

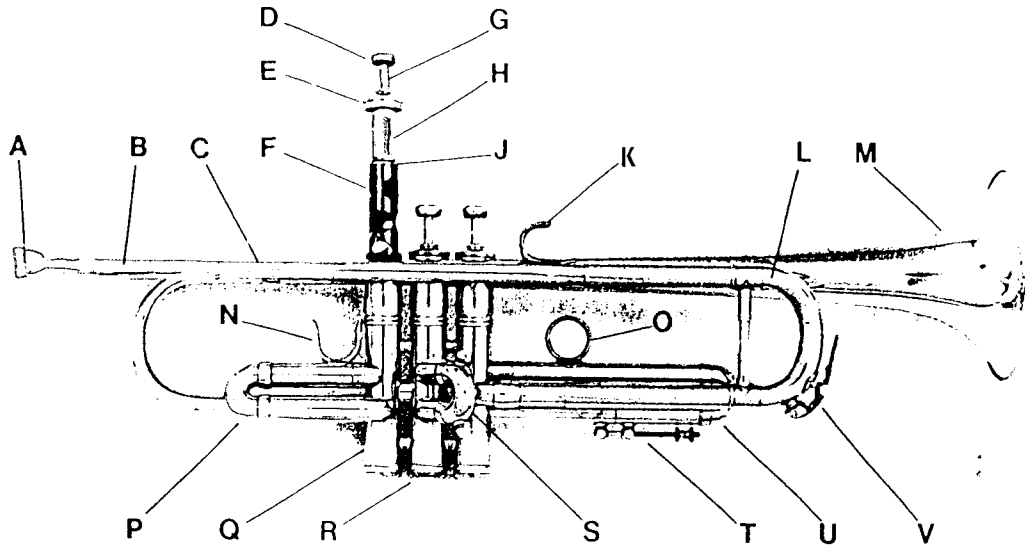
Student Name: \_\_\_\_\_

**B.L. Gray Jr. High**  
**Trumpet**  
**Lesson Book 1**

Victor Sanchez - Instructor

## Diagram of the Trumpet and Cornet

### Trumpet

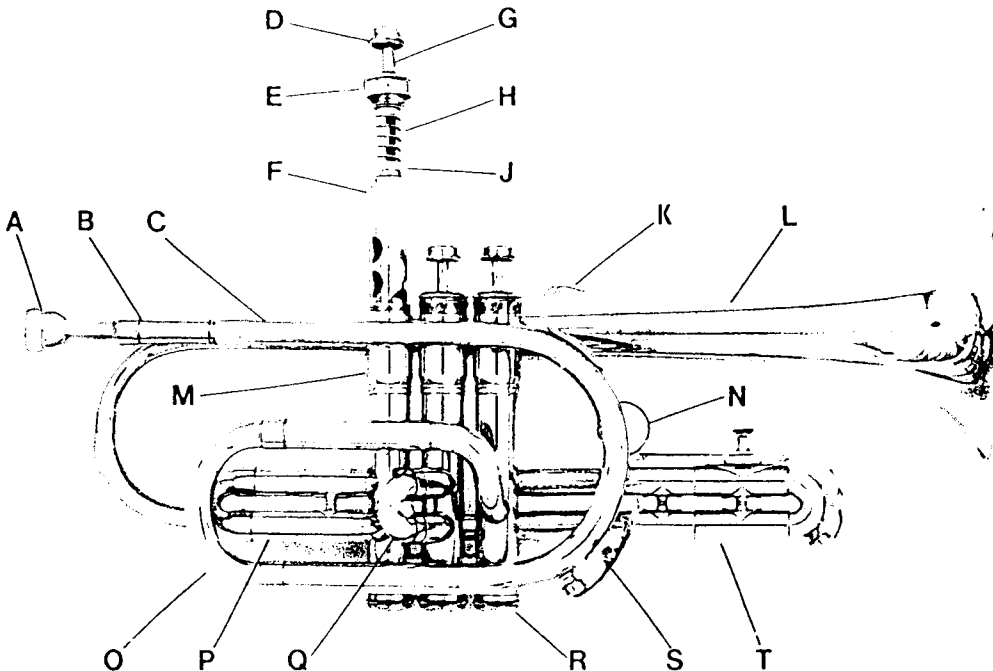


- A - Mouthpiece
- B - Mouthpiece receiver
- C - Mouthpipe
- D - Finger button
- E - Valve cap—top
- F - Piston
- G - Piston stem

