

LEARN AS YOU PLAY TRUMPET & CORNET

BY PETER WASTALL

ΣΟΚΡΑΤΗΣ Σ. ΑΝΘΗΣ
ΚΟΥΜΟΥΝΔΟΥΡΟΥ 10 - 153 41
ΑΓ. ΠΑΡΑΣΚΕΥΗ - ΑΘΗΝΑ
ΤΗΛ. 6390876 - 6015550

Revised Edition 1983

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ΕΛ. ΒΕΝΙΖΕΛΟΥ 10 - ΤΗΛ. 2611.874
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Learn as you play is a series of instrumental tutors designed specifically to prepare pupils for the early examinations of the Associated Board of the Royal Schools of Music. The tutors are suitable for both individual and group instruction.

The course, which is divided into 24 units, places the maximum emphasis on the early development of musicianship. From the beginning it introduces the student to a wide range of music, including works by leading contemporary composers. Each unit contains the following teaching programme:

1

New material is presented in clear progressive steps, supplementing during practice what has been taught by the teacher during the lesson

2

Short, concise exercises enable new skills to be developed

3

Instrumental solos by distinguished composers stimulate and develop practice repertoire

4

Progressive technical studies gradually bring the student into contact with specific instrumental technique

5

Instrumental duets (alternate units) provide experience in ensemble playing.

Progress is measured at eight-unit intervals by the introduction of concert pieces which utilise all previously learned material. Piano accompaniments are available for these pieces in a separate accompaniment book.

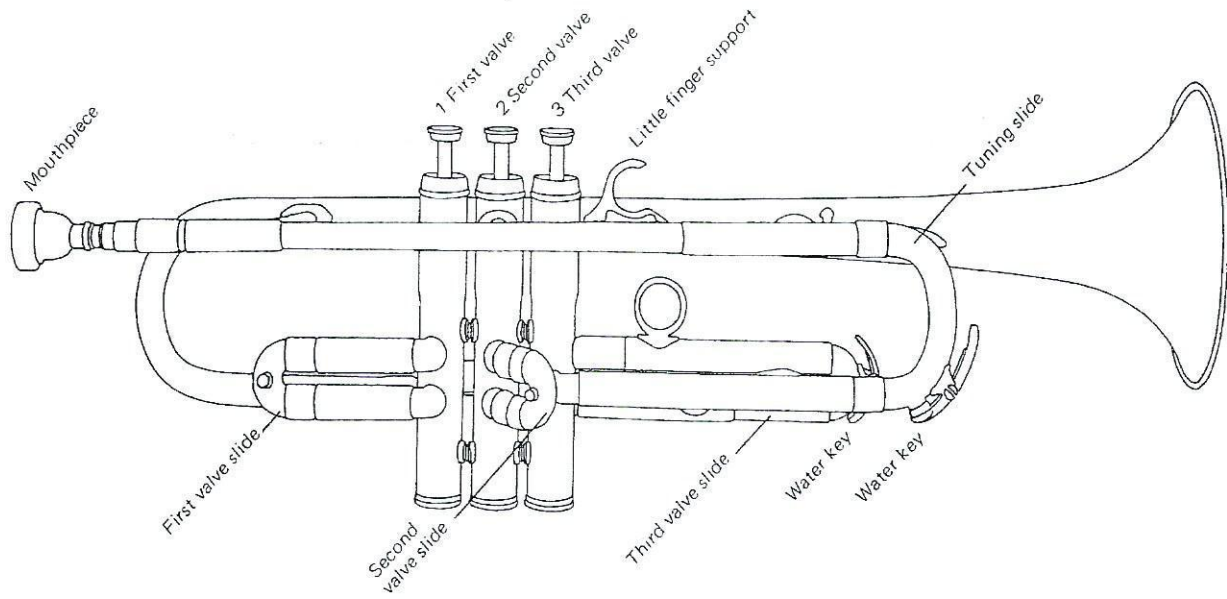
The final concert pieces are works representative of the Associated Board's examination requirements and in some instances are examples taken from the syllabus.

SERIES EDITOR
PETER WASTALL

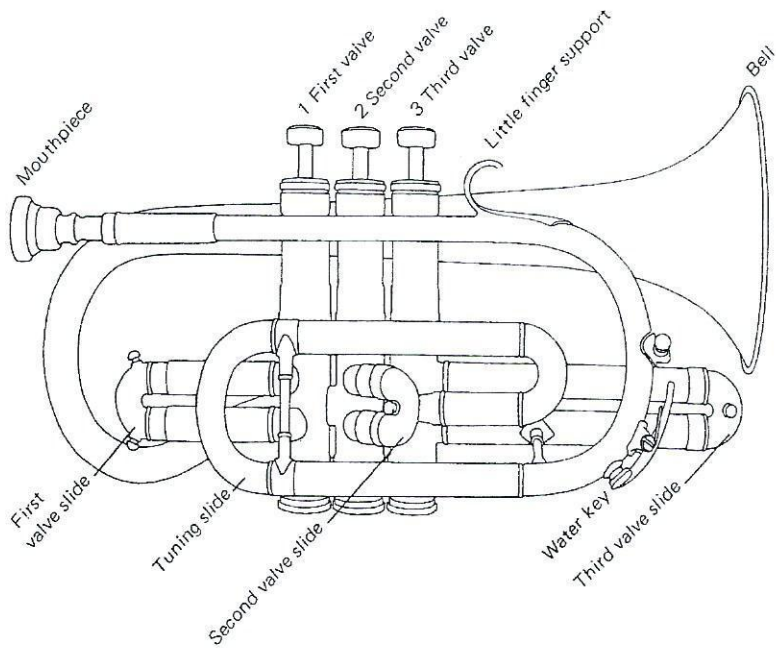
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BOOSEY & HAWKES

Trumpet

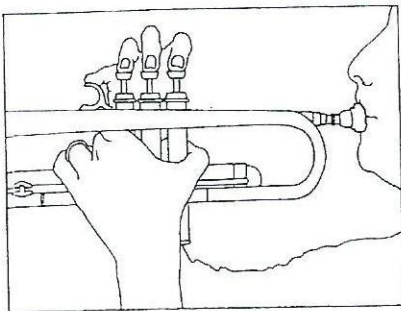


Cornet



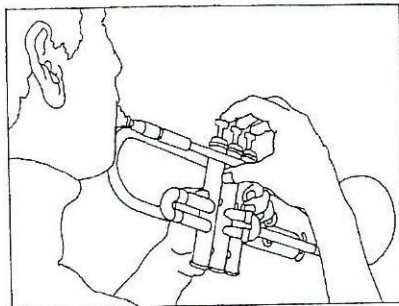
Left hand position

Notice how the left hand supports the trumpet, enabling the right hand fingertips to be positioned over the valves



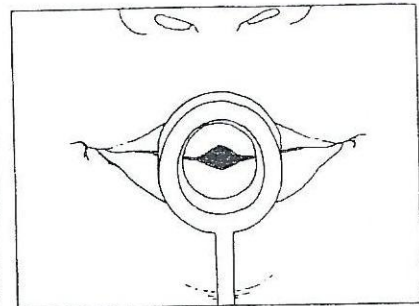
Right hand position

Notice how the right hand thumb provides a firm base from which the fingers can depress the valves



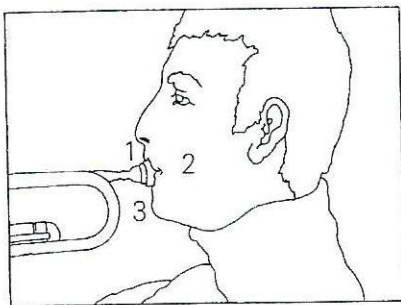
Mouthpiece placement

In most cases, the mouthpiece should be placed centrally on the lips, with equal proportions of top and bottom lip showing inside the mouthpiece when a visualiser is used



Embouchure formation

1. Mouthpiece held lightly against the lips with just enough pressure to stop air from escaping.
2. Cheek muscles firm (ie. the cheeks must never be allowed to balloon outwards).
3. Jaw positioned so that both lips can vibrate freely.



Open notes

In keeping with other brass instruments, the trumpet has a range of notes that can be produced without depressing any of the valves. After producing the initial 'buzz', try to produce one of the open notes, starting on whichever is most comfortable to play.

Points to note:

1. Usually the first sounds are either C, G or low C. The main objective will be to play G.
2. If the first open notes are higher than G, relax the centre of the aperture. If the first open notes are lower than G, firm the muscles at the lip centre.
3. Once the G is established, relax down to the low C and compare the embouchure formation required to play these two basic sounds.

After experimenting with the open notes, compare the sounds of G, F, E, D and C.

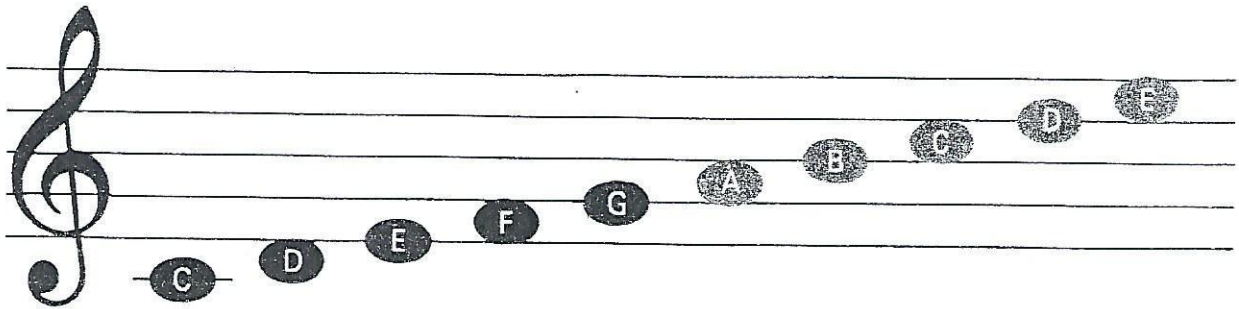
Try to start each note with a tongue movement similar to that used when pronouncing the letter 'T'.

Trumpet and cornet pitch

The trumpet and cornet are transposing instruments, their notes sounding a major second lower than the printed notes. Pupils using a piano to check pitch should play G on the trumpet or cornet to sound the same as F on the piano.

G	F	E	D	C
Open	1	1 2	1 3	Open

PREPARATORY MATERIAL FOR UNIT 1



These are the notes shown in the fingering chart.

Notation

Printed notes are also named after the first seven letters of the alphabet. From the example it can be seen that they are placed on a staff (the name of the five lines), each line and each space counting as one letter name.

The Treble Clef

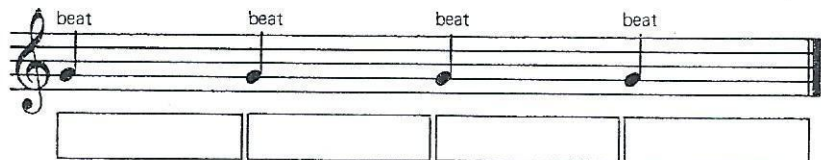
Since the same seven letter names are used for all instruments (i.e. those that produce low notes, as well as those that produce high notes) a clef sign is placed at the beginning of each staff to establish exact pitch. Music for the trumpet and cornet uses the treble clef.

Note Lengths

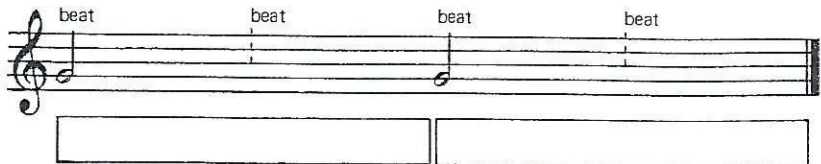
The length of time a note is played is measured by the beat; the difference in length being shown by various types of note. The three types used in unit 1 are:



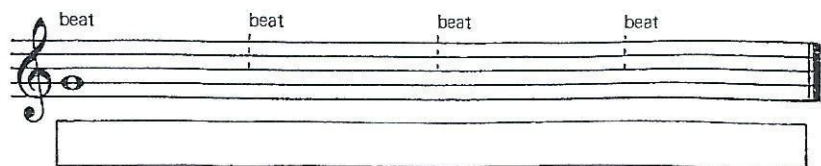
Play the following crotchets trying to hold each for exactly the same amount of time.



