

FOUNDATION TO CORNET PLAYING

A N E L E M E N T A R Y M E T H O D

S I M P L E
M E L O D I O U S

I N T E R E S T I N G
C O M P L E T E



E D W I N F R A N K O G O L D M A N
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C A R L F I S C H E R C O O P E R S Q U A R E N E W Y O R K
B O S T O N C H I C A G O



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New York



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INTRODUCTION

The need of an elementary method for the Cornet has prompted me to write this book. For years past, both teachers and students have found that the good methods published, did not contain exercises which the beginner could attempt to play. Teachers were compelled to write exercises for their pupils until they were far enough advanced to start one of the well-known methods.

Arban's Method, which is without doubt the greatest ever written for the instrument, cannot be used at the start, because the very first exercise covers too large a range.

Through my experience as teacher, I have become familiar with the wants and necessities of beginners, and it is through this practical knowledge that I have been inspired to write this book. The work embraces all the points that I, through personal experience have found to be of benefit to the pupil.

The exercises are written in the easiest keys, and so are easily within the grasp of the beginner; they are calculated to build up a good embouchure by starting correctly. The exercises are mostly short, so as not to tire the player, and are melodious and pleasing. Every exercise in the book is original, although three or four are modeled after Arban.

The exercises are explained in great detail, and the student will almost feel that the teacher is standing at his side. Aside from the exercises, the beginner will get a good

knowledge of the rudiments of music. The songs at the rear of the book are arranged in suitable keys, and the phrasing is correctly and carefully marked.

The student who has mastered these exercises, and has profited by the advice and suggestions given, has a good and solid foundation upon which to build, and there is no reason why he should not become an excellent player. Arban's Method may then be taken up, and with little or no difficulty, the player will be able to master the more intricate forms of playing.

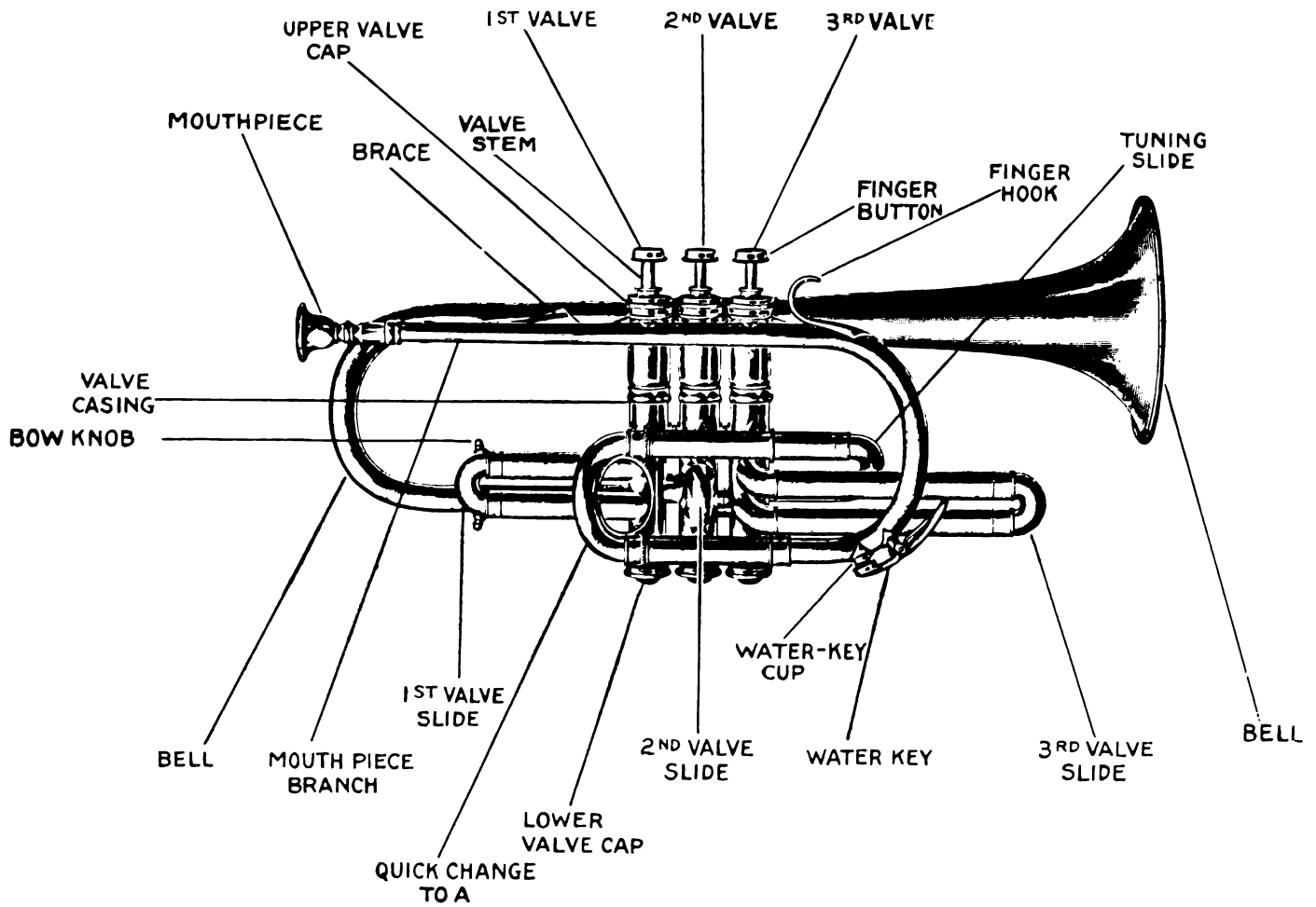
Before concluding, I wish to state that this work is an "Elementary Method" pure and simple, but that the player who can perform well the exercises in it, may consider himself fairly advanced. It is not necessary to have mastered this entire method, before starting on one of the other methods, but, I would suggest finishing this book first, because progress in the new method will then be more rapid, and the student will have a better knowledge of music as well as of his instrument.

I have aimed to make the "Foundation to Cornet Playing" valuable to the teacher and to the pupil; and particularly to the pupil who is not within reach of a competent teacher, and must content himself with self-instruction. In fact, I have tried to write the lessons as though I were giving them personally to each student.

EDWIN FRANKO GOLDMAN.

DIAGRAM OF CORNET

Giving Proper Names to the Various Parts of the Instrument



The Cornet pictured above is a Besson New Creation (Long Model).

THE CORNET

The Cornet is one of the easiest instruments to master in regard to the fingering, but is difficult as regards the "Embouchure" or Lips.

It bears some similarity to the human voice in its compass, and in the manner in which the breathing is conducted.

The natural compass of the instrument is two and a half octaves, although higher and lower notes can be played even beyond that range, by players possessing unusually strong embouchures. Notes beyond the legitimate compass of the instrument are rarely written, and are used mostly and almost exclusively by soloists.

The easiest register is from C below the staff to the G immediately above.

The Cornet has three valves or pistons. The first is nearest the mouthpiece. The middle one is the second, and the one furthest away is the third.

Many notes can be played without the use of the valves. Notes so played are called open tones. With each single valve, many notes can be played, and also with the various combinations of fingering.

Connecting with the three valves are the slides which are used for tuning, and to discharge the water which gathers while playing. There is also a principal slide called the "tuning slide" and a water key—at which point most of the water gathers. Much water also gathers in the third

valve slide. These are the two principal points from which the water must be frequently removed.

The illustration describes the various parts of the Cornet.

The principal parts of the Cornet are the valves, the bell, the tuning slides, and the mouthpiece branch.

The Cornet in Bb (with quick change to A) is the one used throughout the world almost exclusively to-day. The use of Cornets in the other keys is only for special purposes, and has become almost obsolete.

The instrument pictured in the illustration is a Besson New Creation Bb Cornet (Long Model), which is the latest product of the Besson factory.

Cornets are built so that they can be used in both high and low pitch, and are a great necessity to those who have occasion to play in both pitches. High pitch Cornets are put into low pitch by the use of one or more extra slides. Low pitch Cornets are built in the one pitch only.

The ring or hook on most Cornets which is intended for the little finger (right hand) is not of much use, and often tends to cramp and stiffen the third finger. Many players have it removed.

New Cornets or other brass instruments are not as easy blowing as those that have been in use for a time. Besides it takes a few weeks for a person to become accustomed to a new instrument.

THE TRUMPET

Whatever has been said of the Cornet will apply to the Trumpet also. The two instruments are precisely the same, except in shape and quality of tone.



POSITION, ETC.

When practicing, always stand if at all possible.
Stand erect and expand the chest.

Hold the instrument firmly in the left hand and in a horizontal position. The left hand should be clasped firmly around the centre of the three valves.

Press the valve-buttons with the tips of the fingers, not with the second joint. While playing always keep the fingers on the valves.

Do not lift the fingers too high, or keep them too stiff. Let them bend naturally over the valves.

Place the thumb of the right hand under the tube which is near the valves (mouthpiece branch). This will help to keep the fingers in correct position.

Always press the valves all the way down. Otherwise it will be impossible to play a clear tone.

Stand before a mirror when practicing in order to correct any incorrect position. Avoid any contortion of the face. A normal condition is to be desired.

The cheeks should not be puffed out, this is a very common fault, and one which adds nothing to the ease of playing.

The player who puffs out his cheeks loses the muscular control of his lips, and his articulation will become impaired.

The elbows should be held at a little distance from the body.

Endeavor to secure a condition of perfect repose when playing.

THE MOUTHPIECE AND ITS POSITION ON THE LIPS

Place the mouthpiece one-third on the upper lip, and two-thirds on the lower, provided the formation of the mouth and teeth is normal. (This rule cannot always be observed to the letter, but come as near to it as possible.)

Never allow any one else to use your own mouthpiece—for hygienic reasons.

Always clean the mouthpiece before and after playing. A cloth is good for that purpose.

The choice of a suitable mouthpiece is most important. If you have found one that suits, never change it under any circumstances.

There are three parts to a mouthpiece. First, the rim, which is placed on the lips. Each player prefers a different rim, but it is essential to have one that feels comfortable on the lips.

The second part of the mouthpiece is the cup, into which

the column of air is blown. Some mouthpieces have shallow cups, others deep ones. These differences all have various effects on the tone of the Cornet.

The third part of the mouthpiece is the tube, which extends from the cup. The tube is narrow, and compresses the air, giving it more force when thrown into the instrument.

There are thousands of different kinds of mouthpieces.

The best mouthpiece for your own use, is the one with which you can produce the best quality of tone, and the one which feels best on your lips.

If the mouthpiece is too small, a small, weak tone is the result.

If the mouthpiece is too large, only the low notes will respond freely.

A medium sized mouthpiece is the best.

CARE OF INSTRUMENT

Be careful to keep your Cornet clean inside and outside. Dust mixes readily with the moisture occasioned by the breath, and forms a crust inside the tubing. Naturally, this spoils the beauty and brilliancy of the tone.

Rinse the instrument out with lukewarm water as often as once or twice a week, when it is in use.

If for any reason it is not in use, at least keep it in order and do not let it dry up inside.

It is good to pour a little water through the instrument once each day. It is cleansing and will keep the valves in good condition.

The instrument should always be a trifle moist inside, as in this condition it requires less exertion to produce a tone. You will notice that any brass instrument blows more freely when the atmosphere is moist than when it is dry.

If the instrument is not kept thoroughly clean inside, a vile and unhealthy odor will result.

THE VALVES

Keep your valves clean, and the action of your instrument will always be perfect.

Remove the valves frequently, and clean them thoroughly. Also remove caps at bottom of valves so that the entire inner casings can be cleaned.

Saliva can be used on the valves, but the habit of spitting on them is not a very nice one, especially in the presence of others.

If water is poured through the instrument daily, the valves will be sufficiently moist.

Thin oil which is especially made for the purpose may also be used, but the valves should be thoroughly cleansed before each fresh application.

Do not under any circumstances use machine oil of any kind.

Blodgett's Valve Oil is very fine.

THE SLIDES

Keep the slides clean. Rub them off every week or so with a dry rag, and then apply a little tallow, so that they work easily.

When drawing valve-slides for the purpose of removing water, always press down the corresponding valve at the same time, thus avoiding any possible danger of springing

the slide or causing the valve to leak. The same when returning the slide to its place.

See that all slides are in working order. A very slight occasional application of Carl Fischer's Monarch Slide Grease will prevent them from sticking.

Vaseline can also be used on the slides to make them work easily.

DISCHARGE OF WATER

When the Cornet is in use, the water should be discharged at frequent intervals.

Never let the water run off through the mouthpiece.

SILVER PLATING

If possible have your instrument silver plated. It is not expensive, is kept in order very easily, and adds much to

the appearance. Besides brass is very apt to poison a scratch or an open wound.

HOW TO PRACTICE

Set aside a regular time for practice each day if possible, and try to have nothing interfere with it.

Do not attempt too much at first, and do not get discouraged if the first studies prove tiresome and monotonous.

Play all music exactly as written; if the composer had intended it to be performed in any other manner he would have indicated it.

Do not over-exert yourself when playing.

Practice in such a manner that you can play without apparent effort, and can derive pleasure from it.

Do not practice too long at one time—in other words, do not overdo it. Too much or too strenuous practice is as harmful as too little. Use discretion.

Always cease practicing when the lips begin to grow tired.

Do not try to practice for an hour or more on a stretch. It is often an impossibility, and always does more harm than good.

When the lips are in good condition, do not tire or strain them. Rest every little while.

Playing when the lips are tired weakens them, and is to be avoided whenever possible.

Fifteen minutes of correct practice is more beneficial than four hours of carelessness.

Listen carefully and you will hear if a tone is good or not. Play it over until it sounds good.

WHAT TO PRACTICE

Practice whatever may be necessary and what you are not familiar with. Do not neglect the remote keys.

Practice sustained tones for ten or fifteen minutes each day. This strengthens the lips, and greatly improves the quality of tone. Nothing in the way of practice is more important.

Do not sacrifice tone for technic. A good tone is a performer's most valuable asset.

Do not fail to practice all sorts of exercises and scales, and do not give up until they are completely mastered.

In striking tones, especially in rapid execution, the valves and the tongue must work simultaneously.

Do not spend too much time on high tones; too much of this sort of practice weakens the lips materially.

Let your practice be mostly in the medium and lower registers of the instrument; the high register will take care of itself.

Do not place too much stress upon triple tonguing, and only attempt it when necessary. It is seldom called for except in solos.

Give particular attention to quality of tone, also to style of performance and to phrasing.

Avoid the "tremolo" or "vibrato" style of playing. See that your tone is absolutely clear and pure.

TRANSPOSITION

Learn to transpose. This is a positive necessity for professionals, and is very convenient and desirable for amateurs.

It should not be studied, however, until the pupil has a fair knowledge of the rudiments of music, and is beyond the first stages of playing.



BREATHING

Breathe through the corners of the mouth; never through the mouthpiece. Take breath according to the length of phrase to be played.

Do not try to play as much as possible on one breath.

Take breath frequently, but in the proper places.

A small breath will sustain quite a long phrase, so do not inhale more breath than is needed.

TUNING

Never start to play together with some other instrument or instruments, before tuning carefully.

If certain tones do not respond properly by reason of being incorrect in pitch, they must be regulated by drawing the valve slides as may be necessary.

No wind instruments, whether reed or brass, are perfectly in tune; but they can be regulated, and the bad places humored, if the performer has a good ear and a fairly strong lip.

Train your ear and you will have little difficulty in playing well in tune.

The embouchure is not always the same, and the slides must be drawn accordingly.

Heat and cold have opposite effects on the instrument. When the Cornet is cold, it is flat, and when too warm, is sharp.

TIME

Always bear in mind that time is the most important factor in music.

Without time there is no real music.

Practice your exercises slowly at first, in order to play the correct notes. After you have mastered the notes, begin to play in the proper tempo, which is generally indicated by some suitable Italian word.

Do not count or keep time by moving the body or the feet. That is a very bad habit.

Counting must be done mentally.

You must think as you play.

It is essential to give all notes their proper time-value, to play in correct tune and strict time, with perfect rhythm.





BEFORE PLAYING

Be sure that the instrument is free from water before commencing to play.

Always be sure of the key in which you are to play. Remember that there is a vast difference between F and G, for example, especially in the fingering.

Always see that the instrument is properly tuned to the

pitch of the piano, violin or other instrument which is to be used at the same time.

Before starting to play, always look the music over well, and figure out how you are going to count and divide the beats.

Do not play directly after eating a heavy meal. Give the food time to digest.

AFTER PLAYING

Before putting the Cornet away see that all the water has been discharged. If allowed to accumulate and stand,

“verdigris” forms. Push all slides in, and remove mouth-piece.