- H - Spring barrel
- J - Piston guide
- K - Finger hook
- L - Main tuning slide
- M - Bell
- N - Thumb throw
- O - Finger ring

- P - 1st Valve tuning slide
- Q - Valve casing
- R - Valve cap—bottom
- S - 2nd Valve tuning slide
- T - Adjustable slide stop
- U - 3rd Valve tuning slide
- V - Water key

### Cornet



- A - Mouthpiece
- B - Mouthpiece receiver
- C - Mouthpipe
- D - Finger button
- E - Valve cap—top

- H - Valve spring
- J - Piston guide
- K - Finger hook
- L - Bell
- M - Valve casing

- P - 1st Valve tuning slide
- Q - 2nd Valve tuning slide
- R - Valve cap—bottom
- S - Water key
- T - 3rd Valve tuning slide

# FINGERING CHART

RUBANK ELEMENTARY METHOD FOR CORNET BY A. F. ROBINSON

The chart consists of four staves of music, each representing a different key signature. Notes are written on a treble clef staff, and fingerings are indicated by numbers 1, 2, 3, and 0 (open) below the notes.

- Staff 1:** F# (1 2 3), Gb (1 3), G (1 3), G# (2 3), Ab (1 2), A (1), A# (1), Bb (2), B (2), Cb (0), C (0), B# (0).
- Staff 2:** C# (1 2 3), Db (1 3), D (1 3), D# (2 3), Eb (1 2), E (1), Fb (2), F (1), E# (2), F# (2), Gb (0), G (0), G# (2 3), Ab (2 3).
- Staff 3:** A (1 2), A# (1), Bb (2), B (2), Cb (0), C (0), B# (2), C# (1 2), Db (1), D (1), D# (2), Eb (2), E (2), Fb (0).
- Staff 4:** F (1), E# (2), F# (2), Gb (2), G (0), G# (2 3), Ab (1 2), A (1), A# (1), Bb (2), B (2), Cb (0), C (0).

## TABLE OF HARMONICS

The table shows seven finger combinations for the cornet, each with a corresponding set of tones. The notes are written on a treble clef staff, and the fingerings are indicated by numbers 1, 2, 3, and 0 below the notes.

- Combination 1:** open, C, G, C, E, G, Bb, C.
- Combination 2:** B, F#, B, D#, F#, A, B.
- Combination 3:** Bb, F, Bb, D, F, Ab, Bb.
- Combination 4:** A, E, A, C#, E, G, A.
- Combination 5:** Ab, Eb, Ab, C, Eb, Gb, Ab.
- Combination 6:** G, D, G, B, D, F, G.
- Combination 7:** F#, C#, F#, A#, C#, E, F#.

This table shows the seven finger combinations of the cornet and the tones possible to obtain with each. Many of the tones played in this manner, however, are badly out of tune. *The beginner must use only those fingerings listed in the "FINGERING CHART."*

# BASIC warm-ups<sup>1</sup>

基本的ウォームアップ<sup>1</sup>

Grundlegende Einstudiübungen<sup>1</sup>

The musical score consists of ten staves of music, each containing a single melodic line. The staves are arranged vertically and are connected by a large brace on the left side. The music is written in treble clef and includes various dynamics and fingering instructions.

