

B, Trumpet/Cornet

Book 1

W61TP

Tradition of Excellence™

Comprehensive
Band Method

by Bruce Pearson
& Ryan Nowlin



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INTERACTIVE
Practice Studio



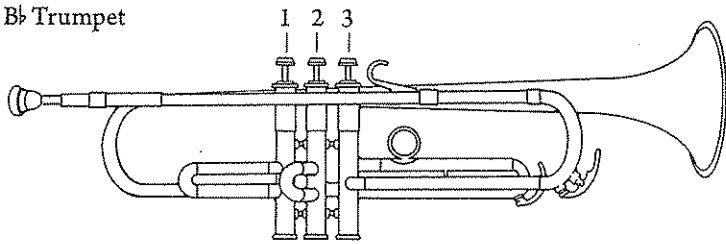
NEIL A. KJOS
MUSIC COMPANY

B \flat Trumpet/Cornet Fingering Chart

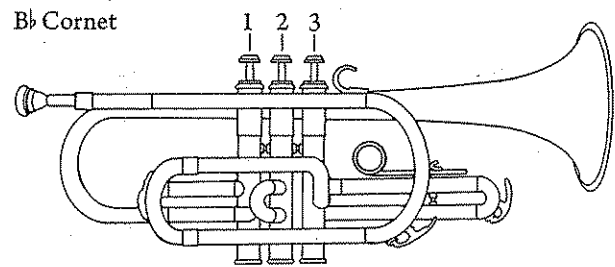
The numbers indicate which valve should be pressed down.

0 = no valves pressed down

B \flat Trumpet



B \flat Cornet



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

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

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

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

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

Tradition of Excellence™ Comprehensive Band Method

by Bruce Pearson & Ryan Nowlin

Dear Student:

Welcome to your study of the trumpet or cornet—an exciting adventure filled with rewards and challenges. Through careful study and regular practice, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

We wish you many rewarding years of trumpet or cornet playing.



Bruce Pearson



Ryan Nowlin



Interactive Practice—the key to EXCELLENCE!

Make your practice sessions as fulfilling and productive as possible by frequently visiting your *Interactive Practice Studio* at www.kjos.com/ips.



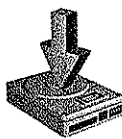
Hear each piece and play along! You can even change the speed. All recorded accompaniments can also be played from the DVD.



Use the Music Writer Touch software to complete written exercises and compose your own music.



Create recordings of your playing that you can save and email to friends, family, and your teacher.



Download audio and video files to your computer and use them on your portable media device.



Learn to play your first notes, care for your instrument, and overcome challenges as you progress. Video lessons feature Jeff Nevin and can also be viewed from the DVD.



Access your saved recordings for playback and sharing.



Keep an eye out for fun Extras: stories behind the songs, classical and world music recordings, practice tips, a practice journal, and more!



Use the Tuner/Metronome during every practice session to improve your pitch and rhythm.



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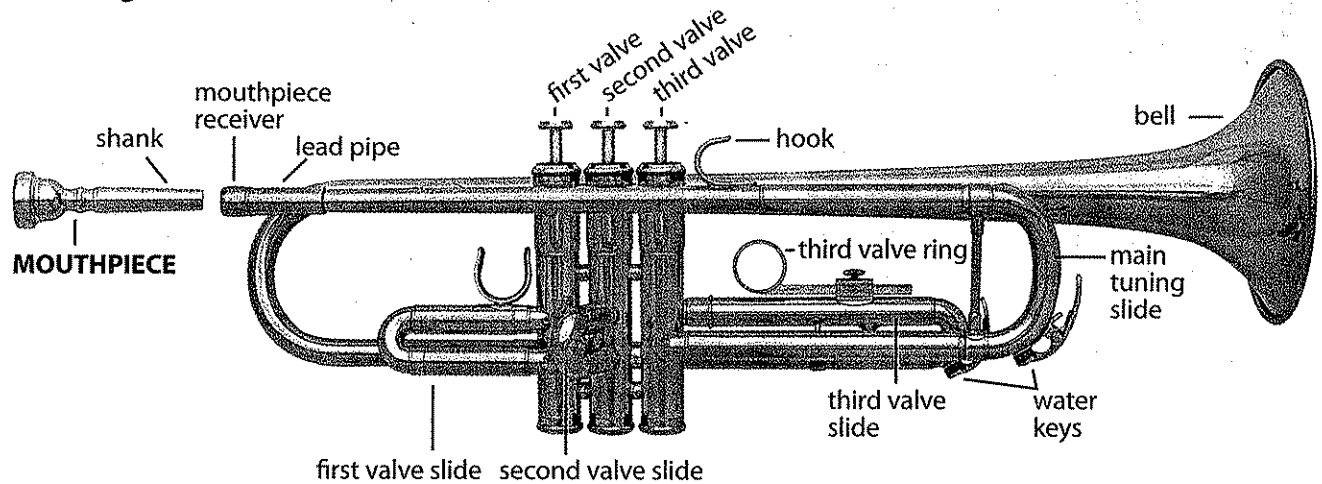
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For more detailed instruction, be sure to view the Video Lessons in your *Tradition of Excellence Interactive Practice Studio* or on the DVD. More lessons are available every time you see this icon.

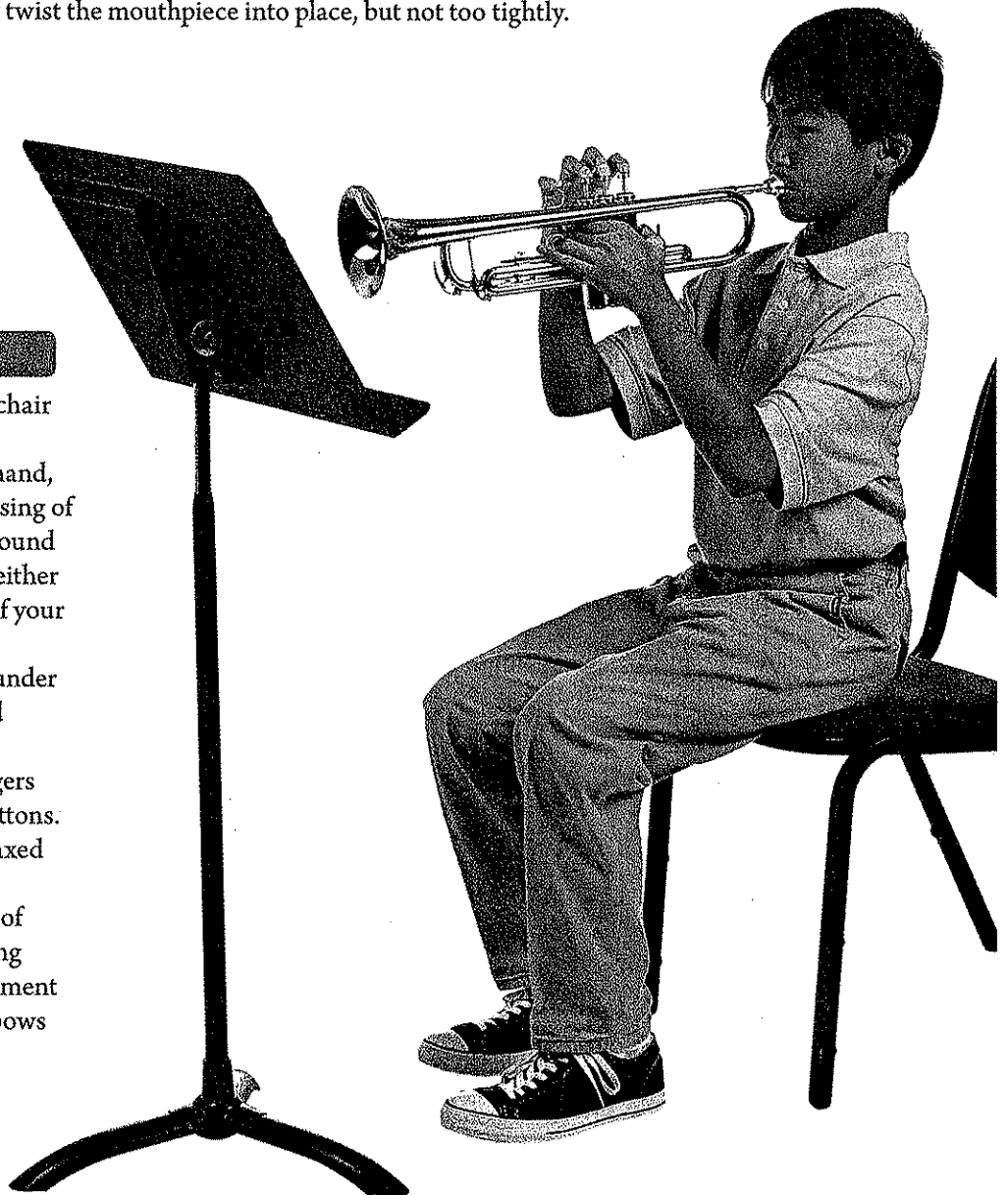


Assembly

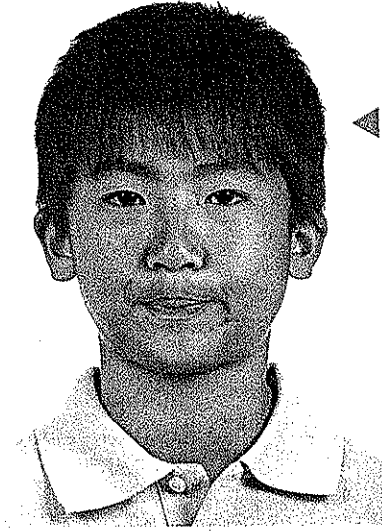
- 1) Insert the mouthpiece into the receiver on the lead pipe.
- 2) Gently twist the mouthpiece into place, but not too tightly.

Posture & Hand Position

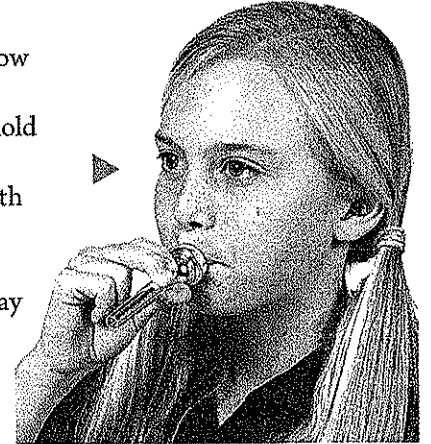
- 1) Sit up straight at the edge of your chair with your feet flat on the floor.
- 2) Grasp the trumpet with your left hand, placing your fingers around the casing of the third valve and your thumb around the casing of the first valve. Place either your ring finger or middle finger of your left hand in the third valve ring.
- 3) Place the tip of your right thumb under the lead pipe between the first and second valves.
- 4) Place the tips of the first three fingers of your right hand on the valve buttons. Your right hand should form a relaxed "C," as if holding a tennis ball.
- 5) Rest your right little finger on top of the hook (not in the hook). Keeping both wrists straight, tilt the instrument slightly to the right. Keep your elbows away from your body.