ADDITIONAL ADVICE

Above all, secure a good instrument and a competent instructor. Although perhaps a trifle more expensive at the outset, it will prove much more economical in the end.

If you haven't a musical dictionary, you should secure one. It is a real necessity.

Ensemble playing—duos, trios, orchestra and band practice—is exceedingly beneficial, and should be indulged in whenever possible.

Orchestra playing is generally better for the student than band, as the latter is apt to be too strenuous, and tone quality is sacrificed to power.

Hear good music, especially when rendered by eminent performers on different instruments. Embrace every oppor-

tunity of hearing great singers, and imitate their style of performance as much as possible.

Aim for the highest in music—do not be satisfied with anything mediocre.

By conscientious practice the student will ultimately master all difficulties.

Advancement can only be made by careful study and practice.

It is not good to attempt too much at a time.

Nothing is too easy to practice.

It benefits even advanced players to play the simplest kind of exercises.

All kinds of exercises are beneficial.

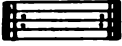


SIGNS MOST FREQUENTLY USED.

• A Dot placed after a note or rest prolongs its value by half. $\text{d} \cdot$ would be the same as $\text{d} \cdot \text{d}$. A second or third dot prolongs the time value of the dot immediately preceding it by half. $\text{d} \cdot \cdot \cdot$ would be the same as $\text{d} \cdot \text{d} \cdot \text{d} \cdot$

— *Tenuto*. This line when placed over or under a note signifies that the tone should be well sustained, for its full value.

\frown or \smile *Hold* or *Pause*, placed over or under a note or rest indicates an indefinite prolongation of its time value, at the performer's discretion.

 *Repeat*. This sign signifies that the division between the dotted double bars is to be repeated.

$\text{)}'$ *Breathing mark*. A sign which indicates where breath may be taken.

\frown *Slur* or *Tie*. This sign indicates that when two or more notes are joined by it, they are to be played in a smooth and connected manner. (Legato.) If the notes so joined are on the same degree of the staff they are held over as one note.

> *Crescendo*, increasing in loudness, by degrees.

< *Decrescendo*, growing softer by degrees.

\wedge *Sforzato*, marked or sudden emphasis.

w *Trill*, the rapid alternation of a principal note with a higher auxiliary, (major or minor second above).

∞ *Turn* or *Grupetto*, a melodic grace consisting in what may be termed the typical form (the direct turn), of four notes, a principal note (twice struck) with its higher and lower auxiliary (the major and minor second above and below, each struck once.)

M.M. $\text{♩} = 60$ *Metronome mark*, a mark often set at the beginning of a composition for exactly indicating its tempo. The $\text{♩} = 60$ means, that the time value of one quarter note is equal to one pendulum-beat with the slider set at 60. With the slider set at 60, the pendulum makes one beat per second. M.M. actually stands for "Maelzel's Metronome," named after its inventor, Maelzel, of Vienna. The Metronome is much used by beginners and students, for learning to play strictly in time and in timing their practice.

f — *Forte*, means loud, strong.

ff — *Fortissimo*, means very loud.

mf — *Mezzo-forte*, half loud.

p — *Piano*, soft.

pp — *Pianissimo*, very soft.

D.C. — *Da Capo*, from the beginning.

D.S. — *Dal Segno*, repeat from the sign.

For other signs, etc. see Coon's Standard Pocket Dictionary of Musical Terms.

Rudiments of Music.

Music is the art of combining sounds in a manner agreeable to the ear. It is divided into two parts:— Melody and Harmony.

Melody is a combination of sounds which, by their elevation, duration and succession, serve to form a tune.

Harmony is another combination of sounds which, by their spontaneous union, serve to form chords.

The Signs used to represent sound are called notes.

The five lines upon which notes are written are called the Staff.

The Staff consists of five lines and four spaces.

Extra lines are used above and below the staff. They are called ledger lines.

Seven letters of the alphabet are used to designate the notes; they are, C-D-E-F-G-A-B.

At the beginning of each line of music you will find the clef sign (♩)

The Clef is used to determine the position and pitch of the scale. This clef is called the G or Treble clef. It shows where G is, thereby giving place to the other notes. The sign crosses the second line "G" four times.

There are other clefs, but they need not be explained here.

There are seven natural tones in Music, to which is added an eighth tone, which, however, is only a repetition of the first tone an octave higher.

When the notes are written in the Treble Clef, the names of the lines and spaces are as follows:—

LINES



SPACES



The notes that can be written on the staff are not enough to enable us to indicate all the tones that are within the range and compass of the Cornet. For this reason, it becomes necessary to go beyond the staff, and use what are termed "Ledger Lines and Spaces"








LEDGER NOTES.



17513-88 The distance between two notes is called "interval".








NOTES.

There are seven characters which determine the value of notes.

-  whole note—4 beats or counts.
-  half note—2 beats or counts.
-  quarter note—1 beat or count.
-  eighth note— $\frac{1}{2}$ beat.
-  sixteenth note—
-  thirty-second note—
-  sixty-fourth note—

RESTS.

There are seven characters that denote the value of rests

-  whole rest—4 beats or counts.
-  half rest—2 beats or counts.
-  quarter rest—1 beat or count.
-  eighth rest— $\frac{1}{2}$ beat or count.
-  sixteenth rest—
-  thirty-second rest—
-  sixty-fourth rest—

A Rest is a character used to indicate silence, or a temporary suspension of sounds.

SHARPS, FLATS, NATURALS ETC.

The Sharp (#) raises the note half a tone.

The Flat (b) lowers the note half a tone.

The Natural (♮) restores the note which has been changed by the # or b to its former position.

The Double Sharp (x) raises a note a half tone higher than the simple (#) would raise it. In other words, it raises the note a whole tone.

The Double Flat (bb) sinks a note a half tone lower than the simple b would lower it,—in other words, a whole tone.

Always after the Clef, we must look for the Signature, or key, in which we are to play.

The word Signature signifies a certain number of sharps or flats placed immediately after the clef.

Either sharps or flats found after the Clef as Signature, influence the notes placed on the same degree, or at the upper or lower octave, during the whole of a piece of music, unless a natural comes accidentally to suspend their effect.

If a sharp or flat is written in any bar without being designated at the beginning (in the Signature), such sharp or flat is called an "Accidental", and holds good only for the bar in which it is written. If this sign is to be contradicted, in said bar, a "natural" must be placed before the note in question.

MEASURES AND BARS.

Musical Composition is divided into equal portions,—called Measures or Bars, by short lines drawn across the staff which are also called Bars.

A double Bar is placed at the end of each strain of music.

Measures are divided into equal parts called "beats".

All music does not begin with a perfect or full bar. The first bar may be imperfect and contain what is known as "start notes". There may be one or more of such start notes. However, the first and last bars of a strain, or of a complete piece, must together form a full bar.

TIME MARKS.

Immediately after the signature comes the Time Mark.

There are various kinds of time marks, but those most frequently used are, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{6}{8}$.

There are many other time marks, such as, $\frac{2}{2}$ - $\frac{3}{2}$ - $\frac{6}{4}$ - $\frac{5}{4}$ - $\frac{3}{8}$ - $\frac{9}{8}$ - $\frac{12}{8}$, etc., etc., but in this book, only the simpler forms will be used.

The upper figure (numerator) indicates the number of notes of a given kind in the measure.

The lower figure (denominator) shows the kind of notes, taken as the unit of measure.

Time refers to the number of beats to the measure.

Tempo indicates the rapidity of the beats.

The two are often confounded.

In order to produce a tone on the Instrument, the lips are placed together, as though one were going to smile, leaving a small opening for the tongue, so that it might be thrust forward and backward, and to form a breathing passage into the instrument, the performer at the same time pronouncing the letter "T". The tone is produced by the combined action of the lips, tongue and breath. The lips act as "reeds" and give the vibration to the sound or tone. The tongue is used to divide one sound from the other, and the breath pressure determines the length and force of a tone.

For the very low tones the tongue protrudes a trifle further than for the upper tones.

For the very high tones, the tongue strikes a trifle further back, and with a little more precision and force.

The lips and the cheeks must not move when the tongue strikes, as that would make the beginning of the tone indefinite and indistinct. The entire face should remain absolutely motionless. Only the tongue must move.

Do not tongue too forcibly, and play softly. The softer and smoother one can play, the stronger the embouchure. Any one can play loud, by using force, but not everyone can play softly. The performer who indulges in loud playing continually, is only harming his lips. Do not allow the lips to become tired.

Do not press the mouthpiece too tightly against the lips. Before starting to play, draw the lips across the teeth, not too rigidly, but just enough to give them a degree of steadiness. The lips must be rather elastic and flexible. The lips must have feeling. Too much pressure destroys the feeling, and kills the vibration, and necessarily the tone. It is true that the lips must be tightened for the higher tones, but this must be done by the muscles, particularly those at the corners of the mouth. For the higher tones the lips must be drawn tenser by the muscles, and for the lower ones the muscular tension must be relaxed.

Remember that the performer who plays correctly will not have to exert himself in the least, and will derive unlimited pleasure from his work.

Commence or strike the tone by pronouncing the syllable "tu,"— and sustain it well.

Place the tongue against the upper teeth, and in articulating the syllable "tu"—strongly, the tongue recedes, thus forcing the air into the instrument — thereby making the sound.

The tongue acts as a sort of valve.

In pronouncing the letter T distinctly, a sharp swift column of air is forced into the instrument, resulting in a clear tone.

Be careful not to use "du" or "doua."

Do not let the lips make any noise. The sound forms itself.

THE FOUNDATION.

A good foundation is most important, therefore the student must pay particular attention to the first studies.

The first lessons will be devoted entirely to the striking or tonguing of notes, which is the most essential part of cornet playing. Even advanced players should practice just such simple studies each day.

Sustained tones in particular are strengthening to the lips, and most beneficial in improving the quality of tone.

Sustained tones should be practiced the first thing each morning.

Be careful to strike each tone well, and give it its full time value.

Keep the tones steady. Do not let them wobble.

Think and listen, and see that the intervals tune.

Whatever is worth doing is worth doing well, therefore, be careful from the very start, and above all, do not be in too great a hurry.

Nothing that is afterwards taken up will be as important as this the "foundation", therefore, build it carefully and strongly.

First Lesson

No lesson in this work will be quite as important as this, the first, and it is in just such fundamental exercises as these that the student often spends too little time. It is a serious mistake, and one that will retard future progress, to try and build the foundation too quickly. The first exercises are always the most important, and should be thoroughly mastered. Each individual exercise should be well within one's grasp before the next is attempted. It is not to be expected that the student will be able to control his tones immediately at the start. Some players acquire the "knack" of striking the tones very quickly; others take longer, but in the end, may get it just as well. It is not expected or necessary that the student should learn an entire lesson each day. Take plenty of time, and get one exercise well, before the next is attempted. Let "Slow but sure" be your motto. If one learns to tongue the notes and sustain them properly, at the start, he will have little or no trouble in the future, provided he continues his studies systematically and conscientiously.

Breath should be taken wherever the (9) sign appears. In the first few lessons, we will take breath more frequently than later on. Breathe through the corners of the mouth, and not through the mouthpiece. The breath sign is not marked where a rest occurs, as it is understood that breath may be taken at every rest.

In the first exercise, two notes are designated, "C" and "G". At the start, some pupils find one note easier to play than the other. It makes no difference which one you are able to strike better at first. Whichever one it is, play it over and over again, until you get it well under control, and can play it with a clear tone. For the low "C" relax the lips, and for the "G" put just a little more tension on the muscles at the corners of the mouth.

All the exercises in the first lesson are written in Common or $\frac{4}{4}$ time. All the notes, are whole notes, therefore count four even beats to each note. The rests, are whole rests. Count four even beats for each rest. It is good to remember that in all music the rests are just as important as the notes.

Count evenly and not too quickly. The figures above the staff show how each bar should be counted.

The numbers under the staff indicate the fingering of the notes.

All the exercises in this lesson are carefully marked, and if the pupil will practice carefully, paying strict attention to the time, and the proper tonguing of the notes, he will soon be ready for the next lesson.

For the first few lessons the fingering will be marked under each note with numbers 1 for the first valve, 2 for the second, and 3 for the third,— and a combination of numbers when two or three valves are to be used. For the open tones we will use the (0).

This lesson is written in the key of C, which has no sharps or flats, and is therefore called the natural key.

1st Lesson

ON STRIKING THE TONES

1.

2.

C

Count 1234 1234 1234 1234 1234 1234 1234 1234 1234

3.

G

Count 1234 1234

4.

C D E F G

5.

G F E D C

6.

C E G E C

7.

C G C G C

8.

G C G C G

9.

C E E C C G G C C

Second Lesson

This lesson covers a larger range than the previous lesson, but is to be practiced in a similar manner.

The first seven lessons all have the same object in view, viz: to help the student to commence or strike the tones clearly, and to sustain them for the required number of counts. It is only through such practice as this, that control of the tones can be obtained, the tone itself be improved, and the lips become strengthened.

The first four lessons are purposely written in the key of "C" major so that the exercises can be made as simple as possible, and so that the student will not have too many things to think about at once. He can then devote all his attention to the tonal production.

No. 1, is an exercise in whole notes, comprising the first five tones of the "C" scale, ascending and descending. Count evenly and not too quickly, four beats to each bar as indicated. Take breath after each note. Breathe through the corners of the mouth.

All the other exercises in this lesson should be practised in a similar manner.

No. 3, goes to "A", one tone higher than has yet been attempted, and No. 5, goes lower, taking in the low "B".

Take plenty of time, and do not imagine that these exercises can be mastered in a few minutes. Keep at them day after day, until they begin to sound fairly well. The student of music, must have, above everything else, plenty of patience.

If at first you don't succeed, try, try again.

Third Lesson

There is little or nothing in this lesson that requires any special explanation. The exercises are all in the key of "C" major, and written in Common or $\frac{4}{4}$ time.

No. 1, goes still one tone higher than the previous lesson, "B" - on the third line.

No. 3, contains whole and half notes. Count four to the whole notes, and two to each half note, as indicated. The counts must be very evenly divided.

No. 4, takes in the low "A" below the staff. For the low tones relax the muscles. The first three lessons are tremendously important, and should be studied very thoroughly and conscientiously before the next is attempted.

2nd Lesson

ON STRIKING THE TONES

1. C D , E , F , G , F , E , D , C
 Count 1234 , 1234

2. C , E , D , F , E , G , F , D , C

3. C , D , E , F , G , A , G , F , E , D , C

4. G , G , A , A , G , G , E , E , C , C , D , D , C

5. C , E , D , F , E , G , F , A , G , E , F , D , E , C , D , B , C

3rd Lesson

ON STRIKING THE TONES

1. C , D , E , F , G , A , B , G , F , D , C

2. C , E , D , F , E , G , F , A , G , B , A , F , G , E , F , D , C

3. C E C , D F D , E G E , F A F , G B G ,
 Count 1234 12 34 , 1234 12 34 , 1234 12 34

4. F A F , E G E , D F D , C E C , B D B , C

5. C , B , A , B , C , B , A , B , C , E , G , E , C

Fourth Lesson

Before playing anything else each day, it is most important to play sustained tones for ten or fifteen minutes. This rule should apply to beginners as well as more advanced players.

The best exercises for this kind of work, are the various scales. In the next few lessons, the long tone scales will be found first. They should be practised first each and every day, whether they are marked in the lesson or not.

The lips become strengthened through the playing of sustained tones, and the tonal quality improved. Remember that it is not necessary to master an entire lesson in a day or week. Have patience and take plenty of time. Play each exercise over and over again, until you can play it correctly. Have each individual exercise under control, before you proceed to the next.

No. 1, which is the scale of C major, contains all whole notes. The exercise is in common or $\frac{4}{4}$ time - therefore each note fills an entire bar. Count four even beats to each note.

No. 2, is the chord of "C" major.

No. 3, embraces the lower tones. Let them sound full and round.

No. 4, contains whole and half notes. Each half note has two beats. Whole notes have four.

No. 5, introduces us to the half and quarter rests. Each half rest denotes silence for two beats. A quarter rest for one beat.

When two notes are tied together, the second is not struck but simply held over, as part of the first. In this instance the whole and the quarter are played as one note - and are held for five beats.

Nos. 6 and 7 are exercises in skips or intervals.

No. 8, is a simple melody.

The word "MODERATO" means moderate, or in moderate time. Most of the words used in music are Italian.

Be careful to play in strict time.

Count four even quarters to each bar.

Above all, strike the tones clearly.

IMPORTANT

After this lesson has been completed, the student will be ready to begin the study of some of the simpler songs in the "Collection" at the rear of this book. This will relieve the monotony of the daily routine, and make the practicing more interesting.

