

B♭ Trumpet/Cornet

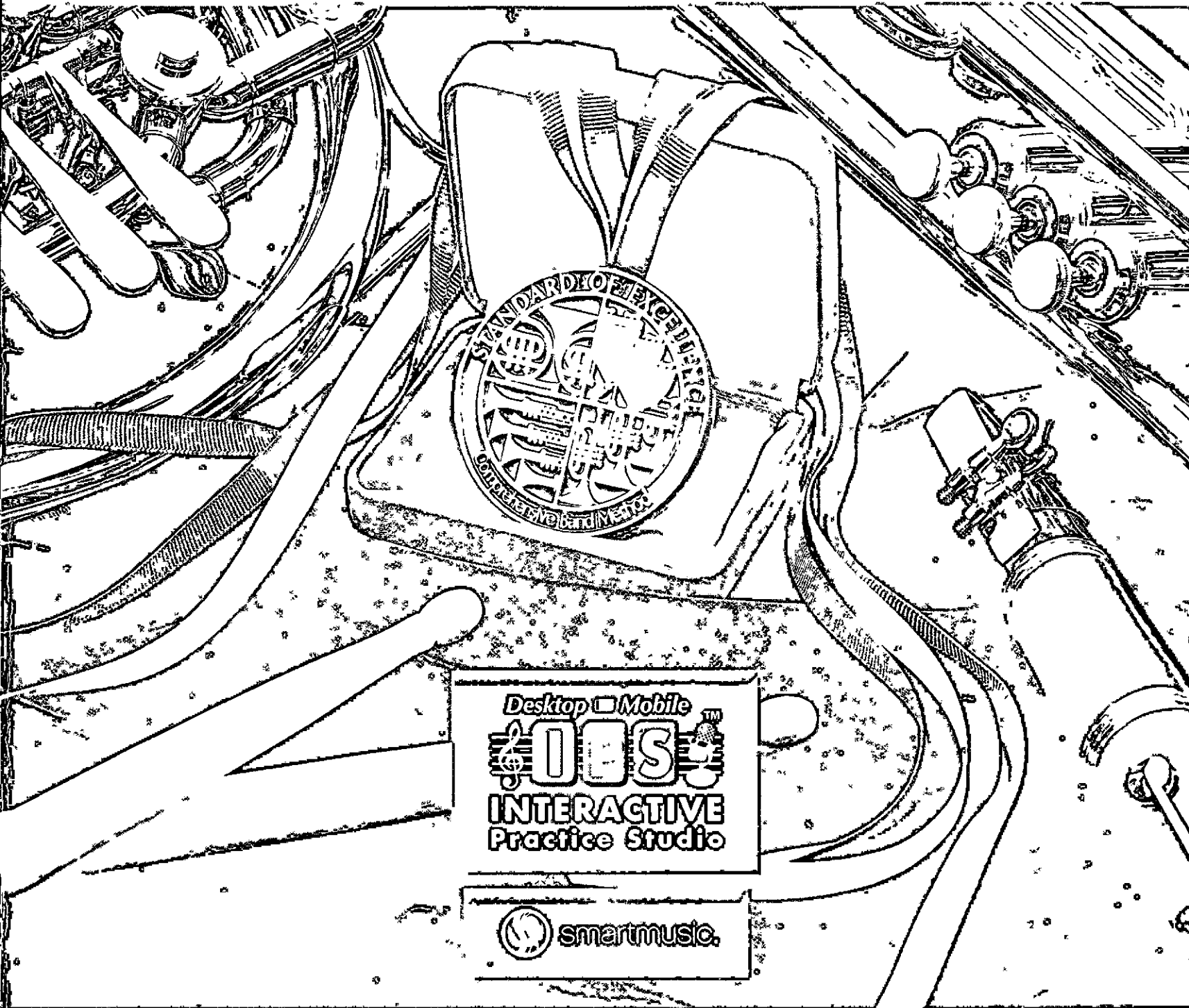
SECOND EDITION
BOOK 1

SULLIVAN
AWAY TP

STANDARD OF EXCELLENCE

ENHANCED COMPREHENSIVE BAND METHOD

BY BRUCE PEARSON

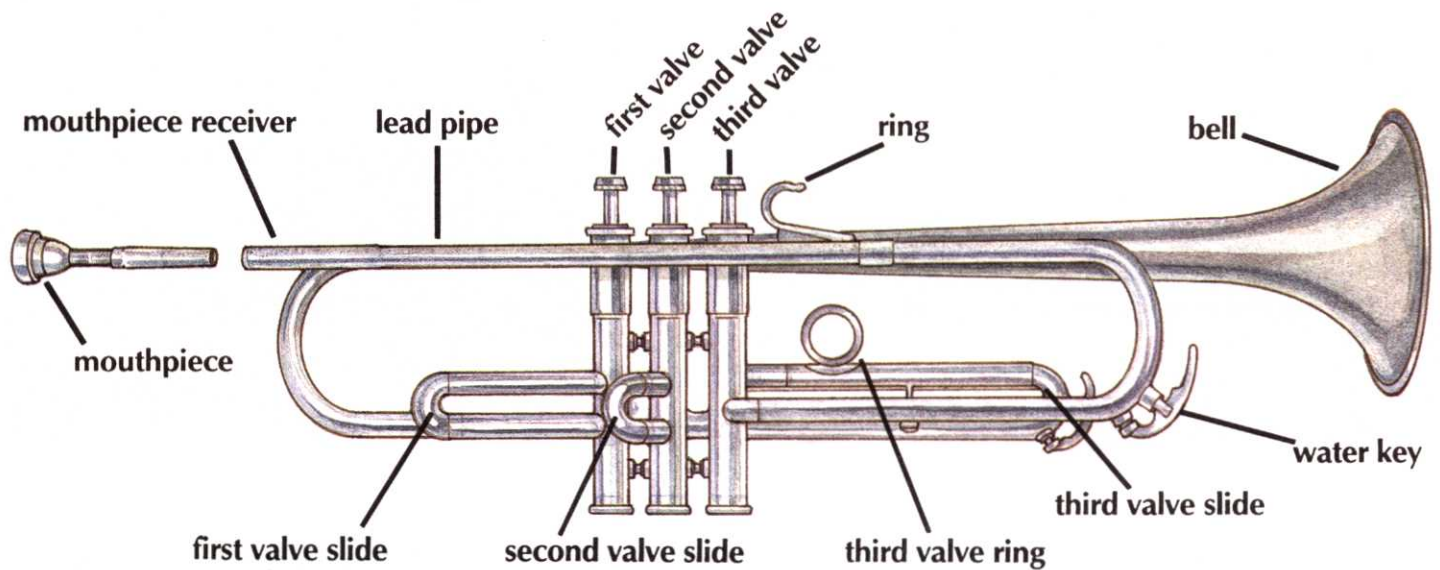


Desktop Mobile
DES
INTERACTIVE
Practice Studio

 smartmusic.

Kjos Neil A. Kjos Music Company

PUTTING YOUR TRUMPET/CORNET TOGETHER



STEP 1

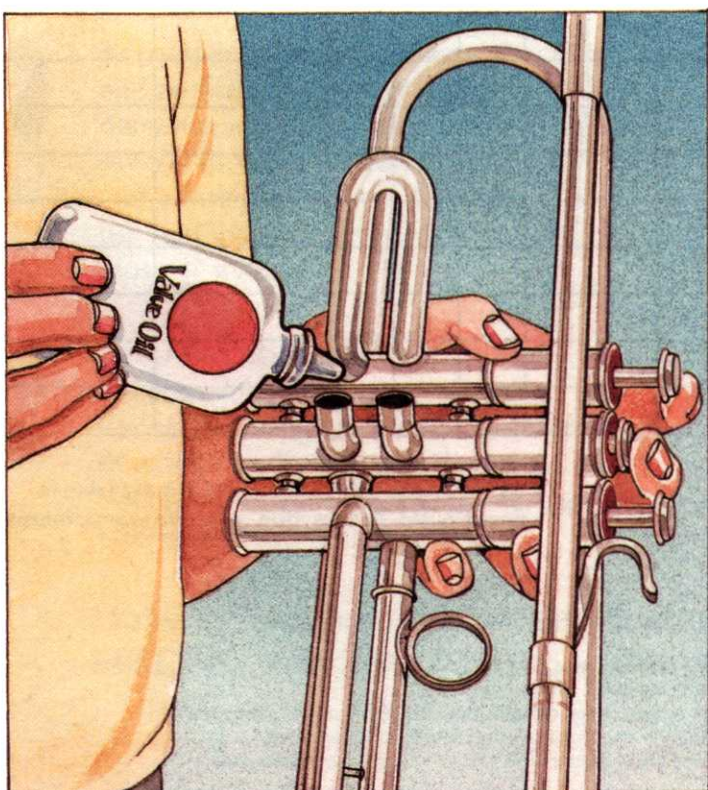
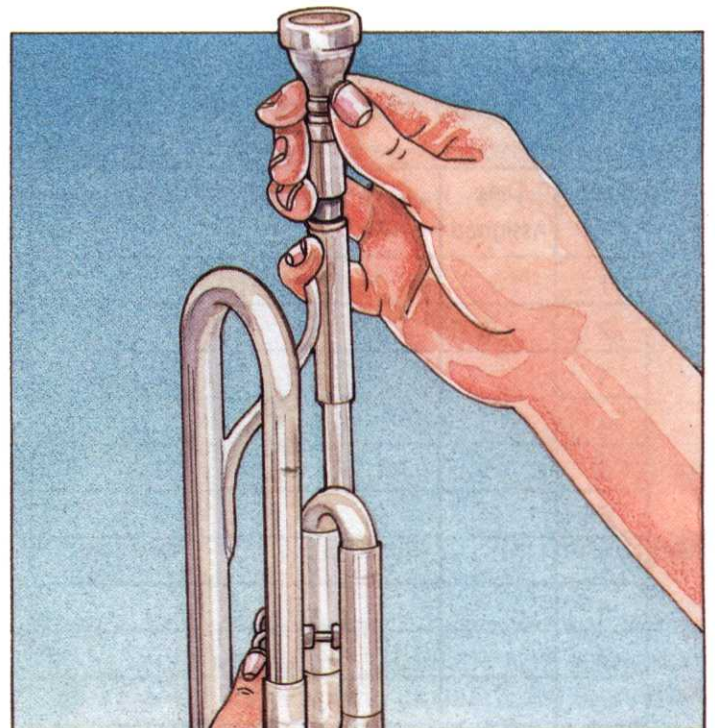
Open your case right side up.

