

Student Name: _____

B.L. Gray Jr. High
Trumpet
Lesson Book 2

Victor Sanchez - Instructor

Descending from first (open) position

Musical staff showing a descending scale in 4/4 time. Fingerings are indicated above the notes: 0, 2, 1, 1/2, 2/3, 1/3, 1/2, 2/3.

ascending from seventh position

Musical staff showing an ascending scale in 4/4 time. Fingerings are indicated above the notes: 1/2, 1/3, 2/3, 1/2, 1, 2, 0.

Descending from first (open) position

Musical staff showing a descending scale in 4/4 time. Fingerings are indicated above the notes: 0, 2, 1, 1/2, 2/3, 1/3, 1/2, 2/3.

ascending from seventh position

Musical staff showing an ascending scale in 4/4 time. Fingerings are indicated above the notes: 1/2, 1/3, 2/3, 1/2.

Musical staff showing an ascending scale in 4/4 time. Fingerings are indicated above the notes: 1, 2, 0.

LIP TRILLING TO E

Descending from first (open) position

Musical staff showing a descending scale in 4/4 time with lip trilling. Fingerings are indicated above the notes: 0, 2.

Musical staff showing a descending scale in 4/4 time with lip trilling. Fingerings are indicated above the notes: 1, 1/2.

Musical staff showing a descending scale in 4/4 time with lip trilling. Fingering is indicated above the notes: 2/3.

Musical staff showing a descending scale in 4/4 time with lip trilling. Fingering is indicated above the notes: 1/3.

Musical staff showing a descending scale in 4/4 time with lip trilling. Fingerings are indicated above the notes: 1/2, 1/3.

ETUDE No. V

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

17

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

Musical staff 5: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

Musical staff 6: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

Musical staff 7: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

Musical staff 8: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

16

Musical staff 9: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

Musical staff 10: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

15

Musical staff 11: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A slur covers the first four measures. Fingering numbers 1 and 2 are present below the notes.

Slur exercises

スラーの練習

Bindungsübungen

The image shows ten staves of musical notation for trumpet exercises. Each staff contains a sequence of notes with slurs and accents. The exercises are arranged in two groups of five staves each. The first group starts with a slur over the first two notes, and the second group starts with a slur over the first three notes. Various notes have accents (1) or slurs (2) above them.

- 1) Simulate use of the valve
 2) Then start on E, then high G to high C and up

- 1) まずでバルブを使用しているかのごとく音を変化させなさい。
 2) まずE²から練習しなさい。次にG²から、同じパターンで吹き、さらにC³から始めるというようにして、音域を上げていきなさい。

- 1) Tun, als ob man das Ventil drücken würde
 2) Dann mit E anfangen, weiter von hoch G bis C und noch höher

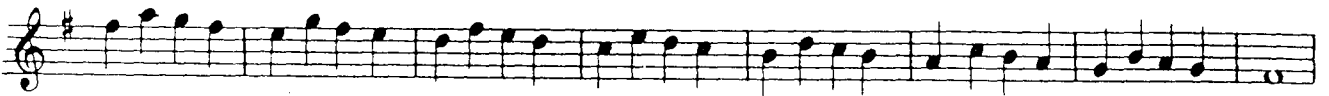
16. $\text{♩} = 76 - 132$ (16-19) *simile*

17. *simile*

18. *simile*

19.





Moderato

6.

p

dim.

p

rall. *p*

Andante sostenuto

7.

p

p

p

pp *cresc.*

B♭ CORNET

35

36

37

38

39

B♭ CORNET

40

Musical notation for measures 40-41, featuring treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes various rhythmic patterns, rests, and articulation marks such as slurs and accents. Fingerings are indicated by numbers 1 and 3 above notes.

41

Musical notation for measures 41-42, continuing the piece with similar rhythmic and melodic patterns. It includes slurs, accents, and fingerings (1, 3) for specific notes.

42

Musical notation for measures 42-43, showing a continuation of the musical theme with various rhythmic values and articulation. Fingerings (1, 3) are clearly marked above the notes.