- Staff 1: No dynamics or fingering.
- Staff 2: No dynamics or fingering.
- Staff 3: No dynamics or fingering.
- Staff 4: No dynamics or fingering.
- Staff 5: Starts with *f* and ends with *p*. Includes fingering 1-3.
- Staff 6: Starts with *mp* and ends with *f*. Includes fingering 1-3.
- Staff 7: Starts with *f* and ends with *p*. Includes fingering 1-3.
- Staff 8: Starts with *mp* and ends with *f*. Includes fingering 1-3.
- Staff 9: Starts with *f* and ends with *p*. Includes fingering 1-3.
- Staff 10: No dynamics or fingering.
- Staff 11: No dynamics or fingering.
- Staff 12: No dynamics or fingering. Ends with "3) etc".

1) See Alternative 3a (page 11) & 3b (page 13)

1) 3a (11頁) 及 3b (13頁) を参照。

1) Siehe Alternativen 3a (Seite 11) & 3b (Seite 13)

# Bending exercises

## ベンディングの練習

Bend the notes down one 1/2 tone with lips only

- 1) Start in the middle of the tone (center)
- 2) Give a good diaphragm support
- 3) Move in perfect tempo

唇で半音下げなさい。

- 1) 開始する音は、正しい音程で(音の芯を感じて)。
- 2) 横隔膜で充分支えなさい。
- 3) 完璧なテンポで吹きなさい。

## Übungen zum Biegen («Treiben») der Töne

Noten mit den Lippen um 1/2 Ton nach unten biegen («treiben»)

- 1) Ausgangsnote muss gut placiert (zentriert) sein
- 2) Mit Zwerchfell gut stützen
- 3) Genau im Tempo «biegen»

A

lip 唇 Lippen valve バルブ Ventil lip 唇 Lippen valves バルブ Ventile Etc./usw.

B

A1 etc. etc. etc.

lip 唇 Lippen valve バルブ Ventil

Same in all keys to top register

最高の音域まですべての調性で続けなさい。

So weiter bis in die höchste Lage

From key of F# 2 octaves down

Fisから2オクターブドへ

Von Fis aus 2 Oktaven hinunter

Up chromatically as high as possible

半音ずつ移調し、  
できるだけ高音域まで練習しなさい。

Chromatisch aufwärts, so hoch wie möglich

Very slow

# VOL. 1

1

Very slow

2

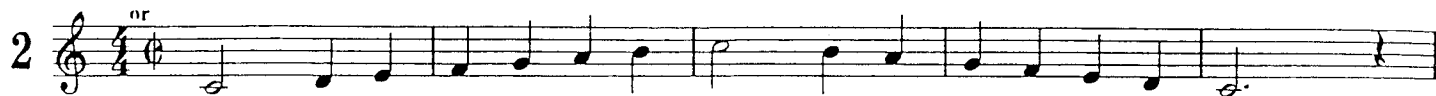
ETUDE No.1 Play each bar in one breath. Use the given fingering throughout each bar.

3

Key of C Major (B $\flat$  Concert)

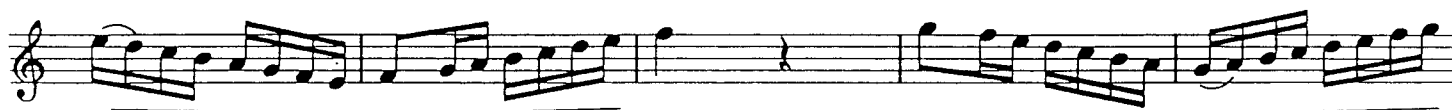
Chords

1 

2 

### Scale Study

3 





4 

Key of F Major (E $\flat$  Concert)

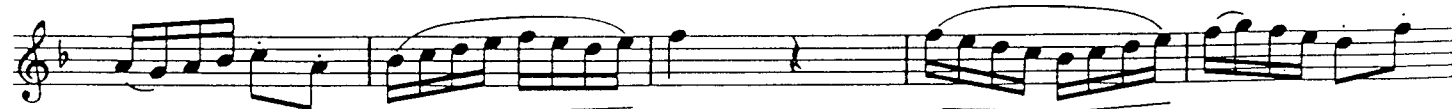
Chords

5 

6 

### Scale Study

7 





8 

Key of G Major (F Concert)