Forming an Embouchure & Making a Tone



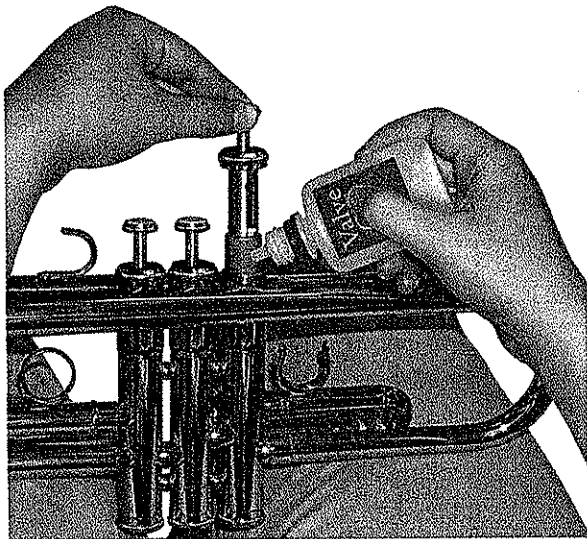
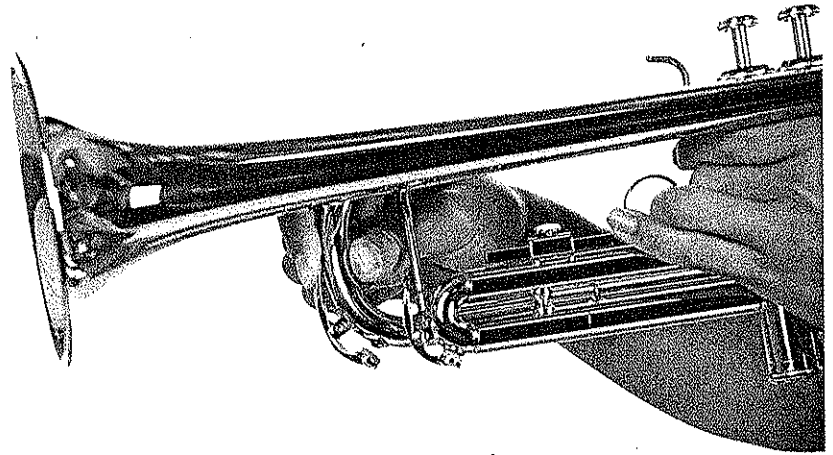
- 1) Moisten your lips and shape the inside of your mouth and throat as if you are saying "oh." Bring your lips together as if saying "em."
- 2) Take a full breath of air through your mouth and blow through closed lips, creating a relaxed buzz.
- 3) Remove the mouthpiece from the instrument and hold it by the shank. Without using too much pressure, place the mouthpiece over the center of the buzz with equal amounts of the mouthpiece on the upper and lower lip. Use a mirror to check your embouchure.
- 4) Take a full breath of air through your mouth and play a long, steady buzz.
- 5) Complete the **Mouthpiece Workout** by watching the video lesson and playing along with the recorded accompaniment (see page 1 for details).



Daily Care & Maintenance

Putting the Trumpet Away

- 1) Depress the water key and blow (not buzz) through the trumpet to empty excess water.
- 2) Wipe off the trumpet with a soft, clean cloth.
- 3) Push in all slides, making sure you depress the corresponding valve when moving a slide.
- 4) Remove the mouthpiece and place it in the case.
- 5) Place the trumpet in the case with the 2nd valve slide facing up. Latch the case.

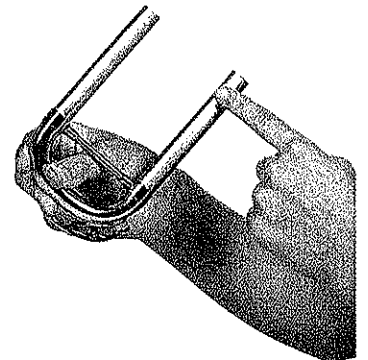


Oiling the Valves (Daily)

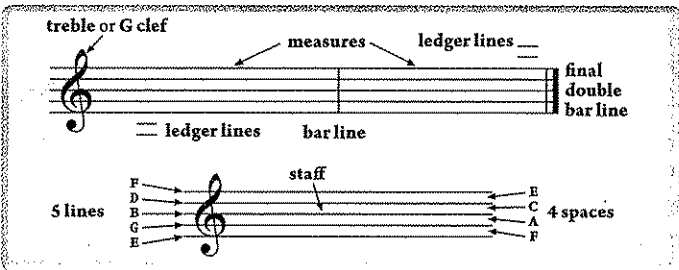
- 1) Gently remove only the first valve by unscrewing it at the top of the valve casing (not the valve button). Do not turn the valve or touch any part that is protected by the casing.
- 2) Apply 4 or 5 drops of valve oil along the metal part of the valve in which there are holes.
- 3) Insert the valve back into the trumpet, turn the valve button to the right (clockwise) until the valve clicks into place, and screw in the valve at the top of the valve casing.
- 4) Push the valve button up and down rapidly to work in the valve oil.
- 5) Repeat this process with valves two and three.

Greasing the Slides (Regularly)

- 1) To remove the slide, depress the corresponding valve button and pull on the slide. (For the main tuning slide, there is no need to depress any valves.) Only remove one slide at a time.
- 2) Remove existing grease by wiping the slide with a rag.
- 3) Apply a generous amount of grease to the slide.
- 4) Insert the slide back into the trumpet, being sure to depress the corresponding valve button.
- 5) Keeping the valve depressed, move the slide in and out of the instrument to work in the grease.
- 6) Push the slide all the way in and wipe off the excess grease with a rag.
- 7) Return the slide to its original position and repeat with the other slides.



Terms & Symbols



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

Notes

0 = no valves pressed down

C 0, D 1 3, E 1 2

Time Signature

$\frac{4}{4}$ = number of counts per measure
= type of note (♩) that gets one count

Rhythm

○ whole note = 4 counts of sound in $\frac{4}{4}$
— whole rest = 4 counts of silence in $\frac{4}{4}$

RHYTHM COUNTING

$\frac{4}{4}$

counting	1	2	3	4
other counting				

What Do You Hear?

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

C 0 or G 0

What Next?

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

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

1. The First Note ▶ How is your posture?

staff & bar lines

$\frac{4}{4}$

2. The Second Note ▶ Extend the 3rd valve slide to play D.
▶ Are you using plenty of air?

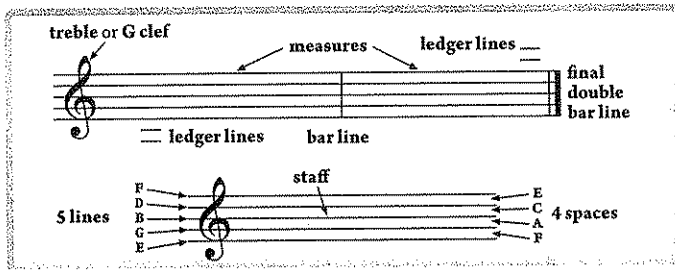
3. Music in Motion ▶ Are you playing with a good embouchure?

4. All Together, Now! ▶ How is your hand position?

5. Mr. Whole Note Takes a Walk ▶ Write the note names beneath the music before you play.

TRUMPET/CORNET & BRASS LESSON

Terms & Symbols



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

Time Signature

$\frac{4}{4}$ = number of counts per measure
= type of note (♩) that gets one count

Rhythm

○ whole note = 4 counts of sound in $\frac{4}{4}$
— whole rest = 4 counts of silence in $\frac{4}{4}$

Notes

0 = no valves pressed down

G F E

0 1 12

RHYTHM COUNTING

	$\frac{4}{4}$	○			
counting		1	2	3	4
other counting					

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

$\frac{4}{4}$ ○ —

1. The First Note ▶ How is your posture?

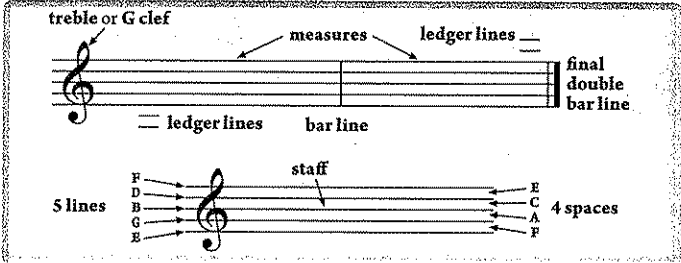
2. The Second Note ▶ Are you using plenty of air?

3. Music in Motion ▶ Are you playing with a good embouchure?

4. All Together, Now! ▶ How is your hand position?

5. Mr. Whole Note Takes a Walk ▶ Write the note names beneath the music before you play.

Terms & Symbols



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

Notes

0 = no valves pressed down

Time Signature $\frac{4}{4}$ = number of counts per measure
= type of note (♩) that gets one count

Rhythm **whole note** = 4 counts of sound in $\frac{4}{4}$

whole rest = 4 counts of silence in $\frac{4}{4}$

COUNTING & CONDUCTING

counting	1	2	3	4
other counting				

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

1. Away We Go! ▶ How is your posture?

2. Going Up? ▶ Are you playing with a steady air stream to produce a smooth, even sound?

3. Count Me In ▶ 1) Write the counting under the music. 2) Clap the rhythm. 3) Sing the notes using "too," the note names, or solfège. 4) Play!

4. Higher Ground ▶ Are you playing with a good embouchure?

5. Moving Around ▶ Write the note names beneath the music before you play.

6. Trumpet/Cornet Private Lesson

▶ Here is how to draw a treble clef. ▶ Draw eight treble clefs on your own. Be sure they circle the second (G) line.

Terms & Symbols

breath mark – take a breath

sight-reading – playing or singing a piece of music for the first time

Theory & Composition

duet – piece of music featuring two different parts played or sung together

harmony – two or more notes played or sung at the same time

Rhythm



half note = 2 counts of sound in $\frac{4}{4}$

half rest = 2 counts of silence in $\frac{4}{4}$

COUNTING & CONDUCTING

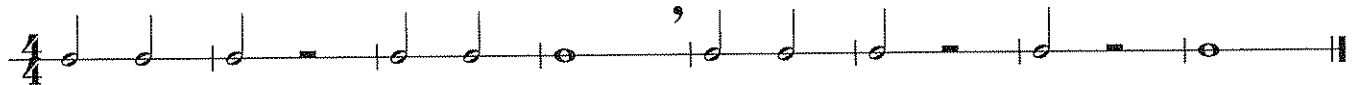
counting	1	2	3	4
other counting				

7. Deep Breaths



8. Rhythm Time

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note E (Concert D).



9. Half Note Rock

RHYTHM STUDIES: p. 44, #1-4



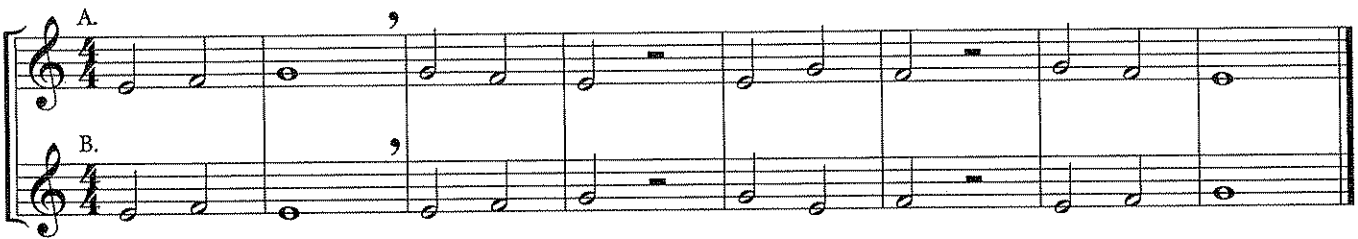
10. Sight-Reading Challenge: Steppin'

▶ Always carefully inspect music before you sight-read it.



11. El Camino Mariachi — Duet

▶ Count, clap, sing, and play! The B part is shaded for easier reading.



