

The
Public School Class Method

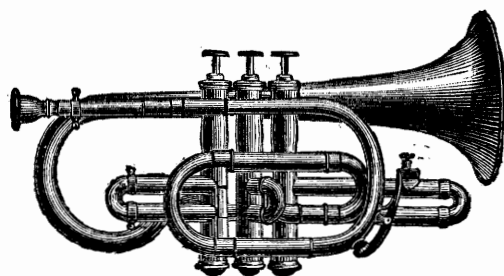
for the

CORNET

by

Albert G. Mitchell, Mus. D.

Assistant Director of Music, Boston Public Schools



Oliver Ditson Company

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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.

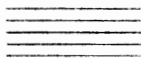
Thirdly, a specially designed book prepared for the purpose of group teaching is necessary. It must be pedagogical and simple. It should also recognize two important factors, limitations of the child and the time allowed for the work by the Course of Study. Above all things the book must be intensive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

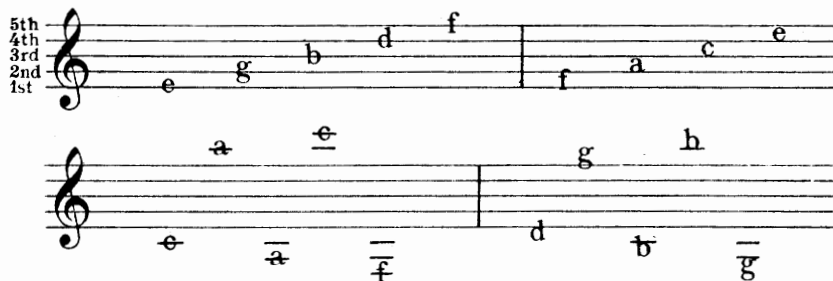
Each line and space represents a sound.

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. |  Whole-rest, equals 4 beats or counts. |
|  Half-note, equals 2 beats or counts. |  Half-rest, equals 2 beats or counts. |
|  Quarter-note, equals 1 beat or count. |  Quarter-rest, equals 1 beat or count. |
|  Eighth-note, equals 1/2 beat or count. |  Eighth-rest, equals 1/2 beat or count. |
|  Sixteenth-note, equals 1/4 beat or count. |  Sixteenth-rest, equals 1/4 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 (n) 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

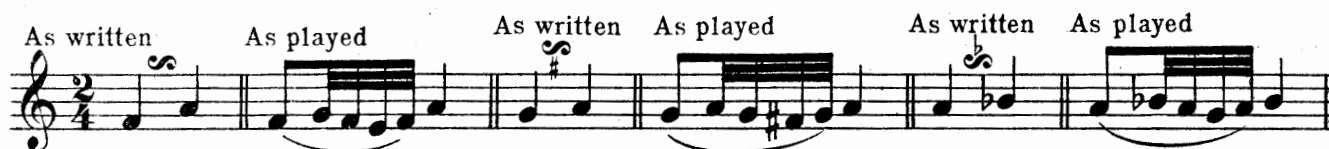
All time signatures are fractions. The upper figure is the numerator, the lower the denominator. The denominators in modern music are 4; which represents a quarter-note (); and 8; which represents an eighth note (). Other numbers, 2 and 16 are used. Therefore, $\frac{4}{4}$ signifies four quarter-notes 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 $\frac{4}{4}$.

EMBELLISHMENTS

THE TRILL



THE TURN



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 one 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 *tun*.

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.