Now play the following minims, holding each note for the whole of beats one and two added together.

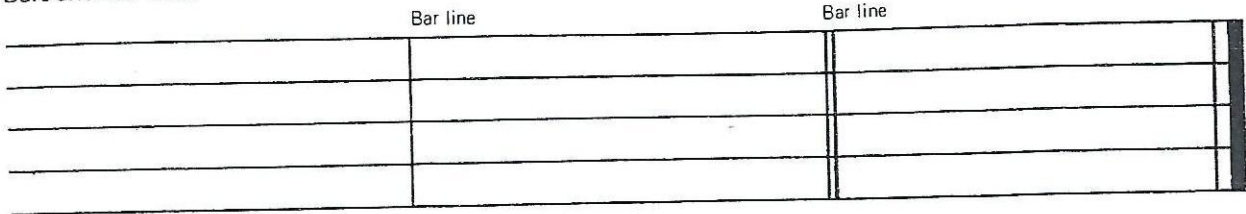


Now play a semibreve, trying to hold the note for exactly four beats.



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Bars and bar lines



Beats usually group themselves into regular patterns of either two, three or four; to show these patterns, the music is divided by bar lines into bars.

A double bar-line is used to separate differing sections of music within a single piece.

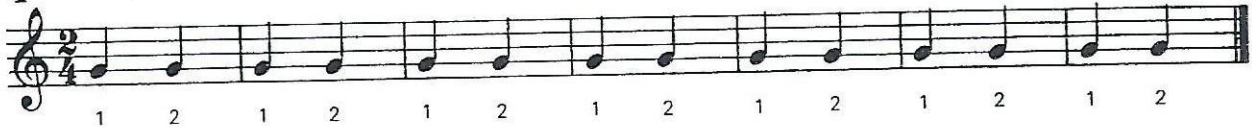
A thin/thick double bar indicates the end of a piece or exercise.

Time Signatures

A time-signature is placed at the beginning of each piece of music to show how many beats there are in a bar, and the type of note that equals one beat. It is printed in fractional form, the value of the crotchet being shown as a fraction of a semibreve.

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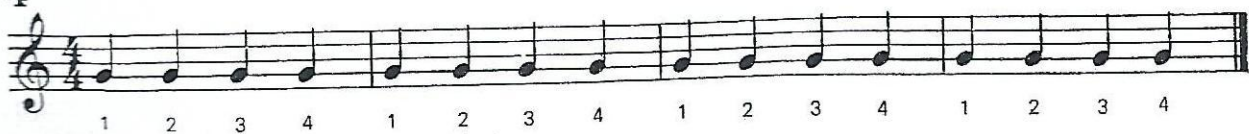
$\frac{2}{4}$ showing 2 crotchet beats in each bar



$\frac{3}{4}$ showing 3 crotchet beats in each bar



$\frac{4}{4}$ showing 4 crotchet beats in each bar



Exercise 5

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Musicianship

When you practise the instrumental solos, notice how the notes form patterns almost as if they were words in a rhyme. In music these note patterns are called phrases; to help identify them, phrases in some early pieces

have been marked with brackets. Breaths are normally taken at the ends of phrases; additional breaths can be taken, but these must be discreet so as not to disturb the natural flow of the phrase.

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EUDOXIA

Moderately slow

S. Baring-Gould

A MARCH OF JOY

Brightly

Adapted from a theme
 by Beethoven

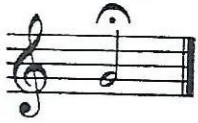
A HYMN FOR AUTUMN

At a moderate speed

Peter Wastall

UNIT 2

The Pause sign



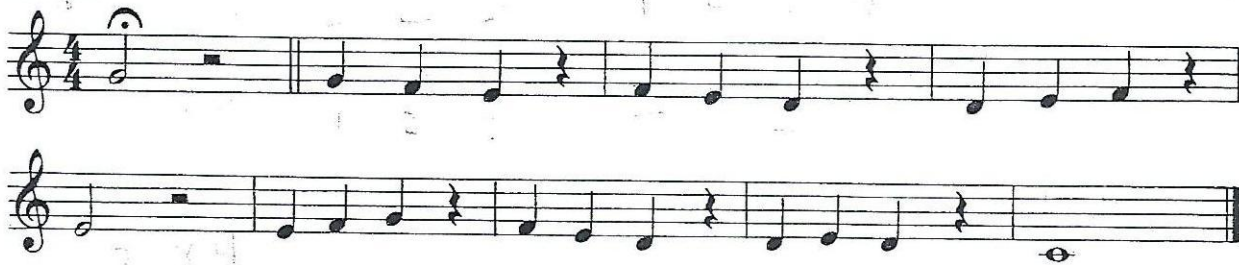
When a pause sign is placed over a note, the beat stops and the note is played for a period of time longer than its printed value. During the first section of this book the pause will be used mainly in the exercises, identifying individual notes that are to be sustained for as long as possible.

Rests

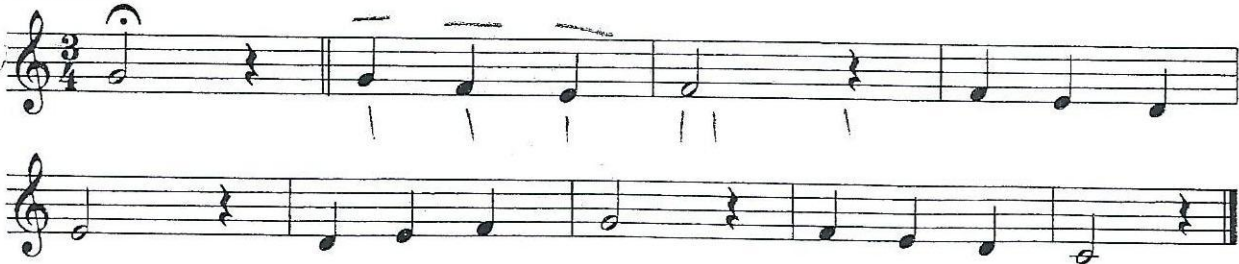


The length of time in which notes are not played is shown by various rests, each note having an equivalent rest. The example shows the minim rest (two beats of silence) and the crotchet rest (one beat of silence).

Exercise 1



Exercise 2



Exercise 3



FFIGYSBREN

At a moderate speed

A traditional Welsh tune

Musical score for FFIGYSBREN, a traditional Welsh tune. It consists of three staves of music in 4/4 time, featuring a sequence of eighth and quarter notes. There are handwritten checkmarks above several measures.

Tone development

One of the best ways to develop a full tone is to play individual long notes. In the exercise that follows, listen closely to the sound and check these vital points.

1. Diaphragm giving a light support to the air stream.
2. Trumpet held in such a position that both lips can vibrate freely.
3. Facial muscles firm, but not gripping.

A single staff of music in 4/4 time for a tone development exercise. It contains eight measures of long notes, each with a slur above it. Handwritten notes '20/4/90' are written above the first measure.

LET'S BEGUINE

(A duet for pupil and teacher)

Peter Wastall

In the style of a beguine

Musical score for LET'S BEGUINE, a duet for pupil and teacher. It consists of three systems of two staves each. The top staff is labeled 'Teacher' and the bottom staff is labeled 'Pupil'. The music is in 4/4 time and features a mix of eighth and quarter notes with rests. There are handwritten checkmarks above several measures.

UNIT 3

New Notes



C B A

Open

2

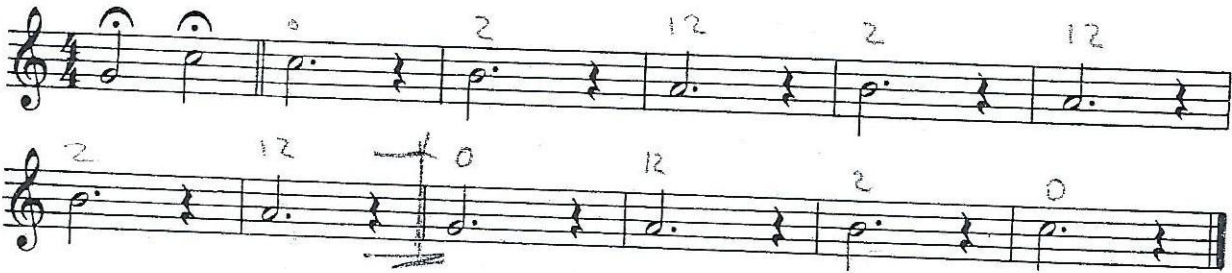
1
2

Dotted Minims



A dot after a note lengthens that note by half its value. Because of this, a dotted minim will be equal to a minim (2 beats) plus half a minim (1 beat), making a total of three crotchet beats.

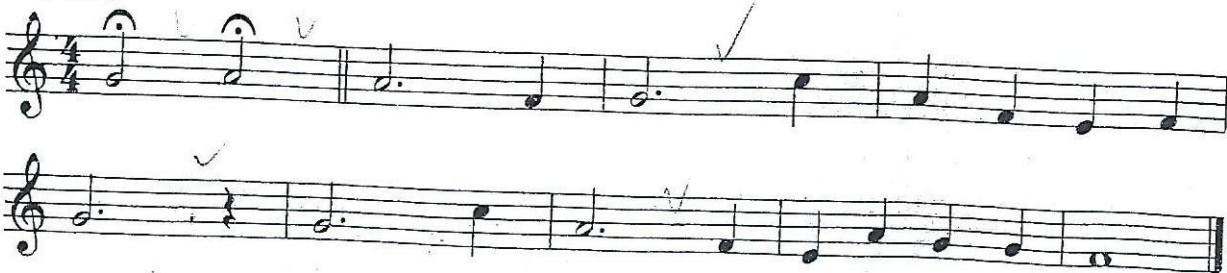
Exercise 1



Exercise 2



Exercise 3



UNIT 4

Semibreve Rests

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

A semibreve rest is used to show any complete bar of rest, regardless of the number of beats in the bar. When it occurs you must examine the time-signature to find the number of beats to be counted. Compare the three examples.

Ties

A tie is a curved line placed over or under two notes of the same pitch. The tie joins the notes together making one continuous note. In order to produce one continuous note the second note must not be tongued.

Exercise 1

Exercise 2

Exercise 3

MARCH

"If all the world were paper"

Derek Hyde

In a bright march tempo

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Tone development

1. Use exercise (a) for comparing the embouchure formation for playing open notes C-G-C.
2. Play the first note with a relatively strong air pressure, keeping the diaphragm moderately firm.
3. During the exercise, progressively lower the diaphragm and tongue levels by using the syllables 'TOO-TA-TAAH'.
4. Encourage the lips to vibrate freely, but keep the corners of the mouth in their correct position at all times.
5. Repeat the drill for each exercise.

MEXICAN MADNESS

Peter Wastall

Lively

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UNIT 5

A New Note



B \flat

1

Flat Signs



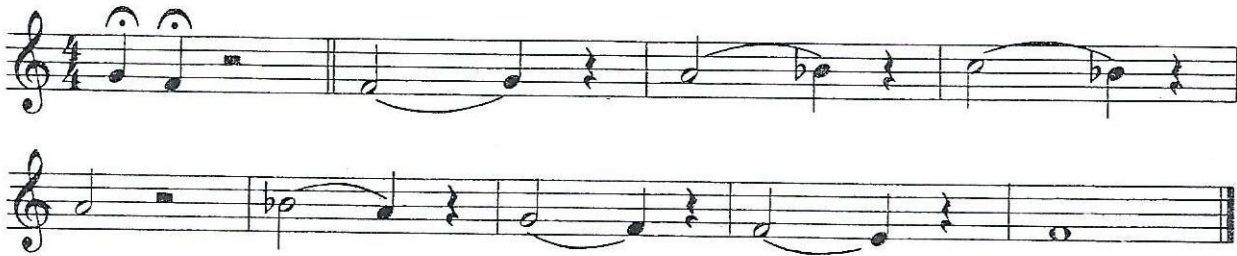
Every note used in music can be raised or lowered half a tone. The sign for lowering a note half a tone is the flat sign shown in the example. Compare the sound of B \flat with the natural B used in units 3 and 4.

