BOOK 1 - B♭ 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.

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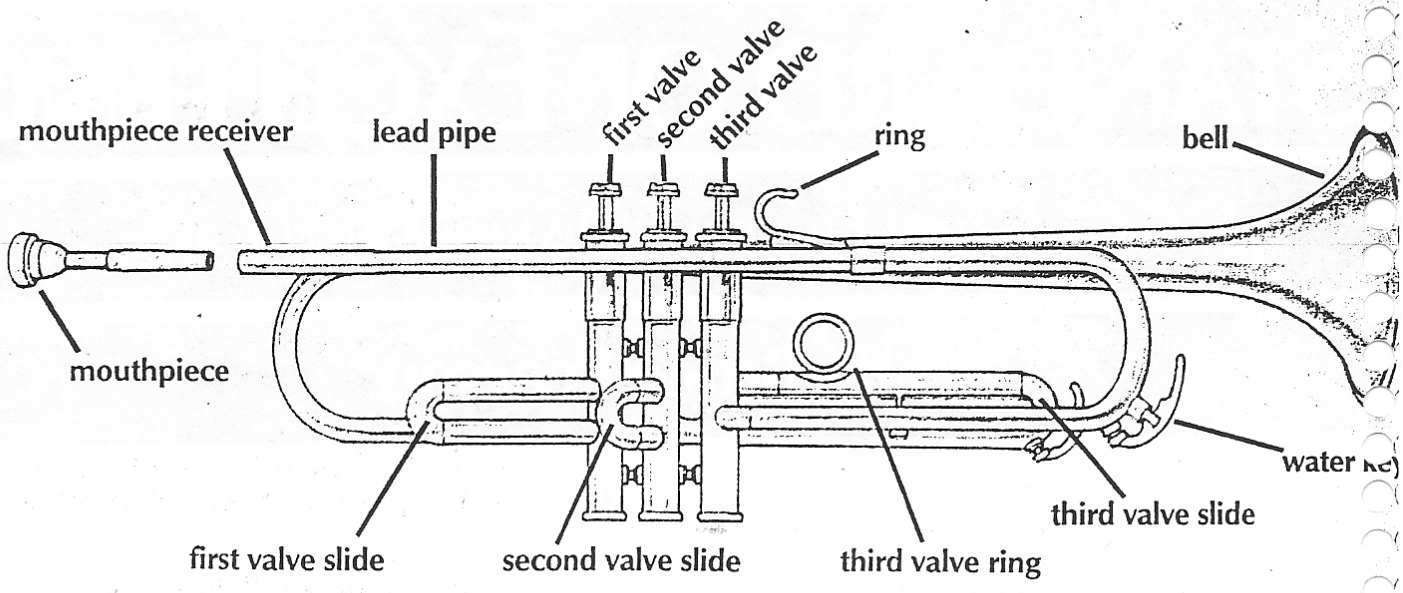
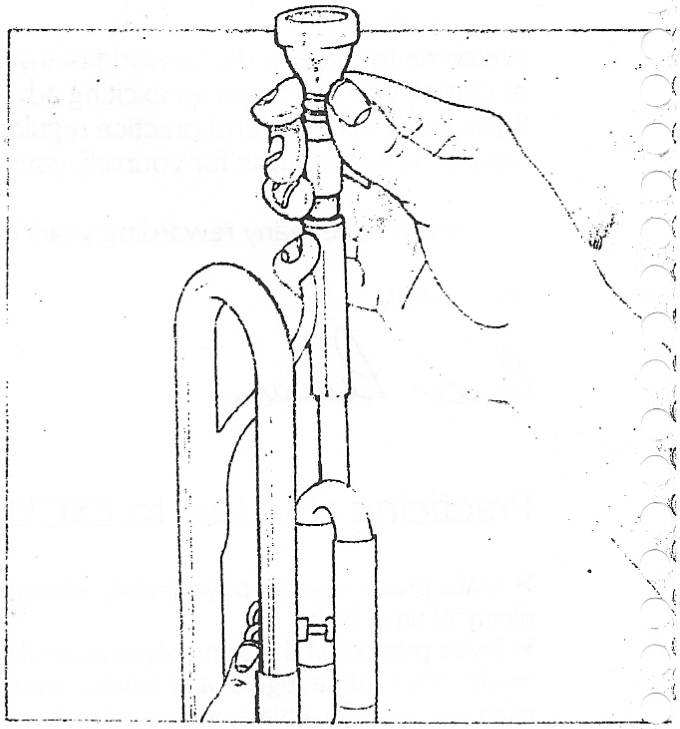
PUTTING YOUR TRUMPET/CORNET TOGETHER

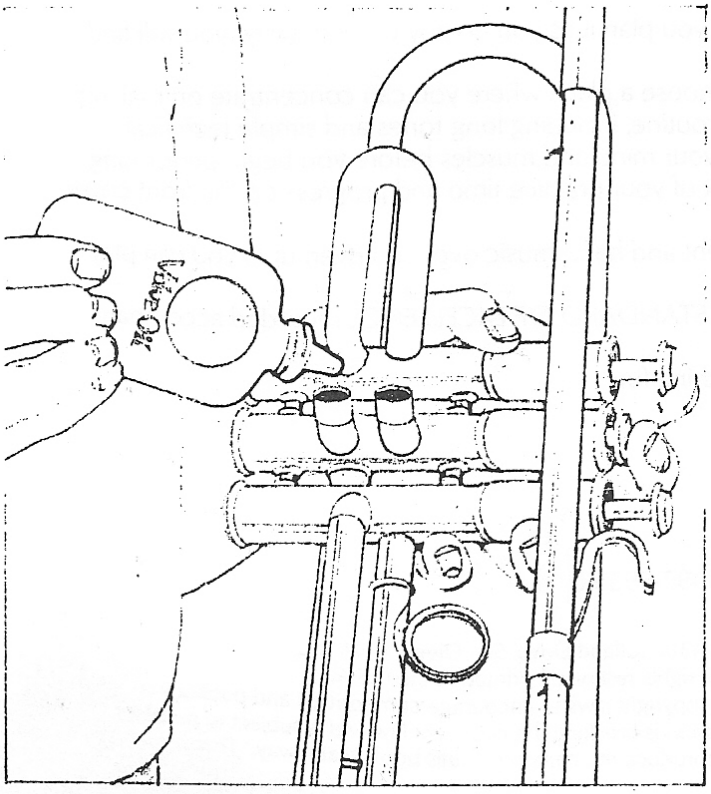


STEP 1
Open your case right side up.

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.

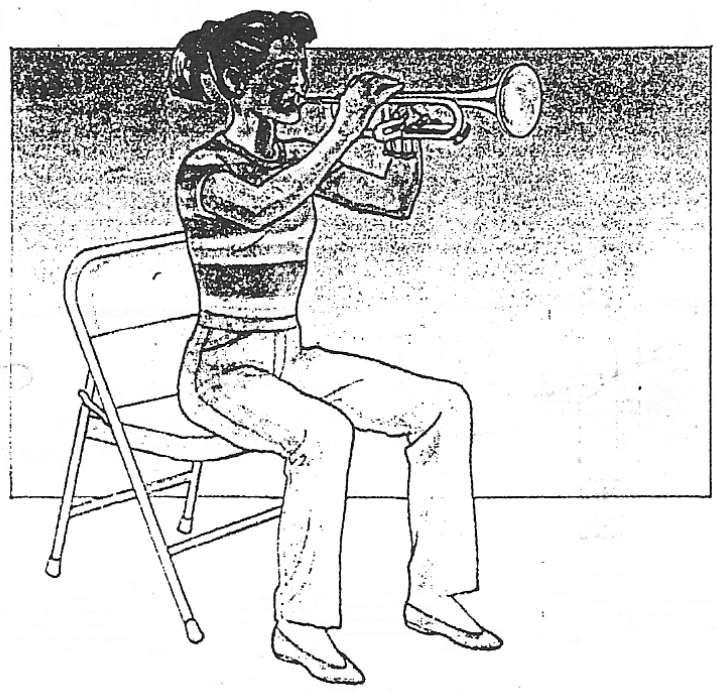




STEP 4
Depress the second valve and pull out the second valve slide. Place 5 or 6 drops of oil into the tubes. Keep the valve depressed, replace the slide and work the valve up and down.

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

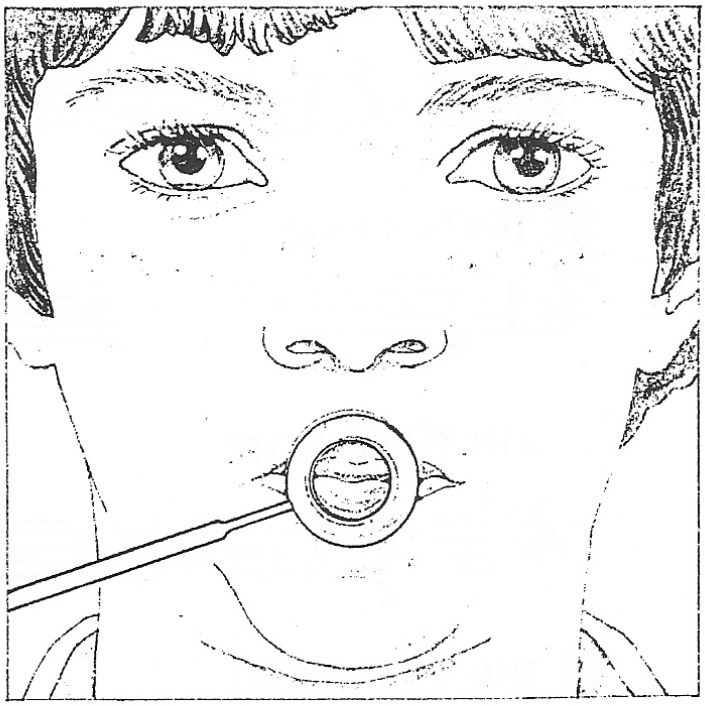
STEP 1
Shape the inside of your mouth as if saying "oh." Bring your lips together as if saying "em."

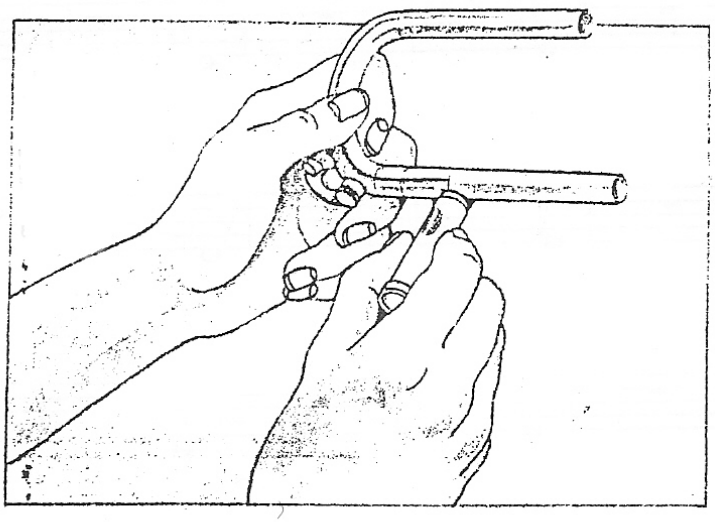
STEP 2
Your lips should have firm corners but a relaxed center. Your chin should be flat and pointed.

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.

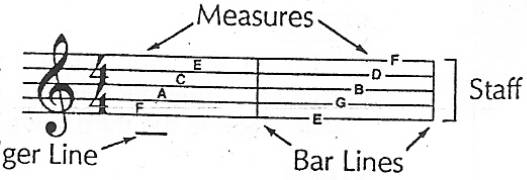
STEP 3
Grease your slides regularly.

FOR TRUMPETS/CORNETS & BRASS ONLY

TREBLE CLEF **TIME SIGNATURE** $\frac{4}{4}$

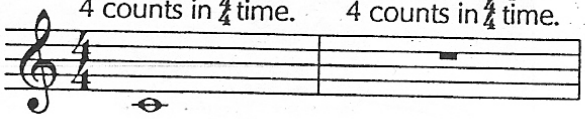
WHOLE NOTE **WHOLE REST**

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



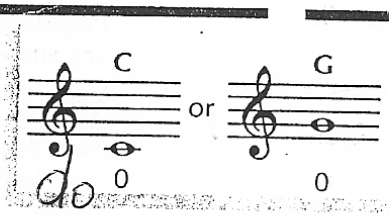
A whole note gets 4 counts in $\frac{4}{4}$ time.

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



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

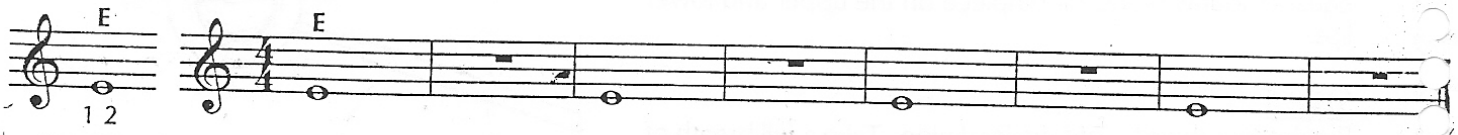
The numbers indicate which valves should be pressed down.

▶ A double bar line marks the end of the mu

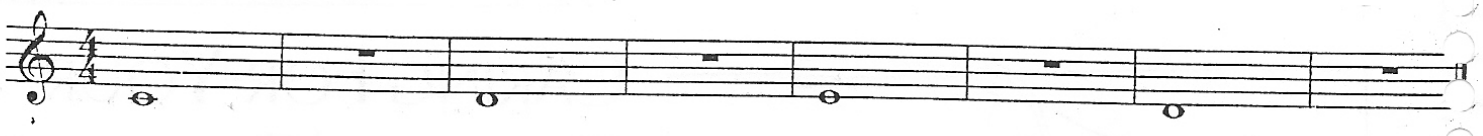
2 THE SECOND NOTE

3 TEA FOR TWO

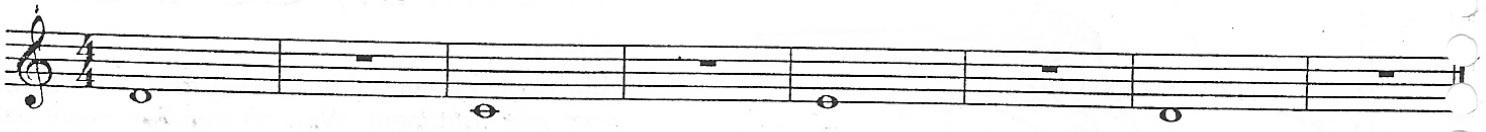
4 THE THIRD NOTE



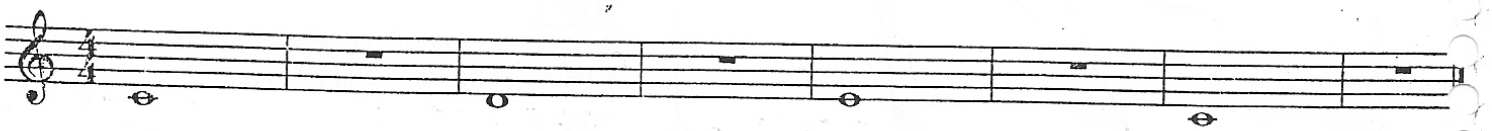
5 THREE OF A KIND



6 THREE'S COMPANY



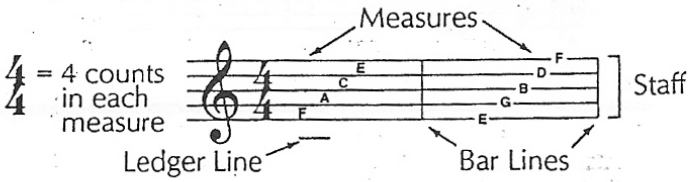
7 TOP BRASS

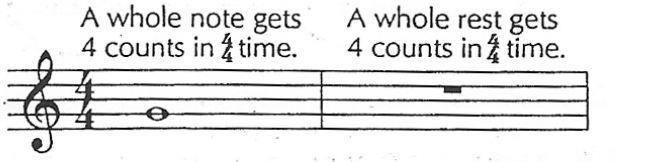


FOR TRUMPETS/CORNETS & BRASS ONLY

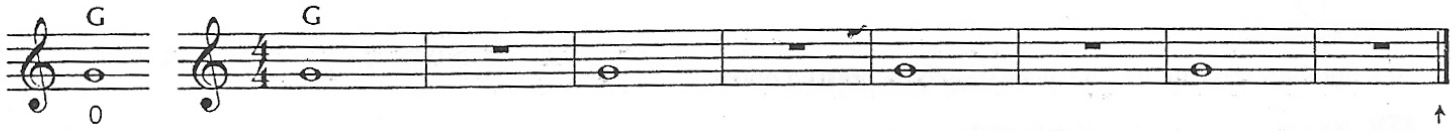
TREBLE CLEF 𝄞 **TIME SIGNATURE** $\frac{4}{4}$

WHOLE NOTE 𝅝 **WHOLE REST** 𝄻





1 THE FIRST NOTE



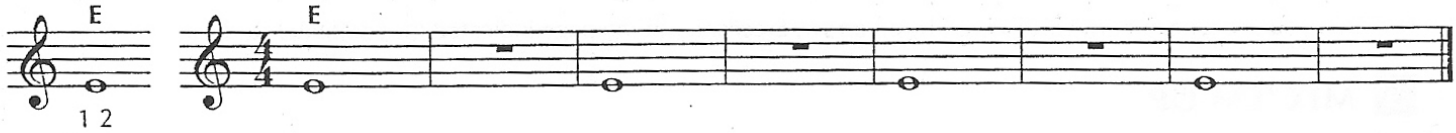
▶ A double bar line marks the end of the music.

The numbers indicate which valves should be pressed down.

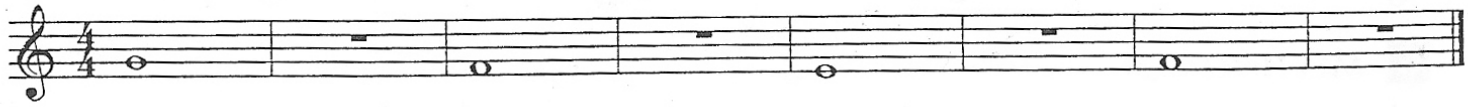
2 THE SECOND NOTE

3 TEA FOR TWO

4 THE THIRD NOTE



5 THREE OF A KIND

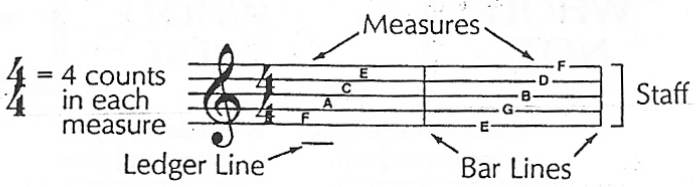


6 THREE'S COMPANY

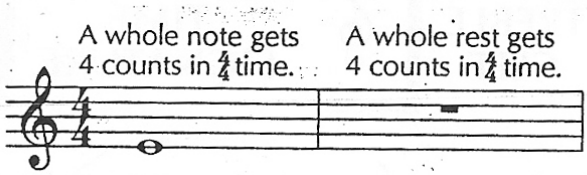
7 TOP BRASS

FOR THE FULL BAND

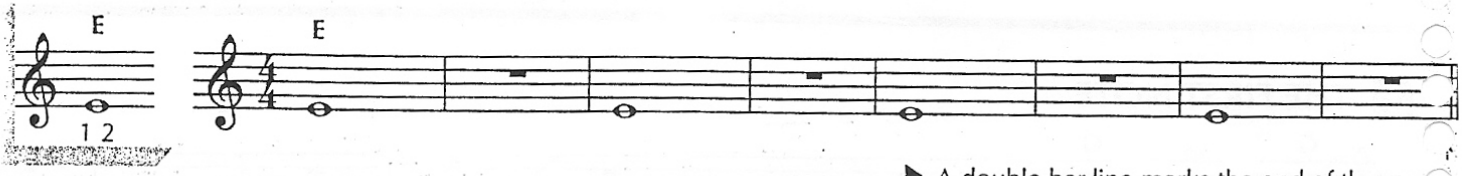
TREBLE CLEF 𝄞 **TIME SIGNATURE** $\frac{4}{4}$



WHOLE NOTE 𝅝 **WHOLE REST** 𝄻



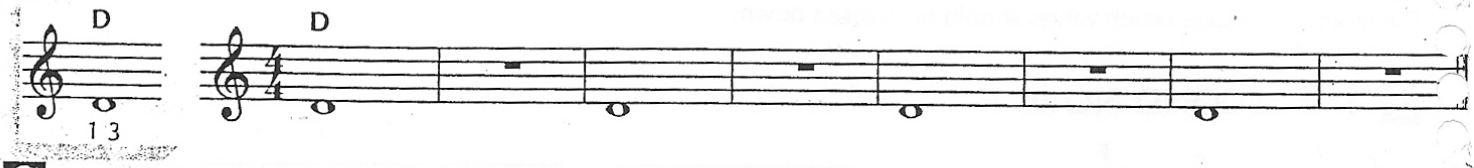
1 TIME FOR BAND



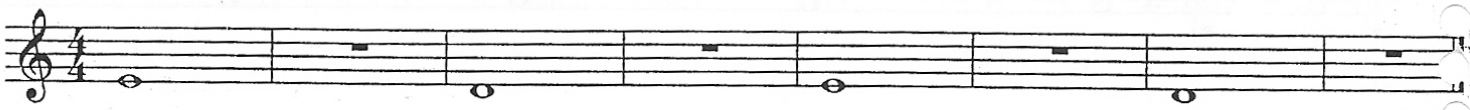
The numbers indicate which valves should be pressed down.

▶ A double bar line marks the end of the mu

2 THE FUN CONTINUES



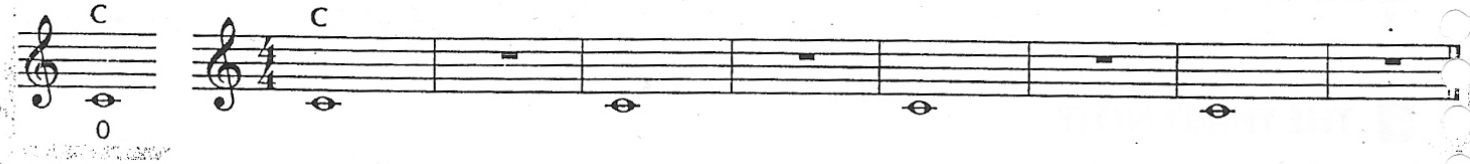
3 WHOLE LOTTA COUNTING



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

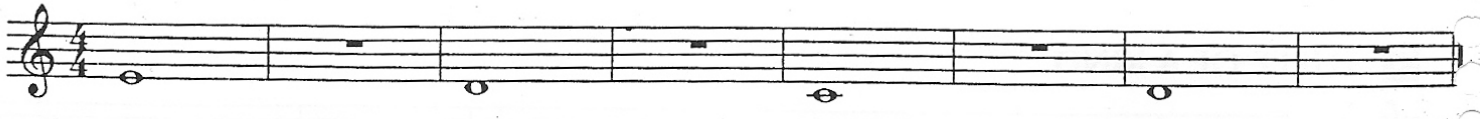
4 FOUR SCORE

Page 39

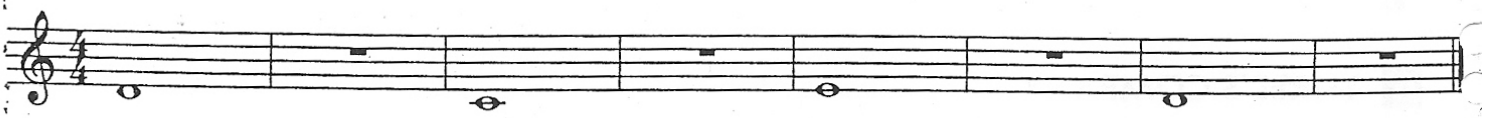


▶ When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

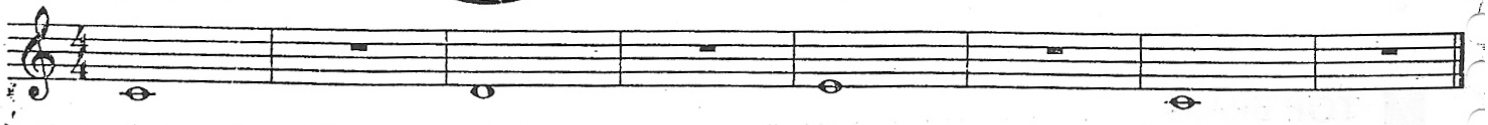
5 MIX 'EM UP



6 MELTING POT



7 BAND ON PARADE



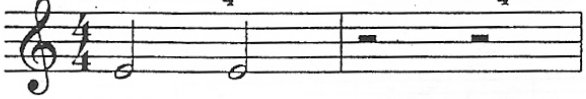
▶ Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

HALF NOTE

Each half note gets 2 counts in $\frac{4}{4}$ time.

HALF REST

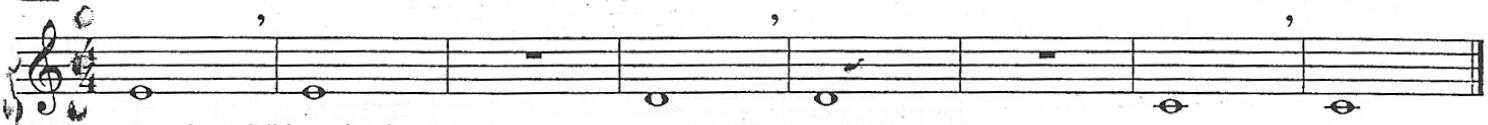
Each half rest gets 2 counts in $\frac{4}{4}$ time.



BREATH MARK

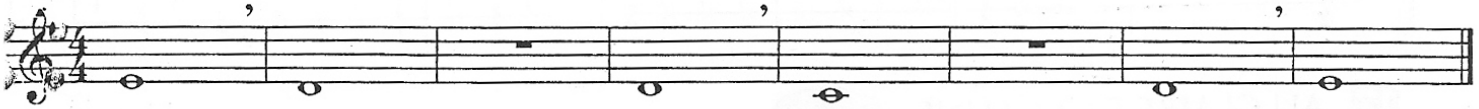
Take a breath.

8 A BREATH OF FRESH AIR

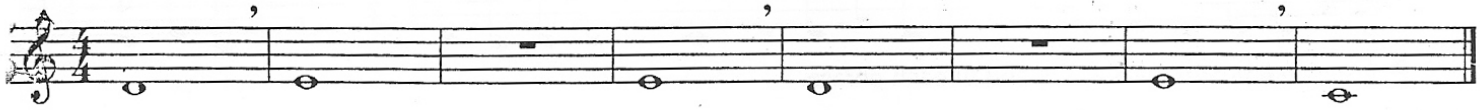


Be sure to take a full breath of air.

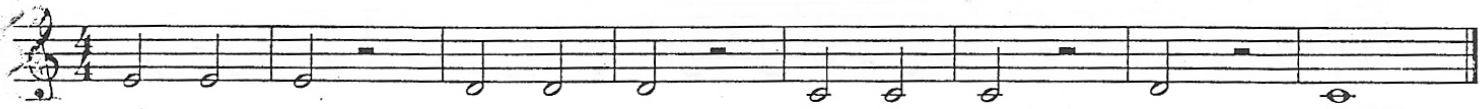
9 SIDE BY SIDE



10 TWO BY TWO



11 HALF THE PRICE

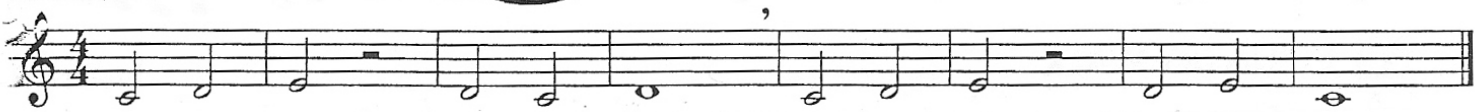


Write in the counting and clap the rhythm before you play.

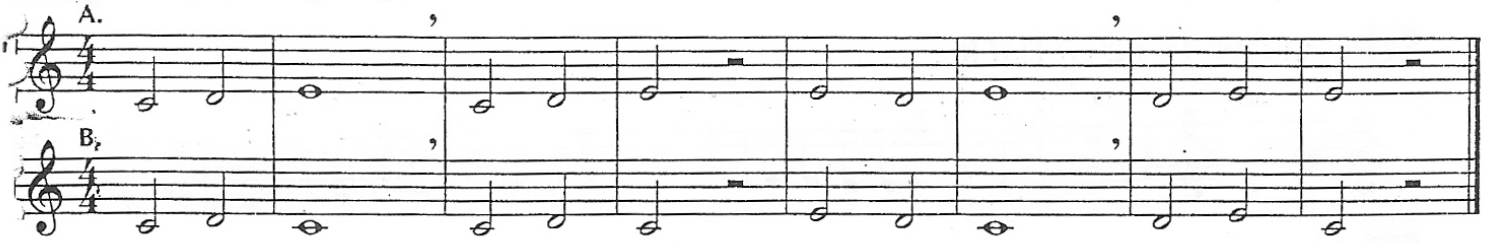
12 CARDIFF BY THE SEA

Page 39

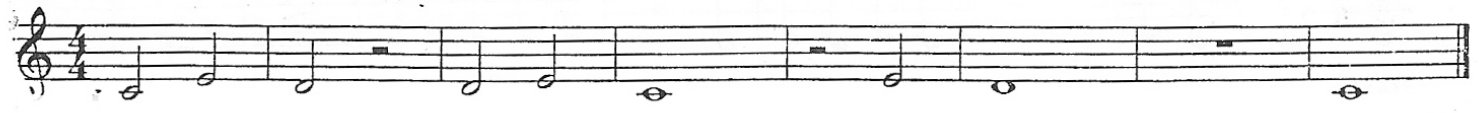
Welsh Folk Song



13 TWO FOR THE SHOW - Duet



14 GO FOR EXCELLENCE!

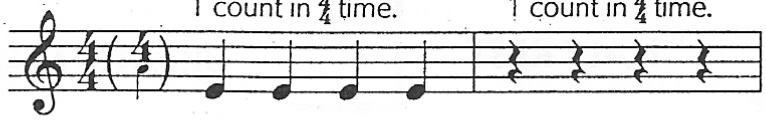


QUARTER NOTE

QUARTER REST

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

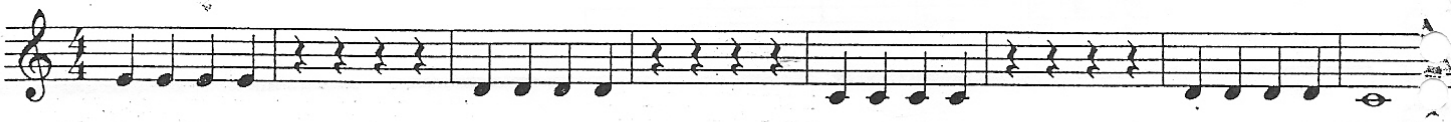
Each quarter rest gets 1 count in $\frac{4}{4}$ time.



PHRASE

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

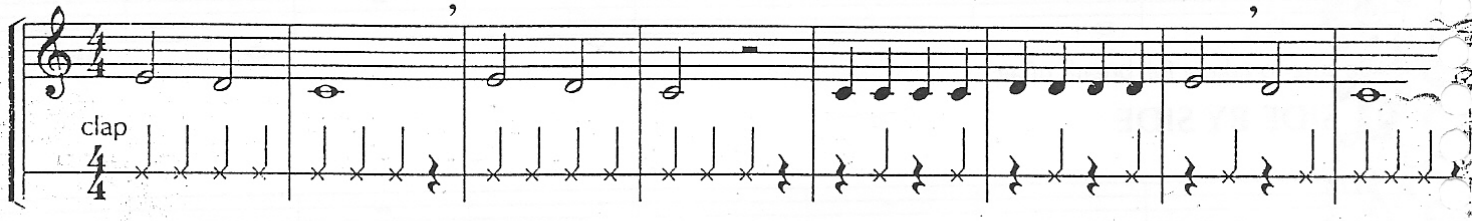
15 A QUARTER'S WORTH



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

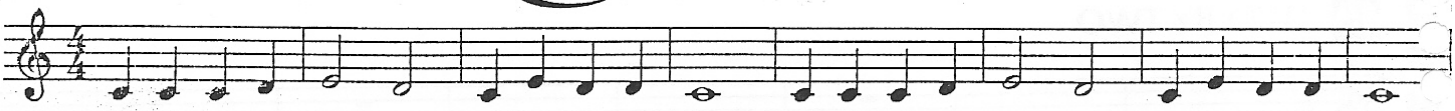
16 HOT CROSS BUNS

English Folk Song



17 AU CLAIRE DE LA LUNE

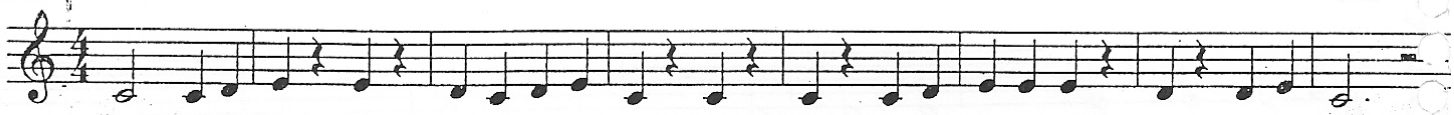
French Folk Song



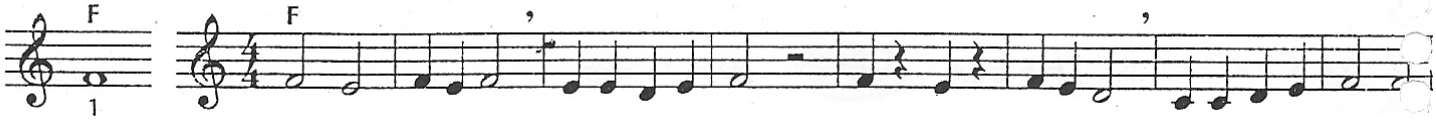
▶ Draw in a breath mark at the end of each phrase.