STEP 2

Hold the instrument in your left hand. Hold the mouthpiece in your right hand, and place it into the mouthpiece receiver on the lead pipe.

STEP 3

Gently turn the mouthpiece to the right, not too tightly.



STEP 4

Depress the second valve and pull out the second valve slide. Place 5 or 6 drops of oil into the tubes. Keeping the valve depressed, replace the slide and work the valve up and down.

STEP 5

Repeat the same process with all valves.

PREPARING TO PLAY



STEP 1

Sit up straight on the edge of your chair.

STEP 2

Place your left hand around the valves. Hold your instrument firmly but without tension. Place your left middle finger in the third valve ring.

STEP 3

Place your right thumb under the lead pipe between the first and second valves.

STEP 4

Place the tips of your first three fingers on the valve tops. Your fingers should be curved and relaxed.

STEP 5

Place your right little finger on the ring (not in the ring). Keep your wrists straight and turn your instrument slightly to the right. Your elbows should be away from your body.

PLAYING YOUR TRUMPET/CORNET

STEP 1

Shape the inside of your mouth as if saying "oh." Bring your lips together as if saying "em."

STEP 2

Your lips should have firm corners but a relaxed center. Your chin should be flat and pointed.

STEP 3

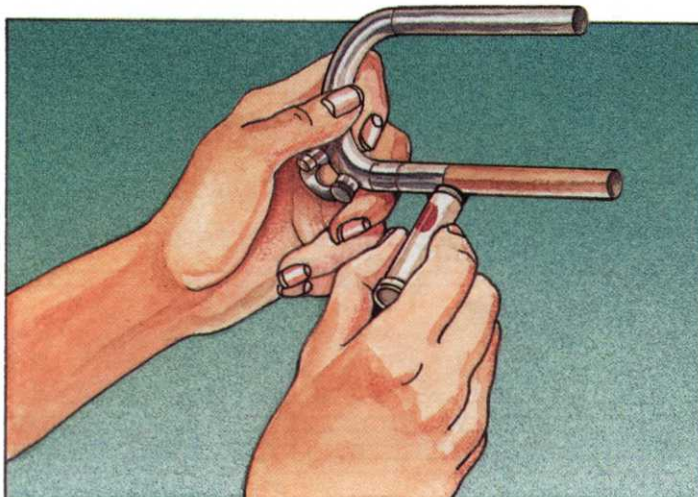
Take a full breath of air and blow, creating a relaxed, buzzing tone.

STEP 4

While buzzing, place the mouthpiece over the buzz with equal amounts of the mouthpiece on the upper and lower lips.

STEP 5

Put the mouthpiece into the lead pipe. Take a full breath of air and play a long, steady tone.



CARING FOR YOUR TRUMPET/CORNET

STEP 1

After playing, depress the water key to drain the excess water from your instrument. Wipe off your instrument with a soft, clean cloth.

STEP 2

Remove the mouthpiece and put it and your instrument carefully in the case and latch it.

STEP 3

Grease your slides regularly.

FOR TRUMPETS/CORNETS & BRASS ONLY

**TREBLE
CLEF**



**TIME
SIGNATURE**



**WHOLE
NOTE**



**WHOLE
REST**



$\frac{4}{4}$ = 4 counts in each measure

A whole note gets 4 counts in $\frac{4}{4}$ time. A whole rest gets 4 counts in $\frac{4}{4}$ time.

WHAT DO YOU HEAR?

When you play your instrument, you will probably play one of these two notes:

WHAT NEXT?

Ask your teacher which note you are playing:
If your natural note is C, start on page 4.
If your natural note is G, start on page 5.

1 THE FIRST NOTE

▶ A double bar line marks the end of the music.

The numbers indicate which valves should be pressed down.

2 THE SECOND NOTE

3 TEA FOR TWO



4 THE THIRD NOTE

5 THREE OF A KIND

6 THREE'S COMPANY

7 TOP BRASS

FOR TRUMPETS/CORNETS & BRASS ONLY

TREBLE CLEF  **TIME SIGNATURE** 

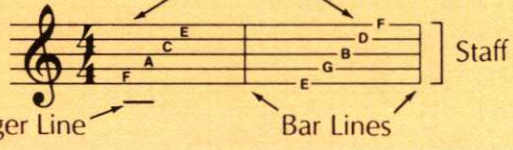
$\frac{4}{4}$ = 4 counts in each measure

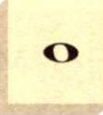

Measures

Ledger Line

Bar Lines

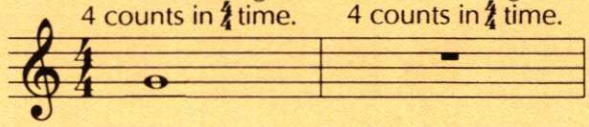
Staff



WHOLE NOTE  **WHOLE REST** 

A whole note gets 4 counts in $\frac{4}{4}$ time.

A whole rest gets 4 counts in $\frac{4}{4}$ time.



1 THE FIRST NOTE


▶ A double bar line marks the end of the music.

The numbers indicate which valves should be pressed down.


2 THE SECOND NOTE

3 TEA FOR TWO



4 THE THIRD NOTE

5 THREE OF A KIND



6 THREE'S COMPANY



7 TOP BRASS



FOR THE FULL BAND

TREBLE CLEF



TIME SIGNATURE



WHOLE NOTE



WHOLE REST



4/4 = 4 counts in each measure

Measures

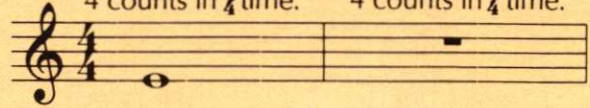
Staff

Ledger Line

Bar Lines

A whole note gets 4 counts in 4/4 time.

A whole rest gets 4 counts in 4/4 time.



1 TIME FOR BAND

▶ A double bar line marks the end of the music.

The numbers indicate which valves should be pressed down.

2 THE FUN CONTINUES

3 WHOLE LOTTA COUNTING

▶ Write in the counting and clap the rhythm before you play.

4 FOUR SCORE

Page 39

▶ When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

5 MIX 'EM UP

6 MELTING POT

7 BAND ON PARADE



▶ Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

HALF NOTE



HALF REST

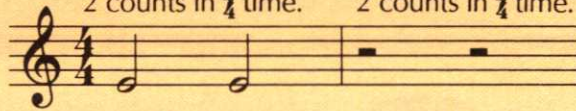


BREATH MARK



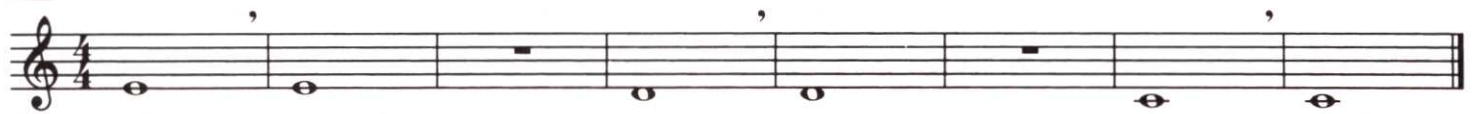
Each half note gets
2 counts in $\frac{1}{2}$ time.

Each half rest gets
2 counts in $\frac{1}{2}$ time.



Take a breath.

8 A BREATH OF FRESH AIR

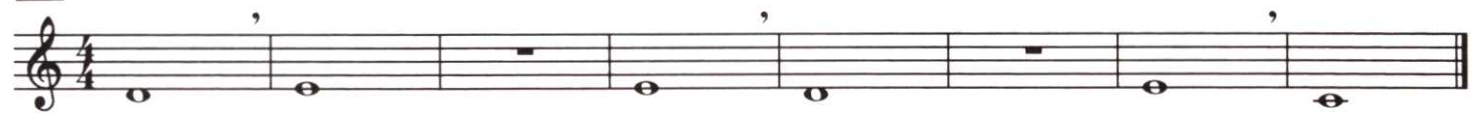


► Be sure to take a full breath of air.

9 SIDE BY SIDE



10 TWO BY TWO



11 HALF THE PRICE



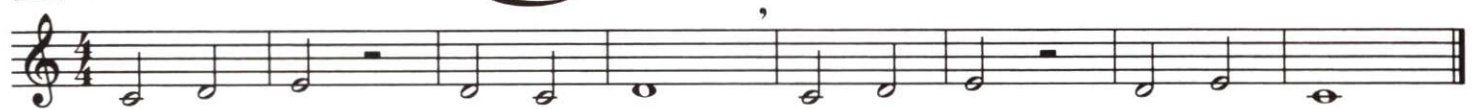
► Write in the counting and clap the rhythm before you play.

12 CARDIFF BY THE SEA



Page 39

Welsh Folk Song



13 TWO FOR THE SHOW - Duet

A.

B.

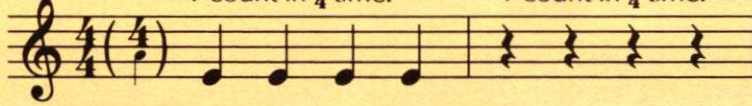
14 GO FOR EXCELLENCE!



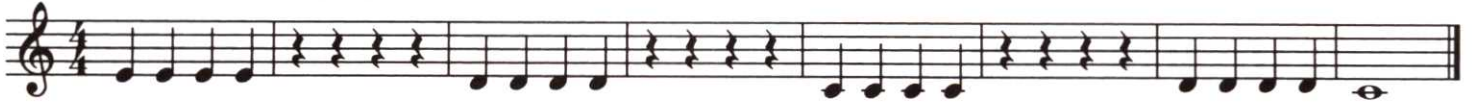
QUARTER NOTE**QUARTER REST****PHRASE**

Each quarter note gets
1 count in $\frac{4}{4}$ time.

Each quarter rest gets
1 count in $\frac{4}{4}$ time.



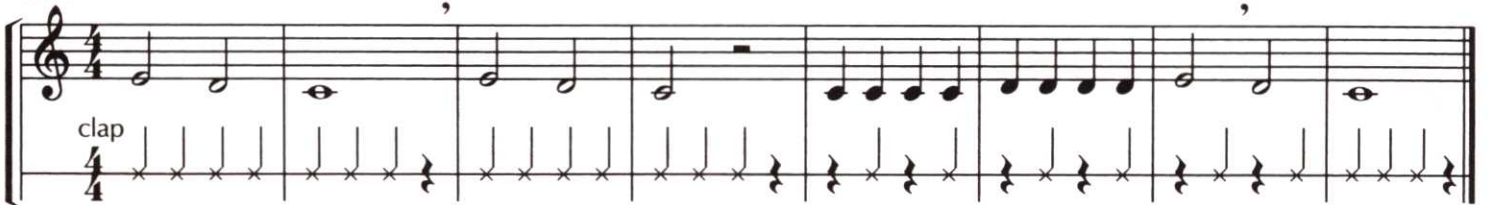
A phrase is a musical thought or sentence. Phrases are usually four or eight measures long.