12. Cuckoo

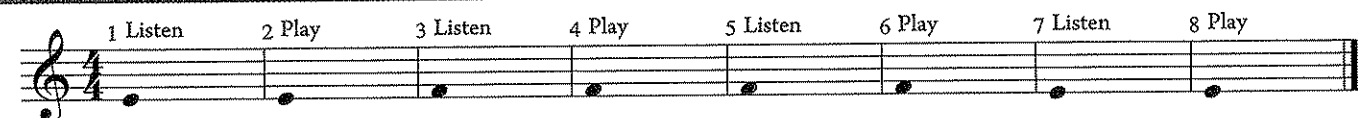


Traditional





13. Excellence in Ear Training

▶ Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

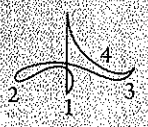


Rhythm

 quarter note = 1 count of sound in $\frac{4}{4}$


 quarter rest = 1 count of silence in $\frac{4}{4}$


COUNTING & CONDUCTING



counting	1	2	3	4
other counting				

Notes

 D

 C

1 3 0




14. Rhythm Time ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note E (Concert D).

RHYTHM STUDIES: p. 42, #5-17

15. Rising Rhythms ▶ Start each note by whispering the word "too."

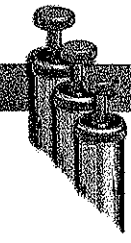
16. Stepping Stones ▶ Keep the air moving.

17. Rain, Rain Traditional

18. In a Minor Mood  ▶ When playing the note D, extend the 3rd valve slide out about one half inch to play the note in tune. Ask your teacher for help.
▶ Count, clap, sing, and play!

19. Hot Cross Buns English Folk Song

20. Go Tell Aunt Rhodie American Folk Song





21. Trumpet/Cornet Private Lesson

▶ 1) Draw a treble clef at the beginning of the staff.
▶ 2) Trace the notes and rests, and draw three more of each.

Terms & Symbols

- Solo** – only one person plays or sings
- Soli** – a small group or section plays or sings
- Tutti** – everyone plays or sings

 **repeat sign** – play or sing the music again

Time Signature

C common time = $\frac{4}{4}$

Theory & Composition

- phrase** – musical sentence, often 4 or 8 measures long
- round** – song in which the same part is played or sung by two or more groups starting at different times
- composition** – creation of music that can be performed later, usually from written notation

Solo, Tutti
phrase

22. Little Robin Redbreast

Traditional

C
||

23. Skill Builder: Merrily We Roll Along

▶ Count, clap, sing, and play! When you reach the end of the song, repeat once from the beginning.

Traditional

round

24. Itsy Bitsy Spider — Round

▶ Add brackets to show the phrases.

Traditional

Soli

25. A La Rueda

▶ Are you extending the 3rd valve slide on all Ds?

Spanish Folk Song

26. Love Somebody — Duet

Traditional

27. Good King Wenceslas



Traditional English Carol

28. Excellence in Composition

▶ 1) Draw a treble clef. 2) Complete and play your composition.

Title _____ Composer _____

Terms & Symbols

articulation – type of attack used to play a note or group of notes



slur – articulation that connects notes of different pitches; indicates a very smooth sound with only the first note tongued

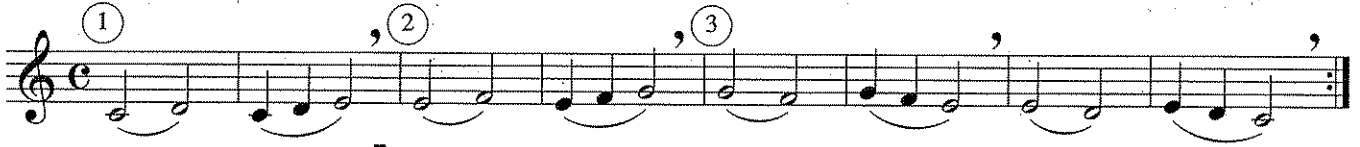


one-measure repeat sign – play or sing the previous measure again

Notes

slur

29. Warm-up: Serenity — Round ▶ Keep the air moving.

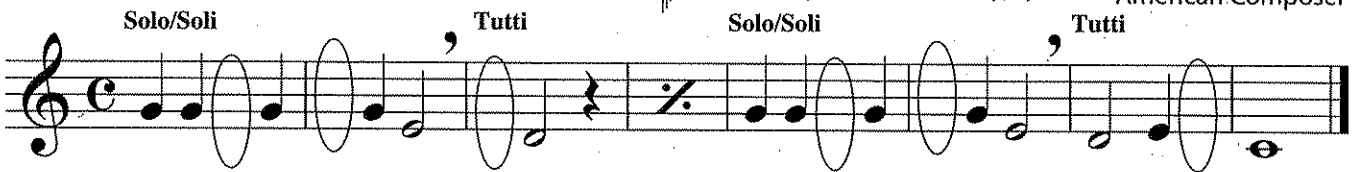


30. Chop Builder ▶ Make a clean slur from E to A.

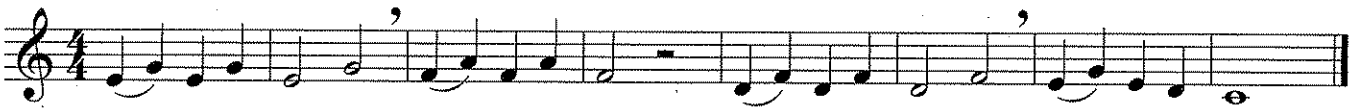


31. Camptown Races ▶ Draw the missing notes in the ovals before you play.

Stephen Foster, America's first great popular songwriter, was born on the 50th anniversary of American Independence: the Fourth of July, 1826. American Composer (1826–1864)



32. Skill Builder ▶ Add brackets to show the phrases.



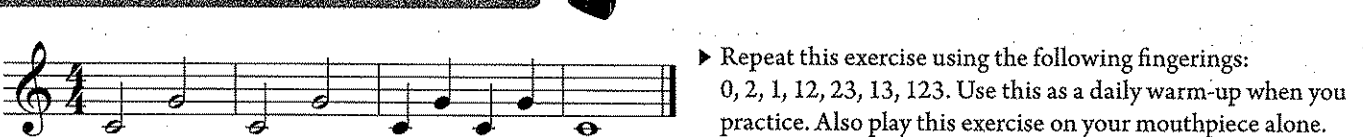
33. London Bridge — Duet English Folk Song



34. The Frog's Song — Round **TEST** ▶ Are you slurring? Japanese Folk Song



35. Trumpet/Cornet Private Lesson ▶ Play with a fast and steady air stream.



▶ Repeat this exercise using the following fingerings: 0, 2, 1, 12, 23, 13, 123. Use this as a daily warm-up when you practice. Also play this exercise on your mouthpiece alone.

Time Signature

$\frac{2}{4}$ = two counts per measure
= quarter note gets one count

COUNTING & CONDUCTING

	$\frac{2}{4}$	
counting	1	2
other counting		

Rhythm



tie – marking that connects notes of the same pitch to make one longer note

Notes



Key Signature

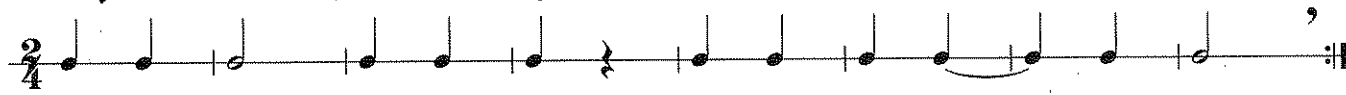
sharp (#) or flat (b) signs placed after a clef

In these key signatures, play or sing:

no sharps or flats	every F as F sharp	every B as B flat	every B as B flat, every E as E flat

tie, $\frac{2}{4}$

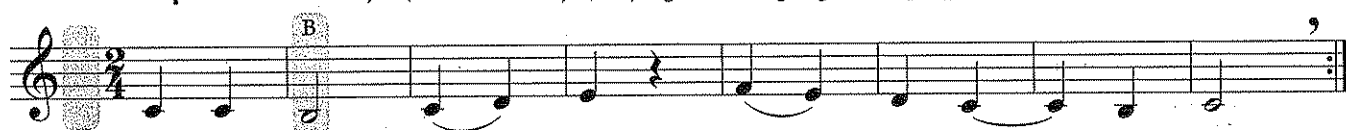
36. Rhythm Time ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note D (Concert C).



RHYTHM STUDIES: p. 44, #18-20; p. 46, #41-43

key signature

37. Two Step ▶ The C major (Concert B \flat major) key signature, highlighted in purple, indicates no sharps or flats.



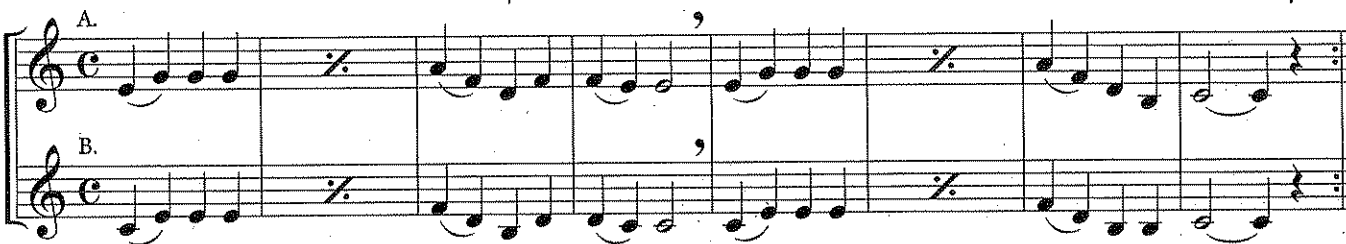
38. Sight-Reading Challenge: Shoo Fly ▶ Are you extending the 3rd valve slide on all Ds? American Folk Song



39. Russian Folk Song — Duet

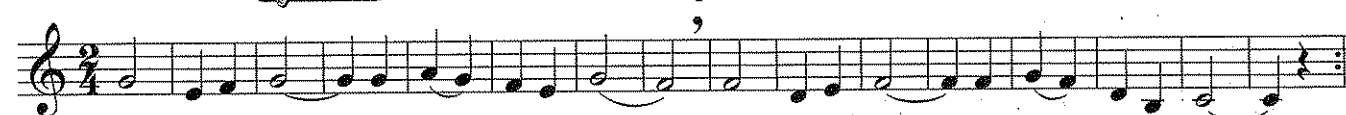
Beethoven bridged music history's Classical and Romantic Periods.

Ludwig van Beethoven (1770–1827)
German Composer



40. San Serení **TEST** ▶ Add brackets to show the phrases.

Puerto Rican Folk Song



41. Excellence in Theory ▶ Add the notes and rests together to find the number of counts. A quarter note gets one count.

a) = _____

b) = _____

c) = _____

d) = _____

Theory & Composition

trio – piece of music featuring three different parts played or sung together

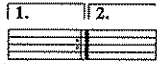
introduction – opening passage of a piece of music

theme – a melody within a piece of music

Terms & Symbols

5

rehearsal numbers – find important places in the music using these markers



1st and 2nd endings – play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending the second time through



fermata – hold a note or rest longer than its usual value

Concert Etiquette

- Enter the stage or performance area confidently. Make eye contact with the audience and smile.
- Stand or sit tall. Be positive and energetic. It's fun to share your music with others!

Solo: A Duet: A + B Trio or Full Band: A + B + C

Jingle Bells

J.S. Pierpont (1822–1893)
American Composer

trio,
introduction,
theme

rehearsal
numbers,
1st & 2nd
endings

▶ Repeat back to 5 .