Chart No 2

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a triplet of eighth notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (quarter), C-1 (quarter), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (quarter), C-2 (quarter), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (quarter), C-3 (quarter), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (quarter), C-4 (quarter), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (quarter), D-5 (quarter), C-5 (quarter), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (quarter), D-6 (quarter), C-6 (quarter), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (quarter), D-7 (quarter), C-7 (quarter), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (quarter), D-8 (quarter), C-8 (quarter), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (quarter), D-9 (quarter), C-9 (quarter), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (quarter), D-10 (quarter), C-10 (quarter), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (quarter), D-11 (quarter), C-11 (quarter), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (quarter), D-12 (quarter), C-12 (quarter), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (quarter), D-13 (quarter), C-13 (quarter), B-14 (quarter), A-14 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E-102 (quarter), D-102 (quarter), C-102 (quarter), B-103 (quarter), A-103 (quarter), G-103 (quarter), F#-103 (quarter), E-103 (quarter), D-103 (quarter), C-103 (quarter), B-104 (quarter), A-104 (quarter), G-104 (quarter), F#-104 (quarter), E-104 (quarter), D-104 (quarter), C-104 (quarter), B-105 (quarter), A-105 (quarter), G-105 (quarter), F#-105 (quarter), E-105 (quarter), D-105 (quarter), C-105 (quarter), B-106 (quarter), A-106 (quarter), G-106 (quarter), F#-106 (quarter), E-106 (quarter), D-106 (quarter), C-106 (quarter), B-107 (quarter), A-107 (quarter), G-107 (quarter), F#-107 (quarter), E-107 (quarter), D-107 (quarter), C-107 (quarter), B-108 (quarter), A-108 (quarter), G-108 (quarter), F#-108 (quarter), E-108 (quarter), D-108 (quarter), C-108 (quarter), B-109 (quarter), A-109 (quarter), G-109 (quarter), F#-109 (quarter), E-109 (quarter), D-109 (quarter), C-109 (quarter), B-110 (quarter), A-110 (quarter), G-110 (quarter), F#-110 (quarter), E-110 (quarter), D-110 (quarter), C-110 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(quarter), G-119 (quarter), F#-119 (quarter), E-119 (quarter), D-119 (quarter), C-119 (quarter), B-120 (quarter), A-120 (quarter), G-120 (quarter), F#-120 (quarter), E-120 (quarter), D-120 (quarter), C-120 (quarter), B-121 (quarter), A-121 (quarter), G-121 (quarter), F#-121 (quarter), E-121 (quarter), D-121 (quarter), C-121 (quarter), B-122 (quarter), A-122 (quarter), G-122 (quarter), F#-122 (quarter), E-122 (quarter), D-122 (quarter), C-122 (quarter), B-123 (quarter), A-123 (quarter), G-123 (quarter), F#-123 (quarter), E-123 (quarter), D-123 (quarter), C-123 (quarter), B-124 (quarter), A-124 (quarter), G-124 (quarter), F#-124 (quarter), E-124 (quarter), D-124 (quarter), C-124 (quarter), B-125 (quarter), A-125 (quarter), G-125 (quarter), F#-125 (quarter), E-125 (quarter), D-125 (quarter), C-125 (quarter), B-126 (quarter), A-126 (quarter), G-126 (quarter), F#-126 (quarter), E-126 (quarter), D-126 (quarter), C-126 (quarter), B-127 (quarter), A-127 (quarter), G-127 (quarter), F#-127 (quarter), E-127 (quarter), D-127 (quarter), C-127 (quarter), B-128 (quarter), A-128 (quarter), G-128 (quarter), F#-128 (quarter), E-128 (quarter), D-128 (quarter), C-128 (quarter), B-129 (quarter), A-129 (quarter), G-129 (quarter), F#-129 (quarter), E-129 (quarter), D-129 (quarter), C-129 (quarter), B-130 (quarter), A-130 (quarter), G-130 (quarter), F#-130 (quarter), E-130 (quarter), D-130 (quarter), C-130 (quarter), B-131 (quarter), A-131 (quarter), G-131 (quarter), F#-131 (quarter), E-131 (quarter), D-131 (quarter), C-131 (quarter), B-132 (quarter), A-132 (quarter), G-132 (quarter), F#-132 (quarter), E-132 (quarter), D-132 (quarter), C-132 (quarter), B-133 (quarter), A-133 (quarter), G-133 (quarter), F#-133 (quarter), E-133 (quarter), D-133 (quarter), C-133 (quarter), B-134 (quarter), A-134 (quarter), G-134 (quarter), F#-134 (quarter), E-134 (quarter), D-134 (quarter), C-134 (quarter), B-135 (quarter), A-135 (quarter), G-135 (quarter), F#-135 (quarter), E-135 (quarter), D-135 (quarter), C-135 (quarter), B-136 (quarter), A-136 (quarter), G-136 (quarter), F#-136 (quarter), E-136 (quarter), D-136 (quarter), C-136 (quarter), B-137 (quarter), A-137 (quarter), G-137 (quarter), F#-137 (quarter), E-137 (quarter), D-137 (quarter), C-137 (quarter), B-138 (quarter), A-138 (quarter), G-138 (quarter), F#-138 (quarter), E-138 (quarter), D-138 (quarter), C-138 (quarter), B-139 (quarter), A-139 (quarter), G-139 (quarter), F#-139 (quarter), E-139 (quarter), D-139 (quarter), C-139 (quarter), B-140 (quarter), A-140 (quarter), G-140 (quarter), F#-140 (quarter), E-140 (quarter), D-140 (quarter), C-140 (quarter), B-141 (quarter), A-141 (quarter), G-141 (quarter), F#-141 (quarter), E-141 (quarter), D-141 (quarter), C-141 (quarter), B-142 (quarter), A-142 (quarter), G-142 (quarter), F#-142 (quarter), E-142 (quarter), D-142 (quarter), C-142 (quarter), B-143 (quarter), A-143 (quarter), G-143 (quarter), F#-143 (quarter), E-143 (quarter), D-143 (quarter), C-143 (quarter), B-144 (quarter), A-144 (quarter), G-144 (quarter), F#-144 (quarter), E-144 (quarter), D-144 (quarter), C-144 (quarter), B-145 (quarter), A-145 (quarter), G-145 (quarter), F#-145 (quarter), E-145 (quarter), D-145 (quarter), C-145 (quarter), B-146 (quarter), A-146 (quarter), G-146 (quarter), F#-146 (quarter), E-146 (quarter), D-146 (quarter), C-146 (quarter), B-147 (quarter), A-147 (quarter), G-147 (quarter), F#-147 (quarter), E-147 (quarter), D-147 (quarter), C-147 (quarter), B-148 (quarter), A-148 (quarter), G-148 (quarter), F#-148 (quarter), E-148 (quarter), D-148 (quarter), C-148 (quarter), B-149 (quarter), A-149 (quarter), G-149 (quarter), F#-149 (quarter), E-149 (quarter), D-149 (quarter), C-149 (quarter), B-150 (quarter), A-150 (quarter), G-150 (quarter), F#-150 (quarter), E-150 (quarter), D-150 (quarter), C-150 (quarter), B-151 (quarter), A-151 (quarter), G-151 (quarter), F#-151 (quarter), E-151 (quarter), D-151 (quarter), C-151 (quarter), B-152 (quarter), A-152 (quarter), G-152 (quarter), F#-152 (quarter), E-152 (quarter), D-152 (quarter), C-152 (quarter), B-153 (quarter), A-153 (quarter), G-153 (quarter), F#-153 (quarter), E-153 (quarter), D-153 (quarter), C-153 (quarter), B-154 (quarter), A-154 (quarter), G-154 (quarter), F#-154 (quarter), E-154 (quarter), D-154 (quarter), C-154 (quarter), B-155 (quarter), A-155 (quarter), G-155 (quarter), F#-155 (quarter), E-155 (quarter), D-155 (quarter), C-155 (quarter), B-156 (quarter), A-156 (quarter), G-156 (quarter), F#-156 (quarter), E-156 (quarter), D-156 (quarter), C-156 (quarter), B-157 (quarter), A-157 (quarter), G-157 (quarter), F#-157 (quarter), E-157 (quarter), D-157 (quarter), C-157 (quarter), B-158 (quarter), A-158 (quarter), G-158 (quarter), F#-158 (quarter), E-158 (quarter), D-158 (quarter), C-158 (quarter), B-159 (quarter), A-159 (quarter), G-159 (quarter), F#-159 (quarter), E-159 (quarter), D-159 (quarter), C-159 (quarter), B-160 (quarter), A-160 (quarter), G-160 (quarter), F#-160 (quarter), E-160 (quarter), D-160 (quarter), C-160 (quarter), B-161 (quarter), A-161 (quarter), G-161 (quarter), F#-161 (quarter), E-161 (quarter), D-161 (quarter), C-161 (quarter), B-162 (quarter), A-162 (quarter), G-162 (quarter), F#-162 (quarter), E-162 (quarter), D-162 (quarter), C-162 (quarter), B-163 (quarter), A-163 (quarter), G-163 (quarter), F#-163 (quarter), E-163 (quarter), D-163 (quarter), C-163 (quarter), B-164 (quarter), A-164 (quarter), G-164 (quarter), F#-164 (quarter), E-164 (quarter), D-164 (quarter), C-164 (quarter), B-165 (quarter), A-165 (quarter), G-165 (quarter), F#-165 (quarter), E-165 (quarter), D-165 (quarter), C-165 (quarter), B-166 (quarter), A-166 (quarter), G-166 (quarter), F#-166 (quarter), E-166 (quarter), D-166 (quarter), C-166 (quarter), B-167 (quarter), A-167 (quarter), G-167 (quarter), F#-167 (quarter), E-167 (quarter), D-167 (quarter), C-167 (quarter), B-168 (quarter), A-168 (quarter), G-168 (quarter), F#-168 (quarter), E-168 (quarter), D-168 (quarter), C-168 (quarter), B-169 (quarter), A-169 (quarter), G-169 (quarter), F#-169 (quarter), E-169 (quarter), D-169 (quarter), C-169 (quarter), B-170 (quarter), A-170 (quarter), G-170 (quarter), F#-170 (quarter), E-170 (quarter), D-170 (quarter), C-170 (quarter), B-171 (quarter), A-171 (quarter), G-171 (quarter), F#-171 (quarter), E-171 (quarter), D-171 (quarter), C-171 (quarter), B-172 (quarter), A-172 (quarter), G-172 (quarter), F#-172 (quarter), E-172 (quarter), D-172 (quarter), C-172 (quarter), B-173 (quarter), A-173 (quarter), G-173 (quarter), F#-173 (quarter), E-173 (quarter), D-173 (quarter), C-173 (quarter), B-174 (quarter), A-174 (quarter), G-174 (quarter), F#-174 (quarter), E-174 (quarter), D-174 (quarter), C-174 (quarter), B-175 (quarter), A-175 (quarter), G-175 (quarter), F#-175 (quarter), E-175 (quarter), D-175 (quarter), C-175 (quarter), B-176 (quarter), A-176 (quarter), G-176 (quarter), F#-176 (quarter), E-176 (quarter), D-176 (quarter), C-176 (quarter), B-177 (quarter), A-177 (quarter), G-177 (quarter), F#-177 (quarter), E-177 (quarter), D-177 (quarter), C-177 (quarter), B-178 (quarter), A-178 (quarter), G-178 (quarter), F#-178 (quarter), E-178 (quarter), D-178 (quarter), C-178 (quarter), B-179 (quarter), A-179 (quarter), G-179 (quarter), F#-179 (quarter), E-179 (quarter), D-179 (quarter), C-179 (quarter), B-180 (quarter), A-180 (quarter), G-180 (quarter), F#-180 (quarter), E-180 (quarter), D-180 (quarter), C-180 (quarter), B-181 (quarter), A-181 (quarter), G-181 (quarter), F#-181 (quarter), E-181 (quarter), D-181 (quarter), C-181 (quarter), B-182 (quarter), A-182 (quarter), G-182 (quarter), F#-182 (quarter), E-182 (quarter), D-182 (quarter), C-182 (quarter), B-183 (quarter), A-183 (quarter), G-183 (quarter), F#-183 (quarter), E-183 (quarter), D-183 (quarter), C-183 (quarter), B-184 (quarter), A-184 (quarter), G-184 (quarter), F#-184 (quarter), E-184 (quarter), D-184 (quarter), C-184 (quarter), B-185 (quarter), A-185 (quarter), G-185 (quarter), F#-185 (quarter), E-185 (quarter), D-185 (quarter), C-185 (quarter), B-186 (quarter), A-186 (quarter), G-186 (quarter), F#-186 (quarter), E-186 (quarter), D-186 (quarter), C-186 (quarter), B-187 (quarter), A-187 (quarter), G-187 (quarter), F#-187 (quarter), E-187 (quarter), D-187 (quarter), C-187 (quarter), B-188 (quarter), A-188 (quarter), G-188 (quarter), F#-188 (quarter), E-188 (quarter), D-188 (quarter), C-188 (quarter), B-189 (quarter), A-189 (quarter), G-189 (quarter), F#-189 (quarter), E-189 (quarter), D-189 (quarter), C-189 (quarter), B-190 (quarter), A-190 (quarter), G-190 (quarter), F#-190 (quarter), E-190 (quarter), D-190 (quarter), C-190 (quarter), B-191 (quarter), A-191 (quarter), G-191 (quarter), F#-191 (quarter), E-191 (quarter), D-191 (quarter), C-191 (quarter), B-192 (quarter), A-192 (quarter), G-192 (quarter), F#-192 (quarter), E-192 (quarter), D-192 (quarter), C-192 (quarter), B-193 (quarter), A-193 (quarter), G-193 (quarter), F#-193 (quarter), E-193 (quarter), D-193 (quarter), C-193 (quarter), B-194 (quarter), A-194 (quarter), G-194 (quarter), F#-194 (quarter), E-194 (quarter), D-194 (quarter), C-194 (quarter), B-195 (quarter), A-195 (quarter), G-195 (quarter), F#-195 (quarter), E-195 (quarter), D-195 (quarter), C-195 (quarter), B-196 (quarter), A-196 (quarter), G-196 (quarter), F#-196 (quarter), E-196 (quarter), D-196 (quarter), C-196 (quarter), B-197 (quarter), A-197 (quarter), G-197 (quarter), F#-197 (quarter), E-197 (quarter), D-197 (quarter), C-197 (quarter), B-198 (quarter), A-198 (quarter), G-198 (quarter), F#-198 (quarter), E-198 (quarter), D-198 (quarter), C-198 (quarter), B-199 (quarter), A-199 (quarter), G-199 (quarter), F#-199 (quarter), E-199 (quarter), D-199 (quarter), C-199 (quarter), B-200 (quarter), A-200 (quarter), G-200 (quarter), F#-200 (quarter), E-200 (quarter), D-200 (quarter), C-200 (quarter), B-201 (quarter), A-201 (quarter), G-201 (quarter), F#-201 (quarter), E-201 (quarter), D-201 (quarter), C-201 (quarter), B-202 (quarter), A-202 (quarter), G-202 (quarter), F#-202 (quarter), E-202 (quarter), D-202 (quarter), C-202 (quarter), B-203 (quarter), A-203 (quarter), G-203 (quarter), F#-203 (quarter), E-203 (quarter), D-203 (quarter),

