

BOOK 1 - B \flat Trumpet/Cornet

STANDARD OF EXCELLENCE

COMPREHENSIVE BAND METHOD

By Bruce Pearson

Dear Student:

Welcome to the wonderful world of instrumental music. The moment you pick up your trumpet or cornet, you will begin an exciting adventure that is filled with challenges and rewards. If you study carefully and practice regularly, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

I hope you have many rewarding years of music-making.

Best wishes,

Bruce Pearson

Practicing - the key to EXCELLENCE!

- ▶ Make practicing part of your daily schedule. If you plan it as you do any other activity, you will find plenty of time for it.
- ▶ Try to practice in the same place every day. Choose a place where you can concentrate on making music. Start with a regular and familiar warm-up routine, including long tones and simple technical exercises. Like an athlete, you need to warm-up your mind and muscles before you begin performing.
- ▶ Set goals for every practice session. Keep track of your practice time and progress on the front cover Practice Journal.
- ▶ Practice the hard spots in your lesson assignment and band music over and over, until you can play them perfectly.
- ▶ Spend time practicing both alone and with the STANDARD OF EXCELLENCE recorded accompaniments.
- ▶ At the end of each practice session, play something fun.

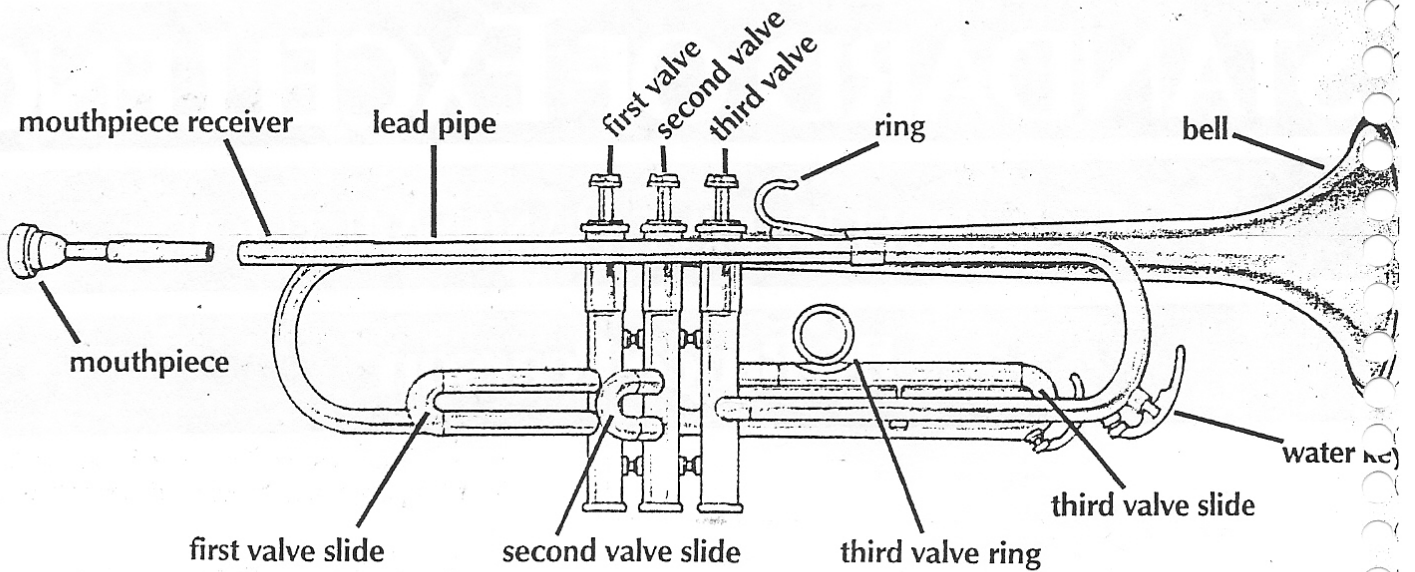
ISBN 0-8497-5935-8

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KJOS NEIL A. KJOS MUSIC COMPANY, PUBLISHER

PUTTING YOUR TRUMPET/CORNET TOGETHER



STEP 1

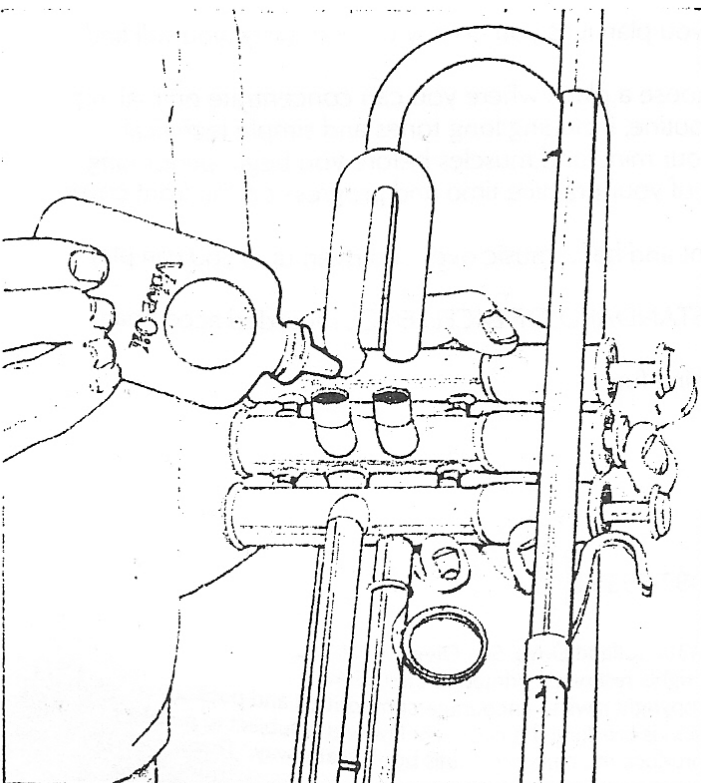
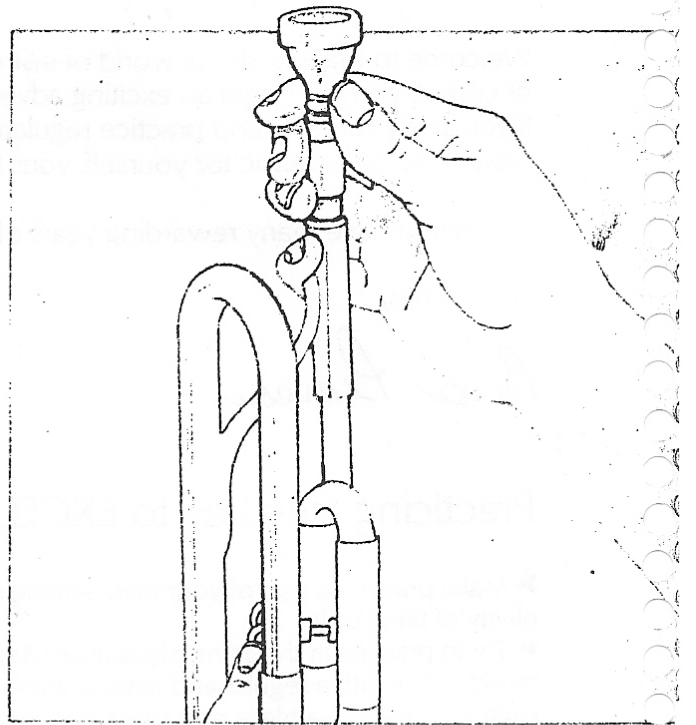
Open your case right side up.

STEP 2

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

STEP 3

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



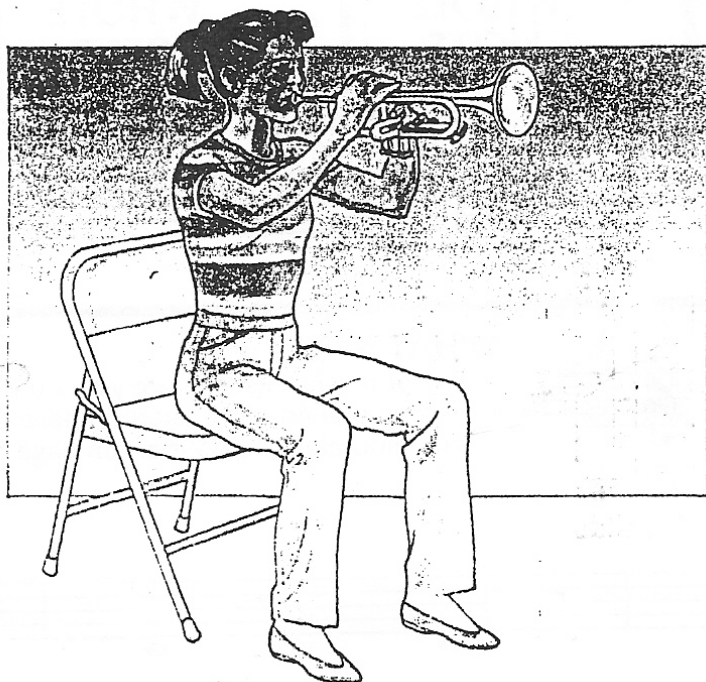
STEP 4

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

STEP 5

Repeat the same process with all valves.

PREPARING TO PLAY



STEP 1

Sit up straight on the edge of your chair.

STEP 2

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

STEP 3

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

STEP 4

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

STEP 5

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

PLAYING YOUR TRUMPET/CORNET

STEP 1

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

STEP 2

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

STEP 3

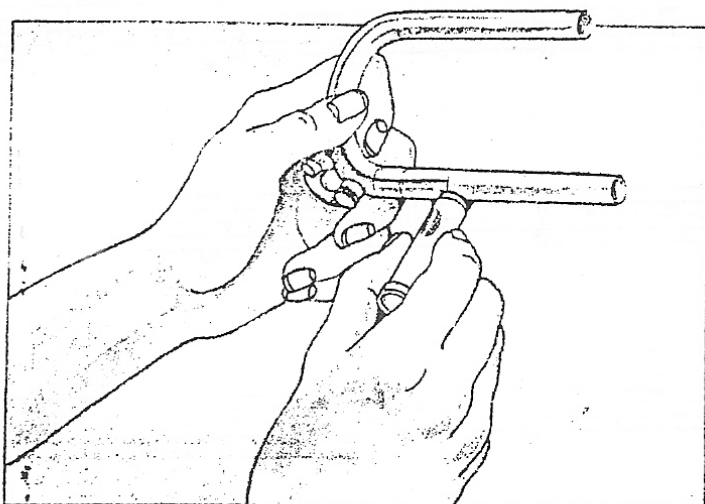
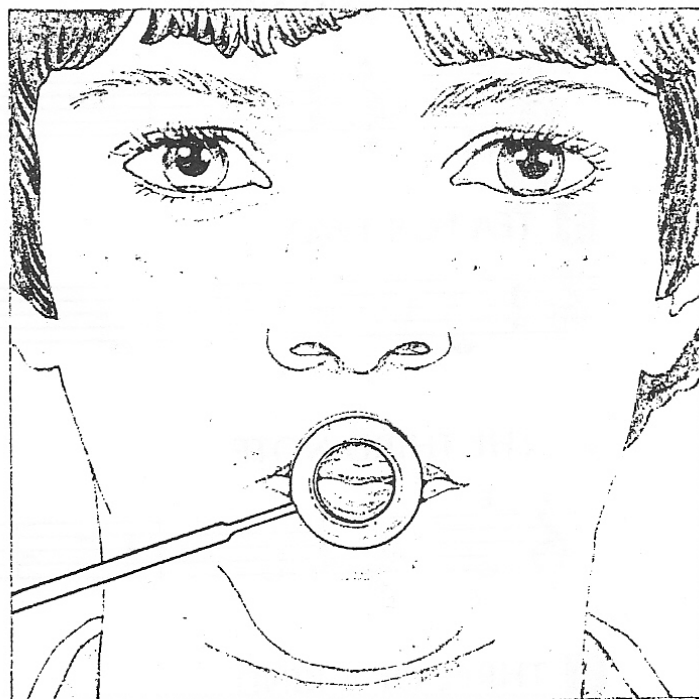
Take a full breath of air and blow, creating a relaxed, buzzing tone.

