

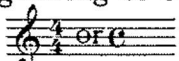
FIRST LESSON

In commencing this lesson be careful to read the Introduction through thoughtfully, referring to the different explanations when you are in doubt. Starting in the right way at the beginning will save years of hard work. Remember that cornet playing is as easy as breathing, except when playing solos or in marching bands, etc., which takes more effort.

These first exercises are written in the simplest form, the intervals are close and melodies are kept in the middle register. Play each exercise through many times in strict time without a mistake until it becomes easy and is thoroughly mastered.

In order that the student may keep perfect time I have arranged a lower part in duet form for the teacher. In my own experience this has been of great benefit to the pupil.

I would also advise the pupil to use a Metronome, an instrument with a short pendulum and a sliding weight, which when set in motion by clockwork serves to measure the time in music.

Notes in music are divided as follows, whole, half, quarter, eighth, sixteenth, etc. The first three lessons contain whole notes, which are shaped like a zero (○). Each whole note receives four equal counts and is the equivalent of four quarter notes. This constitutes one measure of time, called common time, and is marked at the beginning of every piece of music after the "clef sign" (♩), sometimes as $\frac{4}{4}$ or "C", thus: 

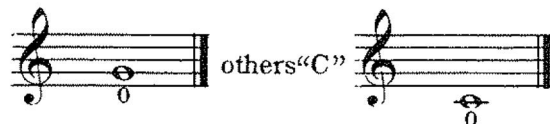
The fingering is marked below each note until the student becomes familiar with it; also the letters or names of the notes are placed above them. "O" represents open tone, use no fingers. "1", first finger, "2", second finger and "3", third finger. Place the tips of the fingers on the top of the pistons and always keep them there.

Pronounce the syllable "tu" in a firm manner, never push a tone or puff the cheeks out. Play each exercise over hundreds of times, in the same way a person would do calisthenic exercises, each motion repeated many times to strengthen certain muscles of the body. Practice in the same way on the Cornet, and the strength of the lips will be gradually built up.

Count; 1, 2, 3, 4, for each measure in strict time.

All the exercises have been provided with Metronome marks in order to guide the student as to proper tempo.

Some beginners in starting their first tone, find "G" easier:



Practice on the tone that is easier for you. Continue on the same note until a clear tone is produced.

If "G" is the easier, follow the above instructions; then relax the lips, blow softer, until "C" can be produced in the same manner, before starting on the first exercise.

Directions for exact speed of tempo according to a Metronome: Place the pendulum weight at the figure given in brackets: for example in Ex. 1, when the pendulum weight is placed at 60, each tick is equal to a quarter note.

Count 1 2 3 4 Met. (♩ = 60)

Student

1

Teacher

Met. (♩ = 80)

2

Met. (♩ = 80)

3

Met. (♩ = 80)

4

Met. (♩ = 92)

5

SECOND LESSON

A continuation of easy studies, arranged in duet form, but ascending a step or two as the lips grow stronger, to a full octave.

Do not practice after the lips feel tired or refuse to vibrate. Rest a few moments, then try again.

Use *patience* always.

Count 1 2 3 4 (Met. $\text{♩} = 92$)

6

G A G E A B A G

0 1/2 0 1/2 1/2 2 1/2 0

p

(Met. $\text{♩} = 92$)

7

C B C E G A B C

0 2 0 1/2 0 1/2 2 0

p *mf* *f*

(Met. $\text{♩} = 96$)

8

G C G E D G E C

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

mf

(Met. $\text{♩} = 96$)

9

E G B A D G F E

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

mf *p*

(Met. $\text{♩} = 96$)

10

C G B A F B D C

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

f *mf* *p*

THIRD LESSON

In this lesson the duets are dispensed with, as by this time the student should have a correct idea of "tempo" or "time" and will be able to count alone by marking the time with his foot, or by using the Metronome and setting it at the time marked at the beginning of each exercise, thus: ♩ = 100 - when the pendulum weight is placed at 100, each tick is equal to a quarter-note.

The following exercises are twice the length of the first ten.

Count 1 2 3 4 (Met. ♩ = 100)

11 *p* C E G E F D E G

mf C A G F D E D C

12 *p* E D F E A G F E

f G A B C C B C C

13 *p* C E G C B G A B

mf C E F G A G B C

14 *mf* C B A G B A G F

f E F G A B G F E

15 *f* C G E C B G F D

mf E G F A D G E C

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FOURTH LESSON

In the previous lessons only whole notes were used—now divide them. A *whole note* requires *four beats*, consequently a *half note* requires *two beats* and *two half notes* equal *one whole note*.