Jolly Old St. Nicholas

Traditional

The Dreidel Song

Jewish Folk Song

Theme

Musical notation for the first system of 'The Dreidel Song', measures 1-9. It consists of three staves labeled A, B, and C. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. Measure 1 is marked 'Theme'. Measures 2, 3, 4, 5, 6, 7, 8, and 9 contain the main melody. A repeat sign is present at the end of measure 9.

Musical notation for the second system of 'The Dreidel Song', measures 10-16. It consists of three staves labeled A, B, and C. Measure 10 is marked with a boxed '9'. Measures 11, 12, 13, 14, 15, and 16 continue the melody. A repeat sign is present at the end of measure 16.

Kwanzaa Celebration

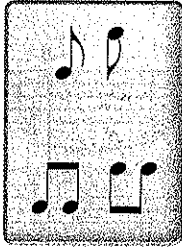
David Bobrowitz (b. 1945)
American Composer

Introduction

Musical notation for the first system of 'Kwanzaa Celebration', measures 1-8. It consists of three staves labeled A, B, and C. The key signature is C major and the time signature is common time (C). Measures 1-4 are marked 'Introduction'. Measure 5 is marked 'Theme' and is boxed. Measures 6, 7, and 8 continue the melody. A repeat sign is present at the end of measure 8.

Musical notation for the second system of 'Kwanzaa Celebration', measures 9-16. It consists of three staves labeled A, B, and C. Measure 9 is marked with a boxed '9'. Measure 13 is marked with a boxed '13'. Measures 14, 15, and 16 continue the melody. A repeat sign is present at the end of measure 16.

Rhythm



eight note = 1/2 count of sound
in 2/4, 4/4, or C

a single eighth note has a flag

a group of eighth notes is connected by a beam

COUNTING & CONDUCTING

counting	1 &	2 &	3 &	4 &
other counting				

42. Warm-up: Breath Support Challenge

▶ Take a deep breath and play with your best tone while holding the pitch for as long as you can. On which beat did you finish?

43. Epic Eighth Notes

▶ The bottom line provides the basic pulse.

44. Michael Finnegan

▶ Count, clap, sing, and play!

Irish Folk Song

45. Eighth Note Escapade

46. Skill Builder: Processional Dance

▶ Extend the 3rd valve slide to play D.

Renaissance Dance Music

▶ Count, clap, sing, and play!

47. Baja Breeze

TEST

48. Trumpet/Cornet Private Lesson

▶ 1) Write the note names. 2) Fill in the fingering for each note.



Theory & Composition

improvisation – spontaneous composition of music through playing or singing

49. Unforgettable Eighth Notes

50. Mahnomen Harvest ▶ Count, clap, sing, and play! Extend the 3rd valve slide to play D.

51. Eighth Notes on the Edge

52. Now Let Me Fly ▶ Count, clap, sing, and play!

Spirituals are religious folk songs created in the 18th and 19th centuries.

American Spiritual

53. Sight-Reading Challenge: Promenade ▶ 1) Write the counting and draw the bar lines. 2) Sight-read!

54. Rio Con Brio

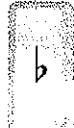
TEST

55. Excellence in Improvisation

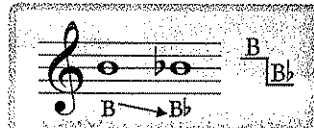
▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes. Measures 3-5: Improvise using the same notes.

Terms & Symbols

accidental – symbol that alters the pitch of a note until the end of the measure



flat – lowers the pitch of a note one half step



Notes

B flat (B \flat)

Rhythm



pick-up or anacrusis – music that comes before the first full measure; rhythmic value of the pick-up is sometimes removed from the last measure

Key Signature

F major (Concert E \flat major) – play or sing every B as B \flat

Theory & Composition

interval – distance between two pitches
half step – smallest interval used in Western music; on a piano keyboard, it is the distance from one key to the very next key—white or black
theme and variation – type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody

accidental, \flat **56. Warm-up: Chorale — Duet**

pick-up **57. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note F (Concert E \flat).

RHYTHM STUDIES: p. 45, #21-35; p. 46, #44-46

58. Skill Builder: Boil the Cabbage Down — Duet ▶ Circle the notes changed by the key signature in line B. American Folk Song

theme & variation **59. Bingo Variations** **TEST** ▶ 1) Play the black notes, which make up the theme. American Folk Song
 2) Add the gray notes, which make up the variation.

60. Trumpet/Cornet Private Lesson

▶ Are you extending the 3rd valve slide on every D?

MASTERING EXCELLENCE: p. 38, #2

Rhythm dot – adds half the value of the note

$2 + 1 = 2 + 1 = 3$

dotted half note = 3 counts of sound in $\frac{3}{4}, \frac{4}{4},$ or C

Time Signature = three counts per measure = quarter note gets one count

COUNTING & CONDUCTING

counting	1 &	2 &	3 &
other counting			

Terms & Symbols

dynamics – softness or loudness of a piece of music

p piano – soft
f forte – loud

61. Rhythm Time ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note F (Concert Eb).

RHYTHM STUDIES: p. 46, #49-53

62. Encounter in Three ▶ Circle the notes changed by the key signature.

p **63. Skill Builder: A Simple Waltz**

f **64. Sight-Reading Challenge:**
Theme from "Cambridge Overture"

Anne McGinty is one of the most prolific female composers of band music and has over 225 pieces published for band, orchestra, and flute.

Anne McGinty (b. 1945)
American Composer

From *Cambridge Overture* (Q881077), ©1991 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

65. I've Just Come From Sydney

TEST

Australian Folk Song

66. Excellence in Composition: Carnival of Venice

Italian Folk Song

▶ 1) Play the theme. 2) Add eighth notes after some of the quarter notes to compose a variation as in 59. *Bingo Variations*. **Bonus:** Improvise a variation!

Terms & Symbols

tempo – speed of a piece of music
Andante – walking tempo; slower than **Moderato**
Moderato – medium tempo
Allegro – fast tempo



mezzo piano – medium soft
mezzo forte – medium loud



accent – emphasize the note

Andante

67. Warm-up: Lullaby

- ▶ Use plenty of air to sustain each pitch.
- ▶ Are you extending the 3rd valve slide on every D?

Welsh Folk Song

Andante

Allegro

68. Ezekiel Saw the Wheel — Duet

American Spiritual

Allegro

mp, >
Moderato

69. Rhythm Time

- ▶ 1) Write the counting and clap the rhythm before you play.
- ▶ 2) Play on the note C (Concert Bb).

Moderato



70. Sight-Reading Challenge: Streets of Laredo

Laredo is a city in Texas on the Mexican border.

American Folk Song

Moderato

mf

71. Skill Builder: Donkey Riding

- ▶ 1) Add brackets to show the phrases.
- ▶ 2) Add a breath mark between the phrases.

Canadian Folk Song

Moderato

72. Theme from "The Nutcracker"



Tchaikovsky first studied to be a lawyer but eventually became a full-time composer thanks to the support of a wealthy patron.

Peter Ilyich Tchaikovsky (1840–1893) Russian Composer

Andante

73. Trumpet/Comet Private Lesson

- ▶ Increase the tempo slightly each time you practice this exercise.
- ▶ Learning these finger patterns is important to your progress.



As a soloist, at the end of your performance, bow to acknowledge the applause of the audience, then gratefully gesture towards your accompanist so that he or she may also receive recognition from the audience.

In addition to his work as a composer and author, Ryan Nowlin is a music teacher, horn player, and singer.

The Good Life

Solo with Piano Accompaniment

Ryan Nowlin (b. 1978)
American Composer

B♭ Trumpet or Cornet

Moderato

Piano

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28 29

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

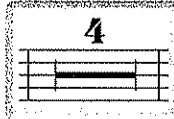
Theory & Composition

chord – two or more notes sounded at the same time
closing – last measures of a composition, often containing music added to give a feeling of finality

Concert Etiquette

—If you make a mistake, never let it show. Keep playing or singing as if nothing happened.
 —When you are finished, graciously accept the audience's applause. Leave the stage area confidently.

Terms & Symbols

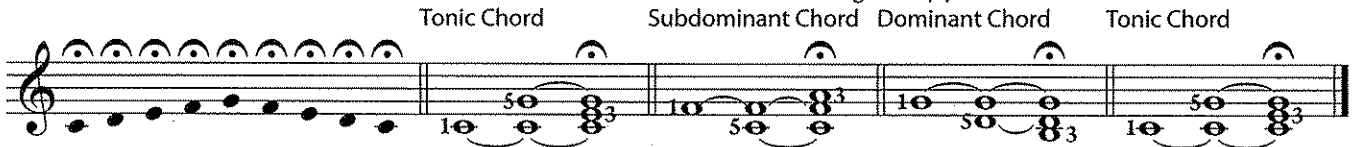


long rest or multiple-measure rest
 – rest for the number of measures indicated

chord

Warm-up: Tone, Balance, and Tuning

► There are many ways to perform a warm-up; follow the instructions given by your director.



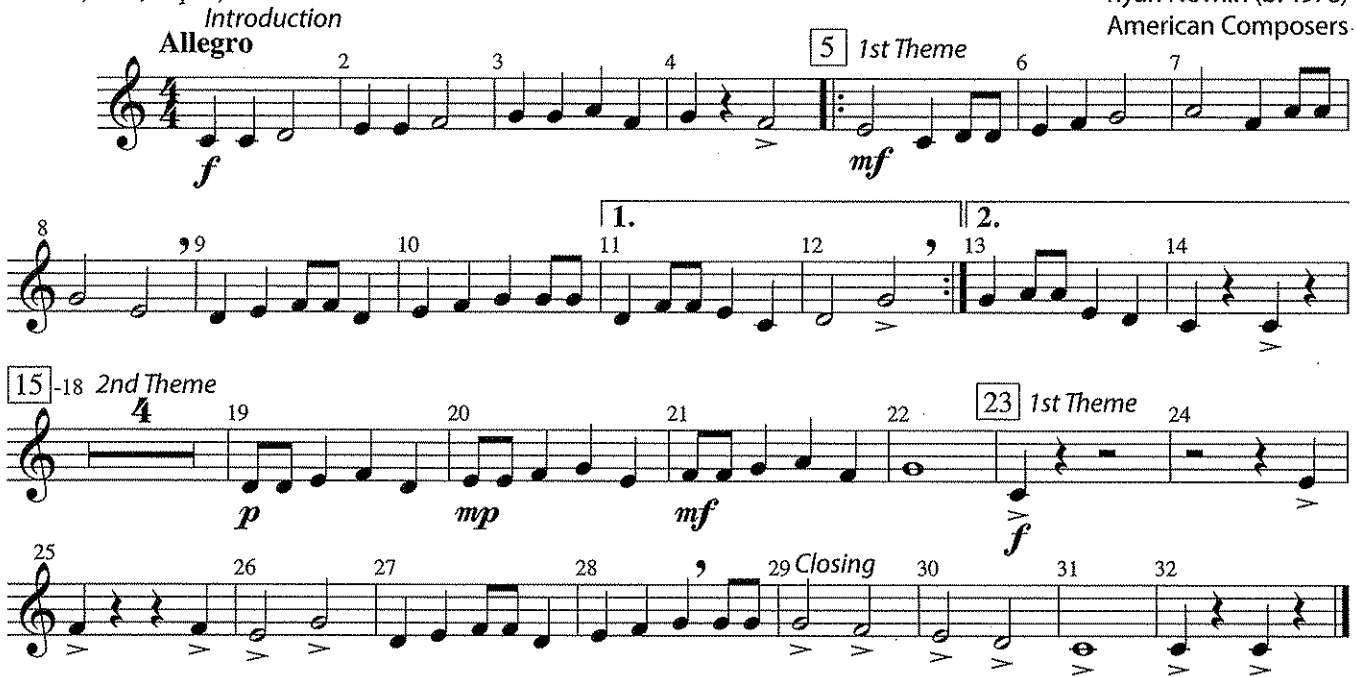
closing

long rest

Bruce Pearson played clarinet and saxophone as well as baseball and hockey into his college years before becoming a music teacher, author, composer, and conductor.