STEP 4

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

STEP 5

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



CARING FOR YOUR TRUMPET/CORNET

STEP 1

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

STEP 2

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

STEP 3

Grease your slides regularly.

FOR TRUMPETS/CORNETS & BRASS ONLY

TREBLE CLEF



TIME SIGNATURE

4/4

WHOLE NOTE



WHOLE REST

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

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

WHAT DO YOU HEAR?

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

WHAT NEXT?

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

1 THE FIRST NOTE

The numbers indicate which valves should be pressed down.

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

2 THE SECOND NOTE

3 TEA FOR TWO

4 THE THIRD NOTE

5 THREE OF A KIND

6 THREE'S COMPANY

7 TOP BRASS

FOR TRUMPETS/CORNETS & BRASS ONLY

TREBLE
CLEF



TIME
SIGNATURE

4
4

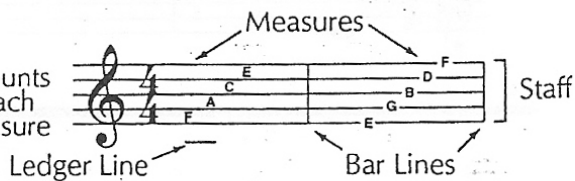
WHOLE
NOTE



WHOLE
REST

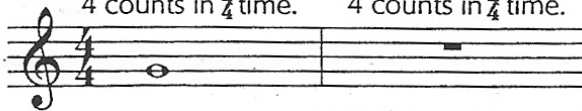


4 = 4 counts
in each
measure

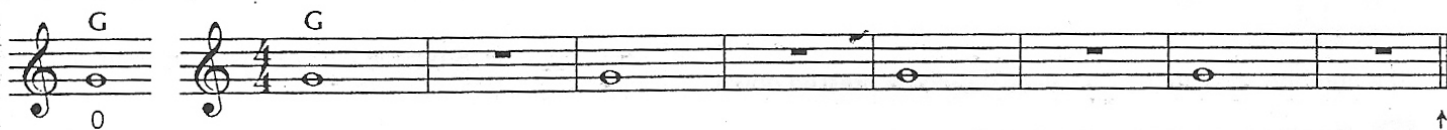


A whole note gets
4 counts in $\frac{4}{4}$ time.

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



1 THE FIRST NOTE



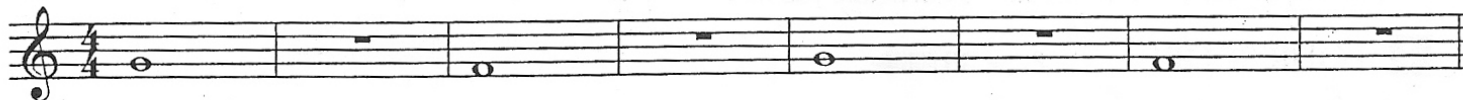
▶ A double bar line marks the end of the music.

The numbers indicate which valves should be pressed down.

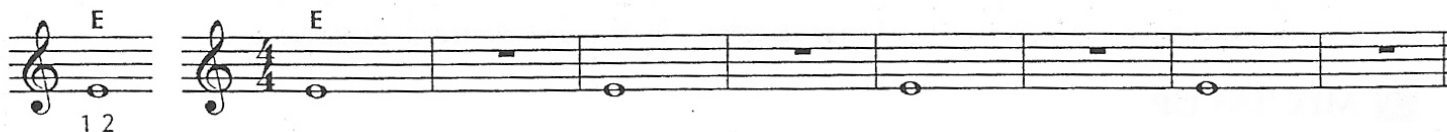
2 THE SECOND NOTE



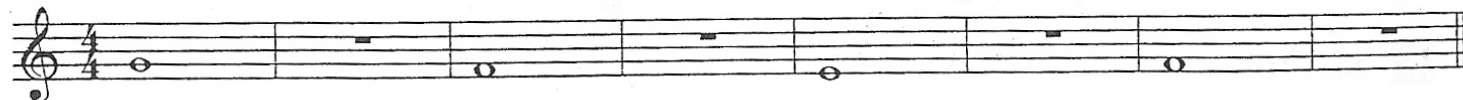
3 TEA FOR TWO



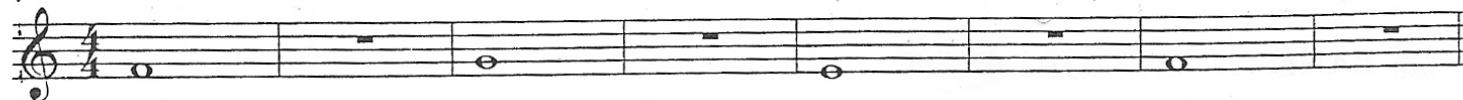
4 THE THIRD NOTE



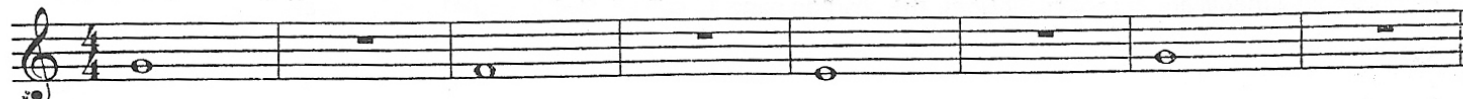
5 THREE OF A KIND



6 THREE'S COMPANY



7 TOP BRASS



FOR THE FULL BAND

TREBLE
CLEF



TIME
SIGNATURE

$\frac{4}{4}$

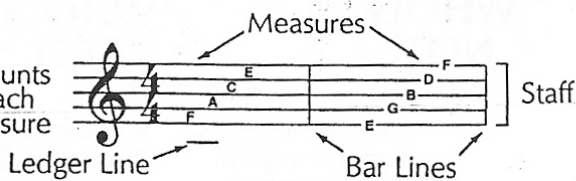
WHOLE
NOTE



WHOLE
REST

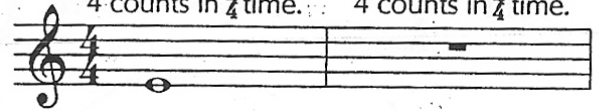
—

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

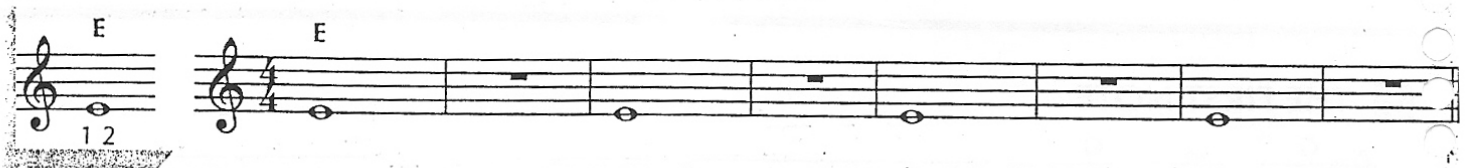


A whole note gets
4 counts in $\frac{4}{4}$ time.

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



1 TIME FOR BAND



The numbers indicate which valves should be pressed down.

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

2 THE FUN CONTINUES



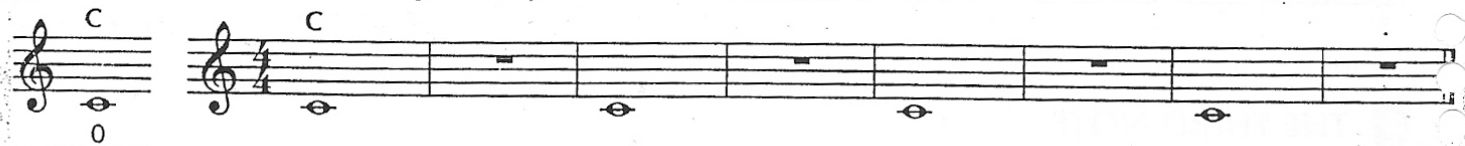
3 WHOLE LOTTA COUNTING



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

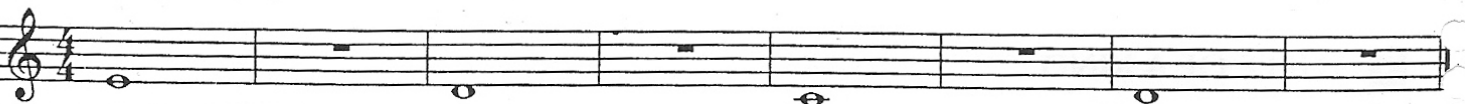
4 FOUR SCORE

Page 39

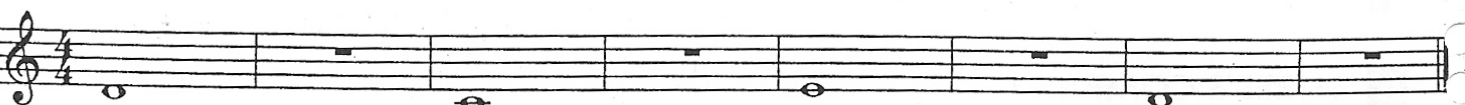


► When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

5 MIX 'EM UP



6 MELTING POT



7 BAND ON PARADE



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

HALF NOTE



HALF REST

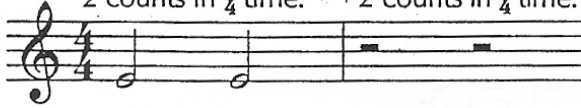


BREATH MARK



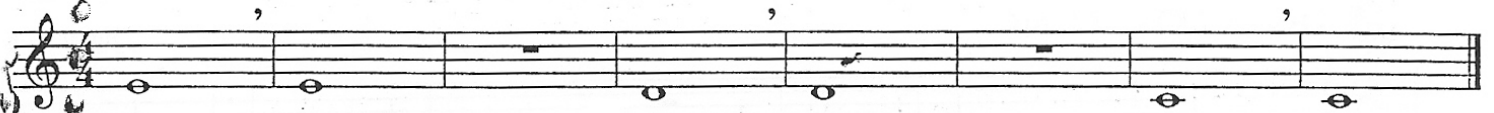
Each half note gets 2 counts in 4/4 time.