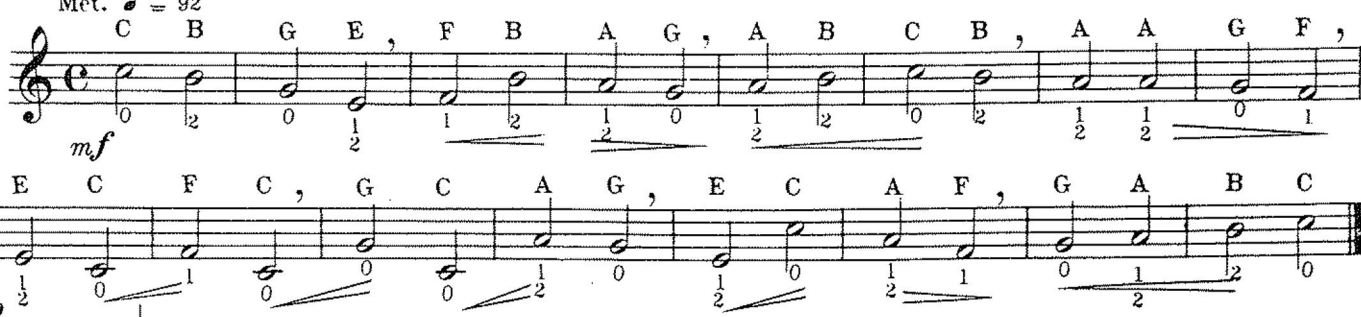
A half note is shaped like a zero, but with a stem, .

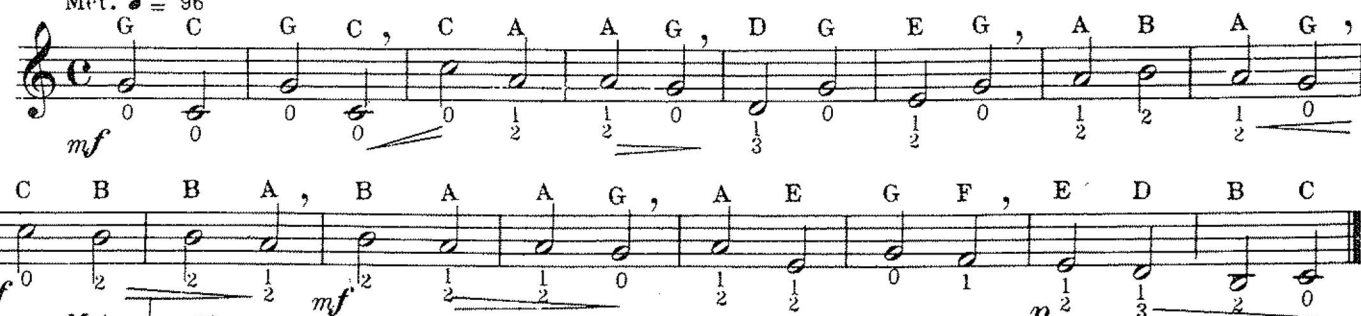
Always take a full breath before beginning to play. Notice that commas (,) are placed above the staff at certain intervals; they are used in all the exercises to show when to breathe.

Count 1 2 3 4 (Met. $\text{♩} = 92$)

16  *p*

17  *p* Met. $\text{♩} = 92$ *mf*

18  *mf* *p* Met. $\text{♩} = 96$

19  *mf* *f* *mf* *p* Met. $\text{♩} = 96$

20  *f* *mf* *f*

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FIFTH LESSON

By this time the student must have become familiar with the notes and their names with the fingering. He must have formed a general idea of the change of pressure, contracting the lips for a higher note, with more power from the chest and relaxing the lips for a lower note, with less wind power.

This lesson treats of *whole* and *half* notes.

Count 1 2 3 4 Met. ♩ = 92 Count 1 2 3 4, 1 2 3 4,

21 *p* *mf*

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

mf *p* *f*

Met. ♩ = 92

22 *p*

mf *f*

Met. ♩ = 96

23 *mf* *p*

mf

Met. ♩ = 96

24 *p*

mf *f*

Met. ♩ = 96

25 *mf*

SIXTH LESSON

There have been exercises in *whole* and *half* notes, now the *quarter notes* will be introduced. Each *quarter note* receives one beat in $\frac{4}{4}$ or common time.

Two *quarter notes* equal a *half* note, and *four quarter notes* equal a *whole* note.

A *quarter note* is a round dot with a stem, ♩

Try and play four measures in one breath, practicing endurance.

Count 1 2 3 4 (Met. ♩ = 60)

26

27

28

29

30

SEVENTH LESSON

This lesson contains exercises made up as a general review, as far as the student has progressed, using *whole*, *half* and *quarter* notes.

Give full value for every note, remembering to count 1-2-3-4 for a *whole* note; 1-2 for a *half* note, and 1, for a *quarter* note.

Count 1 2 3 4 1 2 3 4 Met. ♩ = 104

31 *mf*

1 2 3 4 1 2 3 4 Met. ♩ = 100

32 *p*

Met. ♩ = 104

33 *mf*

cresc. *f* *dim.*

Met. ♩ = 100

34 *mf*

Met. ♩ = 88

35 *f*

mf *cresc.* *f*

EIGHTH LESSON

The Seventh Lesson taught the use of *whole*, *half* and *quarter* notes. There is still another form of notation; by placing a *dot* after any note, its time value is prolonged by one-half. For example; a *dot* written after a *half-note*, thus: $\text{♩} \cdot$ gives this note the time value of *three quarter notes*.

Example

By practicing faithfully all the preceding exercises the student will have strengthened his lips sufficiently to add two more notes to the scale above C in the third space, and three notes below C on the first line below the staff.