18 DOWN BY THE STATION

Traditional

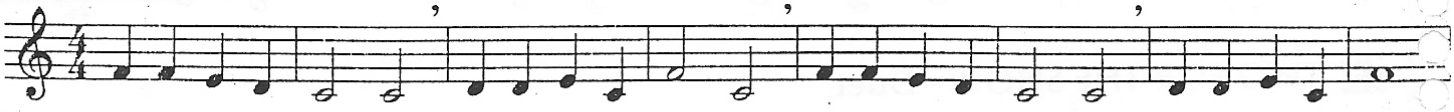


19 EASY STREET

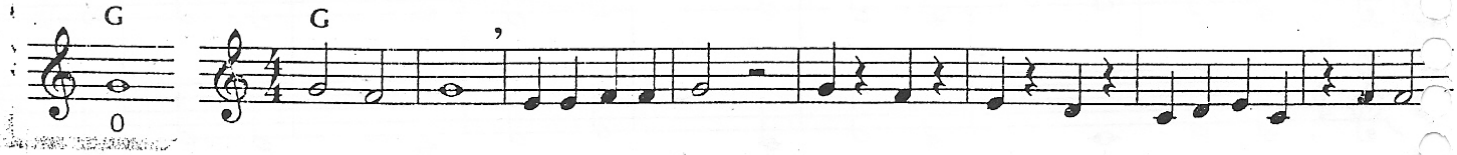


20 COUNTRY WALK

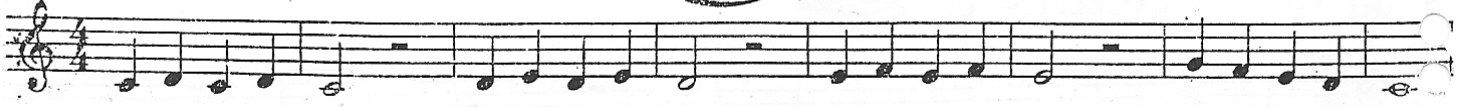
English Folk Song

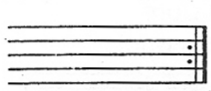


21 GETTIN' IT TOGETHER

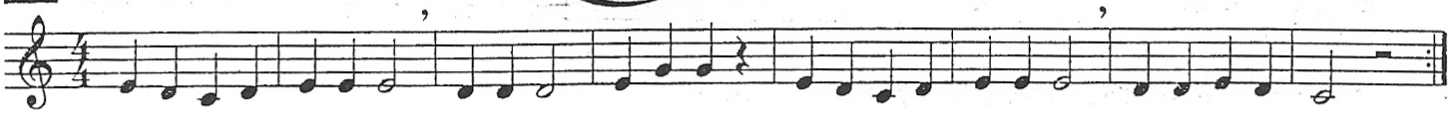


22 FOR TRUMPETS/CORNETS ONLY



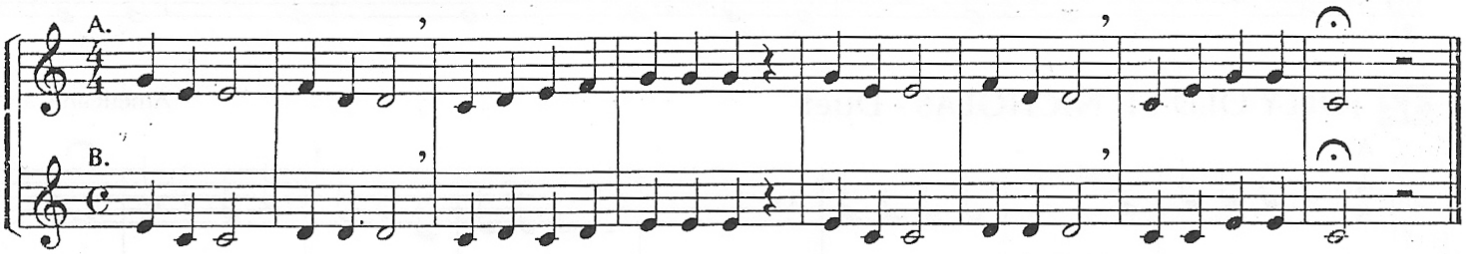
REPEAT SIGN	COMMON TIME	FERMATA	SOLO One person plays.
			SOLI Whole section plays.
Repeat from the beginning.	$\mathbf{C} = \frac{4}{4}$ Common time means the same as $\frac{4}{4}$ time.	Hold the note or rest longer than its usual value.	TUTTI Everyone plays.

23 MERRILY WE ROLL ALONG Page 39 Traditional

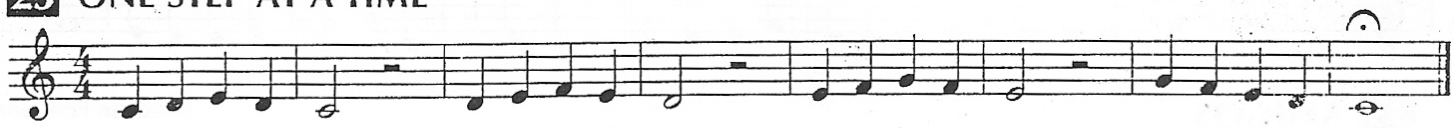


▶ Write in the note names before you play.

24 LIGHTLY ROW- Duet Traditional

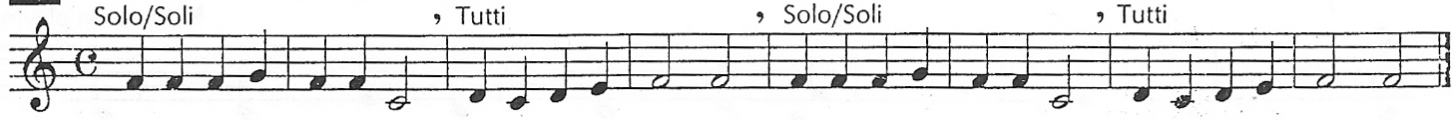


25 ONE STEP AT A TIME

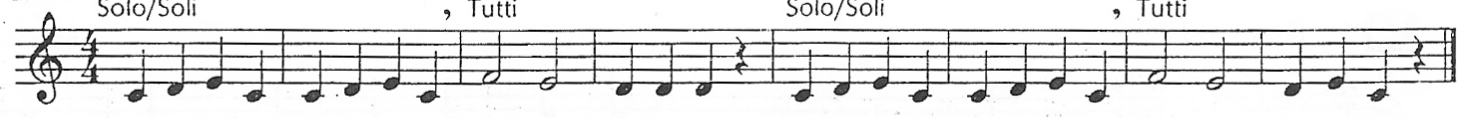


▶ Write in the counting and clap the rhythm before you play.

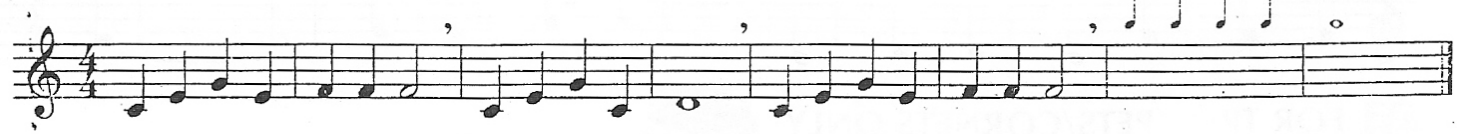
26 GOOD KING WENCESLAS Traditional English Carol



27 SONG OF THE FJORDS Norwegian Folk Song

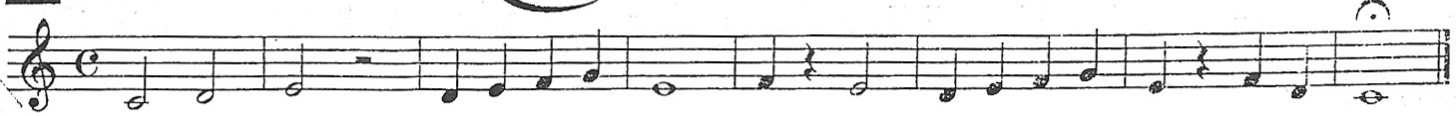


28 _____ Composer _____ your name

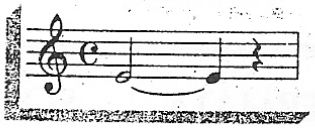


▶ Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

29 GO FOR EXCELLENCE!



TIE

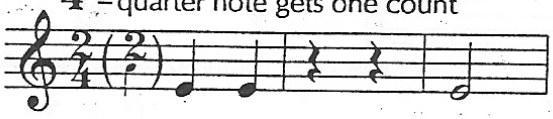


A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

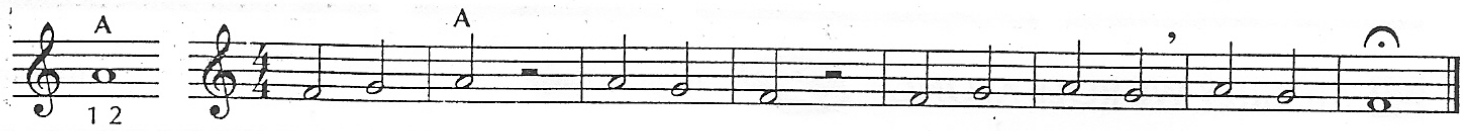
TIME SIGNATURE

$\frac{2}{4}$

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

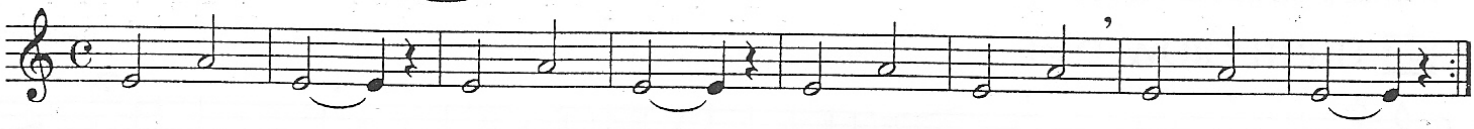


30 WARM-UP



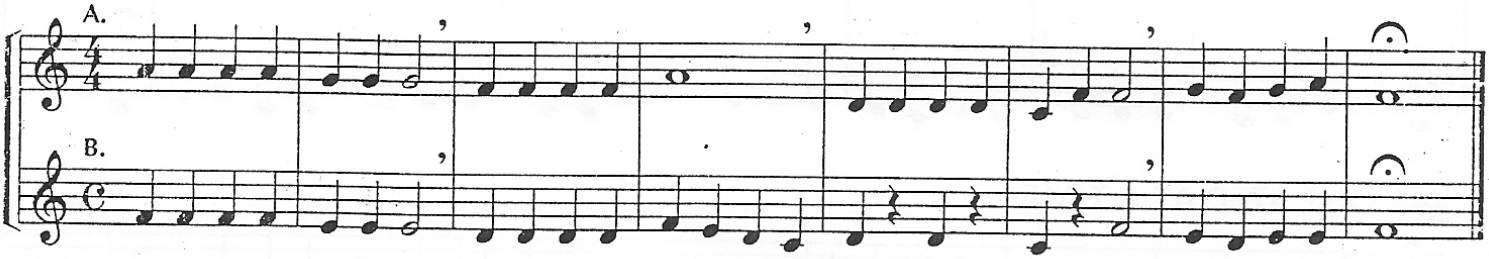
▶ Try playing this warm-up on your mouthpiece.

31 TIED AND TRUE



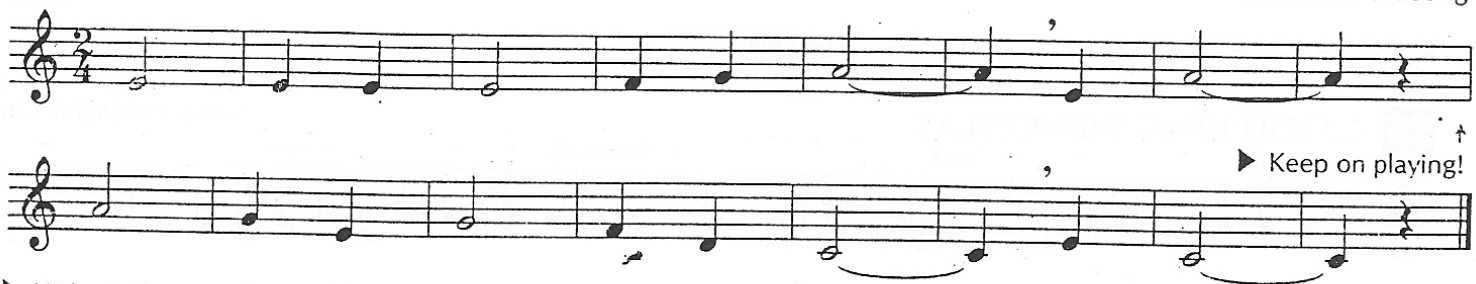
32 JOLLY OLD ST. NICHOLAS - Duet

American Carol



33 AMIGOS

Mexican Folk Song

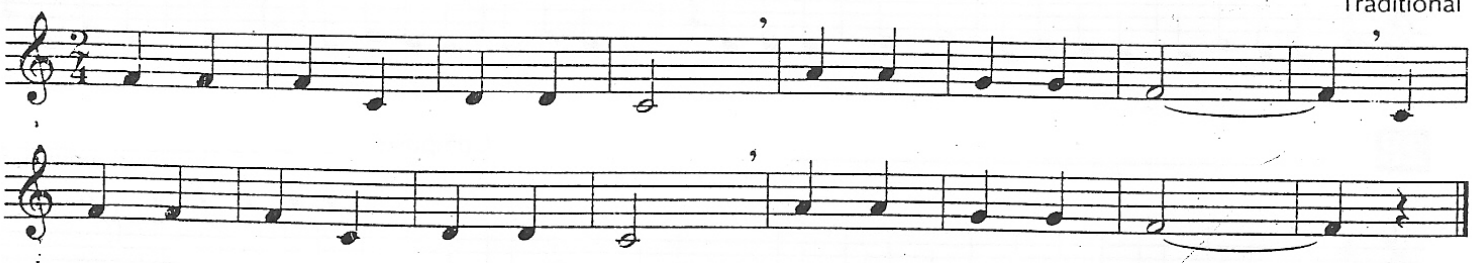


▶ Keep on playing!

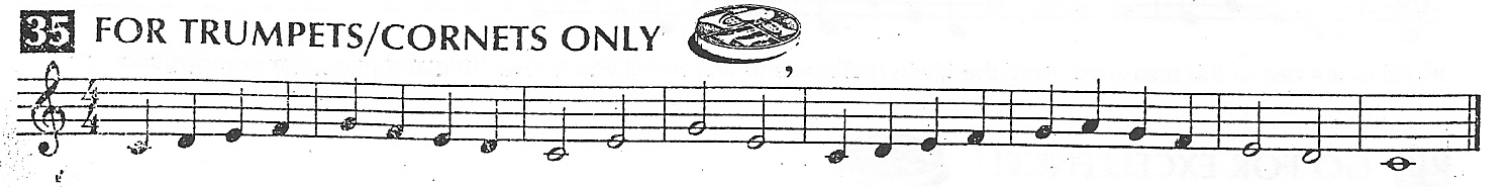
▶ Write in the counting and clap the rhythm before you play.

34 FARM OUT

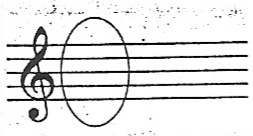
Traditional



35 FOR TRUMPETS/CORNETS ONLY

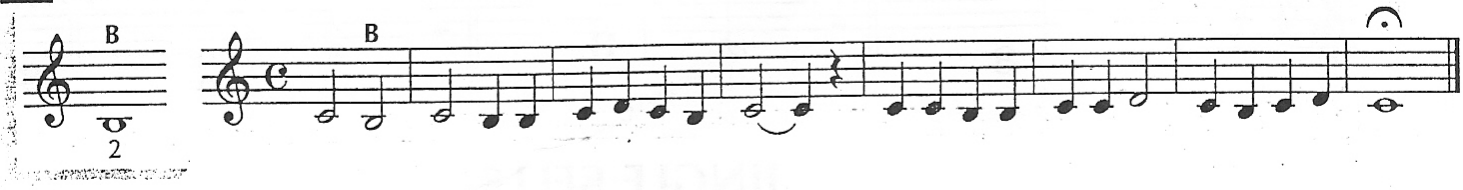


KEY SIGNATURE



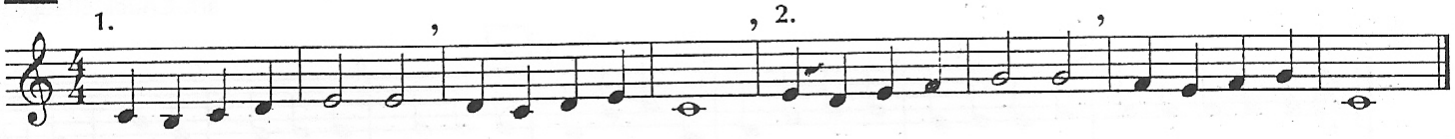
Key signatures change certain notes throughout a piece of music. This is the key signature you've been playing in so far.

36 MARK TIME



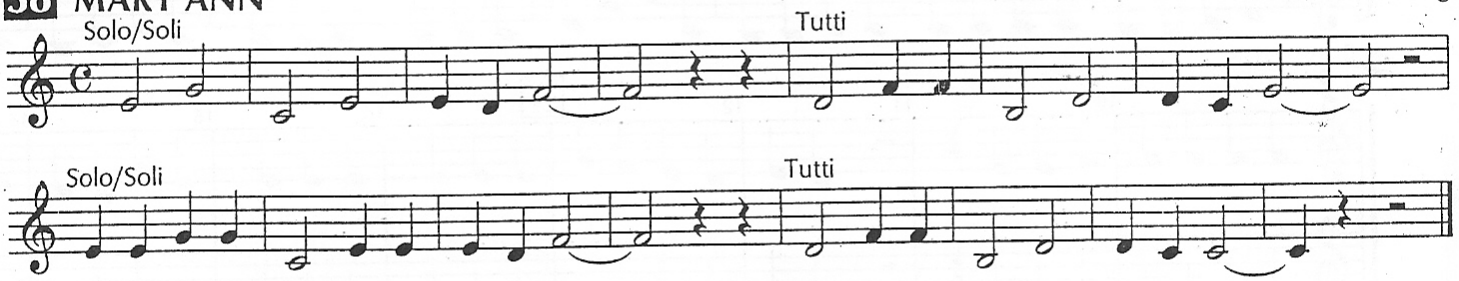
37 SWEETLY SINGS THE DONKEY - Round

Traditional



38 MARY ANN

West Indies Folk Song

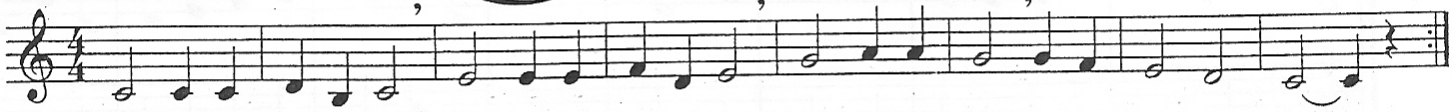


▶ Write in the note names before you play.

39 CRUSADER'S MARCH

Page 39

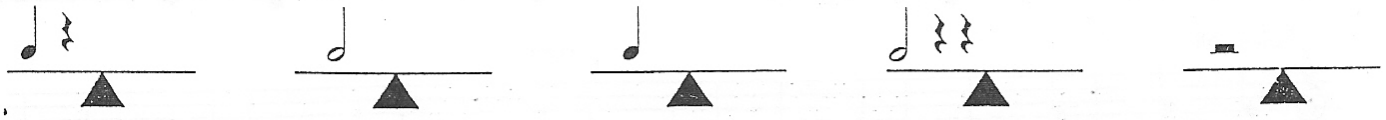
Traditional



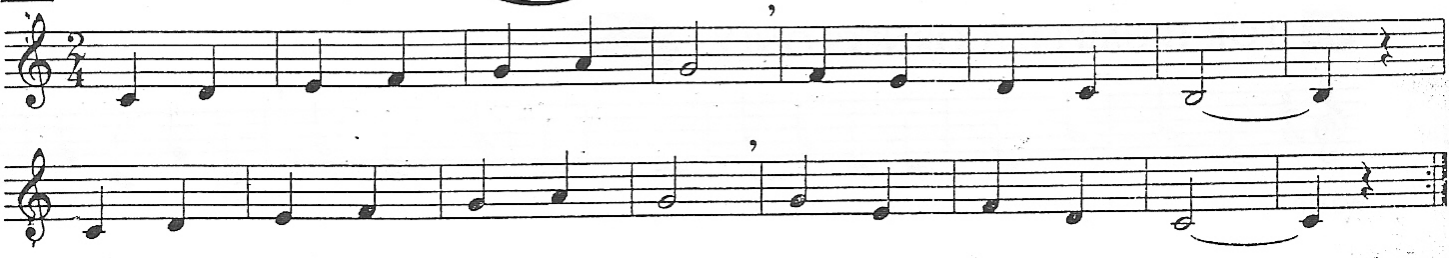
▶ Write in the counting and clap the rhythm before you play.

40 BALANCE THE SCALES

Draw *one* note or *one* rest to balance each scale.

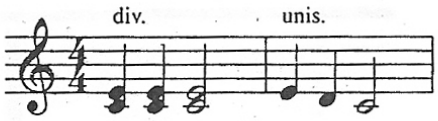


41 GO FOR EXCELLENCE!

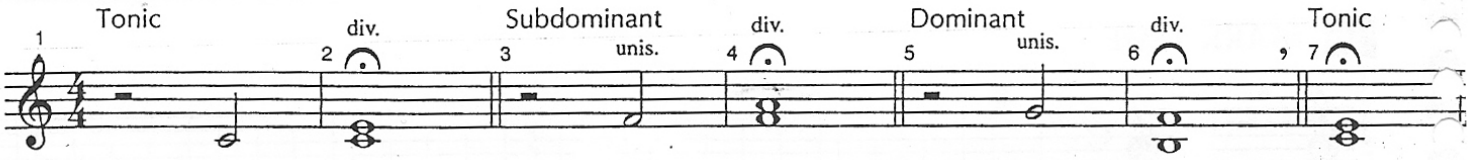


DIVISI Part of the section plays the top notes and part of the section plays the bottom notes.

UNISON Everyone plays the same notes.



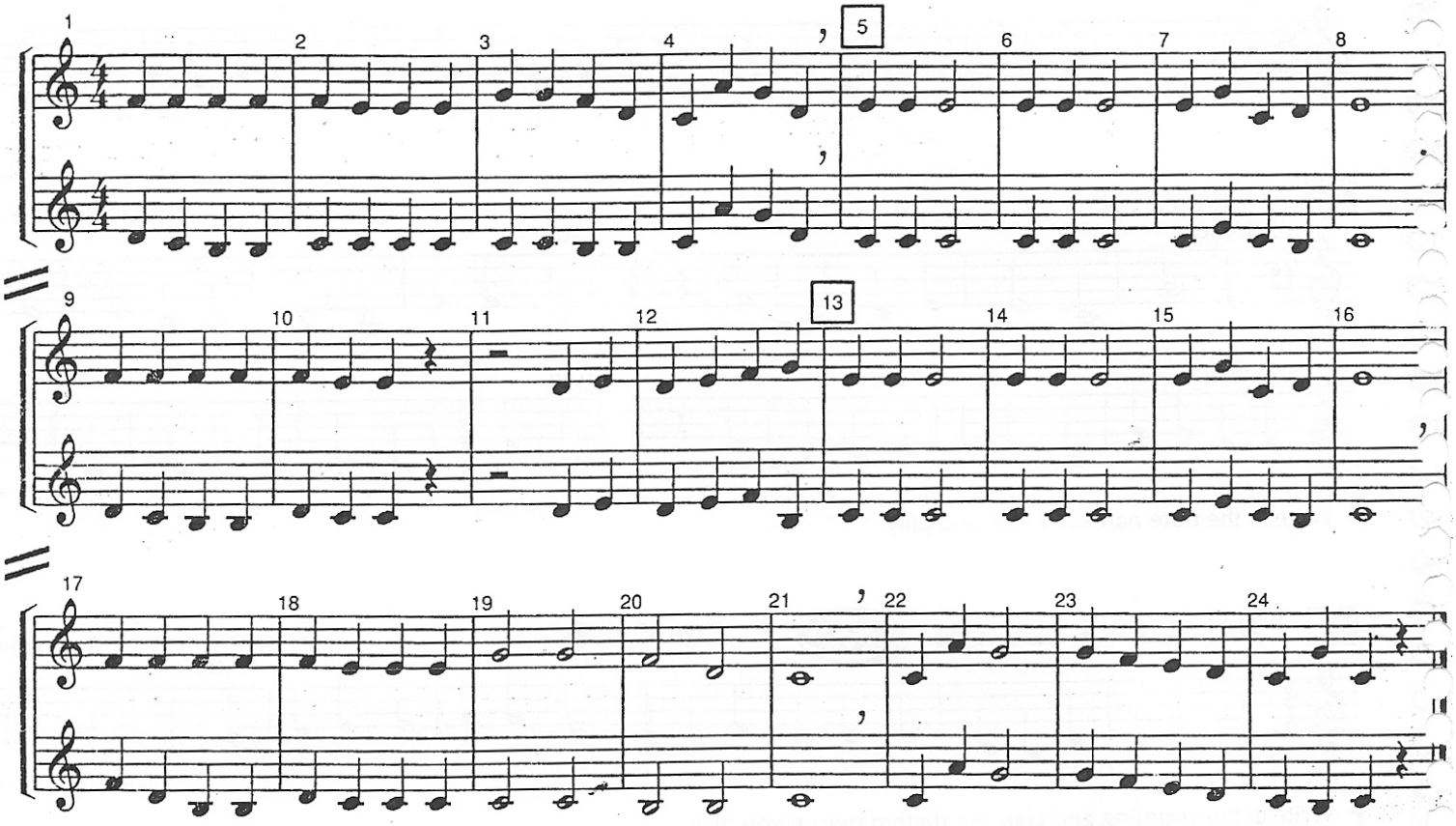
BALANCE BUILDER



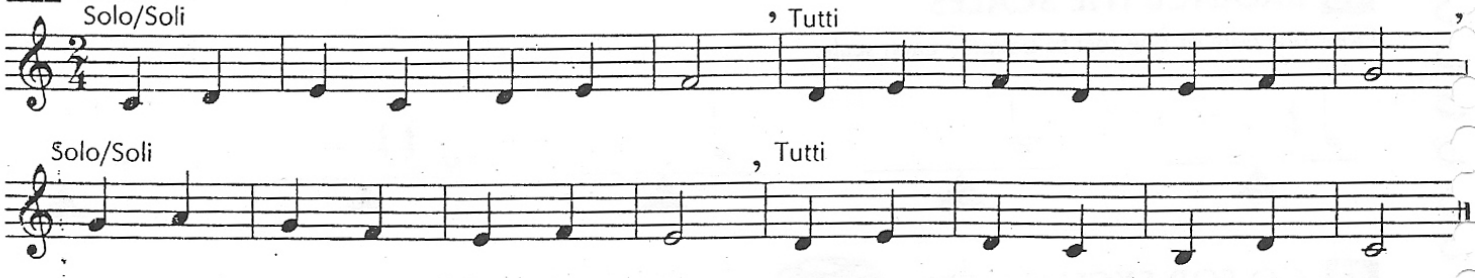
JINGLE BELLS

Band Arrangement

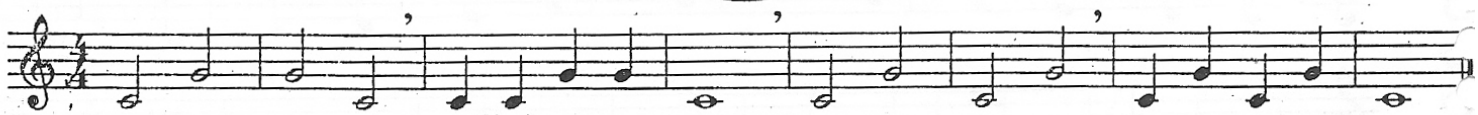
J. S. Pierpont (1822 - 18[illegible])
arr. Chuck Elledge (b. 19[illegible])



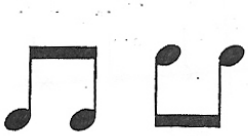
42 SCHOOL SONG

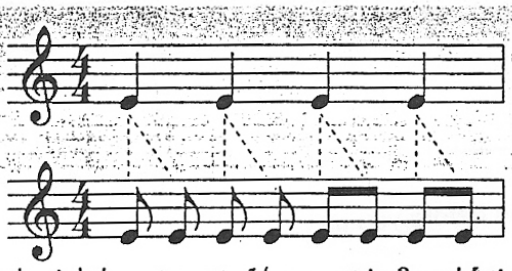


43 FOR TRUMPETS/CORNETS ONLY



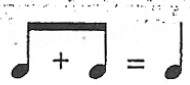
EIGHTH NOTES





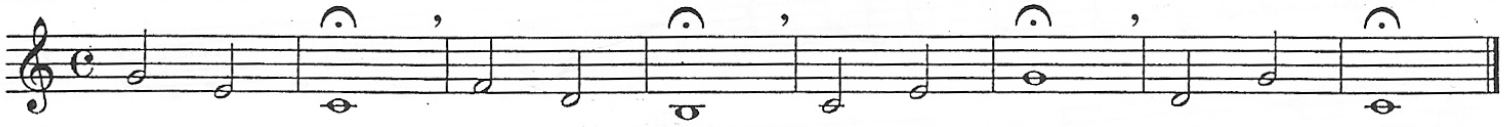
Each eighth note gets 1/2 count in $\frac{2}{4}$ and $\frac{4}{4}$ time.

Two eighth notes are as long as a quarter note.

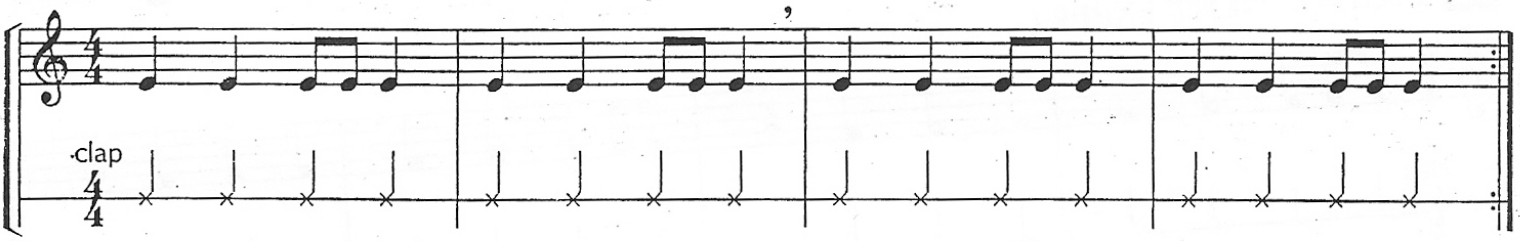


1/2 + 1/2 = 1 count

44 WARM-UP



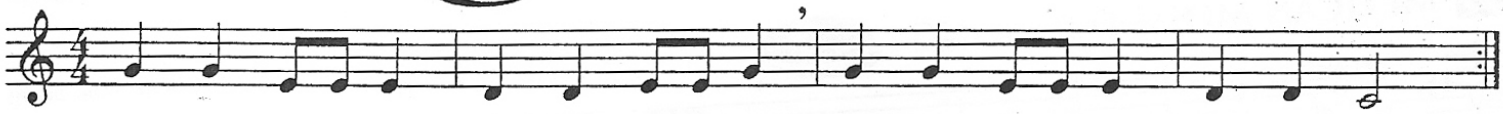
45 EIGHTH NOTE ENCOUNTER



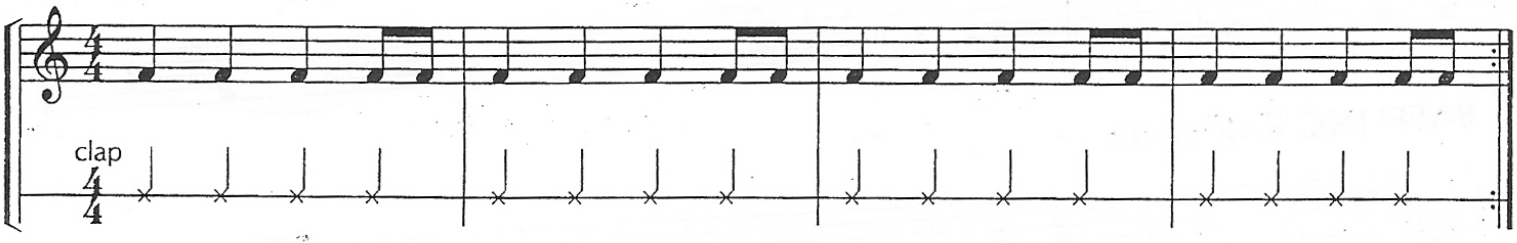
▶ Write in the counting for the top line before you play.