Be careful however, not to attempt more than your progress warrants.

4th Lesson

On Striking the Tones.

1. C , D , E , F , G , A , B , C

2. C , B , A , G , A , B , C

3.

4.

5.

6.

7.

Melody.

8. Moderato.

Musical notation for exercise 8, consisting of two staves of music in C major, 4/4 time, marked Moderato. The first staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4.

Fifth Lesson

No. 1 is the scale of B flat.

To avoid the inconvenience of placing a sharp or flat before each note when necessary, an intimation is made by placing sharps or flats immediately after the clef, showing the notes affected throughout the movement.

The key of B \flat has for its signature two flats- B \flat and E \flat . This means that each B and E in this key must sound a half tone lower, unless otherwise marked. E \flat on the first line is played with the second and third valves down. B \flat with the first.

No. 2 is an exercise on intervals.

No. 3 should be practised in strict time. Tongue the notes distinctly. Each quarter note has one beat or count.

Nos. 4, 5 and 6 are lessons on intervals, and should be played with close attention to intonation. In 5 and 6 there are some tied notes. They were explained in the previous lesson.

No. 7 is a Melody in the key of B \flat major.

No. 8 is a Melody in the key of C major.

All the other exercises in this lesson are in B \flat major. They are all in Common or $\frac{4}{4}$ time.

Be sure to count evenly- four quarters to each bar. Give full value to the rests as well as the notes.

Pay strict attention to the striking of the tones, so that you will have mastered it before other kinds of exercises are taken up.

Study the fingering of each note- particularly the new sharps or flats that appear in each lesson.

Do not tire the lips. Do not press the mouthpiece against the lips too strongly.

Play the exercises over and over until you have mastered them.

Study each note carefully. Listen to the quality of tone and try to improve it.

Each note must be as distinct as though it stood alone. Be careful to give the same stroke of the tongue to each note. The beginning of each tone must be clear and precise. The tones must not wobble, but should be perfectly steady.

5th Lesson

On Striking the Tones.

1. Eb, C, D, Eb, F, G, A, Bb

Melody.

8. Moderato.

Sixth Lesson

No. 1. is the scale of D major. It has for its key signature, two sharps - F# and C#.

No. 2. is the chord of D major.

No. 3. An exercise in quarter notes. Play evenly. Each quarter has one beat. In the last bar we come to a new sign - the Dot (·).

A Dot placed after a note or rest, increases its value one half.

The note is a half note, consequently with the dot after it, it has the value of an added quarter --- making in all three quarters.

No. 4. is an exercise on eighth and half notes. Two eighths equal one quarter, --- therefore play two eighths on one beat. Play the eighth notes staccato (short) and very even. One like the other. Remember that the "one and" and "two and" must be counted twice as quickly as the "three, four."

The best way to count that would be to divide the quarter beat, and count,

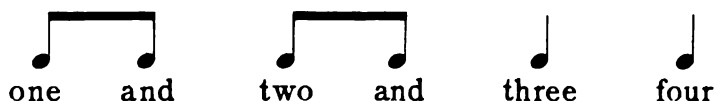
as illustrated: 

No. 5. is in three quarter ($\frac{3}{4}$) time, which means that each bar must contain the value of three quarter notes. Three beats or counts to each bar. The dotted half note has three beats.

No. 6. is also in $\frac{3}{4}$ time. An exercise on intervals.

No. 7. is in the key of B \flat major again.

An exercise in eighths, quarters, halves, and dotted notes. Count the first bar as follows:-



It simplifies the counting and helps toward playing better in time.

In this exercise the natural (\natural) appears for the first time, in the seventh and eleventh bars.

A Sharp, Flat or Natural placed before any note which is not in accordance with the Key Signature is called an "Accidental," and affects all the notes of the same name in the bar in which it occurs, unless afterwards contradicted.

In the playing of all exercises, it is well to remember that all notes of similar value must be even. For instance, give all eighth notes the same value, all quarter notes the same value etc. etc.

There are no marks of expression in the exercises, therefore they are to be played with the same quality and quantity of tone throughout, and in a rather mechanical manner. The mechanical part of playing must be mastered, before any attempt to play with expression is made.

6th Lesson

On Striking the Tones.

1. D, E, F#, G, A, B, C#, D

3.

4. Count 1 and 2 and 3 4, 1 and 2 and 3 4, 1 and 2 and 3 4,

5.

6.

7. Count 1 and 2 and 3 4 1 2 3 4, 1 and 2 and 3 4 1 2 3 4

Seventh Lesson

No. 1. is the scale of E \flat Major. Its key signature is three flats; B \flat , - E \flat and A \flat .

No. 2. is the chord of E \flat major.

No. 3. is the scale of E major. Its signature is four sharps F \sharp - C \sharp - G \sharp - D \sharp .

The scales with sharps are as a rule more difficult to play than those with flats.

The student should pay close attention, and note the difference in fingering between sharps, flats and naturals. For instance:- G natural is played without valves. G sharp is played with the 2nd and 3rd valves. G flat is played with the 2nd valve.

No. 4. is an exercise on intervals. Tongue the notes distinctly and give them full value:- two beats to each half note.

No. 5. is the scale of F major. Its signature is one flat - B \flat .

The high "F" on the fifth line is the highest note yet attempted, and if it cannot be produced with ease, do not force it, but leave it for the time being, and try it again from time to time.

Do not under any circumstances press the mouthpiece too tightly against the lips, but put more tension on the muscles at the corners of the mouth. That is where all the pressure should come from. When these muscles are tensely drawn, the lips become more tightened, and consequently the vibrations are shortened. Sharper tongueing must be used for the high tones, and the tongue strikes from a little further back in the mouth, than for the medium and lower tones. The reason for this is, that the mouth must always be hermetically sealed, so that no air can escape. In playing the low tones the muscles are relaxed, and consequently the aperture through which the air is forced is larger. The tongue seals this opening until it strikes. For the high tones the muscles and lips are drawn tighter, and there is practically no opening, the tongue forcing the air through the lips. The tongue then strikes a trifle further back, and a little higher.

No. 6. is the chord of F major.

No. 7. is the key of E \flat major, and is in $\frac{3}{4}$ time. Count three even quarters to each bar.

No. 8. is the key of F, and in $\frac{2}{4}$ time. Count as indicated above the notes.

Nos. 9 and 10 need no further explanation.

Strike the notes well, and hold them with the same volume of tone throughout.

If a tone does not respond easily, or if it does not sound clear, play it over a few times.

7th Lesson

ON STRIKING THE TONES

1. Eb, F, G, Ab, Bb, C, D, Eb

3. E, F#, G#, A, B, C#, D#, E

4.

5. F, G, A, Bb, C, D, E, F

6.

7.

8. Count. 1 2 1 and 2

9. Count. 1 2 and 3 and 1 2 and 3 and 1 2 3 12 3

10. Count. 1 2 3 4 and 1 2 3 4 and

Eighth Lesson

This entire lesson treats of dotted quarter notes followed by eighths, and is a form of rhythm that is too often incorrectly played. The time in such exercises must be strictly counted, and all the notes must receive their proper values. The eighth note gets half a count or beat, and if the directions are followed as indicated above the notes, these exercises should be easily and readily mastered.

Since the dot increases a note one half its value, the dotted quarter gives the note the value of an extra eighth. Therefore, it counts for a beat and a half, the following eighth note making up the other half count. The dotted notes must all be of the same length, as must the eighths.

No. 1 is as simple an exercise of its kind as could be written. In order to get an even and exact rhythm, it would be good to first count one, two, three, four, very evenly, before playing. Then maintain the same rhythm, adding the word "And" in its proper place, and quickly enough so as not to disturb the rhythm.

No. 3 is in $\frac{2}{4}$ time and in the key of F major.

No. 4 is in $\frac{3}{4}$ time and in the key of G major.

No. 5 has an accidental in the seventh bar, F#. As this exercise is in the key of C any other F is natural.

No. 6 has an accidental in the seventh bar.

Always be particular to observe the value of the rests. They are just as important as the notes.

8th Lesson

DOTTED QUARTER NOTES FOLLOWED BY EIGHTHS.

1. Count. 1 2 and 3 4 and 1 2 and 3 4 , and 1 2 and 3 4 and 1 2 3 4

2. Count. 1 2 and 3 4 and 1 2 and 3 4 , and 1 2 and 3 4 and 1 2 and 3 4

3. Count. 1 2 and 1 2 and 1 2 and 1 2 1 2 1 2 and 1 2 and 1 2 and 1 2 and 1 2

1 2 and 1 2 and 1 2 and 1 2 1 2 1 2 and 1 2 and 1 2 and 1 2 and 1 2

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

5. Count. 1 2 and 3 4 and 1 2 and 3 4 , 1 2 and 3 4 and 1 2 and 3 4 ,

6. Count. 1 2 and 3 4 and 1 2 and 3 4 1 2 and 3 4 and 1 2 and 3 4

Ninth Lesson

SYNCOPATION

Syncopation occurs when the usual accent in a bar is displaced, and results from tying notes in an unaccented part of a bar to those in an accented part; or from a weak accent to a strong accent, also from placing long notes between shorter ones. For instance, half notes between quarters – or quarters between eighths, etc.

An accent should always be given to the syncopated notes. The mark over or under the notes is the “Accent” sign.

In all music, the first note in each bar is generally given a slight accent. It is a sort of unconscious accent, and should not be very pronounced, unless designated with an extra accent mark. In four quarter time, the first and third quarters both have accents, the third much lighter than the first.

Syncopation is a forced accent on the weak part or parts of the Bar.

All so-called “Rag Time” music is syncopation, but not all syncopation could be called “Rag Time.”

Nos. 1 and 2. are extremely easy, and should be played in strict time, with a slight accent on the notes so indicated.

No. 3. is in the key of F major, and written in $\frac{2}{4}$ time. Here, the accented note does not come directly on the “count” or “beat”, but between them.

No. 4. is similar to the previous exercise, but is in the key of “C” major.

Nos. 5 and 6. should be studied carefully as they are a trifle more difficult than the others.

To those who have trouble in mastering syncopation, and particularly those who are troubled with the time, it would be a very good idea for them to divide the bars into eighths, and count the required number of eighths to the bar instead of quarters. For instance, count eight eighths, where $\frac{4}{4}$ time is marked, – four eighths where $\frac{2}{4}$ is marked, and so on. This will facilitate the playing of these exercises. In counting eighths to the bar, it must be remembered that a quarter note would receive two eighth counts, and a half note, four eighth counts.

The accent should be distinct, but not too strong. Just enough to make the note stand out a trifle, and to help keep the rhythm steady. Devote plenty of time to these exercises, and be sure that they are thoroughly understood, before proceeding to the next lesson.

9th Lesson

SYNCOBATON

1. Count 1 2 3 4 1 2 3 4

2.

3. Count 1 and 2 and 1 and 2 and

4.

5. Count 1 and 2 and 3 and 4 and

6.

Tenth Lesson

CONSTRUCTION OF THE MAJOR SCALE.

This lesson is more for study than for practice, and is of vast importance.

It shows the construction of the major scales.

Note where the tones and semitones appear.

In every major scale the semitones must come between the third and fourth, and the seventh and eighth degrees, as in the examples.

In the previous lessons we were given scales to play. I purposely did not enter into any explanation as to what a scale really is. The student should first become familiar with the intervals, and hear how a scale should sound.

A Scale is a succession of sounds from one note to its octave.

An Octave is the eighth interval, or a repetition of the fundamental tone in a higher or lower register.

The Scale is composed of eight degrees or notes.

There are two kinds of scales, Diatonic and Chromatic.

There are two kinds of diatonic scales, major and minor.

When the notes proceed from line to space, or from space to line (as in the example,) the distance from one note to the next is called a Diatonic Interval, from whence it comes that the scale is called a Diatonic Scale.

The Major Scale consists of a series of eight notes, which form an octave. Between these eight sounds there are seven distances or intervals, five of which are whole tones, and two semitones (half tones.) The semitones appear between the third and fourth and the seventh and eighth degrees.

The tone or semitone is the distance or interval between one degree and the next, whilst the degree is the note itself.

The scale of C Major is called the Natural Scale, because the semitone intervals fall naturally into the requisite positions.

When a scale is formed upon any other note, it becomes necessary to employ sharps or flats in order to obtain the proper sequence of intervals throughout.

Minor scales should be taken up after the major scales have been more carefully studied.

10th Lesson

CONSTRUCTION OF THE MAJOR SCALE.

Scale of C Major.

Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th

Tone	Tone	Semitone	Tone	Tone	Tone	Semitone
------	------	----------	------	------	------	----------

A musical staff in treble clef showing the C major scale. The notes are C, D, E, F, G, A, B, C. Above the staff, intervals are indicated: Tone between 1st and 2nd, Tone between 2nd and 3rd, Semitone between 3rd and 4th, Tone between 4th and 5th, Tone between 5th and 6th, Tone between 6th and 7th, and Semitone between 7th and 8th.

Descending Scale.
(C Major.)

Degrees: 8th 7th 6th 5th 4th 3rd 2nd 1st

Semitone	Tone	Tone	Tone	Semitone	Tone	Tone
----------	------	------	------	----------	------	------

A musical staff in treble clef showing the descending C major scale. The notes are C, B, A, G, F, E, D, C. Above the staff, intervals are indicated: Semitone between 8th and 7th, Tone between 7th and 6th, Tone between 6th and 5th, Tone between 5th and 4th, Semitone between 4th and 3rd, Tone between 3rd and 2nd, and Tone between 2nd and 1st.

Scale of F Major.

Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th

Tone	Tone	Semitone	Tone	Tone	Tone	Semitone
------	------	----------	------	------	------	----------

A musical staff in treble clef with a B-flat key signature. The notes are F, G, A, B-flat, C, D, E, F. Above the staff, intervals are indicated: Tone between 1st and 2nd, Tone between 2nd and 3rd, Semitone between 3rd and 4th, Tone between 4th and 5th, Tone between 5th and 6th, Tone between 6th and 7th, and Semitone between 7th and 8th. Below the staff, fingerings are indicated: 1, 0, 1/2, 1, 0, 1, 0, 1.

Scale of G Major.

Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th

Tone	Tone	Semitone	Tone	Tone	Tone	Semitone
------	------	----------	------	------	------	----------

A musical staff in treble clef with a G-clef and a sharp key signature. The notes are G, A, B, C, D, E, F-sharp, G. Above the staff, intervals are indicated: Tone between 1st and 2nd, Tone between 2nd and 3rd, Semitone between 3rd and 4th, Tone between 4th and 5th, Tone between 5th and 6th, Tone between 6th and 7th, and Semitone between 7th and 8th. Below the staff, fingerings are indicated: 0, 1/2, 2, 0, 1, 0, 2, 0.

Scale of B \flat Major.

Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th

Tone	Tone	Semitone	Tone	Tone	Tone	Semitone
------	------	----------	------	------	------	----------

A musical staff in treble clef with a B-flat key signature. The notes are B-flat, C, D, E, F, G, A, B-flat. Above the staff, intervals are indicated: Tone between 1st and 2nd, Tone between 2nd and 3rd, Semitone between 3rd and 4th, Tone between 4th and 5th, Tone between 5th and 6th, Tone between 6th and 7th, and Semitone between 7th and 8th. Below the staff, fingerings are indicated: 1, 0, 1/3, 2/3, 1, 0, 1/2, 1.

Eleventh Lesson

MAJOR AND MINOR SCALES

In order to master any instrument, a person must know something of the rudiments of music. One may be able to play after a fashion, without having any knowledge of music, but he cannot play correctly. Many people possessed of great natural talent do not study the fundamental principles of music. This is a great mistake. To be possessed of talent is a great blessing, but in order to play musically correct, one must understand the rudiments of music.

It is absolutely necessary to know the value of time and rhythm, to know the various scales, both Major and Minor, to know the meaning of all signs and expression marks, etc.

Instead of giving new exercises to practice for each lesson, it will be of great benefit to the student to receive a lesson here and there, that is intended to increase his general knowledge of music.

If the student has the necessary knowledge, he will know how each passage should be played, and why. Then by conscientiously practising (which is the mechanical part of the work) the necessary exercises and studies, he cannot fail to achieve the desired result.

You will notice that these scales are arranged in groups of two. The reason for this is that each Major scale has a relative Minor scale, and the signatures of both are the same.

C Major and A Minor have the same signature.

G Major and E Minor have the same signature, and so on.

But while the signatures are the same, the scales sound vastly different.

Minor scales are related to the Major scale of which their Tonic (or key-note) forms the sixth degree, and each minor scale is written under the key signature of the Major scale to which it is related.