Memorize this example thoroughly before commencing the following exercises.

Lines above or below the staff are called *leger* or *added* lines.

36

Met. $\text{♩} = 112$

37 Met. $\text{♩} = 112$ 1 2 3, 4
p

38 Met. $\text{♩} = 116$ 1 2 3, 4
mf *mf* *p* *cresc.*

39 1 2 3 4 1 2 3 4 Met. $\text{♩} = 116$ *p* *mf* *p dim.*

40 Met. $\text{♩} = 120$ 1 2 3 4
mf *f* *mf*

NINTH LESSON

Never change the position of the mouthpiece on the lips, nor hold the lips too rigid. When playing intervals or "skips" contract the lips for high notes and relax them for lower notes. This strengthens the muscles of the face without causing cramps.

Always keep the lips moist, wet them with the tongue because they will vibrate easier, and in time respond to the least wind from the chest, saving power. It is wrong to wipe the lips or play with dry lips.

This lesson is a continuation of the preceding one, except that greater intervals are used. This will make the "embouchure" more flexible and enable the student to gain greater control of the tone as well as the pitch of the notes.

41 *Slow*
Met. ♩ = 76

f

42 Met. ♩ = 108

mf

Met. ♩ = 120

43 *mf*

The next exercise should be played in a bold manner, striking each tone firmly and with more power, taking care to give each note equal force.

Slow
Met. ♩ = 80

44 *f*

Octaves are difficult to play on the Cornet. In Exercise No. 45 play much slower, striking each tone firmly and boldly.

Slow
Met. ♩ = 72

45 *mf*

TENTH LESSON

This lesson is comprised of exercises of longer duration which gives the student an opportunity to gain facility in reading music and enables him to become familiar with intervals, thereby contributing to his gradual improvement and ultimate perfection.

Never practice a moment after the lips seem fatigued. Rest a few minutes, then begin once more.

Notice the breathing spaces, eight measures to one breath.

46 Met. ♩ = 120

mf f mf dim.

Detailed description: This musical exercise consists of 16 measures in treble clef with a common time signature. The tempo is marked 'Met. ♩ = 120'. The exercise is divided into four groups of four measures each. The first group starts with a mezzo-forte (mf) dynamic. The second group ends with a forte (f) dynamic. The third group starts with a mezzo-forte (mf) dynamic. The fourth group ends with a diminuendo (dim.) dynamic. The melody is a continuous line of eighth and quarter notes with various rests.

47 Met. ♩ = 138

p

Detailed description: This musical exercise consists of 20 measures in treble clef with a common time signature. The tempo is marked 'Met. ♩ = 138'. The exercise is divided into five groups of four measures each. The first group starts with a piano (p) dynamic. The exercise features a continuous melody of eighth and quarter notes, with many notes beamed together in eighth-note pairs. There are several slurs and accents throughout the piece.

Met. ♩ = 138

48 *mf*

p

Met. ♩ = 104

49 *p* *mf*

p *f*

p

mf

Met. ♩ = 120

50 *mf* *cresc.*

p *mf* *f*

mf *f*

ELEVENTH LESSON

In these exercises a few marks of expression, explained in the introductory remarks, are used.

Exert patience for the longer intervals of breathing. This endurance is of the greatest importance for future work. It trains the will power, which is the secret of high notes.

51 Moderato Met. ♩ = 100

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

52 Moderato Met. ♩ = 92

mf *cresc.* *f* *p* *mf* *f*

53 *Andante* Met. ♩ = 72

Measures 53-54 are in 4/4 time, marked *Andante* with a metronome of 72. The music consists of a single melodic line on a treble clef staff. Measure 53 begins with a piano (*p*) dynamic and features a series of eighth notes. A crescendo hairpin leads to a mezzo-forte (*mf*) dynamic in the latter half of the measure. Measure 54 continues the eighth-note pattern, starting with *p* and ending with a decrescendo hairpin marked *dim.*

54 *Allegro* Met. ♩ = 120

Measures 54-55 are in 4/4 time, marked *Allegro* with a metronome of 120. The music consists of a single melodic line on a treble clef staff. Measure 54 begins with a mezzo-forte (*mf*) dynamic, followed by a decrescendo hairpin to piano (*p*). Measure 55 starts with *p* and features a crescendo hairpin to mezzo-forte (*mf*).

55 *Allegretto* Met. ♩ = 104

Measures 55-58 are in 4/4 time, marked *Allegretto* with a metronome of 104. The music consists of a single melodic line on a treble clef staff. Measure 55 begins with a forte (*f*) dynamic and features a decrescendo hairpin to mezzo-forte (*mf*). Measure 56 starts with *f* and features a decrescendo hairpin to mezzo-forte (*mf*). Measure 57 begins with a fortissimo (*ff*) dynamic and features a decrescendo hairpin to mezzo-forte (*mf*). Measure 58 starts with *mf* and features a decrescendo hairpin to forte (*f*).

TWELFTH LESSON

Common time (C or $\frac{4}{4}$), sometimes called four-four time, contains *four quarter notes* in a measure. Two-four time ($\frac{2}{4}$) contains *two quarter notes* in a measure, and will be taken up in this lesson. Two additional tones of the scale, (F and G), are also introduced.