March Across the Seas

Bruce Pearson (b. 1942) and Ryan Nowlin (b. 1978) American Composers

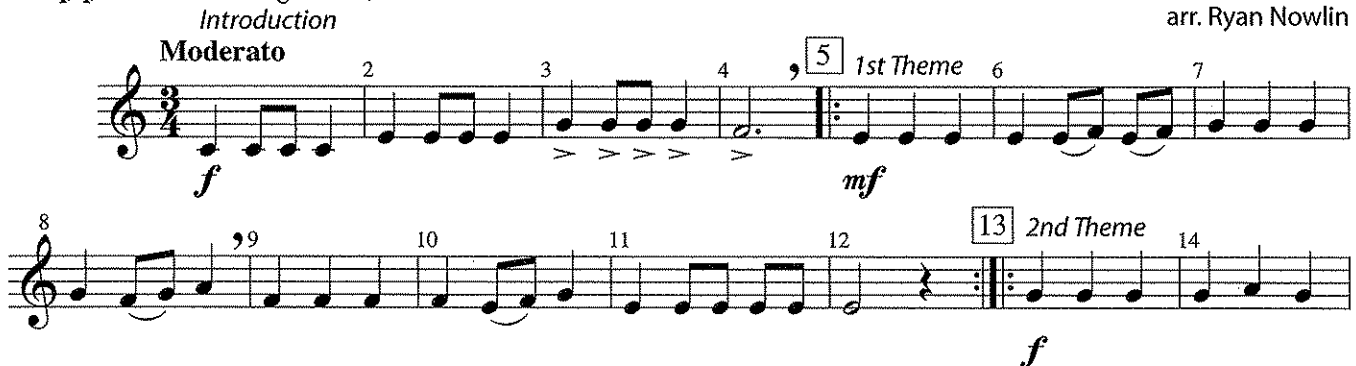


Water Music was written for a royal boat party on England's Thames River. The orchestra played from one barge while King George I and friends listened from another vessel close by.

Procession from "Water Music"

George Frideric Handel (1685–1759) English Composer arr. Ryan Nowlin

► In 3/4, 3/8, and other time signatures, — indicates a full measure of rest.



Musical staff 15-23. Measures 15-16: quarter notes G4, A4, B4. Measure 17: quarter note C5, quarter note B4. Measure 18: quarter note A4, quarter note G4. Measure 19: quarter note F4, quarter note E4. Measure 20: quarter note D4, quarter note C4. Measure 21-22: whole note G3. Measure 23: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Dynamics: *mp*.

Musical staff 24-30. Measures 24-26: quarter notes G4, A4, B4, C5, B4, A4. Measure 27: quarter note G4, quarter note F4. Measure 28: quarter note E4, quarter note D4. Measure 29: quarter note C4, quarter note B3. Measure 30: quarter note A3, quarter note G3. Dynamics: *mf*, *f*, *f*. First ending bracket over measures 27-28, second ending bracket over measures 29-30.

Banana Boat Song

Jamaican Folk Song
arr. Ryan Nowlin

Musical staff 1-5. Introduction. Measures 1-4: quarter notes G4, A4, B4, C5, B4, A4. Measure 5: quarter note G4, quarter note F4. Dynamics: *mf*, *f*. **1st Theme** starting at measure 5.

Musical staff 6-12. Measures 6-8: quarter notes G4, A4, B4, C5, B4, A4. Measure 9: quarter note G4, quarter note F4. Measure 10: quarter note E4, quarter note D4. Measure 11: quarter note C4, quarter note B3. Measure 12: quarter note A3, quarter note G3. Dynamics: *mf*, *f*, *mp*. **2nd Theme** starting at measure 9.

Musical staff 13-18. Measures 13-16: quarter notes G4, A4, B4, C5, B4, A4. Measure 17: quarter note G4, quarter note F4. Measure 18: quarter note E4, quarter note D4. Dynamics: *f*, *mf*. **1st Theme** starting at measure 17.

Musical staff 19-24. Measures 19-20: quarter notes G4, A4, B4, C5, B4, A4. Measure 21: quarter note G4, quarter note F4. Measure 22: quarter note E4, quarter note D4. Measure 23: quarter note C4, quarter note B3. Measure 24: quarter note A3, quarter note G3. Dynamics: *p*, *mp*, *f*. **Closing** starting at measure 21.

Indigo Rock

Bruce Pearson & Ryan Nowlin
American Composers

Musical staff 1-6. Introduction. Measures 1-4: quarter notes G4, A4, B4, C5, B4, A4. Measure 5: quarter note G4, quarter note F4. Measure 6: quarter note E4, quarter note D4. Dynamics: *f*. **Theme** starting at measure 5.

Musical staff 7-12. Measures 7-8: quarter notes G4, A4, B4, C5, B4, A4. Measure 9: quarter note G4, quarter note F4. Measure 10: quarter note E4, quarter note D4. Measure 11: quarter note C4, quarter note B3. Measure 12: quarter note A3, quarter note G3.

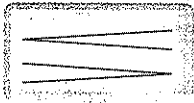
Musical staff 13-18. Measures 13-16: quarter notes G4, A4, B4, C5, B4, A4. Measure 17: quarter note G4, quarter note F4. Measure 18: quarter note E4, quarter note D4. Dynamics: *f*. **1st Theme** starting at measure 17.

Musical staff 19-24. Measures 19-20: quarter notes G4, A4, B4, C5, B4, A4. Measure 21: quarter note G4, quarter note F4. Measure 22: quarter note E4, quarter note D4. Measure 23: quarter note C4, quarter note B3. Measure 24: quarter note A3, quarter note G3.

Musical staff 25-30. Measures 25-28: quarter notes G4, A4, B4, C5, B4, A4. Measure 29: quarter note G4, quarter note F4. Measure 30: quarter note E4, quarter note D4. Dynamics: *f*. **Closing** starting at measure 29.

Terms & Symbols

Notes



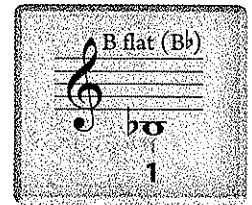
crescendo – gradually louder
decrescendo – gradually softer



natural – cancels a flat (b) or sharp (#)

divisi (div.) – some performers play or sing the top notes while others play or sing the bottom notes

unisono (unis.) – everyone plays or sings the same notes



74. Warm-up: "Werde munter" — Duet
Andante

Johann Schop was a virtuoso violinist but also played cornet and trombone. This melody by Schop was used by J.S. Bach in his famous Cantata 147.

Johann Schop (1590–1667)
 German Composer

Musical score for 'Werde munter' in 3/4 time, Andante. It features two staves, A and B. The melody is marked with dynamics: *mp*, *f*, *mp*, *f*, and *p*. Crescendo and decrescendo markings are used throughout the piece.

75. Fais Dodo ▶ Are you extending the 3rd valve slide on every D?

French Folk Song

Musical score for 'Fais Dodo' in 3/4 time, Andante. The melody is marked with dynamics *mf* and *p*. A B flat symbol is shown above the staff. The piece includes first and second endings.

76. Baroque March
Moderato

Though considered an English composer, Handel was born in Germany.

George Frideric Handel (1685–1759)
 English Composer

Musical score for 'Baroque March' in 4/4 time, Moderato. The melody is marked with dynamics *f* and *p*. Accents are placed over several notes.

divisi,
 unisono, ♯

77. La Bamba ▶ Circle the notes changed by the key signature.

Mexican Folk Song

Musical score for 'La Bamba' in 4/4 time, Allegro. The melody is marked with dynamics *f* and *mf*. It includes markings for **div.** and **unis.**

78. Skill Builder **TEST**

Moderato

Musical score for 'Skill Builder' in 4/4 time, Moderato. The melody is marked with dynamics *mf* and *f*. It features slurs and accents.

79. Trumpet/Cornet Private Lesson

▶ Also play this exercise on your mouthpiece alone.

Musical score for 'Trumpet/Cornet Private Lesson' in 4/4 time. The exercise consists of a single melodic line with slurs and accents.

Theory & Composition

whole step – interval consisting of two half steps
major scale – series of whole (w) and half (h) steps in the following pattern: 1 2 3 4 5 6 7 8
 □ □ □ □ □ □ □ □
 w w h w w w h
arpeggio – notes of a chord sounded one after another
orchestration – choice of instruments used to play the music

Notes

80. Going Up or Down?

Andante
 mf

81. Just By Accident

Andante
 mf

82. Sight-Reading Challenge:
Theme from "Orpheus in the Underworld"

In addition to composing, Jacques Offenbach was a fine cellist.

Jacques Offenbach (1819–1880)
 French Composer

Allegro
 f

major scale, arpeggio

83. C Major Scale, Arpeggio, and Chords (Concert B Major)

Major Scale, Arpeggio, Chords div.
 mf

orchestration

84. Crescent Moon Rising

Andante
 mp

Orchestration: Full Band — Woodwinds & Percussion — Brass & Percussion — Full Band

85. Skill Builder



▶ Also play with other articulations: A) B) C)

Moderato
 mf

86. Excellence in Improvisation

▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes.

Measures 3-5: Improvise using

1 (Play 4 times) 2 3 Improvise 4 5

Terms & Symbols



sharp – raises the pitch of a note one half step



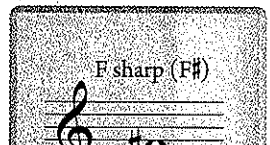
courtesy accidental or cautionary accidental – reminder that the bar line has canceled an accidental

Key Signature



G major (Concert F major) – play or sing every F as F#

Notes

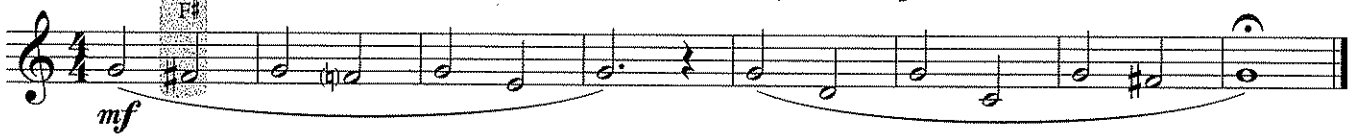


F sharp (F#)
2

courtesy
accidental

87. Warm-up: Chop Builders
Andante

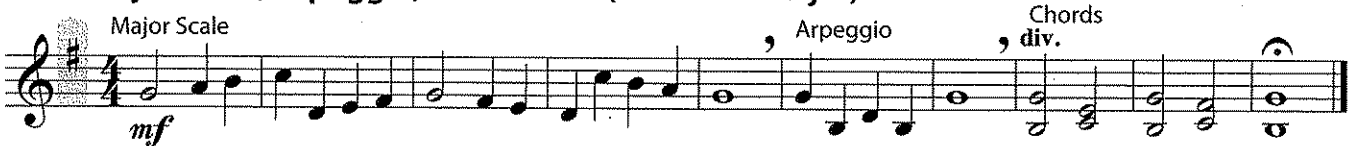
▶ Extend the 3rd valve slide to play D.
Also play this exercise on your mouthpiece alone.