As an example, A is the sixth degree in the scale of C; therefore the scale of A minor is the relative of C Major and is written without key signature of sharps and flats.

E is the sixth degree of the scale of G Major, therefore E is its relative minor, and is written in the key signature of G Major, and so on, such alteration as may be necessary to any note being indicated by #, b or ♮ when such notes occur.

The Minor scale always bears the same signature as its relative Major scale, and the difference in its intervals is made by substituting extra sharps, flats or naturals instead of writing them at the signature.

The relative Minor scale to every Major scale is found a Minor third below the Major. For instance, the relative to C Major is A Minor. A is a Minor third (which means a tone and a half) lower than C.

E Minor is the relative to G Major. E is a Minor third lower than G, and so on.

There are two kinds of Minor scales, Melodic and Harmonic.

The Melodic Minor Scale has two forms: When ascending, its semitones are between the second and third and the seventh and eighth degrees, but in descending the semitones are between the sixth and fifth and the third and second degrees.

Study the illustration carefully.

With the Harmonic Minor scale we will not go into detail. It is not used as often.

The Harmonic Minor scale has three semitones, viz: between the second and third, the fifth and sixth, and the seventh and eighth degrees, whilst, between the sixth and seventh degrees it has an interval of a tone and a half (tone and semitone). The latter is called an augmented interval. The Harmonic Minor scale does not change in descending. (No illustration given.)

This lesson will treat only of Melodic Minor scales.

Play the scales so that your ear becomes familiar with the differences of intervals, etc.

Study the diagrams and you cannot fail to understand the positions of the tones and semitones.

Many of these scales can be played an octave higher or an octave lower, but for lack of space they have not been written out.

11th Lesson

Major and Minor Scales with Sharps.

Ascending

Descending

	Tone	Tone	Semi-tone.	Tone	Tone	Tone	Semi-tone.		Semi-tone.	Tone	Tone	Tone	Semi-tone.	Tone	Tone
--	------	------	------------	------	------	------	------------	--	------------	------	------	------	------------	------	------

C Major. Degrees: 1st 2^d 3^d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3^d 2^d 1st

	Tone	Semi-tone.	Tone	Tone	Tone	Tone	Semi-tone.		Tone	Tone	Semi-tone.	Tone	Tone	Semi-tone.	Tone
--	------	------------	------	------	------	------	------------	--	------	------	------------	------	------	------------	------

A Minor. Degrees: 1st 2^d 3^d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3^d 2^d 1st

G Major. E Minor.

D Major. B Minor.

A Major. F# Minor.

E Major. C# Minor.

B Major. G# Minor.

F# Major. D# Minor.

12th Lesson

Major and Minor Scales with Flats.

F Major.
D Minor.

The first system of music shows the F Major and D Minor scales. The F Major scale is written on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The D Minor scale is written on a bass clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). Both scales are presented in ascending and descending order, with a repeat sign at the end of each line.

Bb Major.
G Minor.

The second system of music shows the Bb Major and G Minor scales. The Bb Major scale is written on a treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The G Minor scale is written on a bass clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). Both scales are presented in ascending and descending order, with a repeat sign at the end of each line.

Eb Major.
C Minor.

The third system of music shows the Eb Major and C Minor scales. The Eb Major scale is written on a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The C Minor scale is written on a bass clef staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). Both scales are presented in ascending and descending order, with a repeat sign at the end of each line.

Ab Major.
F Minor.

The fourth system of music shows the Ab Major and F Minor scales. The Ab Major scale is written on a treble clef staff with a key signature of four flats (Bb, Eb, Ab, Db) and a common time signature (C). The F Minor scale is written on a bass clef staff with a key signature of four flats (Bb, Eb, Ab, Db) and a common time signature (C). Both scales are presented in ascending and descending order, with a repeat sign at the end of each line.

Db Major.
Bb Minor.

The fifth system of music shows the Db Major and Bb Minor scales. The Db Major scale is written on a treble clef staff with a key signature of five flats (Bb, Eb, Ab, Db, Gb) and a common time signature (C). The Bb Minor scale is written on a bass clef staff with a key signature of five flats (Bb, Eb, Ab, Db, Gb) and a common time signature (C). Both scales are presented in ascending and descending order, with a repeat sign at the end of each line.

Gb Major.
Eb Minor.

The sixth system of music shows the Gb Major and Eb Minor scales. The Gb Major scale is written on a treble clef staff with a key signature of six flats (Bb, Eb, Ab, Db, Gb, Cb) and a common time signature (C). The Eb Minor scale is written on a bass clef staff with a key signature of six flats (Bb, Eb, Ab, Db, Gb, Cb) and a common time signature (C). Both scales are presented in ascending and descending order, with a repeat sign at the end of each line.

The Trumpet

The Trumpet is one of the most ancient instruments mentioned in history. We read of it in the bible, and know that it was used by the Egyptians, and among the Greeks.

The Trumpet was used as a sacred instrument centuries ago, and only the Priests were allowed to play it at religious services. It was used at the festivities of ancient Greece. In the Middle Ages the Trumpet was used in Germany as a feature at the tournaments of the nobility. Through the centuries, the instrument has been improved through various notable inventions, and at the present time we have an instrument that is as perfect as human ingenuity can make it. The Trumpet most generally used to-day is the three valve B \flat Trumpet.

It was in the early part of the nineteenth century that the first Cornets were used, and records show that these instruments were very faulty and unsatisfactory. The instrument was improved upon from time to time, until it became very popular because of its agreeable tone. The Cornet has not declined in popularity, but for a long time, particularly in America, caused the Trumpet to become almost obsolete. The Trumpet fortunately has come in to its own again, and is being used almost to the same extent that the Cornet is used. Both instruments have the same range and compass. They differ only in tonal quality and model. The Trumpet is longer than the Cornet by a few inches.

In regard to sound, the Cornet is a sort of compromise between the Trumpet and Fluegelhorn. The diameter of the tubing of a Cornet is designed so that its tone shall be less piercing and brilliant than the Trumpet tone, and less mellow and veiled than that of the Fluegelhorn.

The Trumpet is a superior instrument in the Symphony and Grand Opera Orchestra. It is also satisfactory in smaller orchestras, and should be used in all bands, in conjunction with Cornets. Its tone is thinner than that of the Cornet, but is possessed of more carrying power, and greater brilliancy.

Nowadays it is often compulsory for performers to play both instruments, and there is no reason why a capable performer on the one instrument cannot become proficient on the other, with a little conscientious practice and study.

Mutes

There are various kinds of mutes for Cornets and Trumpets. They are made of brass, wood, paper-mache, and other materials. The mute can be employed in making many interesting effects, but should not be used too often. Many pupils make a habit of using the mute altogether while practicing. This does far more harm than good. Naturally, loud and rough tones will annoy the neighbors, but clear soft tones will not. There are many good mutes to be had.

It was formerly the complaint of most cornetists that it was a great strain upon them to use a mute for any length of time, and that when using it they were compelled to draw their slides, as the mute made the instrument sharp. The new paper mutes can be used for any length of time without requiring any extra effort in blowing, and the tones remain so perfect in tune that no slides have to be drawn. This mute while it softens the tone considerably does not kill the vibration as many mutes do, and the result is that the tone is pleasing. Some brass mutes are also very accurate and keep the instrument well in tune.

Thirteenth Lesson

THE SLUR

The curved line under the notes is similar to the "Tie," but in this instance is called a "Slur".

The Slur is a curved line placed under or over two or more notes occupying different positions on the staff, and signifies that they are to be played in a smooth and connected manner.

"Legato" is the term applied to this style of playing.

Connect the notes well and closely, and sustain the tones throughout in a continuous strain,— as in singing.

In the first five exercises, two notes are joined with the slur. The first note must be struck with the tongue and connected with the second. The second note should not be struck

In practising slurring exercises, do not press the mouthpiece strongly against the lips. In fact, use as little pressure as possible. In slurring to a higher note, the muscles of the lips must be contracted, and in slurring to a lower note must be relaxed.

The breath must be well controlled, in the playing of Slurs.

Proper slurring exercises will greatly strengthen the muscles of the lips and cheeks.

The easiest slur to produce is that of half tone intervals.

The first exercise contains only half tone intervals. The whole tone interval is a trifle more difficult.

The interval of a third is often the most difficult of all, for in many instances it becomes impossible to have recourse to the valves, to help in carrying the sound from the lower to the higher note, or vice versa.

These exercises if diligently practised, will bring a certain amount of suppleness and flexibility to the lips.

No. 1. is very simple since the slurs are all half tone intervals. Play the notes evenly, and go over the exercise many times.

No. 2. consists of whole tone intervals.

Nos. 3. and 4 consist of the interval of a third.

No. 5. is the interval of a fourth.

No. 6. is in the key of "F", and written in $\frac{3}{4}$ time. Here we have three notes slurred. They should be played smoothly, and with equal value. Only the first note of each bar is played with the tongue.

No. 7. should be played precisely as marked. Care should be taken to slur only the notes that are so marked.

13th Lesson

THE SLUR

1.

Exercise 1 consists of two staves of music. The first staff is in C major, 4/4 time, and contains a sequence of eighth notes with slurs. The second staff is in D major, 4/4 time, and contains a sequence of eighth notes with slurs.

2.

Exercise 2 is a single staff of music in C major, 4/4 time, containing a sequence of eighth notes with slurs.

3.

Exercise 3 consists of two staves of music in C major, 4/4 time, containing a sequence of eighth notes with slurs.

4.

Exercise 4 consists of two staves of music in C major, 4/4 time, containing a sequence of eighth notes with slurs.

5.

Exercise 5 is a single staff of music in C major, 4/4 time, containing a sequence of eighth notes with slurs.

6.

Exercise 6 consists of two staves of music in D major, 4/4 time, containing a sequence of eighth notes with slurs.

7.

Exercise 7 consists of two staves of music in D major, 4/4 time, containing a sequence of eighth notes with slurs.

Fourteenth Lesson

THE SLUR.

No. 1. is in three - fourth time. It is in the key of B \flat major.

Slur two notes, and play very smoothly.

No. 2. is a slurring exercise on open notes. Open tones are the ones which are played without the use of the valves.

Have the slur distinct.

This exercise is quite difficult and should be practised with great care. The slur must be made entirely with the lips.

No. 3. is a slurring exercise. It is not difficult. The eighth notes should be played very evenly.

Count as indicated.

It is very necessary to master the fingering perfectly.

In order to play the exercise evenly the fingering must be smooth.

Play all exercises slowly at first. After you are sure of the fingering etc., then begin to play in the proper time.

There must be no hesitancy in the playing. Study the exercises so that they can be played with assurance.

The seven notes in each bar are slurred. Only the first note in each bar should be struck with the tongue. These slurs are not difficult.

Play without any noticeable accents.

Exercises, as a rule are purely mechanical, and are only the means to an end.

No. 4. is in six-eighthtime. Count six even eighths to the bar. As in the other exercises, play the eighth notes evenly.

Do not try to play these exercises with expression.

The notes are slurred in groups of three. Only the first note of each group is tongued.

Count according to directions, and strive to play with the same quality of tone throughout.

No. 5. is a study on slurring. Only the first note of each bar is to be struck with the tongue.

Play very legato.

Do not play the eighth note too quickly. Let it have its full value.

Play as smoothly as possible.

The exercise is in the key of B \flat major.

No. 6. is a good exercise for legato practise.

No. 7. is octave slurring, and is difficult. Do not let any stray note come in between. The slur from the lower to the higher note must be direct.

14th Lesson

THE SLUR

1.

Exercise 1 consists of two staves of music in 3/4 time with a key signature of one flat. The first staff contains a sequence of eighth notes with guitar fret numbers written below: 1 1 1 0 2 0 1 1 1 0 2 0 1 1 1 0 1 0 1 0 2 0 1 1 1 2 0 2. The second staff continues the sequence with a slur over the final notes.

2.

Exercise 2 is a single staff of music in 3/4 time with a key signature of one flat, featuring a series of eighth notes grouped by slurs.

3. Count 1 2 and 3 and 4 and

Exercise 3 consists of three staves of music in 3/4 time with a key signature of one flat. The first staff has the count "Count 1 2 and 3 and 4 and" above it. The music features eighth notes grouped by slurs across all three staves.

4. Count 1 2 3 4 5 6

Exercise 4 consists of two staves of music in 6/8 time with a key signature of one flat. The first staff has the count "Count 1 2 3 4 5 6" above it. The music features eighth notes grouped by slurs across both staves.

5.

Exercise 5 consists of two staves of music in 3/4 time with a key signature of one flat, featuring eighth notes grouped by slurs.

6.

Exercise 6 is a single staff of music in 3/4 time with a key signature of one flat, featuring eighth notes grouped by slurs.

7.

Exercise 7 is a single staff of music in 3/4 time with a key signature of one flat, featuring eighth notes grouped by slurs.

Fifteenth Lesson

RAPID TONGUEING

It is now time that the pupil should begin to tongue more rapidly. If these exercises are practised according to directions, light and quick tonguing will result.

No. 1. is written in eighth notes.

The eighth notes should all be even, and the tonguing very staccato.

Notice the dots under the notes.

A dot placed under a note has an entirely different effect than when placed at the side. In this instance, it means that the note must be played as short (staccato) as possible.

Pronounce the letter T very distinctly.

Play the exercise over and over until you can tongue it evenly, but do not tire the lips.

No. 2. is also an exercise on tonguing.

To each quarter beat or count, there are four sixteenth notes.

If you can play an exercise perfectly in slow time, it is a very simple matter to play it quickly.

Count as indicated.

In this exercise as in the previous one, sharp and distinct tonguing is very essential.

Be sure to give the quarter notes and rests their value.

These exercises will improve the striking of the notes, and the tonguing. They should be studied with close attention and care.

Do not let one sixteenth note sound louder or longer than another. Give them all the same time value, and the same quantity and quality of tone.

No. 3. is a tonguing exercise, written in two-fourth time.

Play the sixteenth notes and the eighth notes short, but give full value to the quarter.

Remember that there are only two beats or counts to each bar.

In the first bar there are four sixteenth and two eighth notes.

The four sixteenth notes come on the first beat, and the two eighth notes on the second beat.

Play very staccato.

In all these exercises play the eighth notes as short as the sixteenths, only not as fast.

No. 4. and No. 5. to be played in the same manner as the others.

15th Lesson

RAPID TONGUEING

1.

2.

Count 1 2 3 4 1 2 3 4

3.

Count 1 2 1 2 1 2 1 2

4.

5.

Sixteenth Lesson

RAPID TONGUEING

This lesson is a continuation of the rapid tongueing studies.

The ♩ means "Alla Breve" or half time. Instead of counting four to the bar, count only two.

No. 1. Play the eighth notes evenly and with pointed or sharp tongueing. The notes should be detached, and distinct,- separated from each other.

No. 2 is in four-fourth time, and the sixteenths must be very staccato and even.

No. 3 is a good exercise for precision. One note must be like the other. This entire exercise is on one note "C". In playing the exercise over and over, any note can be used.

Nos. 4 and 5 are a combination of slurring and tongueing. Two notes slurred, followed by two that are tongued. The second note of the slur should be played short, and the two tongued notes, should be played as staccato as possible. Avoid all accents.

16th Lesson

RAPID TONGUEING

1.

Exercise 1 consists of three staves of music in C major, 2/4 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

2.

Exercise 2 consists of three staves of music in D major, 2/4 time. The first staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

3.

Exercise 3 consists of one staff of music in C major, 2/4 time. It features a sequence of sixteenth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

4.

Exercise 4 consists of two staves of music in D major, 2/4 time. The first staff contains eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

5.

Exercise 5 consists of three staves of music in C major, 3/4 time. The first staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Nineteenth Lesson

SCALE STUDIES

No. 1. is in the key of B \flat major, and is written in $\frac{3}{4}$ time.

Play the eighth and sixteenth notes short, and the quarters long.

No. 2. is a slurring exercise in sixteenth notes. Four notes to each beat. Slur the correct notes. Eight notes to each slur. Play as smoothly as possible.

Nos. 3 and 4. contain dotted eighths followed by sixteenths. This form of rhythm is rather difficult to perform, and there is always a tendency to rush. The dotted notes come directly on the beat, and the sixteenths must be very precise and short. Keep steady time. In the 23rd lesson, this form of rhythm will be more minutely explained.

No. 5. should be played with very even tonguing. In each group of sixteenth notes, be sure to let the second sixteenth be as distinct as the first. The two sixteenths must sound perfectly even. Devote as much time as possible to these exercises, and do not be satisfied until you can play them smoothly.

19th Lesson

SCALE STUDIES

1.

2.

3.

4.

5.

