The
Public School Class Method
for the
CORNET

by
Albert G. Mitchell, Mus. D.
Assistant Director of Music, Boston Public Schools

Oliver Ditson Company
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Price, 75 Cents

Boston: Oliver Ditson Company
New York: Chas. H. Ditson & Co. Chicago: Lyon & Healy
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Introduction

The late war has emphasized the importance of music as a necessity of life. The call for more orchestras and military bands has become insistent.

To meet this demand, selected children of the Public Schools must be trained to play orchestral instruments and to take their places in an orchestra.

This teaching must necessarily be in class form, such as is in operation in our violin classes.

In order to do this work properly, certain requirements must be met. First, the class should be few in number and its members able physically, mentally and musically, to undertake the study. Moreover, they should be good letter-name readers, this is a matter of importance.

Secondly, the instructor must not simply be a good performer, but a teacher with a reserve of patience, tact and resource.

Thirdly, a specially designed book prepared for the purpose of group teaching is necessary. It must be pedagogical and simple. It should also recognize two important factors, limitations of the child and the time allowed for the work by the Course of Study. Above all things the book must be intensive and direct in its teaching, a discursive method is a heavy handicap.

The "Public School Class Method for the Cornet" endeavors to fulfill these requirements.

Taking into account the fact that the pupils will eventually become members of an orchestra, serious attention has been given to the preparation for this work. Orchestral extracts form part of almost every chapter, and to further emphasize the prime importance of this side of the pupils' musical education, an Appendix has been entirely devoted to the subject.

To sum up: Given the right kind of pupils; a trained and sympathetic teacher; and a Text-book made to fit conditions, it is not unduly difficult to teach, in class form, the elementary playing of orchestral instruments.
The Rudiments of Music

The Staff is made up of five lines and four spaces. Lines and spaces above and below the staff are called added lines and spaces.

Each line and space represents a sound.

Notes are symbols of tone duration, they have nothing to do with pitch. "Pitch" is another word for sound.

The G, or treble clef, is so called because its principal curve encompasses the G line of the staff.

The first seven letters of the alphabet are used to name the staff degrees, the lines and spaces.

THE NAMES OF THE STAFF DEGREES

NOTES AND THEIR CORRESPONDING RESTS

- Whole-note, equals 4 beats or counts.
- Half-note, equals 2 beats or counts.
- Quarter-note, equals 1 beat or count.
- Eighth-note, equals ½ beat or count.
- Sixteenth-note, equals ¼ beat or count.

- Whole-rest, equals 4 beats or counts.
- Half-rest, equals 2 beats or counts.
- Quarter-rest, equals 1 beat or count.
- Eighth-rest, equals ½ beat or count.
- Sixteenth-rest, equals ¼ beat or count.

MEASURES AND BARS

A bar is a line drawn through the staff. The space between two bars is a measure. A double bar shows the end of a section and also the end of a piece.

SHARPS, FLATS AND NATURALS

A Sharp (#) changes the pitch of any staff degree to one a half-step, or semitone higher.

A Flat (b) changes the pitch of any staff degree to one a half-step, or semitone lower.

A Natural (♮) restores the pitch of a staff degree which has been changed by a sharp or a flat.

KEY SIGNATURES

A group of sharps or flats placed immediately after the clef and at the beginning of every line is termed the Key Signature. It shows which degrees (lines and spaces) are to be changed so as to conform to the proper construction of the scale. One key (C) has no sharps or flats in its signature. It is called the Open Key. Sharps or flats which do not belong to the key are known as Accidentals, or Chromatic tones.

TIME SIGNATURES

All time signatures are fractions. The upper figure is the numerator; the lower the denominator. The denominators in modern music are 4, which represents a quarter-note (\(\text{♩}\)); and 8, which represents an eighth note (\(\text{♩}′\)). Other numbers, 2 and 16 are used. Therefore, \(\frac{4}{4}\) signifies four quarter-notes in a measure; \(\frac{2}{4}\) two quarter-notes in a measure; \(\frac{3}{4}\) three quarter-notes; \(\frac{3}{8}\) three eighth-notes; \(\frac{6}{8}\) six eighth-notes; \(\frac{9}{8}\) nine eighth-notes. The Common time sign (C) is also represented by \(\frac{4}{4}\).