88. Song of Remembrance
Moderato

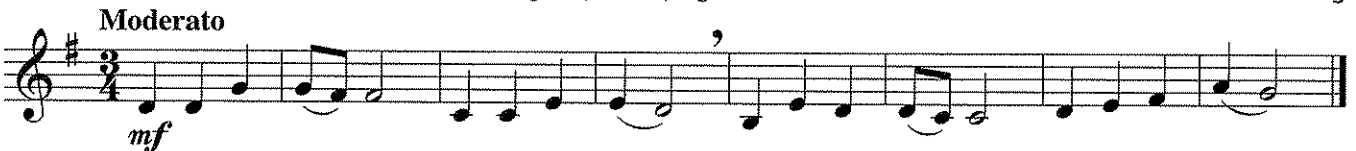


89. G Major Scale, Arpeggio, and Chords (Concert F Major)



90. Santa Lucia ▶ Circle the notes changed by the key signature.

Italian Folk Song



91. Sight-Reading Challenge: Boogie Blues



92. Skill Builder ✓ TEST



93. Trumpet/Cornet Private Lesson



▶ Repeat this exercise using the following fingerings: 0, 2, 1, 12, 23, 13, 123. Use this as a daily warm-up when you practice. Also play this exercise on your mouthpiece alone.



Terms & Symbols



staccato – shorten the note

94. Warm-up: Tone Builder

Andante

95. F Major Scale, Arpeggio, and Chords (Concert E♭ Major)

Major Scale Arpeggio Chords, div.

mf

96. When the Saints Go Marching In

When the Saints Go Marching In is often performed in a Dixieland jazz style. Dixieland originated in New Orleans, Louisiana in the early 20th century.

American Spiritual

Allegro

f

staccato

97. Minuet

Bach's death marked the end of the Baroque Period.

Johann Sebastian Bach (1685–1750)
German Composer

Allegro

Solo/Soli Tutti

p

98. Bella Bimba

Italian Folk Song

Moderato

p

99. Skill Builder



Moderato

mp *mf* *mp* *mf* *mp*

100. Excellence in Ear Training

► Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

1 Listen 2 Play 3 Listen 4 Play 5 Listen 6 Play 7 Listen 8 Play

Rhythm

dotted quarter note = 1 1/2 counts of sound in 2/4, 3/4, 4/4, or C

COUNTING & CONDUCTING

counting	1 & 2 &
other counting	

Terms & Symbols

Da Capo al Fine (D.C. al Fine) – go back to the beginning of the piece and play or sing until the *Fine*

101. Warm-up: Chop Builders

▶ Play with a fast, steady air stream. Also play this exercise on your mouthpiece alone.

Andante

102. Low Down

Andante

103. Dotted Quarters

▶ The bottom line provides the basic pulse.

Moderato

RHYTHM STUDIES: p. 45, #36-40; p. 46, #47-48, 59-60

D.C. al Fine

104. Alouette

▶ Orchestrate by writing in the instruments that will play each four-measure section.

French Canadian Folk Song

Allegro

Orchestration: _____

105. Ronde

TEST

Tielman Susato was a Renaissance composer, trumpet player, and music publisher. He wrote mostly dance music, including *Ronde*.

Tielman Susato (c. 1500–c. 1562)
Flemish (Belgian) Composer

Moderato

106. Trumpet/Cornet Private Lesson

▶ Increase the tempo slightly each time you practice this exercise. Learning these finger patterns is important to your progress.

MASTERING EXCELLENCE: p. 39, #6

Terms & Symbols

Maestoso – majestically

107. Soar!

Andante

mp *f* mp *f*

mp *f* mp *f*

108. Skill Builder

Moderato

mf

1. 2.

**109. Sight-Reading Challenge:
Theme from "The Red Balloon"**

► Extend the 3rd valve slide to play D.

Anne McGinty (b. 1945)
American Composer

Moderato

p

From *The Red Balloon* (Q882119), ©1993 Edmondson & McGinty. All rights assigned Greenwood/Kjos 2002. Used with permission.

Maestoso

110. Trumpet Voluntary — Duet



Trumpet Voluntary is also known as Prince of Denmark's March and was originally composed for harpsichord.

Jeremiah Clarke
(c. 1674–1707)
English Composer

Introduction
Maestoso

A. > > > >

Theme

f *mf*

f *mf*

1. 2.

111. Excellence in Theory

► Add the notes and rests together to find the number of counts. A quarter note gets one count.

a) = ___

b) = ___

c) = ___

d) = ___

112. Warm-up: Range, Tone, and Tuning

▶ Also play this exercise on your mouthpiece alone.

Andante

113. Skill Builder

Moderato

114. Look Before You Leap

Andante

115. In the Bleak Midwinter — Duet

20th Century composer Gustav Holst was a professional trombonist. In the Bleak Midwinter was originally written for congregational singing.

Gustav Holst (1874–1934)
English Composer

Andante

116. Theme from "Symphony No. 9"



Beethoven was completely deaf when he wrote Symphony No. 9 in 1824.

Ludwig van Beethoven (1770–1827)
German Composer

Moderato

117. Trumpet/Comet Private Lesson

▶ 1) Write the note names. 2) Fill in the fingering for each note.

Erin Watson was born in Wichita Falls, Texas, the Lone Star State. She plays violin, piano, and accordion. She studied with famed American composer Joan Tower.

118. Lone Star Waltz

► 1) Orchestrate by writing in the instruments that will play each two-measure section of the music. 2) Add dynamics.

Erin A. Watson (b. 1977)
American Composer

Andante

119. Sight-Reading Challenge: Yangtze Boatman Chantey

► 1) Add brackets to show the phrases. 2) Add a breath mark between the phrases. Chinese Folk Song

Andante

120. E-Z Does It

Andante

121. Mary Ann — Duet

Moderato

Calypso began in early 20th century Caribbean communities where slaves used music to communicate without their master's understanding. Today, the music often features guitar, steel drums, and other percussion instruments accompanying the vocals.

Calypso Song

A.

B.

122. Skill Builder: Happy Little Donkey — Round



American Folk Song

Andante

123. Excellence in Ear Training

► Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.



Terms & Symbols

ritardando (*ritard.* or *rit.*) – gradually slow the tempo

Notes



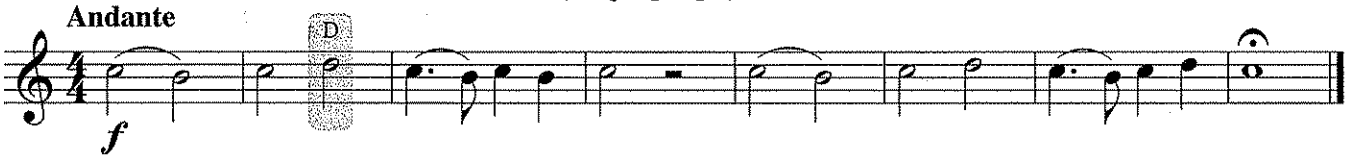
124. Warm-up: Chop Builders

▶ Are you slurring with a fast and steady air stream?
Also play this exercise on your mouthpiece alone.



125. Oh Yeah!

▶ Use a focused air stream as you go up to play the D.



126. Skill Builder



ritardando

127. Theme from "The Sleeping Beauty"

▶ Circle the notes changed by the key signature.

In 1891, Tchaikovsky traveled to America for the opening of Carnegie Hall in New York City.

Peter Ilyich Tchaikovsky
(1840–1893)
Russian Composer



128. Amazing Grace

TEST

American Folk Song



129. Trumpet/Cornet Private Lesson

▶ Support each note with plenty of air.
▶ Increase the tempo slightly each time you practice this exercise.



MASTERING EXCELLENCE: p. 39 #7

Rhythm



syncopation – rhythmic effect that places emphasis on a weak beat

130. A Little Blue

The blues developed in the United States during the early 1900s as an outgrowth of African-American spirituals and work songs. Blues melodies are usually 12 measures long.

Moderato

f

div.

131. Classical Dance

Mozart was a child prodigy, and he traveled throughout Europe with his father to display his talents on keyboard and violin. He composed his first symphony at age 8 and his first opera at age 12.

Wolfgang Amadeus Mozart
(1756–1791)
Austrian Composer

Allegro

f *p* *rit.*

syncopation

132. Sound of Syncopation

▶ The bottom line provides the basic pulse.

Moderato

mf

Clap

133. Sleeping Princess

Swedish Folk Song

Moderato

mf *f*

1. 2.

134. Skill Builder: Samba-lêlê



Brazilian Folk Song

Moderato

mf

135. Excellence in Theory

A. Write these tempo marks in the correct blanks:



Andante Allegro Moderato



B. Write these dynamic marks in the correct blanks:



mf *p* *f* *mp*



136. Warm-up: Ye Banks and Braes o' Bonnie Doon — Duet

Scottish Folk Song

Andante

A. *p* *mf* *p* *p*

B. *p* *mf* *p* *p*

137. Open the Door for Me!

▶ Add brackets to show the phrases.

South African Folk Song

Fine

Moderato

mf

div. *f*

1. 2. *mf*

D.C. al Fine

138. Shepherd's Hey

Australian-born composer Percy Grainger (1882-1961) is well known for his arrangements of English folk songs and country dances. His 1918 version of *Shepherd's Hey* for concert band shows Grainger's skills in orchestration, and is part of the band world's standard repertoire.

English Folk Song

Fine

Moderato

mf

D.C. al Fine

139. The Yellow Rose of Texas

American Folk Song

Moderato

mf

140. Manhattan Beach March



Sousa played piano, violin, flute, cornet, trombone, and baritone. He is most remembered for his marches, and is known as "The March King."

John Philip Sousa

(1854-1932)

American Composer

Allegro

f *mf*

1. 2.

The term "military band" was historically used to designate an instrumental ensemble made up of woodwinds, brass, and percussion, much like today's concert band. *Eccossaise for Military Band* was originally written by Beethoven in 1810 for this type of ensemble. The work is a *contradance*, a lively dance-inspired composition in $\frac{2}{4}$. In a *contradance*, couples faced each other in two lines. It was a Classical Period predecessor to more modern forms such as square dancing.

Solo: A Duet: A + B Trio or Full Band: A + B + C

Eccossaise for Military Band

► 1st x = first time through. 2nd x = second time through.

Ludwig van Beethoven (1770–1827)

German Composer

arr. Bruce Pearson

Introduction
Moderato

5 1st Theme

A. *f* 2 3 4 5 6 7 8 9 9

B. *f* 1st x *mf*
2nd x *mp*

C. *f* 1st x *mf*
2nd x *mp*

13 2nd Theme

A. 10 11 12 13 14 15 16 17 18 19

B. 1st x *mf*
2nd x *mp*

C. 1st x *mf*
2nd x *mp*

21 1st Theme

A. 20 21 22 23 24 25 26 27 28

B. *mf*

C. *mf*

Theory & Composition

Concert Etiquette

ternary form – music with three sections: Section A, followed by a contrasting Section B, then Section A again

trio – third theme in a march, typically a contrasting section

Dress nicely for every performance. If no specific guidelines are given by your director, be sure to ask what is appropriate. When you look your best, the audience will more fully appreciate your playing or singing.

See, the Conquering Hero Comes

from "Judas Maccabaeus"

Judas Maccabaeus, composed in 1746, is one of Handel's most famous oratorios. This piece majestically commemorates the title character's victorious return from battle.