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 F, played by the first valve, must be tuned to E \flat 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 humming.

Every piece of music in this book is written for a Bflat 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 ($\overline{1234}$) THE WHOLE-REST ($\overline{1234}$) EXERCISES IN $\frac{4}{4}$ TIME

(Consult "Rudiments of Music")

Play gently and softly. Tongue ("tu") 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 $\overline{1\ 2\ 3\ 4}$ ' $\overline{1\ 2\ 3\ 4}$ ' $\overline{1\ 2\ 3\ 4}$ ' $\overline{1\ 2\ 3\ 4}$ ' $\overline{1\ 2\ 3\ 4}$ ' $\overline{1\ 2\ 3\ 4}$ ' $\overline{1\ 2\ 3\ 4}$ ' $\overline{1\ 2\ 3\ 4}$

① (no valves)

② (1st & 3d valves)

③ (1st & 3d valves)

④ (1st & 3d valves)

⑤ (1st & 3d valves)

⑥ (1st & 3d valves)

⑦ (1st & 3d valves)

⑧ (1st & 3d valves)

Chapter II

THE HALF-NOTE ($\overset{1\ 2}{\text{d}}$)

THE HALF-REST ($\overset{1\ 2}{\text{—}}$)

THE REPEAT SIGN (:||:)

(Consult "Rudiments of Music")

EXERCISES

Tongue ("tu") every note

① $\overset{\text{C}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$ Repeat ② $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$ Repeat

③ $\overset{\text{C}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$ ④ $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$

⑤ $\overset{\text{C}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$ ⑥ $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$

⑦ $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$ ⑧ $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$

⑨ $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$ ⑩ $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$

Start the tone with the tongue ("tu")

⑪ $\overset{\text{C}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$

MELODY

⑫ $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$

$\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{D}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$, $\overset{\text{E}}{1\ 2\ 3\ 4}$

Chapter III

THE QUARTER-NOTE (♩) ^{1 count} THE QUARTER-REST (♩) ^{1 count}
 (Consult "Rudiments of Music")

EXERCISES

Tongue each tone crisply.