Slurs

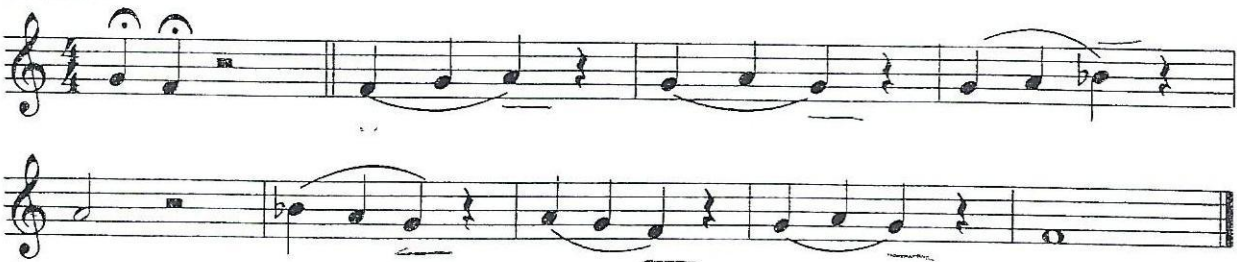


A slur is a curved line placed over or under notes of a different pitch. It indicates that the notes contained within the slur are to be played smoothly in one continuous breath. In order to do this only the first note is tongued.

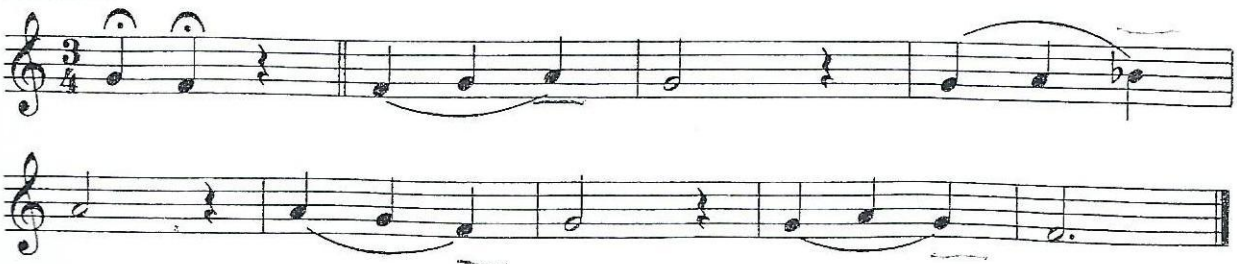
Exercise 1



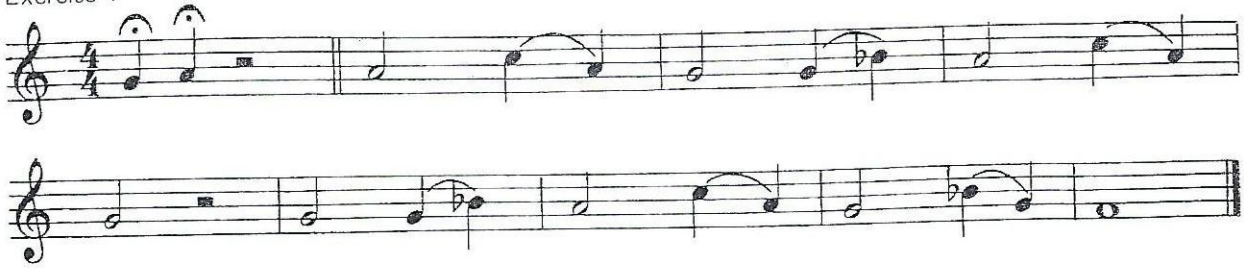
Exercise 2



Exercise 3

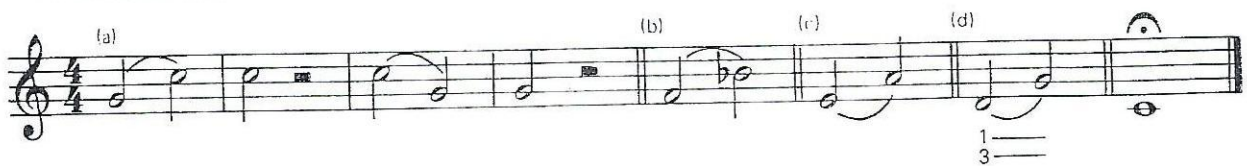


Exercise 4



Tone development

1. Produce the upward slur by a small contraction of the embouchure muscles; at the same time slightly raise the tongue and diaphragm levels.
2. In bar 2, breathe through the corners of the mouth keeping the embouchure formation as still as possible.
3. Produce the downward slur by a small relaxation of the embouchure muscles and a slight lowering of the tongue and diaphragm levels.
4. Repeat exercise (a) using the notes shown in exercises (b) (c) and (d). Use valves 1 & 3 for both notes in exercise (d).



26 $\frac{3}{4}$ ♩ Fairly lively

MINUETTO

Adapted from a Minuet by James Hook

22 $\frac{3}{4}$ ♩ At a moderate speed

ARIA

Friedrich Gluck

UNIT 6

Keys and Key-signatures



* Because of the key-signature, both these notes must be played as Bb.

Quavers



When flat signs are placed at the beginning of each staff they are called a key-signature. Each flat is placed on a specific line or space indicating that every note with that letter name is to be played as if the flat were against the note. The two keys that use the key-signature with one flat are: F Major and D Minor. The music in this unit is in F Major.

The value of a quaver is half a crotchet; it is printed with a tail on the end of its stem. For ease of reading, groups of quavers usually have their tails joined together.

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F Major

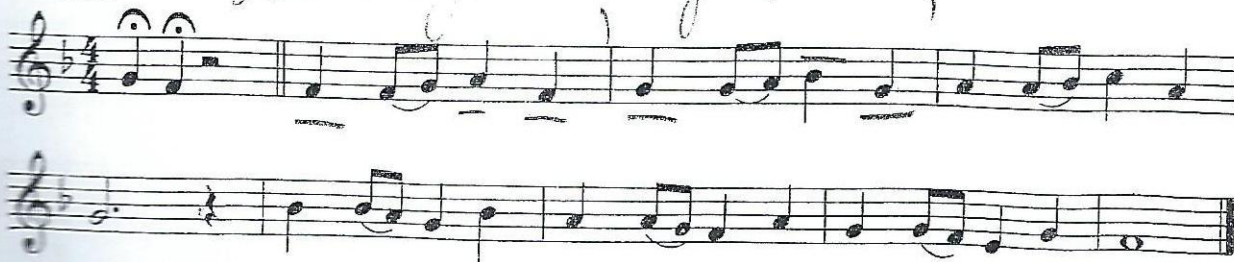
Exercise 1



Exercise 2



Exercise 3



BRANLE DE CHAMPAGNE

C. Gervaise

Fairly fast

Aids to music reading

When you play quavers, read them like a two-syllable word. For example, when you read the word 'Doctor', you don't read

'Doc' then 'tor', you read 'Doctor'. This "block" reading skill should be developed at the earliest possible stage of music reading.

To help this development, each time quavers occur, make a conscious effort to read both notes at the same time.

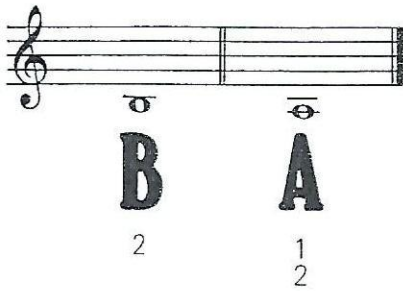
CORUMBÁ

Peter Wastall

Lively (in the style of a bossa-nova)

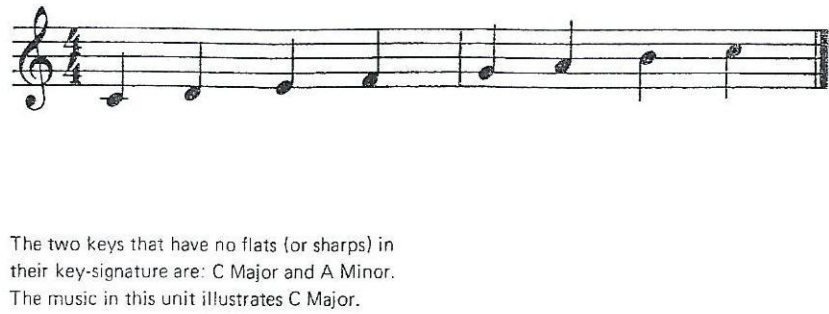
UNIT 7

New Notes



Musical notation showing two notes on a treble clef staff. The first note is B (two lines up) with a finger number '2' below it. The second note is A (one line up) with a finger number '1' below it.

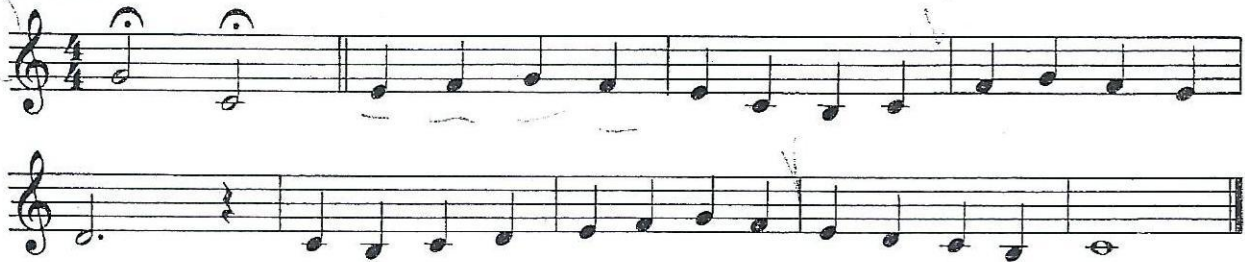
Keys and Key-signatures



Musical notation showing a treble clef staff with a 4/4 time signature. The melody consists of a sequence of notes: C, D, E, F, G, A, B, A, G, F, E, D, C. Below the staff, text reads: "The two keys that have no flats (or sharps) in their key-signature are: C Major and A Minor. The music in this unit illustrates C Major."

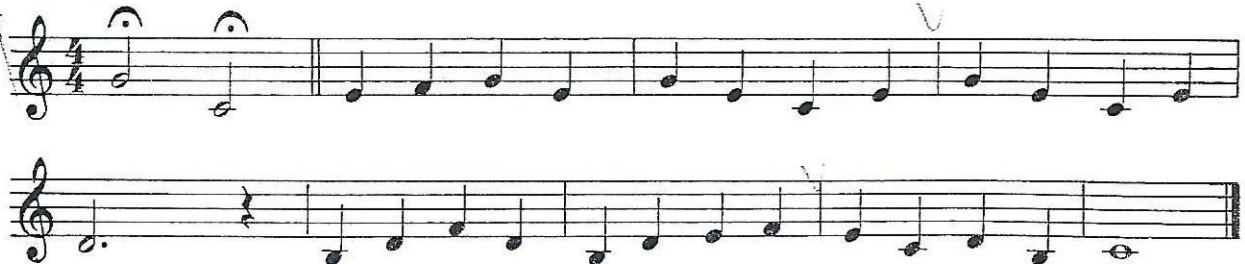
C Major

Exercise 1



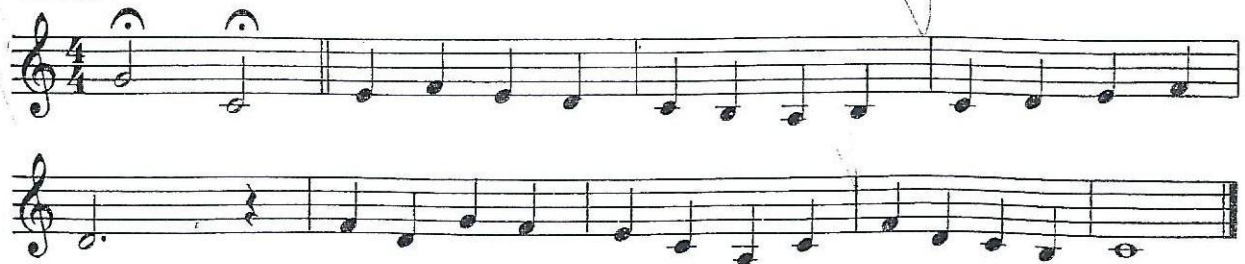
Exercise 1: Musical notation for C Major in 4/4 time. The first staff shows a treble clef with a 4/4 time signature and two notes: C (middle C) and D (first line). The second staff shows a treble clef with a 4/4 time signature and a sequence of notes: C, D, E, F, G, A, B, A, G, F, E, D, C.