V
EMBELLISHMENTS

THE TRILL

As written

As played

THE TURN

As written

As played

As written

As played

As written

As played

THE GRACE NOTE:

TO THE PUPIL

TONE PRODUCTION

Grasp the instrument firmly around the valve casings with the thumb and fingers of the left hand. Place the right thumb against the casing of the 1st valve, putting the tips of the 1st, 2nd and 3rd fingers on the valve buttons. The little finger rests on top of the tube.

The instrument is held horizontally and should not sag.

The mouthpiece is placed in the middle of the lips. It should not be pressed violently against them; if it is, the freedom of the tone will be prevented. Therefore, discover by practice just the amount of pressure needed against the free lips and the teeth.

Both lips vibrate, but the upper ones more than the lower.

When starting the tone, the tongue must be drawn sharply back from the teeth as if pronouncing ("tu") as in the word fus.

Breathe through the corners of the mouth when playing. Breathing through the nose is too slow. Brass instrument players rarely change the shape of their mouths when playing.

There is no danger in filling the lungs full of air, but there is much danger in trying to play without having previously inhaled, as beginners often do. Raising the shoulders does not make the least addition to the intake of air. Fill up the chest just as soldiers and sailors are taught to do.

Puffing out the cheeks shows the beginner. No experienced player does so.

High tones, which should be left alone until the lips are strong and the breathing developed, call for a large breath and firm lip pressure, and a pronounced articulation ("tu") of the tongue. Low tones call for looser lips and a lighter breath pressure.

Should the tongue make a violent stroke and the breath be uncontrolled, a brassy ear-splitting tone will result. It takes time, thought and practice to produce a smooth, round musical tone. Soft tones are invariably agreeable; therefore, every effort must be made to produce this desirable quality. Do not forget your parents' and friends' comfort when practicing. For part of the time place a mute in the bell and tie it in with a piece of narrow tape.
CARE OF INSTRUMENT

There is no excuse for a dirty, odorous instrument; no self-respecting musician has such a thing. To keep the tubes sweet and in a sanitary condition, rinse out the instrument twice a week with warm water. Place the mouthpiece now and then in boiling water for five minutes. When cleaning the valves unscrew them very carefully, wipe them with a clean cloth, and with a small paint brush, paint them with specially prepared valve oil. In replacing the valves do not force them in; feel the way gently. Unless the valves work smoothly and rapidly one cannot play.

ABOUT THE SLIDES

Occasionally remove them, wipe clean, and rub a little vaseline on them. When removing and replacing them keep the valves down.

Never use another player’s mouthpiece, nor permit him to use yours, for contagion is possible.

TO THE TEACHER

With our all too limited time we cannot afford to follow any procedure which does not concentrate the pupils’ efforts. Directness should be the watchword.

Repetition also is necessary to rivet the attention and to drive home the desired point.

The author has found that for drilling purposes a chart is superior to printed exercises, many of which do not contain the problem to be solved at the particular time. Furthermore, by employing drill charts, space is released in the book for a large amount of melodic material. Also, any rhythmic or tonal difficulty encountered should be transferred to the chart and the battle fought out.

THE DRILL CHARTS AND HOW TO USE THEM

The charts may be drawn to as large a scale as possible upon a blackboard, or they may be made upon white paper and pasted upon thick cardboard such as is used for maps. A thin pointer is needed. A long dowel answers the purpose admirably.

The author, for ease in transportation from school to school, has both charts painted upon blackboard cloth with rollers at the top and bottom. When in use, the charts are placed back to back upon a stand made by the pupils of the manual training class. To protect them from the weather they are enclosed in a long narrow bag.

(No attention is paid, when passing along the street, to the envious looks of any one who erroneously concludes that the author is faring forth upon a fishing excursion.)

When drilling upon chromatics, the teacher must say, “Sharp!” “Flat!” or “Natural!” as the case may be, pointing at the same time to the line or the space which is to be changed.

A few chart exercises should form part of each lesson. Toneless finger exercises are excellent.