Detailed description of the page content: The page contains five numbered musical exercises, each presented on two staves of music. Exercise 1 is in 3/4 time with a key signature of one flat. Exercise 2 is in common time with a key signature of one flat. Exercise 3 is in common time with a key signature of one flat. Exercise 4 is in common time with a key signature of one flat. Exercise 5 is in common time with a key signature of one flat. The exercises consist of eighth-note patterns, some with slurs and ties, and some with accidentals like a sharp sign.

Eighteenth Lesson

SCALE STUDIES

Scale studies are always the most important, no matter what instrument one plays, and they should be practised daily by the advanced player as well as by the beginner.

In these two lessons, most of the exercises are in the key of C, but it is important that after the pupil has mastered these, he should become familiar with all the other scales. This method is only intended as an elementary course, and it is to be hoped that after the pupil has finished it, he will study one of the other methods, such as Arban's, in which book a large variety of exercises in all possible keys is given.

No. 1 is a simple exercise, but should be carefully played. In all of these studies, avoid accents, and secure an even stroke of the tongue. Remember that a quarter note has the value of two eighths. All eighth notes staccato and even.

No. 2 has a slur in every second bar.

No. 3. Be careful of the octave intervals in the bars that contain the two half notes. The octave must be distinct, and should tune well.

No. 4. Only the first note of each bar is tongued. Play evenly and without accents.

18th Lesson
SCALE STUDIES

1.

The first system of exercise 1 consists of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a whole note G4. The subsequent staves contain eighth-note and sixteenth-note patterns, including ascending and descending scales and arpeggiated figures.

2.

The second system of exercise 2 consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a whole note G4. The music features eighth-note and sixteenth-note patterns with accents over certain notes.

3.

The third system of exercise 3 consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a whole note G4. The music features eighth-note and sixteenth-note patterns with accents over certain notes.

4.

The fourth system of exercise 4 consists of two staves of music. The first staff begins with a treble clef, a common time signature (C), and a whole note G4. The music features eighth-note and sixteenth-note patterns with slurs under groups of notes.

Seventeenth Lesson

TONGUEING EXERCISES IN $\frac{6}{8}$ TIME.

This entire lesson is written in $\frac{6}{8}$ time, and should be studied with great care and attention to detail. As in all other time-marks such as $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ etc., the upper figure signifies the number of notes, and the lower, the kind of notes, or their equivalent, in the measure. For instance, in $\frac{6}{8}$ time, each bar must contain six eighth notes, or the value thereof. In $\frac{4}{4}$ time each bar must contain four quarters, or the value thereof.

No. 1. is to be counted according to indication. One eighth note should be tongued like the other, and must be very distinct, sharp and staccato. In the eighth and sixteenth bars, the dotted quarter and tied eighth have the value of four eighth beats. Do not accent any notes. Play smoothly.

Nos. 2. and 3. are to be played exactly as indicated. Count according to directions, and count the rests as well as the notes. Do not play one eighth note longer than another. Remember that a dotted quarter has the value of three eighths.

No. 4. is similar to the previous exercises. Be careful to observe the rests. Do not play it too slowly.

Nos. 5. and 6. contain eighth and sixteenth notes. There are two sixteenths to an eighth count. Count as indicated.

After these exercises have been mastered, counting six to the bar it would be a good idea to play them counting only two to the bar. Unless a slow tempo is designated, $\frac{6}{8}$ time is generally counted two to the bar. This would mean that each measure would be divided into two parts, the first count comprising the first three eighths, and the second count, the second three eighths. In the study of these exercises, it is advisable to count six to the bar first, so as to get the rhythm perfect. Six-eighth time is important and is used a great deal, but in it, there seems to be a tendency to play the notes unevenly, and not give them their proper value. There is no excuse for that.

All of the eighth notes in this lesson should be very staccato.

17th Lesson

TONGUEING EXERCISES IN $\frac{6}{8}$ TIME

1

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

2

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

3

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

4

5

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

6

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

Twentieth Lesson

SCALE STUDIES

This lesson contains the various major scales, and should be conscientiously studied. Some of these scales are quite easy, and others are very difficult, particularly in the fingering.

Play each scale three or four times, with sharp tonguing and in good rhythm. Observe the rests. Do not play too rapidly at first, and see that each tone is produced clearly and distinctly. These exercises are also excellent for finger practise. Be careful of the different signatures.

The last two scales extend two octaves. Force should not be used for producing the high tones. If they do not respond with ease, it would be well to skip those that run too high, or, play only the one octave. The performer should know every scale, and be able to play them from memory.

20th Lesson

SCALE STUDIES

1

Musical staff 1.1: Treble clef, C major scale, first two octaves. Includes fingering '2' and repeat signs.

Musical staff 1.2: Treble clef, D major scale, first two octaves. Includes fingering '2' and repeat signs.

Musical staff 1.3: Treble clef, E major scale, first two octaves. Includes fingering '2' and repeat signs.

Musical staff 1.4: Treble clef, F major scale, first two octaves. Includes fingering '2' and repeat signs.

2

Musical staff 2.1: Treble clef, G major scale, first two octaves. Includes fingering '2' and repeat signs.

Musical staff 2.2: Treble clef, A major scale, first two octaves. Includes fingering '2' and repeat signs.

Musical staff 2.3: Treble clef, B major scale, first two octaves. Includes fingering '2' and repeat signs.

Musical staff 2.4: Treble clef, C minor scale, first two octaves. Includes fingering '2' and repeat signs.

Musical staff 2.5: Treble clef, D minor scale, first two octaves. Includes fingering '2' and repeat signs.

Musical staff 2.6: Treble clef, E minor scale, first two octaves. Includes fingering '2' and repeat signs.

Twenty-third Lesson

DOTTED EIGHTH NOTES FOLLOWED BY SIXTEENTHS

In the eighth lesson the exercises were similar to these, only they were written in dotted quarter notes followed by eighths.

These exercises are on the dotted eighth note followed by sixteenths.

It is not necessary to go into detail regarding each exercise, as the same explanation will apply to all.

It is important that all notes of the same denomination should have the same value.

The sixteenths should be short and precise, and should be played as though they belonged to the note that follows; that is, they should be pushed on to the following note, as it were.

These sort of exercises must sound very snappy, and full of life. Play smoothly and lightly.

These exercises require an uneven stroke of the tongue, and in order to play them so that they will sound well, much careful practise will be necessary.

23rd Lesson

DOTTED EIGHTHS FOLLOWED BY SIXTEENTHS

1. Count 1 and 2 and 3 and 4 and 1 2 and 3 4 ,

2. Count 1 2 and 3 4 5 and 6 1 2 and 3 4 5 6 ,

3.

4.

Twenty-second Lesson.

CHROMATIC SCALES.

No. 1. is a slurring exercise composed of triplets. Three notes to each beat. Twelve notes are slurred. Smoothness and even fingering are very essential in these exercises.

No. 2. is a chromatic exercise in staccato tonguing.

No. 3. should be played on one slur. Only the first note should be tongued. After the student is sure of his fingering and can play the exercise without any hesitancy, he should increase his speed. Play as quickly as you can play smoothly, - no quicker.

No. 4. covers two octaves, and should not be attempted, unless the player can reach the high tones without exertion. The exercise is a valuable one.

The most important part of these exercises is to master the fingering. You must be sure of every note, and not hesitate. Play these over many times each day. They help make the lips supple.

The student who at this stage is unable to reach the higher notes with ease, should not be discouraged. He should be very well satisfied if he can play the others clearly.

The high tones are bound to come, if you are regular and systematic in your practise.

Good players are not developed in a few months. Be satisfied if your improvement is steady. Let your progress be "slow but sure!"

22nd Lesson

CHROMATIC SCALES

1.

3 3 3 3 3 3 3 3 3 3 3 3

2.

3.

4.

Twenty-first Lesson

CHROMATIC SCALES

No.1. is a Chromatic Scale.

A Chromatic scale is one which proceeds entirely by half tones.

The smallest interval in music is that of a half tone.

From C to C \sharp is a half tone.

From C \sharp to D is a half tone.

From D to D \sharp is a half tone, and so on.

Listen carefully and train your ear to distinguish between a whole and a half tone. You can soon accustom your ear to the different intervals.

Play this exercise over several times, and be careful of the intonation. Strike the tones well.

No.2. is a Chromatic Scale ascending and descending. It is written in quarter notes.

Study the fingering well; see that the tongue and the fingers work simultaneously.

Notice that in ascending, sharps are used, and in descending flats are used.

Besides remembering how these chromatic scales sound, it will be beneficial to look at them well, and try to remember how they look on paper. In fact, it is good to try and form a picture in the mind of all the music you play. That is the greatest help in memorizing.

These chromatic exercises should be practised very diligently.

No.3 and 4 contains more Chromatic scales. Chromatic scales are the easiest to remember in regard to the intervals, for the progressions are all by half tones only.

Major and Minor scales progress by half and whole tones both.

There is no better exercise for finger technic than the chromatic scale, but unless it is correctly practised, no benefit can be derived.

In playing scales of all kinds rapidly, there is a great tendency not to press the valves all the way down, or to let them come all the way up. This must not occur under any circumstances. When the valves are only half down, it is impossible to produce a clear tone.

The fingers must be quick and accurate, and must not move too quickly or too slowly, so that each note has its proper place.

Press the valves with the tips of the fingers.

After the exercises can be played smoothly in a moderate tempo, begin to play them faster.

21st Lesson.

CHROMATIC SCALES.

1.

2.

3.

4.

Twenty-fourth Lesson

INTERVALS.

An interval is the distance from one tone to another.

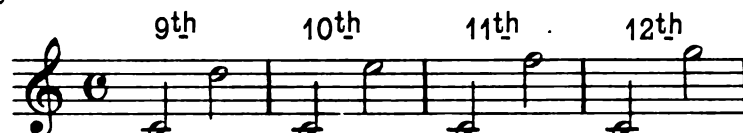
The smallest interval in music is that of a semitone (half tone).

No. 1 shows various intervals, starting from the low C. Every player should know the intervals, and should train his ear to distinguish them at a first hearing, without calculating what they are.

The following are a few half tone intervals:



Anything beyond the interval of an octave is calculated as follows:



Nos. 2 and 3 are similar exercises, except that they are written in different keys.

Play the eighth notes very staccato. Pronounce the T distinctly.

Let both the low tones and the high ones sound full.

Do not play one louder than another.

In going from a high note to a low one, do not change the position of the mouthpiece on the lips.

Do not move the instrument or the head.

These exercises are difficult to play evenly, and with the same quality and quantity of tone throughout.

Observe the rests.

Nos. 4, 5, and 6 should be played very smoothly and with accurate intonation.

No. 7 consists of octave intervals. Be prepared for the higher octave by putting a trifle more tension on the muscles.

Above all, be careful of the intonation.

Train the ear, so that you can readily distinguish whether a tone is too flat (low) or too sharp (high).

There are many other forms of the intervals which are not shown in this lesson, known as perfect, major, minor, augmented, and diminished intervals. For instance, we could have a major third, a minor third, a diminished third. They would all be thirds, but would sound differently.

24th Lesson

INTERVALS.

1. Second Third Fourth Fifth Sixth Seventh Octave

The page contains seven numbered musical exercises for intervals, all in treble clef. Exercise 1 is in C major, showing intervals from second to octave. Exercises 2 and 3 are in C major and D major, featuring eighth and sixteenth notes. Exercises 4, 5, and 6 are in C major, D major, and E major, featuring sixteenth-note patterns. Exercise 7 is in 2/4 time, featuring eighth-note patterns in C major and D major.

Twenty-fifth Lesson

TRIPLETS.

When the figure 3 is placed over or under three notes, it denotes that they are to be played in the time of two smaller notes not so marked. Very often however, the figure 3 is omitted, but it is an easy matter to figure out whether a triplet is intended or not.

The figure 6 placed over or under a group of notes, denotes that they are of the value of four smaller notes not so marked. This is called a Double Triplet.

The figures 5, 7, 9, 10, and upwards are sometimes employed under the same circumstances. These are called groups.

No. 1 is in $\frac{4}{4}$ time. The first triplet comes on the first beat, the second triplet on the second, the quarter note on the third beat, and the quarter rest on the fourth. Each triplet must contain three even notes.

Remember that the three notes of the triplet come on the one beat. Count as indicated.

Nos. 2, 3, 4, 5, 6, 7, are to be played in the same manner as the preceding exercise. The time is very simple, - four beats to each bar, and on each beat three notes, or a triplet.

Tongue the notes lightly, evenly, and with precision. Strike each note with a distinct and clear T.

Do not accent any notes. Give them all the same quantity and quality of tone.

No. 8 is in $\frac{2}{4}$ time. Play slowly at first, counting four eighths to the bar, the first triplet on the first count, the second triplet on the second count, third triplet on the third count, and the eighth note on the fourth count. The three notes of the triplet have the value of an eighth. After this has been carefully studied, begin to play it two in a bar. That would put the first two triplets on the first count, and the remaining triplet and the eighth note on the second.

Master the time, fingering, and even tonguing.

These exercises should not be confounded with triple tonguing, which should only be taken up by more advanced players.

25th Lesson

TRIPLETS.

1. Count 1 2 3 4

2. Count 1 2 3 4

3.

4.

5.

6.

7.

8.

Musical notation for exercise 9, measures 1-4. Treble clef, common time. Features quarter and eighth note triplets.

Musical notation for exercise 10, measures 1-4. Treble clef, common time. Features quarter and eighth note triplets.

Twenty-sixth Lesson

CHORD EXERCISES.

A Chord is a combination of sounds heard simultaneously. The Cornet can produce but one note at a time. This exercise, however, is based upon Chords in Arpeggio form.

"Arpeggio" means striking the notes of a chord in rapid and even succession, one after the other.

Arpeggio Chords can be played on all instruments, and are very important.

Nos. 1, 2, 3 and 4 are identical, except that they are written in different keys.

The exercises are not difficult, but are very useful.

Play the eighth notes short and with precise tonguing, and very evenly. Give the quarter notes a full beat.

Do not change the position of the instrument, or the position of the lips in going from high to low notes, or from low to high ones.

Tongue the notes precisely. Count four in a bar.

In the last bar of No. 2, do not play the high A unless you can play it with ease. If it is too much exertion, play the F instead.

No. 5 is a simple chord exercise written in eighth notes. A good and precise staccato is required.

No. 6 consists of sixteenth notes, and is written in $\frac{2}{4}$ time. If the high A is hard to get, do not force it.

No. 7 should be played quite slowly at first. It would be good to count four eighths to the bar at first. There are two triplets, followed by two eighth notes. The three notes of the triplet have the value of an eighth, therefore, the first triplet would come on the first count, the next triplet on the second, the first eighth note on the third, and the other on the fourth count. That would be the wisest way to practise this exercise at first. After it has been studied carefully in this manner, play it counting two in a bar.

Slur the proper notes, and play the other notes staccato.

26th Lesson

CHORD EXERCISES.

1.

2.

3.

4.

5.

6.

7.

Twenty-seventh Lesson

LIP SLURS.

In making these slurs we will use artificial fingering for some notes. The idea is, that the notes should be slurred entirely by means of the lips, and not by a change of valves.

It is quite true that the various intervals will not be as closely in tune as when the common or more natural fingering is employed; but the exercise is only intended as a medium for strengthening the lips, for which purpose it is very beneficial.

When two notes are to be slurred, and they both are fingered differently, the slur is not very difficult; but when the notes that are to be slurred have the same fingering it is much more difficult to slur them.

The slurs in this exercise must be played by means of the lips.

In playing the exercise a few times you will probably find that the muscles of the lips and cheeks will tire very quickly. It is just these muscles that this kind of exercise will strengthen. Practise the exercise diligently, but when the muscles tire, cease playing for a while, then start again.

Play the exercise daily, and you will soon notice that the lips are becoming stronger and more flexible. You will also play with more ease.

This exercise, and also the sustained notes, should be practised every day. If your lips are strong, this practise will keep them in condition, and if they are not strong, careful study and practise will help make them so.

Finger the notes exactly as they are marked.

Do not press the mouthpiece too tightly against the lips, as that would paralyze their movement.

Have the slur distinct and clear.

No. 1. Slur seven notes. Repeat each group until you can play it with a degree of smoothness.

No. 2 is similar to the previous exercise, except that it is in quarter notes.

No. 3. Do not attempt this one until the first two can be played fairly well.

No. 4 contains triplets. Be careful to have them even, and well connected. Count accurately.

Observe the rests as well as the notes.

27th Lesson

LIP SLURS.

1.