Exercise 2



Exercise 2: Musical notation for C Major in 4/4 time. The first staff shows a treble clef with a 4/4 time signature and two notes: C (middle C) and D (first line). The second staff shows a treble clef with a 4/4 time signature and a sequence of notes: C, D, E, F, G, A, B, A, G, F, E, D, C.

Exercise 3



Exercise 3: Musical notation for C Major in 4/4 time. The first staff shows a treble clef with a 4/4 time signature and two notes: C (middle C) and D (first line). The second staff shows a treble clef with a 4/4 time signature and a sequence of notes: C, D, E, F, G, A, B, A, G, F, E, D, C.

VARIATION
on "Ah vous dirai-je, maman"

A traditional French tune

Lively

Three staves of musical notation in 2/4 time, featuring a lively melody with eighth and sixteenth notes.

Tone development

1. Use this set of exercises to develop maximum vibration at the lip centre.
2. Check that the facial muscles are properly formed at all times, particularly the corners of the mouth outside the mouthpiece.
3. As you descend, enlarge the mouth cavity by slightly opening the gap between the teeth.
4. Check the angle you are holding the trumpet to ensure that the bottom lip is free to vibrate.

A single staff of musical notation in 4/4 time, showing a series of notes with slurs and accents, designed for tone development exercises.

LAND OF OUR FATHERS

A traditional Welsh tune

At a moderate speed

Five staves of musical notation in 3/4 time, featuring a moderate melody with quarter and eighth notes.

UNIT 8

Staccato Marks



When a dot is placed over or under a note it indicates that the note is to sound detached. To achieve this, the note is played shorter than its printed value, often producing a clipped effect, rather like saying the word TAP.

Repeat Signs



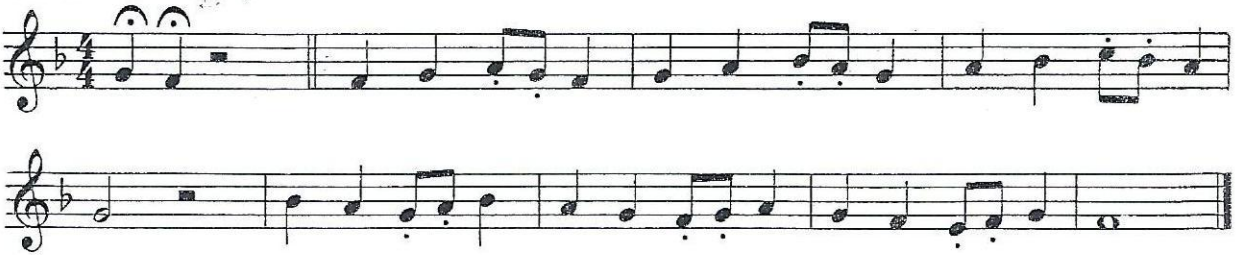
When a section has to be played twice, a pair of dots is placed at the beginning of the section and another at the end. Used in this way, the dots act as buffers, bouncing you back to the previous set of dots. When there is only one set, the repeat is made back to the beginning of the piece.

Italian Terms

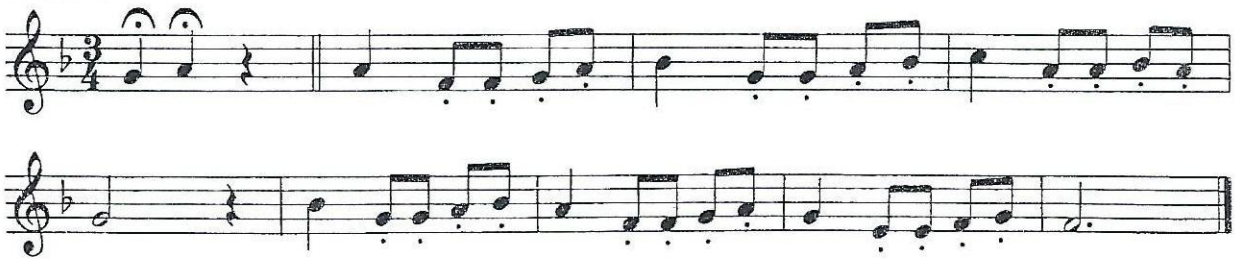


During units 1–7, the words used to describe the speed of a piece have been printed in English; from this unit onwards, most of them will be printed in Italian. To help learn the various words a list of Italian musical terms and their English translations is printed at the end of the book.

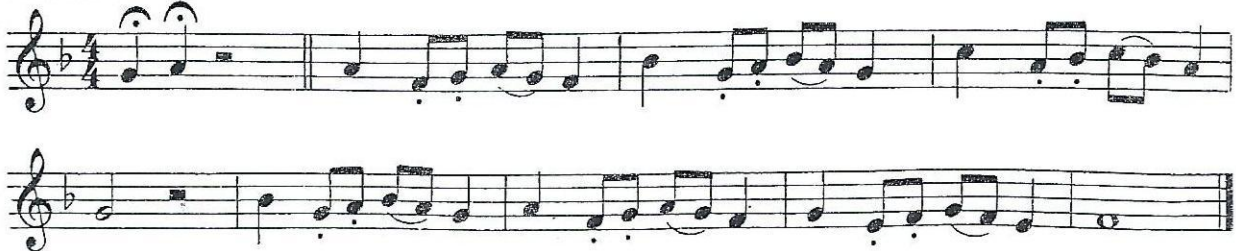
Exercise 1



Exercise 2



Exercise 3



GERMAN DANCE

L. van Beethoven

Moderato

Tone development

1. Use the first note to establish a good embouchure formation.
2. In bars 2 and 3, check that the tongue and diaphragm levels move slightly up when the notes ascend, and move slightly down when the notes descend.
3. Pay strict attention to the slurs, even if a note fails to "speak", resist the temptation to tongue it.
4. Repeat exercise (a) using the notes shown in exercises (b) (c) and (d).

DUO

Adapted from "St. Petersburg"

Dmitry Bortniansky

Andante

CONCERT PIECES FOR UNITS 1-8

Piano accompaniments to the concert pieces are available from Boosey & Hawkes Music Publishers Ltd., and should be used to provide experience in playing with an accompanist. During the preparation of the pieces, the grade 1 aural tests can be completed and a start made on grade 2.

MINUETTO

from Sonata No. 3, op. 99

JAMES HOOK

(1746-1827)

arr. PETER WASTALL

Volabile
Allegretto

Musical score for Minuetto, measures 1-20. The score is written in treble clef, 3/4 time, and B-flat major. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto'. There are handwritten annotations: 'Volabile' in the first staff, a checkmark above measure 5, and a question mark above measure 19. Measure numbers 6, 13, and 19 are indicated at the start of their respective staves. The piece ends with a double bar line and repeat dots.

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CHORUS

from "Paris and Helen"

C. W. GLUCK

(1714-1787)

arr. PETER WASTALL

Andante
Andante

Musical score for Chorus, measures 1-24. The score is written in treble clef, 4/4 time, and B-flat major. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one flat. The tempo is marked 'Andante'. There are handwritten annotations: 'Andante' written twice, a checkmark above measure 5, and checkmarks above measures 11, 16, and 21. Measure numbers 6, 11, 16, and 21 are indicated at the start of their respective staves. The piece ends with a double bar line and repeat dots.

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GRANITE

KEITH RAMON COLE

With a solid rock beat

6

11

15

20

27

32

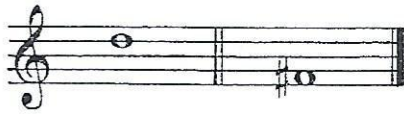
36

41

46

UNIT 9

New Notes



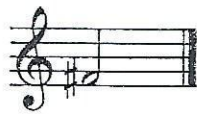
D

1

F#

2

Sharp Signs



The sign for raising a note by half a tone is called a sharp. Like the flat sign, it can be placed immediately before the note it affects, or it can be placed at the beginning of each staff to form a key-signature.

A New Key-signature

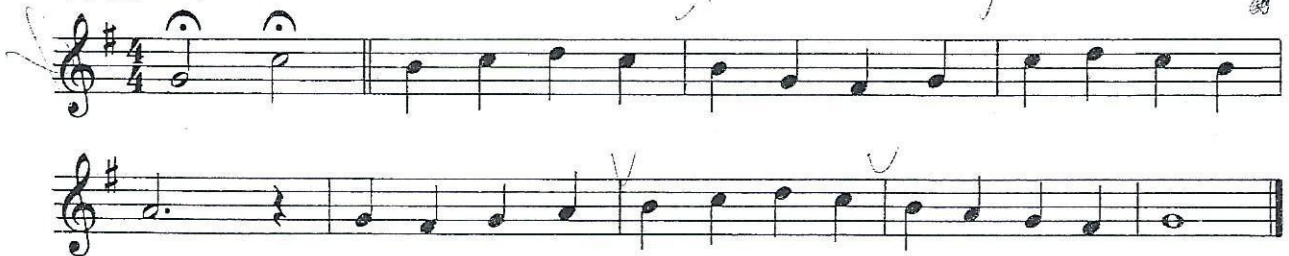


* Because of the key-signature, both these notes must be played as F#.

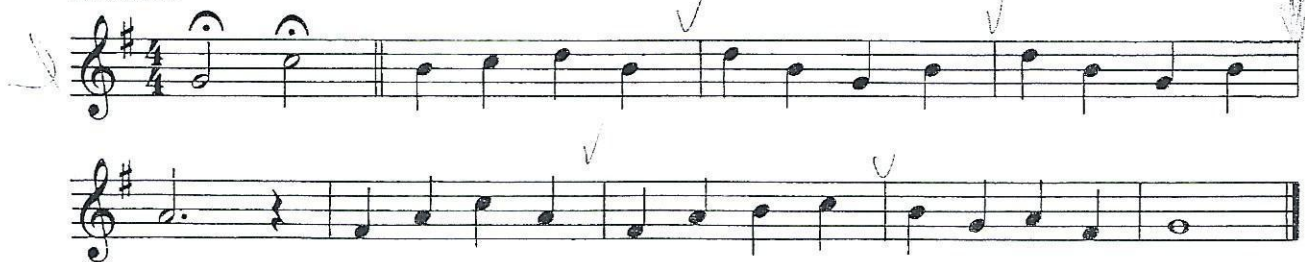
The two keys that use the key-signature with one sharp are: G Major and E Minor. The exercises and pieces in this unit are in G Major.

G Major

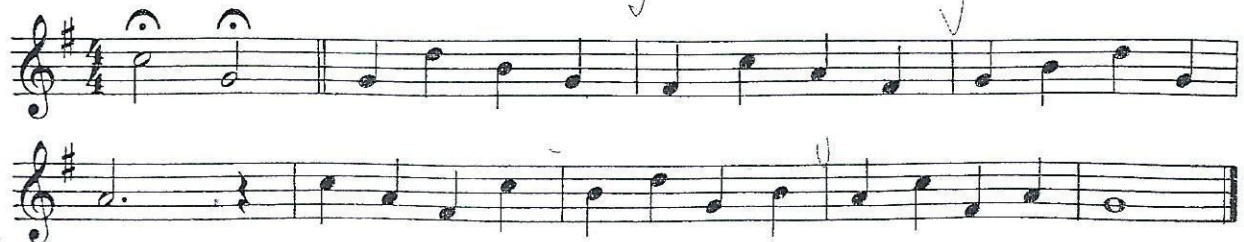
Exercise 1



Exercise 2



Exercise 3



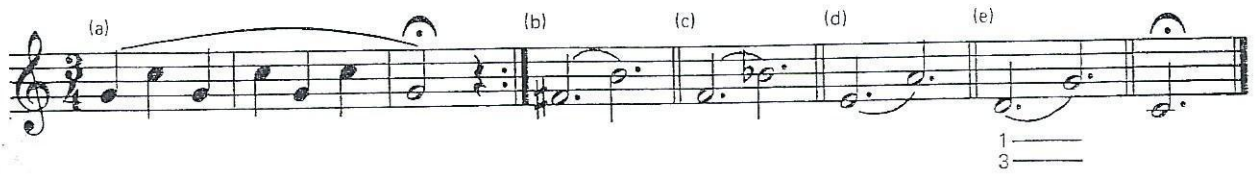
Scales and arpeggios

C major, to be played from memory



Tone development

1. Ensure maximum flexibility by using a minimum amount of mouthpiece pressure against the lips.
2. Listen carefully to the sound and do not tolerate a pinched, nasal tone quality.
3. Breathe through the corners of the mouth, keeping the embouchure formation as still as possible.
4. Use the rhythm of the exercise to help develop embouchure control.
5. Repeat exercise (a) using the notes shown in exercises (b) (c) (d) and (e).