For drill in note values, use but one sound, G for instance. For rhythmic purposes use scale forms chiefly. (See “Typical chart exercises” Appendix B). Drill in chromatic inflections need not be given in rhythmic form. Give one thing at a time. Tap the notes which are to be made “Staccato!” For slurred groups, move the pointer from note to note, or over a series of notes, in imitation of a curve, saying “Slur!” If no words are used the tones are to be played in the ordinary fashion, tonguing each tone but not in a disconnected, spasmodic manner; something which beginners are prone to do. To emphasize the importance of keeping in mind the key signature, the symbols forming it are placed before each degree affected. Use the rests freely.
ABOUT TUNING, AND TRANSPOSING

If the exercises and melodies are accompanied, the cornet must be tuned to the piano, which is likely to be below pitch.

Call for open G, which should be made to accord with the piano F by drawing out the open tones slide.

Next, the first space E, played by the first valve, must be tuned to E♭ of the piano. Draw the first slide to lower the pitch.

The third valve A should agree with the piano G. If it does not do so, draw its slide.

The second valve can be changed but little.

Even with all this, certain tones will be out of tune. No cornet is perfectly in tune, many sounds need humoring.

Every piece of music in this book is written for a B♭ instrument; therefore, every tone is written a whole step higher than its actual sound. Transpose by playing the piano tones a whole step lower.

SIZE OF CLASS, etc.

It is not desirable to organize a large class.

In the early lessons, time will be saved by having individual instruction for a goodly part of each period.

A paperoid mute for use in the first stages, although making the instrument a little harder to blow, on account of the air "backing up," will save the teacher's nerves.

Nothing will be gained, but something may be lost by attempting too much at once. Time must be allowed for muscles to strengthen and for practice in reading from fixed pitches. The question of reading suggests the choosing of candidates who have had some piano experience.
Chapter I

THE WHOLE-NOTE \( \frac{4}{4} \)  THE WHOLE-REST \( \frac{4}{4} \)  EXERCISES IN \( \frac{4}{4} \) TIME

(Consol. "Rudiments of Music")

Play gently and softly. Tongue ("4u") each tone. Count strictly. The line over the counting numerals helps to show the duration of the note. A line connecting two or more fingering numerals shows that the finger remains on the valve. The commas (,) indicate the breathing places. Take breath also when rests occur. The two dots placed before the double bar shows that the music is to be repeated.

EXERCISES

Count

\[ 1 \ 2 \ 3 \ 4 \ \ \ 1 \ 2 \ 3 \ 4 \ \ \ 1 \ 2 \ 3 \ 4 \ \ \ 1 \ 2 \ 3 \ 4 \ \ \ 1 \ 2 \ 3 \ 4 \ \ \ 1 \ 2 \ 3 \ 4 \ \ \ 1 \ 2 \ 3 \ 4 \ \]

(\( \text{no valves} \))

\[ 2 \]

\[ 1 \ 2 \ 3 \ 4 \ \]

(\( \text{1st & 3rd valves} \))

\[ 3 \]

\[ 1 \ 2 \ 3 \ 4 \ \]

(\( \text{1st & 3rd valves} \))

\[ 4 \]

\[ 1 \ 2 \ 3 \ 4 \ \]

\[ 5 \]

\[ 1 \ 2 \ 3 \ 4 \ \]

\[ 6 \]

\[ 1 \ 2 \ 3 \ 4 \ \]

\[ 7 \]

\[ 1 \ 2 \ 3 \ 4 \ \]

\[ 8 \]

\( \text{Whole rest} \)

\( \frac{4}{4} \)

\( \text{Whole rest} \)

\( \frac{4}{4} \)

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Chapter II

THE HALF-NOTE (\( \frac{1}{2} \))

THE HALF-REST (\( \frac{1}{2} \))

THE REPEAT SIGN (\( \vdash \))

(Consult "Rudiments of Music")

EXERCISES

Tongue ("tu") every note

1. C 1 2 3 4  D 1 2 3 4  E 1 2 3 4  F 1 2 3 4  G 1 2 3 4

Repeat

2. D 1 2 3 4  E 1 2 3 4  F 1 2 3 4  G 1 2 3 4  A 1 2 3 4

Start the tone with the tongue ("tu")