15 A QUARTER'S WORTH

► Write in the counting and clap the rhythm before you play.

16 HOT CROSS BUNS

English Folk Song

**17 AU CLAIRE DE LA LUNE**

French Folk Song



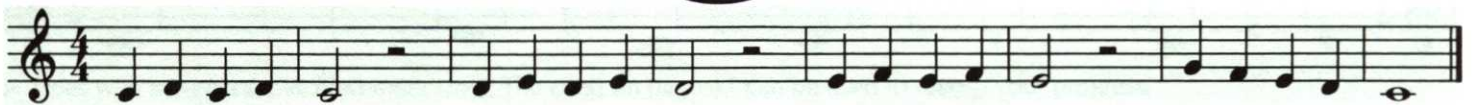
► Draw in a breath mark at the end of each phrase.

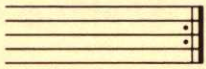


18 DOWN BY THE STATION

Traditional

**19 EASY STREET****20 COUNTRY WALK**

English Folk Song

**21 GETTIN' IT TOGETHER****22 FOR TRUMPETS/CORNETS ONLY**

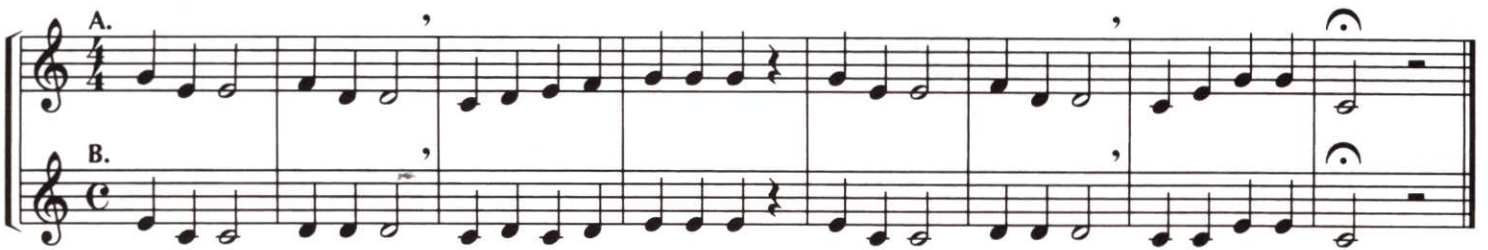
REPEAT SIGN	COMMON TIME	FERMATA	SOLO	One person plays.
			SOLI	Whole section plays.
Repeat from the beginning.	$C = \frac{4}{4}$ Common time means the same as $\frac{4}{4}$ time.	Hold the note or rest longer than its usual value.	TUTTI	Everyone plays.

23 MERRILY WE ROLL ALONG  Page 39  Traditional



► Write in the note names before you play.

24 LIGHTLY ROW- Duet Traditional



25 ONE STEP AT A TIME




► Write in the counting and clap the rhythm before you play.

26 GOOD KING WENCESLAS Traditional English Carol



27 SONG OF THE FJORDS Norwegian Folk Song



28 _____ Composer _____ your name

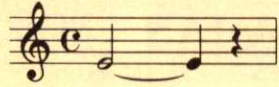


► Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

29 GO FOR EXCELLENCE! 



TIE

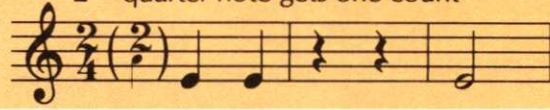


A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

TIME SIGNATURE



$\frac{2}{4}$ = 2 counts in each measure
 $\frac{2}{4}$ = quarter note gets one count



30 WARM-UP



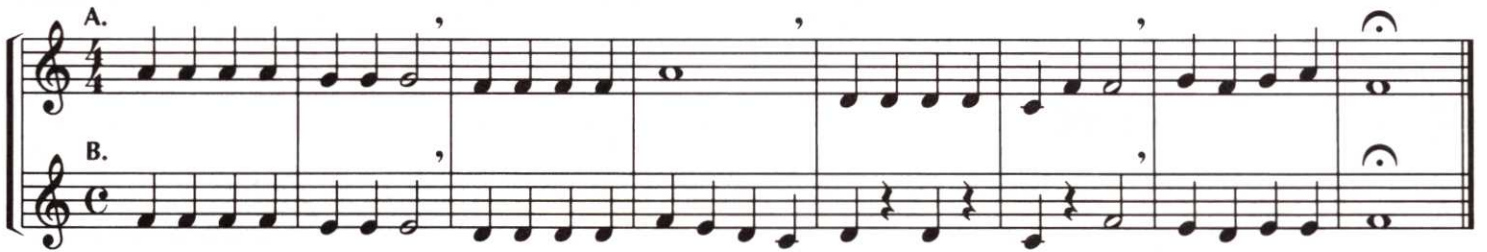
▶ Try playing this warm-up on your mouthpiece.

31 TIED AND TRUE



32 JOLLY OLD ST. NICHOLAS - Duet

American Carol



33 AMIGOS

Mexican Folk Song



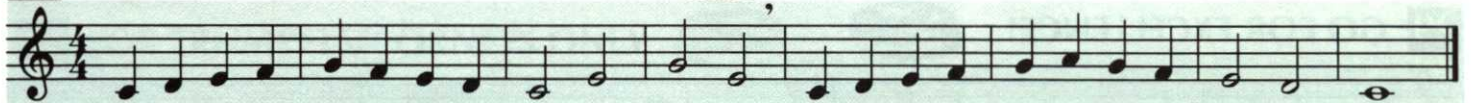
▶ Write in the counting and clap the rhythm before you play.

34 FARM OUT

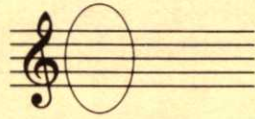
Traditional



35 FOR TRUMPETS/CORNETS ONLY



KEY SIGNATURE



Key signatures change certain notes throughout a piece of music. This is the key signature you've been playing in so far.

36 MARK TIME

37 SWEETLY SINGS THE DONKEY - Round

Traditional

38 MARY ANN

West Indies Folk Song

► Write in the note names before you play.

39 CRUSADER'S MARCH



Page 39

Traditional

► Write in the counting and clap the rhythm before you play.

40 BALANCE THE SCALES

Draw one note or one rest to balance each scale.

41 GO FOR EXCELLENCE!



DIVISI

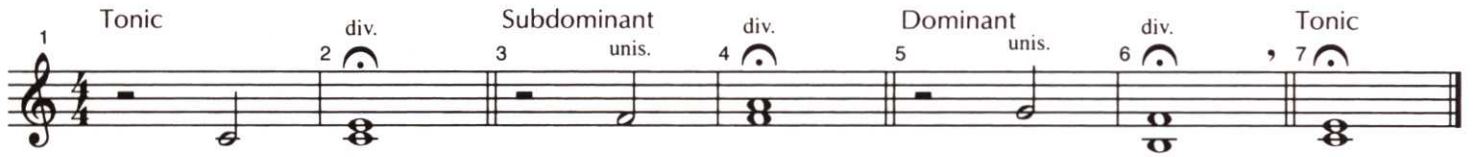
Part of the section plays the top notes and part of the section plays the bottom notes.

UNISON

Everyone plays the same notes.