Each half rest gets 2 counts in 4/4 time.



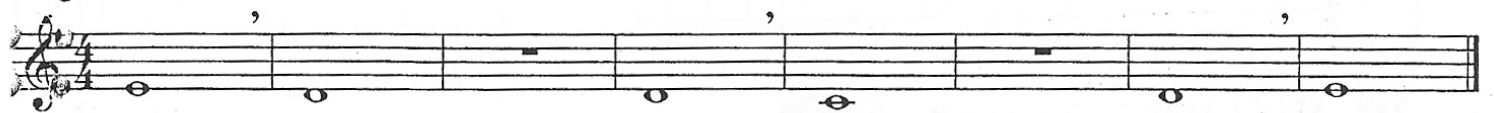
Take a breath.

8 A BREATH OF FRESH AIR

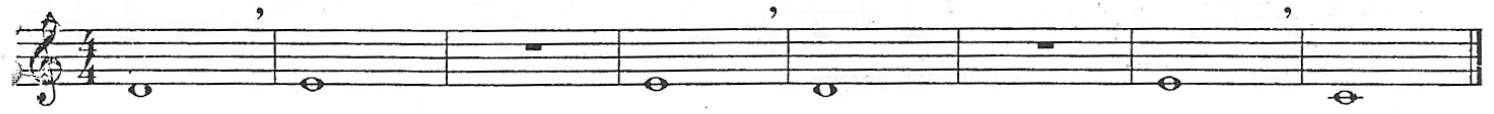


Be sure to take a full breath of air.

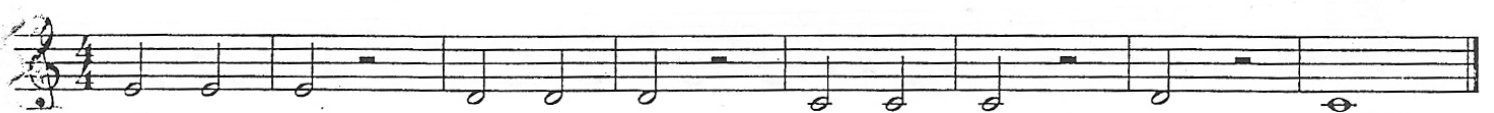
9 SIDE BY SIDE



10 TWO BY TWO



11 HALF THE PRICE



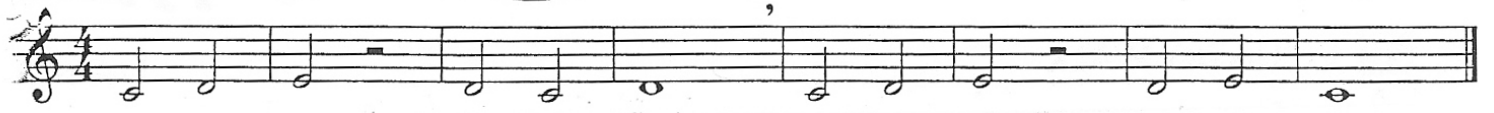
Write in the counting and clap the rhythm before you play.

12 CARDIFF BY THE SEA

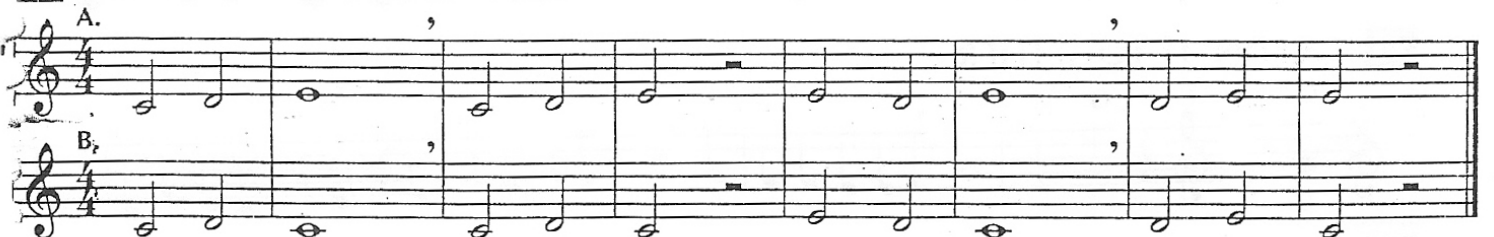


Page 39

Welsh Folk Song



13 TWO FOR THE SHOW - Duet



14 GO FOR EXCELLENCE!



QUARTER NOTE

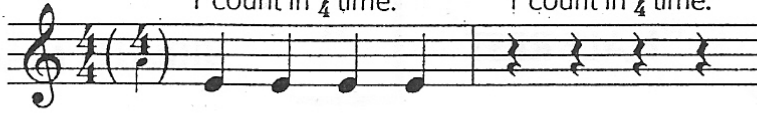


QUARTER REST



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

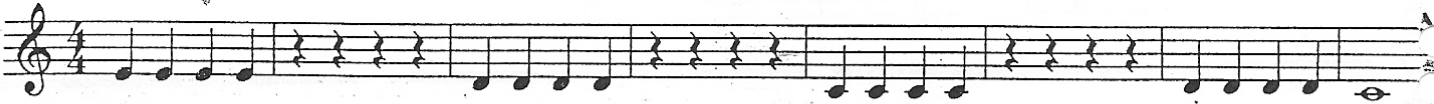
Each quarter rest gets
1 count in $\frac{4}{4}$ time.



PHRASE

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

15 A QUARTER'S WORTH



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

16 HOT CROSS BUNS

English Folk Song

17 AU CLAIRE DE LA LUNE



French Folk Song



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

18 DOWN BY THE STATION

Traditional



19 EASY STREET

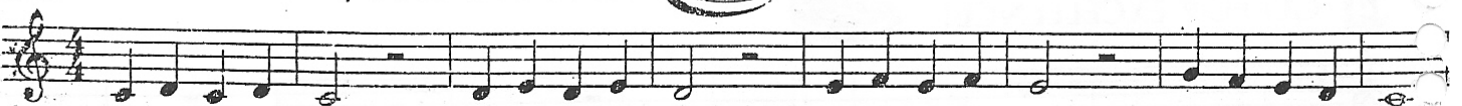
20 COUNTRY WALK

English Folk Song

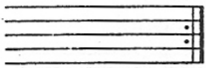


21 GETTIN' IT TOGETHER

22 FOR TRUMPETS/CORNETS ONLY



REPEAT SIGN



Repeat from the beginning.

COMMON TIME



$C = \frac{4}{4}$
Common time means the same as $\frac{4}{4}$ time.

FERMATA



Hold the note or rest longer than its usual value.

SOLO

One person plays.

SOLI

Whole section plays.

TUTTI

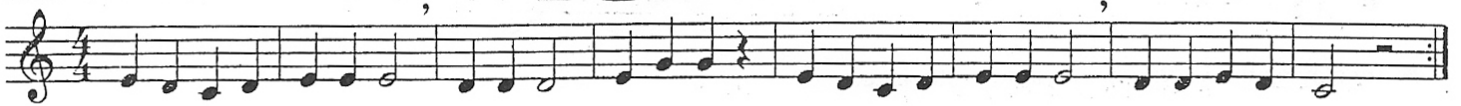
Everyone plays.

23 MERRILY WE ROLL ALONG



Page 39

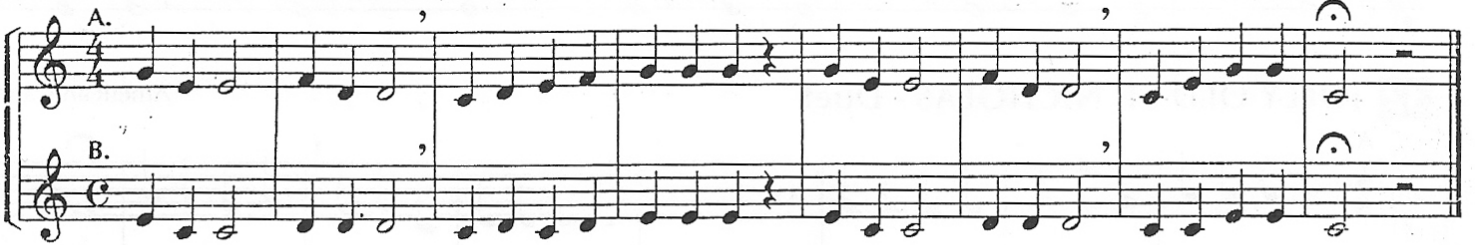
Traditional



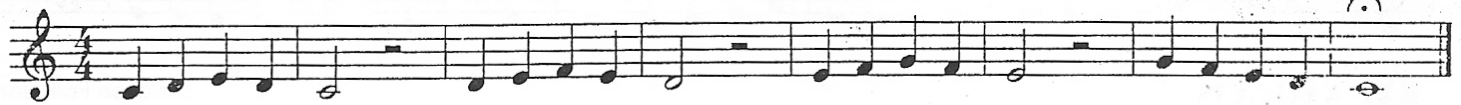
▶ Write in the note names before you play.

24 LIGHTLY ROW- Duet

Traditional



25 ONE STEP AT A TIME



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

26 GOOD KING WENCESLAS

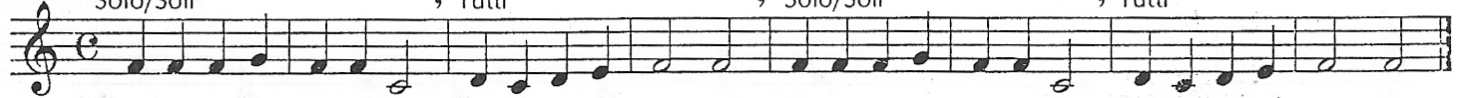
Traditional English Carol

Solo/Soli

, Tutti

, Solo/Soli

, Tutti



27 SONG OF THE FJORDS

Norwegian Folk Song

Solo/Soli

, Tutti

Solo/Soli

, Tutti



28

Composer _____ your name

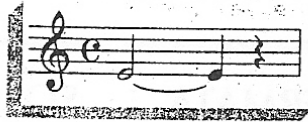


▶ Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

29 GO FOR EXCELLENCE!



TIE

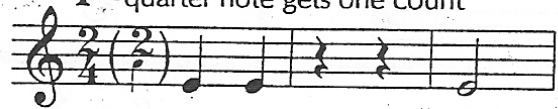


A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

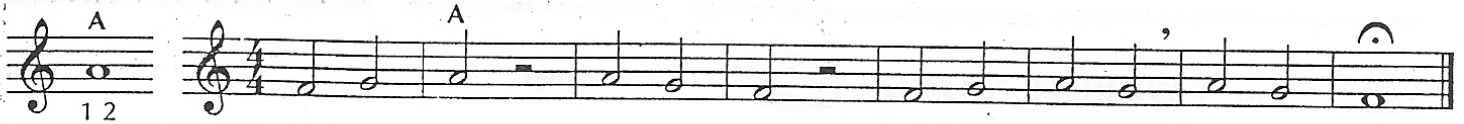
TIME SIGNATURE



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



30 WARM-UP



► Try playing this warm-up on your mouthpiece.