1. C 1 2 3 4  D 1 2 3 4  E 1 2 3 4  F 1 2 3 4  G 1 2 3 4

B

MELODY

1. C 1 2 3 4  D 1 2 3 4  E 1 2 3 4  F 1 2 3 4  G 1 2 3 4

2. A 1 2 3 4  B 1 2 3 4

22187-51-Cornet
Chapter III

THE QUARTER-NOTE (\(\uparrow\))

THE QUARTER-REST (\(\downarrow\))
(Consult "Rudiments of Music")

EXERCISES

Tongue each tone crisply.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. MELODY

11. MELODY

12. MELODY

\[\text{Page 3}\]
Chapter IV

THE DOTTED HALF-NOTE (\(\frac{1}{\mathbf{2}}\)) \(\frac{3}{4}\) TIME

A dot added to a note increases the value of the note one half.
(Consult Rudiments of Music*)

EXERCISES

1

2

3

4

5

6

7

8

9

10

MELODY

11

12

(see foot-note)
(Breathe at the rests)

MELODY

(Breathe)

12

13

14

ORCHESTRAL STUDIES

Note: The purpose of these short characteristic studies is to introduce the student to orchestral music.
Chapter V

THE EIGHTH-NOTE (\(\frac{1}{8}\))

Two eighth-notes, in duration, equal one quarter-note. \(\frac{2}{4}\) time, two quarter-notes or their equivalent in a measure.

(Consult *Rudiments of Music*)

When playing two eighth-notes to a beat, think of the word "gently."

**EXERCISES**

**Tongue neatly**

1. \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\)

   gently gently gently gently

4. 1 2 1 2 1 2 1 2

6. \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\)

8. 1 2 1 2 1 2

9. \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\)

**French Folksong**

11. \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\) \(\frac{1}{8}\)
A Basque Melody

ORCHESTRAL STUDIES

Chapter VI
ADDITIONAL TONES

EXERCISES
Lightly Row

Take enough breath to last two measures.

Folkdance

Fill the lungs. "Tu" briskly. Note the loud (f) and soft (p) passages.

ORCHESTRAL STUDIES

Repetition signs
Chapter VII
ADDITIONAL TONES

EXERCISES

Valse

Note: Cresc. is an abbreviation of crescendo, and dim. of diminuendo.

73187-05 - Cresc.
ORCHESTRAL STUDIES

(See foot note)

(10) 1 2 3 4 2 3 4 1 2 3 4

1 2 3 4 2 3 4 1 2 3 4

(11) 1 2 3 4 2 2 3 4

Two measure rest (See No 10)

(12) 1 2 1 2 2 1 2

(13) 1 2 3 1 2 3 1 2 3

(14) 1 2 3 1 2 3 2

(Repeat preceding measure)

Chapter VIII
THE KEY OF C MAJOR

EXERCISES

(1) G A B

(2) A B C

(3) 1 2 3

(4) 1 2 3

(5) 1 2 3

(6) 1 2 3

(7) 1 2 3

(8) 1 2 1 2

SCALE OF C MAJOR
(For C minor, see Chapter XXIV)

Note: When counting a series of measure rests, it is customary to number them, thus: 1 2 3 4, 2 2 3 4, 3 2 3 4, 4 2 3 4, and so on, no matter how many there may be. It is easy to imagine what would result if a player miscounted. Some Conductors have sensitive nerves.
CHORDS

Think, but do not play the small notes. (See 1st foot-note)

Somewhere
(Song by Campana)

1st Note: A chord is the union of two or more sounds heard at the same time. When these sounds are played one after the other they are described as "broken chords". Still, musicians quite freely speak of "chords," meaning thereby "broken or separated chords." Obviously, no brass instrument can play two or more tones at the same time.

2nd Note: When it is desired to lengthen a note, another of the same pitch-name is tied to it. Both notes are in the same space, or on the same line; unlike slurred tones, they do not move.

72557-61: Cornet
Chapter IX

THE KEY OF B FLAT MAJOR

The key-signature (the flats or sharps placed at the beginning of each line) calls for every B and E to be flatted. (See "Rudiments").
Always examine the key and the time signature before playing.