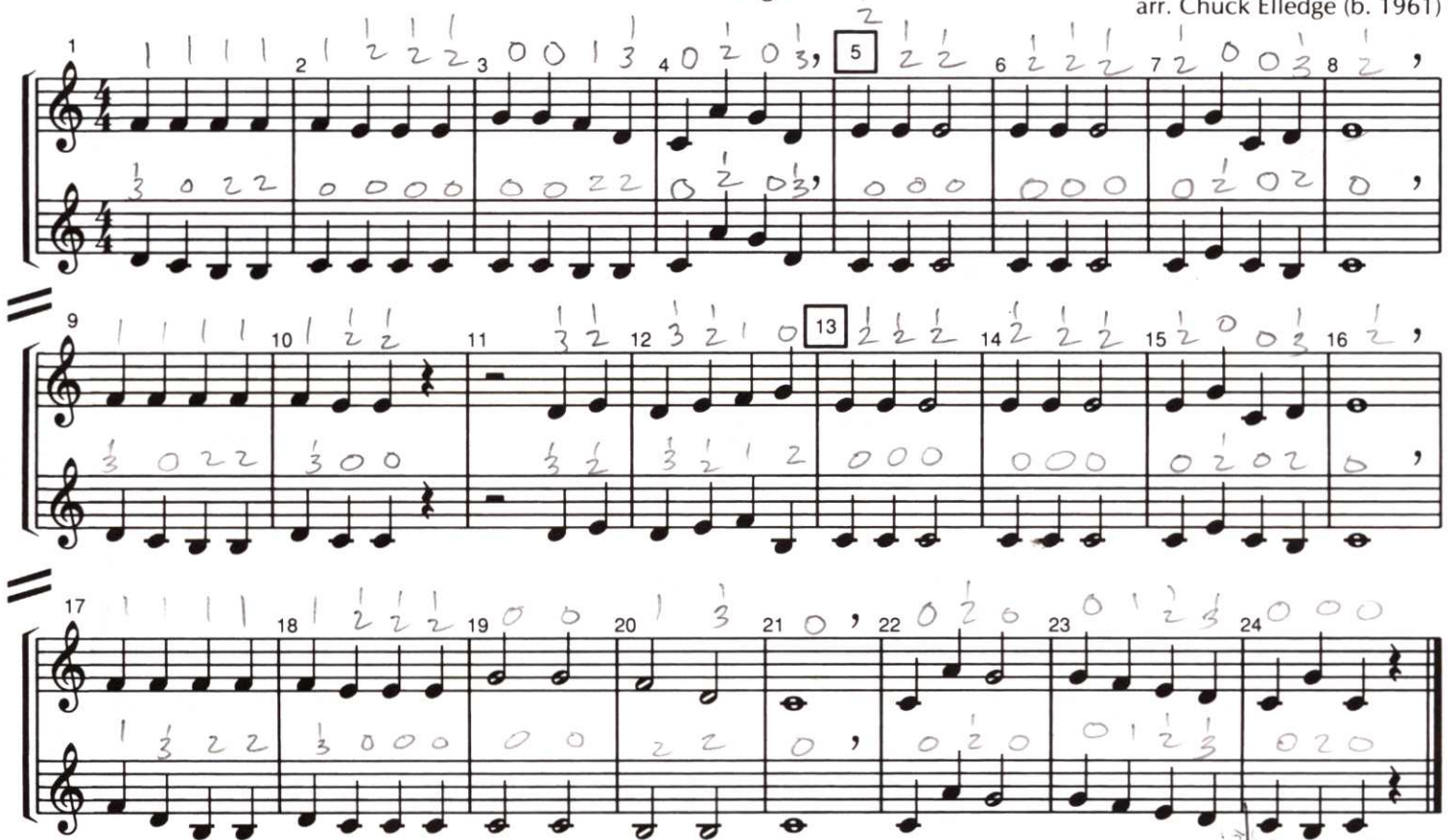
BALANCE BUILDER



JINGLE BELLS

Band Arrangement

J. S. Pierpont (1822 - 1893)
arr. Chuck Elledge (b. 1961)



stop phi

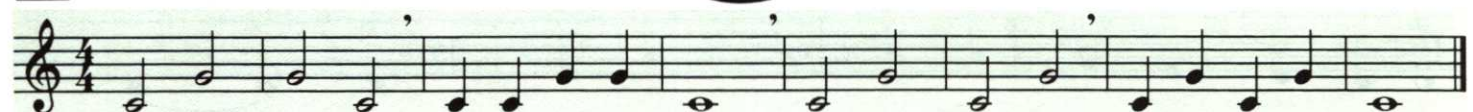
42 SCHOOL SONG

Solo/Soli

Tutti



43 FOR TRUMPETS/CORNETS ONLY



EIGHTH NOTES



Two eighth notes are as long as a quarter note.

Each eighth note gets 1/2 count in 2/4 and 4/4 time.

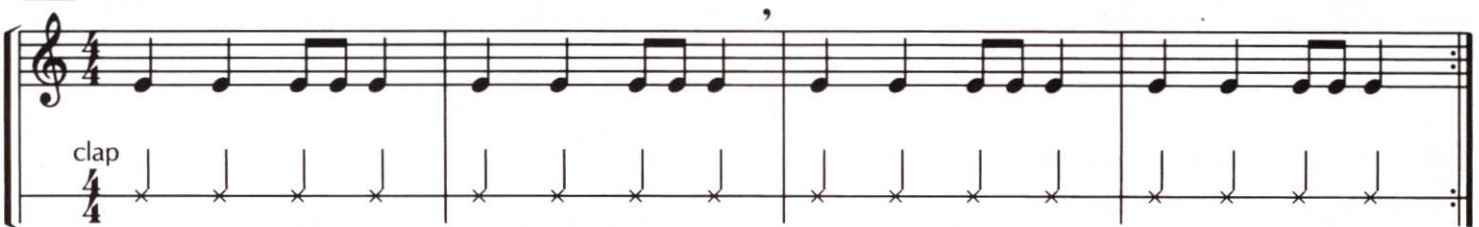
$$\text{eighth note} + \text{eighth note} = \text{quarter note}$$

$$\frac{1}{2} + \frac{1}{2} = 1 \text{ count}$$

44 WARM-UP



45 EIGHTH NOTE ENCOUNTER



► Write in the counting for the top line before you play.

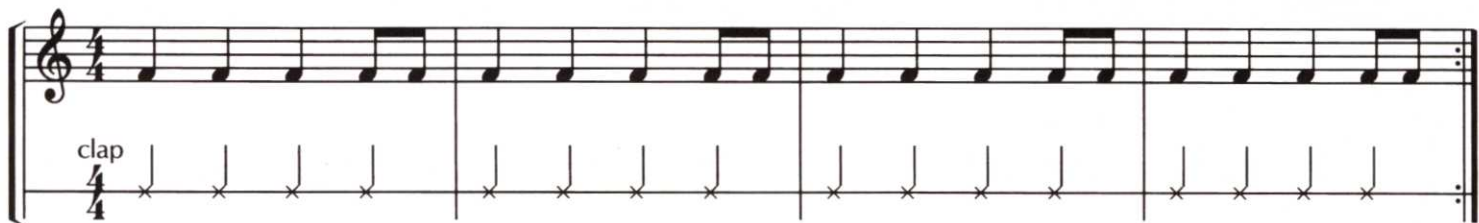
46 JIM ALONG JOSIE



American Folk Song



47 EIGHTH NOTE EXPLORER



► Write in the counting for the top line before you play.

48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)



49 GO FOR EXCELLENCE!



50 EIGHTH NOTE EXPRESS

► Write in the counting for the top line before you play.

51 SKIP IT, LOU

American Folk Song

52 EIGHTH NOTE EXPERT

► Write in the counting for the top line before you play.

53 MEXICAN MOUNTAIN SONG



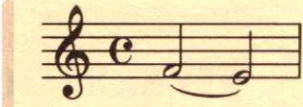
Mexican Folk Song

54 BAFFLING BAR LINES

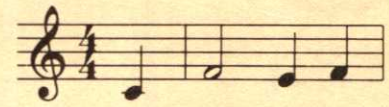
► Write in the counting and draw in the bar lines before you play.

55 FOR TRUMPETS/CORNETS ONLY



SLUR

A curved line that connects two or more notes of different pitches.

PICK-UP NOTE

A note that comes before the first full measure of a piece of music.

56 WARM-UP

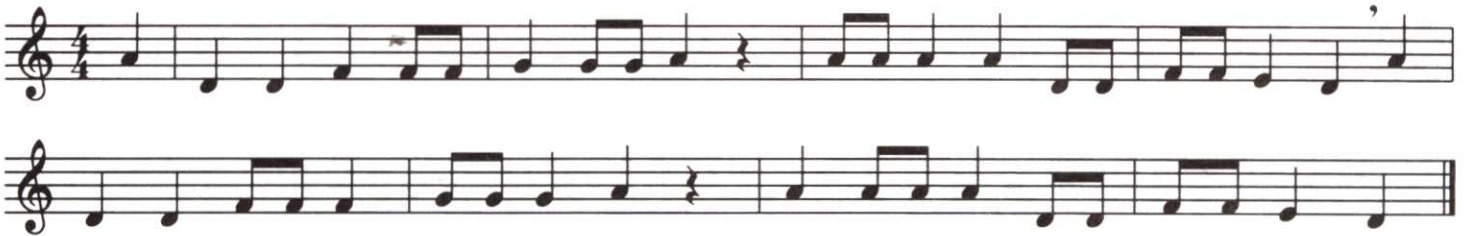
► Tongue only the first note of each slur. Try playing this warm-up on your mouthpiece.

57 THEME FROM "SYMPHONY NO. 1"

Johannes Brahms (1833 - 1897)

**58 ERIE CANAL CAPERS** Page 39 

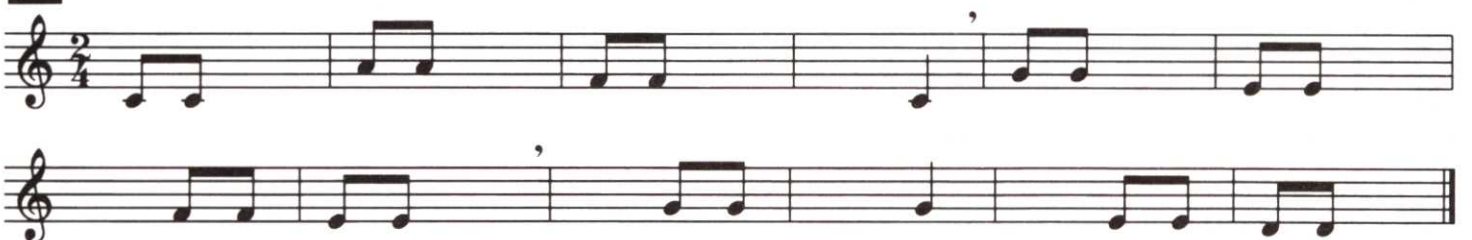
American Work Song

**59 LAUGHING SONG - Round**

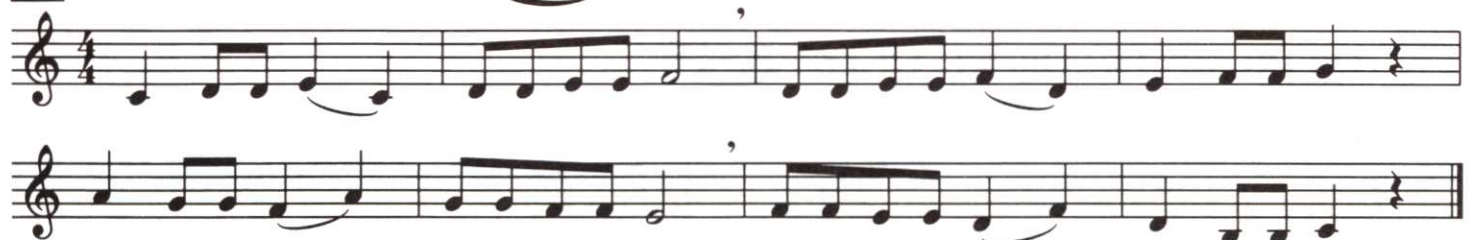
Traditional

**60 STAR SEARCH**

Wolfgang Amadeus Mozart (1756 - 1791)



► Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

61 GO FOR EXCELLENCE!

FLAT

A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

KEY SIGNATURE

This key signature means play all B's as B flats.

62 CLIMBING STAIRS

B flat (Bb)

► Higher notes are easier with faster air.

63 BINGO

American Folk Song

64 THERE'S MUSIC IN THE AIR

George F. Root (1820 - 1895)

65 THERE'S THE SAME MUSIC IN THE AIR

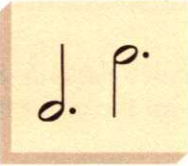
George F. Root (1820 - 1895)

► Circle the note changed by the key signature.

