This musical exercise consists of eight measures in treble clef with a common time signature. The tempo is marked 'Met. ♩ = 120'. The first measure starts with a mezzo-forte (mf) dynamic. The melody is composed of eighth and quarter notes. The second measure features a crescendo leading to a forte (f) dynamic. The third measure returns to mezzo-forte (mf). The fourth measure ends with a decrescendo leading to a dimando (dim.) dynamic. The exercise concludes with a whole note in the eighth measure.

47 Met. $\text{♩} = 138$

p

Detailed description: This musical exercise consists of eight measures in treble clef with a common time signature. The tempo is marked 'Met. ♩ = 138'. The first measure starts with a piano (p) dynamic. The melody is composed of eighth and quarter notes, many of which are accented with a greater-than sign (>). The exercise concludes with a whole note in the eighth measure.

Met. ♩ = 138

48

Measures 48-49 of a musical score. Measure 48 begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic. It contains a series of eighth and sixteenth notes with slurs. Measure 49 continues the melodic line, featuring a piano (*p*) dynamic marking. The system concludes with a double bar line.

Met. ♩ = 104

49

Measures 49-50 of a musical score. Measure 49 starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. Measure 50 continues the melodic line with a piano (*p*) dynamic, a forte (*f*) dynamic, and a crescendo (*cresc.*) marking. The system concludes with a double bar line.

Met. ♩ = 120

50

Measures 50-51 of a musical score. Measure 50 begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cresc.*) marking. Measure 51 continues the melodic line with a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a forte (*f*) dynamic. The system concludes with a double bar line.

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. $\text{♩} = 100$

52 Moderato Met. $\text{♩} = 92$

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Andante Met. ♩ = 72

3

p *mf* *p* *dim.*

Allegro Met. ♩ = 120

4

mf *p* *mf* *p*

Allegretto Met. ♩ = 104

55

f *mf* *ff* *mf*

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;
dividiendo el tiempo, por ocho notas en

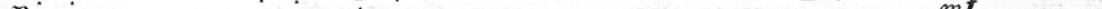
Example

56 Allegretto Met. ♩ = 108

Andante Met. $\text{♩} = 72$

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

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

57 

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The first measure contains a half note G4 and a quarter note A4. The second measure contains a half note B4 and a quarter note C5. The third measure contains a half note D5 and a quarter note E5. The fourth measure contains a half note F5 and a quarter note G5. The fifth measure contains a half note A5 and a quarter note B5. The sixth measure contains a half note C6 and a quarter note D6. The seventh measure contains a half note E6 and a quarter note F6. The eighth measure contains a half note G6 and a quarter note A6. The ninth measure contains a half note B6 and a quarter note C7. The tenth measure contains a half note D7 and a quarter note E7. The eleventh measure contains a half note F7 and a quarter note G7. The twelfth measure contains a half note A7 and a quarter note B7. The thirteenth measure contains a half note C8 and a quarter note D8. The fourteenth measure contains a half note E8 and a quarter note F8. The fifteenth measure contains a half note G8 and a quarter note A8. The sixteenth measure contains a half note B8 and a quarter note C9. The seventeenth measure contains a half note D9 and a quarter note E9. The eighteenth measure contains a half note F9 and a quarter note G9. The nineteenth measure contains a half note A9 and a quarter note B9. The twentieth measure contains a half note C10 and a quarter note D10. The system ends with a double bar line.

Andante Met. $\text{♩} = 72$

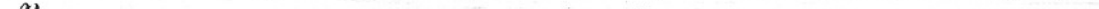
58 Andante Met. $\text{♩} = 72$

mf

Moderato Met. $\text{♩} = 100$

Count 1 2 and 1 2 1 2 and 1 2

Count 1 2 and 1 2 1 2 and 1 2

59 

A handwritten musical score on a single five-line staff. The music begins with a treble clef. It consists of several measures containing various note values, including quarter notes, eighth notes, and dotted notes. There are also rests and some accidentals visible. The handwriting is fluid and appears to be from a personal manuscript.

A single staff of handwritten musical notation. It begins with a treble clef. The notes are: a dotted quarter note on G4, an eighth note on F4, a quarter note on G4, a quarter note on A4, a dotted quarter note on B4, an eighth note on A4, a quarter note on G4, a quarter note on F4, a dotted quarter note on E4, an eighth note on D4, a quarter note on E4, a quarter note on F4, a dotted quarter note on G4, and a quarter note on A4. There are several horizontal lines drawn below the staff, likely for a second staff.