Chords

9 

10 

Scale Study

11 





12 

Key of Bb Major (Ab Concert)

Chords

13 

14 

Scale Study

Pares

15 





16 



17

18

Scale Study

19

20

21

22

Scale Study

23

24

Key of Ab Major (Gb Concert)

Chords

I

IV

V

v7

I

25

26

Scale Study

Pares

27

28

Key of A Major (G Concert)

Chords

I

IV

v7

I

29

30

Scale Study

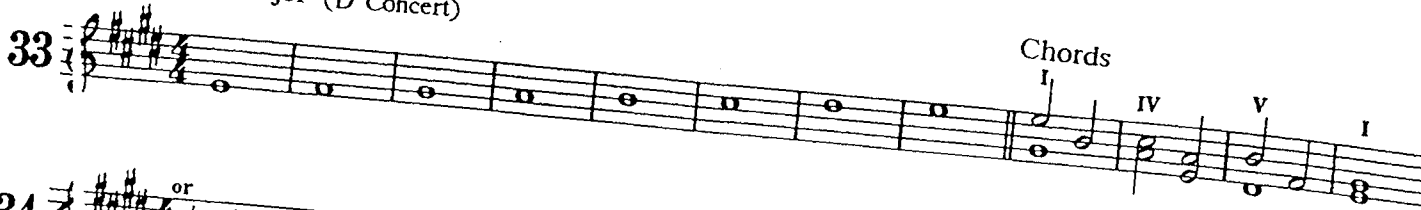
(Transposed-See #27)

Pares

31

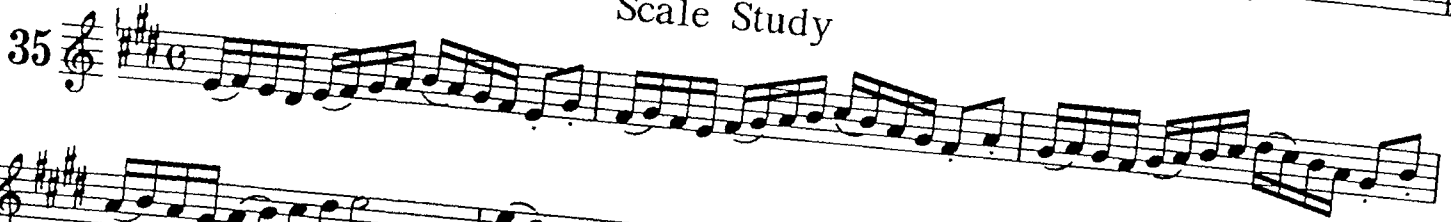
32

Key of E Major (D Concert)