RIGAUDON H. Purcell

Allegretto

ALLEMANDE From a collection of 16th century dances

Allegro

THE EMPEROR OF GERMANY'S MARCH

Jeremiah Clarke

Moderato

Tone development

1. Start with an accent on the first note then use the varying tongue and diaphragm levels to assist the production of the jip-slurs. Vowel shapes similar to those in unit 4 will also help; for downward slurs

use 'TEE-OOO-AAA', for upward slurs use 'TAA-OOO-EEE'.

2. Resist any temptation to tongue during the slur; remember that the point of the exercise is to develop a flexible embouchure, not just to produce the notes.

3. Take a small rest after each exercise, but don't move the mouthpiece.

FANFARE

Maestoso

Nicholas Chédeville

UNIT 11

A New Note



C#

- 1
- 2

A New Key-signature



In sharp keys, the name of the major key can be found by counting one letter name up from the last sharp. The example shows a key-signature with two sharps. Since the last sharp is C#, the name of the major key must be D major.

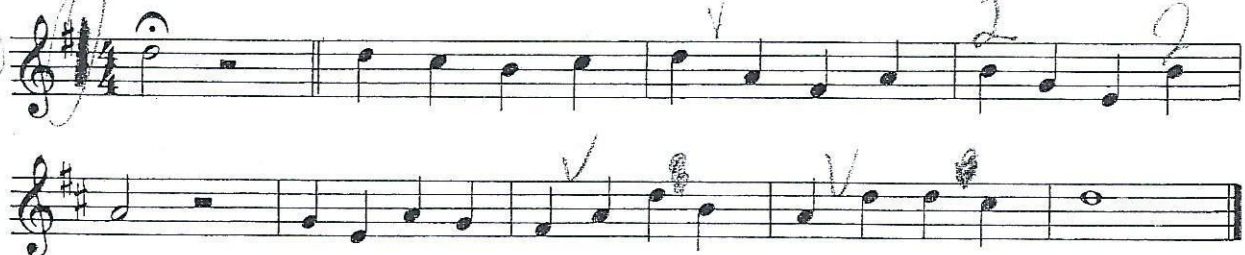
Accidentals



* Because of the accidental, both these notes are F#.

When a flat or sharp is used that is not in the key-signature it is called an accidental. An accidental lasts until the next bar-line and because of this, affects any subsequent note of the same pitch in that bar.

Exercise 1



Exercise 2



Exercise 3



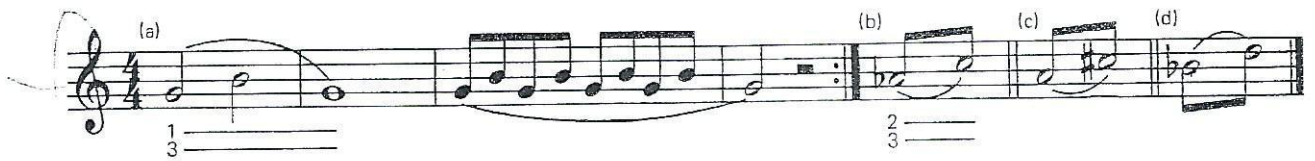
Scales and arpeggios

D Major, to be played from memory



Tone development

1. Concentrate on a muscular contraction of the embouchure for playing these smaller interval lip-slurs.
2. Use bars 1 and 2 to establish the muscular feel of the exercise.
3. Play bar 3 at a speed comfortable to your embouchure development.
4. Repeat exercise (a) using the notes shown in exercises (b) (c) and (d).



CRADLE SONG

Tranquillo

J. Brahms



GAVOTTA

Allegretto

J. B. Loeillet



UNIT 12

Natural Signs



A natural sign is used to cancel a flat or sharp. Since it is a type of accidental, it will only last for the bar in which it is printed. However, if a note that has been altered occurs again in the next bar, an additional accidental is often used to confirm that the note has returned to its original pitch.

Italian Terms

pp very soft

p soft

mp moderately soft

 gradually softer

ff very loud

f loud

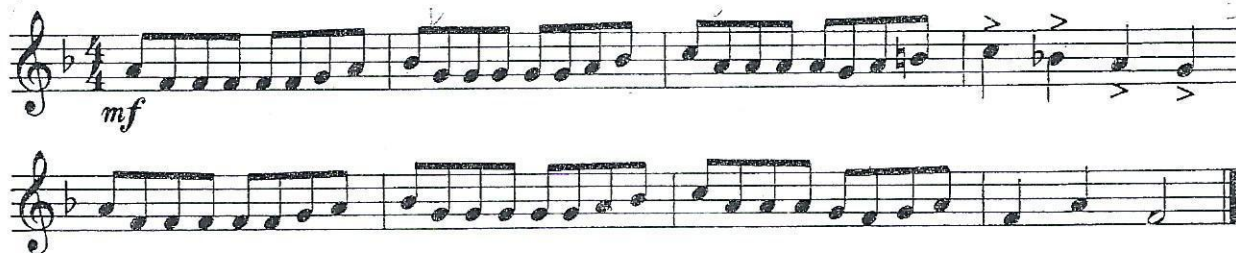
mf moderately loud

 gradually louder

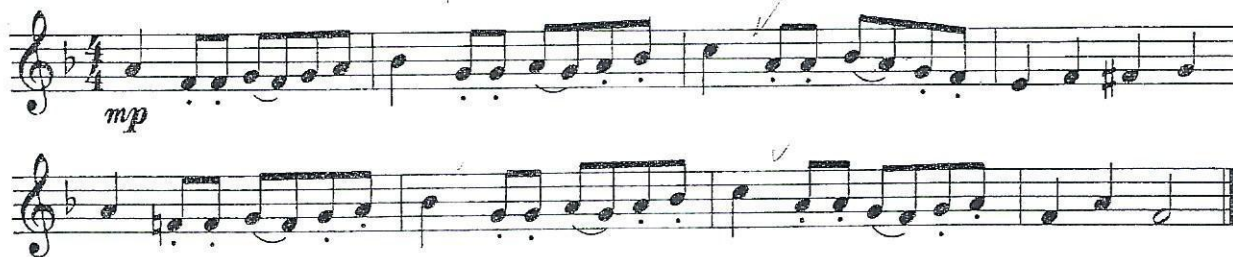
Italian terms are also used to describe the mood of a piece, changes of speed, and large repeats such as da capo. As with the speed indications, English translations can be found

at the end of the book. The Italian terms which describe how loud or soft the music should sound are usually abbreviated to the symbols shown in the example.

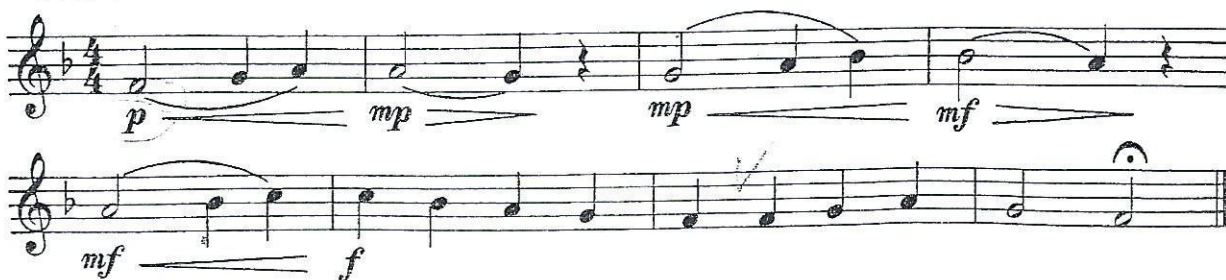
Exercise 1



Exercise 2



Exercise 3



TRUMPET AIR

D. Purcell

Moderato

f
mp
cresc.

Musicianship

Crescendos and diminuendos play an important part in creating expression but need careful use since they also have an effect on tuning. Basically, a crescendo (produced by increasing

the air pressure) will make a note go sharp, and a diminuendo (produced by reducing the air pressure) will make a note go flat.

To stabilise the tuning, allow the lip aperture to open slightly during a crescendo, and close slightly during a diminuendo.

MINUET

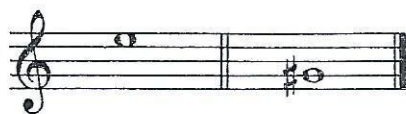
Esprit Chédeville

Allegretto

Pupil 1 *mf*
Pupil 2 *mf*
p
p
mf
mf

UNIT 13

New Notes



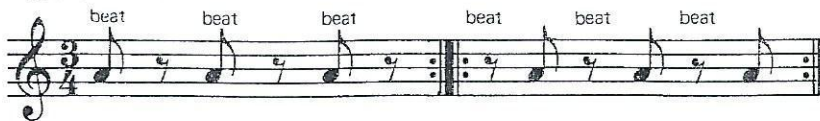
E

Open

G#

2
3

Quaver Rests



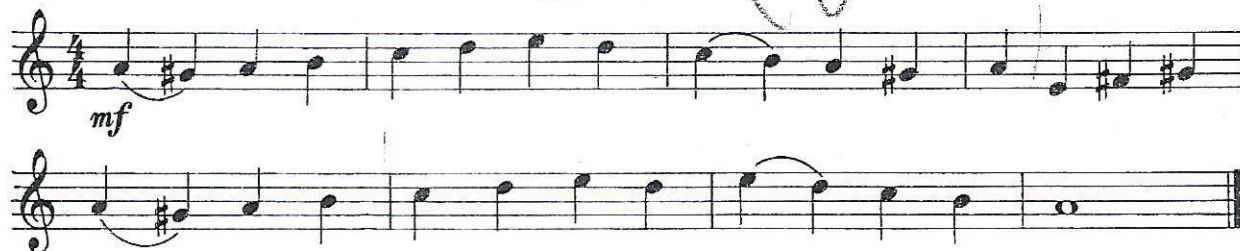
A quaver rest is a rest for half a crotchet beat. Bar 1 of the example shows it occurring on the second half of a crotchet beat, and bar 2 on the first half. The rhythmic difference between the two rhythms should be clearly understood before playing their related exercises.

Minor Keys

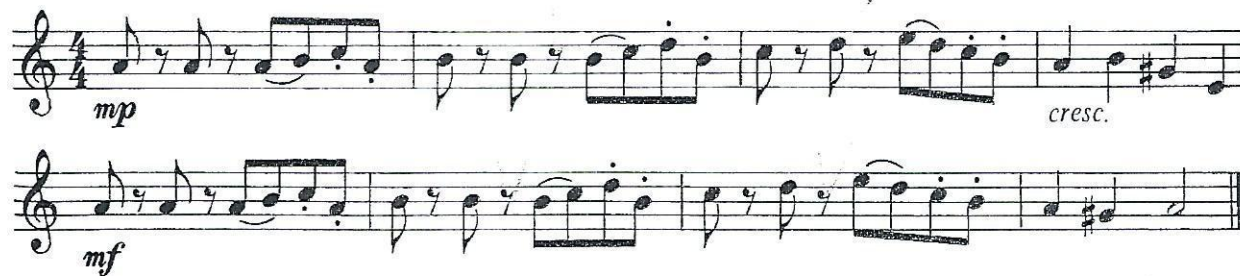
To find the name of a minor key, count three letter names down inclusive from the name of the major key. To find out whether the music is in a major key or a minor key, compare it with the appropriate scale.

