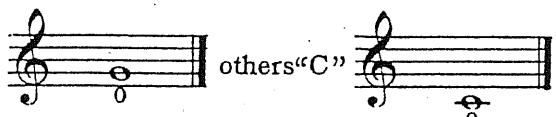


Some beginners in starting their first tone, find "G" easier:



Practice on the tone that is easier for you. Continue on the same note until a clear tone is produced. Should "G" be 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 80, each tick is equal to a quarter note.

Count 1 2 3 4 Met. ($\text{♩} = 80$)

Student 1

Teacher

Met. ($\text{♩} = 80$)

2

Met. ($\text{♩} = 80$)

3

Met. ($\text{♩} = 80$)

4

Met. ($\text{♩} = 92$)

5

SECOND LESSON

A continuation of easy studies, arranged in duet form, but ascending a step or two as the lips grow longer, 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. $\text{♩} = 92$)

Musical score for the first study. It consists of two staves. The top staff is for soprano and the bottom staff is for alto. Both staves begin with a treble clef and a common time signature. The soprano staff has a dynamic marking *p*. The alto staff has a dynamic marking *f*. The soprano part consists of four notes: G, A, G, A. The alto part consists of four notes: E, A, B, A. Below each note is its corresponding finger number: G (0), A (1/2), G (0), A (1/2), E (1/2), A (2), B (1), A (1/2), G (0).

(Met. $\text{♩} = 92$)

Musical score for the second study. It consists of two staves. The top staff is for soprano and the bottom staff is for alto. Both staves begin with a treble clef and a common time signature. The soprano staff has a dynamic marking *p*. The alto staff has a dynamic marking *mf*. The soprano part consists of eight notes: C, B, C, E, G, A, B, C. The alto part consists of eight notes: B, C, E, G, A, B, C, D. Below each note is its corresponding finger number: C (0), B (2), C (0), E (1/2), G (0), A (1/2), B (2), C (0), B (0), C (2), E (0), G (1/2), A (2), B (1), C (0), D (1/2).

(Met. $\text{♩} = 96$)

Musical score for the third study. It consists of two staves. The top staff is for soprano and the bottom staff is for alto. Both staves begin with a treble clef and a common time signature. The soprano staff has a dynamic marking *mf*. The alto staff has a dynamic marking *mf*. The soprano part consists of eight notes: G, C, G, E, D, G, E, C. The alto part consists of eight notes: C, G, B, A, D, G, F, E. Below each note is its corresponding finger number: G (0), C (0), G (0), E (1/2), D (1/3), G (0), E (1/2), C (0), C (2), G (0), B (1/2), A (1/2), D (1/3), G (0), F (1), E (1/2).

(Met. $\text{♩} = 96$)

Musical score for the fourth study. It consists of two staves. The top staff is for soprano and the bottom staff is for alto. Both staves begin with a treble clef and a common time signature. The soprano staff has a dynamic marking *mf*. The alto staff has a dynamic marking *p*. The soprano part consists of eight notes: E, G, B, A, D, G, F, E. The alto part consists of eight notes: C, G, B, A, F, B, D, C. Below each note is its corresponding finger number: E (1/2), G (0), B (2), A (1/2), D (1/3), G (0), F (1), E (1/2), C (2), G (0), B (1/2), A (1/2), F (1), B (2), D (1/3), C (0).

(Met. $\text{♩} = 96$)

Musical score for the fifth study. It consists of two staves. The top staff is for soprano and the bottom staff is for alto. Both staves begin with a treble clef and a common time signature. The soprano staff has a dynamic marking *f*. The alto staff has a dynamic marking *mf*. The soprano part consists of eight notes: C, G, B, A, F, B, D, C. The alto part consists of eight notes: C, G, B, A, F, B, D, C. Below each note is its corresponding finger number: C (0), G (0), B (2), A (1/2), F (1), B (2), D (1/3), C (0), C (2), G (0), B (1/2), A (1/2), F (1), B (2), D (1/3), C (0).