To play these notes properly the lips are compressed still more, and more power from the chest is needed.

Example

A *dot* placed after a quarter note increases the value one-half; viz ($\text{♩}.$) equals one and one-half beats. An *eighth note* is half the value of a *quarter note*, and is given half a beat. It is written the same as a quarter note, but has a tail at the end of the stem: (♩).

To simplify the reading of music, groups of eighth notes are written ($\text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩}$) instead of ($\text{♩} \text{♩} \text{♩} \text{♩}$).

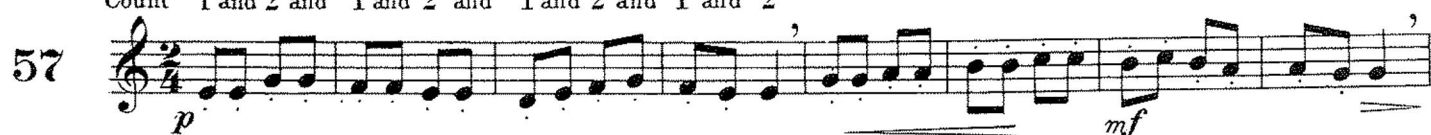
Dividing the time for eighth notes, in two four $\frac{2}{4}$ time;

Example

56 Allegretto Met. $\text{♩} = 108$

Andante Met. ♩ = 72

Count 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2



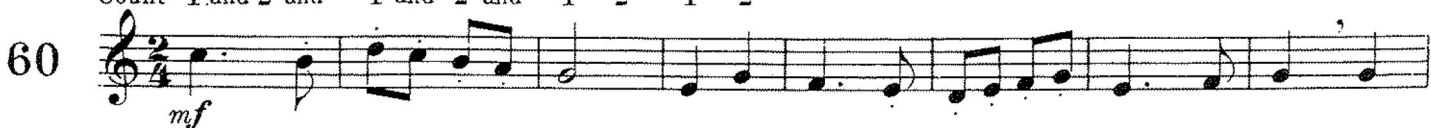
Moderato Met. ♩ = 100

Count 1 2 and 1 2 1 2 and 1 2



Allegro Met. ♩ = 120

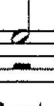
Count 1 and 2 and 1 and 2 and 1 2 1 2



THIRTEENTH LESSON

There are *rests*, or *silent beats*, which correspond exactly with the value of the note, that is *whole*, *half*, *quarter*, *eighth*, etc.

Example

Whole Note	Half Note	Quarter Note	Eighth Note
			
Whole Rest	Half Rest	Quarter Rest	Eighth Rest

Signs are employed to avoid writing the same music twice, they are called *repeats*, *Dal Segnos*, *Da Capos* and may be used for one measure, one strain, or back to the beginning.

Example

				
Repeat same bar	Repeat strain	D.S. Back to sign	D.C. Back to beginning	Fine End of piece

61 Allegro Met. ♩ = 120



62 Allegro Met. ♩ = 144



Allegro Met. ♩ = 144

63

f *cresc.* *f* *cresc.* *ff*

Moderato Met. ♩ = 92

Count 1 2 and 3 4 1 2 3 4

64

mf *cresc.* *f* *cresc.* *ff*

Moderato Met. ♩ = 100

Count 1 2 3 and 4 and 1 2 and 3 4

65

p *pp* *mf* *p* *pp dim.*

FOURTEENTH LESSON

The previous lessons treated only of the *Diatonic scale* in C. There are thirteen *Major keys* or *scales*, all formed in the same manner as the *scale* or *key* of C. The *Chromatic scale*, composed of *semi* or *half tones* is now introduced.

A *sharp* ($\sharp$) raises the note a half tone. A *flat* ($\flat$) lowers the note a half tone. A *natural* ($\natural$) signifies a return to the original tone. In ascending the scale *sharps* are used; in descending *flats* are used.

The Chromatic Scale

Example

The chromatic scale is shown in three staves. The first staff is ascending: C, C $\sharp$, D, D $\sharp$, E, F, F $\sharp$, G, G $\sharp$, A, A $\sharp$, B, C. The second staff is descending: C, B, B $\flat$, A, A $\flat$, G, G $\flat$, F, E, E $\flat$, D, D $\flat$, C. The third staff shows the scale with natural signs and accidentals: C, C $\sharp$ ($\flat$), D, D $\sharp$ ($\flat$), E, F, F $\sharp$ ($\flat$), G, C, B, B $\flat$ ($\sharp$), A, A $\flat$ ($\sharp$), G, G $\flat$, F $\sharp$.

Memorize this *Chromatic scale* **THOROUGHLY**, before proceeding.

A *pause* is marked thus $\frown$ or $\smile$: which means, when placed over or under a note, that the tone must be sustained. When placed over or under a rest, silence must be prolonged. And when placed over a Double Bar: $\|$, means the conclusion of the piece.

To build a Major Diatonic scale, observe the following rules.

The *key* of "C" Major, is the *model* of all *Major keys*.