31 TIED AND TRUE



32 JOLLY OLD ST. NICHOLAS - Duet

American Carol



33 AMIGOS

Mexican Folk Song



► Keep on playing!

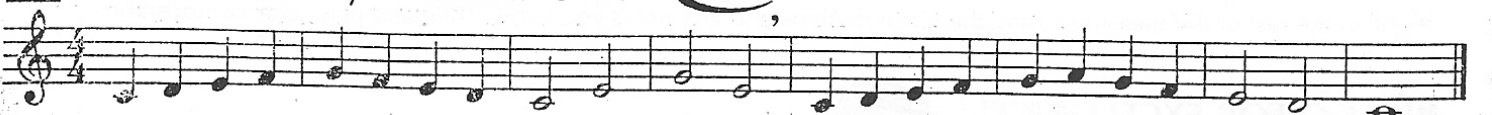
► Write in the counting and clap the rhythm before you play.

34 FARM OUT

Traditional



35 FOR TRUMPETS/CORNETS ONLY



KEY SIGNATURE



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

36 MARK TIME

Musical notation for exercise 36. It consists of two staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second staff continues the melody in the same key and time signature. There are some rests and a fermata at the end of the second staff.

37 SWEETLY SINGS THE DONKEY - Round

Traditional

Musical notation for exercise 37, a round in 4/4 time. It features two first endings, labeled '1.' and '2.', which lead to different parts of the melody. The key signature is one flat (B-flat).

38 MARY ANN

West Indies Folk Song

Musical notation for exercise 38, 'Mary Ann', in 4/4 time. The piece is divided into sections marked 'Solo/Soli' and 'Tutti'. The key signature is one flat (B-flat).

▶ Write in the note names before you play.

39 CRUSADER'S MARCH



Page 39

Traditional

Musical notation for exercise 39, 'Crusader's March', in 4/4 time. The key signature is one flat (B-flat).

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

40 BALANCE THE SCALES

Draw one note or one rest to balance each scale.

Five balance scale diagrams. Each scale has a fulcrum (triangle) in the center. The weights on the left side are: 1. a quarter note, 2. a half note, 3. a quarter note, 4. a quarter note and a quarter rest, 5. a quarter note and a quarter rest.

41 GO FOR EXCELLENCE!



Musical notation for exercise 41, 'Go for Excellence!', in 3/4 time. It consists of two staves of music. The key signature is one flat (B-flat).

DIVISI

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



UNISON

Everyone plays the same notes.

BALANCE BUILDER

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

JINGLE BELLS

Band Arrangement

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

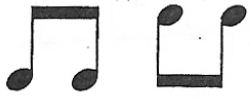
42 SCHOOL SONG

Solo/Soli , Tutti

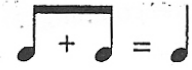
43 FOR TRUMPETS/CORNETS ONLY



EIGHTH NOTES



Two eighth notes are as long as a quarter note.



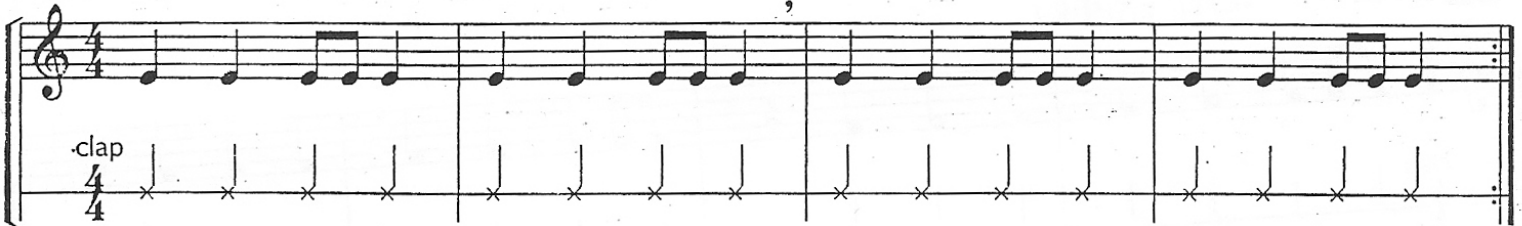
Each eighth note gets 1/2 count in 2/4 and 4/4 time.

1/2 + 1/2 = 1 count

44 WARM-UP



45 EIGHTH NOTE ENCOUNTER



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

46 JIM ALONG JOSIE



American Folk Song



47 EIGHTH NOTE EXPLORER



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

48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)



49 GO FOR EXCELLENCE!



50 EIGHTH NOTE EXPRESS

clap

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

51 SKIP IT, LOU

American Folk Song

Solo/Soli Tutti

Solo/Soli Tutti

52 EIGHTH NOTE EXPERT

clap

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

53 MEXICAN MOUNTAIN SONG



Mexican Folk Song

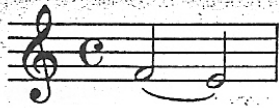
54 BAFFLING BAR LINES

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

55 FOR TRUMPETS/CORNETS ONLY

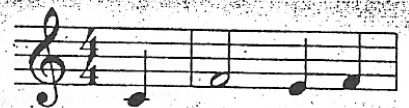


SLUR



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

PICK-UP NOTE



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

56 WARM-UP



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

57 THEME FROM "SYMPHONY NO. 1"



Johannes Brahms (1833 - 1897)



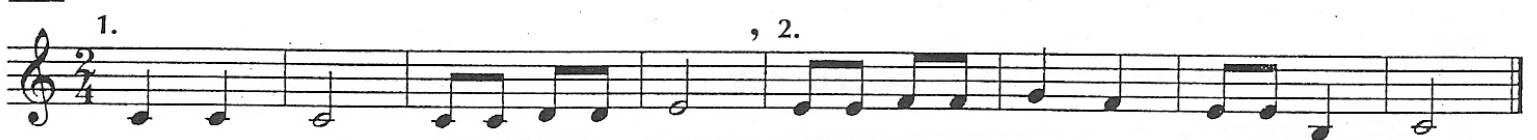
58 ERIE CANAL CAPERS Page 39

American Work Song



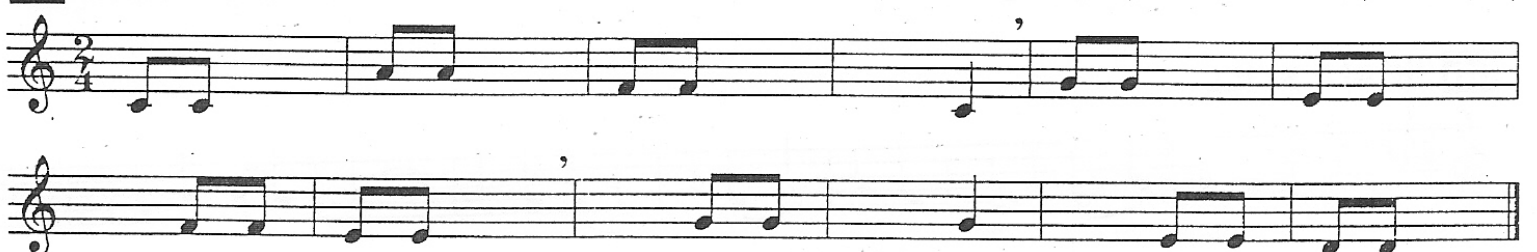
59 LAUGHING SONG - Round

Traditional



60 STAR SEARCH

Wolfgang Amadeus Mozart (1756 - 1791)

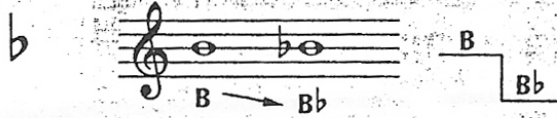


▶ Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

61 GO FOR EXCELLENCE!



FLAT



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

KEY SIGNATURE



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

62 CLIMBING STAIRS

B flat (Bb)

► Higher notes are easier with faster air.

63 BINGO

American Folk Song

64 THERE'S MUSIC IN THE AIR

George F. Root (1820 - 1895)

65 THERE'S THE SAME MUSIC IN THE AIR

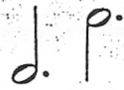
George F. Root (1820 - 1895)

► Circle the note changed by the key signature.

66 SCALE SKILL

67 FOR TRUMPETS/CORNETS ONLY

DOTTED HALF NOTE



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

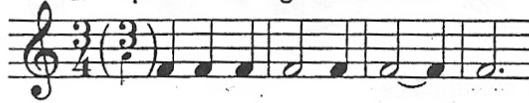
$$\text{Dotted Half Note} + \text{Half Note} = \text{Whole Note}$$

$$2 + 1 = 2 + 1 = 3 \text{ counts}$$

TIME SIGNATURE



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



DYNAMICS

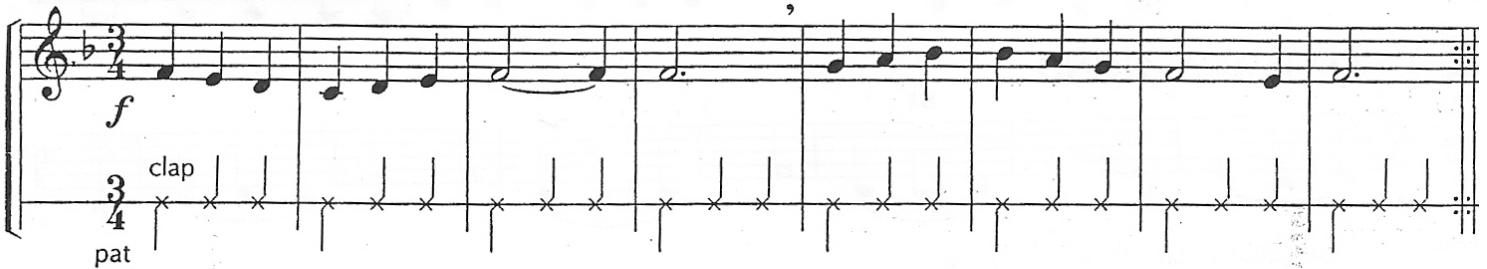
forte (f) - loud
piano (p) - soft

68 WARM-UP



► Try playing this warm-up on your mouthpiece.