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: $\text{Met. } \text{♩} = 100$ - when the pendulum eight 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. $\text{♩} = 100$)

11

Met. $\text{♩} = 100$

12

Met. $\text{♩} = 100$

13

Met. $\text{♩} = 100$

14

Met. $\text{♩} = 100$

15

mf $\frac{1}{2}$ 0 1/2 1/2 1/3 0 1/2 0

483-

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

C D E D, F E D C, A G F E, D D E G ,
 p

D E F D, E F. A G, E G F D, C B C C
 p

Met. $\text{♩} = 92$
E G F G, E G E D, C D E G, A B A G ,
 $p \frac{1}{2}$

G A G F, E F E D, E A G F, D E D C
 $p \frac{1}{2}$

Met. $\text{♩} = 92$
C B G E, F B A G, A B C B, A A G F ,
 mf

E C F C, G C A G, E C A F, G A B C
 $p \frac{1}{2}$

Met. $\text{♩} = 96$
G C G C, C A A G, D G E G, A B A G ,
 mf

C B B A, B A A G, A E G F, E D B C
 f

Met. $\text{♩} = 96$
C C D B, E C F A, G C A C, B D A G ,
 $f \geq$

C E B E, A C G F, E G F A, B G C C
 \geq

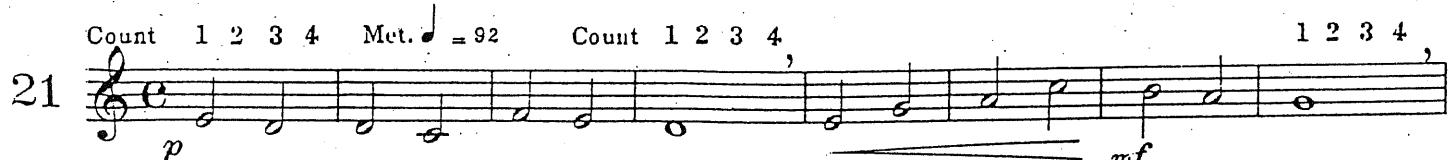
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FIFTH LESSON

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. $\text{♩} = 92$ Count 1 2 3 4, 1 2 3 4,