Example

The major diatonic scale is shown in a single staff. The notes are C, D, E, F, G, A, B, C. Above the staff, the degrees are 1, 2, 3, 4, 5, 6, 7, 8. Below the staff, the intervals are labeled: Tone, Tone, Half tone, Tone, Tone, Tone, Half tone.

In all Major keys the half-tones occur between 3 and 4, and 7 and 8. All other intervals are whole tones; making *five whole tones* and *two half tones*.

There are thirteen Major keys; each derives its name from a certain number of *sharps* or *flats* placed immediately after the *clef* C ; this is known as the *signature*.

Andante Met. ♩ = 60

67

Handwritten musical score for measures 67-72. The music is in 2/4 time, marked Andante with a metronome of 60. The key signature has one sharp (F#). The score consists of six staves. Measure 67 starts with a piano (*p*) dynamic. Measure 68 has a mezzo-forte (*mf*) dynamic. Measure 69 has a piano (*p*) dynamic. Measure 70 has a mezzo-forte (*mf*) dynamic. Measure 71 has a piano (*p*) dynamic. Measure 72 has a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes, rests, and fingerings (0, 2, 1, 2, 3, 2, 0, 2, 1, 2, 0).

Allegro Met. ♩ = 132

68

Handwritten musical score for measures 68-73. The music is in 2/4 time, marked Allegro with a metronome of 132. The key signature has one sharp (F#). The score consists of six staves. Measure 68 starts with a forte (*f*) dynamic. Measure 69 has a mezzo-forte (*mf*) dynamic. Measure 70 has a piano (*p*) dynamic. Measure 71 has a mezzo-forte (*mf*) dynamic. Measure 72 has a forte (*f*) dynamic. Measure 73 has a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes, rests, and fingerings (2, 3, 2, 1, 3, 2).

SIXTEENTH LESSON

71 Andante moderato Met. ♩ = 80

p 1 2 1 0 2 1 0 1 0 *mf* 2 1

72 Allegro Met. ♩ = 126

f with spirit *ff* 2 *ff* 2 0 0 2 1 2 0

73 Andante moderato Met. ♩ = 80

p 2 1 *mf* *p* 2 *f* 2 2 0 1 2 0 1 2 0 1 2 0 1 2 *p* rall. dim.

Allegretto Met. $\text{♩} = 112$

74 *mf*

f *mf* *f*

Moderato Met. $\text{♩} = 100$

75 *p*

mf *p* *mf* *p* *mf*

SEVENTEENTH LESSON

Another form of notation is the *sixteenth note*, (♯) which is half the value of the *eighth note*, (♯) and is written with *two tails* to the stem. There are *four sixteenth notes* to one *quarter beat*.

Groups of *sixteenth notes* are connected by a double brace to simplify the reading of music.

Example

The examples show:

- A staff with a common time signature (C) containing four groups of four sixteenth notes, each group connected by a double brace. Below the staff is the count: Beat 1 - - - 2 - - - 3 - - - 4 - - -.
- A staff with a common time signature (C) showing four types of notes: a whole note (labeled 'Whole Note'), two half notes (labeled 'Half Notes'), four quarter notes (labeled 'Quarter Notes'), and eight eighth notes (labeled 'Eighth Notes'). Above the staff is the count: Count 1 2 3 4 1 2 3 4 1 2 3 4 1 - 2 - 3 - 4 -.
- A staff with a common time signature (C) showing sixteen sixteenth notes (labeled 'Sixteenth Notes') with a count of 1 - - - 2 - - - 3 - - - 4 - - -.
- A staff with a 3/4 time signature showing eight eighth notes (labeled 'Three Quarter Time') with a count of 1 - - - 2 - - - 3 - - -.
- A staff with a 2/4 time signature showing four eighth notes (labeled 'Two Quarter Time') with a count of 1 - - - 2 - - -.

The *sixteenth rest* also has two tails (♯) and when written denotes *one sixteenth* silence.

A *dot* written after an *eighth note* adds to the note one-half of its time value; one-half of one-eighth equals one-sixteenth. In musical notation this is written: ♯ or ♯ to one beat.

Example

The example shows a staff with a common time signature (C) containing four dotted eighth notes, each followed by a sixteenth rest. The notes are connected by a double brace.

76 Andante Met. ♯ = 54

Exercise 76 is in common time (C) and marked Andante with a tempo of 54 beats per minute. It begins with a mezzo-forte (mf) dynamic. The first staff contains a sequence of eighth and sixteenth notes with a count of 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4. The second staff continues the melody with eighth and sixteenth notes, including some beamed sixteenth notes.

77 Andante Met. ♯ = 66

Exercise 77 is in 3/4 time and marked Andante with a tempo of 66 beats per minute. It begins with a mezzo-forte (mf) dynamic. The first staff contains a sequence of eighth and sixteenth notes with a count of 1 2 3 1 2 3 1 2 3 1 2 3. The second staff continues the melody with eighth and sixteenth notes, including some beamed sixteenth notes. The third staff continues the melody with eighth and sixteenth notes, including some beamed sixteenth notes. The fourth staff continues the melody with eighth and sixteenth notes, including some beamed sixteenth notes. The fifth staff continues the melody with eighth and sixteenth notes, including some beamed sixteenth notes.