A minor

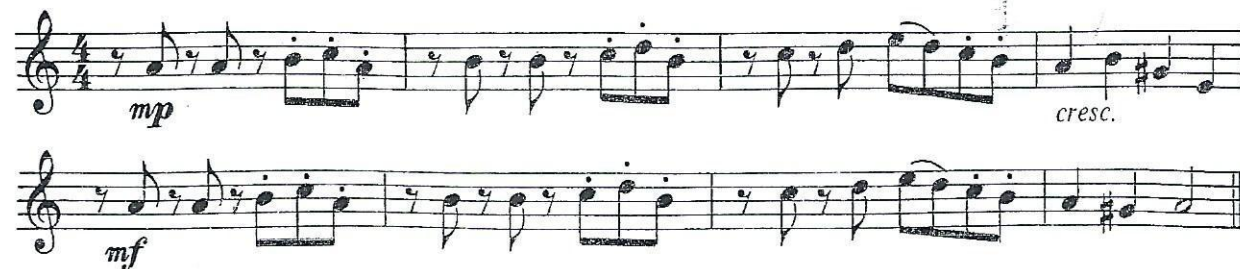
Exercise 1



Exercise 2



Exercise 3



Scales and arpeggios:

A Minor (harmonic form) to be played from memory.



Tone development

1. Start with a small accent, then concentrate on controlling the diminuendo.
2. Keep as still as possible during the first rest.
3. Commence bar 3 with an embouchure formation identical to that formed at the end of bar 1.
4. Remember: diaphragm, minimum mouth-piece pressure, mental awareness of the tiny muscles at the lip centre; these are the control points for expressive playing.
5. Repeat exercise (a) using the notes shown in (b) (c) (d) and (e).



THE POST

Allegro

A traditional posthorn song



COVENTRY CAROL

Allegretto

An English 16th century carol



UNIT 14

Compound Time

Diagram illustrating compound time signatures:

Two boxes represent time signatures: $\frac{2}{3}$ and $\frac{1}{3}$.

Below the boxes, a note with a dot is labeled "= one whole beat".

Compound Time-signatures

Diagram illustrating compound time signatures with a musical staff:

The staff shows a treble clef and a 6/8 time signature. The music consists of six dotted crotchets, each labeled "beat".

When the natural pulse of a piece divides itself into thirds of a beat, the music is said to be in compound time. The various notes retain the same value in relation to each other; for instance there are still two quavers in a crotchet, but their value in relation to the beat is changed to the values shown in the example.

To show the new note values, a new set of time-signatures is used. The example shows six-eight, indicating two dotted crotchet beats in a bar. A chart showing the complete range of compound time-signatures and how they are applied is printed at the end of the book.

Exercise 1

Exercise 1 musical notation:

Two staves of music in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a dotted half note, followed by a series of eighth notes. The second staff continues the melody with eighth notes and rests. The dynamic marking *mf* is present.

Exercise 2

Exercise 2 musical notation:

Two staves of music in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a dotted half note, followed by a series of eighth notes. The second staff continues the melody with eighth notes and rests. The dynamic marking *mf* is present.

Exercise 3

Exercise 3 musical notation:

Two staves of music in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a dotted half note, followed by a series of eighth notes. The second staff continues the melody with eighth notes and rests. The dynamic marking *mf* is present.

MARMOTTE

L. van Beethoven

Allegretto

Aids to music reading

When reading notes which are thirds of a beat, read them as if they were three-syllable words. As an example of this, try the first exercise thinking the word TENTATIVE as you play

each group. When playing the pieces, apply this reading principle to all rhythmic groups contained within one beat.

DUETTO

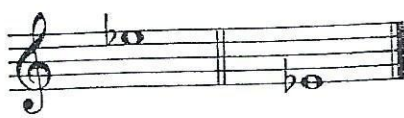
Adapted from a duet by D. Gatti

Grazioso

D. C. al Fine

UNIT 15

New Notes



E_b

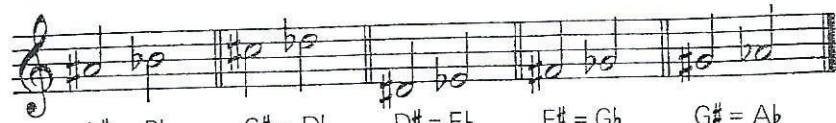
2

E|_b

2

3

Double Names for Notes



A# = B_b

C# = D_b

D# = E_b

F# = G_b

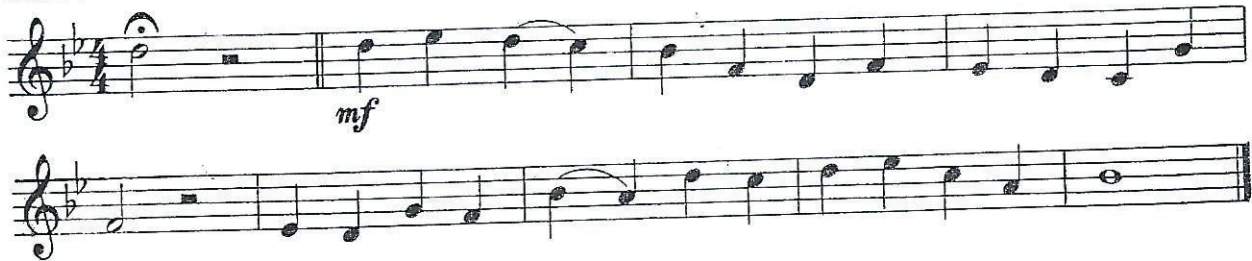
G# = A_b

The interval between A and B is one whole tone. Since a sharp raises a note by half a tone, and a flat lowers a note by half a tone, it follows that A# and B_b are different names for the same note. Double names can be given to all the flats and sharps learned so far.

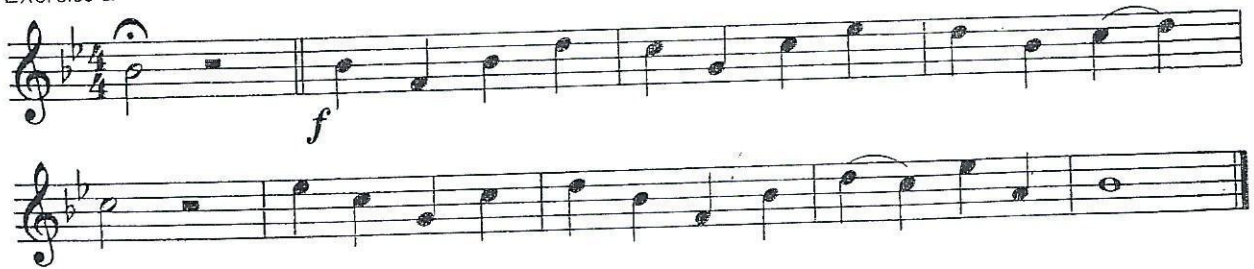
A New Key-signature

In flat keys, the name of the major key can be found by counting four letter names down from the last flat. The key-signature of exercise 1 has B_b and E_b, therefore the name of the major key is B_b Major.

Exercise 1



Exercise 2



Exercise 3



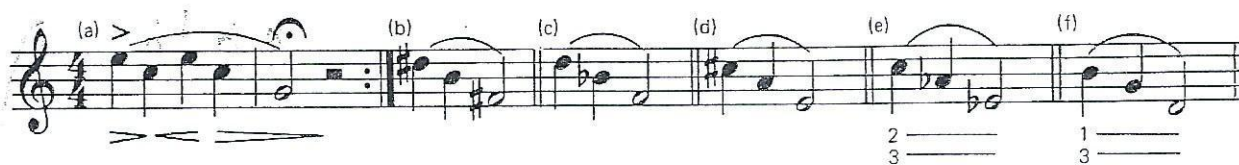
Scales and arpeggios

E Minor (harmonic form) to be played from memory.



Tone development

1. Start with a small accent, then carefully follow the dynamics.
2. Produce the second note by choosing just the right amount of controlled physical relaxation.
3. Remember that rests between the exercises are almost as important as the exercises themselves.
4. Repeat exercise (a) using the notes shown in exercises (b) (c) (d) (e) and (f).



ELLACOMBE

A traditional English tune

Allegretto

mp

mf

f

A LITTLE PIECE

Antonio Diabelli

Moderato

mp

mf

f

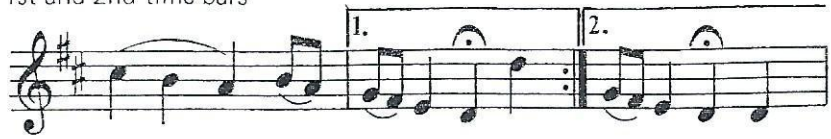
UNIT 16

Tenuto Signs



A tenuto sign placed over or under a note means that the note is to be played with a lingering pressure. Usually it is also associated with a type of tonguing where one syllable is added to another without any noticeable break in the air stream.

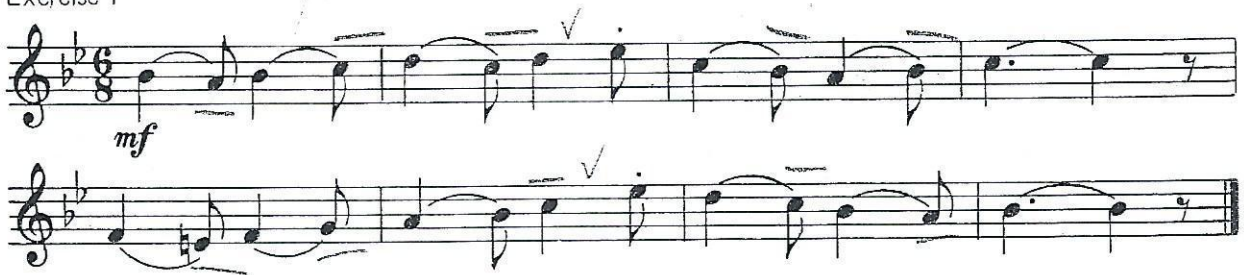
1st and 2nd time bars



Sometimes the ending of a repeated section is altered the second time through. When this occurs, 1st and 2nd time bars are used. The example is taken from "Ein' feste Burg" in

which bars 1 - 4 are played quite normally the first time through, but when they are repeated the first time bar is omitted and the second time bar played instead.

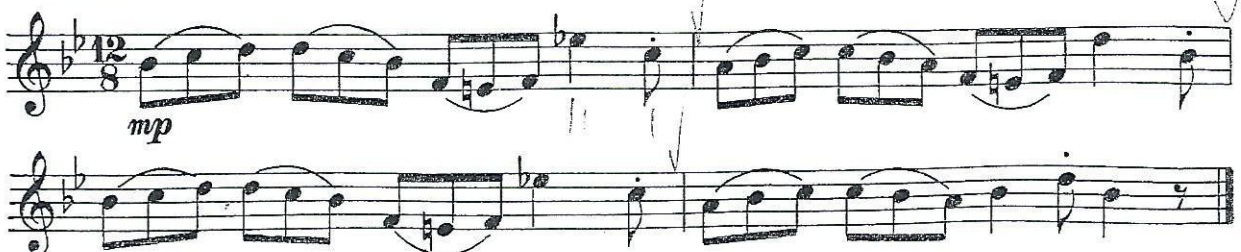
Exercise 1



Exercise 2



Exercise 3



EIN' FESTE BURG

A chorale by M. Luther
adapted by J. S. Bach

Andante moderato

1.

2.

f

p

mf

mp

Musicianship

Sometimes the general character of a piece suggests that many of the notes should be played staccato. When this occurs, the dots on top of the notes are often omitted, leaving it

to the instrumentalist to interpret the music in a staccato style. The "Duo" by Chédeville is an example of this.

DUO IN G MINOR

Esprit Chédeville

Allegro

6/2 21

f

f

mp

mp

mf

mf

mp

mp

Fine

D. C. al Fine

CONCERT PIECES FOR UNITS 9-16

As with earlier concert pieces, piano accompaniments should be used to provide experience in playing with an accompanist. During the preparation of the pieces, the grade 2 aural tests can be completed and a start made on grade 3.