21 

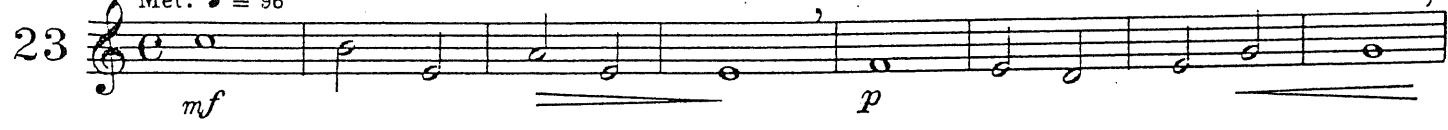
1 2 3 4, 1 2 3 4, 1 2 3 4

Met. $\text{♩} = 92$

22 

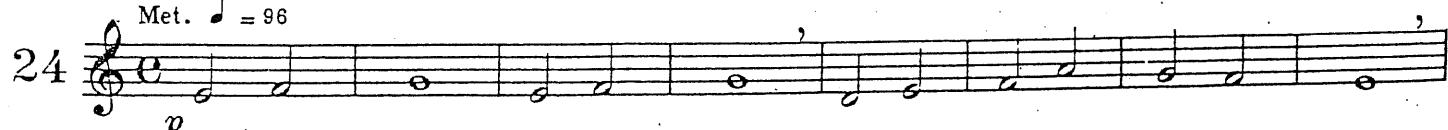
1 2 3 4, 1 2 3 4, 1 2 3 4

Met. $\text{♩} = 96$

23 

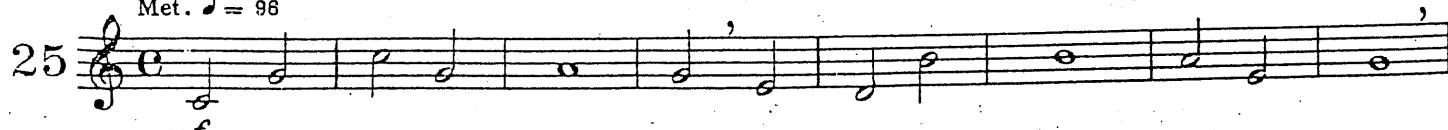
1 2 3 4, 1 2 3 4, 1 2 3 4

Met. $\text{♩} = 96$

24 

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

Met. $\text{♩} = 96$

25 

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

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. $\text{♩} = 60$)

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. $\text{♩} = 104$

31

1 2 3 4 1 2 3 4 Met. $\text{♩} = 100$

32

Met. $\text{♩} = 104$

33

Met. $\text{♩} = 100$

34

Met. $\text{♩} = 88$

35

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: *d.* gives this note the time value of *three quarter notes*.

Example

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

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.

Sheet music for two staves. The top staff uses a treble clef and common time. The notes are: C, D, E, F, G, A, B, C, D, E, D, C. The bottom staff uses a treble clef and common time. The notes are: B, A, G, F, E, D, C, B, A, G, C.

Memorize this example thoroughly before commencing the following exercises.
Lines above or below the staff are called *leger* or *added* lines.

Met. $\text{♩} = 112$

37

Met. $\text{♩} = 116$

38

39

Met. $\text{♩} = 120$

40

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.

Slow
Met. $\text{♩} = 76$

41

Met. $\text{♩} = 108$

42

mf

Met. $\text{♩} = 120$

43

Three staves of handwritten musical notation in common time with a treble clef. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes.

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. $\text{♩} = 80$

44

Three staves of handwritten musical notation in common time with a treble clef. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes. Each note has a downward-pointing 'v' underneath it.

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

Slow
Met. $\text{♩} = 72$

45

Three staves of handwritten musical notation in common time with a treble clef. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes. Each note has a downward-pointing 'v' underneath it.

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.

Met. $\text{♩} = 120$

46

Met. $\text{♩} = 138$

47

Met. $\bullet = 138$

48

Met. $\bullet = 104$

49

Met. $\bullet = 120$

50

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.

Moderato Met. $\text{♩} = 100$

51

Moderato Met. $\text{♩} = 92$

52

Andante Met. $\text{♩} = 72$

53

This section contains six staves of handwritten musical notation. The first four staves are in common time (indicated by a 'C') and the last two are in 6/8 time (indicated by a '6'). Measure 53 starts with dynamic 'p' and includes a measure repeat sign. Measures 54-57 show a steady eighth-note pattern. Measure 58 begins with 'mf' and ends with 'dim.'

Allegro Met. $\text{♩} = 120$

54

This section contains five staves of handwritten musical notation. Measures 54-57 continue the eighth-note pattern from the previous section. Measure 58 begins with 'p' and ends with 'mf'. Measure 59 concludes with a final eighth-note pattern.

Allegretto Met. $\text{♩} = 104$

55

This section contains five staves of handwritten musical notation. Measures 55-58 feature eighth-note patterns with various dynamics including 'f', 'mf', and 'ff'. Measure 59 concludes with a final eighth-note pattern.

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.

Count 1 2 1 2 1 2 B C D E F G F E D C

Example

A *dot* placed after a quarter note increases the value one-half; viz (.) 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 (♪ ♪ ♪) instead of (♪ ♪ ♪ ♪).