Andante moderato Met. ♩ = 80

78

Musical score for measures 78-80, Andante moderato tempo (Met. ♩ = 80). The score is written in treble clef with a key signature of one flat (B-flat). Measure 78 begins with a piano (*p*) dynamic. The melody features eighth-note patterns and rests. Measure 79 continues with a mezzo-forte (*mf*) dynamic. Measure 80 concludes with a fortissimo (*ff*) dynamic, marked with accents.

Moderato Met. ♩ = 100

79

Musical score for measures 79-81, Moderato tempo (Met. ♩ = 100). The score is written in treble clef with a key signature of one flat (B-flat). Measure 79 begins with a mezzo-forte (*mf*) dynamic. The melody features eighth-note patterns and rests. Measure 80 continues with a mezzo-forte (*mf*) dynamic. Measure 81 concludes with a fortissimo (*f*) dynamic, marked with accents.

Allegro moderato Met. ♩ = 112

80

Musical score for measures 80-83, Allegro moderato tempo (Met. ♩ = 112). The score is written in treble clef with a key signature of one flat (B-flat). Measure 80 begins with a fortissimo (*f*) dynamic. The melody features eighth-note patterns and rests. Measure 81 continues with a fortissimo (*f*) dynamic. Measure 82 concludes with a mezzo-forte (*mf*) dynamic. Measure 83 concludes with a fortissimo (*ff*) dynamic, marked with accents.

EIGHTEENTH LESSON

The key of "G" is known by its signature of one sharp, placed on the fifth line of the staff; (F#) and is built by following the same rules as in the preceding keys. From 3 to 4 and 7 to 8 half tones.

Key of G

Signature One Sharp

Example

Example scale in G major: G A B C D E F# G (7) (7) 6 5 4 3 2 1. Below the staff, the notes are written with their corresponding fingerings: G (0), A (1/2), B (2), C (0), D (1), E (0), F# (2), G (0), F# (2), E (0), D (1), C (0), B (2), A (1/2), G (0). A second line of the scale is shown below with fingerings: G (0), F# (2), E (1), D (3), C (0), B (2), A (1), G (3), F# (2), G (3), A (2), B (2), C (0), D (3), E (2), F# (2), G (0).

81 *Tempo di Marcia* Met. ♩ = 116

Exercise 81, *Tempo di Marcia*, Met. ♩ = 116. The piece begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes with various fingerings and slurs.

Continuation of exercise 81, featuring a mezzo-forte (*mf*) dynamic and a slur over a group of notes.

Continuation of exercise 81, featuring a crescendo (*cresc.*) and fortissimo (*ff*) dynamic.

Continuation of exercise 81, ending with a forte (*f*) dynamic.

82 *Andante moderato* Met. ♩ = 88

Exercise 82, *Andante moderato*, Met. ♩ = 88. The piece begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes with various fingerings and slurs.

Continuation of exercise 82, featuring a mezzo-forte (*mf*) dynamic.

Continuation of exercise 82, featuring a piano (*p*) dynamic.

Continuation of exercise 82, featuring a mezzo-forte (*mf*) dynamic.

Continuation of exercise 82, ending with a piano (*p*) dynamic.

Allegro Met. ♩ = 120

83

mf *f* *mf* *f* *ff*

Tempo di Marcia Met. ♩ = 116

84

pp *f* *ff* *p* *mf* *f* *ff*

Allegretto moderato Met. ♩ = 108

85

mf (*Bolero*) *mf* *f* *mf* *p* *dim.* *pp*

NINETEENTH LESSON

Still another division of time is a group of *three notes* called *triplets*. In counting *half time* or *Alla Breve* ♩ , $(\text{♩} \text{♩} \text{♩})$ equals $(\text{♩} \text{♩})$; or in two-four time $(\text{♩} \text{♩} \text{♩})$ equals $(\text{♩} \text{♩})$ or $(\text{♩} \text{♩} \text{♩})$ equals $(\text{♩} \text{♩})$.

These *triplets* are also used in various ways; for instance a new time called *six-eighth time* $\frac{6}{8}$ denoting six eighth notes in a measure and counting six beats in slow time and two beats in faster time.

Example

Slow Time Fast Time

There are four divisions of time using eighth notes: $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$; three beats, six beats, nine beats and twelve beats; or one, two, three and four beats in a measure.

Example

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 4 5 6 1 2 3 4 5 6

or 1 1 1 1 or 1 2 1 2

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

or 1 2 3 1 2 3

1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

or 1 2 3 4 1 2 3 4

86

Andante moderato Met. $\text{♩} = 84$ Count Two in a measure

Count 1 2 1 2

mf

f *mf*

Andante Met. ♩ = 96 Count Six

Count 1 2 3 4 5 6 1 2 3 4 5 6

87

p

mf

p

pp

p

mf

f

p

Tempo di Valse Met. ♩ = 60 Count One

Count 1 1 1 1

88

mf

f

mf

p

mf

f

mf

Maestoso Met. ♩. = 80 Count Four

89

mf

f

rall.

a tempo

mf

f

ff

Detailed description: This block contains five staves of music for measures 89-93. The tempo is Maestoso with a metronome marking of ♩. = 80 and a count of four. The time signature is 12/8. The key signature has one sharp (F#). The first staff (measure 89) starts with a mezzo-forte (mf) dynamic. The second staff continues the melodic line. The third staff (measure 91) features a forte (f) dynamic. The fourth staff (measure 92) includes a 'rall.' (rallentando) marking. The fifth staff (measure 93) returns to 'a tempo' and features dynamics of mezzo-forte (mf), forte (f), and fortissimo (ff).