43

Musical notation for measures 43-44, concluding the section with a final melodic phrase. The notation includes slurs, accents, and fingerings (1, 3) for the notes.

B♭ CORNET

Musical score for B♭ Cornet, measures 44-48. The score is written in treble clef with a 2/4 time signature. It consists of two staves per measure. Measure 44 starts with a treble clef and a 2/4 time signature. The first staff of measure 44 has a first finger fingering (1) above the first two notes. Measure 45 has a first finger fingering (1) above the first note. Measure 46 has a first finger fingering (1) above the first note. Measure 47 has a first finger fingering (1) above the first note. Measure 48 has a first finger fingering (1) above the first note. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

49 *Slow*

Musical notation for measures 49-50 in 4/4 time, marked *Slow*. The first system (measures 49-50) consists of three staves. The second system (measures 51-52) consists of three staves. The music features a mix of eighth and sixteenth notes, with some rests and a fermata in measure 50.

50 *Moderato*

Musical notation for measures 51-52 in 4/4 time, marked *Moderato*. The first system (measures 51-52) consists of three staves. The second system (measures 53-54) consists of three staves. The music features a mix of eighth and sixteenth notes, with some rests and a fermata in measure 52.

51 *March time*

Musical notation for measures 53-54 in 4/4 time, marked *March time*. The first system (measures 53-54) consists of three staves. The second system (measures 55-56) consists of three staves. The music features a mix of eighth and sixteenth notes, with some rests and a fermata in measure 54.

52 *Slow*

Musical notation for measures 55-56 in 2/4 time, marked *Slow*. The first system (measures 55-56) consists of two staves. The second system (measures 57-58) consists of two staves. The music features a mix of eighth and sixteenth notes, with some rests and a fermata in measure 56.

IV. ORNAMENTS

The purpose of the 88 studies in this section is to prepare the student for performing grace notes and other ornaments. These studies should be practiced slowly in order to accustom the lips and fingers to play in perfect coordination with each other.

All the lessons have been specifically designed to serve as studies for all the different types of grace notes: appoggiatura, long and short; portamento; double appoggiatura; turn; trill; and mordent. It is advisable, however, to avoid abusing them in practice, since an excess of ornaments is always in bad taste.

The Simple or Long Appoggiatura

The long appoggiatura is a grace note which does not form part of the harmony and which receives half the value of the following note (the main note), if that value is divisible by two.

Example:



played:



The long appoggiatura may be placed above or below any note. If placed above, the long appoggiatura forms either a whole step or a half step with the main note. If below, it always forms a half step with the main note.

For instance:



In music of the old masters [from the 17th century to early 19th century], the long appoggiatura was indicated by a small grace note which took its value from the note immediately following it. But at present [from the 1830's on], in order to standardize its performance, the long appoggiatura is written out as a normal-sized note with the exact value that should be played. This notation is much more consistent and easier to follow (see studies 44-47).

The Short Appoggiatura or Grace Note

The short appoggiatura is a grace note which derives its value from the following or main note.²⁰ It is usually found in fast tempo. Also, its attack should be accented so that the short appoggiatura has slightly greater force than the main note. If placed above the main note, the short appoggiatura is either a whole step or a half step away from the main note. If below, it is always a half step away from the main note (see studies 48-54).

Portamento

The portamento is a grace note which is, in fact, merely the repetition of a note which the player desires to connect to another by slurring. This type of ornament must not be abused. When judiciously employed, it is highly effective. But usually it is much better to slur from one note to another without using this type of grace note (see studies 55-59).

Double Appoggiatura

There are two types of double appoggiatura. The first type consists of two grace notes which approach the main note from the same direction, beginning a third above or below the main note.

Example, ascending:



Example, descending:



The first type of double appoggiatura should take its value from the note which follows it, and not from the preceding note (see studies 36-38).

Example, ascending:



Example, descending:



The second type of double appoggiatura consists of an upper and a lower grace note which approach the main note from opposite directions.