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

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

Example

Allegretto Met. $\frac{2}{4}$ = 108

Count 1 2 1 2 1 2

56

Andante Met. $\text{♩} = 72$

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

57

Andante Met. $\text{♩} = 72$

58

Moderato Met. $\text{♩} = 100$

Count 1 2 and 1 2 1 2 and 1 2

59

Allegro Met. $\text{♩} = 120$

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

60

THIRTEENTH LESSON

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

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

Example

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. D.C. Fine
 Back to sign Back to begin. End of piece
 ning

Allegro Met. $\text{♩} = 120$

61



Allegro Met. $\text{♩} = 144$

62



Allegro Met. $\text{♩} = 144$

63

Moderato Met. $\text{♩} = 92$

Count 1 2 and 3 4 1 2 3 4

64

Moderato Met. $\text{♩} = 100$

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

65

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* ($\#$) 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 first staff shows the scale from C to C' (C, C \sharp , D, D \sharp , E, F, F \sharp , G, G \sharp , A, A \sharp , B, C') with note heads and fractional values below them. The second staff shows the descending scale from C' back to C (C, B, B \flat , A, A \flat , G, G \flat , F, F \flat , E, E \flat , D, D \flat , C) with note heads and fractional values below them. The third staff shows the chromatic scale with note heads and labels for sharps (D, E, F \sharp , G, A, B) and flats (B \flat , A \flat , G \flat , F \flat , E \flat , D \flat) with note heads and fractional values below them.

Memorize this *Chromatic scale THOROUGHLY*, before proceeding.

A *pause* is marked thus \circlearrowright or \circlearrowleft : 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: \parallel , 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*.

Degree 1 2 3 4 5 6 7 8

Example

A staff of musical notation for the key of C Major. It shows the notes C, D, E, F, G, A, B, C' with corresponding labels: Distance, Tone, Tone, Half 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* G ; this is known as the *signature*.

FIFTEENTH LESSON

Sharps (\sharp), flats (\flat) and naturals (\natural) not found in the *signature* but set before a note in the midst of a composition, are called *accidentals*.

When a note, that is raised (\sharp) or lowered (\flat) occurs more than once in the same measure, it is unnecessary to use the accidental again.

Example

This is one of the *most important rules* in music, and must be remembered!

Another sign will be employed, called the *slur*: When written over or under a group of notes shows that they must be played smoothly, sustaining the tone, using the tongue to start the phrase only.

Example

This same sign is also used to connect notes of the same degree, it is then called a *tie*. When two notes are tied the second note is not repeated, it is merely held for the duration of the time value.

Thus:

Never take breath when a slur is used!

Example

Moderato Met. $=100$

66

Andante Met. $\text{♩} = 60$

67

67

p

mf

p

mf

Allegro Met. $\text{♩} = 132$

68

f

mf

p

f

f

Before closing this lesson, there are two new subjects to be explained. A new time or *tempo*, and a new key. In Common Time, or $\frac{4}{4}$, there are four beats to the measure. In $\frac{2}{4}$ time, two beats. Now take $\frac{3}{4}$ time, with three beats to the measure, which contains three quarter notes.

The key of "F" is known by its *signature* of *one flat*, placed on the *third line* of the *staff*, (immediately following the *clef sign*) which is "B \flat ", and this *key* is built exactly like the *key* of "C" which is explained in the *Fourteenth Lesson*, using the same *degrees*, and following the same *rules*. From 3 to 4, a half tone, also from 7 to 8.

To attract the attention of the student, the notes to be changed in the different keys, will be enclosed in brackets.

Key of F

Signature One Flat

Andante Met. ♩ = 76

Count 1 2 3 1 2 and 3

Count 1 2 3 1 2 and 3

69

mf

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1 through 10 are shown, each containing a series of eighth and sixteenth note patterns. Measure 10 concludes with a half note followed by a repeat sign and a double bar line.

Moderato Met. ♩ = 100

Moderato Met. = 100

70

Music score for the first section, starting with a treble clef, 3/4 time, dynamic *f*, and tempo Met. = 100. The score consists of two staves. The first staff begins with a forte dynamic *f*. The second staff starts with a half note followed by a repeat sign. The music features various dynamics including *v*, *v*, *v*, *v*, *v*, *v*, and *v*, as well as slurs and grace notes.