66 SCALE SKILL

67 FOR TRUMPETS/CORNETS ONLY

DOTTED HALF NOTE



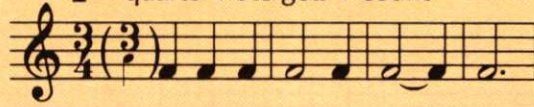
A dot after a note adds half the value of the note.

$$\begin{aligned} \text{♩} + \text{.} &= \text{♩} + \text{♩} = \text{♩} \\ 2 + 1 &= 2 + 1 = 3 \text{ counts} \end{aligned}$$

TIME SIGNATURE



$\frac{3}{4}$ = 3 counts in each measure
 $\frac{1}{4}$ = quarter note gets 1 count



DYNAMICS

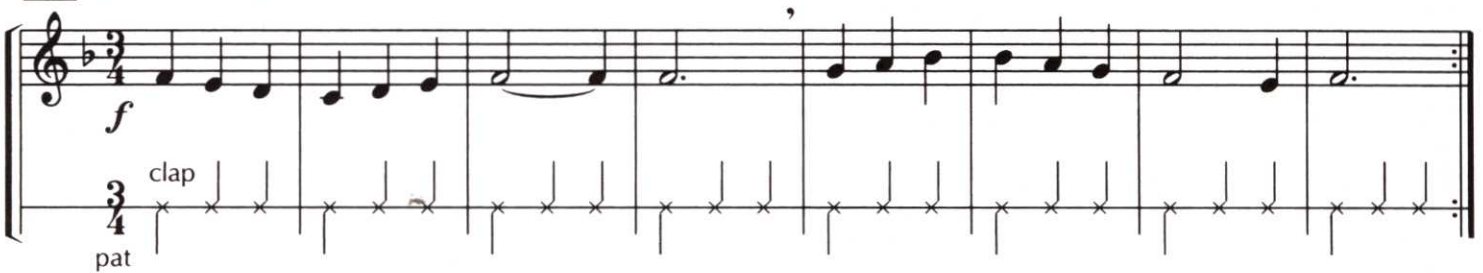
forte (f) - loud
piano (p) - soft

68 WARM-UP



▶ Try playing this warm-up on your mouthpiece.

69 CHANNEL THREE

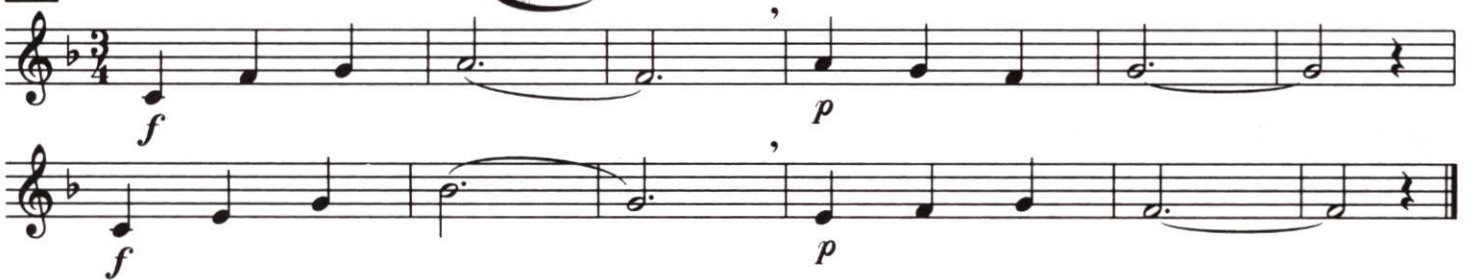


▶ Write in the counting for the top line before you play.

70 DOWN IN THE VALLEY



American Mountain Song



71 BROTHER MARTIN - Round

Latin American Folk Song



72 THE LITTLE FISH

Australian Folk Song



▶ Draw in a breath mark at the end of each phrase.

73 GO FOR EXCELLENCE!



Czech Folk Song

"When Love Is Kind"



NATURAL



A natural sign cancels a flat or a sharp. It remains in effect for the entire measure.

74 WARM-UP

B flat (B \flat)

► Try playing this warm-up on your mouthpiece.

75 OLD BLUE

Traditional

Solo/Soli *Tutti*

76 THIRD TIME AROUND

f **B \flat**

► Circle the notes changed by the key signature.

77 LULLABY - Duet Page 40

Traditional

A. *p*

B. *p*

78 MINUTEMAN MARCH

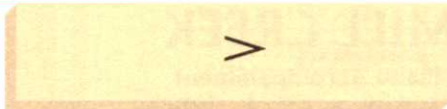
Robert Frost (b. 1942)

f *p* *f* also played B \sharp

79 FOR TRUMPETS/CORNETS ONLY

f

ACCENT



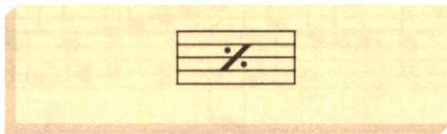
Attack the note louder.

1st and 2nd ENDINGS



Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.

ONE-MEASURE REPEAT SIGN



Repeat the previous measure.

80 MEXICAN HAT DANCE

Mexican Folk Song

81 FRÈRE JACQUES - Round

French Folk Song

82 MORNING MOOD



Edvard Grieg (1843 - 1907)

83 MING COURT

Page 40

Chinese Folk Song

► Write an S under each slur and a T under the tie before you play.

84 GO FOR EXCELLENCE!



SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

1 2 3 4 5 6

Trumpet/
Cornet

Piano

p *f* *p* *f* *f* *f*

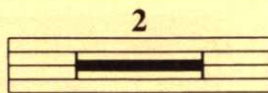
Go back to the first repeat sign. ↗

7 8 9 10 11 12

13 14 15 16 17 18 19

20 21 22 23 24 25

LONG REST



Count: 1 2 3 4 2 2 3 4

Rest the number of measures indicated.

MONTEGO BAY

Band Arrangement

Calypso Song
arr. Chuck Elledge (b. 1961)

1-4 4 5 div. 6 7 8 9

10 11 12 13-14 2 15 unis. 16

17-18 2 19 div. 20 21 22

23 24 > 25 26 27 1.

29 2. 30 31 32 33 unis. 34

1st time - *f*
2nd time - *p*

REGAL MARCH

Band Arrangement

Bruce Pearson (b. 1942)
arr. Chuck Elledge (b. 1961)

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 div. 20 unis. 21 22 23 24 div.

25 26 27 28 29 unis. 30 div.

f *p* *f* *p*

W.W. Cue
end cue

85 WARM-UP

86 FULL OF HOT AIR

87 DANZA GIOVANNI  Italian Folk Song

88 C MAJOR SCALE SKILL (Concert Bb Major)

89 THE MAN ON THE FLYING TRAPEZE George Leybourne (1842 - 1884)

► Go back to the first repeat sign. ↗

90 _____ Composer _____ your name

► Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

91 FOR TRUMPETS/CORNETS ONLY 

SHARP

A sharp (#) raises the pitch of a note one half step. It remains in effect for the entire measure.

KEY SIGNATURE

This key signature means play all F's as F sharps.

92 LOOK SHARP

F sharp (F#)

93 AURA LEE

G. R. Poulton (d. 1867)

► Circle the notes changed by the key signature.

94 BARCAROLLE

Jacques Offenbach (1819 - 1880)

95 JUST BY ACCIDENT

96 G MAJOR SCALE SKILL (Concert F Major)

97 SAILOR'S SONG

Page 40

Solo/Soli

98 GO FOR EXCELLENCE!

American Folk Song

"This Old Man"

DA CAPO AL FINE (D. C. AL FINE)

Go back to the beginning and play until the *Fine*.**99** WARM-UP

▶ Try playing this warm-up on your mouthpiece.

100 IN THE POCKET**101** POCKET CHANGE**102** STRICTLY BUSINESS**103** SMOOTH SAILING**104** ROSES FROM THE SOUTH

Johann Strauss, Jr. (1825 - 1899)

**105** THEME FROM "HANSEL AND GRETEL"

Engelbert Humperdinck (1854 - 1921)

D.C. al Fine**106** FOR TRUMPETS/CORNETS ONLY

107 THAT'S A WRAP

Musical notation for 'That's a Wrap' in 4/4 time, starting with a forte (*f*) dynamic.

108 POLLY WOLLY DOODLE

Page 40

American Folk Song

Musical notation for 'Polly Wolly Doodle' in 2/4 time. The piano part includes 'clap' and 'foot stomp' markings.

Second system of musical notation for 'Polly Wolly Doodle', showing first and second endings.

109 VOLGA BOAT SONG

Page 40

Russian Folk Song

Musical notation for 'Volga Boat Song' in 4/4 time, starting with a forte (*f*) dynamic.

110

Hand Clappers

Composer _____ your name

Musical notation for 'Hand Clappers' and 'Knee Slappers' in 4/4 time. The first system shows the first measure completed for the 'Knee Slappers' part.

▶ Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

111 GO FOR EXCELLENCE!



Tielman Susato (1500? - 1561?)

"Ronde"

Musical notation for 'Go for Excellence!' in 4/4 time, featuring dynamics of forte (*f*) and piano (*p*).

SINGLE EIGHTH NOTE



A single eighth note is half as long as a quarter note.

$$\text{♩} = 1/2 \text{ count}$$

DOTTED QUARTER NOTE



A dot after a note adds half the value of the note.

$$\text{♩} + \text{.} = \text{♩} + \text{♩} = \text{♩} \\ 1 + 1/2 = 1 + 1/2 = 1 \frac{1}{2} \text{ counts}$$

112 WARM-UP - Band Arrangement



▶ Try playing this warm-up on your mouthpiece.

113 SHORT CUT



▶ Write in the counting for the top line before you play.

114 SPOT THE DOTS



▶ Feel the pulse of three eighth notes during each dotted quarter note.

115 ALL THROUGH THE NIGHT



Welsh Folk Song



116 ALOUETTE

French-Canadian Folk Song

Fine



D.C. al Fine



117 FOR TRUMPETS/CORNETS ONLY



118 JUST A LITTLE OFF THE TOP

119 TOP DRAWER - Duet

120 HOME ON THE RANGE

Page 41

Daniel E. Kelley (1843 - 1905)

▶ Circle the notes changed by the key signature.

121 THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)

122 GO FOR EXCELLENCE!

TEMPOS

Andante - moderately slow
Moderato - moderate speed
Allegro - quick and lively

DYNAMICS

mezzo forte (mf) - medium loud
mezzo piano (mp) - medium soft

123 WARM-UP - Band Arrangement

Andante

mf

► Try playing this warm-up on your mouthpiece.

124 HIGH WINDS AHEAD

Andante

f

125 LOOK BEFORE YOU LEAP

Moderato

f

126 F MAJOR SCALE SKILL (Concert E \flat Major)

Allegro



mf

Arpeggio

Chords div.

127 VARIATIONS ON A THEME BY MOZART

Wolfgang Amadeus Mozart (1756 - 1791)

Moderato

Theme (main melody)

Variation 1 (time signature changes)

Variation 2 (rhythm changes)

Variation 3 (melody changes)

mp

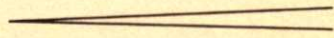
128 FOR TRUMPETS/CORNETS ONLY



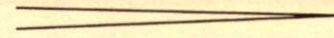
Andante

f

DYNAMICS



crescendo - Gradually play louder.



decrescendo - Gradually play softer.