Exercise 1, first system: Treble clef, common time. The first staff contains a melodic line with slurs and fingerings (1, 3, 1, 3, 1, 3, 1, 3, 2, 2, 3, 3, 1, 2, 2). The second staff contains a bass line with slurs and fingerings (1, 2, 2, 1, 1, 2, 2, 0, 0). The third staff contains a bass line with slurs and fingerings (1, 2, 2, 1, 1, 2, 2, 1, 1, 0, 0).

2.

Exercise 2, first system: Treble clef, common time. The first staff contains a melodic line with slurs and fingerings (1, 3, 2, 3, 1, 2, 1, 2, 1, 2, 2, 2, 1, 2, 2). The second staff contains a bass line with slurs and fingerings (0, 1, 1, 1, 1, 1, 2, 2, 0, 0). The third staff contains a bass line with slurs and fingerings (0, 1, 1, 1, 1, 1, 2, 2, 0, 0).

3.

Exercise 3, first system: Treble clef, common time. The first staff contains a melodic line with slurs and fingerings (1, 3, 2, 3, 2, 3, 1, 2, 1, 2, 1, 2, 1, 2, 2). The second staff contains a bass line with slurs and fingerings (1, 1, 2, 2, 0, 0, 1, 2, 1, 2, 0, 0). The third staff contains a bass line with slurs and fingerings (1, 1, 2, 2, 0, 0, 1, 2, 1, 2, 0, 0).

4.

Exercise 4, first system: Treble clef, common time. The first staff contains a melodic line with slurs and fingerings (1, 3, 1, 3, 1, 3, 1, 3, 2, 2, 1, 2, 1, 2, 2, 2, 3, 3, 1, 2, 1, 2). The second staff contains a bass line with slurs and fingerings (1, 1, 2, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). The third staff contains a bass line with slurs and fingerings (0, 0, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). The fourth staff contains a bass line with slurs and fingerings (1, 1, 2, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2).

Twenty-eighth Lesson

PREPARATORY EXERCISES ON THE GRUPETTO.

The next few exercises will prove of great value in studying the Grupetto, which we will take up shortly.

You will notice that there are always three notes slurred, followed by a staccato note.

Play the slurred notes very evenly.

Give the staccato note an accent, and separate it well from the grouped notes. Tongue it well.

Nos. 1, 2 and 3 are the same, except that they are written in different keys.

Nos. 4 and 5 are similar to the others, except that they are in sixteenth notes.

Practise very slowly at first, and master the fingering, then play in quicker time.

This form is used to a large extent in the playing of variations.

In the next lesson the Grupetto proper will be explained.

Nos. 6 and 7 will serve to demonstrate how useful exercises of the above kind are in the playing of variations. No. 7 is a form of variation that is very frequently used in cornet solos.

No. 6. This theme is used as the national air of several countries, and is known to everybody. To us it is known as "America".

The theme itself is most simple.

No. 7 is a variation on that theme.

A variation is one of a set or series of transformations of a theme by means of harmonic, rhythmic, and melodic changes and embellishments.

Play smoothly and in strict time.

Finger precisely.

Be sure to accent the notes so marked, as they indicate the theme.

Always rest when you feel the least bit fatigued.

If you have studied the first five exercises carefully, No. 7 will be quite easy to master.

28th Lesson

PREPARATORY EXERCISES ON THE GRUPETTO.

1. 

2. 

3. 

4. 

5. 

AMERICA

Theme and Variations

6. 

7. 

Twenty-ninth Lesson

THE GRUPETTO.

The Grupetto (or Turn) is indicated thus: (∞)

It consists of several extra or grace notes. Sometimes the notes are written in the music: at other times only designated by the sign.

The sign is placed either over or after a principal note, and consists of three grace notes, viz., that on the degree next above, then the degree of the principal note, and lastly that on the degree below, and then returning to the principal note.

Notice the first bar of Exercise No. 1.

When a sharp is placed under a Turn as in the second bar of first Exercise, the lowest note must be made sharp.

When a flat is placed above a Turn as in the third bar, it signifies that the highest note must be made flat.

When sharps are placed above and below the Turn it indicates that both the highest and lowest notes must be sharpened.

A flat, double flat, sharp, double sharp, or natural placed in similar positions affect the notes in like manner.

If there are no accidentals marked over or under the Turn, both the upper and lower grace notes must be played in accordance with the Key Signature.

The Grupetto should be played smoothly and gracefully.

The Grupetto may also be inverted, but in that case the notes are generally written.

In exercise No. 1 each bar contains a Grupetto with a different indication. Study this carefully. This is merely an example.

In this lesson the upper line shows how the music is written, and the second line, as it should be played.

Play No. 2 slowly. Count four even quarters to a bar.

In order to play in strict time it is necessary to take from the value of one of the longer notes, so as to make room for the grace notes. Therefore shorten the half note. For instance, in the first bar, count one, two, and immediately without waiting after the second count, bring in your Grupetto notes evenly but not too quickly, so that the E comes precisely on the third count and the quarter note C on the fourth.

In No. 3 play the Grupetto immediately after the first count, so that strict rhythm may be maintained.

There is no rule for the playing of Grupettos or other fancy notes. It is left to a great extent to the judgment and good taste of the performer.

It would be wise to play these exercises first without the extra notes, - just as they are written on the top line; then with the extra notes.

In all the exercises of this lesson, all the notes retain their full time value, except the first note of each bar, which is shortened a trifle so that the Grupetto may be played without interfering with the time and rhythm of the other notes in the bar.

The Grupetto is very effective and graceful when well-played.

Play the Grupetto as lightly as possible, as they are not principal notes, but merely ornamental.

There are other forms of the Grupetto, but it is not necessary or advisable to take them up at this time.

29th Lesson.

On the Gruppetto.

1. *as written.*

as played.

2. *Andante. as written.*

as played.

as played.

3. *Andante. as written.*

as played.

as played.

Thirtieth Lesson

THE TRILL.

The Trill or Shake, marked thus, "*tr.*" or *tr.* consists of a rapid alternation of the note so marked, with the note on the next degree above it. "*tr.*" is an abbreviation of the word Trill.

It is necessary to practise the Trill slowly at first. Then the velocity may be increased until the utmost rapidity has been reached.

A Trill, as a rule, is ended with an appoggiatura, a turn, or some other kind of grace notes, but this is always indicated by the notation.

On instruments with piston valves, the Trill is one of the most difficult of all embellishments. The half-tone trill is comparatively easy, but the one of a whole tone is very difficult.

Care must be taken to press down the valves, so that each note will sound perfectly distinct.

No. 1 is a simple, preparatory exercise. Each bar may be repeated as often as the pupil chooses. In fact each bar may be used as a separate exercise.

The notes must be perfectly even.

No. 2 shows how the trill is written, and how it is played.

As a rule, when the trill is long it starts rather slowly and increases in speed as it progresses. This sort of trill is very effective.

You will notice that the trill ends with a turn, or extra notes, which make a very satisfying ending.

The interval is that of a half tone.

No. 3 is similar to No. 2 except that the interval is that of a whole tone, making it far more difficult.

No. 4 is a melody adorned with trills. Only trill the notes marked, and terminate the trill as designated.

The trill depends mostly upon the evenness of fingering.

Careful practise will overcome all difficulties in a short time.

30th Lesson.

The Trill.

1.

Exercise 1 consists of four staves of music in 6/8 time. The first three staves are in C major, and the fourth is in D major. Each staff contains a trill exercise. The first three staves are in C major, and the fourth is in D major. The exercises consist of eighth-note trills with various phrasing and articulation markings.

2.

as written.

*tr**tr*

as played.

Exercise 2 consists of two staves of music in 6/8 time. The top staff is labeled "as written." and shows a trill with a slur. The bottom staff is labeled "as played." and shows the trill with a slur and a trill marking.

3.

as written.

*tr**tr*

as played.

Exercise 3 consists of two staves of music in 6/8 time. The top staff is labeled "as written." and shows a trill with a slur. The bottom staff is labeled "as played." and shows the trill with a slur and a trill marking.

4.

Andante

*tr**tr**tr**tr*

Exercise 4 consists of two staves of music in 6/8 time, marked "Andante". The top staff shows a trill with a slur and a trill marking. The bottom staff shows the trill with a slur and a trill marking.

Thirty-first Lesson.

COMPLETE TABLE OF TRILLS

This lesson is to be practised, and also used as a reference. It contains all the trills which are practicable on the Cornet, and the correct and simplified fingerings.

The two small notes preceding each whole note will show what notes are to be used in the trill. The notes after the whole note show the termination of the trill.

The Trills marked X are very difficult and awkward, and should never be used.

It is not intended that the pupil should practise all these trills in one day. Take one or two at a time and practise them carefully.

This "Table of Trills" will be valuable in the future as a guide.

Complete Table of Trills.

D = means Difficult.

E = means Easy.

X = means Not practicable.

The musical score consists of 11 staves of music, each containing a series of trill exercises. The exercises are written in treble clef and include various key signatures and rhythmic patterns. Fingerings are indicated by numbers 1, 2, and 3. Difficulty markers (D, E, X) are placed above the notes to indicate the level of difficulty for each exercise. The exercises progress from simple trills to more complex ones involving multiple notes and difficult intervals.

Thirty-second Lesson

GRACE NOTES.

There are many kinds of grace notes, some of which are explained in this lesson.

Grace notes are ornaments of melody which are indicated in smaller characters, and, as their name indicates, are introduced as embellishments. They do not form an essential part of the time value of the bar, but appear as a surplus, and their actual value is deducted either from the notes, they precede or follow. Grace notes are of different kinds, and are clearly defined by their designations, which comprise the Appoggiatura, the Acciaccatura, the Grupetto or Turn, the Shake or Trill, the Mordente, the Portamento, and the Cadenza.

No.1. This particular kind of grace note is called "Acciaccatura." The name is unimportant, as most embellishments are known by musicians as simply "Grace notes."

This grace note consists of a small eighth note, with a line drawn through its tail, which signifies that it must be played lightly and rapidly in order that the accent should fall on the principal note. It should be slurred to the principal note.

No.2 should be played very lightly. Do not give the grace notes any accent. They should be barely heard. The accent goes to the note to which the grace note belongs.

Play all the notes in this exercise short, except the quarters.

No.3 has two grace notes instead of one. The exercise is a simple one. Count two in a bar.

The quarters that are followed by grace notes must be somewhat shortened. In other words, do not dwell on the quarter, but immediately after the first count, play the grace notes so that the note that follows comes precisely on its proper beat.

No.4 is in six-eighth time. Play it quite slowly at first. The grace notes are somewhat different than in the previous exercise. In this exercise there is an interval of a third between each two grace notes.

There are so many different kinds of grace notes etc., that it would be impossible to go into detail about all of them. They should be taken up by more advanced players.

In No.5 there are three grace notes. They must be played quickly and lightly. Since all of these notes are in the first of the bar, they must be played a little before the first count or beat, so that the real first note of the bar comes precisely on the first beat.

32nd Lesson.

Grace Notes.

1.

Exercise 1, first two staves. The first staff is in 3/4 time with a key signature of one sharp (F#). It contains a melodic line with grace notes. The second staff continues the melody.

2.

Exercise 2, first two staves. The first staff is in 2/4 time with a key signature of one sharp (F#). It features a more rhythmic melody with grace notes. The second staff continues the piece.

3. Allegretto.

Exercise 3, first two staves. The first staff is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The melody is lively with grace notes. The second staff continues the exercise.

4. Moderato

Exercise 4, first two staves. The first staff is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The melody is steady with grace notes. The second staff continues the exercise.

5. Andante

Exercise 5, first two staves. The first staff is in 6/8 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Andante'. The melody is slow and flowing with grace notes. The second staff continues the exercise.

Thirty-third Lesson

SUSTAINED TONES.

In previous lessons we have had various studies on sustained notes, but none with the crescendo and diminuendo.

Until now, it would have been unwise to give the student exercises of this kind, because without a certain degree of lip development, he would be totally unable to play anything of this kind.

From now on, it will be most advisable to play long steady tones first each and every day, before anything else is attempted. Then devote ten or fifteen minutes to this sort of practise.

It will not be necessary to confine one's self to the playing of only these few notes of the middle register, but, practise these first, then take some of the lower and higher ones, and play them in the same manner.

For giving strength and certainty to the lips, and for improving the tone as well as controlling it, this exercise is invaluable. It should be practised several times every day without fail. The student will soon see what benefit will be derived from this exercise.

Commence the tone as softly as possible, but distinctly. Make a gradual crescendo till the middle of the second bar, then decrease the tone gradually, until the end.

Do not make the crescendo too suddenly, and in increasing the tone do not change the pitch of the note. In a crescendo, there is a strong tendency to get sharp, and in a decrescendo to get flat. You must avoid that. Keep the tone perfectly steady.

Play all the notes in this exercise in the same manner.

If you can play this exercise well, your lips are under good control.

Thirty-fourth Lesson

LIP SLURS.

These exercises are quite difficult, and are therefore placed at the end of this method.

They are very valuable, especially for making the lips flexible and for strengthening the muscles at the corners of the mouth, which are essential to good cornet playing.

Take one line at a time, and play it over and over.

Do not attempt the next line, until you can play the first.

If some of these exercises seem too high, do not play them for the present. Play only those that you can.

At the end of each exercise, either the higher or lower note may be played.

These phrases are to be fingered precisely as indicated each without change of valves, and in one breath only.

33rd Lesson

SUSTAINED TONES.

Musical notation for the 33rd lesson, Sustained Tones. It consists of four staves of music in C major, each with a dynamic marking of *pp*, *f*, or *pp* and a first finger fingering (1) above the notes.

34th Lesson

LIP SLURS

1. Andante moderato

Musical notation for the 34th lesson, Lip Slurs. It consists of seven numbered staves of music in C major, each with a slur over the notes and a fingering (1, 2, 3, 1, 2, 3) below the notes.

Reference Chart

Complete Scale of Fingering

This lesson is intended for study more than for practise, and is given in order to make the student familiar with the possibilities of the Instrument.

The lesson shows the complete compass of the single and combined valves, and the open tones.

The pupil should study this very carefully as it is very essential, since it embraces the complete fingering of the Instrument, and shows by how many different combinations of valves the same note can be produced.

The examples will serve to illustrate all possible fingerings used in playing.

It often happens that certain passages or phrases seem almost impossible to play, because of the difficulty of the natural fingering. Luckily, however, the performer has recourse to other combinations of fingerings, which are of great value in securing a good execution and technic.

Artificial fingering is only to be used in very rapid passages in order to avoid awkward fingerings. If used in slow movements, most of the notes will be found to be out of tune,—mostly too flat. It depends a great deal on your instrument. A note that is fairly good on one Instrument may be horribly out of tune on another.

Artificial fingering is also useful for making shakes, slurs or trills.

Artificial fingering is to be avoided as much as possible.

The notes marked with a cross (X) are very much too flat, and the fingering should not be used at all.

No. 1 shows all the open tones.

Where there are two half notes tied together in a bar (as in the third bar of No. 1) the notes have precisely the same sound. They are different in name only. For instance C and B \sharp sound the same.

B \flat and A \sharp sound the same.

This change of signature in which the note changes, but not the sound, is called — Enharmonic change.

The notes are called Enharmonic notes. Enharmonic tones are those which have different names, but the same sound.

This may be very confusing to the student at first, but in reality it is very simple. As another example, notice that each of the notes grouped together here, are played with the same fingering and sound the same.

G \sharp and A \flat — 2nd and 3rd valves.

A \sharp and B \flat — 1st valve.

F \sharp and G \flat — 2nd valve, etc. The B \flat and A \sharp marked with the cross will sound very flat when played open.

Every note can be changed enharmonically.

No. 2 shows all the notes obtainable with the second valve.

The A marked with the cross (X) will sound very flat.

No. 3 shows all the notes to be played with the first valve.

The A \flat and G \sharp are very flat with the first valve.

Notice the number of Enharmonic notes.

No. 4 shows the notes that can be played with the first and second valves,—also with the third valve alone. The notes with the third valve are flat,—and the G above the staff is always out of tune, except when played with the natural fingering.

No. 5 shows the notes playable with the second and third valves.

Notes marked with the cross are badly out of tune with this fingering.

No. 6 shows the notes playable with the first and third valves.

The F would be very flat with this fingering.

No. 7 shows the notes that can be played with all three valves down.

In this table of fingering, only the very bad notes have been marked with a cross. However, mostly all notes fingered artificially are slightly out of tune, and some badly out of tune.

No. 8 is a chart showing all the notes, and the various fingerings with which they can be played.

The first fingering marked in each instance is the natural fingering,—consequently the best.

In the first bar, for example, the low A can be played with the first and second valves,—or with the third valve alone. It is better in tune with the first and second valves.

In the second bar the E and F \flat can both be played either with the first or second valves or the third valve alone. The former is the better.