①

②

③

④

⑤

⑥

⑦

⑧

MELODY

⑨

MELODY

⑩

MELODY

⑪

Chapter IV

THE DOTTED HALF-NOTE ($\overset{123}{\text{D.}}$) $\frac{3}{4}$ TIME

A dot added to a note increases the value of the note one half.

(Consult "Rudiments of Music")

EXERCISES

① $\overset{C}{1\ 2\ 3}$, $\overset{D}{1\ 2\ 3}$, $\overset{E}{1\ 2\ 3}$, $1\ 2\ 3$ ② $1\ 2\ 3$, $1\ 2\ 3$, $1\ 2\ 3$, $1\ 2\ 3$

③ $\overset{C}{1\ 2\ 3}$, B , C , E ④ $1\ 2\ 3$, , ,

⑤ $1\ 2\ 3$, , , ⑥ $1\ 2\ 3$ $1\ 2\ 3$, $1\ 2\ 3$ $1\ 2\ 3$

⑦ $1\ 2\ 3$, , , ⑧ $1\ 2\ 3$ $1\ 2\ 3$, $1\ 2\ 3$ $1\ 2\ 3$

⑨ $1\ 2\ 3$ $1\ 2\ 3$, $1\ 2\ 3$ $1\ 2\ 3$ ⑩ $1\ 2\ 3$ $1\ 2\ 3$, $1\ 2\ 3$ $1\ 2\ 3$

MELODY

⑪ $1\ 2\ 3$ $1\ 2\ 3$, , $1\ 2\ 3$, $1\ 2\ 3$ $1\ 2\ 3$

MELODY

(Breathe)

⑫ $1\ 2\ 3$ $1\ 2\ 3$, $1\ 2\ 3$ $1\ 2\ 3$, $1\ 2\ 3$ $1\ 2\ 3$

ORCHESTRAL STUDIES

(see foot-note)

(Breathe at the rests)

⑬ $1\ 2\ 3$ $1\ 2\ 3$ $1\ 2\ 3$ $1\ 2\ 3$ ⑭ $1\ 2\ 3$ $1\ 2\ 3$ $1\ 2\ 3$ $1\ 2\ 3$

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

Exercises 15-20 are written on two staves. Exercise 15 is in 3/4 time, exercise 16 in 2/4, and exercises 17-20 in 4/4. Each exercise includes fingerings (1, 2, 3, 4) and articulation marks like accents and slurs.

Chapter V

THE EIGHTH-NOTE (♪)

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

Exercises 1-10 are written on a single staff in 2/4 time. Exercise 1 includes the instruction "Tongue neatly" and "gently gently" under the notes. Exercises 7 and 9 include the instruction "Not fast". Fingerings and articulation marks are provided for each exercise.

French Folksong

Exercises 11 and A are written on a single staff in 2/4 time. Exercise 11 is a French folksong melody. Exercise A is a variation of the same melody. Fingerings and articulation marks are provided.

A Basque Melody

⑫ ⑬

ORCHESTRAL STUDIES

⑭ ⑮ ⑯

Chapter VI

ADDITIONAL TONES

EXERCISES

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Chapter VII

ADDITIONAL TONES

EXERCISES

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

② 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

③ 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

④ 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

⑤ 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

⑥ 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

⑦ 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

⑧ 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Valse

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

⑨ 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
p *cresc.* (gradually louder) *dim.* (gradually softer)

⑩ 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

⑪ *p cresc.* *dim.*

(See foot note)

⑩ 1 2 3 4 2 2 3 4 1 2 3 4 1 2 3 4 ⑪ 1 2 3 4 | 2 2 3 4 1 2 3 4 1 2 3 4

Two measure rest (See № 10)

⑫ (Flute) 1 2 2 2 1 2 1 2 ⑬ (Horn) 1 2 3 1 2 3 1 2 3 1 2 3

⑭ (BEEHOVEN) 1 2 3 1 2 3 2 2 3 1 2 3 2 (Repeat preceding measure) (Horn)

4

Chapter VIII

THE KEY OF C MAJOR

EXERCISES

① G A B 1 2 3 4 1 2 3 4 1 2 3 4 ② A B C

③ 1 2 3 4 ④ 1 2 3 4 ⑤ 1 2 3 1 2 3

SCALE OF C MAJOR

(For C minor, see Chapter XXIV)

⑥ 1 2 3 4

⑦ 1 2 3

⑧ 1 2 1 2

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.

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

⑨

Do Mi Sol Do Do Sol Mi Do

⑩

Do Fa La Do Do La Fa Do

Somewhere
(Song by Campana)

(See 2d foot-note)

⑪

mp

Ⓐ

Ⓑ

Tied notes
(See 2d foot-note)

Ⓒ

cresc. *dim.* *cresc.* *dim.* *cresc.*

Ⓓ

dim. *cresc.*

1st Repeat 2d
1 2 3 1 2 3 1 2 3 1 2 3

Omit these measures when playing the 2d time

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.

2d 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.

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

①

B \flat C ② D E \flat ③ E \flat F ④ A B \flat ⑤

SCALE OF B \flat MAJOR

(For B \flat minor, see Chapter XXIV)

⑥

B \flat C D E \flat F G A B \flat B \flat A G
F E \flat D C B \flat ⑦ (a) Slowly (b) Quickly

CHORDS

⑧

B \flat D F B \flat ⑨ B \flat E \flat G B \flat

Sylvan Glen Waltz

G. B. BIERRE

⑩

1 2 3 4 § 1 2 3
(Piano) mp
(Piano) Fine
p 1 cresc. 1 2 p 1 cresc. 1 2 2
(A) (B) (C) B \flat
(D) E \flat Go back to this sign §

ORCHESTRAL STUDIES

Overture, Magic Flute (See foot-note)

⑪ (Violin) 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

⑫ 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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

① ② ③ ④

SCALE OF D MAJOR

(For D minor, see Chapter XXIV)

⑤ D 1 2 3 E , F# G , A B , C# D ,

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

⑥ 1 2 3

Note: The B \flat Cornet part is transposed.

a) Slowly. b) Quickly.

⑦

CHORDS
MAJOR AND MINOR

(See foot-note)

⑧

An Old Irish Melody

Slowly

⑩

Sweet Hour Of Prayer

Observe the breathing marks

BRADBURY

⑪

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

March from Jephtha (See foot-note)

Chapter XI

KEY OF E FLAT MAJOR

All B's, E's and A's are to be flatted

PREPARATORY DRILLS

SCALE OF E^b MAJOR

(For E^b minor, see Chapter XXIV)

Note: The Trumpet (or B^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.