Allegro Met. $\text{♩} = 120$

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


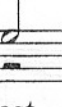

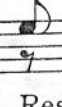
60 *mf*

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several measures with notes of varying durations, including quarter notes, eighth notes, and sixteenth notes, as well as rests. The handwriting is fluid and characteristic of a personal sketch.

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	Fin End of piece

61 Allegro Met. ♩ = 120



62 Allegro Met. ♩ = 144



Allegro Met. ♩ = 144

63 *f* *cresc.* *f* *cresc.* *ff*

Moderato Met. ♩ = 92

Count 1 2 and 3 4 1 2 3 4

64 *mf* *f* *ff*

Moderato Met. ♩ = 100

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

65 *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* C ; this is known as the *signature*.

FIFTEENTH LESSON

Sharps (#), flats (b) and naturals (♮) not found in the *signature* but set before a note in the midst of a composition, are called *accidentals*.

When a note, that is raised (#) or lowered (b) occurs more than once in the same measure, it is unnecessary to use the accidental again.

Example

This is one of the *most important rules* in *music*, and *must be remembered!*

Another sign will be employed, called the *slur*: When written over or under a *group of notes*, shows that they must be played smoothly, sustaining the tone, using the *tongue* to start the phrase *only*.

Example

This same sign is also used to connect notes of the same degree, it is then called a *tie*. When two notes are *ti* the second note is not repeated, it is merely held for the duration of the time value.

Thus:

Never take breath when a slur is used!

Example

Andante Met. ♩ = 60

67

p *mf* *p* *mf* *p*

Allegro Met. ♩ = 132

68

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

SIXTEENTH LESSON

71 *Andante moderato* Met. ♩ = 80

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

p 1 *mf* 2

p 2 1

p 1 *mf*

72 *Allegro* Met. ♩ = 126

f with spirit

ff 2

2 0 0 2 1 2 *ff*

f *ff*

73 *Andante moderato* Met. ♩ = 80

p 2 1

p *mf*

p 2

f 2 2 0 1 2 0 1 0 2 0 1/2 1 *p* rall. dim.

Allegretto Met. ♩ = 112

74

mf

f

mf

mf

f

Moderato Met. ♩ = 100

75

p

mf

p

mf

p

mf

SEVENTEENTH LESSON

Another form of notation is the *sixteenth note*, (♪) which is half the value of the *eighth note*, (♩) 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

The examples show:

- A single sixteenth note on a staff.
- A group of four sixteenth notes beamed together, with counts: Beat 1 (1-2-3-4).
- A whole note (Count 1-2-3-4).
- Half notes (Count 1-2, 3-4).
- Quarter notes (Count 1-2, 3-4).
- Eighth notes (Count 1-2, 3-4).
- Sixteenth notes (Count 1-2, 3-4).
- Three Quarter Time (Count 1-2, 3).
- Two Quarter Time (Count 1-2).

The *sixteenth rest* also has two tails (♮) 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: ♩. or ♩. to one beat.

Example

The examples show:

- A dotted eighth note followed by a sixteenth rest.
- A musical exercise starting at measure 76, marked 'Andante Met. ♩ = 54' and 'mf'. It includes counts for measures 1-4, 5-8, 9-12, and 13-16.
- A musical exercise starting at measure 77, marked 'Andante Met. ♩ = 66' and 'mf'. It includes counts for measures 1-3, 4-6, 7-9, and 10-12.

Andante moderato Met. $\text{♩} = 80$

78

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

Moderato Met. $\text{♩} = 100$

7

mf *f* *mf* *mf*

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

3

f *f* *mf* *ff*

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

G A B C D E F# G F# E D C B A G

0 2 2 0 1 0 2 0 2 0 1 0 2 1 0

G F# E D C B A G F# G A B C D E F# G

0 2 2 3 0 2 2 3 2 2 0 3 2 2 0

81 *Tempo di Marcia* Met. $\text{♩} = 116$

82 *Andante moderato* Met. $\text{♩} = 88$

Allegro Met. ♩ = 120

83

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

Tempo di Marcia Met. ♩ = 116

84

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

Allegretto moderato Met. ♩ = 108

85

mf (Bolero) *mf* *f* *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* ♩ , ($\text{♩} \text{♩} \text{♩}$) equals ($\text{♩} \text{♩}$); or in two-four time ($\text{♩} \text{♩} \text{♩}$) equals ($\text{♩} \text{♩}$) or ($\text{♩} \text{♩} \text{♩}$) 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