TWO TRUMPET AIRS

from "Xerxes"

J. B. LULLY
(1632-1687)

arr. PETER WASTALL

Allegro

Vivace II

© Copyright 1979 by Boosey & Hawkes Music Publishers Ltd.

SOLILOQUY

DEREK HYDE

Andante

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12

18

23

mp

f

MIDNIGHT IN TOBAGO

Tempo di tango

PETER WASTALL

mp

6

11

mf

17

22

mp

27

ON WINGS OF SONG

F. Mendelssohn

Andante tranquillo

Tone development

1. Use these exercises to continue the development of tongue and diaphragm co-ordination.
2. For downward slurs (notes 2 and 4), form an 'AAA' syllable and enlarge the mouth cavity by slightly opening the gap between the teeth.
3. For upward slurs (notes 3 and 5) help the embouchure contraction by forming either an 'OOO' syllable or an 'EEE' syllable, depending on the pitch of the note.
4. As before, repeat exercise (a) using the fingerings indicated.

26/2/92

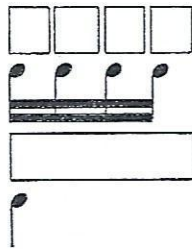
Maestoso

MARCH

G. F. Handel

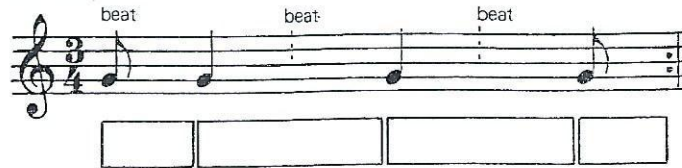
UNIT 18

Semiquavers



The value of a semiquaver is a quarter of a crotchet; it is printed with two tails on the end of its stem. As with quavers, all the tails contained in one beat can be joined together.

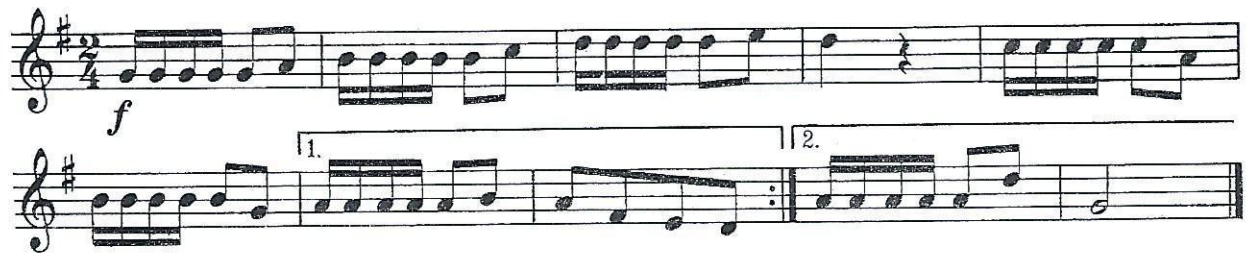
Syncopation



A new rhythm, called syncopation, is produced when strongly accented notes occur between the beats instead of coinciding with them.

As shown in the duet, the surrounding quavers are usually played staccato to help bounce the syncopated notes off the beat.

Exercise 1



Exercise 2



Scales and arpeggios:

F Major, to be played from memory.



AN OLD HUNGARIAN DANCE
from "Clarinet Music for Beginners"

P. Károlyi
(b.1934)

Moderato

mf

mp

cresc.

f

©1972 by Editio Musica, Budapest

Aids to music reading

With blocks of four semiquavers, read each group as you would a four-syllable word. Start with passages that are easy to play (such

as the two exercises shown opposite) and make a conscious effort to read each block of four semiquavers as a single unit.

A SYNCOPATED DUET

Adapted from a chorus
by Henry Purcell

Vivace

f

f

mf

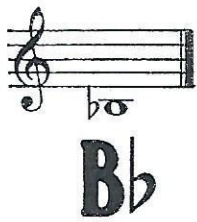
mf

f

f

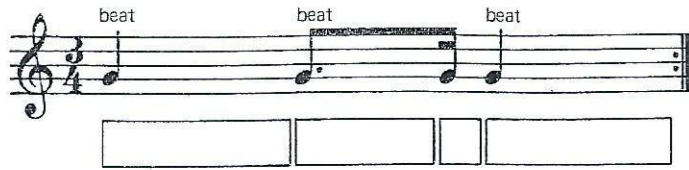
UNIT 19

A New Note



1

Dotted Quavers



A dotted quaver, or its equivalent rest, lasts for three quarters of a crotchet beat. Usually it is combined with a single semiquaver since this completes the beat.

STUDY No.2

P. Clodomir

Moderato

A musical score for Study No. 2, consisting of six staves of music. The score includes various dynamics and markings: *f*, *p*, *mp*, *rall.*, *cresc.*, and *Fine*. The piece is in 3/4 time and features a variety of note values and rests. Handwritten annotations include circled dynamics and other markings.

D. C. al Fine

SERENADE

Maestoso

Jeremiah Clarke

mf

p

f

p

f

Aids to music reading

The reading technique for a single semiquaver is to group the semiquaver with the note which follows. In lively movements, a useful way to achieve this is to pronounce the two notes as if saying the word TODAY. As an

example, play the first note of the "Soldier's March" by Schumann, then think TODAY as you play the next two notes. This reading technique can be used every time a dotted rhythm occurs.

SOLDIER'S MARCH

Allegro deciso

R. Schumann

mf

p

f

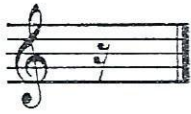
p

mf

f

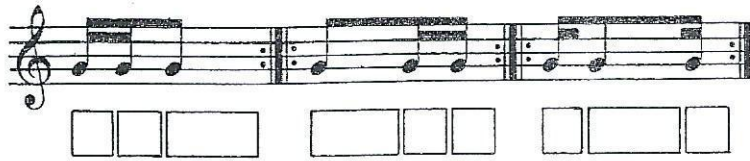
UNIT 20

Semiquaver Rests



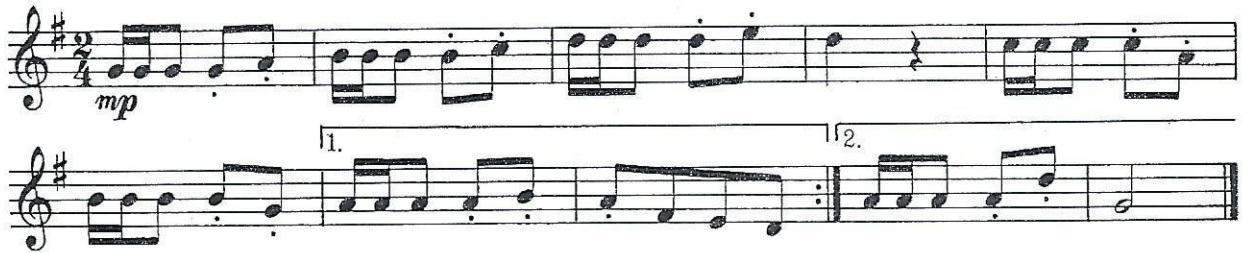
A semiquaver rest is a rest for a quarter of a crotchet beat. Notice that it is similar to the semiquaver note, being printed with two tails. Examples of the semiquaver rest can be found in the duet.

Note patterns using Semiquavers



By combining semiquavers with quavers, several new rhythm patterns can be formed. The examples should be studied carefully before playing the exercises.

Exercise 1



Exercise 2



Scales and arpeggios:

B \flat Major, to be played from memory.



SHORE'S TRUMPET TUNE

From an eighteenth century collection of trumpet tunes

Pomposo

f

mp *mf*

cresc.

Musicianship

As you play the "Duetto" by Devienne, notice that the general character is one of smoothness. To achieve this smoothness, use a very gentle type of tonguing; rather like pronouncing

the syllable DAH. When playing in this manner, we say we are interpreting the music in a legato style. Compare the style with

that needed for playing Shore's trumpet tune, where the mood demands that a vigorous, accented type of tonguing be used.

DUETTO

Andante

F. Devienne

p espressivo

p espressivo

mf

mf

UNIT 21

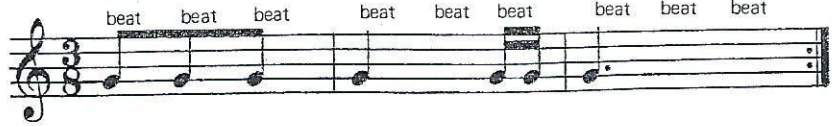
A New Note



C#

1
2
3

Three-eight Time



The time-signature of three-eight indicates that there are three quaver beats in each bar. As before, the various notes retain the same value in relation to each other; it is the value of the notes in relation to the beat that is changed.

STUDY No.3

Andantino

P. Clodomir

p

mf

Fine

D. C. al Fine

9/1/p/1
7

ANDANTE

Johann Gabrielsky

Andante

p dolce

mf

Fine

mp

D. C. al Fine

Tone development

1. Give the first note a fairly strong attack, then concentrate on controlling the lip aperture so that the exercise remains in tune.
2. As before, repeat exercise (a) but this time use natural fingering throughout, making sure there are no ungainly bumps.
3. Low C# is very sharp in pitch. In some passages, this can be corrected by pushing the 3rd valve slide out a little way; however, it is usually more convenient to correct the sharpness by a small relaxation of the lip aperture. Make this adjustment in exercise (f).

(a) (b) (c) (d) (e) (f)

mf *p*

ALLEGRO

Adapted from Purcell's sonata for trumpet and strings

Allegro

f

mp

mf

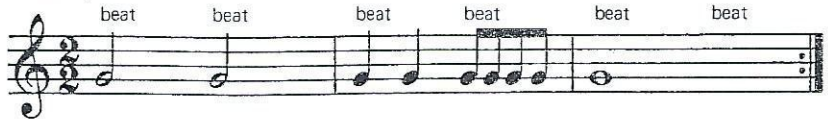
f

UNIT 22

Triplets



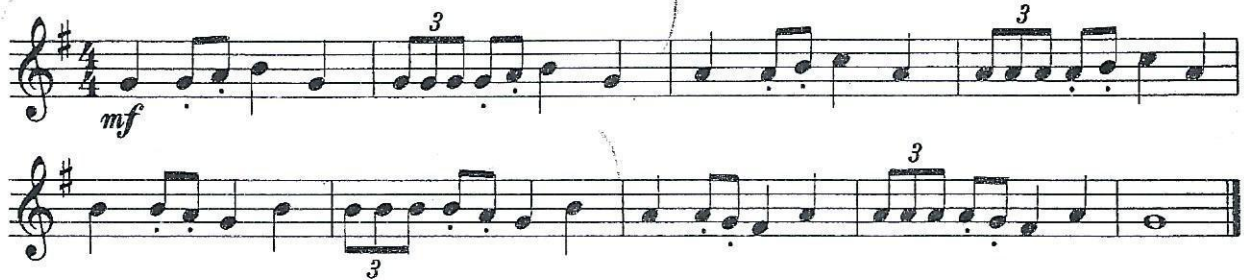
Two-two Time



A triplet can be defined as 'three notes played in the time of two notes of the same value' (for instance, three quavers played in the time of two quavers). The number 3 is placed over or under the notes to show the momentary change of note value.

The time-signature of two-two indicates that there are two minim beats in each bar. The value of the notes in relation to the beat is shown in the example. Sometimes two-two is called Alla Breve.

Exercise 1



Exercise 2



Scales and arpeggios:

D Minor (harmonic form) to be played from memory.



FANFARE

Allegro vivace

W. A. Mozart

The musical score for the Fanfare consists of three staves. The first staff is in treble clef with a 4/4 time signature. The second and third staves are in bass clef. The music is marked 'Allegro vivace'. The first staff begins with a dynamic marking of *f ben marcato*. The second and third staves contain triplet markings (indicated by a '3' above the notes) and a *mp* marking.

Tone development

1. Descend by relaxation, making sure the facial muscles remain under control.
2. If the lower notes fail to respond, check the pressure of the mouthpiece against the lips, remember, for lower tones the bottom lip in particular must be free to vibrate.
3. If a note fails to 'speak' in the ascending slur, resist the temptation to tongue it; instead, take a small rest then try the exercise one semitone lower.
4. Repeat exercise (a) using the notes shown in exercises (b) (c) and (d).