46 JIM ALONG JOSIE

American Folk Song



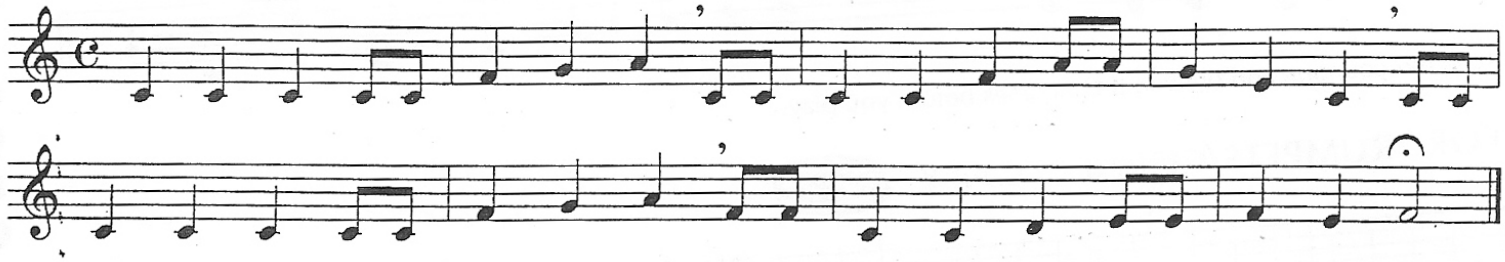
47 EIGHTH NOTE EXPLORER



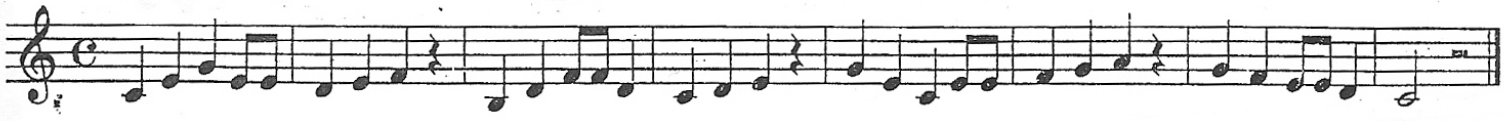
▶ Write in the counting for the top line before you play.

48 GO TELL BILL

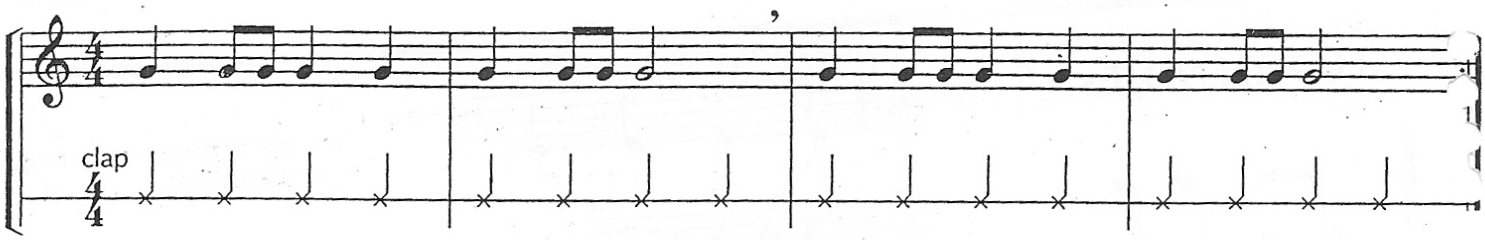
Gioacchino Rossini (1792 - 1868)



49 GO FOR EXCELLENCE!



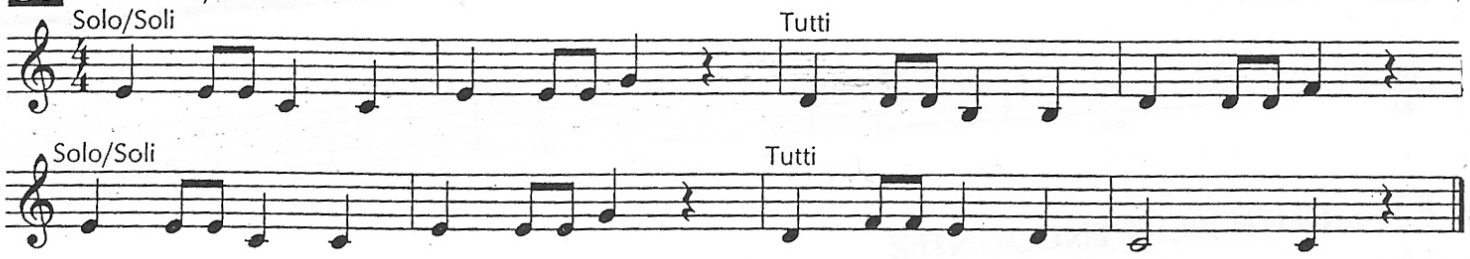
50 EIGHTH NOTE EXPRESS



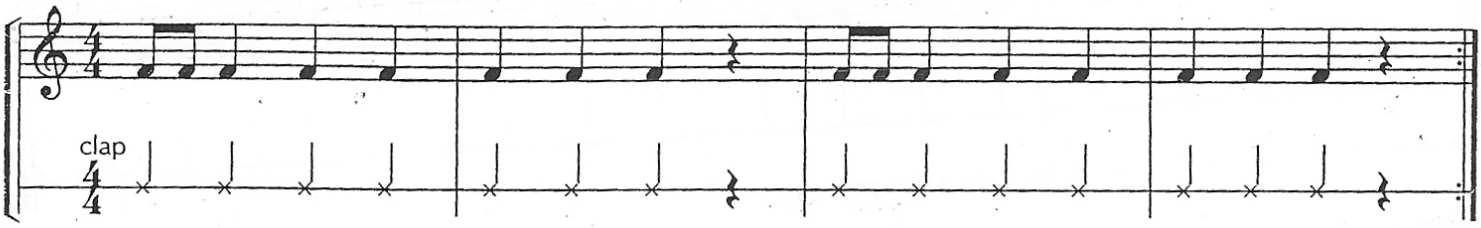
▶ Write in the counting for the top line before you play.

51 SKIP IT, LOU

American Folk Son



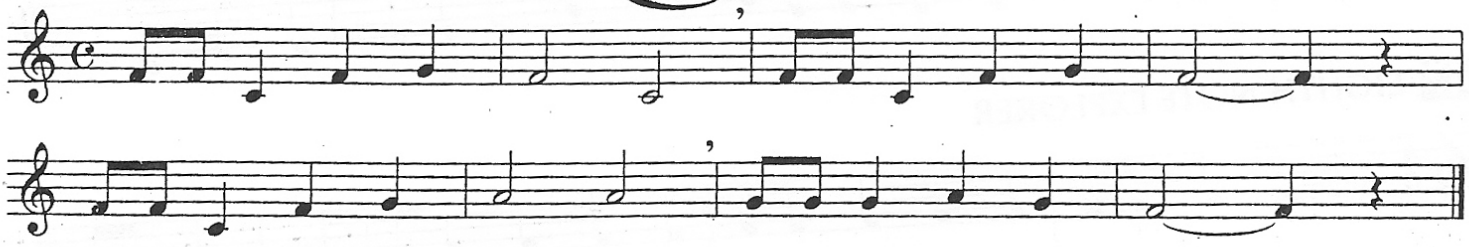
52 EIGHTH NOTE EXPERT



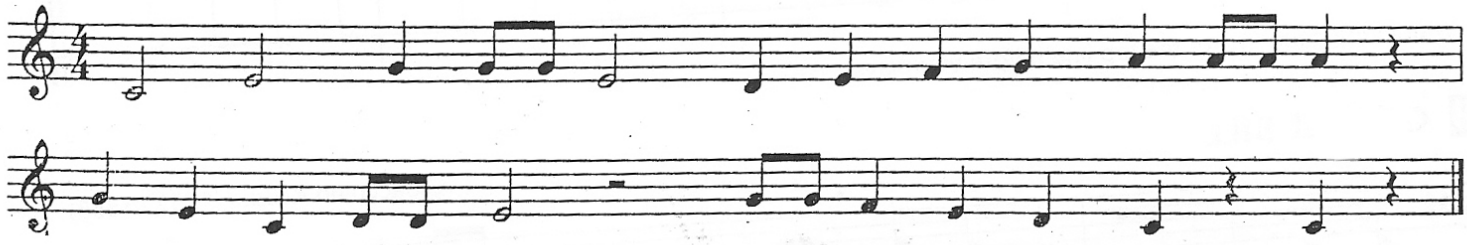
▶ Write in the counting for the top line before you play.

53 MEXICAN MOUNTAIN SONG

Mexican Folk Song

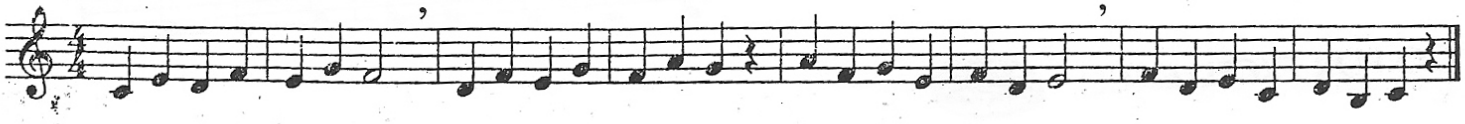


54 BAFFLING BAR LINES



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

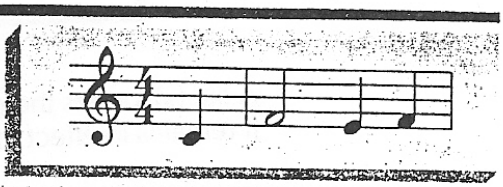
55 FOR TRUMPETS/CORNETS ONLY



SLUR

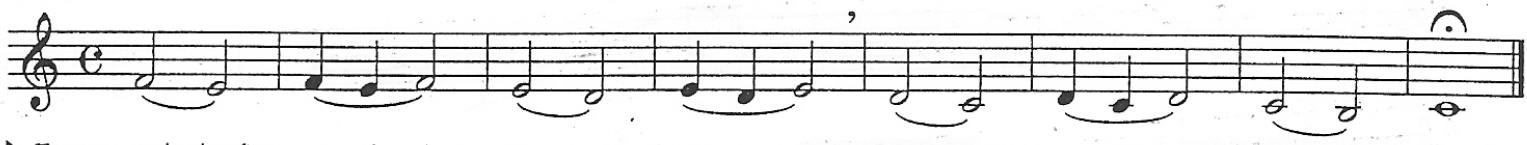
A curved line that connects two or more notes of different pitches.

PICK-UP NOTE



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

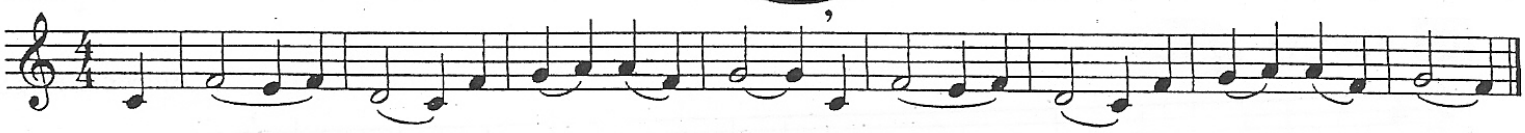
56 WARM-UP



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

57 THEME FROM "SYMPHONY NO. 1"

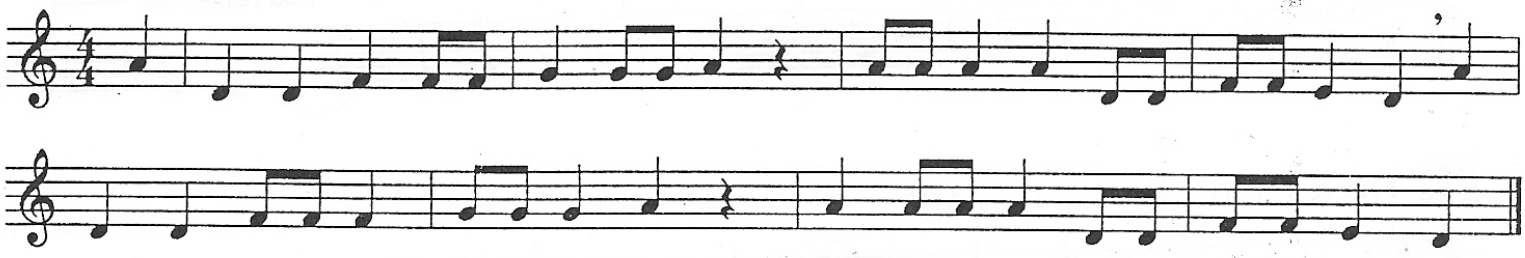
Johannes Brahms (1833 - 1897)



58 ERIE CANAL CAPERS

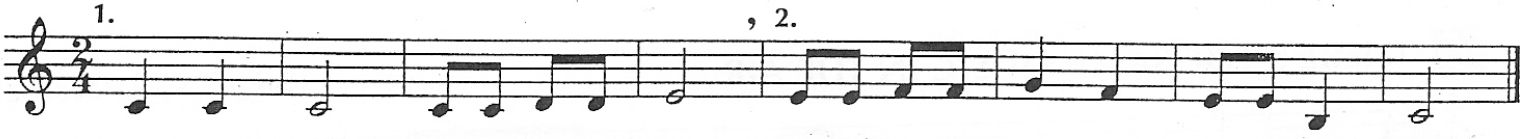
Page 39

American Work Song



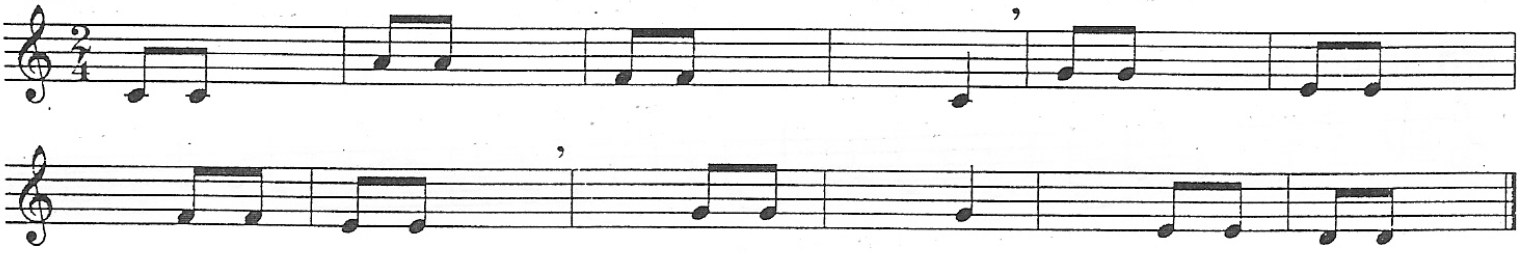
59 LAUGHING SONG - Round

Traditional



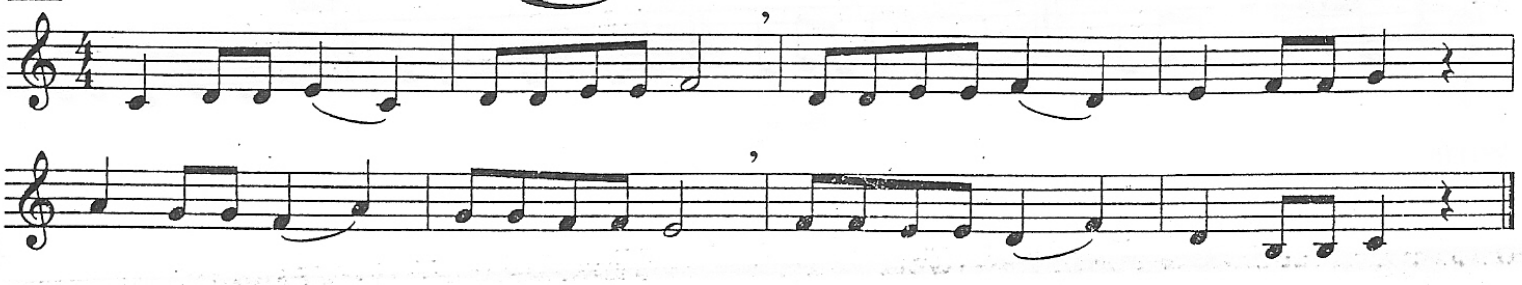
60 STAR SEARCH

Wolfgang Amadeus Mozart (1756 - 1791)



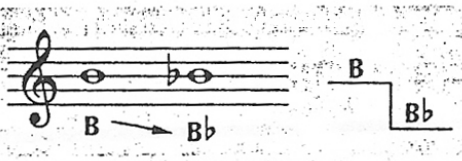
▶ Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

61 GO FOR EXCELLENCE!



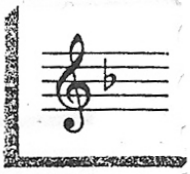
FLAT

♭



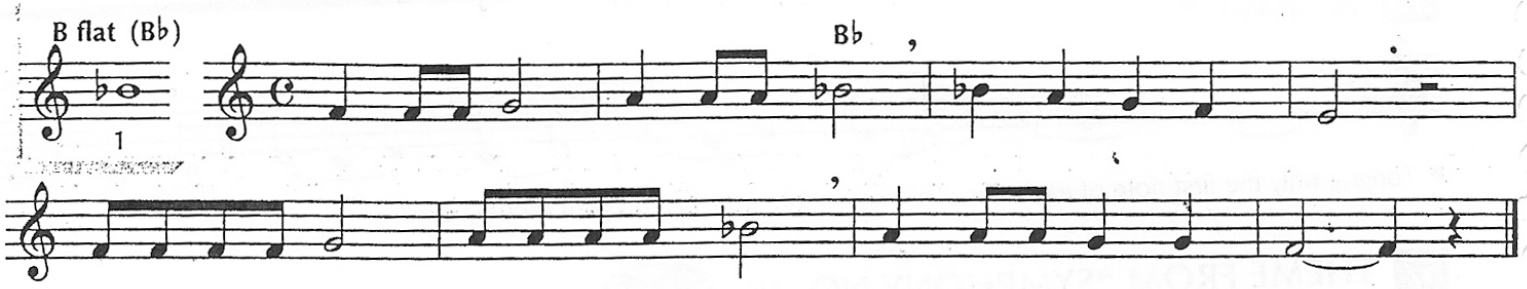
A flat (♭) lowers the pitch of a note one half step. It remains in effect for the entire measure.

KEY SIGNATURE



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

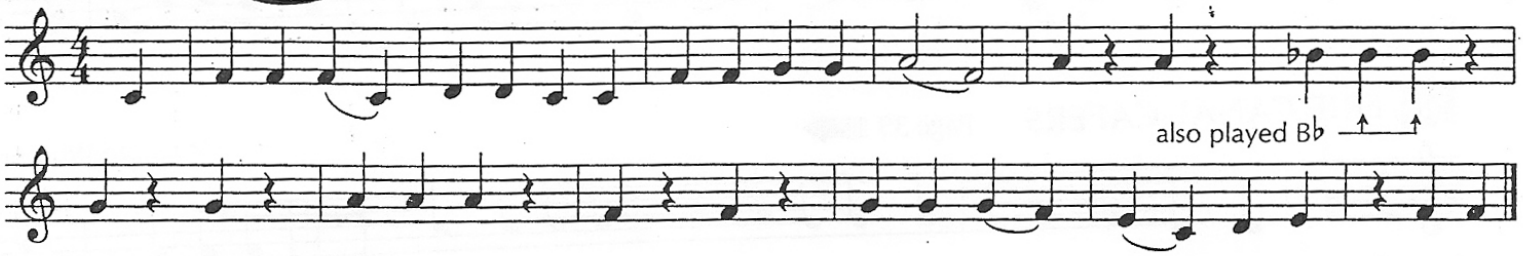
62 CLIMBING STAIRS



▶ Higher notes are easier with faster air.

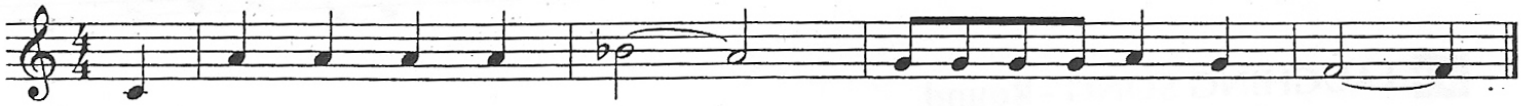
63 BINGO

American Folk Song



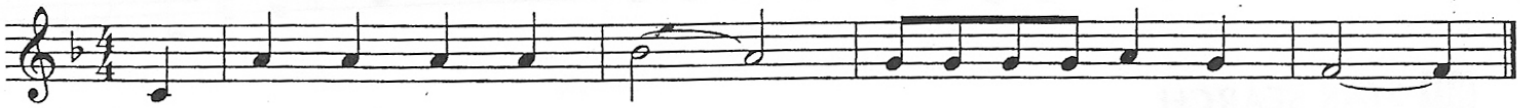
64 THERE'S MUSIC IN THE AIR

George F. Root (1820 - 1895)



65 THERE'S THE SAME MUSIC IN THE AIR

George F. Root (1820 - 1895)



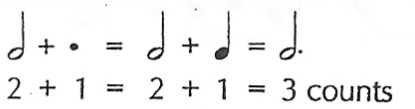
▶ Circle the note changed by the key signature.

66 SCALE SKILL

67 FOR TRUMPETS/CORNETS ONLY

DOTTED HALF NOTE

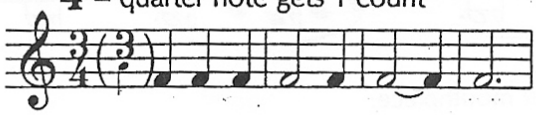
A dot after a note adds half the value of the note.



2 + 1 = 2 + 1 = 3 counts

TIME SIGNATURE

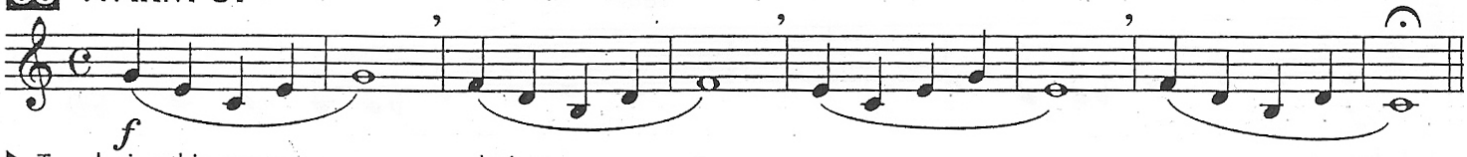
3/4 = 3 counts in each measure
4 = quarter note gets 1 count



DYNAMICS

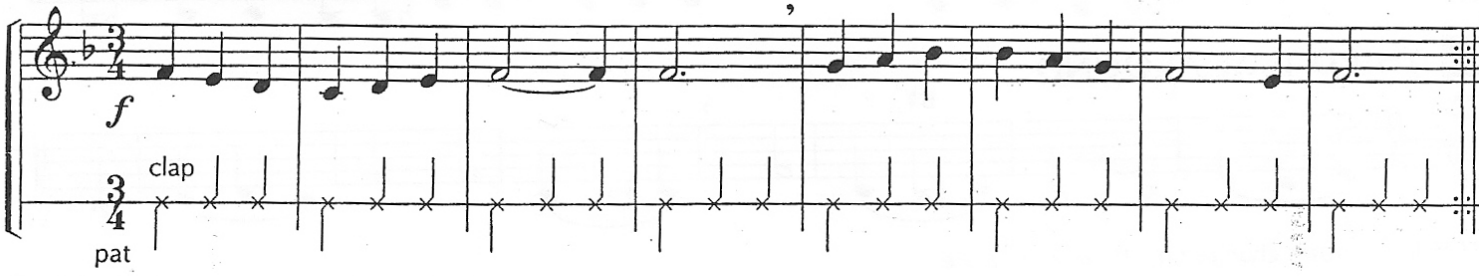
forte (*f*) - loud
piano (*p*) - soft

68 WARM-UP



▶ Try playing this warm-up on your mouthpiece.

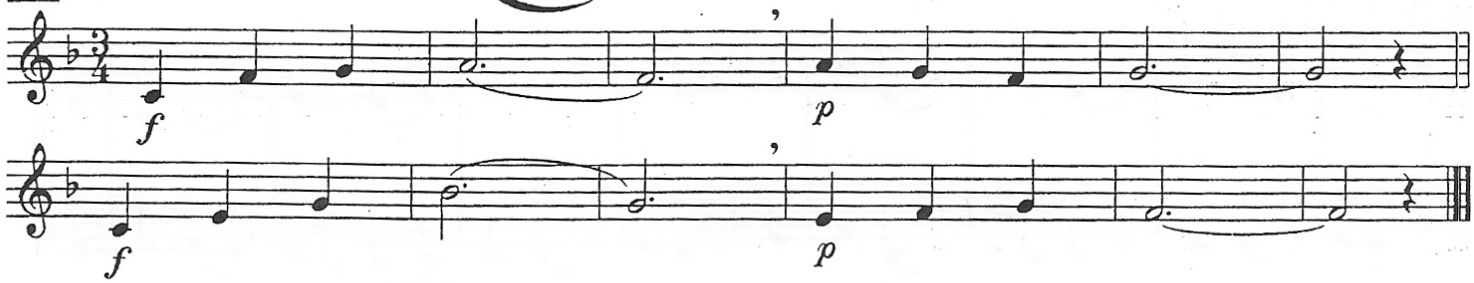
69 CHANNEL THREE



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

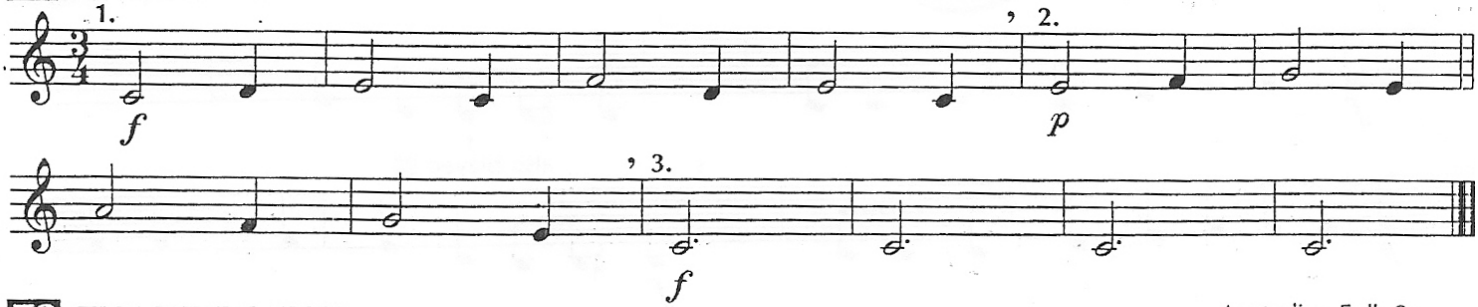
70 DOWN IN THE VALLEY

American Mountain Song



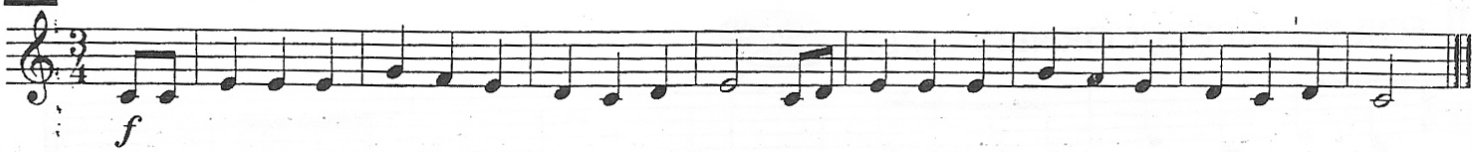
71 BROTHER MARTIN - Round

Latin American Folk Song



72 THE LITTLE FISH

Australian Folk Song

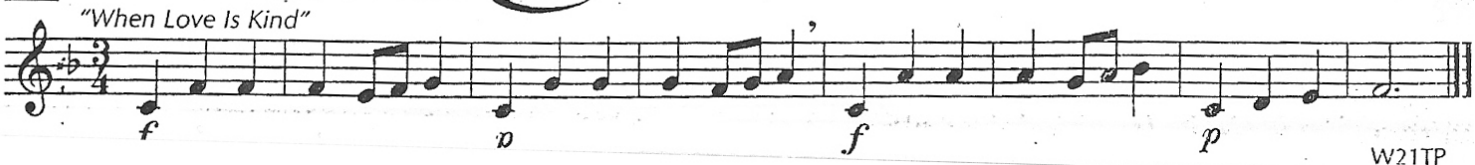


▶ Draw in a breath mark at the end of each phrase.

73 GO FOR EXCELLENCE!

Czech Folk Song

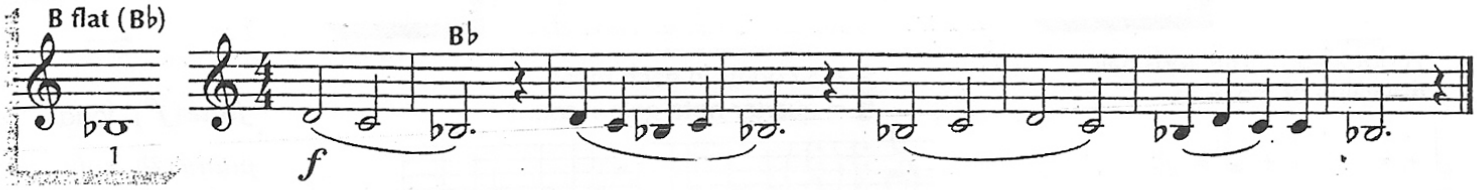
"When Love Is Kind"



NATURAL ♮

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

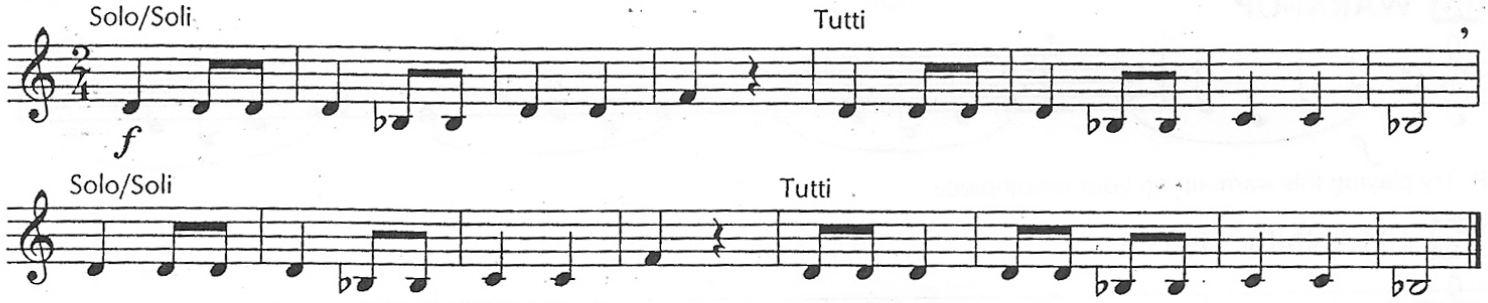
74 WARM-UP



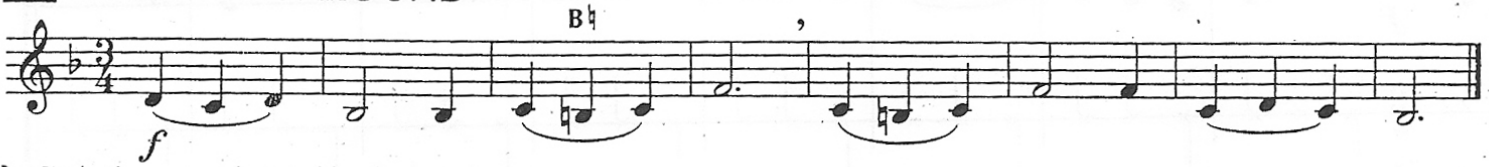
▶ Try playing this warm-up on your mouthpiece.

75 OLD BLUE

Traditional



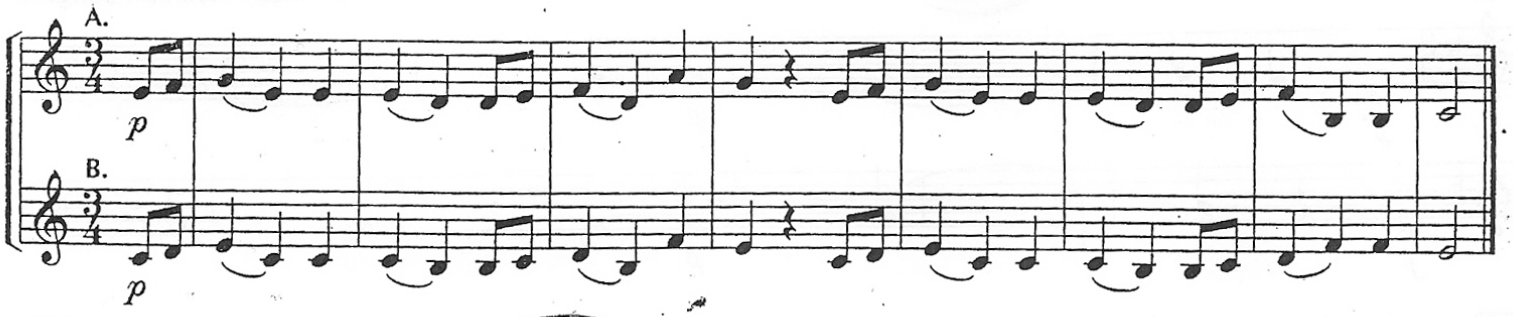
76 THIRD TIME AROUND



▶ Circle the notes changed by the key signature.