129 SLIPPERY SLURS

Andante



130 WALTZ STREET

Moderato



131 THEME FROM "SYMPHONY NO. 9"



Ludwig van Beethoven (1770 - 1827)

Moderato



132 READY OR NOT

Andante



► Higher notes are easier with faster air.

133 ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro



134 GO FOR EXCELLENCE!



Page 41

Moderato



► Play using each of the following articulations: A. B. C.

BALANCE BUILDER

1 Tonic 2 div. 3 Subdominant 4 div. 5 Dominant 6 div. 7 Tonic

unis. unis. unis.

TRUMPET VOLUNTARY

Band Arrangement

Jeremiah Clarke (1674? - 1707)
arr. Bruce Pearson (b. 1942)

Moderato
div. >

1 *f* 2 3 4 5 6

7 8 unis. 9 div. 10 11 unis. 12

13 14 15 16 17 18

p *mf* *mp*

W.W. Cue

19 20 div. 21 22 23 24 unis.

end cue] *p* *f*

25 div. 26 27 28 29 30

mp *f*

31 32 33 34 35 36 unis.

37 div. 38 39 40 41

mf *mp* *f*

42 43 44 45 > 46 unis.

TEMPO

Ritardando (ritard. or rit.) - Gradually slow the tempo.

135 SAKURA - Duet

Japanese Folk Song

Andante

The musical score for 'Sakura - Duet' is written in 4/4 time with an Andante tempo. It consists of two parts, A and B, each with a treble and bass clef. Part A starts with a mezzo-piano (*mp*) dynamic. Part B starts with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. A ritardando (*rit.*) section is indicated with a dashed line and a wedge leading to a piano (*p*) dynamic at the end of the piece.

► Draw in a breath mark at the end of each phrase.

136 GRANDFATHER'S WHISKERS



American Folk Song

Moderato

The musical score for 'Grandfather's Whiskers' is written in 2/4 time with a Moderato tempo. It features a single treble clef staff. The piece begins with a mezzo-forte (*mf*) dynamic. It includes first and second endings, with the first ending leading to a 'Hey!' exclamation. The score uses various rhythmic patterns and slurs.

137 TWINKLE VARIATION

Wolfgang Amadeus Mozart (1756 - 1791)

Theme

The musical score for the 'Theme' of 'Twinkle Variation' is written in 4/4 time. It features a single treble clef staff with a mezzo-forte (*mf*) dynamic. The melody is simple and consists of a series of eighth and quarter notes.

Variation

Composer _____ your name _____

A blank musical staff with a treble clef, provided for the student to compose their own variation on the 'Twinkle, Twinkle, Little Star' theme.

► Compose a variation on "Twinkle, Twinkle, Little Star."

138 PARTNER SONGS - Duet

American Spirituals

Andante

"Swing Low, Sweet Chariot"

139 MANHATTAN BEACH MARCH



John Philip Sousa (1854 - 1932)

Allegro

Introduction

Theme

140 DYNAMIC DECISION

Write in the following dynamics from softest to loudest: *mezzo forte* *piano* *forte* *mezzo piano*

softest ← _____ → loudest

141 FOR TRUMPETS/CORNETS ONLY



Moderato

TEMPO

Largo - slow

142 "LARGO" FROM THE NEW WORLD SYMPHONY 

Antonin Dvořák (1841 - 1904)

Largo

143 JUST FINE 

Page 41 

Moderato

144 CHORALE - Duet

Lowell Mason (1792 - 1872)

Largo

145 TEMPO TIME

Write in the following tempos from slowest to fastest: **Andante Allegro Moderato Largo**

slowest ← _____ → fastest

146 GO FOR EXCELLENCE! 

Allegro

147 RICOCHET ROCK

Chuck Elledge (b. 1961)

Allegro

Musical score for Ricochet Rock in 4/4 time, key of G major. The score consists of two systems. The first system has a treble clef and a bass clef. The treble clef part starts with a melody in G major, featuring eighth and sixteenth notes, with accents and slurs. The bass clef part features a rhythmic pattern of eighth notes and rests, with a 'clap' instruction and a dynamic marking of *f*. The second system continues the melody and rhythm, ending with a repeat sign and a fermata.

148 LOCH LOMOND

Scottish Folk Song

Moderato



Musical score for Loch Lomond in 6/8 time, key of B-flat major. The score consists of two systems. The first system has a treble clef and a bass clef. The treble clef part starts with a melody in B-flat major, featuring eighth and sixteenth notes, with a dynamic marking of *mp* and a crescendo leading to a dynamic marking of *f*. The bass clef part features a rhythmic pattern of eighth notes and rests, with a dynamic marking of *mp* and a crescendo.

149 SHALOM, CHAVERIM

Hebrew Folk Song

Andante

Musical score for Shalom, Chaverim in 4/4 time, key of B-flat major. The score consists of two systems. The first system has a treble clef and a bass clef. The treble clef part starts with a melody in B-flat major, featuring eighth and sixteenth notes, with a dynamic marking of *p*. The bass clef part features a rhythmic pattern of eighth notes and rests. The second system continues the melody and rhythm, ending with a repeat sign and two endings.

▶ Draw in a breath mark at the end of each phrase.

150

Composer _____ your name _____

Musical score for exercise 150 in 4/4 time, key of G major. The score consists of one system with a treble clef. The melody starts in G major and ends with a fermata.

▶ Compose an ending for this melody. Title and play your composition.

151 FOR TRUMPETS/CORNETS ONLY



Moderato

Musical score for exercise 151 in 4/4 time, key of G major. The score consists of one system with a treble clef. The melody starts in G major and ends with a fermata. The score includes two endings.

152 GRANDFATHER'S CLOCK

Page 41 

Henry C. Work (1832 - 1884)

Moderato Fine



mf *D.C. al Fine*

▶ Circle the notes changed by the key signature.

153 KUM BA YAH



African Folk Song

Largo



p

154 GRANT US PEACE - Round

German Canon

Andante



mp

1.

2.

3.

155 GO FOR EXCELLENCE!



Moderato



mf

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

EMPEROR'S HYMN

from the "Emperor" String Quartet Op. 76, no. 3

Solo with Piano Accompaniment

Franz Joseph Haydn

(1732 - 1809)

Andante

Trumpet/
Cornet

Piano

f

mf

p

f

mf

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21

Musical notation for measures 21-24. The system includes a vocal line and a piano accompaniment. Measure 21 is a whole rest. Measure 22 is a whole rest. Measure 23 starts with a melody in the vocal line and a piano accompaniment. Measure 24 continues the melody. Dynamics include *mp* in the vocal line and *mp* in the piano accompaniment. A triplet of eighth notes is marked with a '3' above it in measure 23.

25

Musical notation for measures 25-28. The system includes a vocal line and a piano accompaniment. Measure 25 is a whole rest. Measure 26 is a whole rest. Measure 27 starts with a melody in the vocal line and a piano accompaniment. Measure 28 continues the melody. Dynamics include *mf* in the vocal line and *mf* in the piano accompaniment.

29

Musical notation for measures 29-33. The system includes a vocal line and a piano accompaniment. Measure 29 is a whole rest. Measure 30 is a whole rest. Measure 31 starts with a melody in the vocal line and a piano accompaniment. Measure 32 continues the melody. Measure 33 continues the melody. Dynamics include *mf* in the vocal line and *f* in the piano accompaniment. A crescendo hairpin is shown in the vocal line between measures 31 and 33.

34

Musical notation for measures 34-38. The system includes a vocal line and a piano accompaniment. Measure 34 starts with a melody in the vocal line and a piano accompaniment. Measure 35 continues the melody. Measure 36 continues the melody. Measure 37 continues the melody. Measure 38 continues the melody. Dynamics include *rit.* in the vocal line and *rit.* in the piano accompaniment. A decrescendo hairpin is shown in the vocal line between measures 34 and 38.

ROCKIN' RONDEAU

Band Arrangement

Based on a theme by
Jean-Joseph Mouret (1682 - 1738)
arr. Chuck Elledge (b. 1961)

Moderato

1-3 **Moderato** 3 4 5 6 7 div. 0 0 0 1

8 0 1 2 9 10 unis. div. 11 1. 12 unis.

13 2. 14 15 - 17 3 18 unis. div. 19

20 - 22 3 23 unis. 24 25 div. 26 unis.

27 28 div. 29 **Allegro** unis. 31 *mf*

32 33 34 35 div.

36 unis. 37 38 39 *f*

40 41 div. 42 43

44 unis. 45 46 div. 47 48 *rit.*

EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

TIE



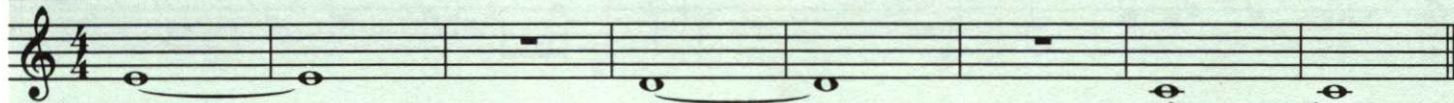
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

SLUR

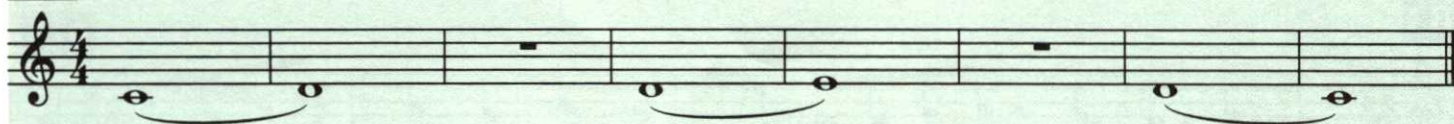


A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.