33 

34 

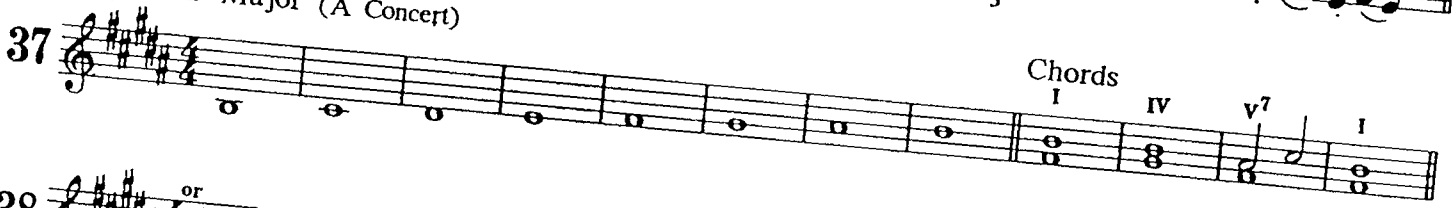
Scale Study

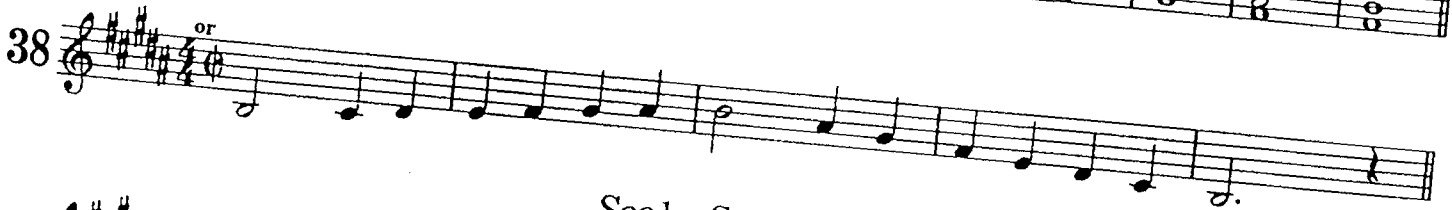
35 



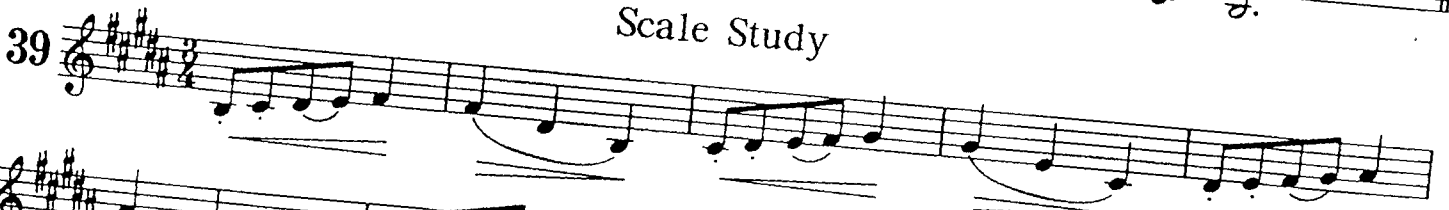
36 

Key of B Major (A Concert)

37 

38 

Scale Study

39 



40 

Key of Gb Major (Fb - Enh. E Concert)

Chords

I IV V V7 I

41

42

Scale Study

43

44

Key of Db Major (Cb - Enh. B Concert)

Chords

I IV V V7 I

45

46

Scale Study

47

48

## FIRST STUDY

Do not exceed the dynamic markings indicated in these exercises to avoid fatigue and strain to the lip muscles. Permanent injury to the embouchure may occur if the tone is forced.

Practice each exercise eight to sixteen times in one breath, keeping the lips and fingers flexible. Tighten the lips slightly in the ascending lines, loosen them in descending lines.

## ERSTE ÜBUNG

Um Ermüdung und unnötige Strapazierung der Lippenmuskeln zu vermeiden, dürfen die für diese Übungen angegebenen dynamischen Markierungen nicht überschritten werden. Durch Forcierung der Töne können die Körperorgane spermanent verletzt werden.

Jede einzelne Übung auf einem Atemzug acht bis sechzehn Mal praktizieren und dabei darauf achten, daß die Lippen und Finger geschmeidig bleiben. Die Lippen bei den ansteigenden Zeilen etwas spannen und bei den absteigenden Zeilen lockern.

## PREMIERE ETUDE

Ne dépassez pas les marques dynamiques indiquées dans ces exercices pour éviter la fatigue et la tension aux muscles des lèvres. Des dommages permanents peuvent être causés à l'embouchure si le ton est forcé.

Faites chaque exercice de huit à seize fois d'un seul souffle, pour conserver la souplesse des lèvres et des doigts. Pincez légèrement les lèvres dans les lignes ascendantes et déliez-les dans les lignes descendantes.

(♩ = 160 to ♩ = 112)

1

2

3

4

5

6

7

8

9

10/21  
12-25

Musical score for 10 staves, numbered 10 through 21. Each staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music is written in a single melodic line per staff, featuring eighth and sixteenth notes, often beamed together. The dynamics are marked *pp* (pianissimo) at the beginning of each staff. The score includes repeat signs and fermatas at the end of each staff. The notation is consistent across all staves, showing a progression of chords and melodic lines.