Andante Met. ♩. = 72 Count Three

90

p

p

mf

p

mf

f

p

Detailed description: This block contains five staves of music for measures 90-94. The tempo is Andante with a metronome marking of ♩. = 72 and a count of three. The time signature is 9/8. The key signature has two flats (Bb, Eb). The first staff (measure 90) starts with a piano (p) dynamic. The second staff continues with piano (p). The third staff (measure 92) features mezzo-forte (mf). The fourth staff (measure 93) returns to piano (p). The fifth staff (measure 94) features dynamics of mezzo-forte (mf), forte (f), and piano (p).

TWENTIETH LESSON

Syncopation or *syncopated time*; is sometimes called *broken time*, and is illustrated best in the following examples. When syncopated passages or phrases occur, the accent falls on the second note of the measure.

Example

The tie is used, connecting the last note of the second measure to the first note in the third measure; to be sustained two beats.

These examples present *syncopation* as used in various tempi.

Example

Syncopation in this last form, is usually called *Jazz* in the United States; a rhythmic peculiarity characteristic of the Negro race in their songs and dances.

Moderato Met. ♩ = 100

91 *mf*

Allegretto Met. ♩ = 108

92 *p*

Allegretto Met. ♩ = 112

93 *mf*

Moderato Met. ♩ = 60 Count Two

94 *f* *p* *mf* *f*

Slow Ragtime Met. ♩ = 76 Count Two

95 *mf* *mf* *cres* *cen* *do* *f*

TWENTY-FIRST LESSON

The *key of "Bb"* is known by its *signature of two flats*, which are, "Bb" on the third line, and "Eb" in the fourth space.

Key of Bb

Signature Two Flats

Example

Allegro moderato Met. ♩ = 112

96 *mf*

Allegro Met. ♩ = 160 or ♩ = 54 Count Three for 160 or One for 54

97 *f*

Moderato Met. ♩ = 100

98 *mf* Joyously

TWENTY-SECOND LESSON

The key of "D" is known by its *signature* of *two sharps*, which are, "F#" on the fifth line, and "C#" in the third space.

Key of D

Example *Signature Two Sharps*

99 *Andante Met. ♩ = 72*

100 *Andante Met. ♩ = 60*

TWENTY-THIRD LESSON

The *key of "E $\flat$ "* is known by its *signature of three flats*, which are, "*B $\flat$* " on the third line, "*E $\flat$* " in the fourth space, and "*A $\flat$* " in the second space.

Key of E $\flat$

Example *Signature Three Flats*

101 *Andante* Met. ♩ = 84 *Count Six*

102 *Tempo di Marcia* Met. ♩ = 120

TWENTY-FOURTH LESSON

The *key of "A"* is known by its *signature of three sharps*, which are, "*F#*" on the fifth line, "*C#*" in the third space, and "*G#*" in the space above the staff.

Key of A

Signature Three Sharps

Example

Example musical notation in the key of A (three sharps). The first staff shows a sequence of notes with fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 2, 3, 4, 5, (6), (7), 8, 2. The second staff continues the sequence with fingerings: 1, 2, 2, 0, 1, 1, 2, 1, 2, 2, 3, 2, 1, 7, 1, 3, 5, 8. Slurs and ties are used to indicate phrasing and continuation.

Tempo di Valse Met. $\text{♩} = 60$ Count One

103

Musical exercise 103 in the key of A, marked "Tempo di Valse" with a tempo of $\text{♩} = 60$ and "Count One". The exercise consists of three staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff includes a forte (*f*) dynamic. The third staff concludes the exercise.

Moderato Met. $\text{♩} = 92$

104

Musical exercise 104 in the key of A, marked "Moderato" with a tempo of $\text{♩} = 92$. The exercise consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and the instruction "very even". The second staff includes a fortissimo (*ff*) dynamic. The exercise concludes with a final staff.

TWENTY-FIFTH LESSON

The key of "A $\flat$ " is known by its *signature* of *four flats*, which are, "B $\flat$ " on the third line, "E $\flat$ " in the fourth space, "A $\flat$ " in the second space, and "D $\flat$ " on the fourth line.

Key of A $\flat$

Signature Four Flats

Example

The example shows a scale in the key of A-flat major (four flats: B-flat, E-flat, A-flat, D-flat). The scale is written on a single staff with a treble clef and a common time signature (C). The notes are A-flat, B-flat, C, D-flat, E-flat, F, G, and A-flat. Fingerings are indicated by numbers 1 through 8 above the notes. The descending scale is also shown with fingerings.