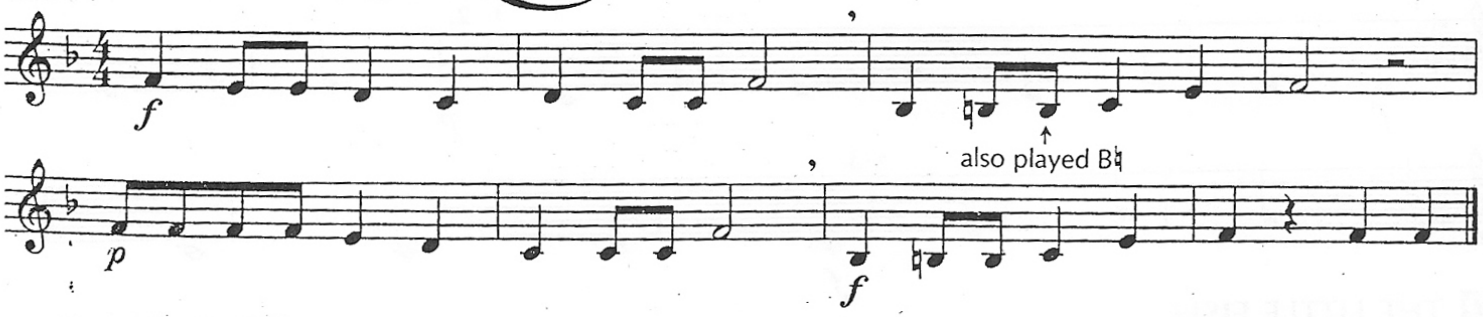
77 LULLABY - Duet Page 40

Traditional

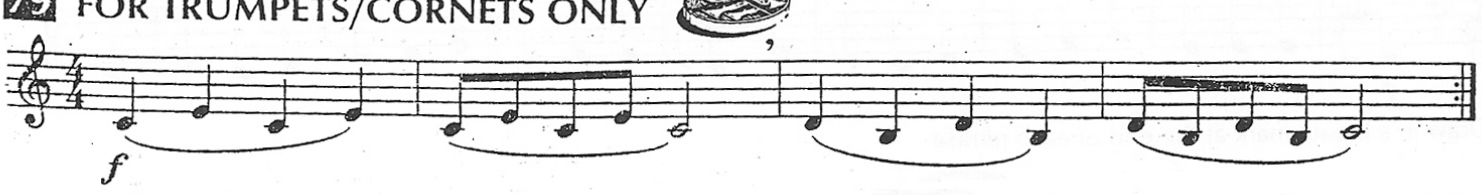


78 MINUTEMAN MARCH

Robert Frost (b. 1942)



79 FOR TRUMPETS/CORNETS ONLY



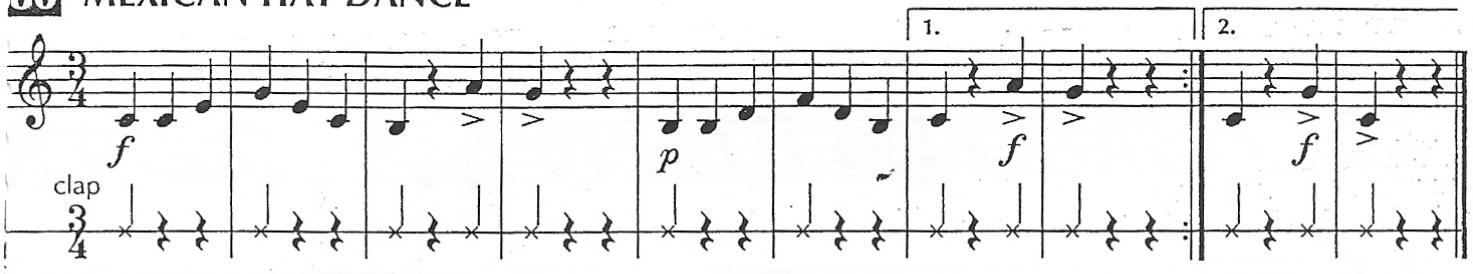
ACCENT — Attack the note louder.

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.

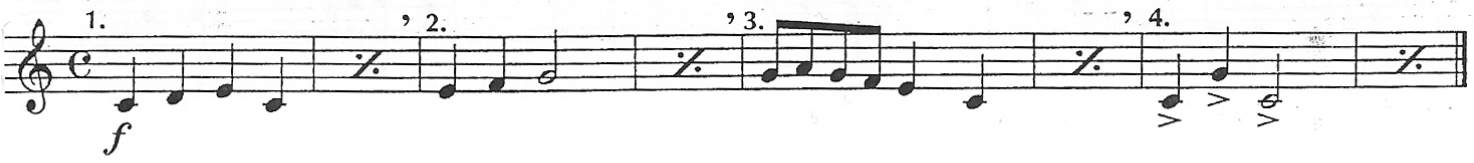
80 MEXICAN HAT DANCE

Mexican Folk Song



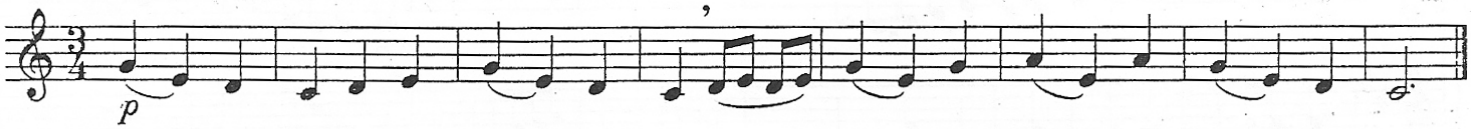
81 FRÈRE JACQUES - Round

French Folk Song



82 MORNING MOOD

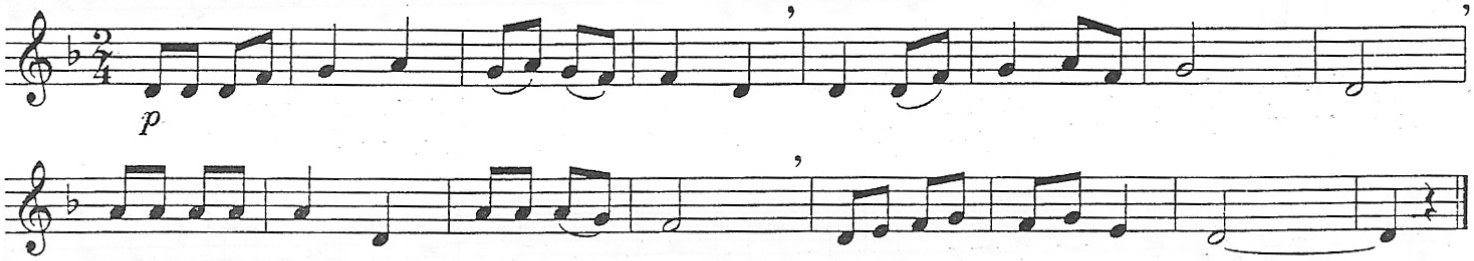
Edvard Grieg (1843 - 1907)



83 MING COURT

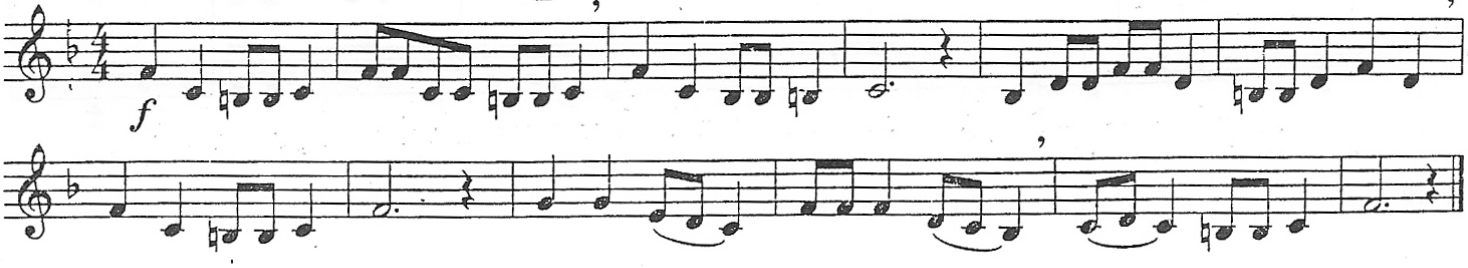
Page 40

Chinese Folk Song



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

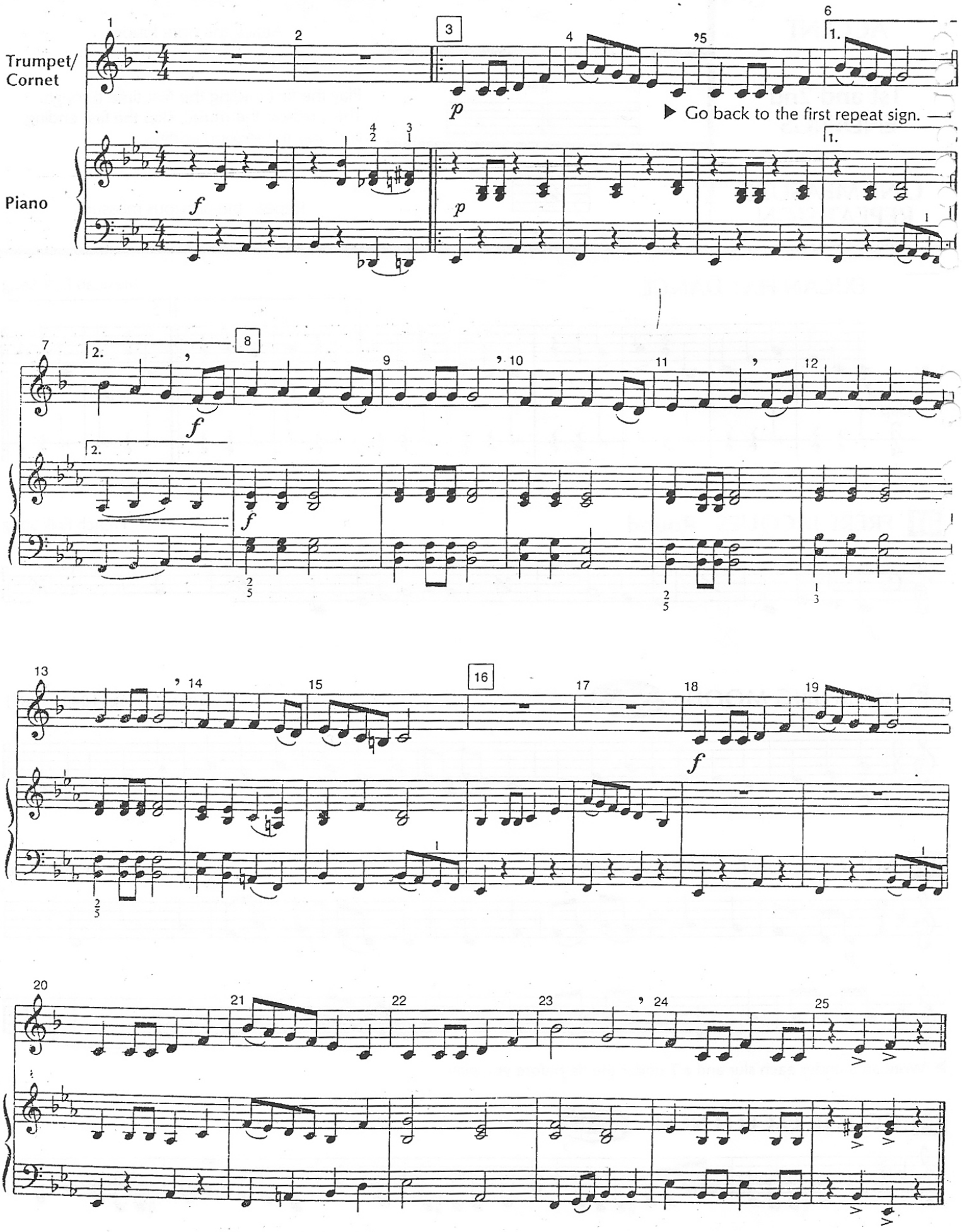
84 GO FOR EXCELLENCE!



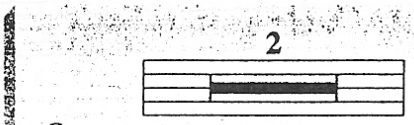
SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)



LONG REST

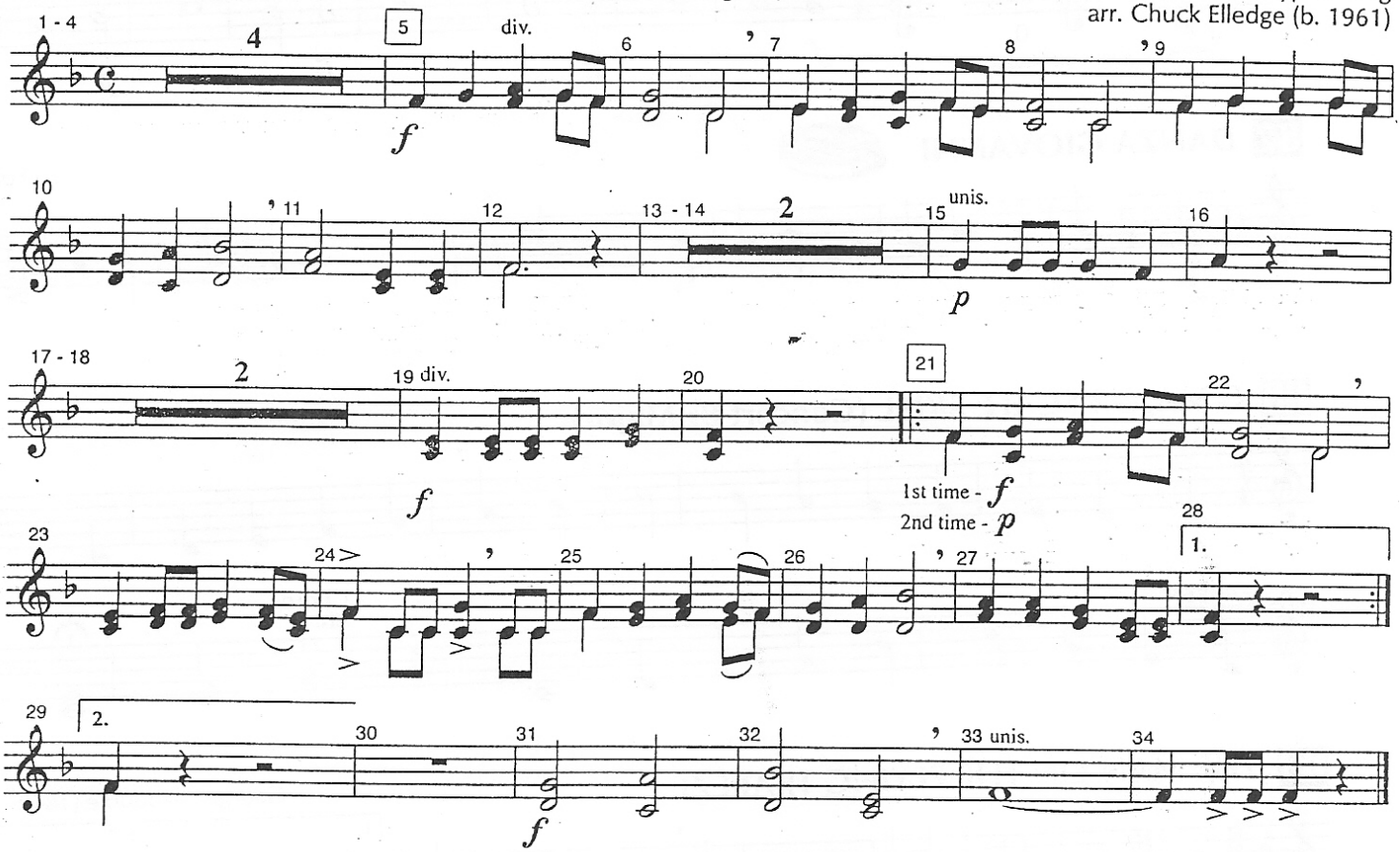


Rest the number of measures indicated.

MONTEGO BAY

Band Arrangement

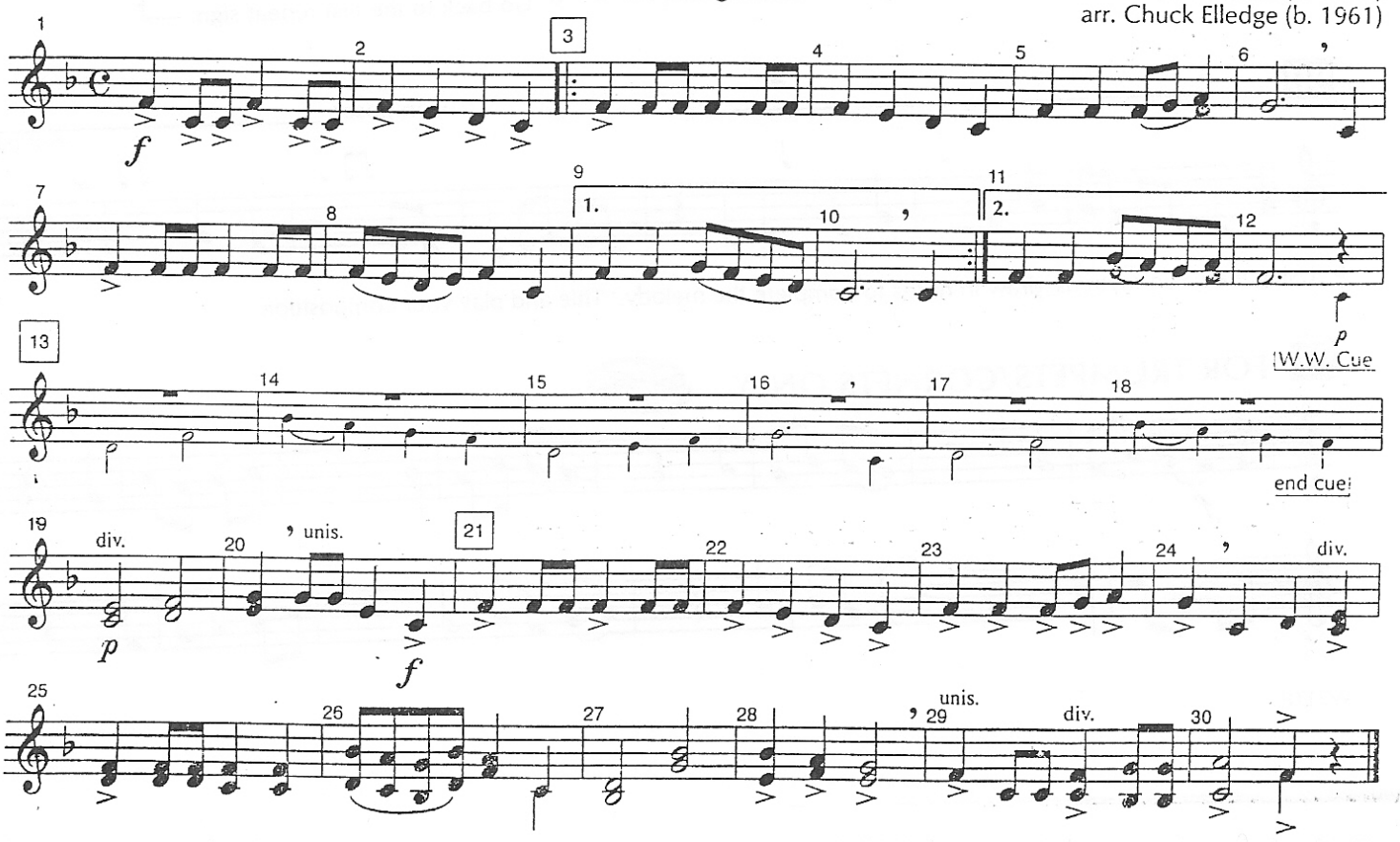
Calypso Song
arr. Chuck Elledge (b. 1961)



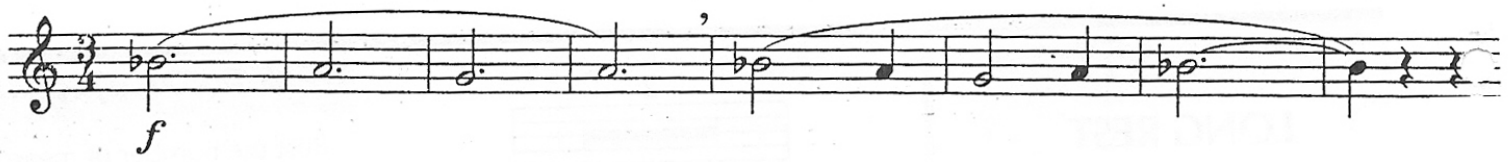
REGAL MARCH

Band Arrangement

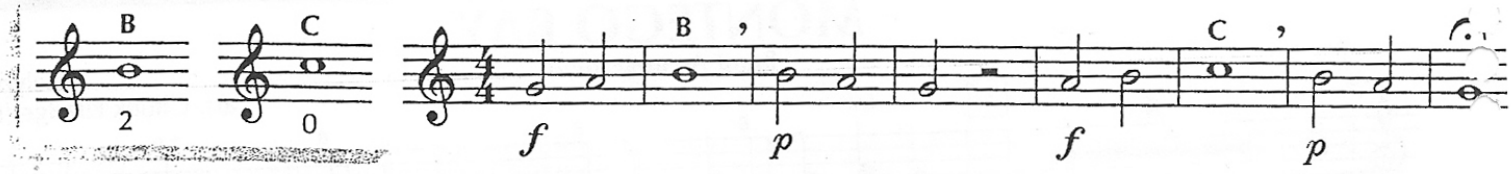
Bruce Pearson (b. 1942)
arr. Chuck Elledge (b. 1961)



85 WARM-UP

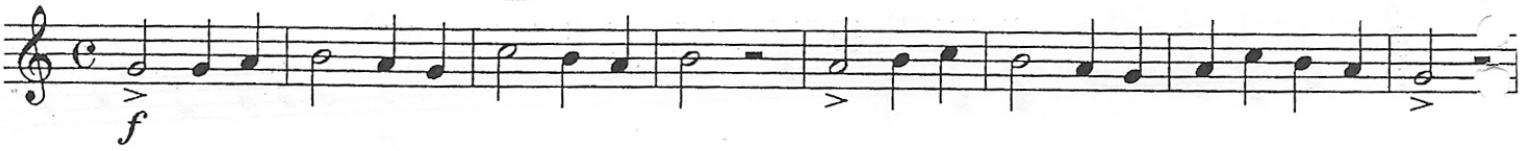


86 FULL OF HOT AIR

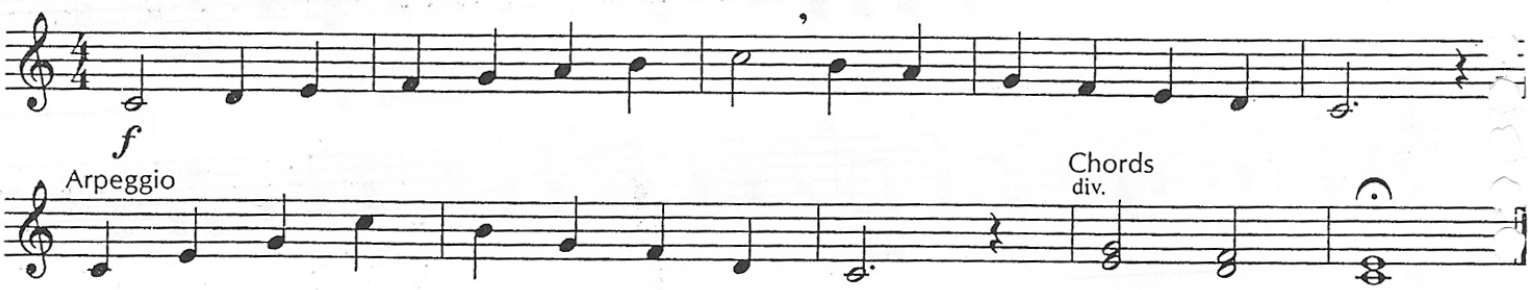


87 DANZA GIOVANNI

Italian Folk S

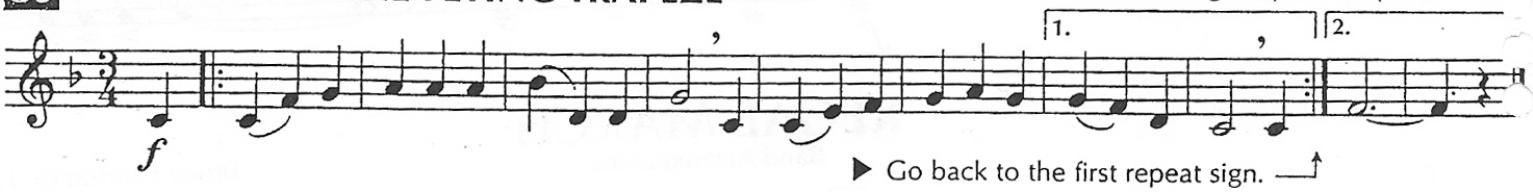


88 C MAJOR SCALE SKILL (Concert B♭ Major)



89 THE MAN ON THE FLYING TRAPEZE

George Leybourne (1842 - 188

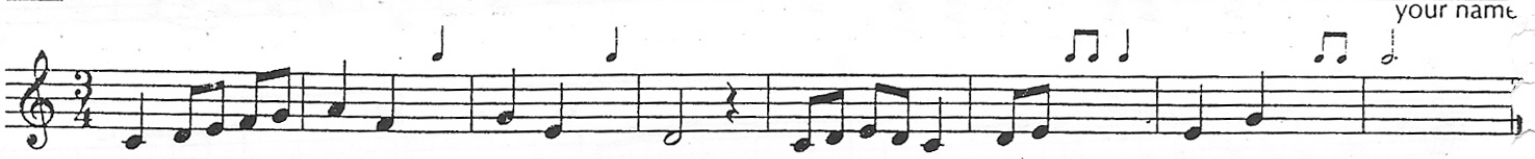


▶ Go back to the first repeat sign.

90 _____

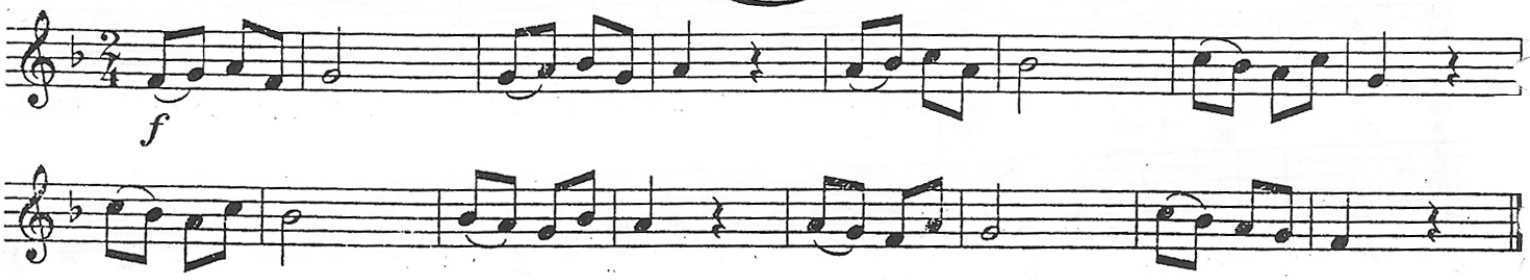
Composer _____

your name

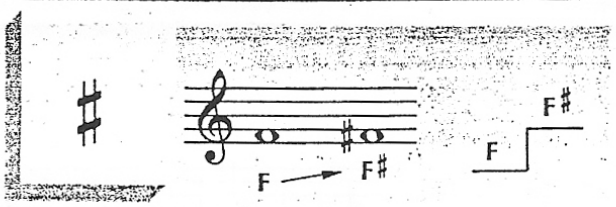


▶ Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

91 FOR TRUMPETS/CORNETS ONLY

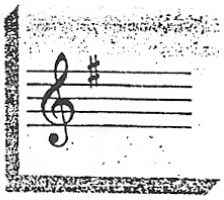


SHARP



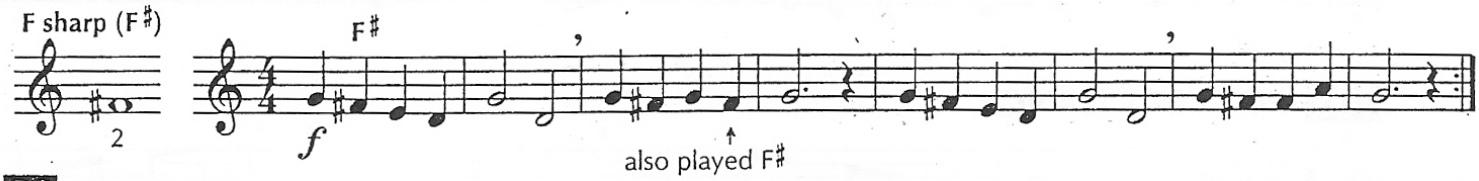
A sharp (♯) raises the pitch of a note one half step.
It remains in effect for the entire measure.

KEY SIGNATURE



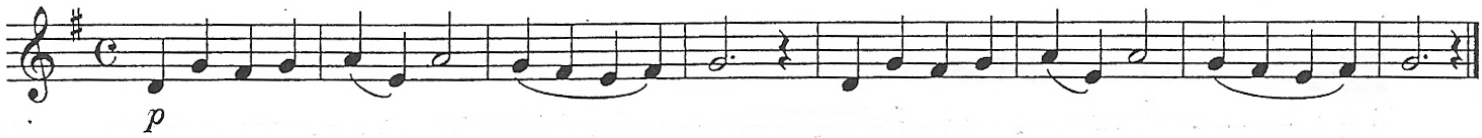
This key signature means play all F's as F sharps.

92 LOOK SHARP



93 AURA LEE

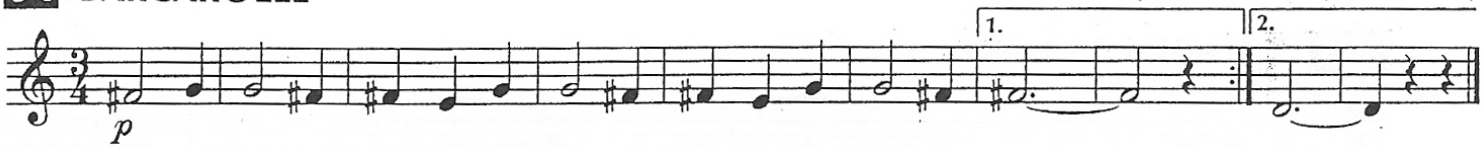
G. R. Poulton (d. 1867)



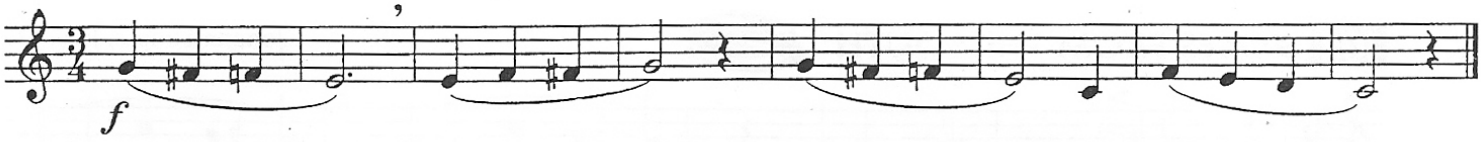
▶ Circle the notes changed by the key signature.