69 CHANNEL THREE

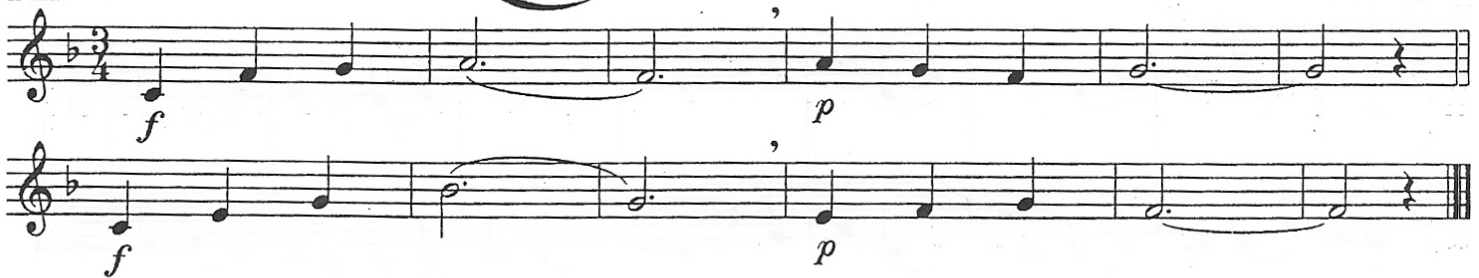


► Write in the counting for the top line before you play.

70 DOWN IN THE VALLEY



American Mountain Song ;



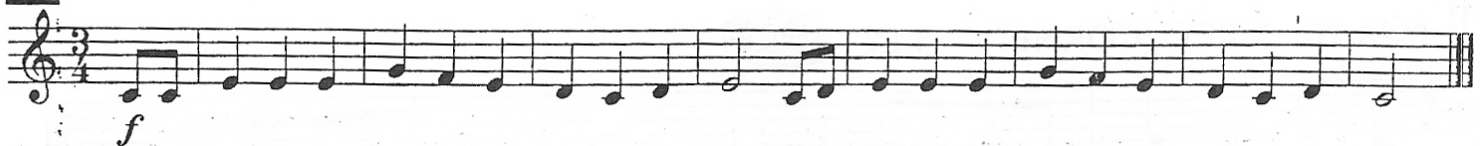
71 BROTHER MARTIN - Round

Latin American Folk Song ;



72 THE LITTLE FISH

Australian Folk Song



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

73 GO FOR EXCELLENCE!



Czech Folk Song ;

"When Love Is Kind"



NATURAL



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

74 WARM-UP

B flat (B \flat)

Musical notation for exercise 74, a warm-up in B flat (B \flat) major, 4/4 time. The piece starts with a treble clef and a key signature of one flat. The first measure is marked with a '1' below the staff. The music begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with a B \flat key signature indicated above the staff.

► Try playing this warm-up on your mouthpiece.

75 OLD BLUE

Traditional

Musical notation for exercise 75, 'Old Blue', in 2/4 time. The piece is divided into two parts: 'Solo/Soli' and 'Tutti'. The first part is marked with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with a B \flat key signature indicated above the staff.

76 THIRD TIME AROUND

Musical notation for exercise 76, 'Third Time Around', in 3/4 time. The piece is marked with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with a B \flat key signature indicated above the staff.

► Circle the notes changed by the key signature.

77 LULLABY - Duet

Page 40

Traditional

Musical notation for exercise 77, 'Lullaby - Duet', in 3/4 time. The piece is marked with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with a B \flat key signature indicated above the staff. The piece is divided into two parts: A. and B.

78 MINUTEMAN MARCH



Robert Frost (b. 1942)

Musical notation for exercise 78, 'Minuteman March', in 4/4 time. The piece is marked with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with a B \flat key signature indicated above the staff. The piece is divided into two parts: A. and B. An annotation 'also played B \flat ' with an arrow points to a note in the second part.

79 FOR TRUMPETS/CORNETS ONLY



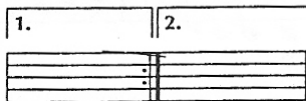
Musical notation for exercise 79, 'For Trumpets/Cornets Only', in 4/4 time. The piece is marked with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with a B \flat key signature indicated above the staff.

ACCENT



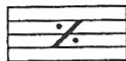
Attack the note louder.

1st and 2nd ENDINGS



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

ONE-MEASURE REPEAT SIGN



Repeat the previous measure.

80 MEXICAN HAT DANCE

Mexican Folk Song

Musical score for Mexican Hat Dance in 3/4 time. The melody is in treble clef with a key signature of one flat. It features dynamic markings of *f* (forte) and *p* (piano), and accent symbols (>). The accompaniment is in bass clef, marked 'clap', with a 3/4 time signature. The piece includes first and second endings.

81 FRÈRE JACQUES - Round

French Folk Song

Musical score for Frère Jacques in common time (C). The melody is in treble clef with a key signature of one flat. It features dynamic markings of *f* (forte) and repeat signs. The piece is a round with four distinct endings.

82 MORNING MOOD



Edvard Grieg (1843 - 1907)

Musical score for Morning Mood in 3/4 time. The melody is in treble clef with a key signature of one flat. It features a dynamic marking of *p* (piano).

83 MING COURT

Page 40

Chinese Folk Song

Musical score for Ming Court in 2/4 time. The melody is in treble clef with a key signature of two flats. It features a dynamic marking of *p* (piano) and slurs.

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

84 GO FOR EXCELLENCE!



Musical score for Go for Excellence! in 4/4 time. The melody is in treble clef with a key signature of two flats. It features dynamic markings of *f* (forte) and slurs.

SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

Trumpet/
Cornet

Piano

1 2 3 4 5 6

p

Go back to the first repeat sign.

f *p*

7 8 9 10 11 12

f *f*

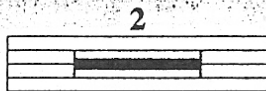
13 14 15 16 17 18 19

f *f*

20 21 22 23 24 25

f *f*

LONG REST



Count: 1 2 3 4 2 2 3 4

Rest the number of measures indicated.

MONTEGO BAY

Band Arrangement

Calypso Song
arr. Chuck Elledge (b. 1961)

Musical score for 'MONTEGO BAY' in 2/4 time. The score consists of five staves of music. Measure numbers 1-4, 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, 30, 31, 32, 33, 34 are indicated. Dynamics include *f* (forte) and *p* (piano). Performance markings include 'div.' (divisi), 'unis.' (unison), and first/second endings. A box around measure 5 indicates a long rest. A box around measure 21 indicates a first ending. A box around measure 28 indicates a first ending. A box around measure 29 indicates a second ending.

REGAL MARCH

Band Arrangement

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

Musical score for 'REGAL MARCH' in 2/4 time. The score consists of five staves of music. Measure numbers 1, 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, 30 are indicated. Dynamics include *f* (forte) and *p* (piano). Performance markings include 'div.' (divisi), 'unis.' (unison), and 'end cue'. A box around measure 3 indicates a long rest. A box around measure 21 indicates a long rest. A box around measure 29 indicates a long rest. A box around measure 13 indicates a long rest. A box around measure 21 indicates a long rest. A box around measure 29 indicates a long rest.

85 WARM-UP

Musical notation for exercise 85, a warm-up piece in 3/4 time with a forte (*f*) dynamic.

86 FULL OF HOT AIR

Musical notation for exercise 86, 'Full of Hot Air', in 4/4 time with dynamics *f* and *p*, and chord diagrams for B and C.

87 DANZA GIOVANNI



Italian Folk Song

Musical notation for exercise 87, 'Danza Giovanni', in 2/4 time with a forte (*f*) dynamic.

88 C MAJOR SCALE SKILL (Concert B \flat Major)

Musical notation for exercise 88, C Major Scale Skill, in 4/4 time with dynamics *f* and Arpeggio.

89 THE MAN ON THE FLYING TRAPEZE

George Leybourne (1842 - 1884)

Musical notation for exercise 89, 'The Man on the Flying Trapeze', in 3/4 time with dynamics *f* and repeat signs.

► Go back to the first repeat sign. ↗

90 _____

Composer _____ your name _____

Musical notation for exercise 90, a blank staff for composition.

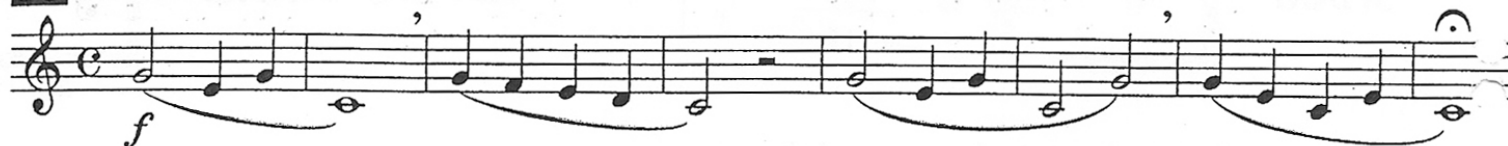
► Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

91 FOR TRUMPETS/CORNETS ONLY



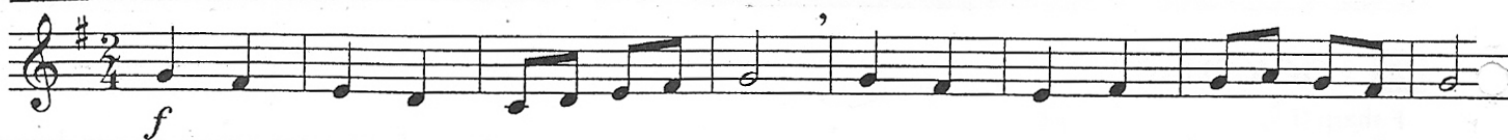
Musical notation for exercise 91, 'For Trumpets/Cornets Only', in 2/4 time with a forte (*f*) dynamic.

99 WARM-UP

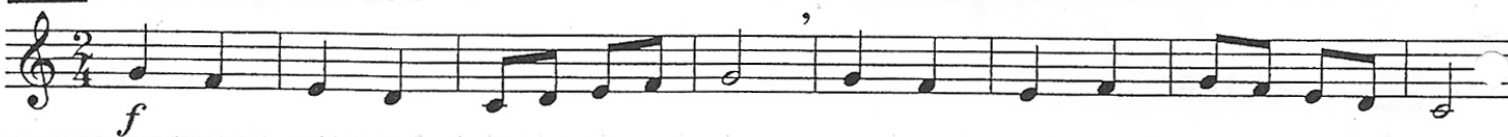


► Try playing this warm-up on your mouthpiece.

100 IN THE POCKET



101 POCKET CHANGE



102 STRICTLY BUSINESS



103 SMOOTH SAILING



104 ROSES FROM THE SOUTH



Johann Strauss, Jr. (1825 - 1899)



105 THEME FROM "HANSEL AND GRETEL"

Engelbert Humperdinck (1854 - 1921)
D.C. al Fine



106 FOR TRUMPETS/CORNETS ONLY



107 THAT'S A WRAP

Musical notation for 'That's a Wrap' in 4/4 time, starting with a forte (*f*) dynamic. The melody is written on a single staff with a treble clef and a key signature of one flat.