⑦

CHORDS
MAJOR AND MINOR

⑧

Gaily The Troubadour

BAYLEY

Moderate time

⑩

Ⓐ

Down By The Willow Brook

MARSHALL

Slowly

⑪

Ⓐ

ORCHESTRAL STUDIES

(SCHUMANN)

⑫

⑬ (BEETHOVEN)

(Oboe)

Chapter XII

REVIEW OF KEYS AND RHYTHMS

(See foot-note)

①

②

③

Minuet

④

Gently

(A)

⑤

Swedish Folkdance

⑥

(A)

⑦

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

Vesper Hymn

⑧ Gently *p* *mp* Repeat (A) Repeat

Operatic Air

ROSSINI

⑨ Moderate time *mf* *p* *mf*

(or Ab) *p* *f* *p* *mf* (A)

p *f* *p*

⑩

A Greek Melody

⑪ *mf* *p* Repeat (A)

cresc. (hold) *f*

Swinging Song

⑫ *p* 1 2 3

1. 1 2 3 Repeat 2. 1 2 3

ORCHESTRAL STUDY

HAYDN

⑬ 4

Chapter XIII

THE DOTTED QUARTER AND EIGHTH-NOTE (♩. ♪)

Preparatory drills in $\frac{4}{8}$ time, giving 3 counts to the dotted quarter-note and one to the eighth-note

① $\overline{1234}$ $\overline{1234}$ ② $\overline{1234}$ $\overline{1234}$ ③ ④

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

⑤ 1 2 & 1 2 & 1 2 & 1 2

⑥ 1 2 & 3 ⑦ ⑧ ⑨ 1 2 & 3 4 ⑩

America

⑪ 1 2 3 1 2 & 3 , 1 2 3

The Old Oaken Bucket

Gently ⑫ 1 2 & 3 Repeat 1 2 Fine.

mp 1 2 1 2 1 2 1 2 3 2 1 2 1 2 1 2 1 2

Da Capo 1 2 1 2

ORCHESTRAL STUDIES

⑬ 1 ⑭

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

Quick time 1 2
Slow time 1 2 3 4 5 6 (2) (3) 1 2 3 4 5 6

Robinson Crusoe

Not fast

College Song

Brightly

Italian Song

Moderato

Musical notation for 'Italian Song' in treble clef, key of D major, 6/8 time. It consists of three staves of music. The first staff starts with a circled number 11. Fingerings are indicated by numbers 1 and 2 above or below notes. A circled letter 'A' is placed above a note in the second staff. The tempo is marked 'Moderato'.

ORCHESTRAL STUDIES

Musical notation for 'ORCHESTRAL STUDIES' in treble clef, key of D major, 6/8 time. It consists of two staves of music. The first staff starts with a circled number 12. The second staff starts with a circled number 13 and is labeled '(BEETHOVEN)'. Fingerings are indicated by numbers 1 and 2 above or below notes.

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

Musical notation for 'PREPARATORY DRILLS' in treble clef, key of D major, 4/4 time. It consists of one staff of music with seven numbered drills (circled numbers 1 through 7). Each drill is a short melodic phrase with specific fingerings indicated by numbers 1, 2, and 3 above or below notes.

Row, Boys, Cheerily Row

AMERICAN EMIGRANT SONG

MULOCK

Musical notation for 'Row, Boys, Cheerily Row' in treble clef, key of D major, 4/4 time. It consists of two staves of music. The first staff starts with a circled number 1. Dynamics include *mp*, *f*, and *mp*. Fingerings are indicated by numbers 1, 2, and 3 above or below notes. A circled letter 'A' is placed above a note in the second staff.

First section of the musical score for 'Summer Evening Valse'. It consists of three staves of music in treble clef with a key signature of one sharp (F#) and a common time signature. The first staff begins with a dynamic marking of *f* and includes fingerings 1, 1, and 2. The second staff is labeled 'CHORUS' and starts with a dynamic marking of *mp*. The third staff concludes with a dynamic marking of *f*.

Summer Evening Valse

WALDTEUFEL

Second section of the musical score, starting with the instruction 'Smoothly' and a circled number 9. The music is in treble clef with a key signature of two flats (Bb) and a 3/4 time signature. It features several measures with fingerings and articulation marks. Section markers (A), (B), (C), (D), and (E) are placed above specific measures. The score includes dynamic markings such as *mp*, *f*, and *p*. Section (D) includes the instruction 'Fine.' and a repeat sign. The final measure of the section is marked 'Repeat' and 'D.C.al Fine.'.

EXERCISES FOR STRENGTHENING THE LIPS

Lip slurs

⑩ ⑪ ⑫ ⑬ ⑭ ⑮

ORCHESTRAL STUDIES

(Berlioz) ⑯

(Berlioz)

(Mendelssohn)

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

① ② ③ ④ ⑤

staccato legato, or slurred

Spanish Dance

YARDI

⑥ (Piano) Moderato

1 2 3 4 1 2 3

cresc. 1 2 0 p

A B

Fine

(C)

(D) (E) *Dal Segno*

Parthenia Waltz

LEVEY

(A)

1. 2. *Fine*

(B)

Da Capo

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

① C D E F ② ③ ④ ⑤

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

⑥ F G A B \flat , C D E F, F E D C, B \flat A G F

CHORDS MAJOR AND MINOR

⑦

Dip Boys, Dip The Oar

⑨ SARONA

The Soldier's Farewell

⑩ Andante

Love's Golden Dream

Andante

LENNOX

⑪

(Piano) *mf*

Waltz time *mp* *mf*

rit. e dim.

1. 1 2 3 1 2 3 2. 1 2 3 1 2

Detailed description: This block contains the musical score for 'Love's Golden Dream'. It starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff is marked 'Piano' and 'mf'. The second staff is marked 'Waltz time' and 'mp'. The third staff is marked 'mf'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a double bar line and repeat signs.

See also, Chapter XXIII, Section 2, Nos 4 & 10

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

(See foot-note)

⑫

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

Detailed description: This block shows the scale of G major. It is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notes are G, A, B, C, D, E, F#, G, G, F#, E, D, C, B, A, G. Fingerings are indicated by numbers 1, 2, and 3. The scale ends with a double bar line and repeat signs.

CHORDS

⑬

Detailed description: This block shows the chords for the scale of G major. It is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The chords are G major, A major, B major, C major, D major, E major, F# major, G major, G major, F# major, E major, D major, C major, B major, A major, G major. Fingerings are indicated by numbers 1, 2, and 3. The chords are marked with circled numbers 1, 2, and 3. The block ends with a double bar line and repeat signs.

An Old English Song

17th Century

⑬

Detailed description: This block contains the musical score for 'An Old English Song'. It is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a double bar line and repeat signs.

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.

An Irish Jig

Chapter XVIII

THE DOTTED EIGHTH AND SIXTEENTH-NOTE TO A BEAT

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 $\frac{8}{16}$ time, the second in $\frac{4}{8}$ time, and the third in the usual time, $\frac{2}{4}$. They should sound exactly alike.