## SECOND STUDY

Play these exercises legato at first, then very lightly single tongue them. Finally, to further develop your articulation, try double tonguing. Accent where indicated to maintain a steady rhythm.

Concentrate your practice on those exercises that are more difficult for you — don't waste time on those that are easy.

## ZWEITE ÜBUNG

Diese Übungen zunächst gebunden (legato) spielen und dann nur sehr leicht mit der Zunge artikulieren. Für die weitere Entwicklung Ihrer Artikulation dann versuchen, diese Übungen mit Doppelzunge zu spielen. Die Übungen wie angegeben akzentuieren, um den Rhythmus ununterbrochen aufrechtzuerhalten.

Konzentrieren Sie sich auf die Übungen, die für Sie schwieriger sind. Verlieren Sie keine Zeit mit Übungen, die Ihnen leicht fallen.

## DEUXIEME ETUDE

Jouez d'abord ces exercices legato, puis en détachant les notes très légèrement. Finalement, pour développer encore plus votre articulation, essayez le double coup de langue. Accentuez là où ceci est indiqué pour conserver un rythme soutenu.

Concentrez-vous sur ces exercices qui sont plus difficiles pour vous — ne perdez pas votre temps sur ceux qui sont faciles.

$\text{♩} = 80-120$

27 *p* >

28 *p* >

29 *p* >

30 *p* >

31 *p* >

32 *p* >

33 *p* >

34 *p* >

35 *p* >

36 *p* >

Musical notation for measures 37 through 44. Each measure is on a single staff with a treble clef and a common time signature. The notes are grouped in pairs, with a dynamic marking of *p* and an accent (>) above each pair. A slur covers the entire measure. Measure 45 is the first measure of the next section.

Etude II

Musical notation for measures 45 through 48. Measure 45 starts with a tempo marking of  $(\text{♩} = 144)$  and a dynamic marking of *p*. The notation continues with similar rhythmic patterns as the previous section, ending with a double bar line and repeat sign.



# Lyrical Studies for Trumpet

*Soprano*

Giuseppe Concone  
Transcribed by John F. Sawyer

Moderato

1. Musical staff 1.1: Treble clef, common time signature. The staff contains a melodic line starting with a piano (*p*) dynamic and ending with a *dim.* (diminuendo) marking. The melody consists of eighth and quarter notes with various rests.

 Musical staff 1.2: Continuation of the melodic line from staff 1.1, starting with a piano (*p*) dynamic.

 Musical staff 1.3: Continuation of the melodic line from staff 1.1, starting with a piano (*p*) dynamic.

Andante

2. Musical staff 2.1: Treble clef, common time signature. The staff contains a melodic line starting with a piano (*p*) dynamic. The tempo is marked Andante.

 Musical staff 2.2: Continuation of the melodic line from staff 2.1, featuring a *dim.* (diminuendo) marking and a piano (*p*) dynamic.

Musical staff 2.3: Continuation of the melodic line from staff 2.1.

 Musical staff 2.4: Continuation of the melodic line from staff 2.1, featuring three piano (*p*) dynamic markings.

First system of musical notation, consisting of three staves. The first staff begins with a piano (*p*) dynamic marking. The second and third staves continue the melodic line with various phrasing slurs and dynamics.

Allegretto cantabile

Second system of musical notation, consisting of eight staves. The first staff is marked with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic and a *dim.* (diminuendo) marking.

B $\flat$  CORNET

Musical score for B $\flat$  Cornet, consisting of 11 staves of music in 4/4 time. The score includes various rhythmic patterns, rests, and first endings marked with a '1' above the staff. The notation is in treble clef.

B♭ CORNET

12 Musical staff 12, treble clef, 4/4 time signature. The staff contains a sequence of notes and rests, including a dotted quarter note, a quarter note, and a half note.