George Frideric Handel (1685–1759)
English Composer
arr. Ryan Nowlin

ternary form

Introduction
Maestoso

Measures 1-4: **f**, **div.** (measures 2, 3, 4), **mf** (measure 4)

Measures 5-10: **div.** (measure 10)

Measures 11-15: **unis.** (measure 11), **div.** (measure 12), **f** (measure 13), **unis.** (measure 14), **div.** (measure 15)

Measures 16-20: **unis.** (measures 17, 18, 19, 20)

21-27 Section B

Measures 28-32: **f** (measures 28, 29, 30), **div.** (measures 29, 30), **unis.** (measures 31, 32)

Measures 33-37: **div.** (measures 33, 34), **unis.** (measures 35, 36), **div.** (measures 36, 37), **unis.** (measures 37, 38), **div.** (measures 39, 40), **unis.** (measures 41, 42)

37

Measures 43-48: **Closing**, **div.** (measures 43, 44), **mp** (measures 45, 46), **f** (measures 47, 48)

Riverside March

Ryan Nowlin (b. 1978)
American Composer

▶ Notice the key signature changes at 27 and 47.

trio

Introduction
Moderato

1-2 *f* 3 *mf* 4 *mf* 5 *mf*

Section A
1st Theme

6 *f* 7 *f* 8 *f* 9 *f* 10 *f*

11-14 **2nd Theme**
15 *mp* 16 *mp* 17 *mp* 18 *mp*

19 **1st Theme**
20 *f* 21 *f* 22 *f* 23 *f*

24 *f* 25 *f* 26 *f* 27 *p* 28-34 **Section B**
Trio

35 *mp* 36 *mp* 37 *mp* 38 *mp* 39 *mp*

40 *f* 41 *f* 42 *f* 43-46 *f* 47 *f* 48 *f*

49 *f* 50 *f* 51 *f* 52 *f* 53 *f*

54 **Section A**
1st Theme
55 *mf* 56 *mf* 57 *mf* 58 *mf* 59 *f*

60 **Closing**
61-62 *p* 63 *p* 64 *f* 65 *f*

During the Baroque Period, virtuosic English trumpet players inspired compositions written solely for trumpet, as well as compositions for different instruments imitating the sound of a trumpet, like *Trumpet Voluntary*. For a long time, this piece was incorrectly attributed to Henry Purcell, who also wrote compositions in this style.

Trumpet Voluntary

Solo with Piano Accompaniment

Jeremiah Clarke (c. 1674-1707)
English Composer
arr. Ryan Nowlin

B \flat Trumpet or Cornet

Moderato

Piano

Moderato

1 2 3 4

mf

3 4

1 1

mf

1 2

5 6 7 8 9 10

2 4

2 1 3 2

11 12 13 14 15

f

3 5 2 3

f

16 17 18 19 20

mf

3 1

mf

2 2 1 4 2

21 22 23 24 25 26

2
1 3 2

27 28 29 30 31 32

mp
p *mp*

3 1 2 3 3 5 1 3

33 34 35 36 37

mf *f*

1 4 2

38 39 40 41 42

rit. *rit.*

2
1 3 2 2

1. After page 10, #35
Basic Preparatory Exercise

Advanced Preparatory Exercise

Mastering Excellence

2. After page 16, #60
Basic Preparatory Exercise

Advanced Preparatory Exercise

Mastering Excellence

3. After page 18, #73
Basic Preparatory Exercise

Advanced Preparatory Exercise

Mastering Excellence

4. After page 22, #79
Basic Preparatory Exercise

Advanced Preparatory Exercise

Mastering Excellence


5. After Page 24, #93

Basic Preparatory Exercise



Advanced Preparatory Exercise



► Repeat these exercises using the following fingerings: 0, 2, 1, 12, 23, 13, 123. Use these as daily warm-ups when you practice. Also play these exercises on your mouthpiece.

Mastering Excellence



6. After page 26, #106

Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



7. After page 30, #129

Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



Chop Builders

► Mix and match exercises 1A, 2A, and 3A in any combination.

1A.

2A.

3A.

1B, 2B, 3B. ► Use this line to accompany 1A, 2A, and 3A.

4. Match and Pass That Note

5. Dynamic Control

► Also play with other articulations:

C Major Warm-Up (Concert B \flat Major)

1. C Major Scale and Arpeggios

2. C Major Technique Study

► Also play with other articulations:

3. C Major Balance and Tuning Study

Tonic Chord div. Subdominant Chord Dominant Chord Tonic Chord

4. C Major Chorale: All Grace and Thanksgiving

Ryan Nowlin (b. 1978)
American Composer

div. 2 3 4 5 6 7 8 9

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

9 10 11 12 13 14 15 16

F Major Warm-Up (Concert E♭ Major)

► For notes you do not know, refer to the fingering chart.

1. F Major Scale and Arpeggios

Major Scale Arpeggios

2. F Major Technique Study

► Also play with other articulations: A) B) C) D)

3. F Major Balance and Tuning Study

Tonic Chord div. Subdominant Chord Dominant Chord Tonic Chord

4. F Major Chorale: Make a Joyful Sound

Ryan Nowlin (b. 1978)
American Composer

G Major Warm-Up (Concert F Major)

► For notes you do not know, refer to the fingering chart.

1. G Major Scale and Arpeggios

2. G Major Technique Study

► Also play with other articulations:

3. G Major Balance and Tuning Study

4. G Major Chorale: Celebration and Honor

Ryan Nowlin (b. 1978)
American Composer

Theory & Composition

chromatic scale—series of 12 ascending or descending half steps

► For notes you do not know, refer to the fingering chart.

1. C Major Scale, Arpeggios, and Thirds (Concert B \flat Major)

Major Scale

Arpeggios

Thirds

2. F Major Scale, Arpeggios, and Thirds (Concert E \flat Major)

Major Scale

Arpeggios

Thirds

3. G Major Scale, Arpeggios, and Thirds (Concert F Major)

Major Scale

Arpeggios

Thirds

4. B \flat Major Scale, Arpeggios, and Thirds (Concert A \flat Major)

Major Scale

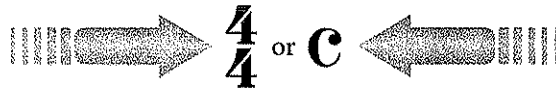
Arpeggios

Thirds

5. Chromatic Scale

chromatic scale

RHYTHM STUDIES



1. $\frac{4}{4}$

2. $\frac{4}{4}$

3. $\frac{4}{4}$

4. $\frac{4}{4}$

5. $\frac{4}{4}$

6. $\frac{4}{4}$

7. $\frac{4}{4}$

8. $\frac{4}{4}$

9. $\frac{4}{4}$

10. $\frac{4}{4}$

11. C

12. C

13. C

14. C

15. C

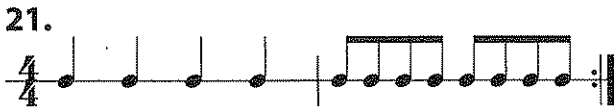
16. C

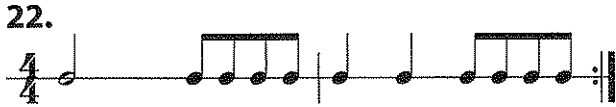
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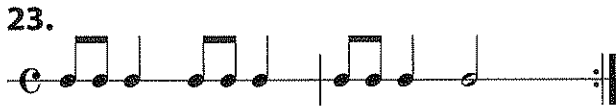
18. C

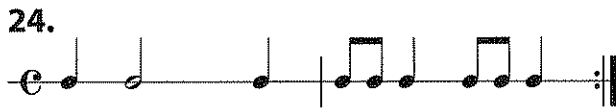
19. C

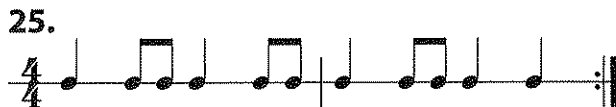
20. C

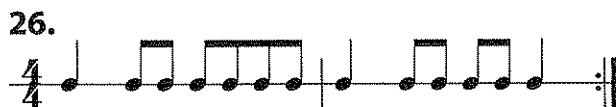
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22. 

23. 

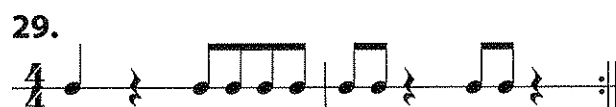
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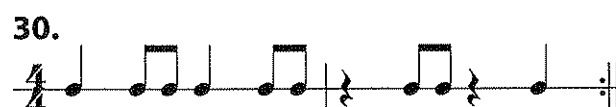
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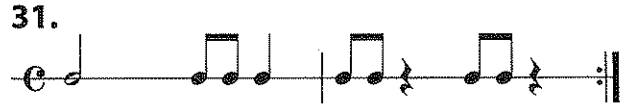
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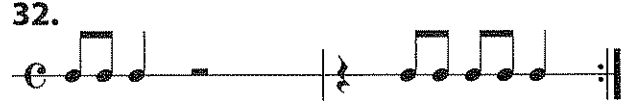
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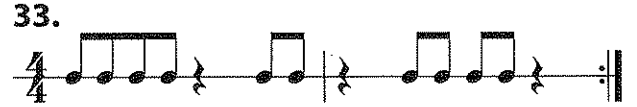
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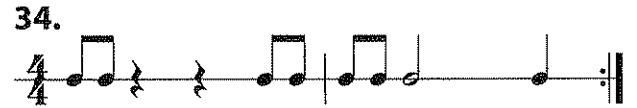
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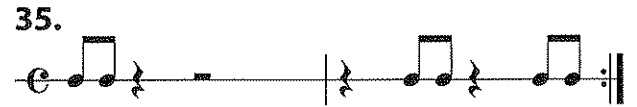
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31. 

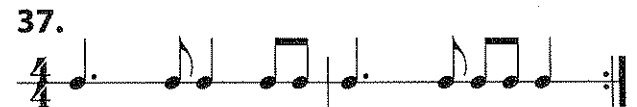
32. 

33. 

34. 

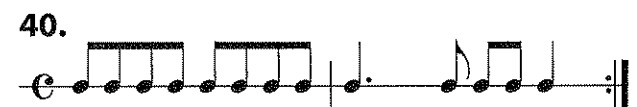
35. 

36. 

37. 

38. 

39. 

40. 

2
4

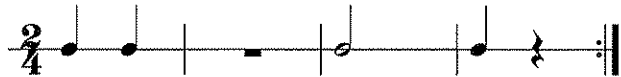
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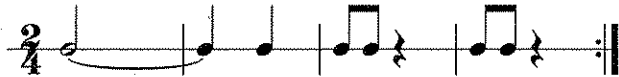
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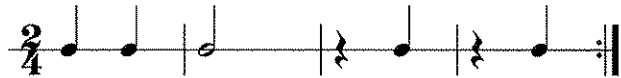
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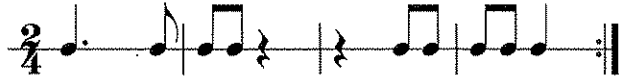
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43.



47.



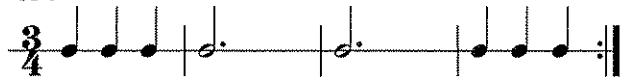
44.



48.

3
4

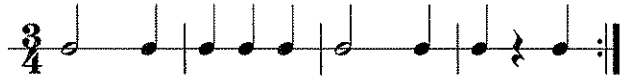
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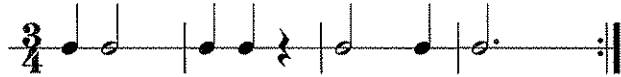
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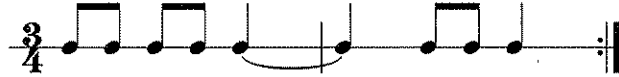
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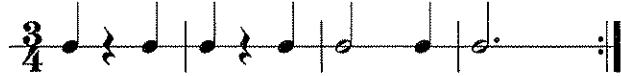
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57.