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

or 1 2 3 1 2 3 1 2 3 4

86

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

Count 1 2 1 2

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

mf

f

ff

Detailed description: This block contains five staves of music for measures 89 through 93. The key signature has one sharp (F#) and the time signature is 12/8. The tempo is Maestoso with a metronome marking of ♩ = 80 and a count of four. Measure 89 starts with a mezzo-forte (mf) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. Measure 93 ends with a fortissimo (ff) dynamic and a 'rall.' (rallentando) marking. The tempo changes to 'a tempo' at the start of measure 94.

Andante Met. ♩ = 72 Count Three

90

p

p

mf

p

mf

f

p

Detailed description: This block contains five staves of music for measures 94 through 98. The key signature changes to two flats (Bb, Eb) and the time signature is 3/4. The tempo is Andante with a metronome marking of ♩ = 72 and a count of three. Measure 94 starts with a piano (p) dynamic. The music consists of quarter and eighth notes, with some measures featuring ties. Measure 98 ends with a piano (p) dynamic. The dynamics throughout are p, mf, and f.

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

Count Four

Count Two

Waltz Time
Count One

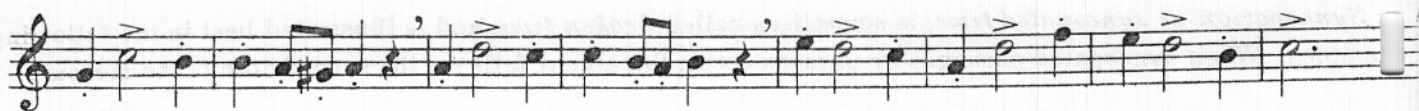
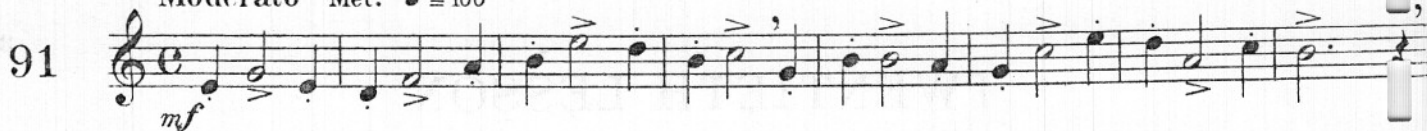
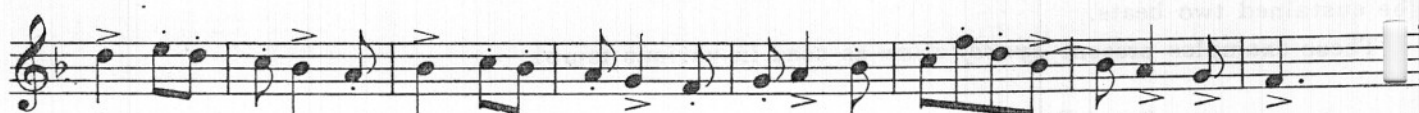
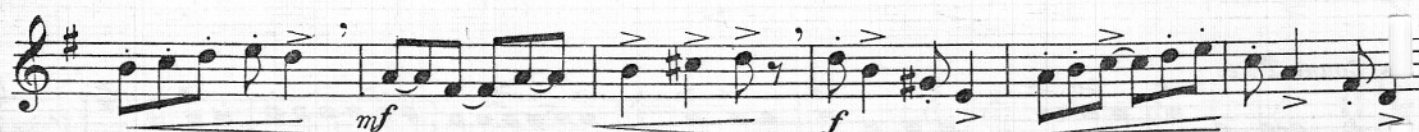
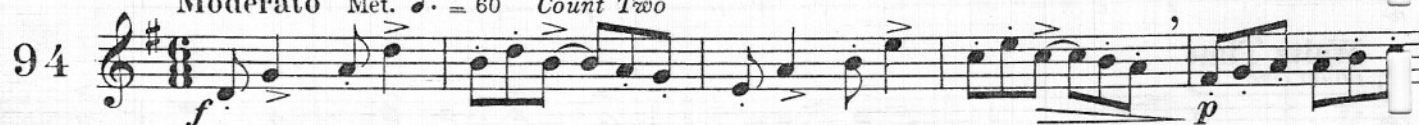
Count Three

Count Two

Count Four

Count Two

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.