A musical score for a single melodic line. The first ending, labeled "1st time only", consists of six measures. The second ending, labeled "2d time", begins with a repeat sign and continues for five measures. Measure 1 starts with a quarter note followed by an eighth note. Measures 2-3 show a descending eighth-note pattern. Measure 4 starts with a quarter note followed by an eighth note. Measures 5-6 show a descending eighth-note pattern. The 2d ending begins with a quarter note followed by an eighth note. Measures 2-3 show a descending eighth-note pattern. Measure 4 starts with a quarter note followed by an eighth note. Measures 5-6 show a descending eighth-note pattern.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a whole note in common time. Measures 12 and 13 continue with various note values including eighth and sixteenth notes, with a dynamic marking 'f' (fortissimo) at the end of measure 13.

SIXTEENTH LESSON

Andante moderato Met. $\text{♩} = 80$

71

Allegro Met. $\text{♩} = 126$

72

Andante moderato Met. $\text{♩} = 80$

73

Allegretto Met. $\text{♩} = 112$

74

Moderato Met. $\text{♩} = 100$

75

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 *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

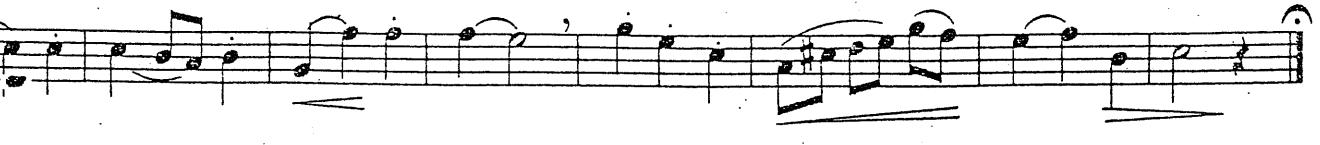
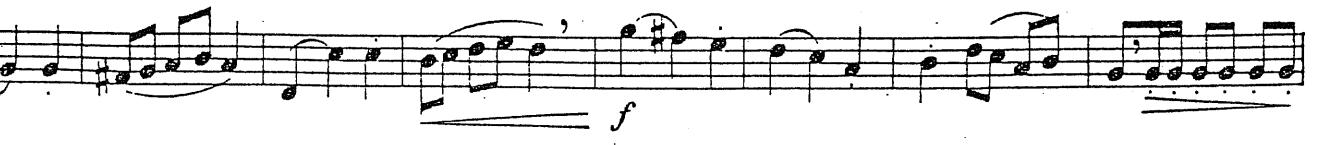
Andante moderato Met. $\text{♩} = 80$

78



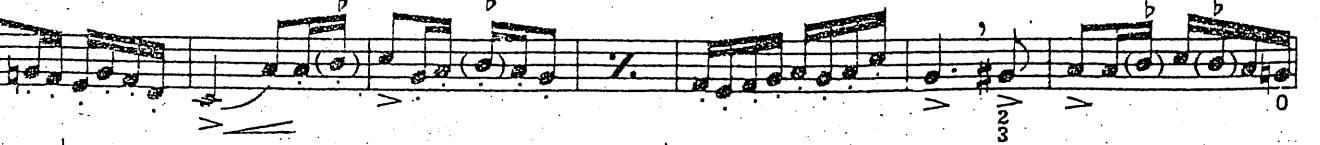
Moderato Met. $\text{♩} = 100$

79



Allegro moderato Met. $\text{♩} = 112$

80



EIGHTEENTH LESSON

The key of "G" is known by its signature of one sharp, placed on the fifth line of the staff; (F and G) 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

Fingerings below the notes:

- G: 0
- A: 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
- G: 0

81 *Tempo di Marcia* Met. $\text{♩} = 116$

82 *Andante moderato* Met. $\text{♩} = 55$

Allegro Met. $\text{♩} = 120$

83

Tempo di Marcia Met. $\text{♩} = 116$

84

Allegretto moderato Met. $\text{♩} = 108$

85

NINETEENTH LESSON

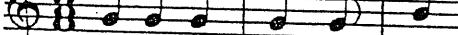
Still another division of time is a group of three notes called *triplets*. In counting *half time* or *Alla Breve* Φ , ($\underset{3}{\overbrace{J J J}}$) equals ($J J$): or in two-four time ($\underset{3}{\overbrace{J J J}}$) equals ($J J$) or ($\underset{3}{\overbrace{J J J J J J}}$) equals ($J J$).