In the third bar, the F \sharp or G \flat can be played with the second, or with all three valves. Of course, they sound better with the second valve.

The rest of the example is on the same principle.

No. 9 gives the notes in the scale of C, covering a range of four octaves. It is possible to play these notes, although it is not possible to have them all sound well in tune, or of the finest tonal quality. It is not intended that the student at this stage should attempt to play any notes beyond the natural and legitimate compass of the instrument, which is two and a half octaves. All the notes are here included simply to make the "Chart of Fingering" absolutely complete.

Only very extraordinary and exceptional players are able to render all these notes, and they are by no means a necessity. If a performer can play with surety and ease all the high notes that are actually a necessity, he can be well satisfied. These "Ultra" notes can be dispensed with. They require much practise, and the result does not warrant the effort.

It will be noticed in No. 9 that since four octaves are covered, it is necessary to write the lower notes in the Bass Clef.

No. 10 is a Chromatic scale.

The upper line progresses in sharps,—the lower line in flats. The fingering of upper and lower lines is precisely the same, and the sound is the same. They are enharmonic notes.

This lesson is not meant to be practised as an exercise, but the student should play the notes and see for himself just how the notes sound. The lesson will be a useful and important reference for the future.

Every note that can be played on the instrument is given, together with the various fingerings.

Many advanced players, and even professionals, are not familiar with many of the points brought forth in this lesson.

Reference Chart

Complete Scale of Fingering

(Showing the open notes and sounds produced by the aid of single and combined valves.)

1. Without valves (called open notes.)

C G C or B# E G B \flat or A# C or B#

2. 2^d Valve

B \flat or C \flat F# or G \flat B \flat or C \flat D# or E \flat F# or G \flat A B or C \flat

3. 1st Valve

B \flat or A# F or E# B \flat or A# D F or E# A \flat or G# B \flat or A# C or B#

4. 1st and 2^d Valves (or 3^d Valve alone.)

A E A C# or D \flat E G A B

5. 2^d and 3^d Valves

A \flat or G# E \flat or D# A \flat or G# C or B# E \flat or D# G \flat or F# A \flat or G# B \flat or A# C or B#

6. 1st and 3^d Valves

G D G B D F G A B

7. 1st 2^d and 3^d Valves

F# or G \flat C# or D \flat F# or G \flat A# or B \flat C# or D \flat E F# or G \flat G# or A \flat A# or B \flat

Notes obtainable with different fingerings.

8.

1 or 3, 1 or 3, 2 or 1/2 or 3, 0 or 1/3, 1/2 or 3, 1 or 1/2 or 3, 2 or 1/3

0 or 2/3, 1/2 or 3 or 1/2 or 3, 1 or 1/3, 2 or 2/3, 0 or 1/2 or 3 or 2/3, 1 or 1/3, 2 or 2/3 or 1/2 or 3

0 or 1/2 or 1/3 or 3, 2/3 or 1 or 1/2 or 3, (1/2 or 2 or 1/3 or 1), 1 or 2/3 or 1/3 or 0, 2 or 3 or 1/2 or 1/3, 0 or 1 or 2/3

Complete and Extended Register.

9.

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

1 2 3, 1 3, 2 3, 1 2, 1 3, 1 2, 2, 0, 1 2 3, 2 3, 1 2, 1 3, 1 2, 1

0, 1 2, 2, 0, 1, 0, 1, 0, 1 2, 2, 0, 0, 0, 1, 0, 2, 2, 0

Chromatic Scale.

10.

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

1 2 3, 1 3, 2 3, 1 2, 1, 2, 0, 1 2 3, 1 3, 2 3, 1 2, 1, 2, 0, 2 3, 1 2, 1, 2, 0

Gb G# Ab A# Bb B# Cb Db D Eb E F Gb G# Ab

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

1 2, 1, 2, 0, 1 2, 1, 2, 0, 1, 2, 0, 2 3, 1 2, 1, 2, 0

A# Bb B# C Db D Eb E# F# Gb G# Ab A# Bb B# C#

Hints on Song Playing.

Expression marks are very important, and are used in order to render music more agreeable and less monotonous.

To play with expression, observe strictly the signs and marks indicated by the composer.

Do not exaggerate the marks of expression.

Try to play a song as a singer would sing it. This is the best advice that can be given.

It is possible to make almost any kind of song sound well (even the common and hackneyed ones) if one has a good tone and a good style.

In the playing of songs, the notes need not be tongued as strongly as otherwise.

If a song were to be tongued too strongly, it would sound rough, disconnected, and jerky.

Music must never sound rough, and in playing the most powerful "fortissimo", the good quality of tone should never be sacrificed.

There is another kind of tongueing called "Soft" or "Legato" tongueing. It is very essential in the playing of songs, and other forms of music. Instead of using the T, which we have been using until now, use a softer tongue stroke. D is used for striking the notes in this style of playing. The result is a beautiful singing style.

In playing soft or loud, the notes should always sound clear and full.

Be careful to slur the proper notes,— only those so marked.

The Comma sign (,) is used to signify where breath is to be taken. It would not do to take breath any place, at leisure.

Music must be divided into phrases. Naturally, where a rest is designated, breath can be taken.

Phrasing is the art of dividing musical sentences into rhythmical sections, which is the same as punctuation in literary matter; this being effected by breathing points, articulation, slurs and accents.

Do not neglect to practise sustained tones the first thing each day.

Always remember in what key you are playing. Think of the sharps and flats.

The meanings of all signs etc. which you may not quite understand, will be found in any good Musical Dictionary. The signs most generally used, have been explained, in the first pages of this work.

The real ability of a performer is tested to its highest point by "Song Playing," and it is therefore necessary that this branch of the art be carefully and devotedly studied.

The songs included in this little collection have been carefully and correctly marked, and if the student will endeavor to render them accordingly his performance will be correct from a musical standpoint.

A great deal depends upon the player himself, who must possess some individuality, which when applied to the music will tend to make it more interesting.

IMPORTANT.

Beginners should not attempt to slur the notes in these songs, until they have studied the chapter on slurring.

No. 1. is an old German song, and is very simple. It is composed of half and quarter notes, and is within a range of five tones. It does not go higher than "G" on the second line. Count four even beats to the bar.

No. 2. is also an old German song known as "Kommt ein Vogel,"- written in three quarter time, and is within a range of six tones. The two eighth notes must come on one beat.

No. 3. is similar in rhythm to No. 2. but the melody is different. It is an old German Folk Song. Take breath only in the places marked.

No. 4. "How Can I Leave Thee" is a German Song that is also very popular in other countries. The time is very simple. Observe the expression marks and the breathing marks. Within a range of seven tones.

No. 5. is one of Stephen Foster's famous songs, "My Old Kentucky Home," known to nearly all Americans. Where there is a dotted eighth followed by a sixteenth note, the two must come on one beat. Within a range of seven tones.

Collection of Thirty Songs.

GERMAN SONG

1. Moderato

mf

KOMMT EIN VOGEL

2. Allegretto

mf

GERMAN FOLK SONG

3. Allegretto

mf

HOW CAN I LEAVE THEE?

4. Andante

p

mf

p

MY OLD KENTUCKY HOME

5. Andante

p

mf

p

No.6. is an Old German song, and a very short one. Play it slowly and with a nice quality of tone.

No.7. HOME SWEET HOME is a world famous song. It is simple and beautiful. If attention has been paid to all previous directions no other explanation is necessary.

No.8. is a song of a little livelier character, and the eighth notes should be played rather staccato.

No.9. THE RUSSIAN NATIONAL ANTHEM is considered one of the most beautiful of the National Airs. The time is very simple, and contains nothing new to be explained.

No.10. is a well known Student Song. It is used throughout Germany, but is also well known to the American Students.

EVENING SONG

6. *Slowly*

mf

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

HOME SWEET HOME

7. *Andante*

p

0 1/2 1 2 0 1/2 0 1 1/2 1 1/8 1/2 0 1/2 1 1/2 0 1/2 1 1/2 1 1/8 0 0

mf

0 2 2 0 1/2 0 1 1/2 1 1/8 1/2 0 2 2 0 1/2 0 1 1/2 1 1/8 0

GERMAN SONG

8. *Allegretto*

mf

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

RUSSIAN NATIONAL HYMN

9. *Maestoso*

mf

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

f

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

mf

GAUDEAMUS IGITUR

10. *Moderato*

f

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

p

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

mf

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

f

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

rit.

No. 11. is a religious song of a simple character.

No. 12. is the well known "Adeste Fidelis." It is a simple melody, but a very effective one. Give all the notes their correct values.

No. 13. AMERICA is one of our national airs. There is nothing new in this that needs explanation. "Andante Maestoso" means slowly and majestically. This is also used as a national air in England and Germany.

No. 14. NEARER MY GOD TO THEE is a religious song that has become famous through its simplicity and beauty.

No. 15. is a song that is well known in America, but is originally a German Song. Be careful to slur the proper notes, and play the dotted eighths and the sixteenths in good rhythm and on one beat.

O SANCTISSIMA.

11. Moderato.

Musical score for 'O SANCTISSIMA.' in C major, 2/4 time. It consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff includes fingering numbers such as 0, 1, 2, 3, and 8.

ADESTE FIDELIS.

12. Moderato.

Musical score for 'ADESTE FIDELIS.' in D major, 2/4 time. It consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff includes a forte (*f*) dynamic. The third staff includes a piano (*p*) dynamic. Fingering numbers are present throughout.

AMERICA.

13. Andante.

Musical score for 'AMERICA.' in B-flat major, 3/4 time. It consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff includes a forte (*f*) dynamic. Fingering numbers are present throughout.

NEARER MY GOD TO THEE.

14. Andante.

Musical score for 'NEARER MY GOD TO THEE.' in B-flat major, 2/4 time. It consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a piano (*p*) dynamic. Fingering numbers are present throughout.

MY MARYLAND.

15. Moderato.

Musical score for 'MY MARYLAND.' in B-flat major, 3/4 time. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The third staff includes a piano (*p*) dynamic. Fingering numbers are present throughout.

No. 16 is a very beautiful German Folk Song. It is written in six-eighth time and should not be played too quickly. Count six to the bar, in a moderate tempo.

No. 17. DOXOLOGY or "OLD HUNDRED" as it is often called, is one of the best known church hymns. It starts with a half bar and ends with a half bar. The start notes have been explained in another part of this book. Observe the pause notes.

No. 18. is a well-known Irish Song, simple in character, but possessing much charm. Count six to the bar, and do not play too quickly. Where there are two sixteenth notes together, play them evenly and on one beat. Be careful of the dotted eighths when they are followed by sixteenths. Observe the expression marks carefully.

No. 19 is an old German Air that is generally used as a Christmas Song. Play it rather slowly and very smoothly.

No. 20 is another song in six-eighth time which is possessed of great beauty. In six-eighth time it is necessary to be extra careful to give the notes their proper value.

GERMAN FOLK SONG.

16.

Moderato.

Musical notation for piece 16, 'Old Hundred'. It consists of two staves of music in G major and 6/8 time. The first staff begins with a piano (*p*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic. The melody is simple and characteristic of the hymn.

OLD HUNDRED.

(DOXOLOGY.)

17.

Moderato.

Musical notation for piece 17, 'Old Hundred (Doxology)'. It consists of two staves of music in G major and 6/8 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff begins with a forte (*f*) dynamic. The melody is more complex than the first piece, featuring some grace notes.

ENDEARING YOUNG CHARMS.

18.

Moderato.

Musical notation for piece 18, 'Endearing Young Charms'. It consists of three staves of music in G major and 6/8 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The second and third staves also feature dynamic markings of *mf* and *f*. The melody is lively and rhythmic.

STILL NIGHT, HOLY NIGHT.

19.

Andante.

Musical notation for piece 19, 'Still Night, Holy Night'. It consists of two staves of music in G major and 6/8 time. The first staff begins with a *dolce. p* (softly and piano) dynamic. The second staff continues the melody with a similar dynamic.

DIE LORELEI.

20.

Andante.

Musical notation for piece 20, 'Die Lorelei'. It consists of three staves of music in G major and 6/8 time. The first staff begins with a piano (*p*) dynamic. The second and third staves also feature dynamic markings of *p* and *mf*. The melody is slow and features a prominent triplet pattern.

No. 21. DRINK TO ME ONLY WITH THINE EYES is a celebrated and beautiful old English Song. It is several hundred years old, and the composer is not known. It is written in sixth-eighth time, and is to be played slowly and with feeling. Observe the expression marks. Slur only the notes that are marked. In six-eighth time do not play the notes too short. Let them sound round and full and connected. Do not separate the eighth notes too much.

No. 22 is taken from Balfe's Opera, "The Bohemian Girl", and is one of the airs that has made that opera famous. Many triplets occur in this song, and they must be played very evenly and not too quickly. The grace notes must not sound heavy. This song is well adapted to the instrument.

No. 23. DIE WACHT AM RHEIN is the German National Hymn. It begins with an "up-beat" or "start note". Be careful to play the fifth and seventh bars in strict time. Remember that sixteenth notes are shorter than eighth notes, and that a dotted quarter has a beat and a half. Otherwise the time is simple. In the fifth and thirteenth bars accidentals will be found. They do not influence the notes in any other bar. This song should be played in a rather spirited manner.

No. 24. THE STAR SPANGLED BANNER is the national air of the United States. There are two "start notes" The double bar and dots at the beginning and after the eighth bar mean that the strain is to be repeated. When the first eight bars have been played go back to the double bar or repeat sign and repeat seven bars. In the repetition the eighth bar, which is bracketed and marked 1st, is omitted, and you proceed from the seventh bar directly to the bar marked "2nd."

These bracketed bars are called first and second ending. The first ending is played the first time, and in the repeat only the second ending is played. Otherwise there is nothing new that warrants explanation.

21. *Slowly and with feeling,* Old English

Musical score for 'DRINK TO ME ONLY WITH THINE EYES.' in 6/8 time, key of B-flat major. The score consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The tempo is 'Slowly and with feeling'.

THE HEART BOWED DOWN.

22. *Larghetto cantabile.* Balfe

Musical score for 'THE HEART BOWED DOWN.' in 3/4 time, key of D major. The score consists of four staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second and third staves feature triplet markings (*3*). The fourth staff begins with a forte (*f*) dynamic and includes a *rall.* (rallentando) marking. The tempo is 'Larghetto cantabile'.

DIE WACHT AM RHEIN.

23. *Allegro moderato.*

Musical score for 'DIE WACHT AM RHEIN.' in 3/4 time, key of D major. The score consists of three staves. The first staff begins with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic. The third staff begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The tempo is 'Allegro moderato'.

THE STAR SPANGLED BANNER.

24. *Maestoso.*

Musical score for 'THE STAR SPANGLED BANNER.' in 3/4 time, key of D major. The score consists of three staves. The first staff begins with a forte (*f*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic. The third staff begins with a piano (*p*) dynamic and includes a *rall.* (rallentando) marking, followed by a fortissimo (*ff*) dynamic and an *a tempo* marking. The tempo is 'Maestoso'.

No. 25 is one of the most famous songs ever written, and is the most popular of Stephen Foster's many gems.

No. 26. AULD LANG SYNE is an old Scotch Song which has become world famous through its beautiful simplicity.

No. 27. THE TRUMPETER OF SÄKKINGEN has for years been the most popular song for the cornet, for the reason that in the opera "The Trumpeter of Säkkingen" this melody is played by the cornetist. It is supposed to be played by one of the characters on the stage, but in reality is performed by a cornetist behind the scenes. It is a beautiful song and is known to all Germans. It should be played with much expression. Be careful not to over-do it.

OLD FOLKS AT HOME.

25. Andante.

Foster.

AULD LANG SYNE

26. Moderato.

Scotch Air.

THE TRUMPETER OF SÄKKINGEN

27. Andante con moto.

Nessler.

No. 28. CALM AS THE NIGHT is the most popular song of Carl Bohm, who wrote many beautiful ones. This song is written in six quarter time, and should be played very quietly and slowly, counting six quarters to the bar. Observe the "crescendo" marks very carefully. A smooth and sustained tone is very necessary for a proper rendition of this song.

No. 29. THE LOTUS FLOWER is one of the beautiful songs of Robert Schumann. It is also written in six quarter time, and should be played slowly. Be careful in observing the expression marks not to exaggerate them.

No. 30 is one of the best known songs of the famous French composer Godard. Do not play the eighth notes too staccato, and observe the expression marks very carefully.

CALM AS THE NIGHT.