Moderato Met. $\text{♩} = 100$ Allegretto Met. $\text{♩} = 108$ Allegretto Met. $\text{♩} = 112$ Moderato Met. $\text{♩} = 60$ Count TwoSlow Ragtime Met. $\text{♩} = 76$ Count Two

TWENTY-FIRST LESSON

The key of "Bb" is known by its *signature of two flats*, which are, "Bb" on the third line, and "Eb" in the fourth space.

Key of Bb

Signature Two Flats

Example

Allegro moderato Met. ♩ = 112

16 *mf*

Allegro Met. ♩ = 160 or ♩ = 54 Count Three for 160 or One for 54

17 *f*

Moderato Met. ♩ = 100

98 *mf* Joyously

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

Two staves of music in the key of D (two sharps). The first staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 2, (3), 4, 5. The second staff continues the sequence with fingerings: 4, (3), 2, 8, 7, 6, 5, 4, 3, 2, 1, 7, 6, 5, 6, 7, 1, 3, 5, 8. Slurs are placed over groups of notes.

Andante Met. ♩ = 72

99

Musical exercise 99, marked Andante Met. ♩ = 72. It consists of six staves of music in the key of D. The first staff begins with a *mf* dynamic. The second staff begins with a *f* dynamic. The third staff begins with a *p* dynamic. The fourth staff begins with a *mf* dynamic. The fifth staff begins with a *mf* dynamic. The sixth staff begins with a *mf* dynamic. The exercise includes various musical notations such as slurs, ties, and dynamic markings.

Andante Met. ♩ = 60

100

Musical exercise 100, marked Andante Met. ♩ = 60. It consists of four staves of music in the key of D. The first staff begins with a *p* dynamic and the instruction "with expression". The second staff begins with a *f* dynamic. The third staff begins with a *mf* dynamic. The fourth staff begins with a *f* dynamic. The exercise includes various musical notations such as slurs, ties, and dynamic markings. The final staff ends with the instruction "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) on a single staff. The scale is written in treble clef with a common time signature. The notes are E-flat, F, G, A-flat, B-flat, C, D, and E-flat. Fingerings are indicated by numbers 1 through 5 above the notes. The descending scale is also shown with fingerings. The notes are E-flat, D, C, B-flat, A-flat, G, F, and E-flat. Fingerings are indicated by numbers 1 through 5 below the notes.

Andante Met. $\text{♩} = 84$ Count Six

The Andante section is marked with a tempo of 84 beats per minute. It is written in treble clef with a key signature of three flats. The music is in 6/8 time. The first measure is marked with a forte (f) dynamic. The section consists of several measures of music, including a repeat sign. The dynamics range from forte (f) to mezzo-forte (mf).

Tempo di Marcia Met. $\text{♩} = 120$

The Tempo di Marcia section is marked with a tempo of 120 beats per minute. It is written in treble clef with a key signature of three flats. The music is in 2/4 time. The first measure is marked with a forte (f) dynamic and the word "lively". The section consists of several measures of music, including a repeat sign. The dynamics range from forte (f) to mezzo-forte (mf).

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

Example

Signature Three Sharps

The example shows a scale in the key of A (three sharps: F#, C#, G#). The scale is written on a treble clef staff. The ascending scale is: A (1), B (2), C# (3), D (4), E (5), F# (2), G# (3), A (4). The descending scale is: G# (1), F# (2), E (3), D (4), C# (5), B (2), A (1). Fingerings are indicated by numbers 1-5 for the right hand and 1-3 for the left hand.

103

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

mf

Exercise 103 is in 3/4 time, marked 'Tempo di Valse' with a metronome of 60. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, with some measures containing slurs and ties.

104

Moderato Met. $\text{♩} = 92$

f very even

Exercise 104 is in 2/4 time, marked 'Moderato' with a metronome of 92. It begins with a forte (*f*) dynamic and the instruction 'very even'. The exercise features a continuous eighth-note pattern across several staves, with some measures containing slurs and ties.