PREPARATORY DRILLS

SCALE OF B FLAT MAJOR
(For B-flat minor, see Chapter XXIV)

CHORDS

Sylvan Glen Waltz

G. B. BIERRE
Chapter X
KEY OF D MAJOR

All F's and C's are to be sharpened. Do not pinch the higher tones, contract the corners of the mouth and tongue a little more forcefully.

PREPARATORY DRILLS

SCALE OF D MAJOR
(For D minor, see Chapter XXIV)

Note: The Bb Cornet part is transposed.
a) Slowly.  b) Quickly.

CHORDS
MAJOR AND MINOR

An Old Irish Melody

Observe the breathing marks

Note: To change these major chords to minor, make the chromatic alterations indicated (♭ instead of #, and
b instead of ή )

73487-45-Corset
Chapter XI

KEY OF E FLAT MAJOR
All B’s, E’s and A’s are to be flattened

PREPARATORY DRILLS

SCALE OF E♭ MAJOR
(For E♭ minor, see Chapter XXIV)

Note: The Trumpet (or B♭ Cornet) part is transposed. If it is desired to play these tones on a piano, they must be transposed a whole step lower. The small notes represent the actual pitch.
CHORDS
MAJOR AND MINOR

Gaily The Troubadour
BAYLEY

Moderate time

Down By The Willow Brook
MARSHALL

Slowly

ORCHESTRAL STUDIES

(SCHUMANN)

(BEETHOVEN)

(Oboe)
Chapter XII

REVIEW OF KEYS AND RHYTHMS
(See foot-note)

Minuet

Swedish Folkdance

Note: As this chapter is a test in progress, no fingering is given.
Chapter XIII

THE DOTTED QUARTER AND EIGHTH-NOTE (\(\frac{3}{4}\), \(\frac{3}{8}\))

Preparatory drills in \(\frac{3}{8}\) time, giving 3 counts to the dotted quarter-note and one to the eighth-note.

Giving a beat and a half to the dotted quarter-note and half a beat to the eighth-note. This is the proper way.

America

The Old Oaken Bucket

KAILLMARK

ORCHESTRAL STUDIES

73197-61-Cornet
Chapter XIV

SIX EIGHTH-NOTES, OR THEIR EQUIVALENT IN A MEASURE (♩♩♩♩)

When playing slowly, it is the custom to give a beat to each eighth-note. When playing quickly one beat is given for every three eighth-notes, or their equivalent. The word "mer-ri-ly" will give the rhythm of three eighth-notes to a beat.

PREPARATORY DRILLS

Robinson Crusoe

College Song

73107-41 - Cornet
Italian Song

Moderato

ORCHESTRAL STUDIES

(BEETHOVEN)

Chapter XV

THE SLUR

The slur, always shown by a curved line under or over a group of two or more notes, indicates that the performer is to play the tones smoothly and connectedly. The first tone of each group is tongued but not the following tone, or tones. The breath pressure is continuous.

PREPARATORY DRILLS

Row, Boys, Cheerily Row

AMERICAN EMIGRANT SONG

MULOCK
Summer Evening Valse

Smoothly

WALDTEUFEL

Repet.
Chapter XVI

STACCATO AND LEGATO

Staccato is an Italian word meaning short and crisp. Dots placed over, or under the notes show they are to be played staccato. Legato, another Italian word, means bound together, slurred.

PREPARATORY DRILLS

Spanish Dance

YARDI

(Piano)
Chapter XVII

KEY OF F. 1 FLAT, B FLAT. SCALE OF G, 1 SHARP, F SHARP

When playing the higher tones, do not press the mouthpiece against the lips and teeth unduly. The lips must be free so that they can vibrate. Tongue the high tones a little sharply, draw in the corners of the mouth so as to tense the muscles of the lips. Do not blow out the cheeks.

PREPARATORY DRILLS

SCALE OF F MAJOR
(For F minor, see Chapter XXIV)

CHORDS
MAJOR AND MINOR

Dip Boys, Dip The Oar

SARONA

The Soldier's Farewell

A

B
Love’s Golden Dream

Andante

LENNOX

Scale of G Major

For G minor, see Chapter XXIV

Chords

An Old English Song

17th Century

Note: The high F♯ and G are not easy to produce. It will take time and much practice to discover the right breath and lip pressure.