108 POLLY WOLLY DOODLE

Page 40

American Folk Song

Musical notation for 'Polly Wolly Doodle' in 4/4 time. The melody is on a treble clef staff with a key signature of one flat. The accompaniment on the bass clef staff includes 'clap' and 'foot stomp' markings. The piece starts with a forte (*f*) dynamic.

Continuation of the musical notation for 'Polly Wolly Doodle', showing two first endings (1. and 2.) with their respective accompaniment.

109 VOLGA BOAT SONG

Page 40

Russian Folk Song

Musical notation for 'Volga Boat Song' in 4/4 time, starting with a forte (*f*) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp.

110 KOOKABURRA - Round

Australian Folk Song

Musical notation for 'Kookaburra - Round' in 4/4 time, starting with a forte (*f*) dynamic. The piece is a round consisting of four parts (1., 2., 3., 4.) written on a single staff with a treble clef and a key signature of one flat.

111 GO FOR EXCELLENCE!

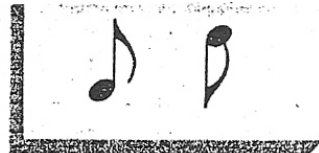


Tielman Susato (1500? - 1561?)

"Ronde"

Musical notation for 'Go for Excellence!' in 4/4 time. The piece is a 'Ronde' consisting of two parts, each written on a single staff with a treble clef and a key signature of one flat. The first part starts with a forte (*f*) dynamic and the second part starts with a piano (*p*) dynamic.

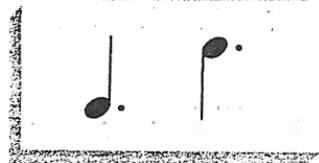
SINGLE EIGHTH NOTE



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

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

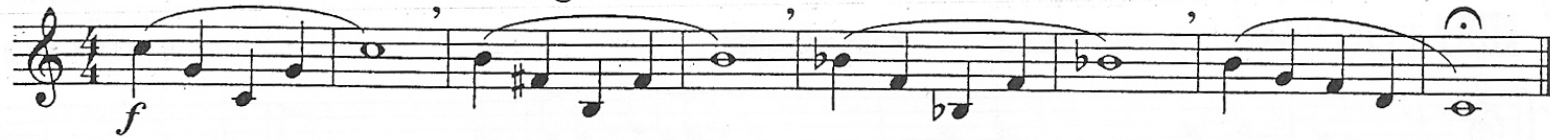
DOTTED QUARTER NOTE



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

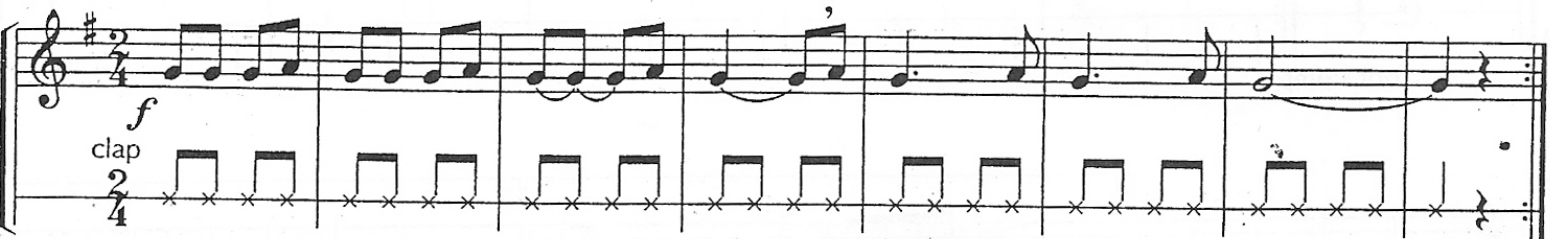
$$\begin{aligned} \text{♪} + \text{.} &= \text{♪} + \text{♪} = \text{♪} \\ 1 + \frac{1}{2} &= 1 + \frac{1}{2} = 1 \frac{1}{2} \text{ counts} \end{aligned}$$

112 WARM-UP - Band Arrangement



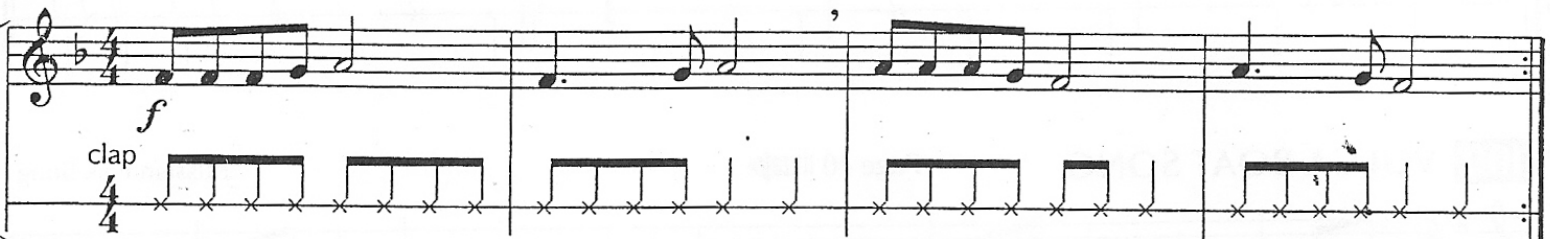
▶ Try playing this warm-up on your mouthpiece.

113 SHORT CUT



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

114 SPOT THE DOTS

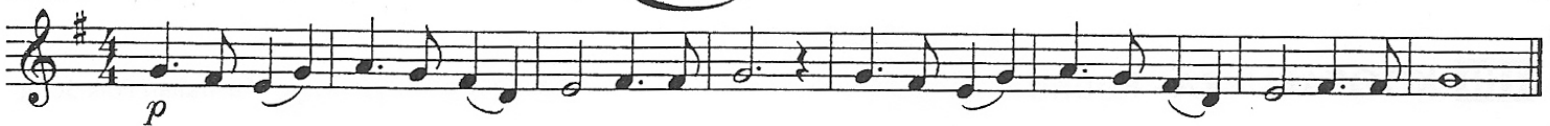


▶ Feel the pulse of three eighth notes during each dotted quarter note.

115 ALL THROUGH THE NIGHT



Welsh Folk Song



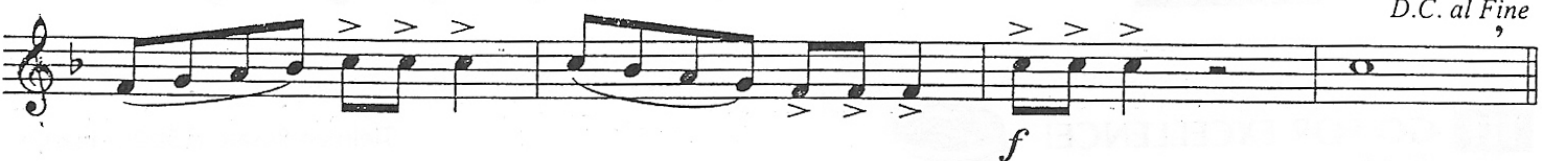
116 ALOUETTE

French-Canadian Folk Song

Fine



D.C. al Fine



117 FOR TRUMPETS/CORNETS ONLY



118 JUST A LITTLE OFF THE TOP

Musical score for 'Just a Little Off the Top' in 3/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a dynamic marking of *f*. The melody features a mix of eighth and quarter notes, with some notes beamed together. The second staff provides a harmonic accompaniment with similar rhythmic patterns.

119 TOP DRAWER - Duet

Musical score for 'Top Drawer - Duet' in 4/4 time, key of B-flat major. The score is divided into two parts, A and B. Part A is a single melodic line starting with a dynamic marking of *f*. Part B is a more complex line with many beamed eighth notes, also starting with a dynamic marking of *f*.

120 HOME ON THE RANGE

Page 41

Daniel E. Kelley (1843 - 1905)

Musical score for 'Home on the Range' in 3/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a dynamic marking of *f* and includes a *p* marking later in the piece. The melody is characterized by a mix of eighth and quarter notes. The second staff provides a harmonic accompaniment.

▶ Circle the notes changed by the key signature.

121 THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)

Musical score for 'The Conquering Hero - Duet' in 4/4 time, key of B-flat major. The score is divided into two parts, A and B. Part A is a single melodic line starting with a dynamic marking of *f*. Part B is a more complex line with many beamed eighth notes, also starting with a dynamic marking of *f*.

122 GO FOR EXCELLENCE!

Musical score for 'Go for Excellence!' in 3/4 time, key of B-flat major. The score consists of a single staff with a dynamic marking of *f*. The melody features a mix of eighth and quarter notes, with some notes beamed together.

TEMPOS

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

DYNAMICS

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

123 WARM-UP - Band Arrangement

Andante

mf

▶ Try playing this warm-up on your mouthpiece.

124 HIGH WINDS AHEAD

Andante

f

125 LOOK BEFORE YOU LEAP

Moderato

f

126 F MAJOR SCALE SKILL (Concert E^b Major)



Allegro

mf

Arpeggio

Chords div.

127 VARIATIONS ON A THEME BY MOZART

Wolfgang Amadeus Mozart (1756 - 1791)

Moderato

Theme (main melody)

mp

Variation 1 (time signature changes)

Variation 2 (rhythm changes)

Variation 3 (melody changes)

128 FOR TRUMPETS/CORNETS ONLY

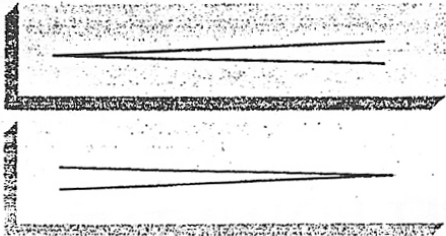


Andante

f

D

DYNAMICS



crescendo - Gradually play louder.

decrescendo - Gradually play softer.

129 SLIPPERY SLURS

Andante

130 WALTZ STREET

Moderato

131 THEME FROM "SYMPHONY NO. 9"



Ludwig van Beethoven (1770 - 1827)

Moderato

132 READY OR NOT

Andante

► Higher notes are easier with faster air.

133 ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro

134 GO FOR EXCELLENCE!



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Moderato

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

BALANCE BUILDER

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

Musical notation for the Balance Builder exercise, showing a sequence of chords and intervals on a staff with a treble clef and a key signature of one flat. The exercise is divided into seven measures, each with a specific instruction: 1 Tonic, 2 div. (divisi), 3 Subdominant unis. (unison), 4 div. (divisi), 5 Dominant unis. (unison), 6 div. (divisi), and 7 Tonic.