Musical staff 13, treble clef, 4/4 time signature. The staff contains a sequence of notes and rests, including a dotted quarter note, a quarter note, and a half note.

13 Musical staff 13, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes.

14 Musical staff 14, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with a first ending bracket above the final measure.

15 Musical staff 15, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with a first ending bracket above the final measure.

16 Musical staff 16, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with a first ending bracket above the final measure.

17 Musical staff 17, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with first ending brackets above the final two measures.

18 Musical staff 18, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with a first ending bracket above the final measure.

19 Musical staff 19, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with a first ending bracket above the final measure.

20 Musical staff 20, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes.

Musical staff 21, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with first ending brackets above the final two measures, labeled 1 and 2.

Musical staff 22, treble clef, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with a first ending bracket above the final measure.

B♭ CORNET

Musical score for B♭ Cornet, measures 21-28. The score is written in 4/4 time and consists of nine staves. Measures 21-27 are in 4/4 time, while measure 28 begins with a 3/4 time signature change. Fingerings (1) are indicated above notes in measures 21, 22, 23, 27, and 28. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a fermata in measure 28.

## 68 DUETS FOR TWO CORNETS

Moderato "SACRED SONG." Portniansky.

1. *p*

*mf*

Maestoso "RUSSIAN HYMN." 1. 2.

2. *f*

1. 2.

Andante "CRADLE SONG." C. M. v. Weber.

3. *mf*

"MELODY."

Moderato.

4. *p*

*Fine.*

*mf*

*D.C.*

"MELODY."

Moderato.

5. *p*

*mf*

*p*

"MELODY."

Saverio.

Moderato.

6. *mf*

*f*

## GLOSSARY OF FOREIGN TERMS

**A.** To, from, by.

**Adagio.** A slow tempo.

**Al.** To the.

**Alla.** To the.

**Allegretto.** A moderately quick tempo.

**Allegro.** A fast, lively tempo.

**Amabile.** Sweet, loving.

**Andante.** A moderately slow tempo.

**Andantino.** Faster than andante.

**Animato.** Lively, animated, spirited.

**Appassionato.** Passionate, ardent.

**Assai.** Much, very.

**Brillante.** Brilliant, sparkling, spirited.

**Cantabile.** In a singing style, lyrical.

**Con.** With.

**D.C. (Da Capo).** From the beginning.

**D.S. (Dal Segno).** From the sign.

**E.** And.

**Espressivo.** With expression, feeling.

**Fantastico.** Fanciful, irregular.

**Fine.** End.

**Giusto.** Exact, right, appropriate.

**Grazia.** With grace, prettily.

**Grazioso.** Graceful and easy.

**Larghetto.** A slow tempo.

**Legato.** Smooth, even, connected.

**Leggero.** Lightly, nimbly.

**Lento.** A slow tempo.

**L'istesso.** At the same tempo.

**Maestoso.** With dignity, nobly.

**Maggiore.** Major.

**Marziale.** Martial, military.

**Meno.** Less, least.

**Mesto.** Sad, mournful.

**Mezza.** Medium, half.

**Moderato.** A moderate tempo.

**Mosso.** Moved, agitated.

**Moto.** Somewhat lively.

**Movimento.** Tempo, time.

**Pastorale.** In a pastoral style.

**Patético.** With great emotion.

**Più.** More.

**Poco.** Little, a bit.

**Polacca.** In a Polish style.

**Quasi.** Almost, as if.

**Risoluto.** Boldly, decisively.

**Scherzo.** Lively and brisk.

**Scherzando.** Playfully, jesting.

**Scherzoso.** Playful, brisk.

**Sempre.** Always, continually.

**Sentimentale.** With feeling.

**Sentimento.** With feeling.

**Sostenuto.** Sustained.

**Spirito.** Spirited, lively.

**Tempo.** Time, rate of speed.

**Trattenuto.** Held, sustained, slowed.

**Un.** A, one.

**Vita.** Life.

**Vivace.** A lively, brisk tempo.

**Vivo.** Lively, intense.

**Voce.** Voice.