73187-01 - Cornet
Chapter XVIII

THE DOTTED EIGHTH AND SIXTEENTH-NOTE TO A BEAT (\(\frac{3}{4}\))

This is one of the difficult rhythms. It will be well to build it up by playing over and over again the first three Preparatory exercises. The first is in \(\frac{3}{8}\) time, the second in \(\frac{3}{4}\) time, and the third in the usual time, \(\frac{4}{4}\). They should sound exactly alike.

PREPARATORY DRILLS

Count quickly

Count slower

Count slowly

Boldly

My Maryland
The Brownie Polka

Lively

(Piano)

A

B

Fine

TRIO.

C

D

E

ORCHESTRAL STUDIES

(March)

(Polonaise)

Note: For further examples see Chapter XXIII, Section 2, No's 1, 3, 5 & 9
Chapter XIX

SYNCOPE

In music there are strong and weak accents. In the time the strong accents occur on the first and third beats, the weak accents are the second and fourth. When a strongly accented tone takes the place of a weakly accented one, a Syncopation is made. As a rule, syncopated tones are played a little louder than the other tones. To make sure that this is done a particular sign (>) is frequently placed over, or under the note. Additional examples of syncopation may be found in Chapter XXIII, Section 2, Nos 1, 4, 6 & 9.

PREPARATORY DRILLS

Tenting To Night

KITTEREDGE

CHORUS

Carry Me Back To Old Virginnay

BLAND

72157-41-Corset
THE TRIPLET, OR THREE EQUAL SOUNDS TO A BEAT (\(\frac{3}{4}\))

PREPARATORY DRILLS

Sweet Genevieve

TUCKER

Note: The word "merri-ly" spoken to one beat, expresses the rhythm of the triplet.
March from Aida

Maestoso

VERDI

ORCHESTRAL STUDIES

Chapter XX

KEY OF A MAJOR 3 Sharps, F# C# and G#

SCALE OF A MAJOR
(For A minor, see Chapter XXIV)

EXTENDED COMPASS OF SCALE
An Operatic Chorus

Tyrolean
Juanita

---

The Lord High Executioner

Moderato (Small notes for Piano)
Upidee

Sing My Lads, Heigho!

CHORUS

They All Love Jack

ADAMS
Chapter XXII

AN 8th NOTE AND TWO 16ths NOTES (\(\text{\(\frac{1}{2} \cdot \frac{1}{4}\)}\)) TO A BEAT
FOUR 16ths (\(\frac{1}{2} \cdot \frac{1}{4}\)) TO A BEAT

Learn thoroughly the six drills, in both slow and quick time.

PREPARATORY DRILLS

Quick time

Slow time

To end

MODERATO

WEBER

72197-05- Corset
Chapter XXIII
HIGH AND LOW TONES

The Star-Spangled Banner
(SERVICE VERSION)
O! Columbia The Gem Of The Ocean

In march time

Battle Hymn Of The Republic

Old Plantation Melody

American Hymn

Moderato

M. KELLER

73187-05 Corax
Section 3
HYMN TUNES IN TWO PARTS FOR 1st AND 2nd CORNETS

“For All The Saints”

Play very smoothly

J. BARNBY

1st CORNET

Abide With Me

W. H. MONK

72197-61 Cornet
Lead, Kindly Light

Count three half-note beats in a measure.

Nearer, My God, To Thee

Count two dotted half-note beats in a measure.
Chapter XXIV

MAJOR AND MINOR SCALES

C major

G major

D major

A major

E major

B major

C minor

G minor

D minor

A minor

E minor

B minor
Chapter XXV
Army and Navy Bugle Calls
(See foot-note)

Very fast

FIRST CALL 4.50 A.M.

(1st Part)

(2nd Part)

(3rd Part)

Note: All of the bugle calls may be played by continuously holding down the 1st and 3rd valves.
Appendix B

TYPES FOR USE WITH CHART NO.1
(MONOTONIC RHYTHM)

Note: Any tone may be used. Work upon rhythm should precede the dictating of scale and chord progressions.
TYPES FOR USE WITH CHART NO. 2

Note: To economize space only a few tones of the scale of C are given. The other tones must be added if the compass permits. The tones below the tonic should not be forgotten. Transpose into other keys. Use the minor forms. When dictating count the time, giving a pronounced stress to the accent, to show clearly if the time is duple, triple or quadruple.