94 BARCAROLLE

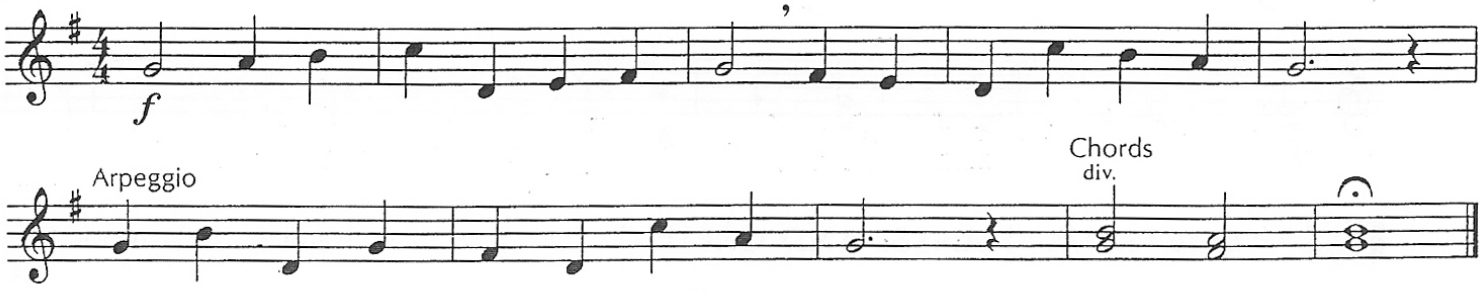
Jacques Offenbach (1819 - 1880)



95 JUST BY ACCIDENT

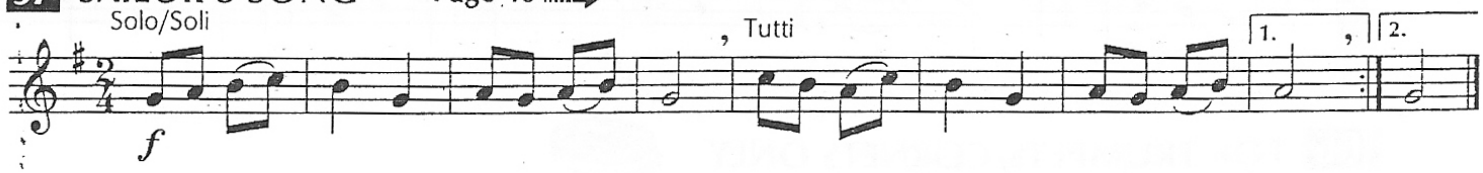


96 G MAJOR SCALE SKILL (Concert F Major)



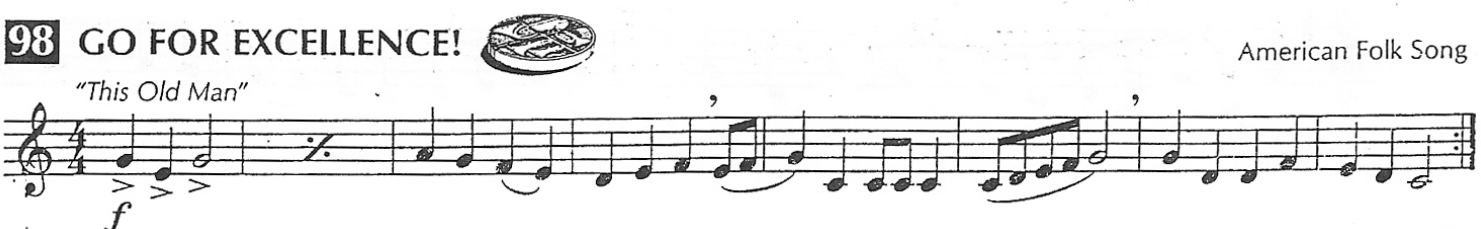
97 SAILOR'S SONG

Page 40



98 GO FOR EXCELLENCE!

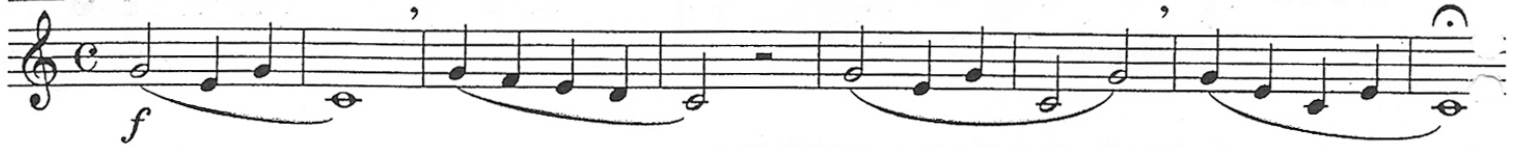
American Folk Song



DA CAPO AL FINE (D. C. AL FINE)

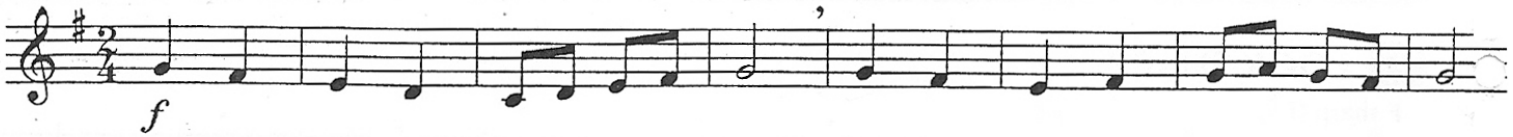
Go back to the beginning and play until the *Fine*.

99 WARM-UP

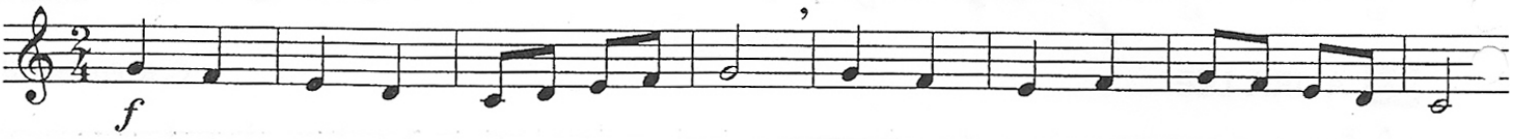


▶ Try playing this warm-up on your mouthpiece.

100 IN THE POCKET

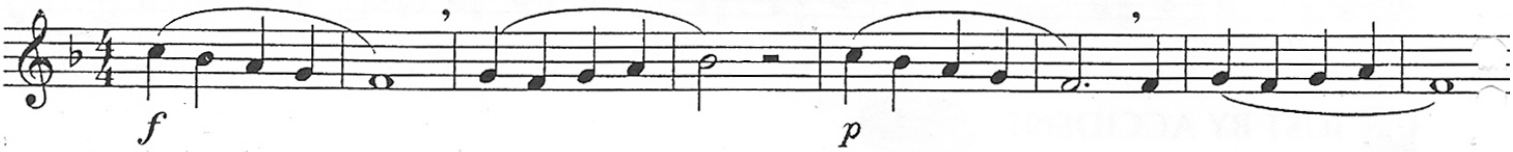


101 POCKET CHANGE



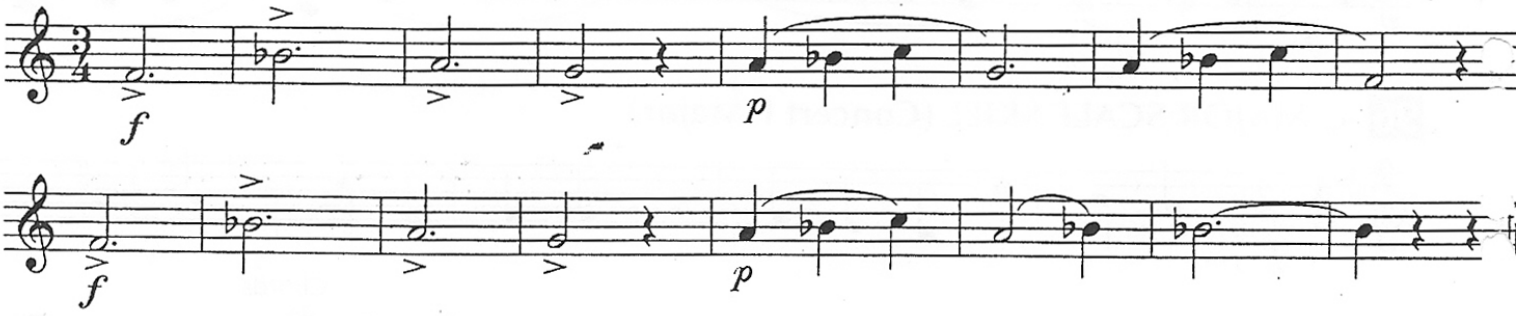
102 STRICTLY BUSINESS

103 SMOOTH SAILING



104 ROSES FROM THE SOUTH

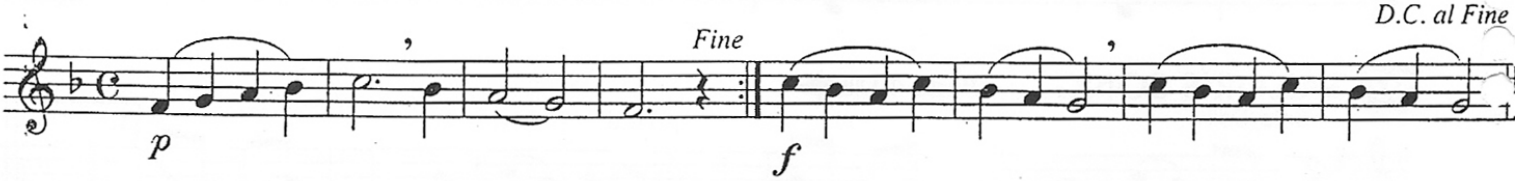
Johann Strauss, Jr. (1825 - 18



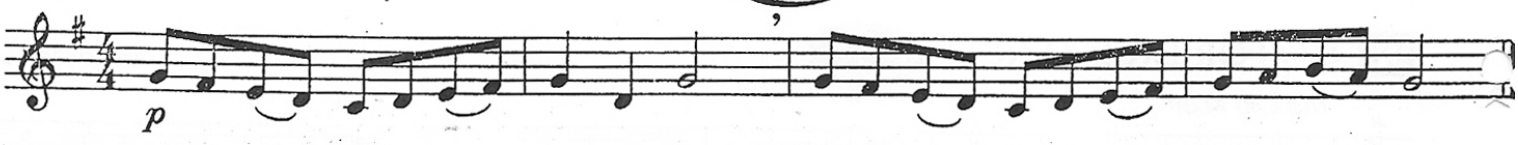
105 THEME FROM "HANSEL AND GRETEL"

Engelbert Humperdinck (1854 - 192

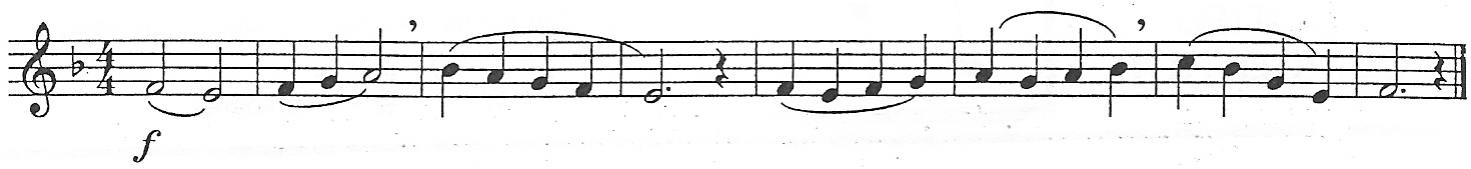
D.C. al Fine



106 FOR TRUMPETS/CORNETS ONLY



107 THAT'S A WRAP



108 POLLY WOLLY DOODLE

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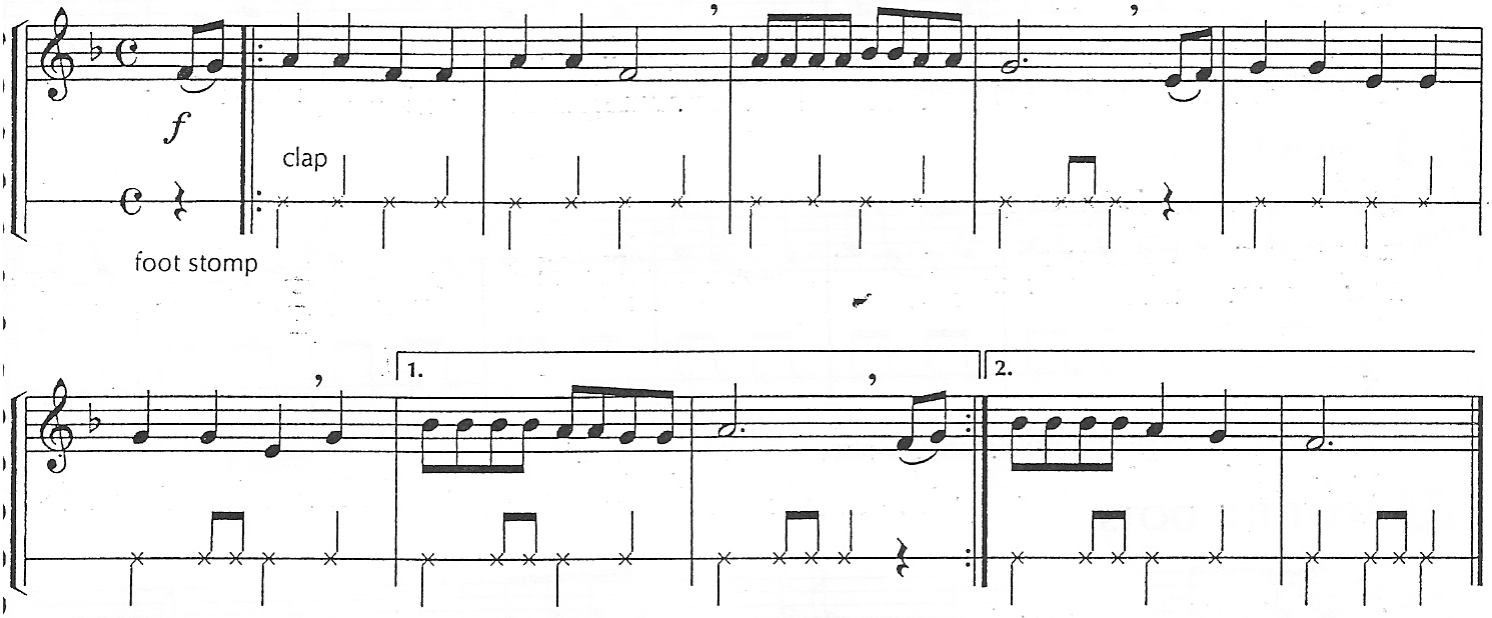
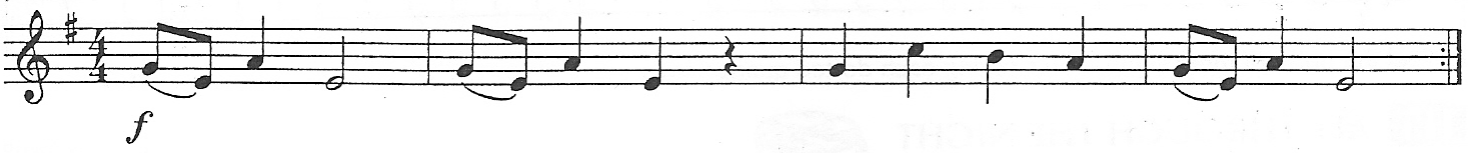
American Folk Song



109 VOLGA BOAT SONG

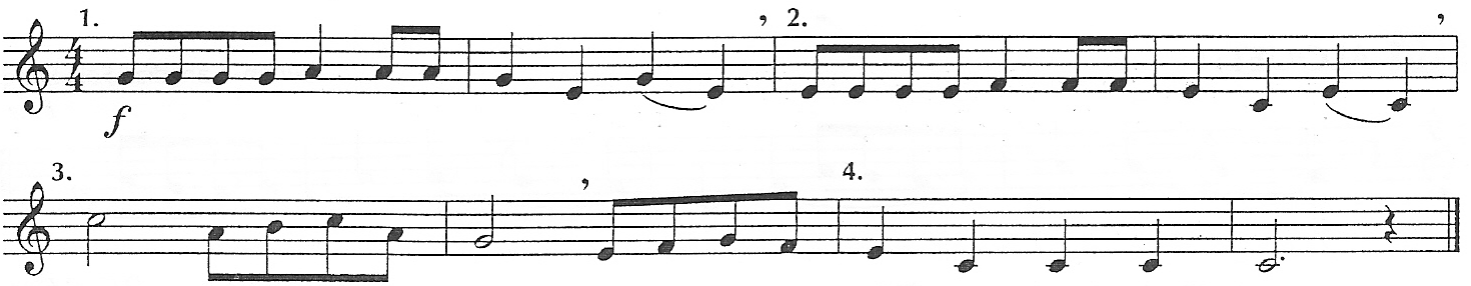
Page 40

Russian Folk Song



110 KOOKABURRA - Round

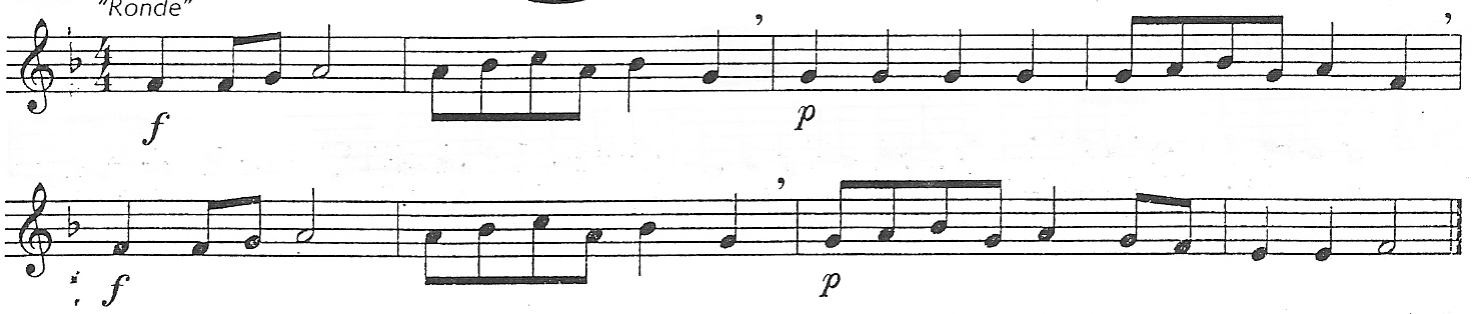
Australian Folk Song



111 GO FOR EXCELLENCE!

"Ronde"

Tielman Susato (1500? - 1561?)

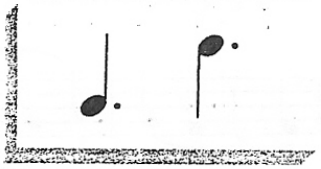


SINGLE EIGHTH NOTE

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

♪ = ½ count

DOTTED QUARTER NOTE

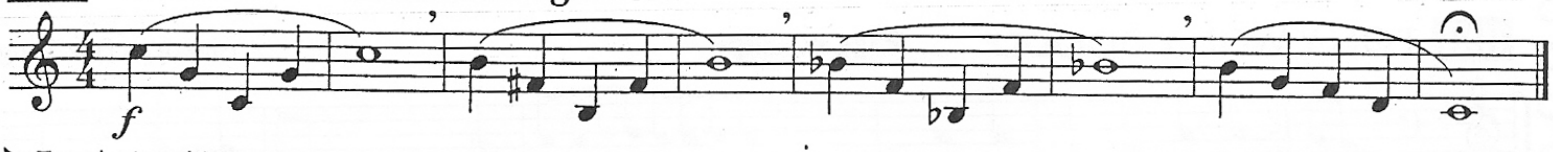


A dot after a note adds half the value of the note.

♩ + . = ♩ + ♪ = ♩.

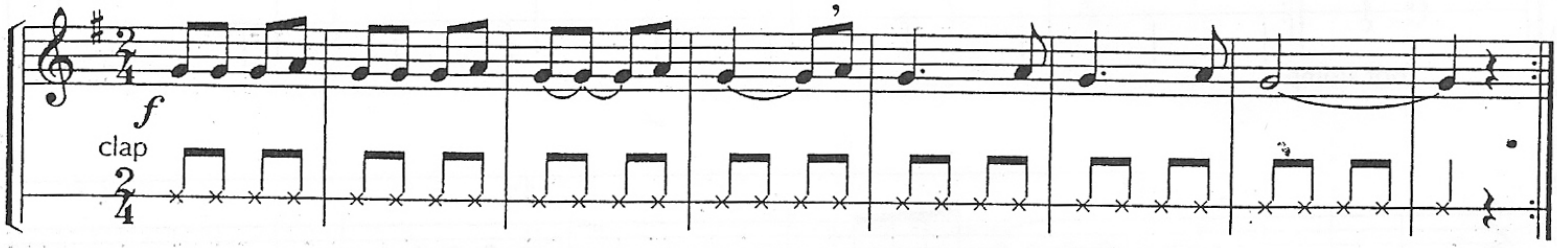
1 + ½ = 1 + ½ = 1 ½ counts

112 WARM-UP - Band Arrangement



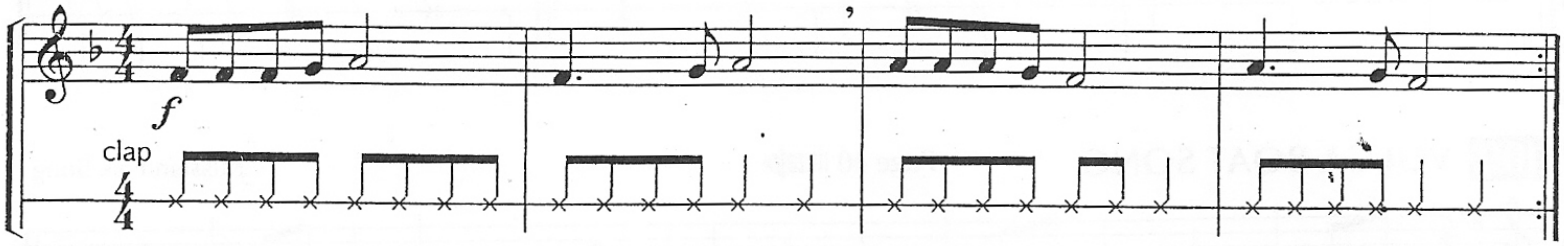
▶ Try playing this warm-up on your mouthpiece.

113 SHORT CUT



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

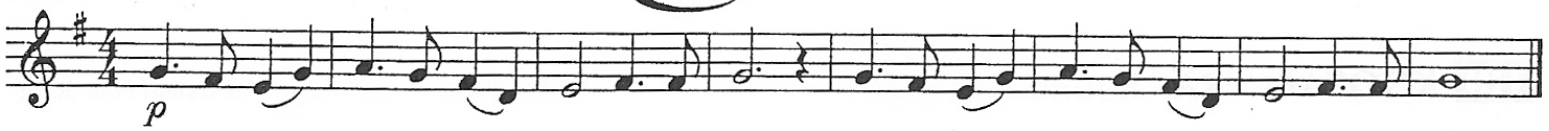
114 SPOT THE DOTS



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

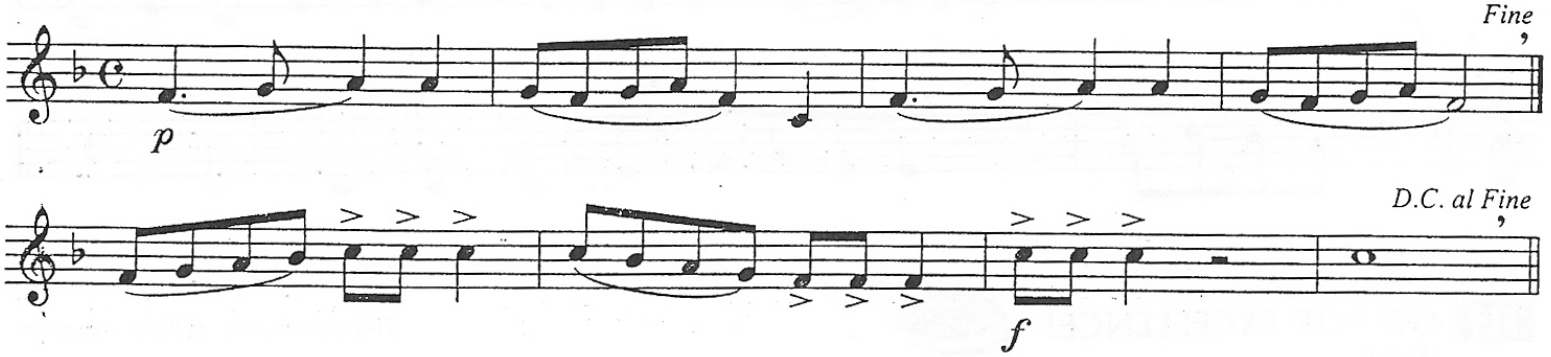
115 ALL THROUGH THE NIGHT

Welsh Folk Song

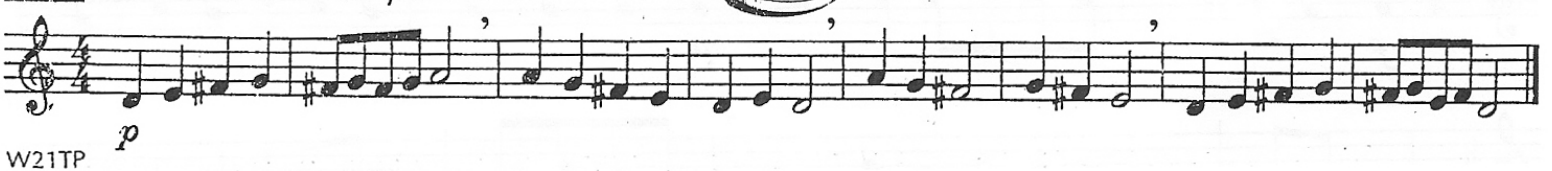


116 ALOUETTE

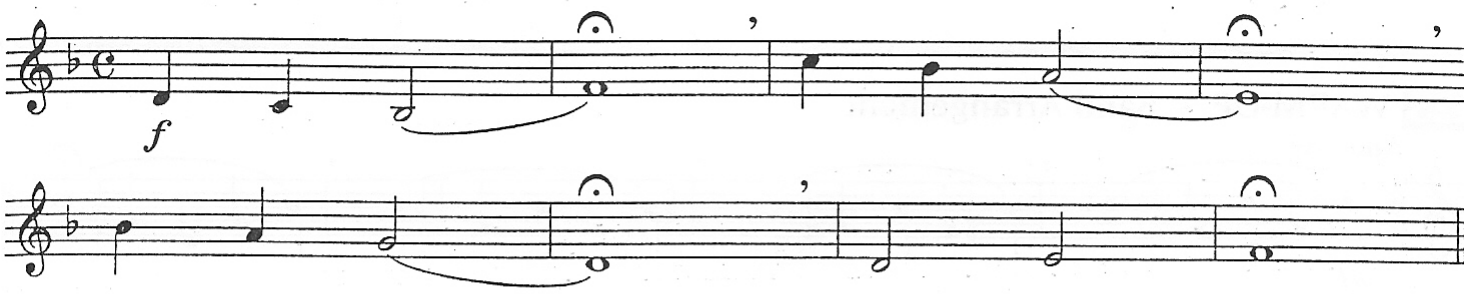
French-Canadian Folk Song



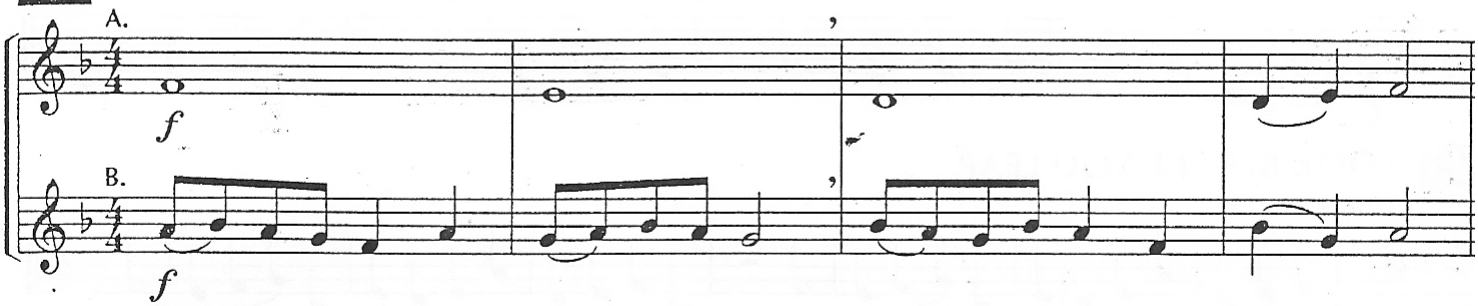
117 FOR TRUMPETS/CORNETS ONLY



118 JUST A LITTLE OFF THE TOP



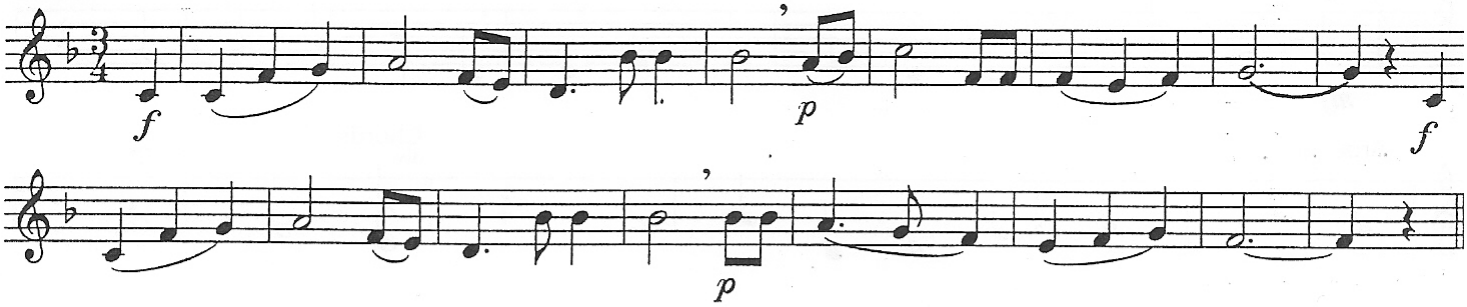
119 TOP DRAWER - Duet



120 HOME ON THE RANGE

Page 41

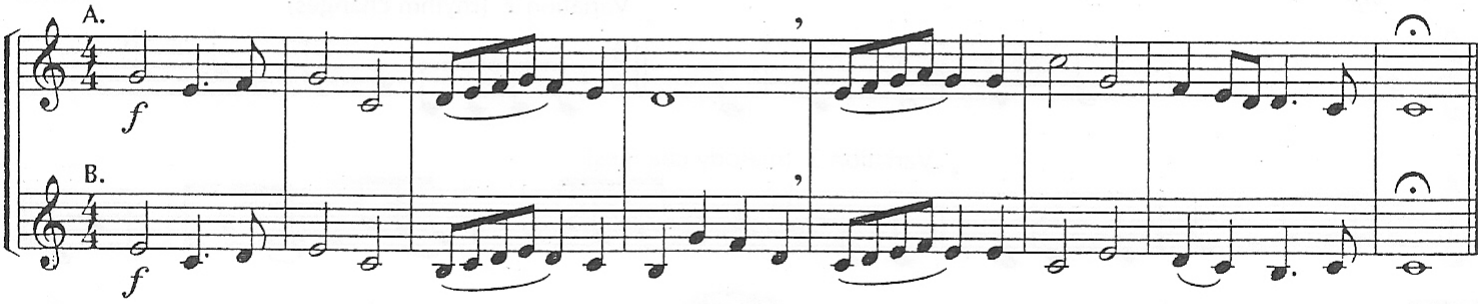
Daniel E. Kelley (1843 - 1905)



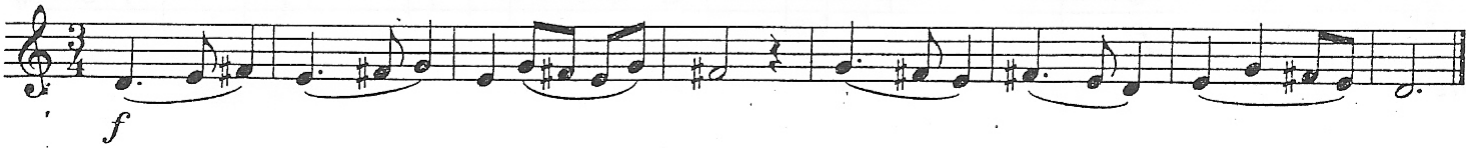
▶ Circle the notes changed by the key signature.

121 THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)



122 GO FOR EXCELLENCE!



TEMPOS

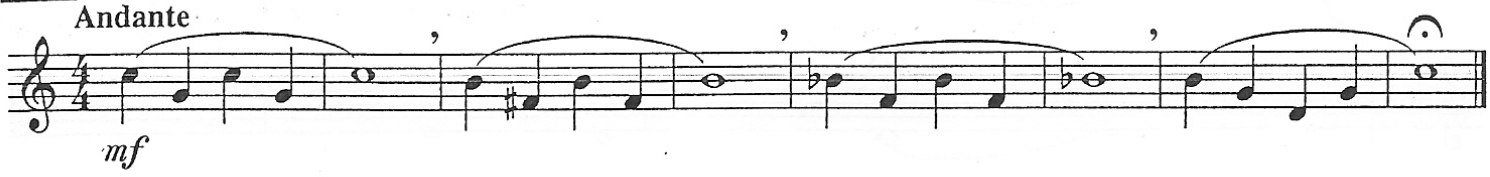
Andante - moderately slow
Moderato - moderate speed
Allegro - quick and lively

DYNAMICS

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

123 WARM-UP - Band Arrangement

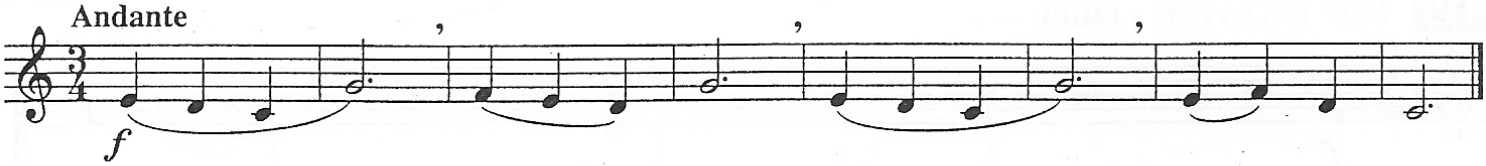
Andante



▶ Try playing this warm-up on your mouthpiece.