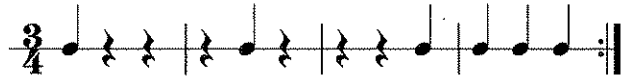
52.



58.



53.



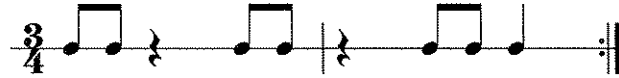
59.



54.

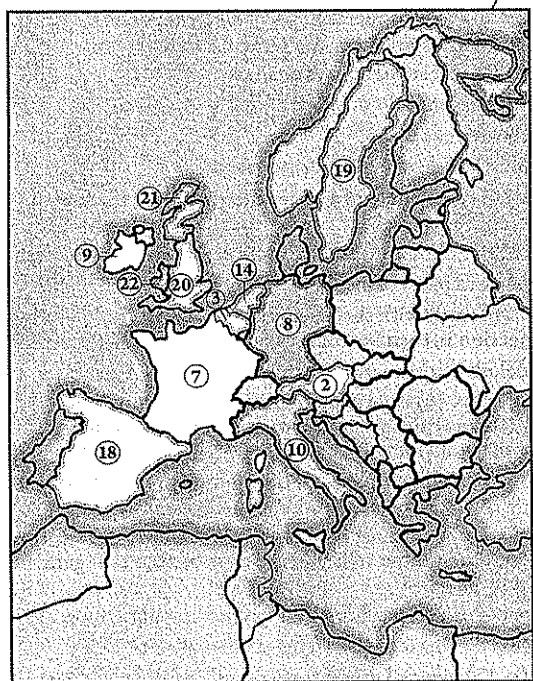
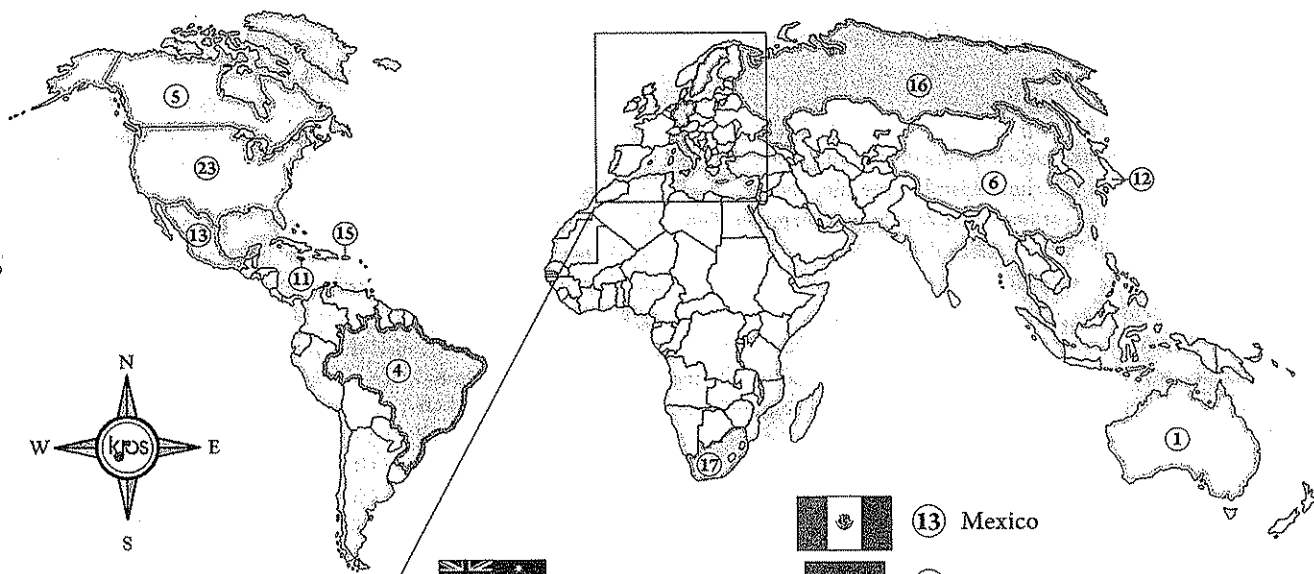


60.



RESOURCES

World Map



① Australia



② Austria



③ Belgium



④ Brazil



⑤ Canada



⑥ China



⑦ France



⑧ Germany



⑨ Ireland



⑩ Italy



⑪ Jamaica



⑫ Japan



⑬ Mexico



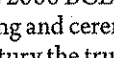
⑭ The Netherlands



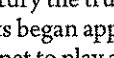
⑮ Puerto Rico



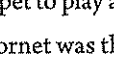
⑯ Russia



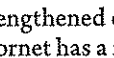
⑰ South Africa



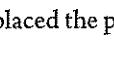
⑱ Spain



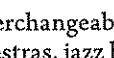
⑲ Sweden



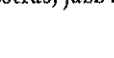
⑳ United Kingdom—
England



㉑ United Kingdom—
Scotland



㉒ United Kingdom—
Wales



㉓ United States of
America (U.S.A.)

About the Trumpet/Cornet

Trumpet History: The trumpet was used as early as 2000 BCE in China, 1500 BCE in Egypt, and 1000 BCE in Scandinavia, for the purpose of signaling and ceremonial calls. The early trumpet was long and straight with no valves. In the 14th century the trumpet was formed in a folded shape similar to today's trumpet. In the late 1700s trumpets began appearing regularly in orchestras. The valve, which was invented in 1815, allowed the trumpet to play any note of the chromatic scale.

Cornet History: The predecessor to the modern cornet was the post horn, which was a signaling instrument in the late 1500s. The instrument was lengthened over time and was used in fanfares and similar calls. Valves were added in 1828. The cornet has a mellow tone that was sought after for solos until about 1900. In 1920, the trumpet replaced the previously popular jazz cornet.

Trumpets and cornets are almost always used interchangeably in school, community, and military bands. Trumpets are also played in orchestras, jazz bands, brass ensembles, and popular music groups.

FUN FACTS

- ▶ Although the names are very similar, the modern cornet is not related to the medieval *cornett* or *cornetto*.
- ▶ The trumpet has a cylindrical bore, while the cornet has a conical bore (progressively wider toward the bell).
- ▶ Check out these trumpeters: Maurice Andre, Sergei Nakariakov, Adolph Herseth, Alison Balsom, Wynton Marsalis, and Susan Slaughter.

Glossary/Index

- accent** – (p. 18) emphasize the note
- accidental** – (p. 16) symbol that alters the pitch of a note until the end of the measure
- Allegro** – (p. 18) fast tempo
- anacrusis** – (p. 16) see **pick-up**
- Andante** – (p. 18) walking tempo; slower than **Moderato**
- arpeggio** – (p. 23) notes of a chord sounded one after another
- articulation** – (p. 10) type of attack used to play a note or group of notes
- bar line** – (pp. 4-6) divides the staff into measures
- breath mark** – (p. 7) take a breath
- cautionary accidental** – (p. 24) see **courtesy accidental**
- chord** – (p. 20) two or more notes sounded at the same time
- chromatic scale** – (p. 43) scale of 12 ascending or descending half steps
- closing** – (p. 20) last measures of a composition, often containing new material added to give a feeling of finality
- common time** – (p. 9) means the same as $\frac{4}{4}$
- composition** – (p. 9) creation of music that can be performed later, usually from written notation
- courtesy accidental** – (p. 24) reminder that the bar line has canceled an accidental
- crescendo** – (p. 22) gradually louder
- Da Capo al Fine (D.C. al Fine)** – (p. 26) go back to the beginning of the piece and play or sing until the *Fine*
- decrescendo** – (p. 22) gradually softer
- Divisi (div.)** – (p. 22) some performers play or sing the top notes while others play or sing the bottom notes
- dominant** – (p. 20) fifth note of a scale; chord built on the fifth note of a scale
- duet** – (p. 7) piece of music featuring two different parts played or sung together
- dynamics** – (p. 17) softness or loudness of a piece of music
- embouchure** – (p. 3) mouth formation used to play an instrument
- fermata** – (p. 12) hold a note or rest longer than its usual value
- final double bar line** – (pp. 4-6) marks the end of the music
- 1st and 2nd endings** – (p. 12) play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending
- flat** – (p. 16) lowers the pitch of a note one half step
- forte (f)** – (p. 17) loud
- G clef** – (pp. 4-6) see **treble clef**
- half step** – (p. 16) smallest interval used in Western music
- harmony** – (p. 7) two or more notes played or sung at the same time
- improvisation** – (p. 15) spontaneous composition of music through playing or singing
- interval** – (p. 16) distance between two pitches
- introduction** – (p. 12) opening passage of a piece of music
- key signature** – (p. 11) sharps or flats placed after a clef
- ledger line** – (pp. 4-6) short line used for notes above or below the staff
- long rest** – (p. 20) rest for the number of measures indicated
- Maestoso** – (p. 27) majestically
- major scale** – (p. 23) series of whole (w) and half (h) steps in the following pattern: wwhwwh
- measure** – (pp. 4-6) area between two bar lines
- mezzo forte (mf)** – (p. 18) medium loud
- mezzo piano (mp)** – (p. 18) medium soft
- Moderato** – (p. 18) medium tempo
- multiple-measure rest** – (p. 20) see **long rest**
- music alphabet** – (pp. 4-6) first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff
- natural** – (p. 22) cancels a flat or sharp
- one-measure repeat sign** – (p. 10) play or sing the previous measure again
- orchestration** – (p. 23) choice of instruments used to play the music
- phrase** – (p. 9) musical sentence, often 4 or 8 measures long
- piano (p)** – (p. 17) soft
- pick-up** – (p. 16) music that comes before the first full measure of a piece
- rehearsal number** – (p. 12) find important places in the music using these markers
- repeat sign** – (p. 9) play or sing the music again
- ritardando (ritard. or rit.)** – (p. 30) gradually slow the tempo
- round** – (p. 9) song in which the same part is played or sung by two or more groups starting at different times
- sharp** – (p. 24) raises the pitch of a note one half step
- sight-reading** – (p. 7) playing or singing a piece of music for the first time
- slur** – (p. 10) articulation that connects notes of *different* pitches; indicates a very smooth sound
- Soli** – (p. 9) a small group or section plays or sings
- Solo** – (p. 9) only one person plays or sings
- staccato** – (p. 25) shorten the note
- staff** – (pp. 4-6) 5 lines and 4 spaces for writing music
- subdominant** – (p. 20) fourth note of a scale; chord built on the fourth note of a scale
- syncopation** – (p. 31) rhythmic effect that places emphasis on a weak beat
- tempo** – (p. 18) speed of a piece of music
- ternary form** – (p. 34) music with three sections: Section A, followed by a contrasting Section B, then Section A again
- theme** – (p. 12) a melody within a piece of music
- theme and variation** – (p. 16) type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody
- tie** – (p. 11) marking that connects notes of the *same* pitch to make one longer note
- time signature** – (pp. 4-6) top number tells you the number of counts per measure; bottom number tells you the type of note that gets one count
- tonic** – (p. 20) first note of a scale; chord built on the first note of a scale
- treble clef** – (pp. 4-6) the line it circles on the staff is called **G**
- trio (ensemble)** – (p. 12) piece of music featuring three different parts played or sung together
- trio (march)** – (p. 34) third theme in a march, typically a contrasting section
- Tutti** – (p. 9) everyone plays or sings
- unisono (unis.)** – (p. 22) everyone plays or sings the same notes
- variation** – (p. 16) see **theme and variation**
- whole step** – (p. 23) interval consisting of two half steps

Timeline