28. Poco Tranquillo.

C. Bohm.

Musical score for 'Calm as the Night' by C. Bohm, measures 28-32. The piece is in 6/4 time with a key signature of one sharp (F#). The tempo is 'Poco Tranquillo'. The score consists of three staves. The first staff begins with a piano (*p*) dynamic and includes markings for mezzo-forte (*mf*) and ritardando (*rit.*). The second staff features a first ending bracket and dynamics of piano (*p*) and forte (*f*). The third staff concludes with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

THE LOTUS FLOWER.

29. Andante.

R. Schumann.

Musical score for 'The Lotus Flower' by R. Schumann, measures 29-34. The piece is in 6/4 time with a key signature of one sharp (F#). The tempo is 'Andante'. The score consists of five staves. The first staff starts with a piano (*p*) dynamic. The second staff includes a mezzo-piano (*pp*) dynamic. The third and fourth staves continue the melodic and harmonic development. The fifth staff concludes with dynamics of forte (*f*), piano (*p*), and ritardando (*rit.*).

CHANSON DE FLORIAN.

30. Allegretto.

Godard.

Musical score for 'Chanson de Florian' by Godard, measures 30-33. The piece is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is 'Allegretto'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff includes a first ending bracket and dynamics of forte (*f*) and fortissimo (*ff*). The third staff concludes with a *sostenuto* marking.

Practical Studies

These six studies are in reality the embodiment of all that the student has learned until now. They are somewhat longer than any exercises yet attempted, and may in some instances, be a trifle more difficult. The pupil who has really mastered the previous lessons, will find these new studies interesting, melodious and instructive. With careful practice, all difficulties will soon be overcome.

The studies are written in various styles, and each one is a solo in itself. The student should carefully observe the marks of expression, and also closely follow whatever other directions are given.

IMPORTANT NOTICE

This book contains only a few of the "Practical Studies" which I have written for the Cornet. The Second Book which is designed for those who wish to advance to the professional stage of playing, contains studies which cover every legitimate branch of Cornet playing. It also explains in detail, all transpositions that the performer may be required to make at any time. The explanations are so clear and simple, that the average student will learn to transpose accurately in a short time. The advanced book is entitled "Practical Studies for the Cornet and Trumpet."

Study No 1

HAPPY MOMENTS

Edwin Franko Goldman

The title of this study implies how the music should be played. Where two notes are slurred, be sure to play the second one staccato. Play all the sixteenth and eighth notes staccato, and give the quarter notes good value. Play slowly until you are familiar with every note.

Moderato

mf

f

p

f

p

f

mf

f

f

f

Study No 2

IMPROMPTU

Edwin Franko Goldman

This study is in Alla Breve time. Count two in each bar. Be very careful to play in strict rhythm, and as lightly as possible. Study each strain separately before attempting to play the whole.

Moderato

mf

f

mf

mf

p

mf

f

Study No 3

DANCE GRACIEUSE

Edwin Franko Goldman

This study should be played with grace and delicacy. It is the only exercise in the book that is written in $\frac{3}{8}$ time. Count three to each bar, - not too slowly. The strain marked "dolce" should be played in a smooth and sweet manner.

Allegretto

p

f

p

mf *dolce*

p

Study No 4

GIGUE

Edwin Franko Goldman

The Gigue is a lively dance, and must be played with much vim. Practice this slowly at first. Afterwards play it as quickly as you can render it with clarity. Observe the expression marks, especially the little accents and sudden change from "*f*" to "*p*" The eighths should be very staccato.

Allegro

The musical score consists of ten staves of music in 8/8 time, key of D major. The tempo is marked "Allegro". The piece is characterized by a lively, rhythmic melody with frequent dynamic changes between forte (*f*) and piano (*p*). The music is characterized by staccato eighth notes and accents. The score includes various dynamic markings such as *f*, *p*, and *mf*, along with accents and slurs. The piece concludes with a final cadence on the tenth staff.

Study No 5

CAVATINA

Edwin Franko Goldman

The phrasing, in music of this character is very important. Give each note its full value. Take breath in the proper places. A sustained, singing style is desired. Be careful that all notes of the triplets are played evenly. Do not exaggerate the expression marks. Play the cadenza in a free manner.

Andante

p

mf *rit.* *a tempo*

mf *piu mosso*

rit.

Cadenza ad lib

p *a tempo*

mf *rit.* *a tempo*

Study No 6

SERENADE

Edwin Franko Goldman

A clear and smooth legato will make this exercise effective. Play the sixteenths evenly - but not too quickly. The entire study should be played in a light and graceful manner. The second strain should be played a shade slower than the first.

Grazioso

mf

f *a little slower* *p*

mf

p *rit.* *mf a tempo*

rit. *a tempo* *rit.* *mf a tempo*

Tuning the Cornet with the Piano and other Instruments

Why the Instrument is called Bb Cornet—Playing from Vocal Music, etc., etc.



THE cornet which is used almost exclusively to-day in all parts of the world is the one built in B flat, and which can be changed into A natural by means of a shank, slide or rotary valve.

The B flat cornet must be classed as a "transposing instrument" since the notes that are written do not represent the actual sounds produced. For instance, the note called C on the B flat cornet, does not in reality sound C, but actually B flat, on the piano or violin. The piano and violin give forth the actual sounds of the notes written.

All notes in the Bb cornet sound one whole tone lower than those of the violin or piano, and must therefore be written one tone higher (than for the violin, etc.), in order to produce the same actual sounds.

Notes played on the A cornet sound a minor third lower than the violin or piano; therefore, in order to be in unison with those instruments, they must be written a minor third higher. The open C on the A natural cornet actually sounds A.

WHY IS THE INSTRUMENT

CALLED "CORNET IN B FLAT?"

This is a question that has been asked thousands of times, and often without a satisfactory answer. The instrument is called the "Cornet in B flat" because the open tone C, in reality sounds B flat, and because the open tones C, E, G (which actually sound B flat, D and F respectively) form the chord of B flat major (actual sounds on violin and piano).

The open tones on the A natural cornet, which we also call C, E, G, actually sound A, C sharp and E respectively, forming the chord of A major (piano or violin). Therefore it is called the A natural cornet.

These things seem very confusing, but in reality are quite simple, if a little time is devoted to their study.

If the cornet in C were used, the notes played would sound precisely as written, and would be in perfect unison with the violin or piano notes.

The cornet in C is used by a good many amateurs (and even professionals) for playing church music, or for playing other forms of vocal music, in order to avoid the necessity of transposing. Transposing is easily mastered, however, and should be learned by all cornetists. The B flat cornet gives far greater satisfaction in all particulars. If this were not so, all cornets would probably be built in C.

TUNING WITH THE PIANO.

It has been the custom for all orchestral players to tune their instrument according to the A of the Oboe. In tuning with the piano, the A is also sounded. The B flat cornet would play B natural. The B flat could be sounded on the piano too, but the A is used mostly as a matter of custom. If the B flat is given, the cornet would play the middle C (open), third space of staff. The pitch of the piano is stationary, therefore all instruments that are to play with it must tune to it. If the cornet is sharp, the proper slide or slides must be drawn, as may be necessary. If the cornet is flat, the slide or slides must be pushed in as required. For example, if the tuning note is too high, the first thing to do is to draw the main tuning slide. The player must then regulate the other slides if necessary. If the F (5th line) is too sharp, the first valve slide must be drawn a trifle. If the low D (1st and 3d valves) is too sharp (as is invariably the case) the third valve slide must be drawn—and so on. The main tuning slide is the most important, since it alters the pitch of the entire instrument. The valve slides only effect the notes played with that particular valve. It must never be lost sight of, that in drawing the slide for one note, some other note may be made out of tune. If, for instance, the first valve is drawn for the high F, the D (4th

line) may be made too flat. In cases such as this the performer must compromise so that neither note is made to suffer. No wind instrument can be made to tune perfectly, but the player who has a trained ear, and a well-developed embouchure, can play well in tune.

If all the slides are pushed in and the cornet is still too flat, there is nothing to do. Most cornets nowadays are built a trifle above the desired pitch, so as to give a little lee-way in tuning. It must, of course, be understood that both the piano and cornet must be of the same pitch, either high or low. A high pitch cornet cannot play with a low pitch piano, except if one or the other transposes the music. Unfortunately most people do not have their pianos attended to as often as is necessary, and they become horribly out of tune. If the piano does not receive the proper attention the strings generally stretch and become flat. Wind instrument players are put to a great deal of trouble and inconvenience by being compelled to play with pianos that are improperly pitched. If the cornet cannot be properly tuned to a piano in either high or low pitch, the piano needs tuning.

The cornetist must not be satisfied with tuning to the one note of another instrument. He should play chords in thirds, fourths, fifths, and octaves. In this manner he can learn to tune the entire instrument properly. With a little careful practice the ear will become trained, and after a while be able to detect the slightest inaccuracy in intonation. Many players imagine they are too flat when in reality they are too sharp, and vice versa. This is because their ears are not properly trained.

BAND PLAYING.

In bands, only the B flat cornet is used, and the tuning note is generally B flat (actual sound) since most of the band instruments are B flat instruments. In this instance, the cornet plays the middle C (open) which has for its actual sound B flat.

The tuning note is just the guiding note from which a cornetist must be able to tune the rest of his instrument.

SPECIALLY WRITTEN CORNET MUSIC.

Music that is specially arranged for the cornet need not be transposed. If, for instance, one purchases music that is written for the cornet and piano, etc., it is always stated whether the cornet in B flat or A is to be used. In orchestral music, parts for the cornet in A are very frequently written.

Most composers who write for the cornet in A do so because if they wrote the part for Bb cornet, it would have to be written in a key that would be very awkward.

PLAYING FROM VOCAL MUSIC.

Many players try to read the notes of vocal music as they stand, and expect it to tune with the piano part. If the cornetist desires to play the voice part, he must transpose it one tone higher, according to the reasons previously stated. For instance, if the vocal part is written in the key of F major (one flat), the cornetist must play it one tone higher (key of G major—one sharp) on the B flat cornet. If the vocal part be in B flat major (two flats) the cornetist would play it in the key of C (B flat cornet). One can easily become accustomed to reading the music a full tone higher, with a little practice. This gives the player an opportunity to become familiar with songs that are not arranged for the cornet and piano. Most of the songs of the great masters can be studied and learned in this way, and the cornetist is given far greater scope for his work.

The player who will heed the above advice carefully will be well able to help himself under all conditions and circumstances.

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A.	to, in or at; <i>a tempo</i> , in time	Mezzo-piano (mp)	Moderately soft
Accelerando (accel.)	Gradually increasing the speed	Minore	Minor Key
Accent	Emphasis on certain parts of the measure	Moderato	Moderately. <i>Allegro moderato</i> , moderately fast
Adagio	Slowly leisurely	Molto	Much; very
Ad libitum (ad lib.)	At pleasure; not in strict time	Morendo	Dying away
A due (a 2)	To be played by both instruments	Mosso	Equivalent to rapid. <i>Piu mosso</i> , quicker.
Agitato	Restless, with agitation	Moto	Motion. <i>Con moto</i> , with animation
Al or Alla	In the style of	Non	Not
Alla Marcia	In the style of a March	Notation	The art of representing musical sounds by means of written characters
Allegretto	Diminutive of allegro; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	Obbligata	An indispensable part
Allegro	Lively; brisk, rapid.	Opus (Op.)	A work.
Allegro assai	Very rapidly	Ossia	Or; or else. Generally indicating an easier method
Amoroso	Affectionately	Ottava (8va)	To be played an octave higher
Andante	In moderately slow time	Pause (⌒)	The sign indicating a pause or rest.
Andantino	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	Pendendosi	Dying away gradually
Anima, con }	With animation	Piacere, a	At pleasure
Animato }	With animation	Pianissimo (pp)	Very softly
A piacere	At pleasure; equivalent to <i>ad libitum</i>	Piano (p)	Softly
Appassionato	Impassioned	Piu	More
Arpeggio	A broken chord	Piu Allegro	More quickly
Assai	Very; <i>Allegro assai</i> , very rapidly	Piu tosto	Quicker
A tempo	In the original tempo	Poco or un poco	A little
Attacca	Attack or begin what follows without pausing	Poco a poco	Gradually, by degrees; little by little
Barcarolle	A Venetian boatman's song	Poco piu mosso	A little faster
Bis	Twice, repeat the passage	Poco meno	A little slower
Bravura	Brilliant; bold; spirited	Poco piu	A little faster
Brillante	Showy, sparkling, brilliant	Poi	Then; afterwards
Brio, con	With much spirit	Pomposo	Pompous; grand
Cadenza	An elaborate, florid passage introduced as an embellishment	Prestissimo	As quickly as possible
Cantabile	In a singing style	Presto	Very quick; faster than <i>Allegro</i>
Canzonetta	A short song or air	Primo (Imo)	The first
Capriccio a	At pleasure, ad libitum	Quartet	A piece of music for four performers
Cavatina	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	Quasi	As if; in the style of
Chord	The harmony of three or more tones of different pitch produced simultaneously	Quintet	A piece of music for five performers
Coda	A supplement at the end of a composition	Rallentando (rall.)	Gradually slower
Col or con	With	Replica	Repetition. <i>Senza replica</i> , without repeats
Crescendo (cresc.)	Swelling; increasing in loudness	Rinforzando	With special emphasis
Da or dal	From	Ritardando (rit.)	Gradually slower and slower
Da Capo (D. C.)	From the beginning	Risoluto	Resolutely; bold; energetic
Dal Segno (D. S.)	From the sign	Ritenuato	In slower time
Decrescendo (decresc.)	Decreasing in strength	Scherzando	Playfully; sportively
Diminuendo (dim.)	Gradually softer	Secondo (2do)	The second singer, instrumentalist or part
Divisi	Divided, each part to be played by a separate instrument	Segue	Follow on in similar style
Dolce (dol.)	Softly; sweetly	Semplice	Simply; unaffectedly
Dolcissimo	Very sweetly and softly	Senza	Without. <i>Senza sordino</i> without mute
Dominant	The fifth tone in the major or minor scale	Sforzando (sf)	Forcibly; with sudden emphasis
Duet or Duo	A composition for two performers	Simile or Simili	In like manner
E	And	Smorzando (smorz)	Diminishing in sound. Equivalent to <i>Morendo</i>
Elegante	Elegant, graceful	Solo	For one performer only. <i>Solt</i> ; for all
Energico	With energy, vigorously	Sordino	A mute. <i>Con sordino</i> , with the mute
Enharmonic	Alike in pitch, but different in notation	Sostenuto	Sustained; prolonged.
Espressivo	With expression	Sotto	Below; under. <i>Sotto voce</i> , in a subdued tone
Finale	The concluding movement	Spirito	Spirit. <i>con Spirito</i> with spirit
Fine	The end	Staccato	Detached; separate
Forte (f)	Loud	Stenando	Dragging or retarding the tempo
Forte-piano (fp)	Accent strongly, diminishing instantly to piano	Stretto or stretta	An increase of speed. <i>Piu stretto</i> faster
Fortissimo (ff)	Very loud	Subdominant	The fourth tone in the diatonic scale
Forzando (fz >)	Indicates that a note or chord is to be strongly accented	Syncopation	Change of accent from a strong beat to a weak one.
Forza	Force of tone	Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Fuoco, con	With fire; with spirit	Tempo	Movement; rate of speed.
Giocoso	Joyously; playfully	Tempo primo	Return to the original tempo.
Giusto	Exact; in strict time	Tenuto (ten.)	Held for the full value.
Grandioso	Grand; pompous; majestic	Thema or Theme	The subject or melody.
Grave	Very slow and solemn	Tonic	The key-note of any scale.
Grazioso	Gracefully	Tranquillo	Quietly.
Harmony	In general, a combination of tones, or chords, producing music	Tremolando, Tremolo	A tremulous fluctuation of tone.
Key note	The first degree of the scale, the tonic	Trio	A piece of music for three performers.
Largamente	Very broad in style	Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Larghetto	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	Troppo	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
Largo	Broad and slow; the slowest tempo-mark	Tutti	All; all the instruments.
Legato	Smoothly, the reverse of <i>staccato</i>	Un	A, one, an.
Lidger-line	A small added line above or below the staff	Una corda	On one string.
Lento	Slow, between <i>Andante</i> and <i>Largo</i>	Variations	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Listesso tempo	In the same time, (or tempo)	Veloce	Quick, rapid, swift.
Loco	In place. Play as written, no longer, an octave higher or lower	Vibrato	A wavering tone-effect, which should be sparingly used.
Ma	But	Vivace	With vivacity; bright; spirited.
Ma non troppo	Lively, but not too much so	Vivo	Lively; spirited.
Maestoso	Majestically; dignified	Volti Subito V. S.	Turn over quickly.
Maggiore	Major Key		
Marcato	Marked		
Meno	Less		
Meno mosso	Less quickly		
Mezzo	Half; moderately		