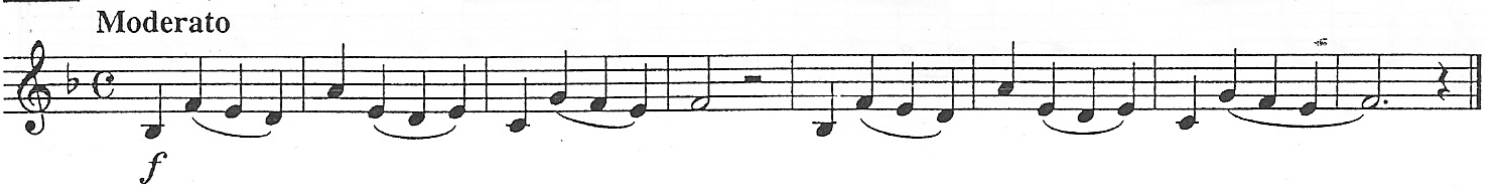
124 HIGH WINDS AHEAD

Andante



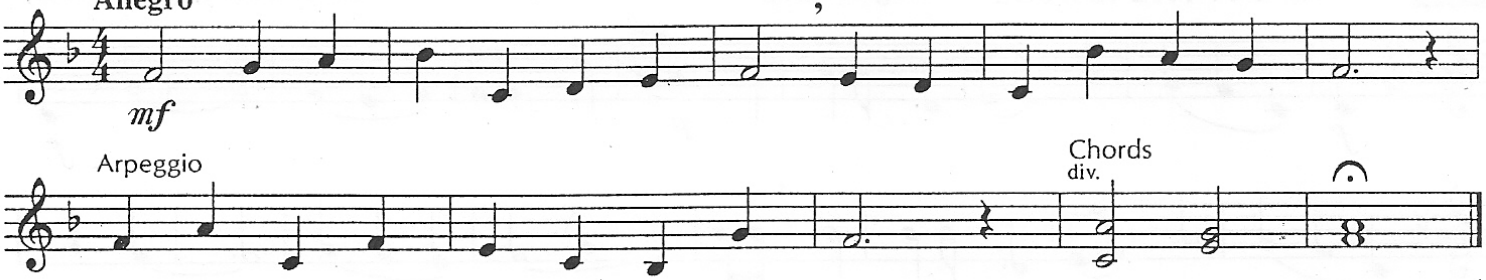
125 LOOK BEFORE YOU LEAP

Moderato



126 F MAJOR SCALE SKILL (Concert E♭ Major)

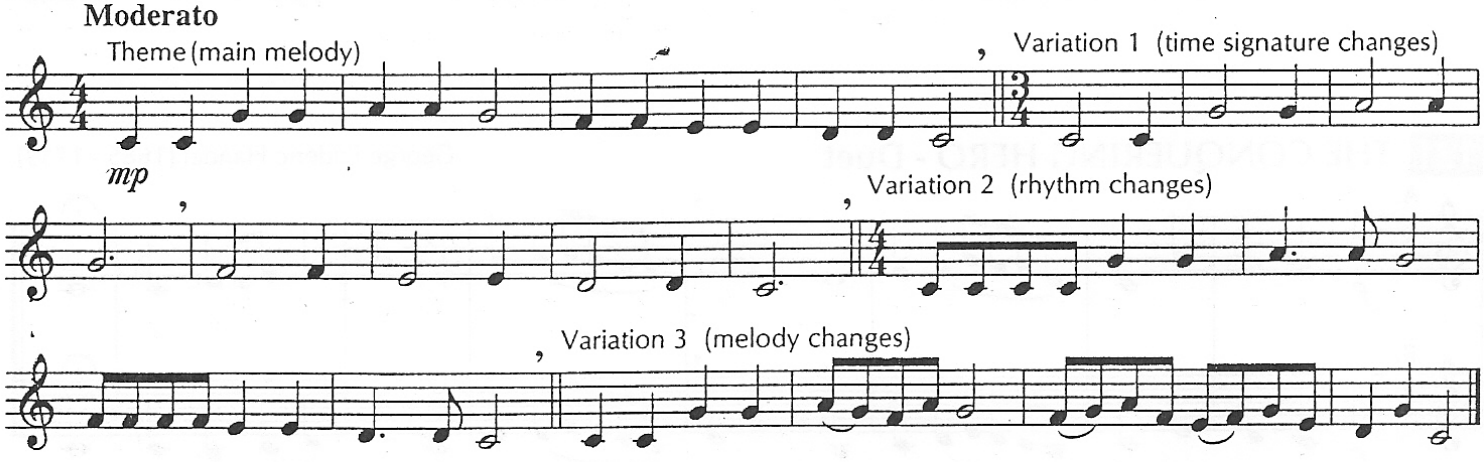
Allegro



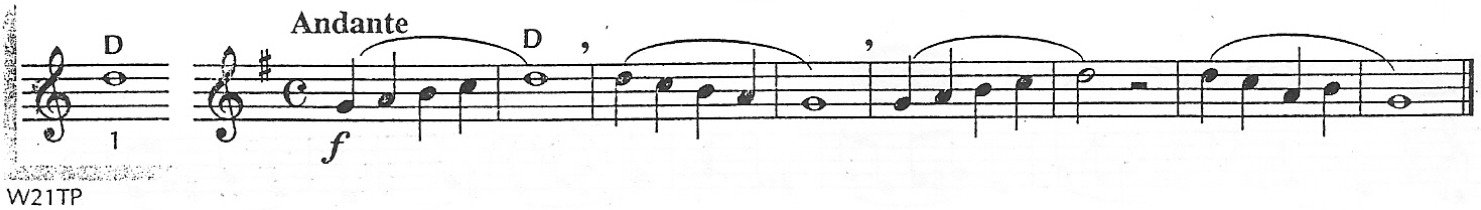
127 VARIATIONS ON A THEME BY MOZART

Wolfgang Amadeus Mozart (1756 – 1791)

Moderato



128 FOR TRUMPETS/CORNETS ONLY



DYNAMICS

crescendo - Gradually play louder.

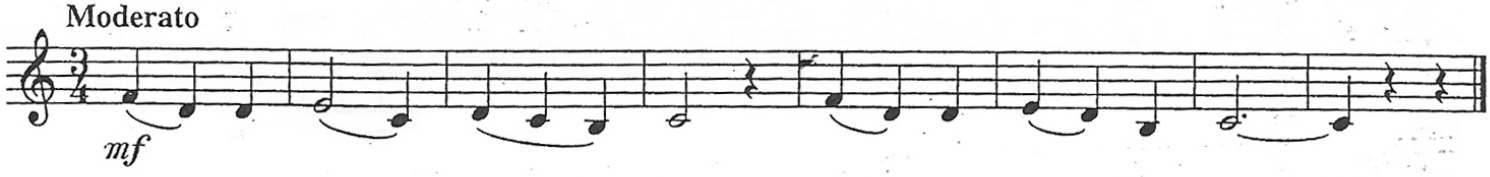
decrescendo - Gradually play softer.

129 SLIPPERY SLURS

Andante

130 WALTZ STREET

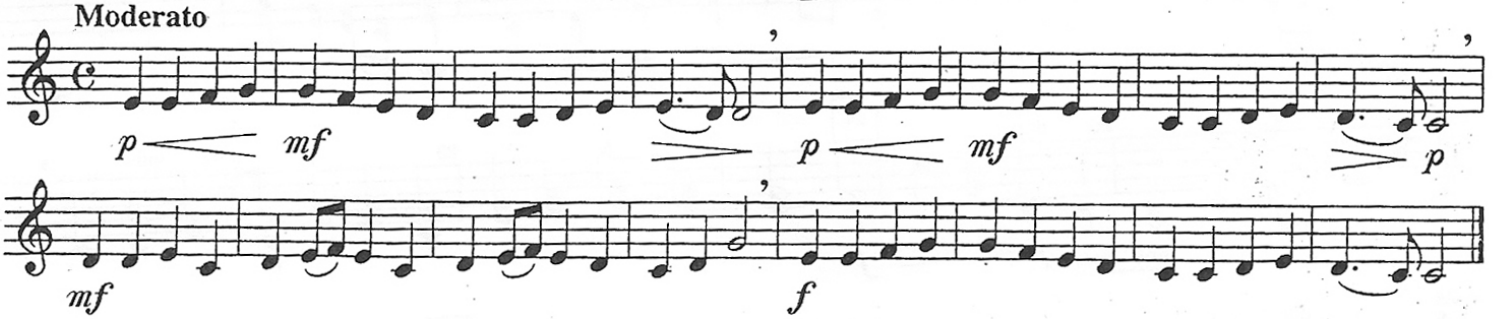
Moderato



131 THEME FROM "SYMPHONY NO. 9"

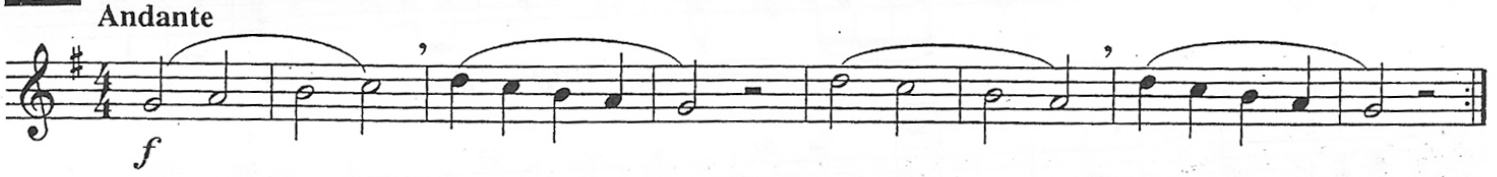
Ludwig van Beethoven (1770 - 1827)

Moderato



132 READY OR NOT

Andante

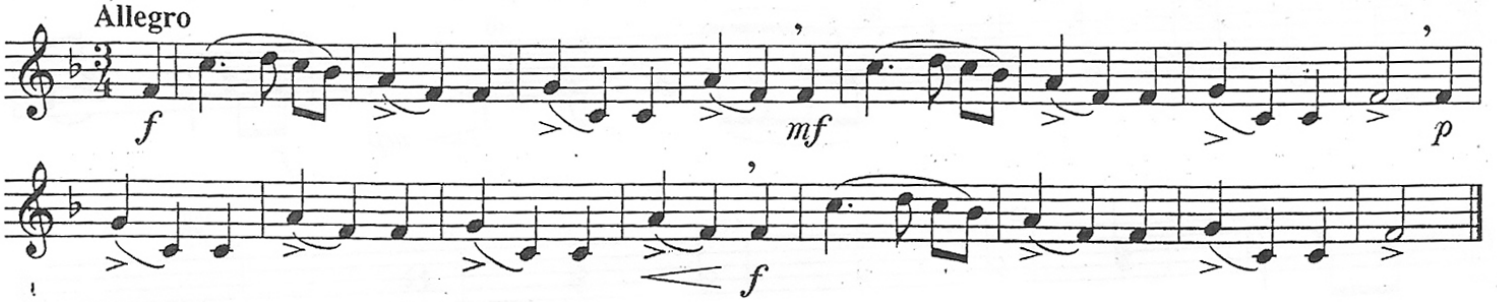


▶ Higher notes are easier with faster air.

133 ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro



134 GO FOR EXCELLENCE!

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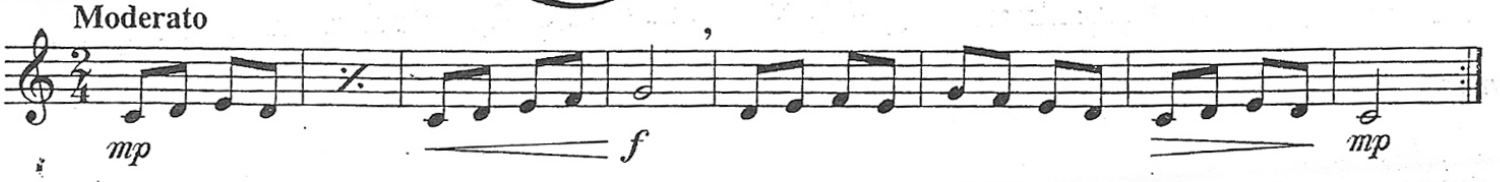
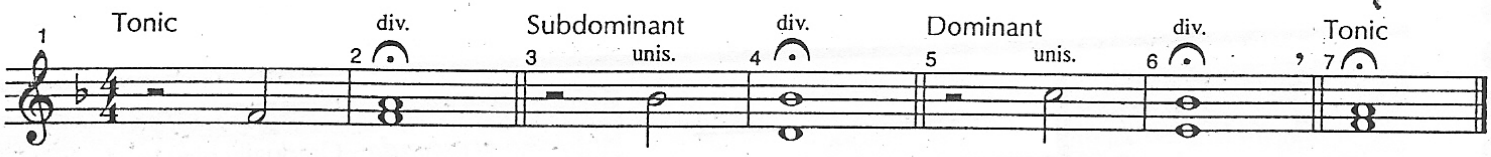
Moderato



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

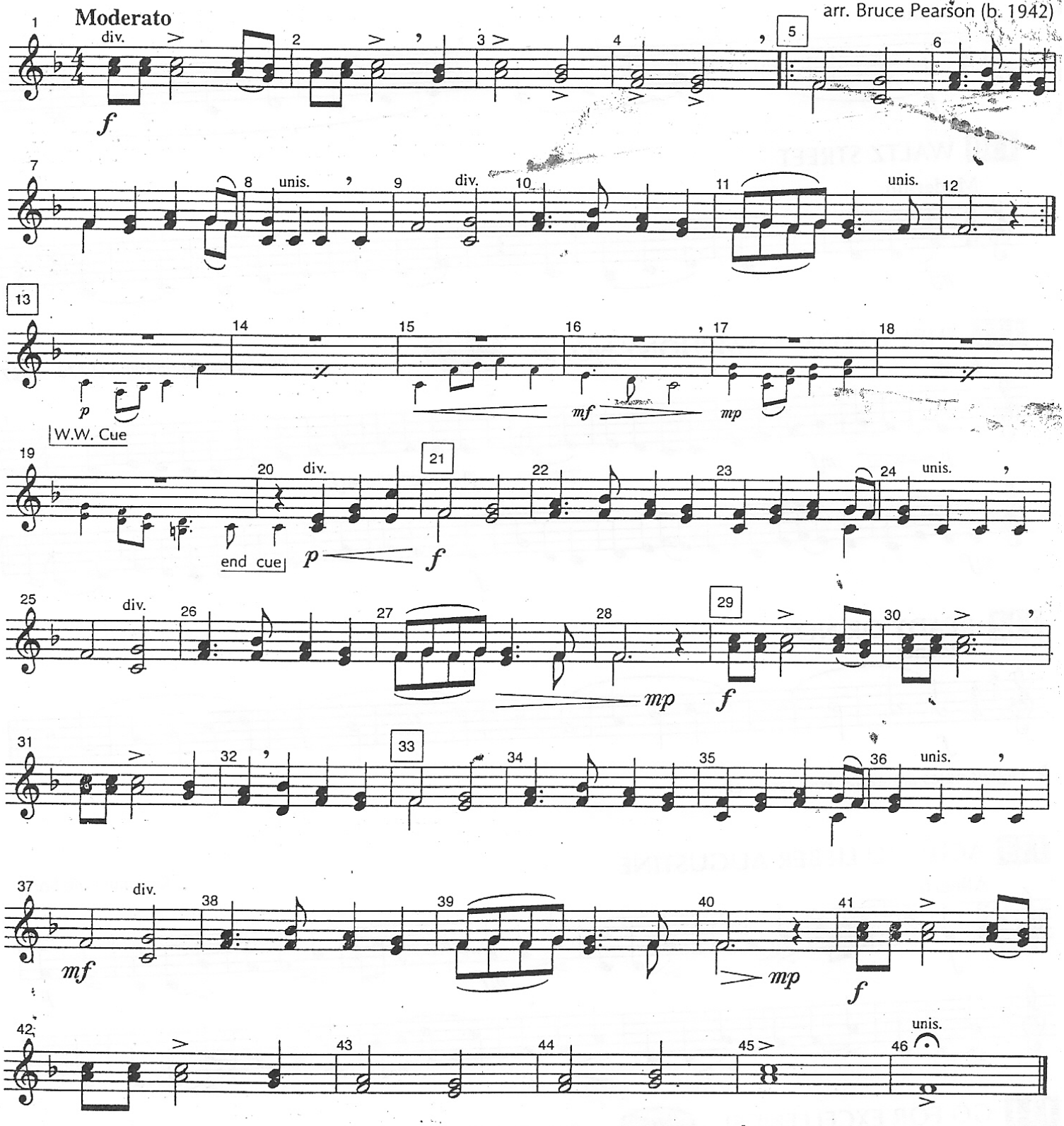
BALANCE BUILDER



TRUMPET VOLUNTARY

Band Arrangement

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



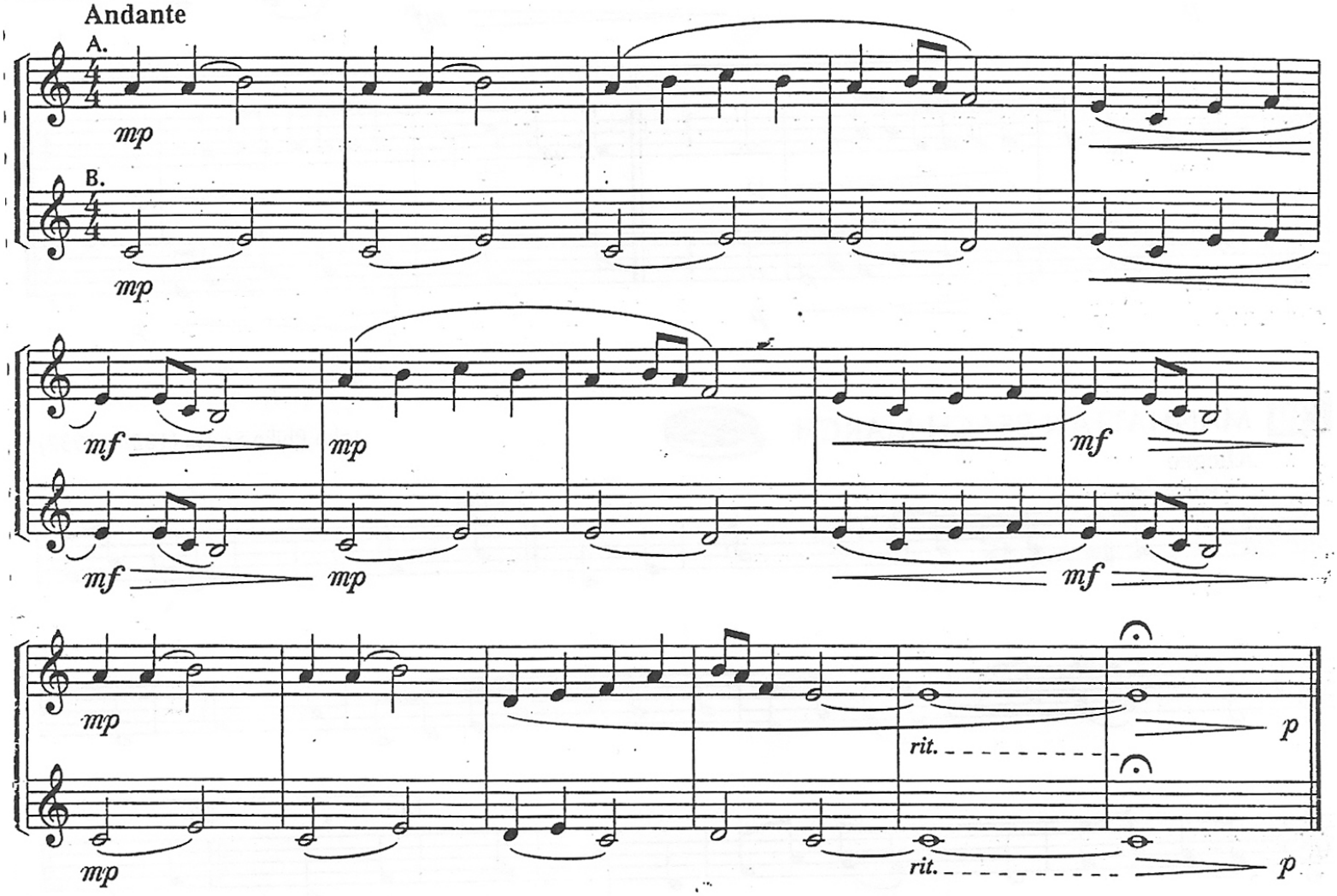
TEMPO

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

135 SAKURA - Duet

Japanese Folk Song

Andante

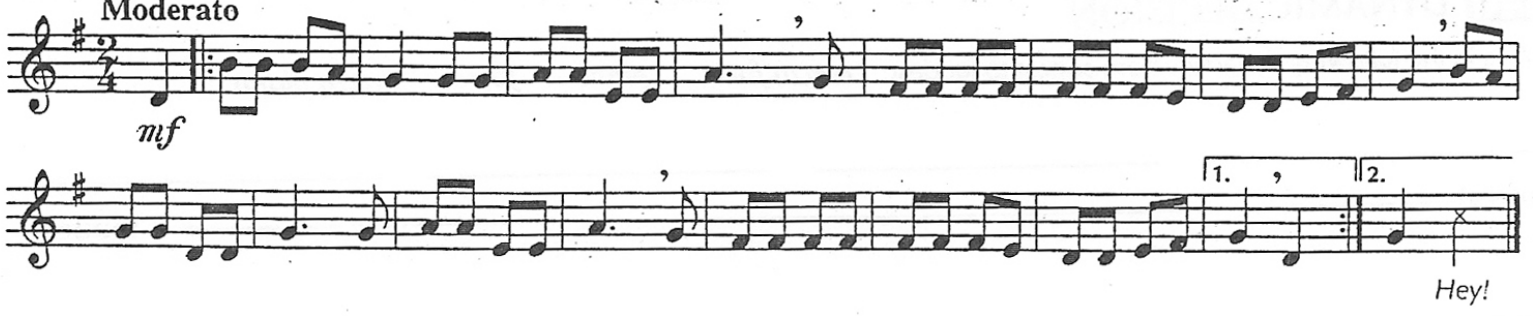


▶ Draw in a breath mark at the end of each phrase.

136 GRANDFATHER'S WHISKERS

American Folk Song

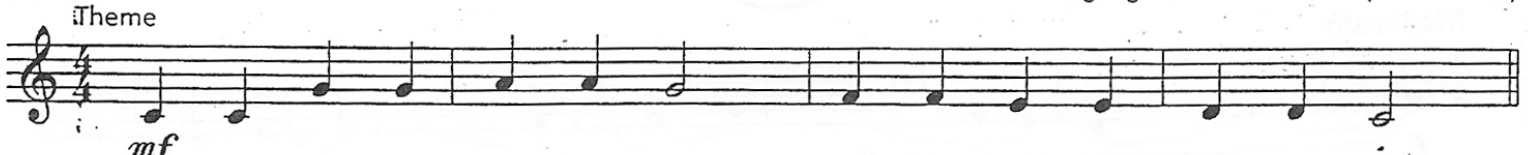
Moderato



137 TWINKLE VARIATION

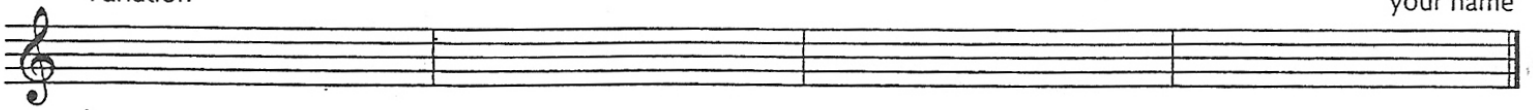
Wolfgang Amadeus Mozart (1756 - 1791)

Theme



Variation

Composer _____
your name



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

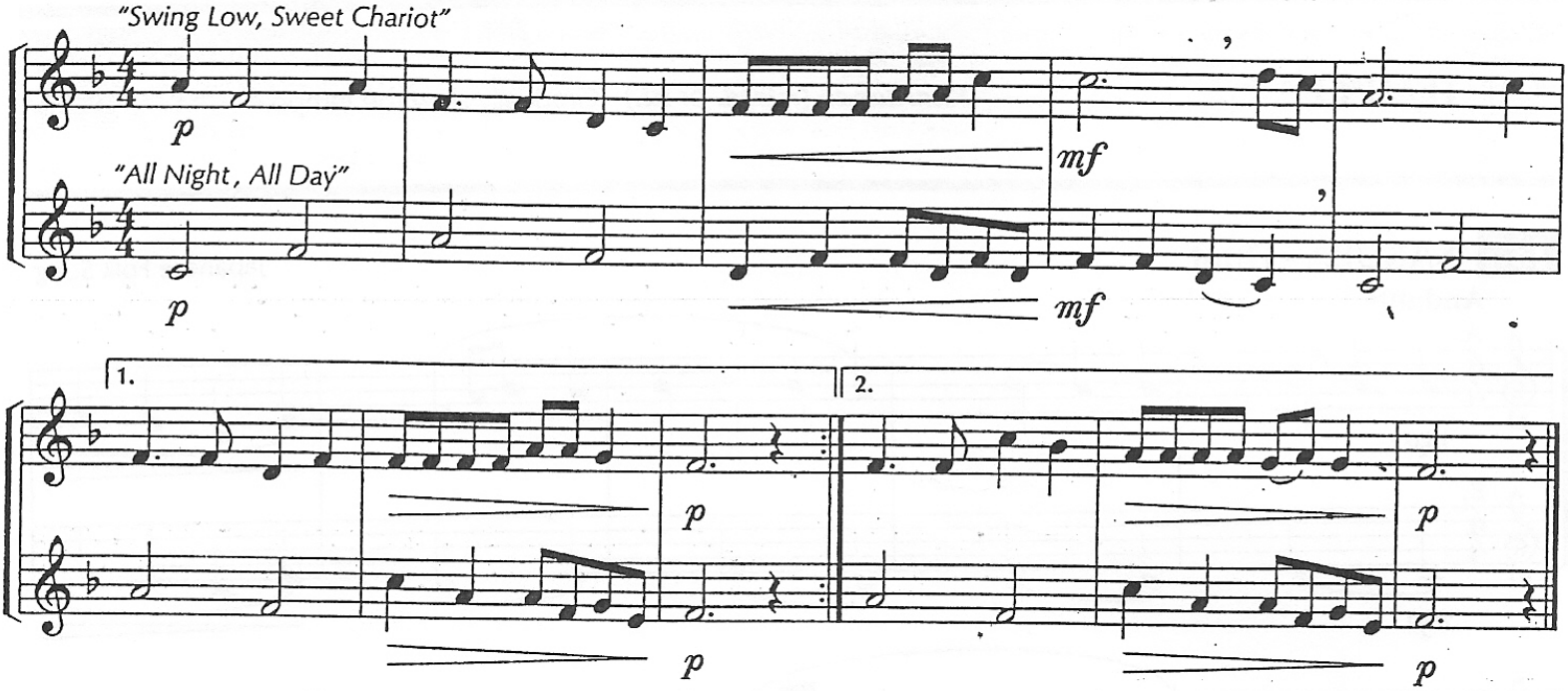
138 PARTNER SONGS - Duet

American Spirituals

Andante

"Swing Low, Sweet Chariot"

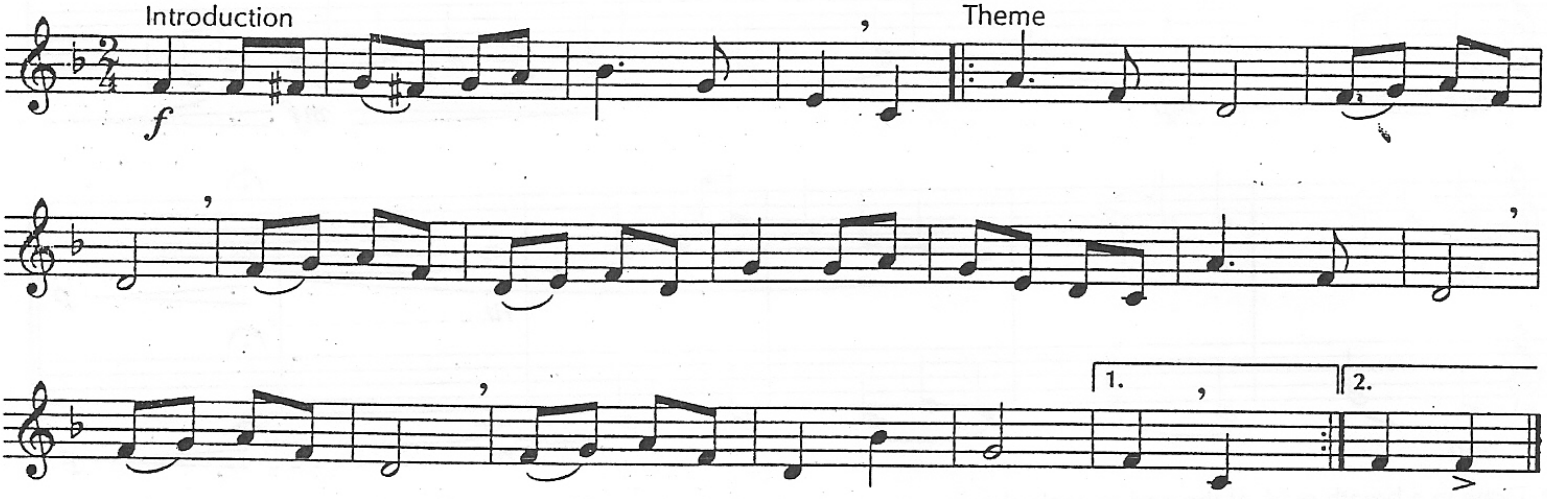
"All Night, All Day"



139 MANHATTAN BEACH MARCH

John Philip Sousa (1854 - 1932)

Allegro



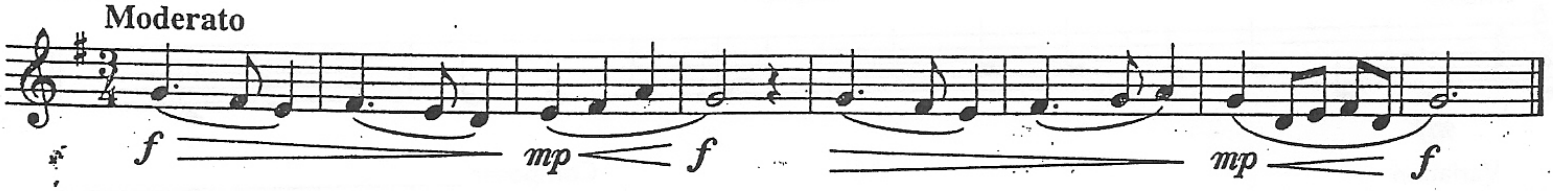
140 DYNAMIC DECISION

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

softest ⟵ ⟶ loudest

141 FOR TRUMPETS/CORNETS ONLY

Moderato

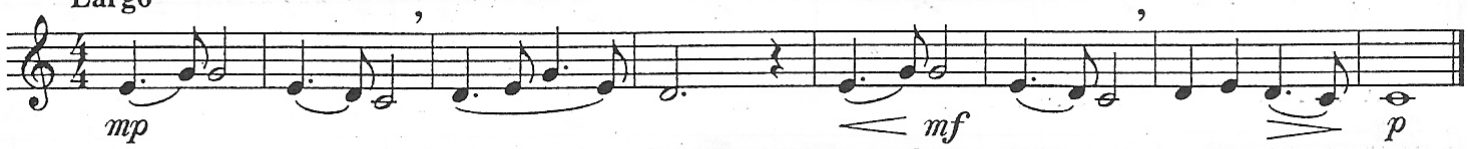


TEMPO — Largo - slow

142 "LARGO" FROM THE NEW WORLD SYMPHONY

Antonin Dvořák (1841 - 1904)

Largo



143 JUST FINE

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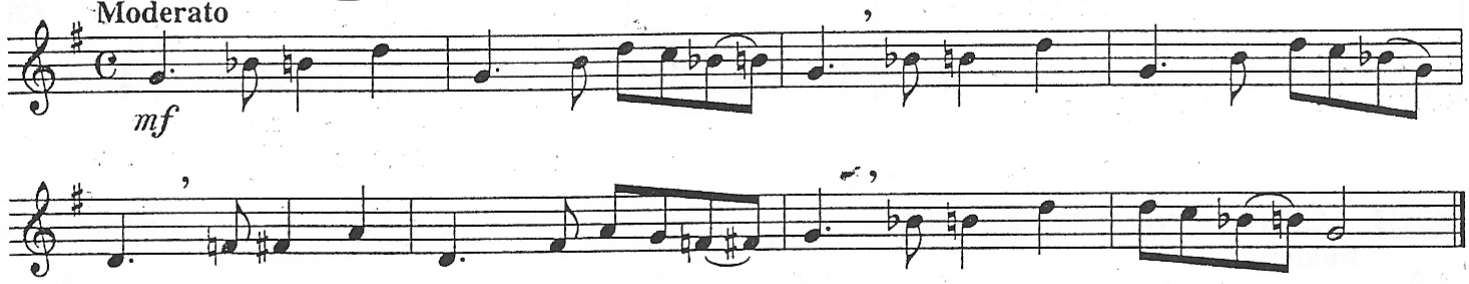
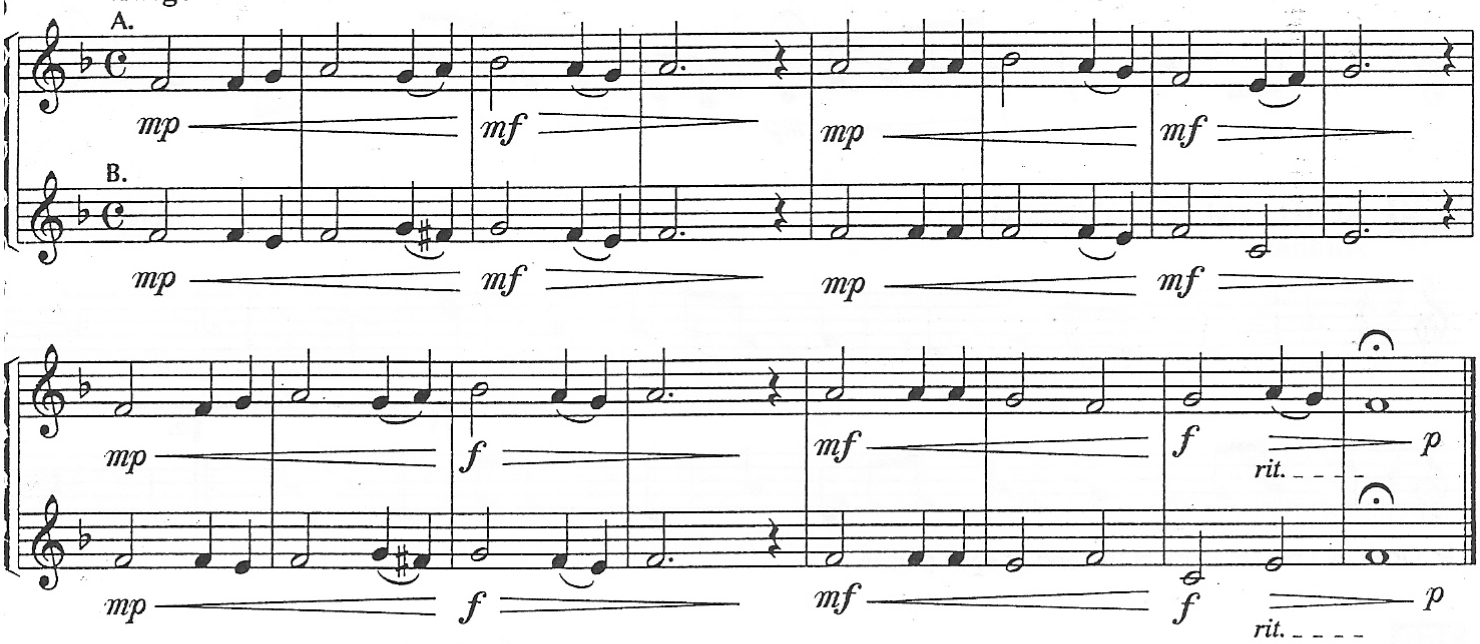
Moderato