PREPARATORY DRILLS

My Maryland



The Brownie Polka

MANUS



TRIO.



ORCHESTRAL STUDIES



Note: For further examples see Chapter XXIII, Section 2, Nos 1, 3, 5 & 9
M187-61-Cornet

Chapter XIX

SYNCOPIATION

In music there are strong and weak accents. In $\frac{4}{4}$ 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

Carry Me Back To Old Virginny

BLAND

(A) 1 2 3 4 1 2 3 & 4 &

1 2 3 & 4 & *rit.* *D.C.*

ORCHESTRAL STUDIES

(Haydn)

⑦

(José)

THE TRIPLET, OR THREE EQUAL SOUNDS TO A BEAT

PREPARATORY DRILLS

(See foot-note)
Unslurred 1 2 ② 1 2 ③ 1 2 Slurred ④ 1 2 ⑤ 1 2

Sweet Genevieve

TUCKER

Introduction

⑥

(Piano) *mp* *p* *rit.* *Dal Segno* *pp* *Fine*

Note: The word "mer-ri-ly" spoken to one beat, expresses the rhythm of the triplet.

March from Aida

Maestoso

VERDI

⑦

4 1 2 3 4 1 2 3 4 1 2 & 3 4 (A)

1 2 3 4 (B)

1 2 3 4 1 2 3 4 (C)

f *mf* *f*

ORCHESTRAL STUDIES

⑧ (Machlin)

⑨ (Machlin)

Chapter XX

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

SCALE OF A MAJOR

(For A minor, see Chapter XXIV)

①

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

1 2 2 3 2 1 2 1 3 1 2 3 2 1 2 2 1 2 3

EXTENDED COMPASS OF SCALE

②

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

CHORDS

An Operatic Chorus

MULLIKER

Tyrolean

145120

SCALE OF E MAJOR

(For E minor see Chapter XXIV)

⑨

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

CHORDS

⑩

⑪

ORCHESTRAL STUDIES

(SULLIVAN)

⑫

(MENDELSSOHN)

⑬

Chapter XXI

REVIEW OF KEYS AND RHYTHMS

Onward Christian Soldiers

SULLIVAN

March time

Juanita

② *Andante* *mp*

The musical score for 'Juanita' is written in 3/4 time with a key signature of one flat. It consists of four staves. The first staff begins with a circled '2' and a mezzo-piano (*mp*) dynamic. The tempo is marked *Andante*. The melody features triplet patterns with fingerings 1, 2, 3. The second staff includes a circled 'A' and dynamics *cresc.* and *dim.*. The third staff includes a circled 'B' and dynamics *cresc.*, *dim.*, and *p*, with a triplet of eighth notes. The fourth staff ends with a *rit.* marking and a *pp* dynamic, featuring a triplet of eighth notes.

The Lord High Executioner

③ *Moderato* (Small notes for Piano) SULLIVAN

The musical score for 'The Lord High Executioner' is written in 3/4 time with a key signature of one flat. It consists of six staves. The first staff begins with a circled '3' and a mezzo-forte (*mf*) dynamic. The tempo is marked *Moderato*. The score includes several circled letters (A through G) marking specific sections. The music is characterized by frequent triplet patterns and small notes for piano accompaniment. Dynamics include *mf*, *p*, and *pp*. The piece concludes with a final triplet of eighth notes.

Upidee

COLLEGE SONG

Allegro

④

p *mf* *p* *mf* (A)

rit. *a tempo* *mf* Repeat

Detailed description: This block contains the musical notation for the piece 'Upidee'. It is in 4/4 time and G major. The first staff, marked with a circled 4, begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Allegro'. The dynamics are marked as *p*, *mf*, *p*, and *mf*. A circled 'A' is placed above the final measure of the first staff. The second staff starts with a *rit.* (ritardando) marking, followed by *a tempo*. The dynamics are *mf*. The piece concludes with a 'Repeat' sign.

Sing My Lads, Heigho!

OLD SONG

Moderato

⑤

mf (A)

(B) *rit.*

a tempo

CHORUS (C) *f*

rit. (D) *a tempo*

Detailed description: This block contains the musical notation for 'Sing My Lads, Heigho!'. It is in 4/4 time and D major. The first staff, marked with a circled 5, begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is 'Moderato'. The dynamics are marked as *mf*. A circled 'A' is placed above the final measure of the first staff. The second staff starts with a circled 'B' and a *rit.* marking. The third staff is marked *a tempo*. The fourth staff is labeled 'CHORUS' and starts with a circled 'C' and a *f* (forte) dynamic. The fifth staff starts with a circled 'D' and a *rit.* marking, followed by *a tempo*. The piece concludes with a final staff.

They All Love Jack

ADAMS

⑥

(A)

Detailed description: This block contains the musical notation for 'They All Love Jack'. It is in 6/8 time and G major. The first staff, marked with a circled 6, begins with a treble clef and a key signature of one sharp (F#). The tempo is not explicitly stated but the time signature is 6/8. The dynamics are not explicitly marked but the piece is in a moderate tempo. A circled 'A' is placed above the final measure of the first staff. The second staff continues the melody. The piece concludes with a final staff.

Chapter XXII

AN 8th NOTE AND TWO 16ths NOTES (🎵) TO A BEAT
 FOUR 16ths (🎵) TO A BEAT

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

PREPARATORY DRILLS

OPERATIC CHORUS

WEBER

Dixie

Count quickly

4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 (A) 1 2 3 4 1 2 3 4

1 2 3 4 1st 2d (B) 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3

Chapter XXIII

HIGH AND LOW TONES

① 1 2 3 4 1 2 3 4 ② 2 0 1 2 0 2 1 2 0 2

③ 2 2 3 1 2 2 2 1 2 3 2 ④ 1 0 1 1 0 0 1 1 2 0 1

⑤ 1 2 3 2 1 2 3 1 2 3 ⑥ 2 3 1 2 3 1 2 3 1 2 3

⑦ 2 1 3 1 2 2 ⑧ 1 2 3 1 2 3 1 2 3

The Star-Spangled Banner

(SERVICE VERSION)

J. STAFFORD SMITH

Boldly

⑨ f 1 2 3 0 2

0 1 2 3

1 2 & 3 1 2 & 3

Triumphal Chorus and March from Aïda

VERDI

Maestoso

ff

pesante

p

(A)

(B)

(C)

The musical score is written for a single horn (Cornet) in 4/4 time. It consists of eight staves of music. The first staff begins with a *Maestoso* tempo marking and a fortissimo (*ff*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have accents (>) or slurs. The second staff continues the melodic line with similar rhythmic complexity. The third staff introduces a *pesante* (heavy) feel and a piano (*p*) dynamic, with a circled letter 'A' marking a specific measure. The fourth staff continues the *pesante* feel with further rhythmic development. The fifth staff, marked with a circled letter 'B', shows a change in the melodic contour. The sixth staff continues the melodic line with various articulations. The seventh staff, marked with a circled letter 'C', features a triplet of eighth notes. The eighth and final staff concludes the piece with a final melodic phrase and a triplet.