Example:



Played:



The second type of double appoggiatura should take its value from the preceding note and note from the note which follows it (see studies 39-43).

The Turn

Studies 1-23 are designed to prepare the student for playing the turn. The turn consists of a group of grace notes revolving around a main note. It is necessary to give as much value to the upper and lower grace notes of the turn as to the note which serves as the pivot.²¹

The Four-Note Turn

There are two types of four-note turn. The first is written as follows:



and played as follows:



Here in its normal position, the loop begins its curl from above, which indicates that the upper grace note is played first. The lower grace note should always form a half step with the

20. That is, the short appoggiatura is placed on the beat—a rule which applies strictly to music written up to the early 19th century. After that, however, grace notes were often placed *before* the beat. — *Editor*

21. The value for the turn is taken from the main note and the turn is usually played after the beat. However, the exact performance of the turn varies. In Studies 24-29, several music passages containing turns are written in abbreviated form on the top staff with their corresponding performance practice written out below. — *Editor*

main note, indicated by placing an accidental beneath the sign. The upper grace note may form either a whole step or a half step with the main note, depending on the tonality of the music. The second type of four-note turn is written as follows:



and played as follows:



Here in its inverted position, the loop begins its curl from below, which indicates that the lower grace note is played first.

This, at any rate, is the proper way to write such passages. Unfortunately, these details are presently neglected by composers and are left to the player's discretion (see studies 24-31).

The Three-Note Turn

There are two types of three-note turns: ascending and descending. In either case, they may consist of a minor or a diminished third, but never a major third.

They are written as follows:

Andante



Andante



and played as follows:



The value of the three-note turn is not usually taken from the main note which follows it, but more often from the preceding beat. The turn should be played very lightly, care being taken to attack the first grace note clearly (see studies 32-35).

The Trill

On valve instruments, the trill is the most difficult of all ornaments to produce. The only really tolerable trill on the cornet or trumpet is that of a half step. However, the whole-step trill is also satisfactory. For the latter trill, be sure to press the valves down firmly so that each trill beat may be perfectly distinct. First, practice the preparatory studies 60-67 slowly and deliberately, as a means for producing a pure tone. Later on, practice the trill studies 68-80, making sure to follow the exact fingering indicated.

The Mordent

The mordent is nothing more than a shorter, quicker form of the trill. It requires neither preparation nor resolution. It is indicated by the following sign:



and played as follows:



The mordent consisting of several trill beats is almost impracticable on the cornet. The player must, therefore, restrict himself to the mordent with one trill beat which is much easier to play and very graceful.



played:



The mordent takes its rhythmic value from the note to which it belongs (see studies 81-88).

Preparatory Exercises on the Turn

$\text{♩} = 84 - 124$

1. 

The musical score for exercise 1 consists of 12 staves of music in common time. The first staff includes a tempo marking of quarter note = 84-124. The exercises are written in various key signatures: C major, B-flat major, D major, B-flat major, C major, B-flat major, B-flat major, D major, B-flat major, C major, B-flat major, and B-flat major. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and include fingerings such as 1 1 1 / 2 and 3 2 3 / 3.

The Turn

24. Allegretto. $\text{♩} = 78$

25. Allegro. $\text{♩} = 96$

Andante. ♩ = 108

36.     *rall.* Tempo I. *rall.*

Andantino. ♩ = 80

37.     *rall.*

Allegretto. ♩ = 96

38.     *rall.* *Fine.* *rall. D.C.*

Short Appoggiatura

Allegro poco andantino. $\text{♩} = 100$

48.

Allegro moderato. $\text{♩} = 84$

49.

Allegro moderato. $\text{♩} = 88$

50.

Portamento

55. **Andante.** ♩ = 78

Agitato.

rall.

Tempo I.

56. **Andante.** ♩ = 88

Fine.