The exercise consists of four parts labeled (a), (b), (c), and (d) on a single staff in treble clef with a 4/4 time signature. Part (a) starts with a dynamic marking of *mf* and includes a slur over a series of notes. Parts (b), (c), and (d) show variations of the exercise with different note sequences and dynamics.

COTILLON

Giacoso

Esprit Chédeville

The Cotillon score is presented in three systems, each with two staves (treble and bass clefs). The first system is marked 'Giacoso' and 'Esprit Chédeville'. The first staff of the first system has a circled *mf* dynamic marking. The second system has circled *mp* markings on both staves. The third system has circled *f* markings on both staves. The music consists of rhythmic patterns and slurs.

UNIT 23

New Notes



F#

2

G

Open

Change of Time-signature



Sometimes a time-signature is changed during the course of a piece. When this occurs the speed of the beat usually remains the same; it is the pulse pattern that changes. The example is taken from the "Cantilene" by Árpád Balázs.

9/17/51

STUDY No.4

P. Clodomir

Andante

Musical score for Study No. 4 by P. Clodomir. The score is in treble clef, key signature of two flats (Bb, Eb), and 3/4 time. It consists of six staves of music. The first staff starts with a dynamic marking of *p* (piano). The second staff has a dynamic marking of *mf* (mezzo-forte). The third staff has a dynamic marking of *sfz* (sforzando). The fourth staff has a dynamic marking of *f* (forte). The fifth staff has a dynamic marking of *mp* (mezzo-piano). The sixth staff has a dynamic marking of *poco rall.* (poco rallentando). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

CANTILENA
from "Piano Miniatures for Children"

Árpád Balázs
(b. 1937)

Molto legato

mf *espress.*

poco a poco dim.

rall.

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Tone development

1. Use the first note to check and establish the embouchure formation.
2. Start the lip-slur with a 'TOOO' syllable, then use relaxation and a slightly lower tongue-level to produce the second note.
3. For notes 3 and 5, raise the tongue-level, making sure the diaphragm is giving co-ordinated support.
4. Repeat exercise (a) through each valve combination, starting on the notes shown.

(a) (b) (c) (d) (e) (f) (g)

mf

1 3 1 2 3 2

Grazioso

ALMANDE

Giles Farnaby

p

dim.

f

mf

1. 2.

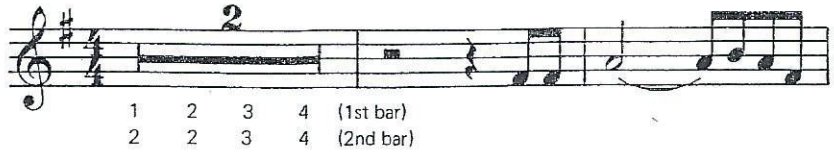
UNIT 24

Acciaccaturas



An acciaccatura is a small grace note with a stroke through its stem. It should be played on the beat and as short as possible.

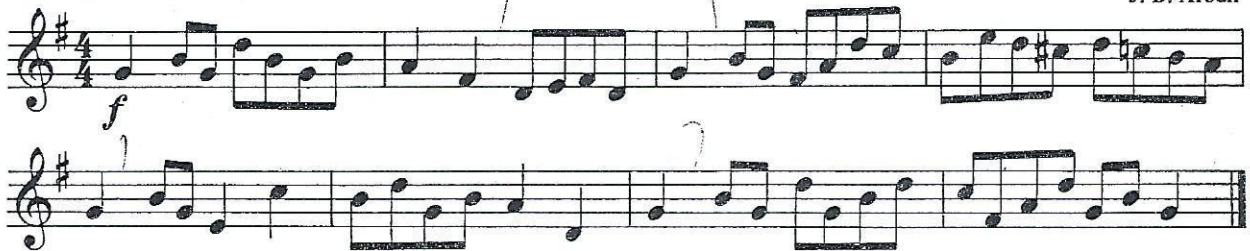
Rests of Several Bars



When a rest of several bars is required, only one bar is used; a black line is usually drawn in this bar, and the number of complete bars to be counted placed on top. The example is taken from the concert piece on p. 61.

Exercise 1

J. B. Arban



Exercise 2

J. B. Arban



Scales and arpeggios:

G Major, to be played from memory.



ANDANTE

Andante

Antonio Diabelli

mp dolce espressivo

cresc.

mf

mp

The musical score for Diabelli's "Andante" is written in G major, 4/4 time. It consists of four staves. The first staff begins with a mezzo-piano (*mp*) dynamic and the instruction *dolce espressivo*. The second staff includes a *cresc.* (crescendo) marking. The third staff starts with a mezzo-forte (*mf*) dynamic. The fourth staff returns to mezzo-piano (*mp*). The piece concludes with a repeat sign.

Musicianship

Both pieces in this unit have performing directions relating to their mood: the "Andante" by Diabelli is marked *dolce espressivo*, and the Charpentier "Fanfare" *con bravura*. As you practise, try to create

these moods using the appropriate staccato and legato styles of playing. In the "Andante", the shapes of the phrases create good opportunities for displaying

control over the dynamics; the important thing to remember is that performing directions are the starting point for creating your own expression.

FANFARE

Vivace

M. A. Charpentier

f con bravura

f con bravura

The musical score for Charpentier's "Fanfare" is written in G major, 4/4 time. It consists of three systems of two staves each. The first system begins with a forte (*f*) dynamic and the instruction *con bravura*. The second system also starts with a forte (*f*) dynamic and *con bravura*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and concludes with a final cadence.

CONCERT PIECES FOR UNITS 17-24

The "March from Scipio" is an example of music which has been set for the grade 3 Associated Board syllabus.

MARCH from "Scipio"

G. F. HANDEL
(1685-1759)
arr. PETER WASTALL

Maestoso

mf

f

mf

mp *f*

6

11

16

21

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A GAME OF TAG from "Trumpet Music for Beginners"

JÓZSEF KARAI
(b. 1927)

Allegro

mf *mf* *f*

f *f* *f*

f *f* *f* **accel.**

7

12

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17 *rit.* *a tempo* *poco rit.*

Musical staff 17-20: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 17-18 are in 4/4, measure 19 is in 3/4, and measure 20 is in 4/4. Dynamics include *mf* and *mf* with accents.

SERENADE

from "L'Amant Jaloux"

ANDRÉ GRÉTRY
(1741-1813)
arr. PETER WASTALL

Moderato

Musical staff 1-5: Treble clef, key signature of one sharp (F#), 3/8 time signature. Dynamics include *mf*.

Musical staff 6-12: Treble clef, key signature of one sharp (F#), 3/8 time signature.

13 *cresc.*

Musical staff 13-19: Treble clef, key signature of one sharp (F#), 3/8 time signature. Dynamics include *cresc.*

20 *f* *poco rit.* *mp*

Musical staff 20-26: Treble clef, key signature of one sharp (F#), 3/8 time signature. Dynamics include *f* and *mp*. *poco rit.* is indicated over measures 24-26.

Musical staff 27-33: Treble clef, key signature of one sharp (F#), 3/8 time signature.

34 *sf* *sf* *f*

Musical staff 34-40: Treble clef, key signature of one sharp (F#), 3/8 time signature. Dynamics include *sf* and *f*.

41 *poco rit.*

Musical staff 41-47: Treble clef, key signature of one sharp (F#), 3/8 time signature. *poco rit.* is indicated over measures 41-47.

PRELUDE

from "Te Deum"

M. A. CHARPENTIER
(1634-1704)

arr. PETER WASTALL

Vivace

The musical score consists of ten staves of music, each beginning with a measure number. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Vivace'. The score includes various dynamic markings: *f* (forte) at the beginning, *mf* (mezzo-forte) at measure 5, *cresc.* (crescendo) at measure 10, *f* at measure 14, *mp* (mezzo-piano) at measure 23, and *f* at measure 32. The music features a mix of eighth and sixteenth notes, often beamed together, with frequent accents and slurs. The piece concludes with a final note on the tenth staff.

SUBURBAN SUNDAY

KEITH RAMON COLE

A very slow blues tempo

7 *mf* *dim.*

12 *p*

18 *mp* *mf*

22 More movement

26 Animato *f*

30 *ff* *sfp* freely, recitative style

34 *poco rit.*

39 Tempo I *p*

45 *mp*

50

INTRADA

for three equal brass instruments

DEREK HYDE

Fairly lively

The musical score is written for three equal brass instruments in 4/4 time, with a key signature of one flat (B-flat). The score is divided into four systems of three staves each. The first system (measures 1-4) begins with a dynamic of *f* and includes triplet markings. The second system (measures 5-8) starts with a dynamic of *p* and includes markings for *mp espress.* and *mp*. The third system (measures 9-13) features a dynamic of *mf*. The fourth system (measures 14-17) includes markings for *cresc.* and *mf*. Measure numbers 5, 10, and 14 are indicated at the start of their respective systems. The piece concludes with a dynamic of *ff* in the final measure.

18 4

ff *p* *mp espr.*

23 4

mp *mp*

27

cresc. *mp*
cresc. *mp*
cresc. *mp*

31 4

mp *mp*

BASIC FINGERING CHART

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

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

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

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

Notes available from each valve combination







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

B \flat trumpets are transposing instruments and sound as follows:

written sounds

TIME SIGNATURES

1. Look up the time signature
2. Look in the left hand column to find the number of beats in each bar.
3. Look in the top row above the time signature to find the type of note that equals one beat.

	Simple time			Compound time		
Value of each beat (type of note)						
Value of each beat as a fraction of a semibreve	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{16}$
2 beats in each bar	$\frac{2}{2}$	$\frac{2}{4}$	$\frac{2}{8}$	$\frac{6}{4}$	$\frac{6}{8}$	$\frac{6}{16}$
3 beats in each bar	$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{9}{4}$	$\frac{9}{8}$	$\frac{9}{16}$
4 beats in each bar	$\frac{4}{2}$	$\frac{4}{4}$	$\frac{4}{8}$	$\frac{12}{4}$	$\frac{12}{8}$	$\frac{12}{16}$

ITALIAN TERMS

A tempo Resume the normal speed.
Accelerando Becoming gradually faster.
Adagio Slow, leisurely.
Agitato Agitated.
Alla marcia In the style of a march.
Allargando Broadening out.
Allegretto Slightly slower than Allegro.
Allegro Lively, reasonably fast.
Andante (lit. walking) At a moderate pace.
Andantino A little andante.
Animato Animated.
Cantabile In a singing style.
Con With.
Crescendo (*cresc.*) Becoming louder.
Da Capo (D.C.) al Fine Back to the beginning and finish at the word Fine.
Dal Segno (D. S.) From the sign $\text{\textcircled{S}}$
Deciso Decisively, firmly.
Diminuendo (*dim.*) Becoming gradually softer.

Dolce Sweetly.
E, Ed And.
Espressivo (*espress.*) With expression, with feeling.
Forte (*f*) Loud.
Fortissimo (*ff*) Very loud.
Grazioso Gracefully.
Largo Slow and stately, broad.
Larghetto Less slow than Largo.
Legato Smoothly.
Leggiero Lightly.
Lento Slowly.
Maestoso Majestically.
Meno mosso Less movement.
Mezzo forte (*mf*) Moderately loud.
Mezzo piano (*mp*) Moderately soft.
Moderato Moderate time.
Molto Much.
Moto Movement.
Non troppo Not too much.

Pianissimo (*pp*) Very soft.
Piano (*p*) Soft.
Più mosso More movement, quicker.
Poco a poco Little by little (gradually).
Presto Very quick.
Quasi As if, almost.
Rallentando (*rall.*) Becoming gradually slower.
Ritenuto (*rit.*) Hold back (slower at once).
Rubato Flexibly.
Semplice Simple.
Sempre Always.
Sforzando (*sf*, *sfz*) Forcing, accented.
Solenne Solemn.
Sonore Sonorous, full toned.
Sostenuto Sustained.
Spirito Spirit, life, energy.
Tempo I Resume the original speed.
Tranquillo Quietly.
Un poco A little.
Vivace Lively, quick.