144 CHORALE - Duet

Lowell Mason (1792 - 1872)

Largo



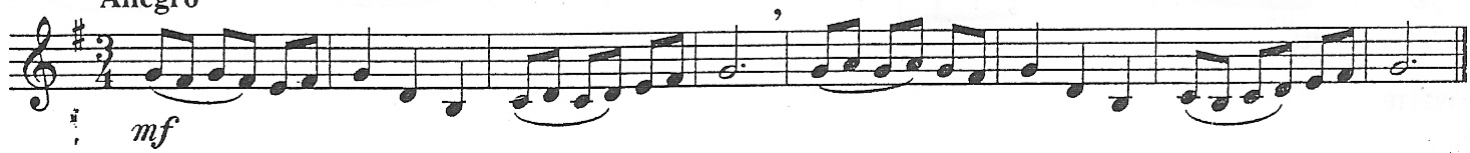
145 TEMPO TIME

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

slowest ← → fastest

146 GO FOR EXCELLENCE!

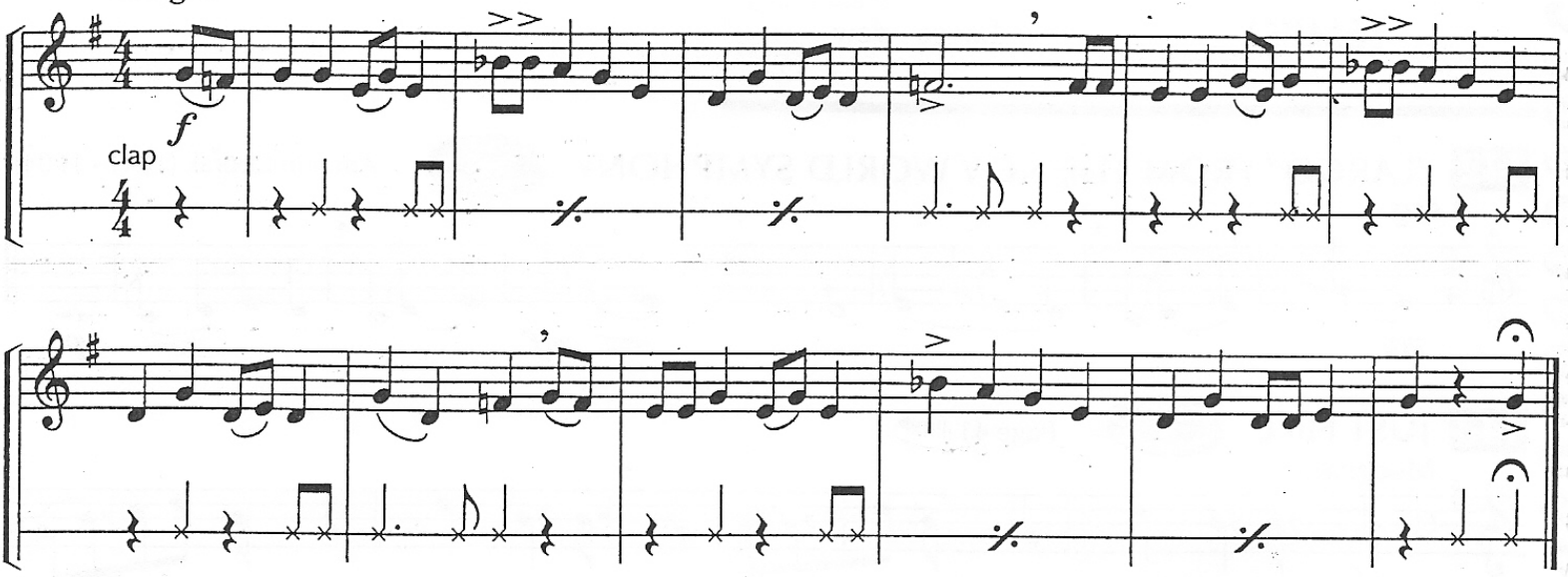
Allegro



147 RICOCHET ROCK

Chuck Elledge (b. 1961)

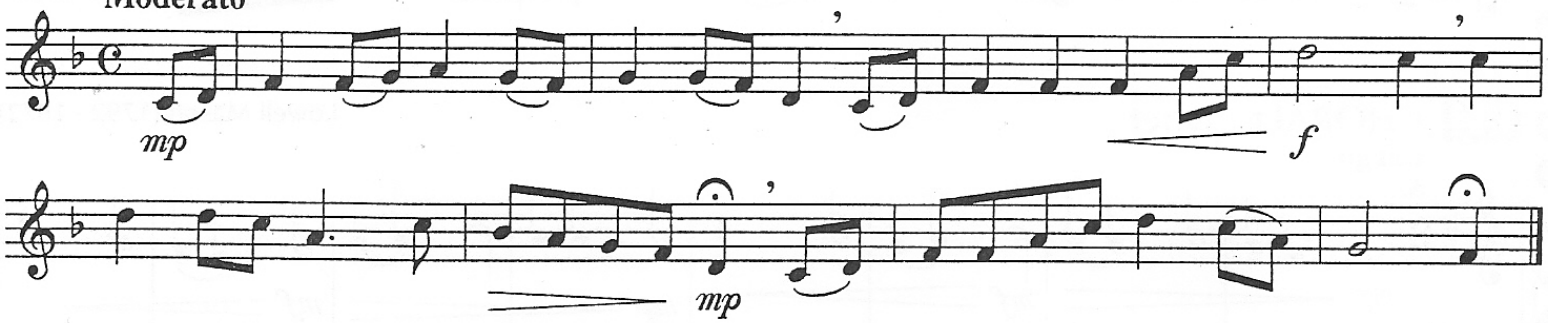
Allegro



148 LOCH LOMOND

Scottish Folk Song

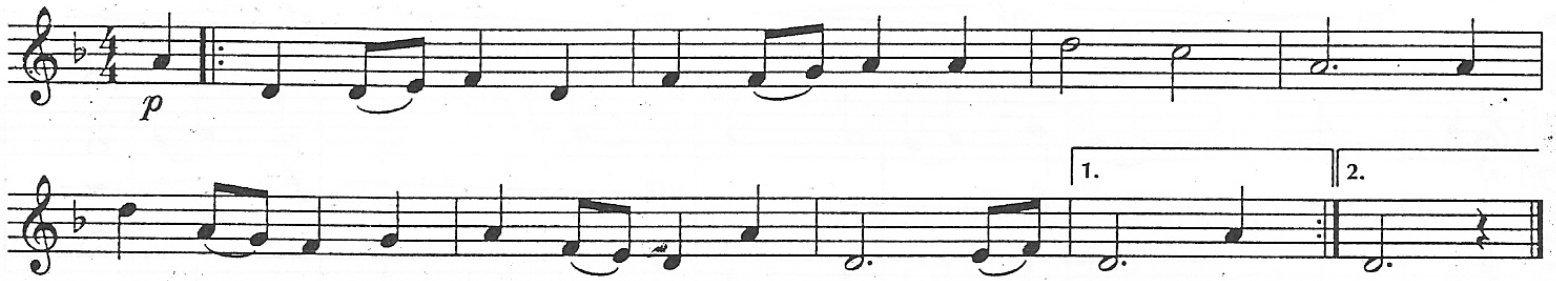
Moderato



149 SHALOM, CHAVERIM

Hebrew Folk Song

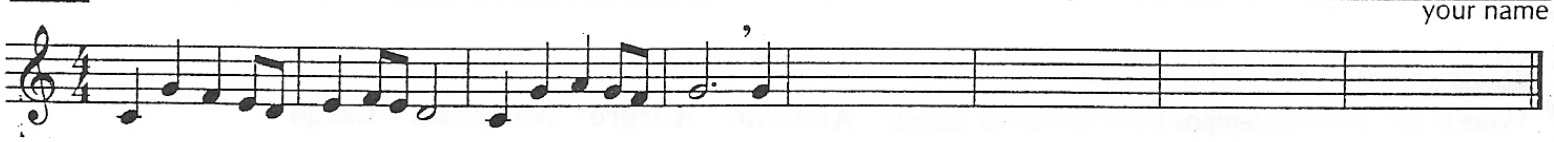
Andante



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

150 _____

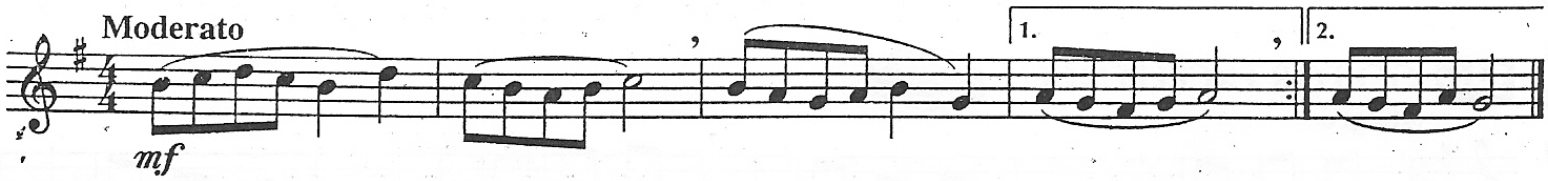
Composer _____
your name



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

151 FOR TRUMPETS/CORNETS ONLY

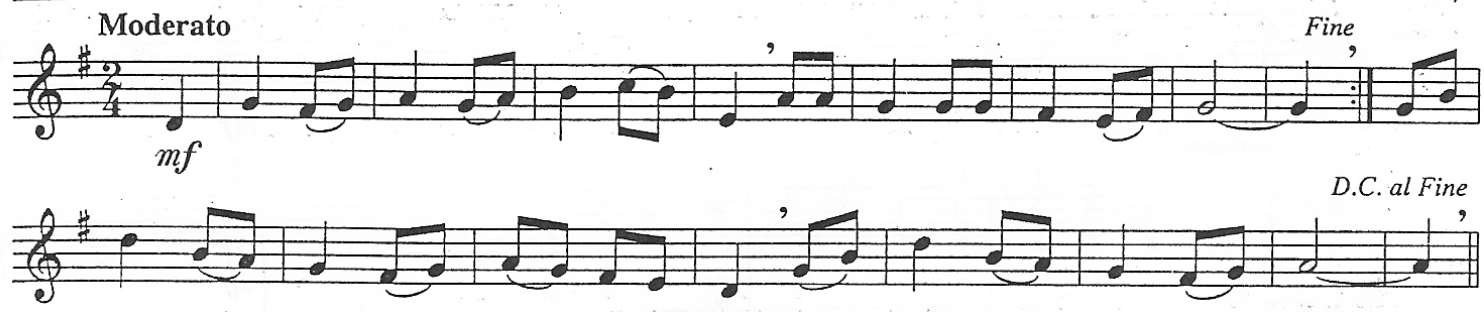
Moderato



152 GRANDFATHER'S CLOCK

Page 41

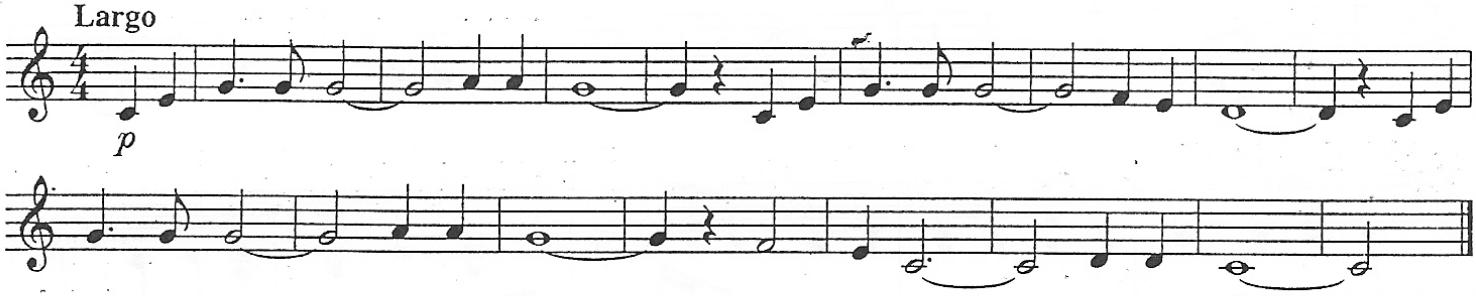
Henry C. Work (1832 - 1884)



▶ Circle the notes changed by the key signature.

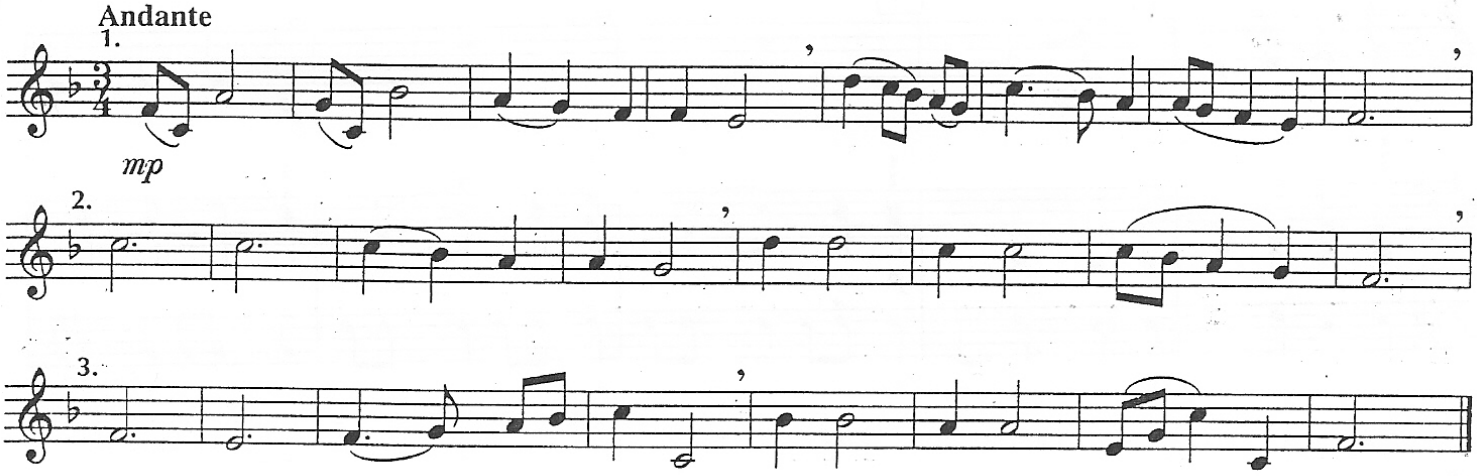
153 KUM BA YAH

African Folk Song

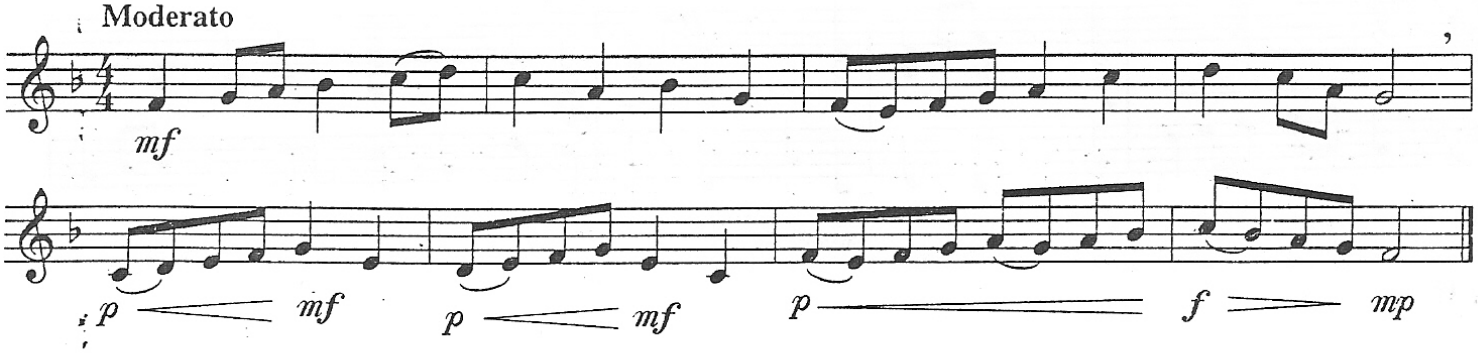


154 GRANT US PEACE - Round

German Canon



155 GO FOR EXCELLENCE!

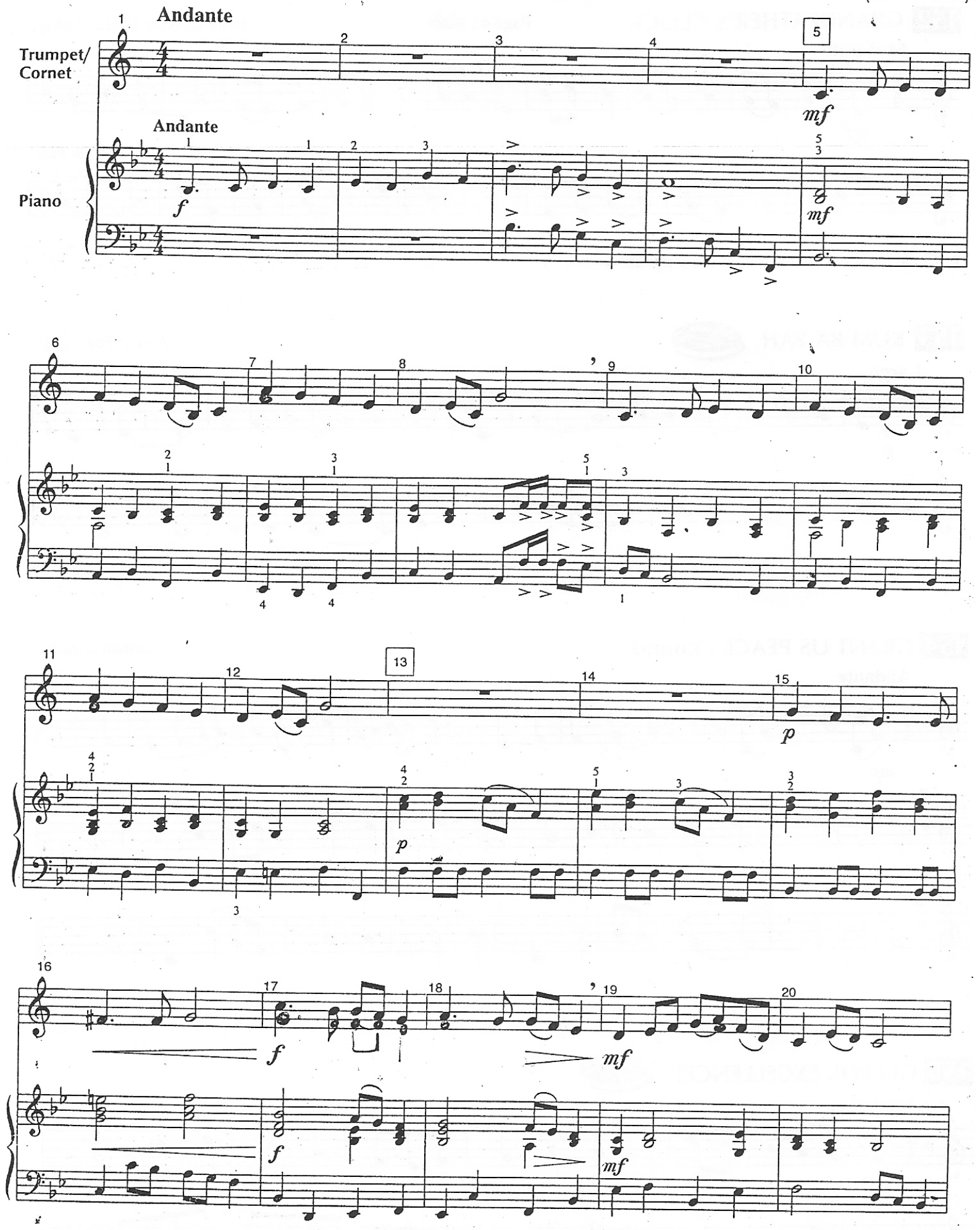


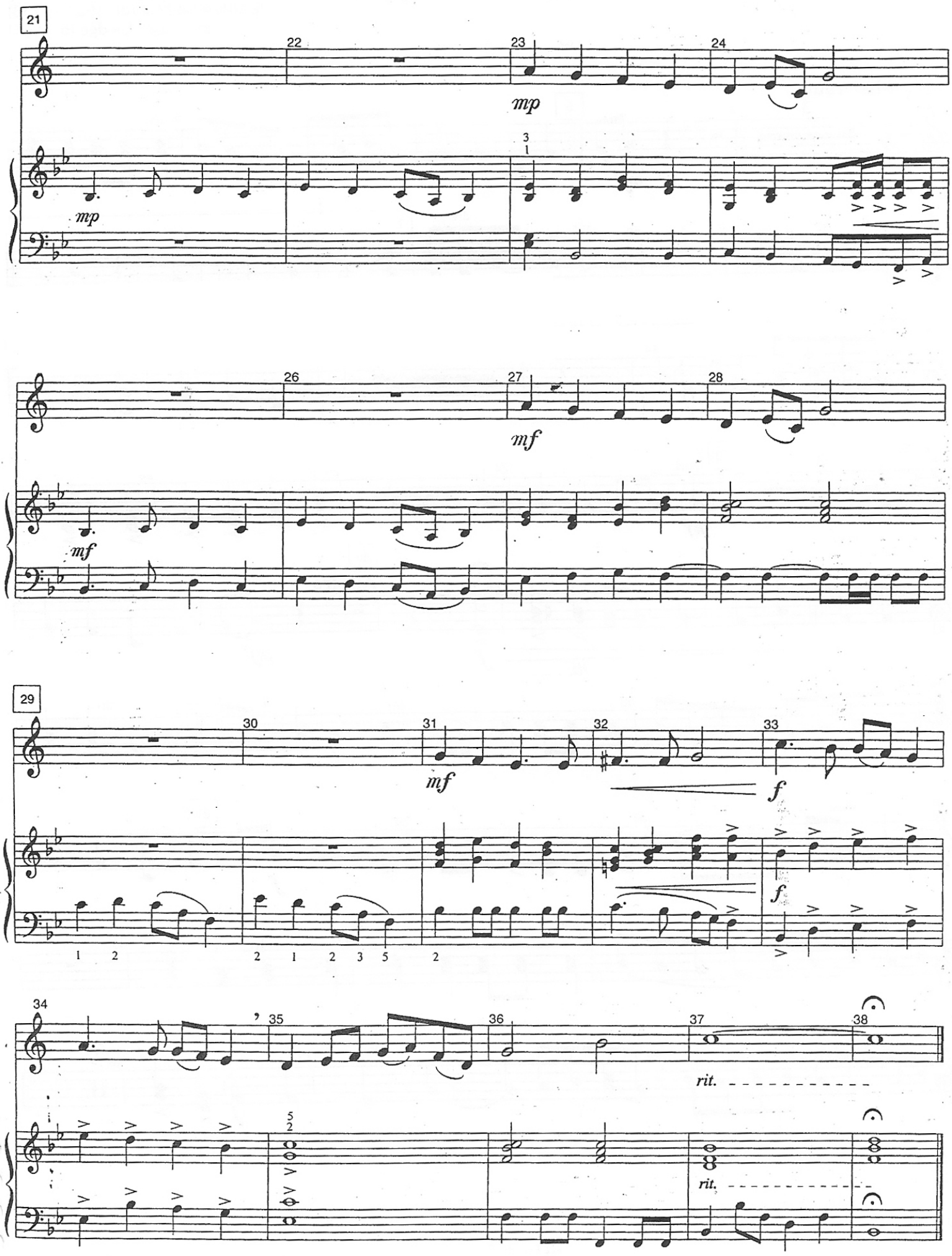
EMPEROR'S HYMN

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

Solo with Piano Accompaniment

Franz Joseph Haydn
(1732 – 1809)




21
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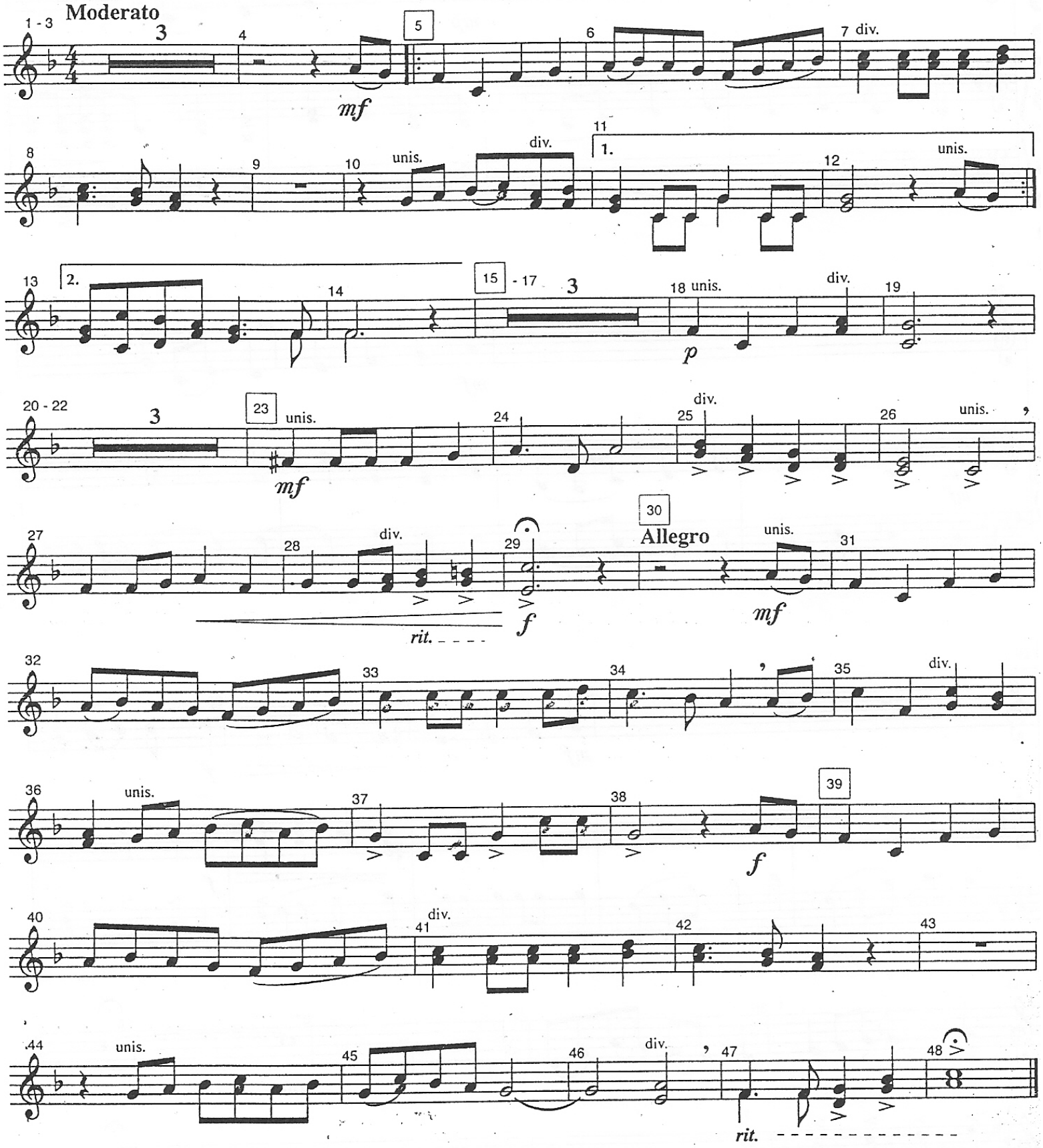
rit.
rit.

ROCKIN' RONDEAU

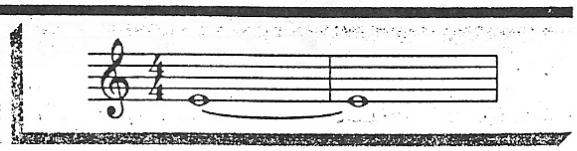
Band Arrangement

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



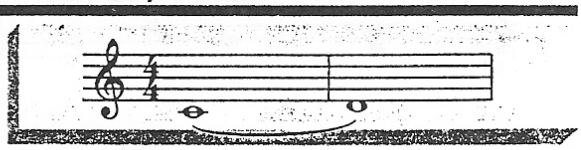
EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

TIE



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

SLUR

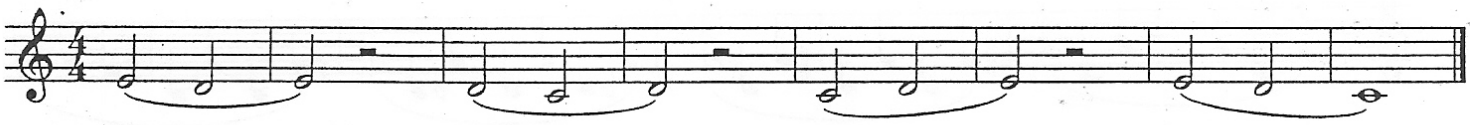


A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.