TRUMPET VOLUNTARY

Band Arrangement

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

Moderato

1 div. > 2 > 3 > 4 > 5 6 7 8 unis. 9 div. 10 11 unis. 12 13 14 15 16 17 18 19 W.W. Cue 20 end cue p f 21 22 23 24 unis. 25 div. 26 27 28 29 30 31 32 33 34 35 36 unis. 37 div. 38 39 40 41 42 43 44 45 46 unis.

Musical notation for the Trumpet Voluntary, a band arrangement of Jeremiah Clarke's piece. The score is in 4/4 time and features a variety of musical techniques including dynamics (f, mf, mp, p), articulation (>), and performance instructions (div., unis., W.W. Cue, end cue). The piece is marked Moderato and consists of 46 measures.

TEMPO

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

135 SAKURA - Duet

Japanese Folk Song

Andante

Musical score for 'Sakura - Duet' in 4/4 time, Andante tempo. The score consists of three systems of staves. The first system has two staves, A and B, both starting with a mezzo-forte (*mp*) dynamic. The second system has two staves, each with a dynamic change from *mf* to *mp* and back to *mf*. The third system has two staves, each with a dynamic change from *mp* to *p*, with a *rit.* (ritardando) marking the deceleration. Breath marks are indicated by curved lines at the end of phrases.

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

136 GRANDFATHER'S WHISKERS



American Folk Song

Moderato

Musical score for 'Grandfather's Whiskers' in 2/4 time, Moderato tempo. The score is written on a single staff with a key signature of one sharp (F#) and a dynamic of mezzo-forte (*mf*). It includes a first ending (1.) and a second ending (2.) leading to a repeat sign. The word 'Hey!' is written below the second ending.

137 TWINKLE VARIATION

Wolfgang Amadeus Mozart (1756 - 1791)

Theme

Musical score for 'Twinkle Variation' in 4/4 time, mezzo-forte (*mf*) dynamic. The first system shows the 'Theme' on a single staff. The second system is a blank staff labeled 'Variation' for student composition. To the right of the staff, there is a line for 'Composer' followed by a blank space and the text 'your name'.

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

138 PARTNER SONGS - Duet

Andante

"Swing Low, Sweet Chariot"

Musical notation for two staves. The top staff is for "Swing Low, Sweet Chariot" and the bottom staff is for "All Night, All Day". Both are in 4/4 time with a key signature of one flat. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Musical notation for first and second endings. The first ending is marked with a '1.' and the second with a '2.'. Dynamics include *p* (piano).

139 MANHATTAN BEACH MARCH



John Philip Sousa (1854 - 1932)

Allegro

Musical notation for "Manhattan Beach March" in 2/4 time with a key signature of one flat. It includes an "Introduction" and a "Theme". Dynamics include *f* (forte). The piece ends with first and second endings.

140 DYNAMIC DECISION

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

A diagram showing a horizontal line with arrows at both ends. The left end is labeled "softest" and the right end is labeled "loudest".

141 FOR TRUMPETS/CORNETS ONLY



Moderato

Musical notation for "For Trumpets/Cornets Only" in 3/4 time with a key signature of one sharp. Dynamics include *f* (forte) and *mp* (mezzo-piano).

TEMPO

Largo - slow

142 "LARGO" FROM THE NEW WORLD SYMPHONY



Antonin Dvořák (1841 - 1904)

Largo

Musical notation for exercise 142, "LARGO" from The New World Symphony by Antonin Dvořák. It features a single staff in 4/4 time with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. Dynamics include *mp*, *mf*, and *p*.

143 JUST FINE



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Moderato

Musical notation for exercise 143, "JUST FINE". It consists of two staves in 2/4 time with a treble clef and a key signature of one sharp. The melody is primarily quarter and eighth notes. Dynamics include *mf*.

144 CHORALE - Duet

Lowell Mason (1792 - 1872)

Largo

Musical notation for exercise 144, "CHORALE - Duet". It features two staves, A and B, in 2/4 time with a treble clef and a key signature of one flat. The melody is primarily quarter and eighth notes. Dynamics include *mp*, *mf*, *f*, and *p*. The piece concludes with a *rit.* (ritardando) marking.

145 TEMPO TIME

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

_____ ← slowest → fastest _____

146 GO FOR EXCELLENCE!



Allegro

Musical notation for exercise 146, "GO FOR EXCELLENCE!". It features a single staff in 3/4 time with a treble clef and a key signature of one sharp. The melody is primarily eighth and quarter notes. Dynamics include *mf*.

147 RICOCHET ROCK

Chuck Elledge (b. 1961)

Allegro

clap *f*

148 LOCH LOMOND



Scottish Folk Song

Moderato

mp *f*

149 SHALOM, CHAVERIM

Hebrew Folk Song

Andante

p

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

150 _____

Composer _____ your name

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

151 FOR TRUMPETS/CORNETS ONLY



Moderato

mf

152 GRANDFATHER'S CLOCK

Page 41 

Henry C. Work (1832 - 1884)

Moderato

Fine

Two staves of musical notation for 'Grandfather's Clock'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is 'Moderato'. The first measure is marked with a dynamic of *mf*. The piece concludes with a double bar line and the word 'Fine' above the final note.

► Circle the notes changed by the key signature.

153 KUM BA YAH



African Folk Song

Largo

Two staves of musical notation for 'Kum Ba Yah'. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is 'Largo'. The first measure is marked with a dynamic of *p*. The piece concludes with a double bar line.

154 GRANT US PEACE - Round

German Canon

Andante

Three staves of musical notation for 'Grant Us Peace - Round'. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The tempo is 'Andante'. The first measure is marked with a dynamic of *mp*. The piece is presented as a round with three distinct parts, labeled '1.', '2.', and '3.' at the beginning of each staff.

155 GO FOR EXCELLENCE!



Moderato

Two staves of musical notation for 'Go for Excellence!'. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The tempo is 'Moderato'. The first measure is marked with a dynamic of *mf*. The second staff includes dynamic markings: *p*, *mf*, *p*, *mf*, *p*, *f*, and *mp*, with slanted lines indicating crescendos and decrescendos between these markings.

EMPEROR'S HYMN

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

Solo with Piano Accompaniment

Franz Joseph Haydn

(1732 - 1809)

1 **Andante**

Trumpet/
Cornet

Piano

f *mf*

6 7 8 9 10

2 1 3 1 5 1 3

4 4 1

11 12 13 14 15

4 2 1 4 2 5 1 3 3 2

3 *p*

16 17 18 19 20

f *mf*

f *mf*

21

22 23 24

mp

mp

26 27 28

mf

mf

29

30 31 32 33

mf *f*

1 2 2 1 2 3 5 2

34 35 36 37 38

rit.

rit.

ROCKIN' RONDEAU

Band Arrangement

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

1-3 Moderato

The musical score is written on a single treble clef staff in 4/4 time. It begins with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of 48 measures, with some measures grouped together. Measure numbers 1-3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15-17, 18, 19, 20-22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48 are indicated. The score includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions include 'mf', 'p', 'f', 'rit.', 'Allegro', 'unis.', and 'div.'. There are also boxed measure numbers 5, 15-17, 30, and 39. The piece concludes with a 'rit.' marking at the end of measure 48.

mf

3

4

5

6

7 div.

8

9

10 unis.

11 div.

12 unis.

13

14

15 - 17 3

18 unis.

19 div.

20 - 22 3

23 unis.

24

25 div.

26 unis.

27

28

29

30 Allegro

31 unis.

32

33

34

35 div.

36 unis.

37

38

39

40

41 div.

42

43

44 unis.

45

46 div.

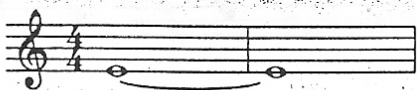
47

48

rit.

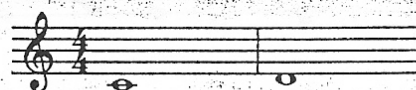
EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

TIE



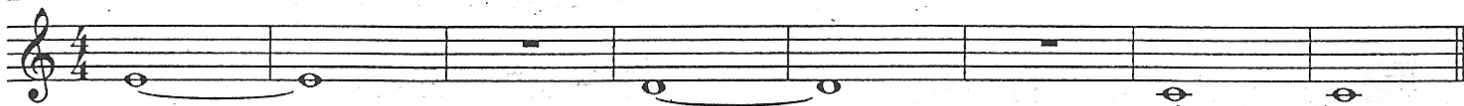
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

SLUR



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

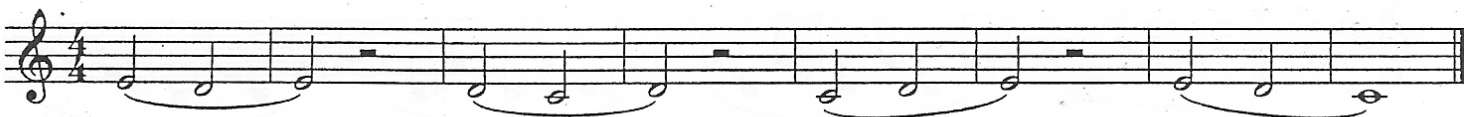
4A



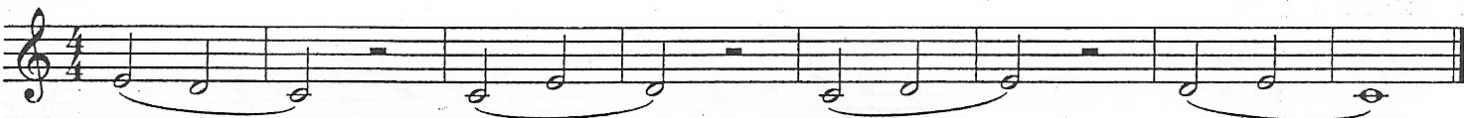
4B



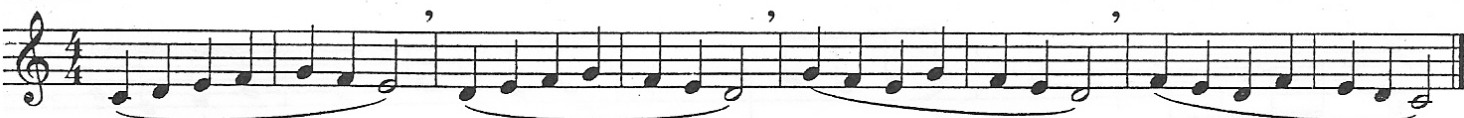
12A



12B



23A



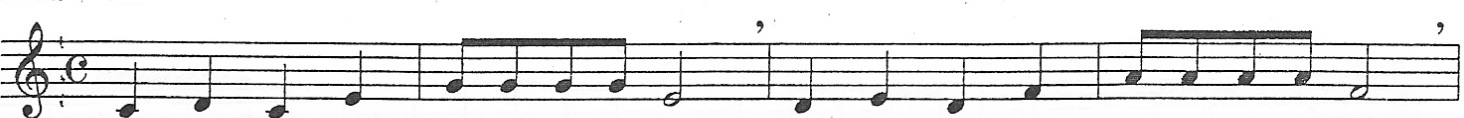
23B



39



58



EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

77

Exercise 77 consists of two staves of music in 4/4 time with a key signature of one flat (Bb). The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and quarter notes, with a slur over the first four notes and a breath mark above the fifth. The second staff continues the melody with similar rhythmic patterns and a final whole note.