Appendix C

INTERVALS

Transpose into other keys. Vary by slurring two or more tones. Introduce the staccato.
COMMON MUSICAL TERMS.

Accelerando, Accel.- Gradually increasing the velocity.
Adagio- A very slow degree of movement.
Ad Libitum. Ad Lib.- At the discretion of the performer.
Affettuoso- With mournful expression.
Agitato- Agitated, hurried, restlessly.
Allegretto- Light and cheerful but not so quick as Allegro.
Allegro- Quick, lively, but frequently modified by the addition of other words that change its expression, as,
Allegro Agitato - Quick, with anxiety and agitation.
Allegro Assai-Very quick.
Allegro Con Fuoco-Quick, with fire and animation.
Allegro Con Moto- Quick, with more than the usual degree of movement.
Andante- A movement in moderate time but flowing steadily, easily, and gracefully, This term is often modified as to time and style by the addition of other words, as,
Andante Con Moto- Moving easily, with motion or agitation, rather lively.
Andante Maestoso- Rather slowly and in majestic style.
Andante ma non Troppo- Slowly but not too much so.
Andantino- A little faster than Andante. This is a disputed term and in some old compositions it is used to indicate a movement slower than Andante.
Animato or Animato- With life and animation.
Assai- Very, extremely, in a high degree, as Allegro assai very quick.
A Tempo- In time; a term used to denote that after some deviation or relaxation of the time, the performers must return to the original movement.
Ben- Well, such as Ben Marcato, Well marked.
Bravura, con- With spirit and boldness of execution.
Brillante- Brilliant.
Cantabile- In a melodious, singing and graceful style, full of expression.
Col or Collo- With the, as Collo Vece, with the voice.
Con- With; as Con Forza, with great force.
Con Amore- With tenderness and affection.
Con Animato or Con Animato- With Animation.
Con Brio- With life, spirit, brilliancy.
Con Fuoco- With fire and expression.
Con Spirito- With spirit, life, energy.
Delicato- Delicately, smoothly.
Dolce- Sweetly, softly, delicately.
Elegante- Elegant, graceful.

Espressivo, Espressivo or Espressione- With expression.
Facile- Light, easy.
Giocoso- Rummorously, sportively.
Grazioso- Graceful.
Grandioso- Grand, noble.
Grave- Slow, solemn.
Larghetto- Slow but not so slow as Largo.
Largo- A slow and solemn degree of movement.
Largo Assai- Very slow.
Legato- In a close, smooth, graceful manner.
Leggero- Light, swift, delicate.
Lento- Slow.
Ma- but, as Andante ma non troppo, slow but not too much so.
Maestoso- Majestic, stately, dignified.
Marcato- Marked, accented, well pronounced.
Meno- Less: as Meno Mosso, less movement.
Meno Vivo- Not so fast.
Mezzo- In a middling degree or manner, as Mezzo Forte, rather loud.
Moderato- With a moderate degree of quickness.
Molto- Much, very much, a great deal.
Molto Allegro- Very quick.
Morendo- Gradually diminishing the tone and time.
Mosso- Movement, motion.
Motto- Movement, motion, as Con Moto, with motion rather quick.
Non- Not; no; as Non troppo, not too much.
Non tanto- Not so much, or not too much.
Più- More; as Più lento, More slowly.
Più mosso- More motion.
Poco- Little.
Poco Più Allegro- A little more Allegro.
Prezziissimo- As fast as possible.
Presto- Quickly, rapidly.
Rallentando, Rall. - The time gradually slower.
Rit., Ritard, Ritardando- Same as Rallentando.
Scherzando- Playful, sportively, merry.
Sempre- Always, as Sempre Accelerando, always faster.
Smorzando- Gradually dying away.
Sostenuto- Sustaining the tone.
Stringendo- Accelerating the movement.
Tempo Primo- In the original time.
Tutti- All the entire band or chorus; in a solo it indicates where the full band or orchestra is to come in.
Vivace- With animation.

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