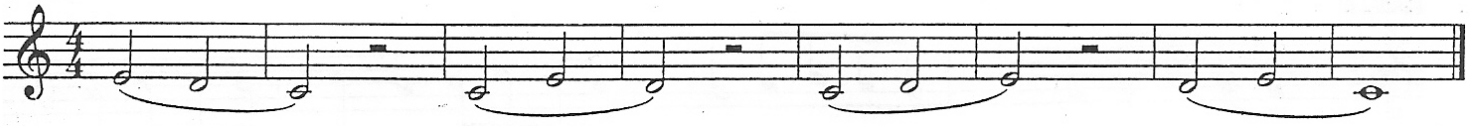
4A

4B

12A



12B



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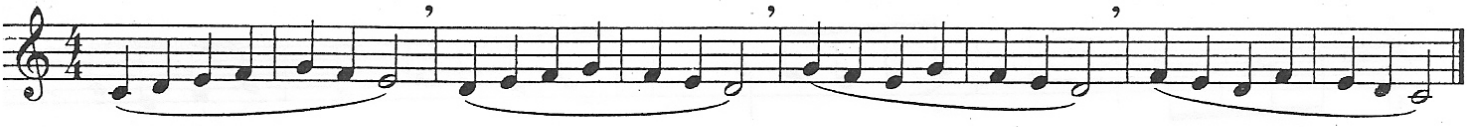

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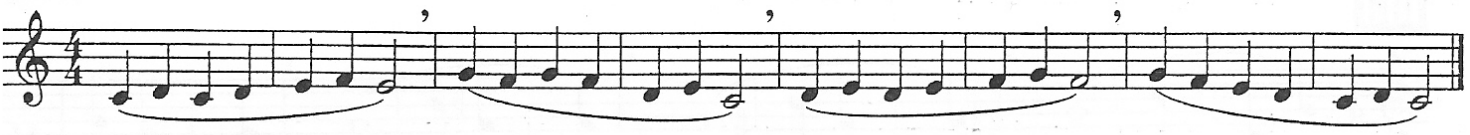

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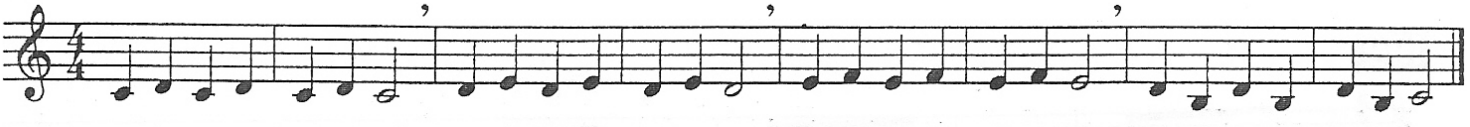

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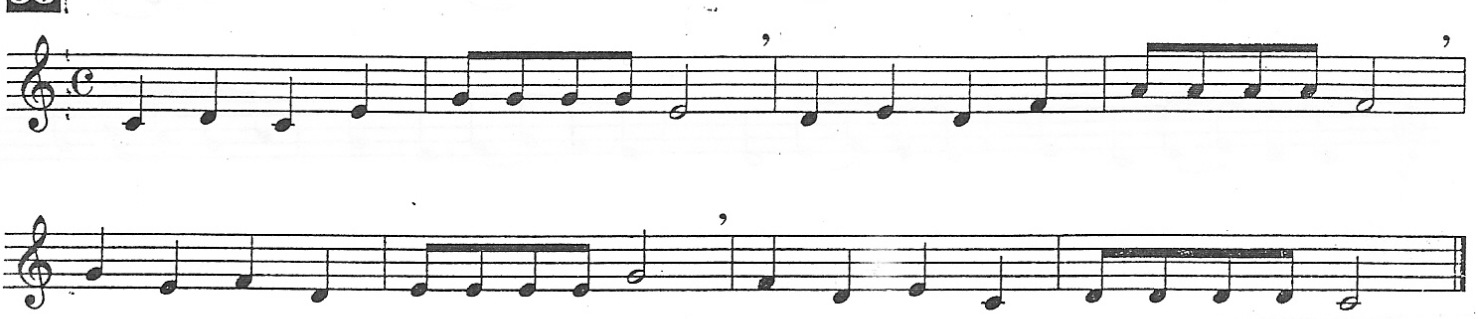
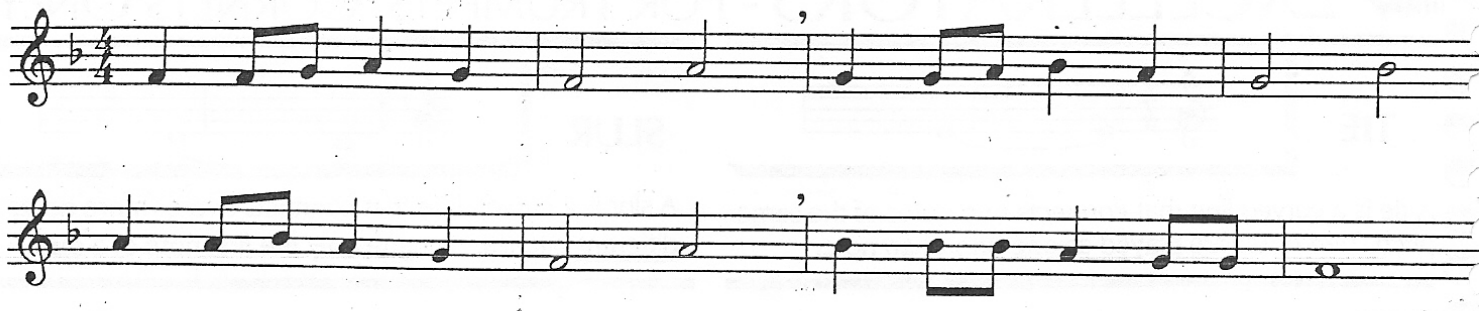


EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

77



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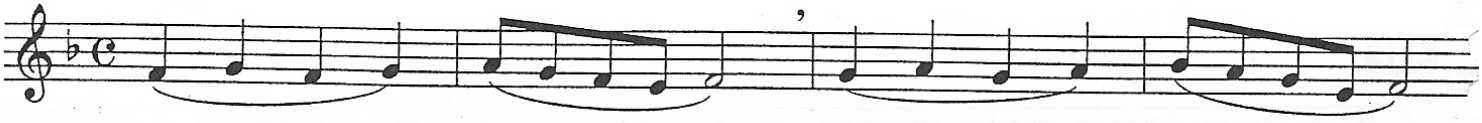

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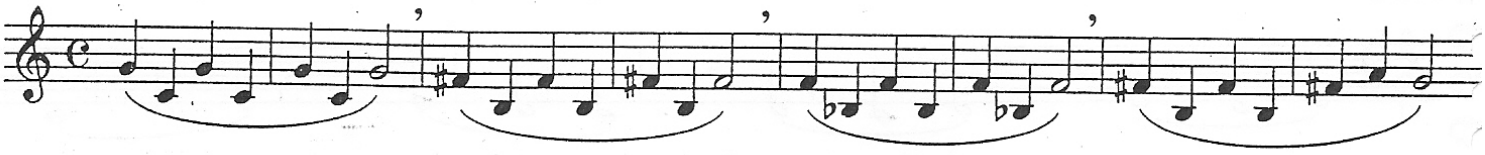

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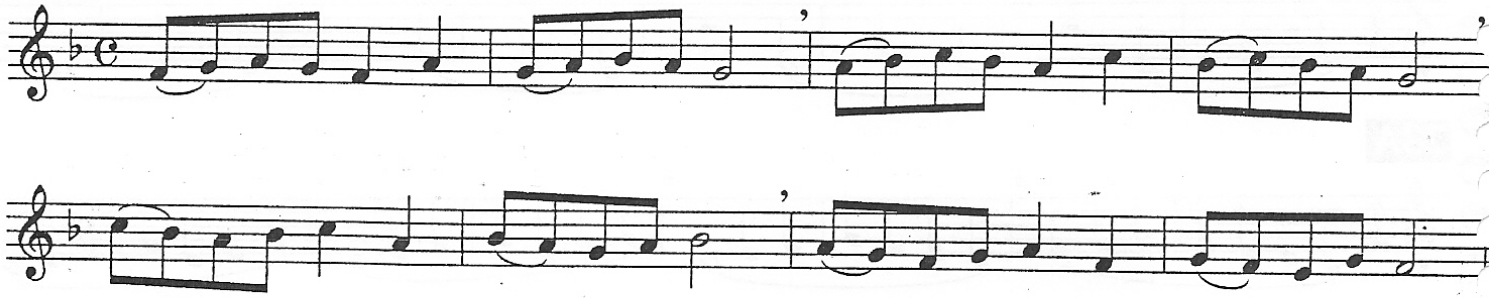

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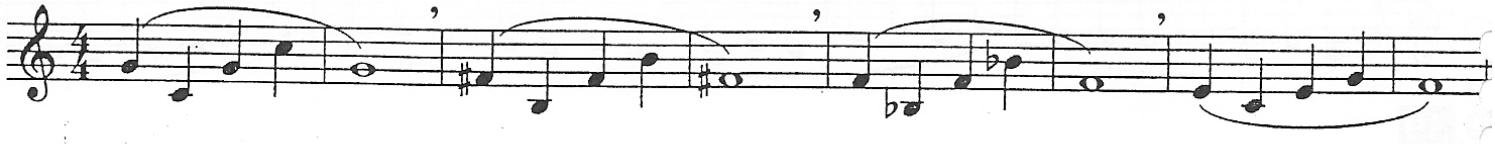

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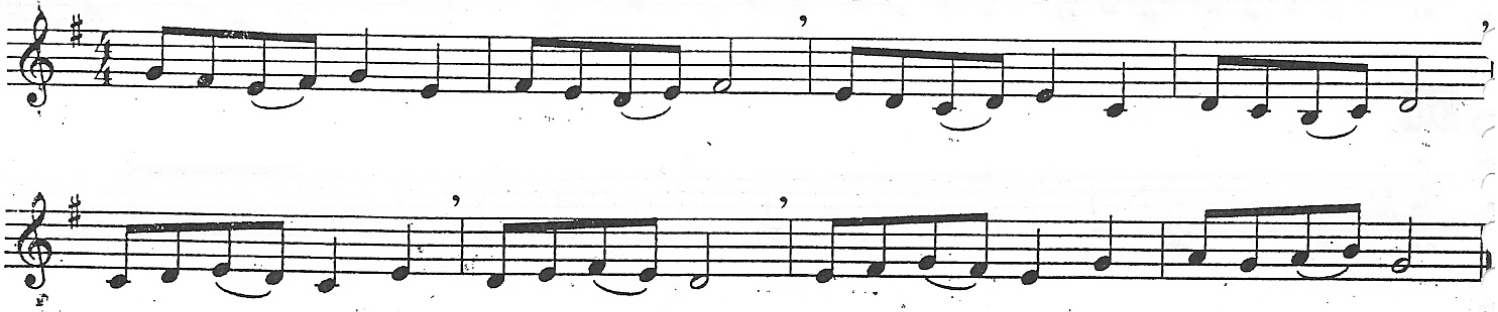

EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

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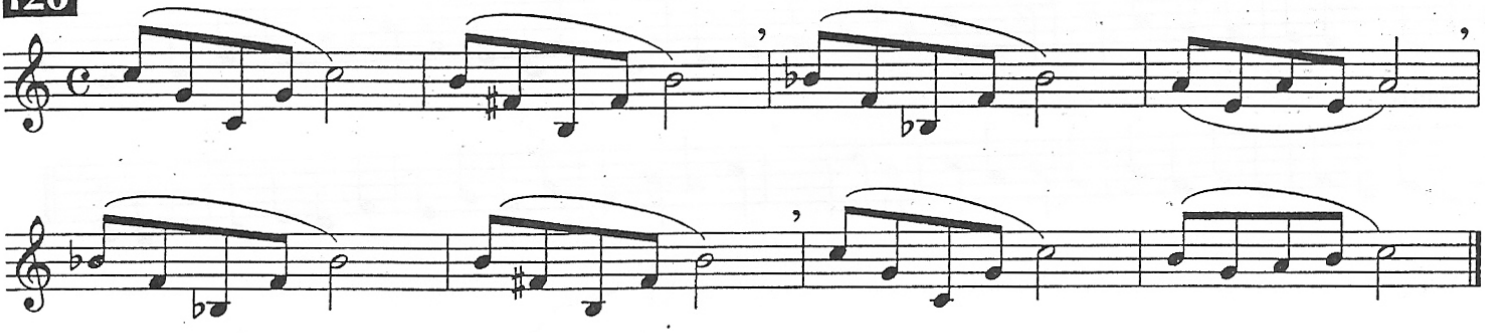

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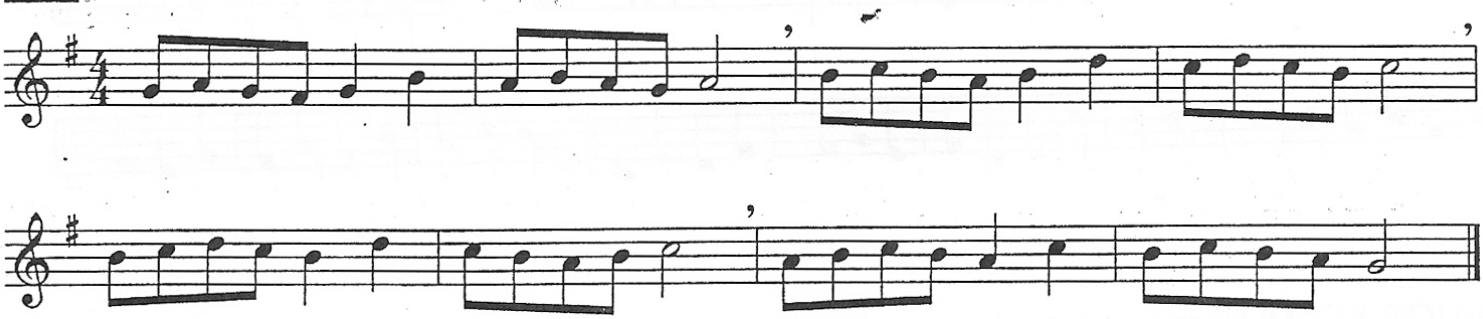

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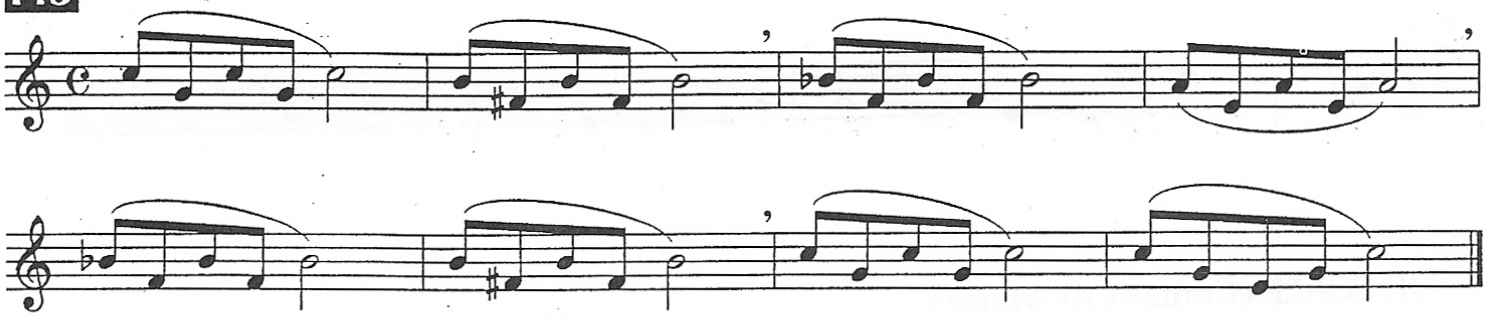

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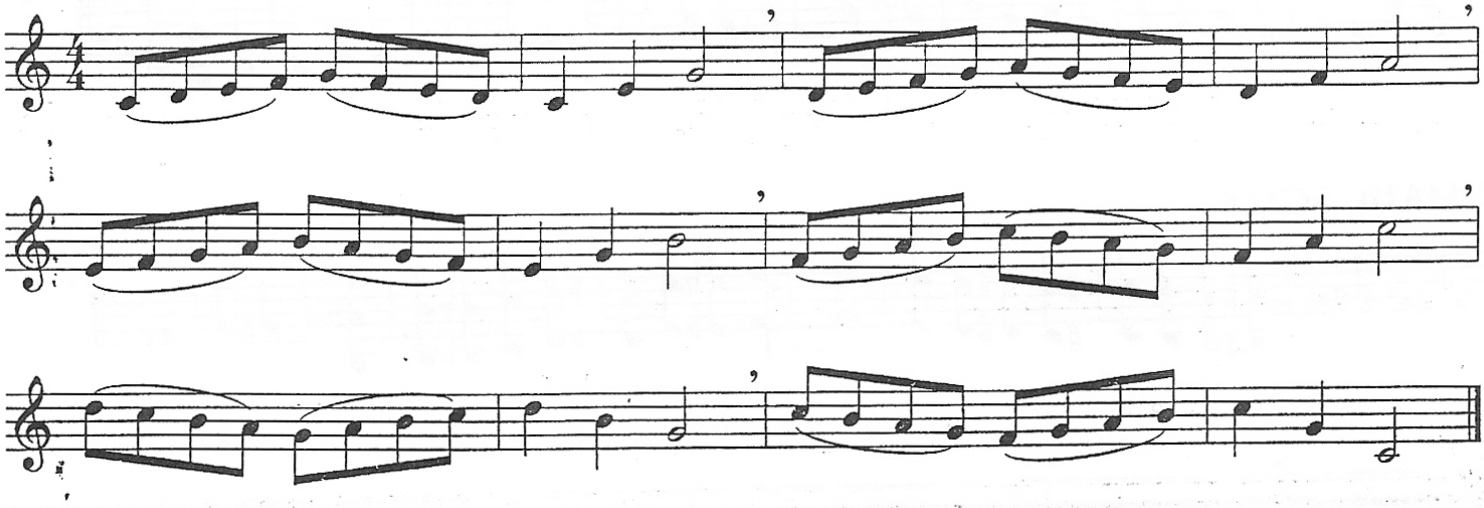
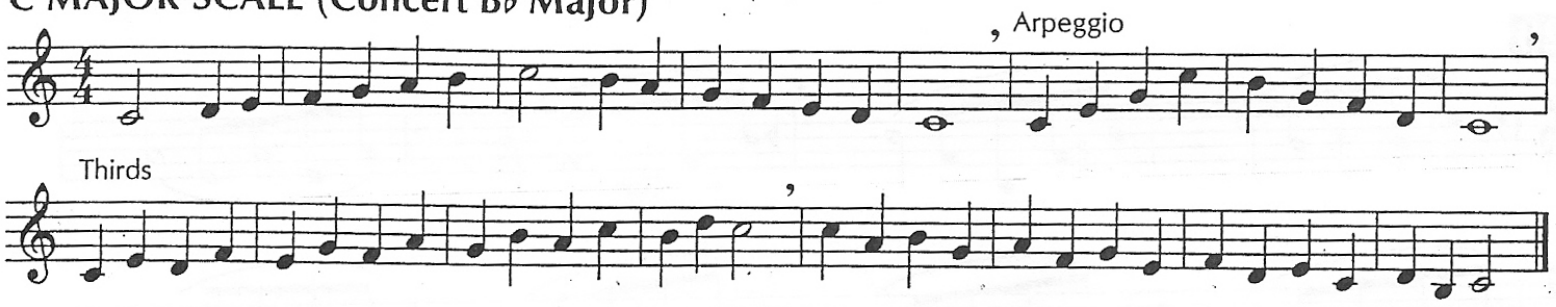
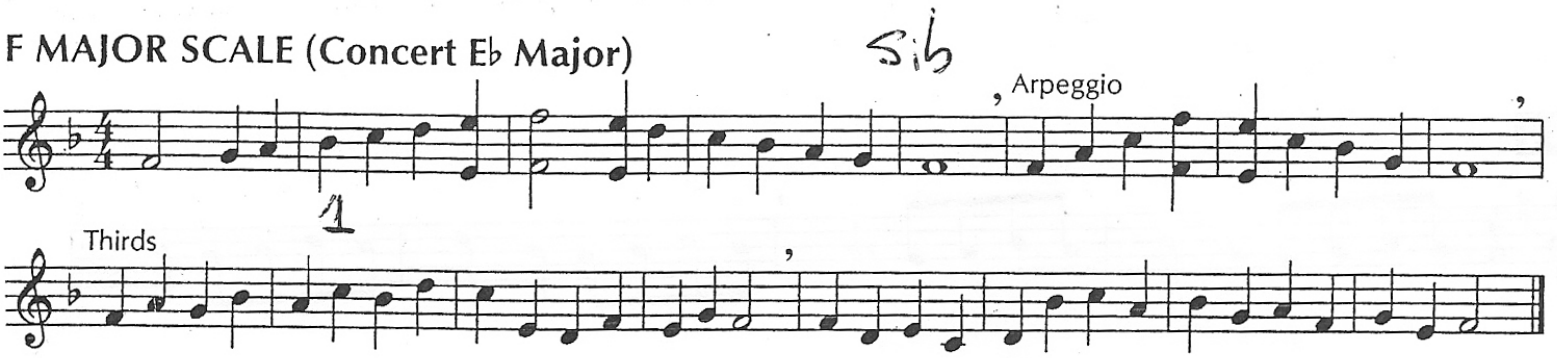


SCALE STUDIES

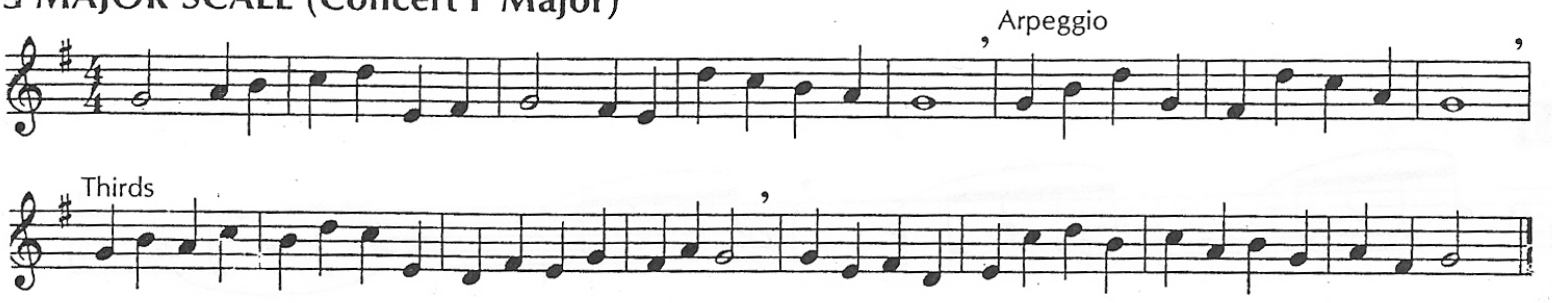
C MAJOR SCALE (Concert B♭ Major)



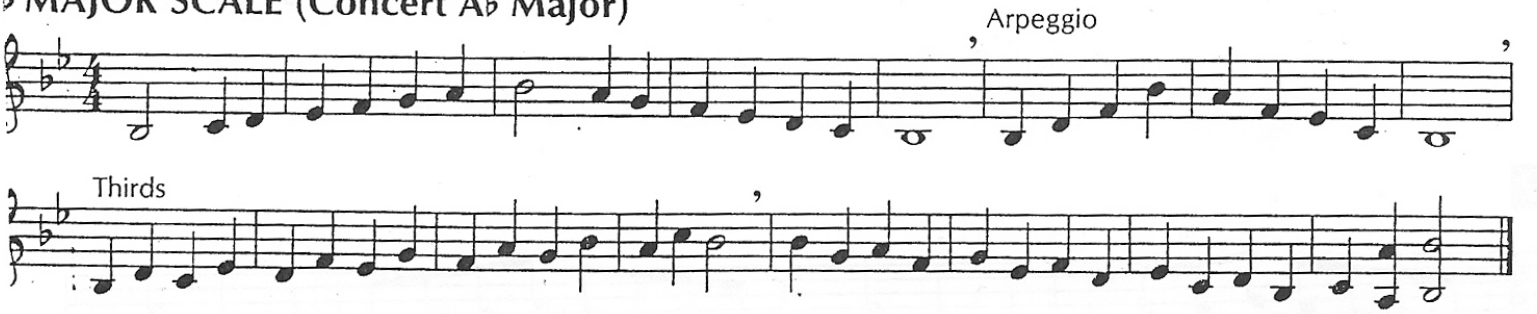
F MAJOR SCALE (Concert E♭ Major)



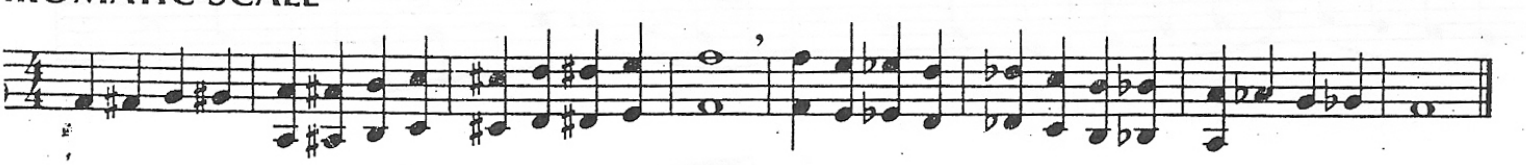
G MAJOR SCALE (Concert F Major)



B♭ MAJOR SCALE (Concert A♭ Major)



CHROMATIC SCALE



RHYTHM STUDIES

4/4 or C

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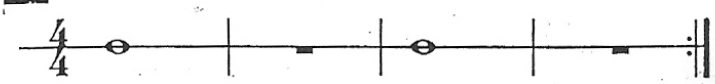

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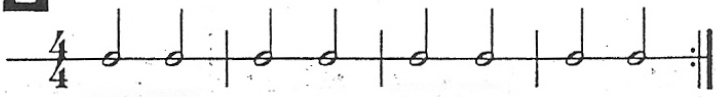

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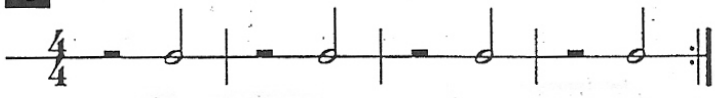

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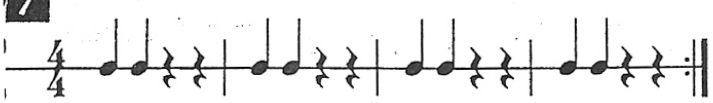

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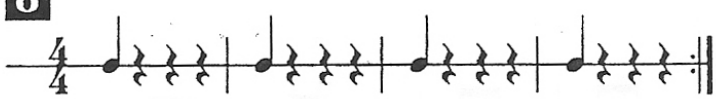

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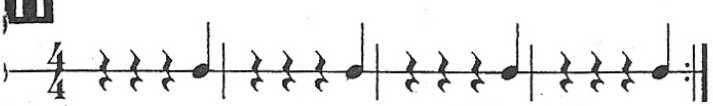

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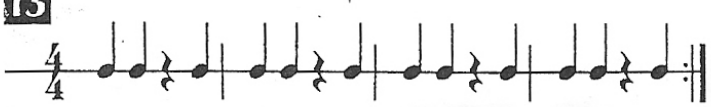

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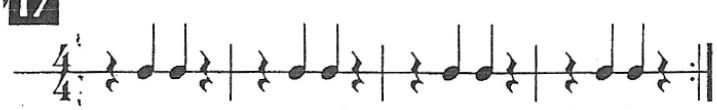

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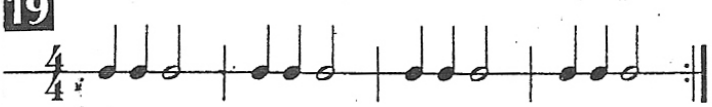

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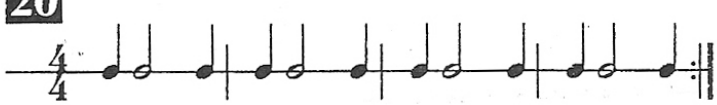

RHYTHM STUDIES

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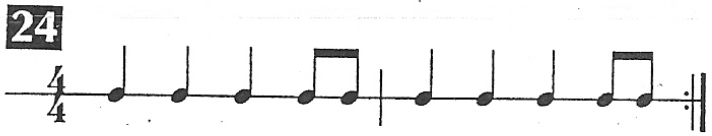
22

23

24



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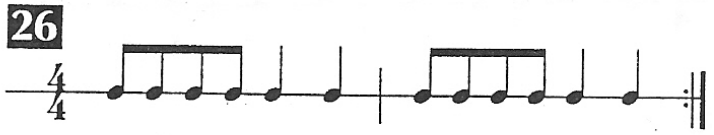

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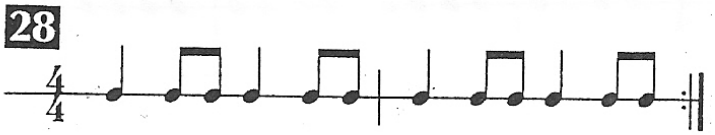

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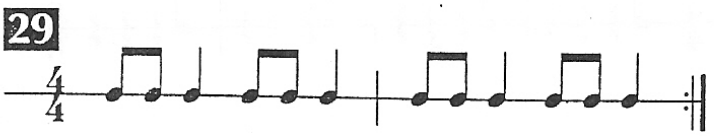

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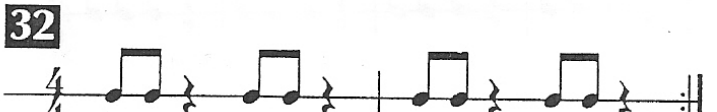

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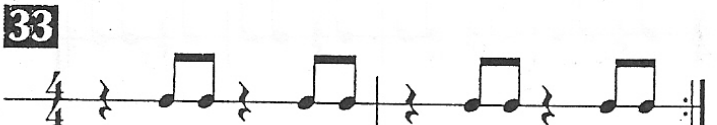

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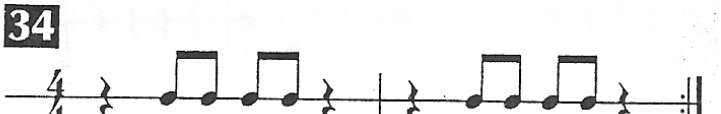

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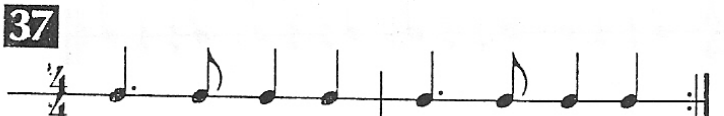

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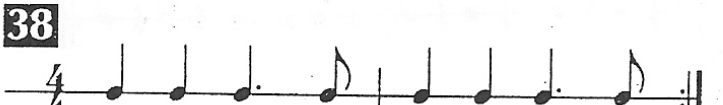

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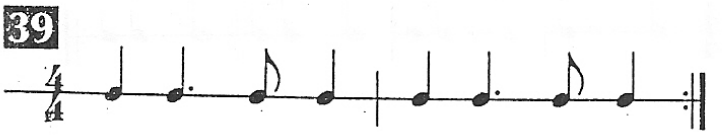

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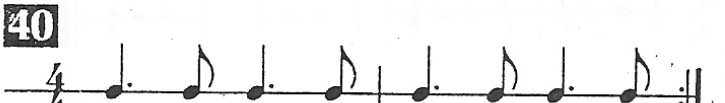

RHYTHM STUDIES

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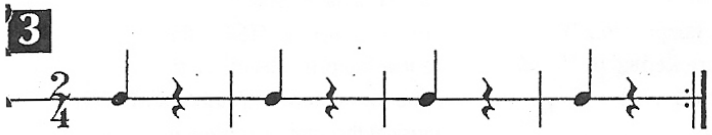

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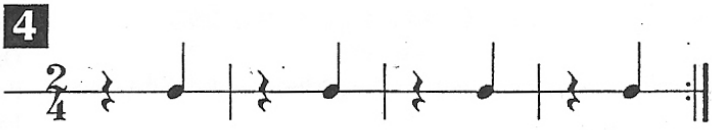

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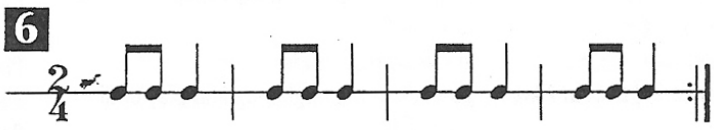

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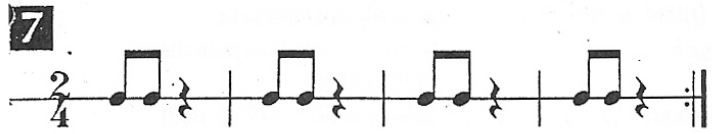

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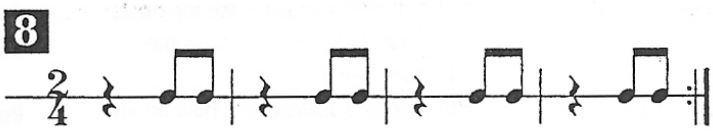

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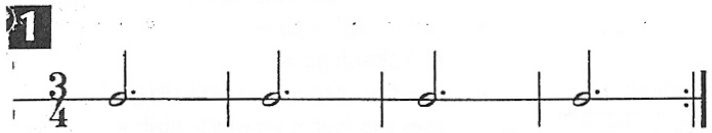

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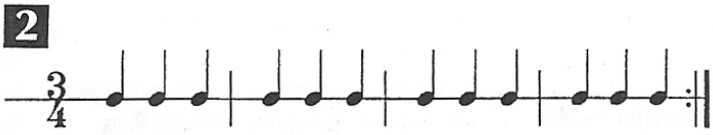

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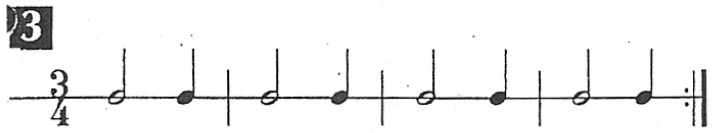

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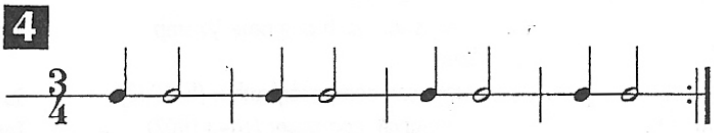

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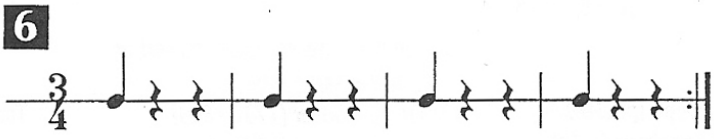

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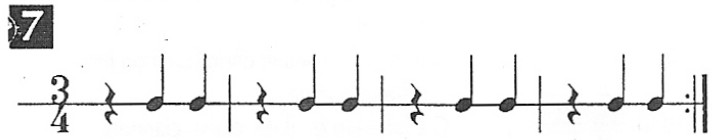

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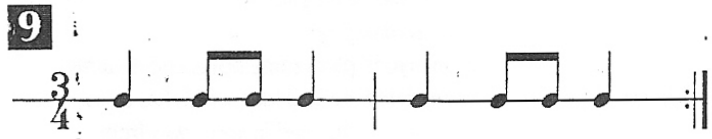

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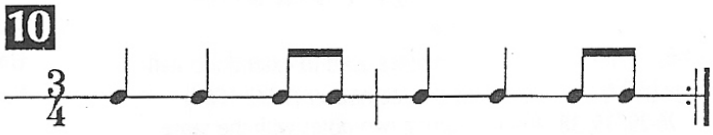

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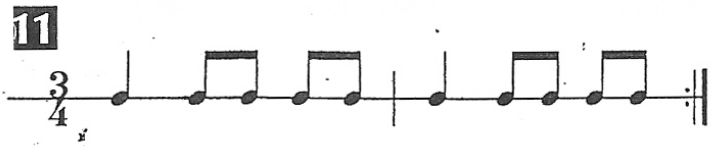

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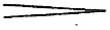
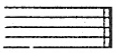
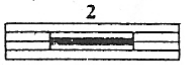
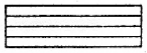
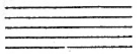
_OSSARY/INDEX

p.19) > . . . . . attack the note louder
tals (pp.16, 18, 23) ♯, ♭, ♮ . . . sharp, flat, or natural
p.28) . . . . . quick and lively
: (p.28) . . . . . moderately slow
ɔ (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
ɔp.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
ɔ al Fine (p.24) ***D.C. al Fine*** . . go back to the beginning and play until the ***Fine***
endo (p.29)  . . . gradually play softer
ɔ.12) . . . . . part of the section plays the top notes and part of the section plays the bottom notes
ınt (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)*
:hure (p.3) . . . . . mouth formation used to play an instrument
ı (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) ♭ . . . . . lowers the pitch of a note ½ step
ı.17) *f* . . . . . loud
obert (p.18) . . . . . American composer *(b. 1942)*
:dvard (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)*
. . . . . distance between two notes
ıction (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) ♮ . . . . . 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 ½ 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)*