D. C.

57. **Andante.** ♩ = 84

poco più mosso

rall. **Tempo I.**

58. **Allegretto.** ♩ = 100

68. $\text{♩} = 58$
tr

tr

tr

3
1
2
3

69. $\text{♩} = 60$
tr

tr

1
2

tr

1 3 1 3
3 3

1 1
2 3
3

2

1
3

1 1
2 3
3

70. $\text{♩} = 64$
tr

1 3
1 1
2 3
3

tr

tr

1 2

71. $\text{♩} = 68$
tr

tr

1 2

tr

"ADESTE FIDELES."

7. *Andantino.*
mf con espress.

dolce. *cresc.* *f* *dim.* *p*

AMERICA

8. *Andante.*
mf

f

"AIR BY MOZART."

9. *Allto poco Andte*
p con eleganza.

p

First system of musical notation for "AIR BY GRETRY." It consists of two staves in G major. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a dynamic of *mf* (mezzo-forte).

Second system of musical notation for "AIR BY GRETRY." It continues the two-staff arrangement from the first system, maintaining the G major key signature and common time signature.

"AIR BY GRETRY."

10. *Andte modto un poco Allto*

Third system of musical notation for "AIR BY GRETRY." It begins with the number "10." on the left. The tempo and mood are indicated as *Andte modto un poco Allto*. The music is marked with a dynamic of *mf*. The notation continues on two staves in G major.

Fourth system of musical notation for "AIR BY GRETRY." It continues the two-staff arrangement. The word *Fine.* is written above the final measure of the upper staff, indicating the end of the piece.

Fifth system of musical notation for "AIR BY GRETRY." It continues the two-staff arrangement. The letters *D.C.* (Da Capo) are written in the lower right corner of the system.

"NOEL ANCIEN."

11. *Moderato.*

11. *p simplice.*

11. *p simplice.*

11. Musical notation for "NOEL ANCIEN." It begins with the number "11." on the left. The tempo is indicated as *Moderato.* The music is marked with a dynamic of *p simplice.* (piano semplice). The notation is on two staves in G major, with a 2/4 time signature.

First system of the musical score for "AIR BY GRETRY." It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a repeat sign and a dynamic marking of *mf*. The piece concludes with a double bar line.

Second system of the musical score for "AIR BY GRETRY." It consists of two staves in the same key signature and time signature as the first system. The music continues from the previous system and ends with a double bar line.

"AIR BY GRETRY."

10. *Andte modto un poco Allto*

Third system of the musical score for "AIR BY GRETRY." It consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a dynamic marking of *mf* and concludes with a double bar line.

Fourth system of the musical score for "AIR BY GRETRY." It consists of two staves in the same key signature and time signature as the previous system. The music concludes with a double bar line and the word *Fine.* written above the staff.

Fifth system of the musical score for "AIR BY GRETRY." It consists of two staves in the same key signature and time signature as the previous system. The music concludes with a double bar line and the initials *D.C.* written above the staff.

"NOEL ANCIEN."

11. *Moderato.*

First system of the musical score for "NOEL ANCIEN." It consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a dynamic marking of *p semplice.* and concludes with a double bar line.

The first piece is a short musical exercise or study. It consists of two systems of grand staff notation. The first system has two staves, and the second system also has two staves. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The melody is primarily in the right hand, with accompaniment in the left hand. There are several accents and slurs throughout the piece.

"AIR BY BEETHOVEN."

12. *Andte con moto.*
p con eleganza.

The second piece is titled "AIR BY BEETHOVEN." and is numbered 12. It is marked "Andte con moto." and "p con eleganza." It consists of two systems of grand staff notation. The first system has two staves, and the second system also has two staves. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The melody is primarily in the right hand, with accompaniment in the left hand. There are several accents and slurs throughout the piece. The second system includes dynamic markings "cresc." and "dim.".

"ARABIAN SONG."

13. *Allo modto*
mf

The third piece is titled "ARABIAN SONG." and is numbered 13. It is marked "Allo modto" and "mf". It consists of two systems of grand staff notation. The first system has two staves, and the second system also has two staves. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The melody is primarily in the right hand, with accompaniment in the left hand. There are several accents and slurs throughout the piece.