4A



4B



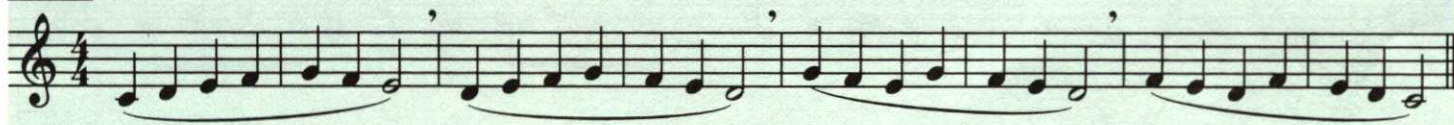
12A



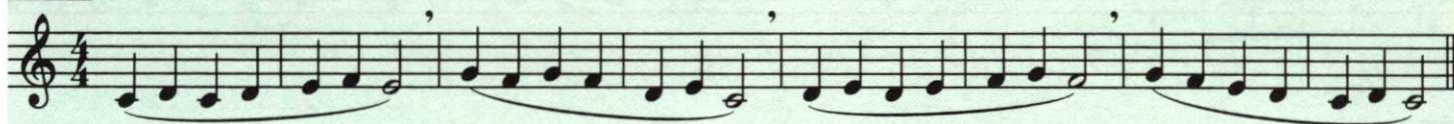
12B



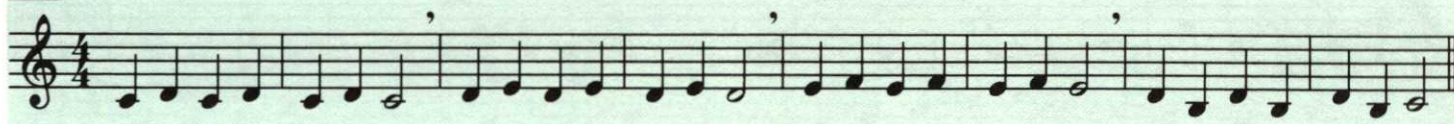
23A



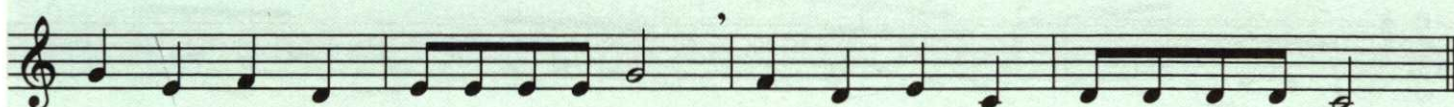
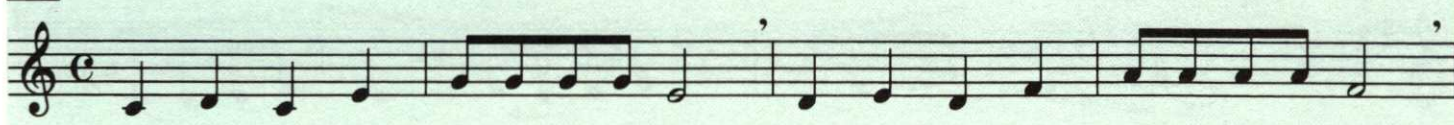
23B

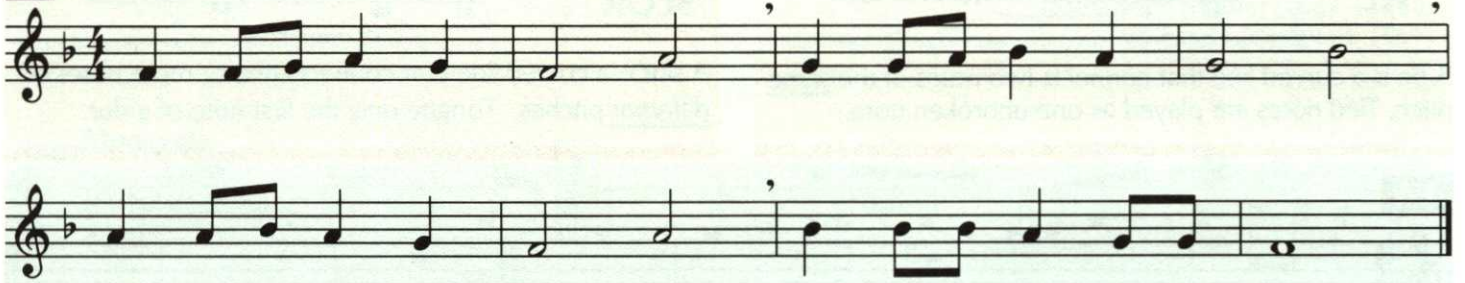
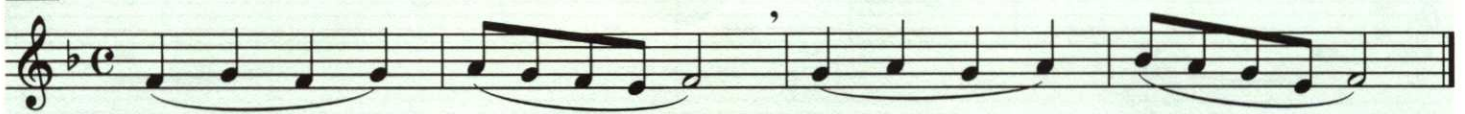


39



58



EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY**77****83****97A****97B****108****109**

EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

120

Exercise 120: Two staves of music in common time (C). The first staff starts with a treble clef and a common time signature. The second staff starts with a bass clef and a common time signature. Both staves contain a sequence of eighth and quarter notes with various accidentals (sharps, flats, naturals) and slurs.

134

Exercise 134: Two staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The second staff starts with a bass clef and a 4/4 time signature. Both staves contain a sequence of eighth and quarter notes with various accidentals (sharps, flats, naturals) and slurs.

143

Exercise 143: Two staves of music in common time (C). The first staff starts with a treble clef and a common time signature. The second staff starts with a bass clef and a common time signature. Both staves contain a sequence of eighth and quarter notes with various accidentals (sharps, flats, naturals) and slurs.

152

Exercise 152: Three staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The second and third staves start with a bass clef and a 4/4 time signature. All staves contain a sequence of eighth and quarter notes with various accidentals (sharps, flats, naturals) and slurs.

SCALE STUDIES

C MAJOR SCALE (Concert B \flat Major)

, Arpeggio

Thirds

Thirds

F MAJOR SCALE (Concert E \flat Major)

, Arpeggio

Thirds

Thirds

G MAJOR SCALE (Concert F Major)

, Arpeggio

Thirds

Thirds

B \flat MAJOR SCALE (Concert A \flat Major)

, Arpeggio

Thirds

Thirds

CHROMATIC SCALE

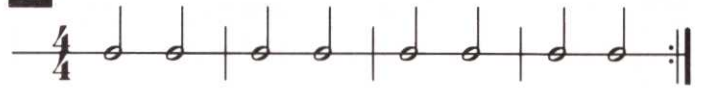
RHYTHM STUDIES

$\frac{4}{4}$ or C

1



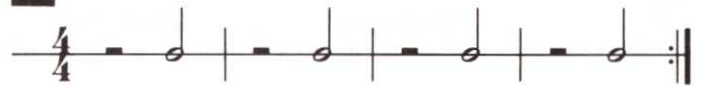
2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19

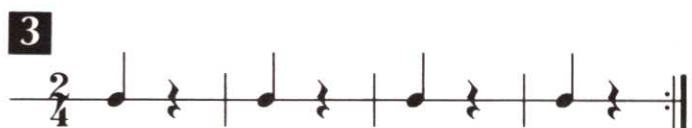


20

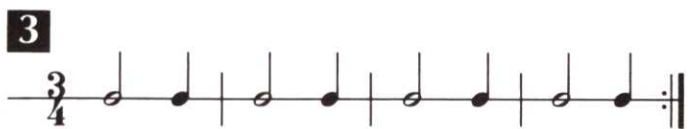


RHYTHM STUDIES


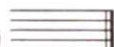

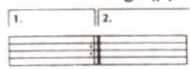
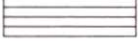



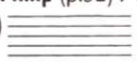

2
4



3
4



GLOSSARY/INDEX

- Accent** (p.19) > attack the note louder
- Accidentals** (pp.16, 18, 23) #, b, ♯ sharp, flat, or natural
- Allegro** (p.28) quick and lively
- Andante** (p.28) moderately slow
- Arpeggio** (pp.22-23, 28, 42) notes of a chord played one at a time
- Articulation** (pp.15, 19, 39) type of attack used to play a note or group of notes
- Bar Line** (pp.4-6) divides the music staff into measures
- Beethoven, Ludwig van** (p.29) German composer (1770-1827)
- Brahms, Johannes** (p.15) German composer (1833-1897)
- Breath Mark** (p.7) ♫ take a breath
- Chord** (pp.22-23, 28) two or more pitches sounded at the same time
- Chromatic Scale** (p.42) scale of half steps
- Clarke, Jeremiah** (p.30) English composer (1674?-1707)
- Common Time** (p.9) C same as 4/4
- Crescendo** (p.29)  gradually play louder
- Da Capo al Fine** (p.24) *D.C. al Fine* go back to the beginning and play until the **Fine**
- Decrescendo** (p.29)  gradually play softer
- Divisi** (p.12) part of the section plays the top notes and part of the section plays the bottom notes
- Dominant** (pp.12, 30) fifth note of a scale; chord built on fifth note of a scale
- Double Bar** (pp.4-6)  marks the end of the music
- Dvořák, Antonin** (p.33) Czech composer (1841-1904)
- Dynamics** (pp.17, 28-29) loudness or softness of music
- Elledge, Chuck** (pp.12, 21, 34, 38) American composer (b. 1961)
- Embouchure** (p.3) mouth formation used to play an instrument
- Fermata** (p.9)  hold note or rest longer than its usual value
- 1st and 2nd Endings** (pp.19-20) play 1st ending first time through; then, repeat music, skip first ending, and play 2nd ending
- 
- Flat** (p.16) b lowers the pitch of a note 1/2 step
- Forte** (p.17) **f** loud
- Frost, Robert** (p.18) American composer/author (b. 1942)
- Grieg, Edvard** (p.19) Norwegian composer (1843-1907)
- Handel, George Frideric** (p.27) German composer (1685-1759)
- Harmony** (pp.7, 9-10, 12, 18, 21-23, 26-28, 30-33, 38) two or more different notes played or sung at the same time
- Haydn, Franz Joseph** (pp.36-37) Austrian composer (1732-1809)
- Humperdinck, Engelbert** (p.24) German composer (1854-1921)
- Interval** distance between two notes
- Introduction** (p.32) section of music that precedes the first theme
- Kelley, Daniel E.** (p.27) American composer (1843-1905)
- Key Signature** (pp.11, 16, 23) sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music
- Largo** (p.33) slow
- Ledger Line** (pp.4-6) short lines used to extend the staff
- Leybourne, George** (p.22) English composer (1842-1884)
- Lip Slur** (pp.23-24, 26-29, 35, 38, 40-41) slurring two notes with the same fingering or slide position
- Long Rest** (p.21)  rest the number of measures indicated
- Mason, Lowell** (p.33) American composer (1792-1872)
- Measure** (pp.4-6)  space between two bar lines; also known as a "bar"
- Mezzo Forte** (p.28) **mf** medium loud
- Mezzo Piano** (p.28) **mp** medium soft
- Moderato** (p.28) moderate speed
- Mouret, Jean-Joseph** (p.38) French composer (1682-1738)
- Mozart, Wolfgang Amadeus** (pp.15, 28, 31) Austrian composer (1756-1791)
- Natural** (p.18) ♮ cancels a flat or sharp
- Offenbach, Jacques** (p.23) French composer (1819-1880)
- One-Measure Repeat** (p.19)  repeat the previous measure
- Pearson, Bruce** American composer/author (b. 1942)
- Phrase** (p.8) musical thought or sentence
- Piano** (p.17) **p** soft
- Pick-Up Note(s)** (p.15) note or notes that come before first full measure
- Pierpont, J.S.** (p.12) American composer (1822-1893)
- Poulton, G.R.** (p.23) American composer (d.1867)
- Repeat Sign** (pp.9, 20)  :  repeat from beginning or repeat section of music between repeat signs
- Ritardando (ritard. or rit.)** (p.31) gradually slow the tempo
- Root, George F.** (p.16) American composer/publisher (1820-1895)
- Rossini, Gioacchino** (p.13) Italian composer (1792-1868)
- Scale** (pp.22-23, 28, 42) collection of pitches arranged from lowest to highest or highest to lowest
- Sharp** (p.23) # raises the pitch of a note 1/2 step
- Slur** (pp.15, 39) curved line that connects two or more notes of different pitches
- Soli** (p.9) whole section plays
- Solo** (p.9) one person plays
- Sousa, John Philip** (p.32) American composer (1854-1932)
- Staff** (pp.4-6)  lines and spaces on which music is written
- Strauss, Johann Jr.** (p.24) Austrian composer (1825-1899)
- Subdominant** (pp.12, 30) fourth note of a scale; chord built on fourth note of a scale
- Susato, Tielman** (p.25) Belgian composer (1500?-1561?)
- Tempo** (pp.28, 31, 33) speed of music
- Theme** (pp.28, 31-32) main musical idea in a piece of music
- Tie** (pp.10, 39) curved line that connects two notes of the same pitch; tied notes are played as one unbroken note
- Time Signature** (pp.4-6, 9-10, 17) top number tells you number of counts in each measure; bottom number tells you the type of note that receives one count
- Tonic** (pp.12, 30) first note of a scale; chord built on first note of a scale
- Treble Clef** (pp.4-6)  C Clef; read by flute, oboe, clarinets, saxophones, trumpet, french horn & mallet percussion
- Tutti** (p.9) everyone plays
- Unison** (p.12) everyone plays same notes and rhythms
- Variation** (pp.28, 31) repeated musical idea which has been slightly changed in some way from the original
- Work, Henry C.** (p.35) American composer (1832-1884)