This musical score for Cornet consists of 16 measures, organized into four systems of four staves each. The notation includes various musical elements:

- Measure 1:** Starts with a treble clef and a key signature of one flat. It features a series of eighth notes with slurs and accents. Dynamics include *f* (forte) and *mf* (mezzo-forte). Fingering numbers 1, 2, 3, and 4 are indicated above the notes.
- Section D:** A circled 'D' is placed above the first measure of the second system.
- Section E:** A circled 'E' is placed above the first measure of the third system.
- Section F:** A circled 'F' is placed above the first measure of the fourth system.
- Section G:** A circled 'G' is placed above the first measure of the fifth system.
- Measure 16:** Ends with a double bar line and the instruction *pesante* (heavy).

Section 2
AMERICAN SONGS
Old Folks At Home

S. C. FOSTER

① *Andante* *mp* *Repeat*

Musical notation for the first piece, 'Old Folks At Home'. It consists of two staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 'Andante'. The music features a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'mp' (mezzo-piano) and 'p' (piano). The piece ends with a repeat sign. The second staff continues the melody, ending with a 'rit.' (ritardando) marking.

Massa's In The Cold Ground

S. C. FOSTER

② *Moderato* *mf* *p* *mf* *p* *mf* *pp* *mf* *pp* *rit.* *Repeat*

Musical notation for the second piece, 'Massa's In The Cold Ground'. It consists of two staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 'Moderato'. The music features a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'mf' (mezzo-forte), 'p' (piano), and 'pp' (pianissimo). The piece ends with a repeat sign. The second staff continues the melody, ending with a 'rit.' (ritardando) marking.

Old Black Joe

S. C. FOSTER

③ *Andante* *mf* *p* *mf* *pp* *mf* *pp* *rit.* *Repeat*

Musical notation for the third piece, 'Old Black Joe'. It consists of two staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 'Andante'. The music features a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'mf' (mezzo-forte), 'p' (piano), and 'pp' (pianissimo). The piece ends with a repeat sign. The second staff continues the melody, ending with a 'rit.' (ritardando) marking.

The Hazel Dell

G. F. ROOT

④ *Allegretto* *mf* *p* *mf* *pp* *mf* *pp* *rit.* *Repeat*

Musical notation for the fourth piece, 'The Hazel Dell'. It consists of two staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 'Allegretto'. The music features a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'mf' (mezzo-forte), 'p' (piano), and 'pp' (pianissimo). The piece ends with a repeat sign. The second staff continues the melody, ending with a 'rit.' (ritardando) marking.

My Old Kentucky Home

S. C. FOSTER

⑤

Musical score for 'My Old Kentucky Home' in 4/4 time. The piece starts with a *mf* dynamic and includes first and second endings. It features various dynamics such as *p* and *pp*, and tempo markings like 'a little slower' and 'in time'. Fingerings and accents are indicated throughout the score.

The Quilting Party

Author Unknown

Moderato

⑥

Musical score for 'The Quilting Party' in 4/4 time, marked *Moderato*. It includes first and second endings and dynamics like *mf* and *p*. The score contains various rhythmic patterns and fingerings.

Darling Nelly Gray

B. R. HANDY

Andante

⑦

Musical score for 'Darling Nelly Gray' in 4/4 time, marked *Andante*. It includes first and second endings and dynamics like *mf* and *p*. The score features a variety of rhythmic figures and includes the instruction 'rit.' (ritardando).

O! Columbia The Gem Of The Ocean

THOMAS a'BECKET

In march time

⑧

Musical score for 'O! Columbia The Gem Of The Ocean' in 4/4 time, key of D major. It consists of five staves of music. The first staff starts with a circled '8' and the tempo 'In march time'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f'. Fingerings are indicated by numbers 1-4 above notes. There are two circled letters 'A' and 'B' marking specific sections of the music.

Battle Hymn Of The Republic

Old Plantation Melody

In march time

⑨

Musical score for 'Battle Hymn Of The Republic' in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff starts with a circled '9' and the tempo 'In march time'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'ff'. Fingerings are indicated by numbers 1-4 above notes. The word 'marcato' is written below the third staff.

American Hymn

M. KELLER

Moderato

⑩

Musical score for 'American Hymn' in 4/4 time, key of B-flat major. It consists of four staves of music. The first staff starts with a circled '10' and the tempo 'Moderato'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf' and 'f'. Fingerings are indicated by numbers 1-4 above notes. A circled letter 'A' marks a section in the third staff.

Section 3

HYMN TUNES IN TWO PARTS FOR 1st AND 2nd CORNETS

"For All The Saints"

Play very smoothly

J. BARNBY

1st CORNET

①

2nd CORNET

A

Abide With Me

W. H. MONK

②

Lead, Kindly Light

Count three half-note beats in a measure.

J. B. DYKES

Musical score for 'Lead, Kindly Light' in 3/2 time. The score consists of three systems of piano accompaniment. The first system is marked with a circled '3' and includes dynamics *mp*, *pp*, and *mp*. It features fingerings (1, 2, 3) and accents (&). The second system is marked with a circled 'B' and includes the dynamic *pp*. The third system is marked with a circled 'C' and includes dynamics *mf* and *p e rit.*. The score concludes with a fermata over the final note.

Nearer, My God, To Thee

Count two dotted half-note beats in a measure.

L. MASON

Musical score for 'Nearer, My God, To Thee' in 3/2 time. The score consists of three systems of piano accompaniment. The first system is marked with a circled '4' and includes the dynamic *mf*. The second system is marked with a circled 'A' and includes the dynamic *f*. The score concludes with a fermata over the final note.

O Mother Dear, Jerusalem

S. A. WARD

Moderato

⑤ *mf*

He Leadeth Me

W. B. BRADBURY

⑥ *mp*

Chapter XXIV

MAJOR AND MINOR SCALES

C major *Upper register*

C minor *Upper register*

G major G minor

D major D minor

A major *Upper register*

A minor *Upper register*

E major E minor

B major B minor

F# major F# minor

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

C# major C# minor

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

F major F minor

1 0 2 1 0 1 0 1 1 0 2 1 0 1 1 2 1 0 1 2 0 2

Bb major *Upper register*

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

Bb minor *Upper register*

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

Eb major Eb minor

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

Ab major *Upper register*

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

Ab minor *Upper register*

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

D \flat major **G \flat major**

C \flat major

CHROMATIC SCALE

F \sharp	G	G \sharp	A	A \sharp	B	C	C \sharp	D	D \sharp
1 2 3	1 3	2 3	1 2	1	2	0	1 2 3	1 3	2 3
G \flat	G \flat	A \flat	A \flat	B \flat	B \flat	C	D \flat	D \flat	E \flat

E	F	F \sharp	G	G \sharp	A	A \sharp	B	C	C \sharp
1 2	1	2	0	2 3	1 2	1	2	0	1 2
E \flat	F	G \flat	G \flat	A \flat	A \flat	B \flat	B \flat	C	D \flat

D	D \sharp	E	F	F \sharp	G	G \sharp	A	A \sharp	B	C
1	2	0	1	2	0	2 3	1 2	1	2	0
D \flat	E \flat	E \flat	F	G \flat	G \flat	A \flat	A \flat	B	B \flat	C

Chapter XXV

Army and Navy Bugle Calls

(See foot-note)

Very fast

FIRST CALL 4.50 A.M.