Tempo di Marcia Met $\text{♩} = 120$

105

Exercise 105 is in the key of A-flat major, marked "Tempo di Marcia" with a metronome setting of 120. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a crescendo. The second staff features a piano (*p*) dynamic. The third staff returns to a forte (*f*) dynamic. The exercise includes various rhythmic patterns and articulations.

Moderato Met $\text{♩} = 100$

106

Exercise 106 is in the key of A-flat major, marked "Moderato" with a metronome setting of 100. It consists of seven staves of music. The dynamics vary throughout, including piano (*p*), mezzo-forte (*mf*), and forte (*f*). The exercise features a variety of musical phrases, including slurs and ties.

TWENTY-SIXTH LESSON

The *key of "E"* is known by its *signature of four sharps*, which are, "F#" on the fifth line, "C#" in the third space, "G#" in the space above the staff, and "D#" on the fourth line.

Key of E

Signature Four Sharps

Example

107 *Maestoso* Met. ♩ = 84

mf

108 *Andante* Met ♩ = 104 *Count Six*

p

TWENTY-SEVENTH LESSON

The *key of "D $\flat$ "* has *five flats*, which are, "*B $\flat$* " on the third line, "*E $\flat$* " in the fourth space, "*A $\flat$* " in the second space, "*D $\flat$* " on the fourth line and "*G $\flat$* " on the second line.

Key of D $\flat$

Example *Signature Five Flats*

The example shows a scale in the key of D-flat major (five flats: B-flat, E-flat, A-flat, D-flat, G-flat). The scale is written on a single staff with a treble clef and a common time signature. The notes are: D-flat (1), E-flat (2), A-flat (3), D-flat (4), G-flat (5), A-flat (6), E-flat (7), D-flat (8). The scale is repeated twice, with fingerings and breath marks indicated below the notes.

109 *Andante* Met. ♩ = 92 *Count Three*

Exercise 109 is in the key of D-flat major, marked *Andante* with a tempo of 92 beats per minute. It is in 3/8 time and consists of three staves of music. The first staff begins with a *p* (piano) dynamic. The exercise features a series of eighth and sixteenth notes, with some slurs and breath marks.

110 *Moderato* Met. ♩ = 100

Exercise 110 is in the key of D-flat major, marked *Moderato* with a tempo of 100 beats per minute. It is in common time and consists of six staves of music. The exercise begins with a *mf* (mezzo-forte) dynamic and a *Bold* instruction. It includes a crescendo (*cresc.*) leading to a *f* (forte) dynamic, followed by a *mf* section and a *p* (piano) section.

TWENTY-EIGHTH LESSON

The *key of "B"* has *five sharps*, which are, "F#" on the fifth line, "C#" in the third space, "G#" in the space above the staff, "D#" on the fourth line and "A#" in the second space.

Signature Five Sharps Key of B

Example

111 Andante Met. ♩ = 60

112 Andante moderato Met. ♩ = 72 Count Three

This exercise is the same as No. 113, same fingering, sounds alike, but is written in the key of F#
 This sign (x) is a *double sharp*; which means the note is raised *two half tones*.

Moderato Met. ♩ = 100

114

Andante Met. ♩ = 96 Count Six

115

THIRTIETH LESSON

After having finished with this series, the student should be sufficiently advanced to play music of medium difficulty, and I would advise everyone to join some amateur band or orchestra, in order to gain more experience.

For your own advancement, the last fifteen lessons should be reviewed thoroughly, playing every exercise exactly in time and with *perfect* tonal quality; without breaking on a single tone, and correcting each mistake by immediate repetition.

To be still more ambitious play each exercise at least ten times *consecutively* without a break of any kind.

DO NOT ALLOW AN EXERCISE TO BEAT YOU, OR GET THE BEST OF YOU AT ANY TIME!

DO NOT CHEAT YOURSELF!

Remember that *YOU* have the chance of becoming the most perfect Cornet player in the world!

There is published a Second Series of Cornet Studies, comprising 190 Exercises expressly for technic and endurance for the advanced player, and if the explanations in it are carefully adhered to, will enable the student to practice for hours, reach the highest notes above the staff with ease, also conquering the most difficult passages known for the Cornet.

No. 116 should be played *pp* throughout in a single breath, and repeated many times daily when beginning to practice.

Allegro Met. $\text{♩} = 120$

116 *pp*

STUDY

This study will be considered difficult. It calls for practical demonstration of all the experience gained in this work, should be played very slowly at first, and not practiced too long at a time.

Andante maestoso Met. ♩ = 80

f

p

f

pp

p

pp

p

mf

p *cresc* *en*

do *mf*

f

ff

EXAMPLES

These examples show the extended range of the Cornet, made possible through training the lips to be flexible and generating the power of the chest and diaphragm.

The first example consists of six staves of music. The first staff shows a series of notes with fingerings: 0, 2, 2, 0, 1, 0, 0, 0, 2, 1/2, 0, 1. The subsequent staves show various chromatic and arpeggiated exercises, with fingerings indicated below the notes.

This last example is my daily exercise, playing the three octaves of chromatics *four times* in one breath.

The second example consists of three staves of music, each showing a three-octave chromatic scale. The first staff is in 3/4 time and starts with a key signature of one sharp (F#). The second and third staves continue the exercise, with fingerings indicated below the notes.