83

Exercise 83 is a single staff of music in 4/4 time with a key signature of one flat. It features a series of eighth notes with slurs and breath marks, ending with a whole note.

97A

Exercise 97A is a single staff of music in 4/4 time with a key signature of one flat. It features a series of eighth notes with slurs and breath marks, including some chromatic movement (sharps and flats).

97B

Exercise 97B consists of two staves of music in 4/4 time with a key signature of one flat. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth notes with slurs and breath marks. The second staff continues the melody with similar rhythmic patterns and a final whole note.

108

Exercise 108 is a single staff of music in 4/4 time with a key signature of one flat. It features a series of eighth notes with slurs and breath marks, including some chromatic movement.

109

Exercise 109 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The melody is composed of eighth notes with slurs and breath marks. The second staff continues the melody with similar rhythmic patterns and a final whole note.

EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

120

Exercise 120 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a common time signature (C). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6. The piece concludes with a double bar line.

134

Exercise 134 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6. The piece concludes with a double bar line.

143

Exercise 143 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a common time signature (C). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6. The piece concludes with a double bar line.

152

Exercise 152 consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6. The third staff concludes the exercise with quarter notes D6, E6, F6, and G6, followed by quarter notes A6, B6, and C7. The piece concludes with a double bar line.

SCALE STUDIES

C MAJOR SCALE (Concert B \flat Major)

, Arpeggio

Thirds

F MAJOR SCALE (Concert E \flat Major)

Sib, Arpeggio

Thirds

G MAJOR SCALE (Concert F Major)

, Arpeggio

Thirds

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

, Arpeggio


Thirds

ROMATIC SCALE

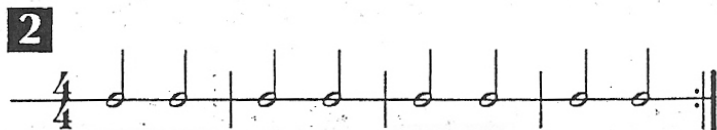
RHYTHM STUDIES

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

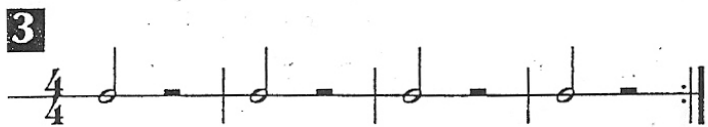
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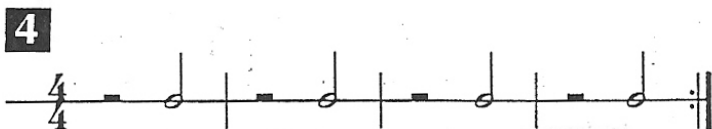
2



3



4



5



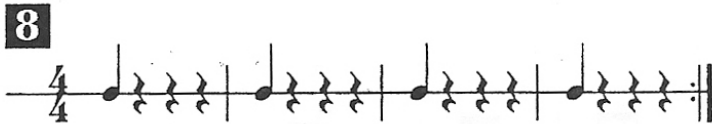
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7



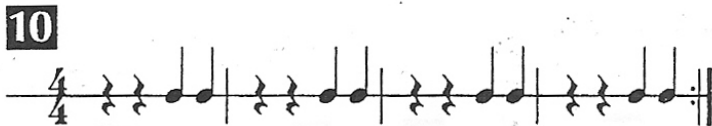
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9



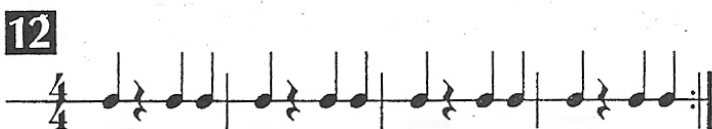
10



11



12



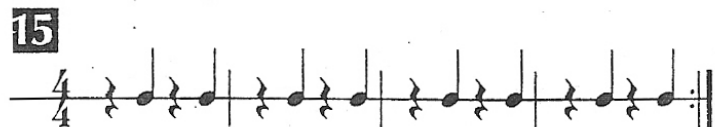
13



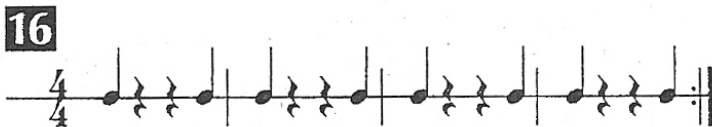
14



15



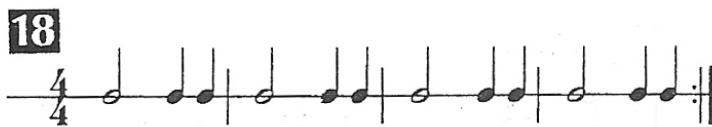
16



17



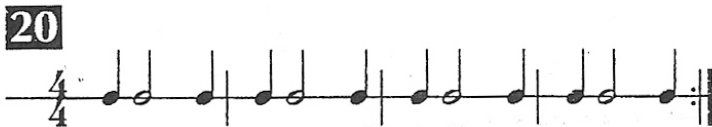
18



19



20



GLOSSARY/INDEX

p.19) > attack the note louder

als (pp.16, 18, 23) #, b, q . . . sharp, flat, or natural

p.28) quick and lively

(p.28) moderately slow

o (pp.22-23, 28, 42) notes of a chord played one at a time

tion (pp.15, 19, 39) type of attack used to play a note or group of notes

(pp.4-6) divides the music staff into measures

en, Ludwig van (p.29) German composer (1770-1827)

Johannes (p.15) German composer (1833-1897)


mark (p.7) ♩ take a breath

op.22-23, 28) two or more pitches sounded at the same time


tic Scale (p.42) scale of half steps

Jeremiah (p.30) English composer (1674?-1707)

n Time (p.9) C same as $\frac{4}{4}$

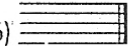
do (p.29)  gradually play louder

o al Fine (p.24) *D.C. al Fine* go back to the beginning and play until the *Fine*

endo (p.29)  gradually play softer

.12) part of the section plays the top notes and part of the section plays the bottom notes

int (pp.12, 30) fifth note of a scale; chord built on fifth note of a scale


Bar (pp.4-6)  marks the end of the music

Antonin (p.33) Czech composer (1841-1904)

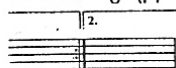
ics (pp.17, 28-29) loudness or softness of music

Chuck (pp.12, 21, 34, 38) American composer (b. 1961)

chure (p.3) mouth formation used to play an instrument

a (p.9)  hold note or rest longer than its usual value

2nd Endings (pp.19-20) play 1st ending first time through; then, repeat music, skip first ending, and play 2nd ending



16) b lowers the pitch of a note $\frac{1}{2}$ step

17) *f* loud

obert (p.18) American composer/author (b. 1942)

Edvard (p.19) Norwegian composer (1843-1907)

, George Frideric (p.27) German composer (1685-1759)

ny (pp.7, 9-10, 12, 18, 21-23, 30-33, 38) two or more different notes played or sung at the same time

Franz Joseph (pp.36-37) Austrian composer (1732-1809)

rdinck, Engelbert (p.24) German composer (1854-1921)

l distance between two notes

ction (p.32) section of music that precedes the first theme

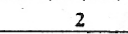
Daniel E. (p.27) American composer (1843-1905)

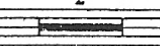
nature (pp.11, 16, 23) sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music

p.33) slow

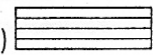
Line (pp.4-6) short lines used to extend the staff

rne, George (p.22) English composer (1842-1884)

(pp.23-24, 26-29, 35, 38, 40-41)  slurring two notes with the same fingering or slide position

est (p.21)  rest the number of measures indicated

, Lowell (p.33) American composer (1792-1872)

Measure (pp.4-6)  space between two bar lines; also known as a "bar"

Mezzo Forte (p.28) *mf* medium loud

Mezzo Piano (p.28) *mp* medium soft


Moderato (p.28) moderate speed

Mouret, Jean-Joseph (p.38) French composer (1682-1738)

Mozart, Wolfgang Amadeus (pp.15, 28, 31) Austrian composer (1756-1791)

Natural (p.18) q cancels a flat or sharp

Offenbach, Jacques (p.23) French composer (1819-1880)

One-Measure Repeat (p.19)  repeat the previous measure

Pearson, Bruce American composer/author (b. 1942)


Phrase (p.8) musical thought or sentence

Piano (p.17) *p* soft

Pick-Up Note(s) (p.15) note or notes that come before first full measure

Pierpont, J.S. (p.12) American composer (1822-1893)

Poulton, G.R. (p.23) American composer (d.1867)

Repeat Sign (pp.9, 20)  repeat from beginning or repeat section of music between repeat signs

Ritardando (ritard. or rit.) (p.31) gradually slow the tempo

Root, George F. (p.16) American composer/publisher (1820-1895)

Rossini, Gioacchino (p.13) Italian composer (1792-1868)

Scale (pp.22-23, 28, 42) collection of pitches arranged from lowest to highest or highest to lowest

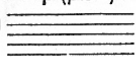
Sharp (p.23) # raises the pitch of a note $\frac{1}{2}$ step

Slur (pp.15, 39) curved line that connects two or more notes of different pitches

Soli (p.9) whole section plays

Solo (p.9) one person plays

Sousa, John Philip (p.32) American composer (1854-1932)

Staff (pp.4-6)  lines and spaces on which music is written

Strauss, Johann Jr. (p.24) Austrian composer (1825-1899)

Subdominant (pp.12, 30) fourth note of a scale; chord built on fourth note of a scale

Susato, Tielman (p.25) Belgian composer (1500?-1561?)


Tempo (pp.28, 31, 33) speed of music

Theme (pp.28, 31-32) main musical idea in a piece of music

Tie (pp.10, 39) curved line that connects two notes of the same pitch; tied notes are played as one unbroken note

Time Signature (pp.4-6, 9-10, 17) top number tells you number of counts in each measure; bottom number tells you the type of note that receives one count

Tonic (pp.12, 30) first note of a scale; chord built on first note of a scale

Treble Clef (pp.4-6)  G Clef; read by flute, oboe, clarinets, saxophones, trumpet, french horn & mallet percussion

Tutti (p.9) everyone plays

Unison (p.12) everyone plays same notes and rhythms

Variation (pp.28, 31) repeated musical idea which has been slightly changed in some way from the original

Work, Henry C. (p.35) American composer (1832-1884)