①

(1st Part)

REVEILLE 5.10 A.M.

Quick

②

(2d Part)

(3d Part)

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

ASSEMBLY 5.10 A.M. 7.30 A.M.

Moderato

③

MESS 5.30 A.M. 12.00 M. 5.30 P.M.

Very quickly

④

DRILL 7.20 A.M.

Quick

⑤

SCHOOL 1.15 P.M.

Quick

⑥

(1st Part)

RETREAT

Moderato

At Sundown

⑦

(2nd Part)

Musical notation for the 2nd part of the piece, consisting of three staves in 2/4 time. The first staff includes fingerings 1, 2, and 1 2. The music features eighth and sixteenth notes with various articulations.

(3rd Part)

Musical notation for the 3rd part of the piece, consisting of three staves in 2/4 time. The music features eighth and sixteenth notes with various articulations.

TATTOO 9.00 P.M.

Quick

Musical notation for the 'Quick' section, consisting of two staves in 4/4 time. The music features eighth and sixteenth notes with various articulations.

TAPS 11.00 P.M.

Slow

Musical notation for the 'Slow' section, consisting of one staff in 4/4 time. It includes fingerings 1 2 3, 1 2 3, 1 2 3 4, 1 2 3 4, and 1 2 3.

Appendix A

ORCHESTRAL EXERCISES

This page contains 16 numbered musical exercises for the Cornet. Each exercise is written on a single staff in treble clef. The exercises vary in key signature and time signature:

- Exercise 1: Key of D major, 3/4 time. Features eighth-note patterns and a triplet.
- Exercise 2: Key of D major, 3/4 time. Features a triplet.
- Exercise 3: Key of D major, 3/4 time. Features eighth-note patterns.
- Exercise 4: Key of D major, 3/4 time. Features eighth-note patterns.
- Exercise 5: Key of D major, 4/4 time. Features eighth-note patterns.
- Exercise 6: Key of D major, 4/4 time. Features eighth-note patterns.
- Exercise 7: Key of D major, 4/4 time. Features eighth-note patterns.
- Exercise 8: Key of B minor, 3/4 time. Features eighth-note patterns and triplets.
- Exercise 9: Key of B minor, 4/4 time. Features eighth-note patterns and triplets.
- Exercise 10: Key of D major, 3/4 time. Features eighth-note patterns.
- Exercise 11: Key of B minor, 3/4 time. Features eighth-note patterns.
- Exercise 12: Key of B minor, 2/4 time. Features eighth-note patterns.
- Exercise 13: Key of B minor, 2/4 time. Features eighth-note patterns.
- Exercise 14: Key of B minor, 2/4 time. Features eighth-note patterns.
- Exercise 15: Key of B minor, 2/4 time. Features eighth-note patterns.
- Exercise 16: Key of B minor, 2/4 time. Features eighth-note patterns.

Appendix B

TYPES FOR USE WITH CHART Nº1 (MONTONIC RHYTHM)

Note: Any tone may be used. Work upon rhythm should precede the dictating of scale and chord progressions.

TYPES FOR USE WITH CHART N^o 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.

A breathing exercise ② Model etc. Var. A etc. B etc. C ("rest!")

D ("rest!") E F ③ Model Var. A B

C ("rest!") D ("re-est!") E ("rest re-est!") F ("re-est rest!") ④ ⑤

⑥ etc. ⑦ ⑧ ⑨

Appendix C

INTERVALS

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

etc. ② etc. ③ etc. ④ etc. ⑤ etc.

⑥ etc. ⑦ etc. ⑧ etc. ⑨ etc. ⑩ etc. ⑪ etc.

⑫ etc. ⑬ etc. ⑭ etc. ⑮ ⑯

CHORD FORMS

Model Var. A (b) B (b)

C D E F G

①

② (b) ③ ④ ⑤

⑥ ⑦ (h) ⑧ (b) (b) (b) ⑨

⑩ ⑪ ⑫ (b) (b) (b) ⑬ (b) (b) (b)

⑭ ⑮ ⑯

⑰ (b) ⑱ (b) (b) (b) ⑲ ⑳

㉑ (h) ㉒ (h) ㉓ (h) ㉔

㉕ ㉖ ㉗ (b) ㉘ (b) (b) (b)

㉙ (b) ㉚ ㉛ ㉜

TECHNICAL EXERCISES

ARBAN

① $\frac{2}{4}$ $\frac{6}{8}$

② ③ ④

⑤ $\frac{3}{4}$ $\frac{4}{4}$ ⑥ ⑦

⑧ $\frac{2}{4}$ ⑨ ⑩ $\frac{4}{4}$ ⑪ ⑫ $\frac{2}{4}$ ⑬ $\frac{2}{3}$

⑭ ⑮ $\frac{3}{4}$ ⑯ $\frac{3}{4}$ ⑰ $\frac{3}{4}$ ⑱ $\frac{3}{4}$ ⑲ $\frac{2}{4}$ ⑳ $\frac{2}{4}$

Tu ku tu ku Tu ku tu ku Tu ku tu ku

⑳ Tu tu ku tu tu ku tu Tu ku tu ku Tu ku tu ku tu ku tu ku

㉑ ㉒ ㉓ $\frac{2}{3}$

Ta ta ka ta Ta ta ka ta ta ka

㉔ ㉕ ㉖

㉗ ㉘

㉙ ㉚ $\frac{3}{4}$ $\frac{3}{4}$

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, restless.
- 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.
- Anima 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 Colla**- With the; as Colla Voce, with the voice.
- Con**- With; as Con Forza, with great force.
- Con Amore**- With tenderness and affection.
- Con Anima 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.
- Espress, Espressivo or Espressione**- With expression.
- Facile**- Light, easy.
- Giocoso**- Humorously, 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.
- Leggiero**- 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.
- Moto**- Motion, movement; 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.
- Piu**- More; as Piu lento, More slowly.
- Piu mosso**- More motion.
- Poco**- Little.
- Poco Piu Allegro**- A little more Allegro.
- Prestissimo**- As fast as possible.
- Presto**- Quickly, rapidly.
- Rallentando, Rall.**- The time gradually slower.
- Rit, Ritard, Ritardando**- Same as Rallentando.
- Scherzando**- Playful, sportive, lively, 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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