TWENTY-FIFTH LESSON

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

Key of A \flat

Signature Four Flats

Example

Signature Four Flats

Example

The image shows two staves of musical notation for a guitar exercise. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. Each measure includes a guitar-specific fingering diagram with numbers 1-4 on the left hand and 1-3 on the right hand, and a standard musical notation with a treble clef and a key signature of four flats. The exercise is a chromatic scale starting on B-flat.

Tempo di Marcia Met $\text{♩} = 120$

105

105

Handwritten musical score for three staves. The first staff starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature 'C'. It contains a series of eighth and sixteenth notes with various articulations like accents and slurs. The second staff continues the melody with similar note values and articulations. The third staff concludes the piece with a double bar line and repeat dots. The manuscript is written in dark ink on aged paper.

Moderato Met $\text{♩} = 100$

106

106 Moderato Met $\text{♩} = 100$

The musical score for piano, measures 106-111, is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Moderato, and the metronome marking is 100 beats per minute. The score consists of six staves of music. The first staff begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. The second staff includes a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The third staff continues the melodic line. The fourth staff features a piano (*p*) dynamic. The fifth staff includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The sixth staff concludes the passage with a mezzo-forte (*mf*) dynamic. The music is characterized by flowing eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents.

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 example shows the E major scale on a treble clef staff. The notes are E, F#, G#, A, B, C#, D#, and E. Fingerings are indicated by numbers 1-5 above the notes and 1-5 below the notes. For example, the first E has a 1 above and a 2 below, F# has a 2 above and a 2 below, G# has a 3 above and a 3 below, A has a 4 above and a 2 below, B has a 5 above and a 2 below, C# has a 6 above and a 1 below, D# has a 7 above and a 0 below, and the final E has a 2 above and a 2 below. The key signature is indicated by four sharps (F#, C#, G#, D#) on the staff.

107 *Maestoso Met. ♩ = 84*

Exercise 107 is in E major, 2/4 time, marked *Maestoso* with a tempo of 84 beats per minute. It begins with a *mf* dynamic. The melody consists of eighth and sixteenth notes, with some rests and slurs. The key signature is four sharps.

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 and a duration of six counts. It begins with a *p* dynamic. The melody consists of eighth and sixteenth notes, with some rests and slurs. The key signature is four sharps.

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

Signature Five Flats

Example

Signature Five Flats

Example

The image shows two staves of musical notation. The top staff begins with a treble clef, a key signature of five flats (B-flat, E-flat, A-flat, D-flat, G-flat), and a common time signature (C). It contains several measures of music with notes and rests, each accompanied by a number indicating a specific fingering technique. The bottom staff continues the sequence with similar notation and fingering numbers. The numbers range from 0 to 8, often appearing above or below the notes.

109

Andante Met.  = 92 Count Three

109 *Andante Met. ♩ = 92 Count Three*

This musical score is for a piece in 3/4 time, marked 'Andante' with a tempo of 92 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of three staves. The first staff begins with a treble clef and a key signature of three flats. It contains a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings including 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence. The overall style is that of a classical or romantic-era piano piece.

1.0

Moderato Met. $\text{♩} = 100$

mf Bold

1. 0 Moderato Met. $\text{♩} = 100$

mf Bold

cresc. *f* *f*

mf

p *mf*

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

111

Andante Met. $\text{♩} = 60$

p

112

Andante moderato Met. $\text{♩} = 72$ Count Three

p

mf

p

TWENTY-NINTH LESSON

49

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.

Key of G \flat

Signature Six Flats

Example

Moderato Met. ♩ = 100

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.

Key of F \sharp

Signature Six Sharps

Example

Moderato Met. ♩ = 100

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.

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.

DONOT 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

The musical score consists of 12 staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Andante maestoso' with a metronome marking of ♩ = 80. The piece begins with a forte (*f*) dynamic and features a variety of articulations, including accents, slurs, and phrasing slurs. The dynamics fluctuate throughout, with markings for *f*, *p*, *pp*, *mf*, and *ff*. A crescendo is indicated in the tenth staff, marked 'cresc' and 'en'. The piece concludes with a final forte (*ff*) dynamic. The notation includes many sixteenth and thirty-second notes, often beamed together, and frequent use of slurs to indicate phrasing.