STANDARD OF

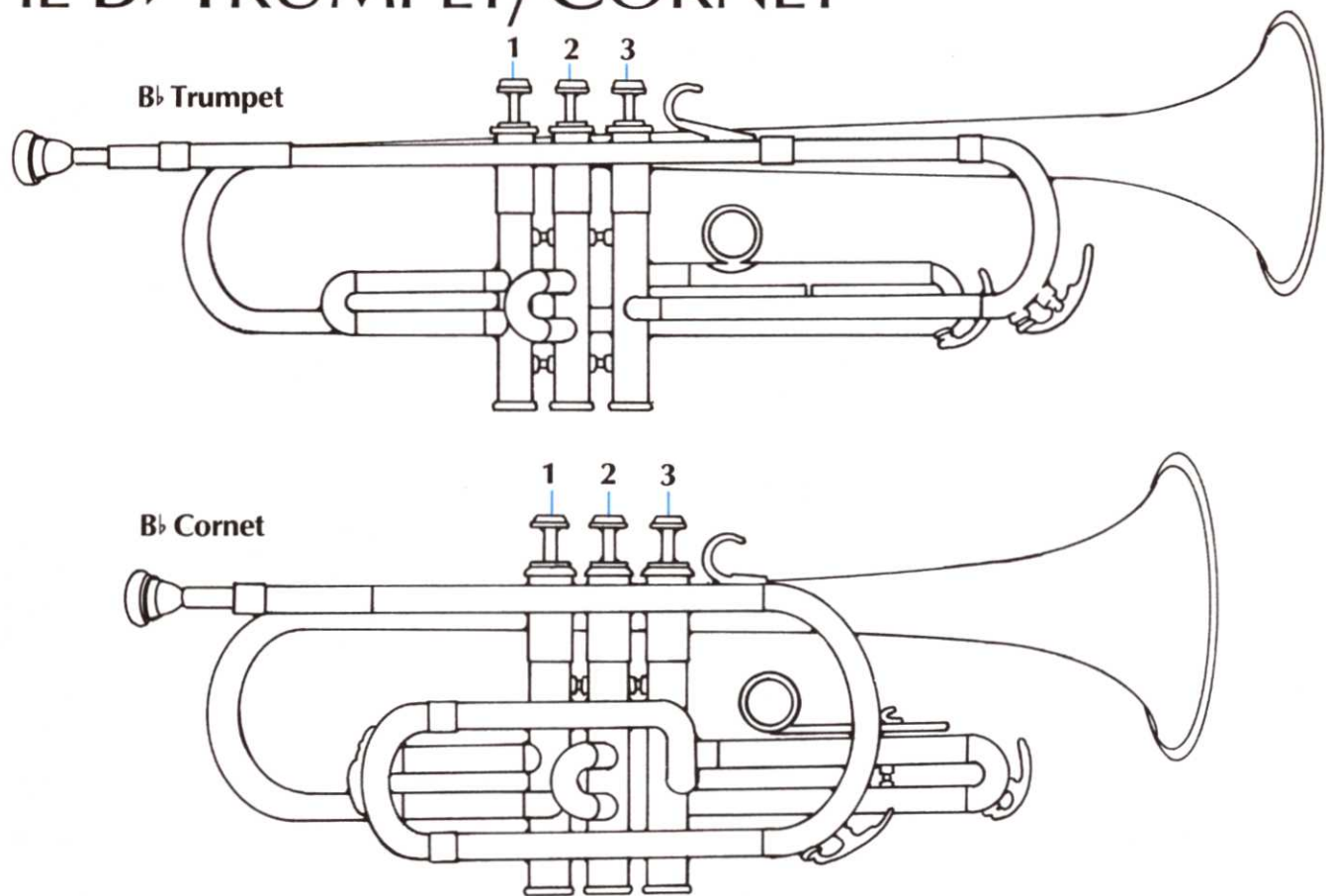


EXERCISE 7 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 23 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> repeat	EXERCISE 41 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> repeat	EXERCISE 55 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 70 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	EXERCISE 84 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 104 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	EXERCISE 122 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	EXERCISE 136 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	EXERCISE 146 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> articulations
EXERCISE 12 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 29 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> ♪	EXERCISE 43 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 57 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	EXERCISE 73 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	EXERCISE 87 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> accents	EXERCISE 106 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 126 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	EXERCISE 139 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> repeat	EXERCISE 148 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> ♪
EXERCISE 14 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 31 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 46 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	EXERCISE 61 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	EXERCISE 78 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	EXERCISE 91 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 111 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	EXERCISE 128 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	EXERCISE 141 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 151 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> articulations
EXERCISE 17 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	EXERCISE 35 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 49 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 63 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 79 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 95 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	EXERCISE 115 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 131 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	EXERCISE 142 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	EXERCISE 153 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> breathing
EXERCISE 22 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 39 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> breathing	EXERCISE 53 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 67 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 82 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	EXERCISE 98 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> ♪	EXERCISE 117 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 134 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> articulations	EXERCISE 143 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	EXERCISE 155 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics

▶ ▶ ▶ ▶ ▶ ▶ ▶ ▶ ▶ ▶ ▶ ▶

E X C E L L E N C E

THE B \flat TRUMPET/CORNET



TRUMPET HISTORY

The trumpet is one of the oldest instruments. It was first used for signaling in ancient China (2000 B.C.), Egypt (1500 B.C.), and Scandinavia (1000 B.C.). The trumpet was long and had no valves. By Roman times, the trumpet was also played at military and civilian ceremonies.

The first musical use of the trumpet was in the late 1300's, when it acquired the folded shape similar to today's trumpet. In the 1500's, Nuremberg, Germany became the center of trumpet making. It was during that time that the first music for trumpets was written.

In the late 1700's, the trumpet became a regular member of the orchestra. Crooks (short pieces of tubing) were invented and were used to lengthen or shorten the trumpet so it could be used to play more notes. In 1815, the valve was invented which made the crooks unnecessary. Now, the trumpet could play any note of the scale by using the valves.

Trumpets and cornets are typically made of brass or other metal, usually silver-plated or lacquered. Today, trumpets are played in bands, orchestras, jazz bands, brass ensembles, and popular music.

CORNET HISTORY

The cornet's history begins with the post horn of the late 1500's. The post horn was a short instrument used to signal the approach of the mail wagon. Over time, the instrument was lengthened and it was used to play fanfare-like calls.

The addition of valves to the post horn in 1828 formed the modern valve cornet. The mellow sound of the cornet was instantly popular and many brilliant cornet solos were written from 1850 to 1900. The cornet was popular in jazz bands until 1920, when it was replaced by the trumpet.

Today, cornets are played primarily in school, community, and military bands. The cornet often plays the same music as the trumpet, although sometimes there is a separate cornet part.

TRUMPET/CORNET SURVIVAL KIT

- | | |
|--|--|
| <input type="checkbox"/> soft, clean cloth | <input type="checkbox"/> mouthpiece cleaning brush |
| <input type="checkbox"/> valve oil | <input type="checkbox"/> slide grease |
| <input type="checkbox"/> mutes | <input type="checkbox"/> pencil |
| <input type="checkbox"/> method book | <input type="checkbox"/> band music |
| <input type="checkbox"/> music stand | |

B \flat TRUMPET/CORNET FINGERING CHART

The numbers indicate which valves should be pressed down.
0 = No valves pressed down

F \sharp	G \flat	G	G \sharp	A \flat	A
1 2 3		1 3	2 3		1 2

A \sharp	B \flat	B	C \flat	B \sharp	C	C \sharp	D \flat
1		2		0		1 2 3	

D	D \sharp	E \flat	E	F \flat	E \sharp	F
1 3		2 3		1 2		1

F \sharp	G \flat	G	G \sharp	A \flat	A
2		0	2 3		1 2

A \sharp	B \flat	B	C \flat	B \sharp	C	C \sharp	D \flat	D
1		2		0		1 2		1

D \sharp	E \flat	E	F \flat	E \sharp	F	F \sharp	G \flat	G
2		0		1		2		0