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.

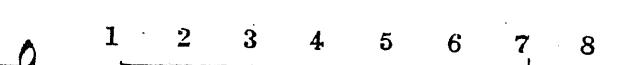
The image shows a musical example with the title "Example". It consists of three measures of music. The first two measures are in 6/8 time, indicated by a treble clef and a 6/8 time signature. The first measure contains six eighth notes, and the second measure contains four eighth notes. The third measure is in 2/4 time, indicated by a treble clef and a 2/4 time signature. It contains four eighth notes. Below the music, the counts are labeled: "Count 1 2 3 4 5 6" under the first measure, "1 2 3 4 5 6" under the second measure, and "1 2" under the third measure.

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.

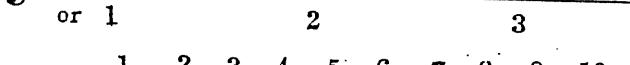
Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Example 
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

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

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

Count 1 2 1 2

86

Andante Met. $\text{♩} = 96$ Count Six

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

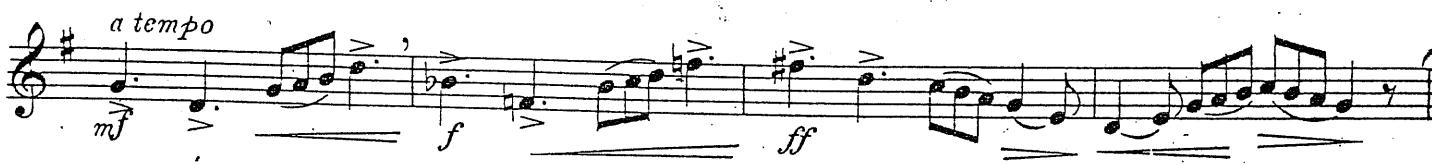
87

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

88

Maestoso Met. $\text{♩} = 80$ Count Four

89



90

Andante Met. $\text{♩} = 72$ Count Three



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

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

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

Count Four

Count Two

Count Four

Count Two

Waltz Time

Count One

Count Three

Count Two

Count Four

Count Two

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. $\text{J} = 100$

91

Allegretto Met. $\text{J} = 108$

92

Allegretto Met. $\text{J} = 112$

93

Moderato Met. $\text{J} = 60$ Count Two

94

Slow Ragtime Met. $\text{J} = 76$ Count Two

95

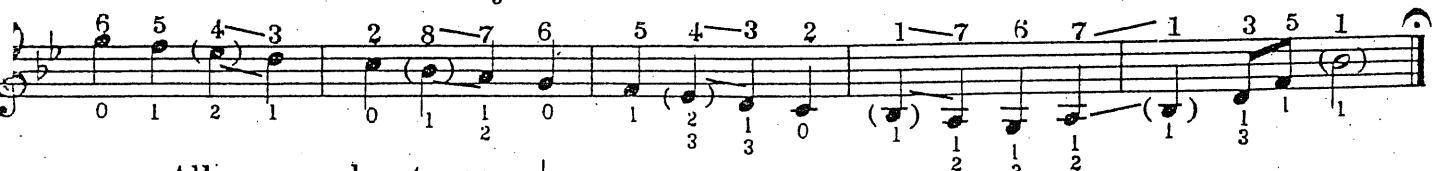
TWENTY-FIRST LESSON

The key of "B♭" is known by its signature of two flats, which are, "B♭" on the third line, and "E♭" in the fourth space.

Key of B♭

Signature Two Flats

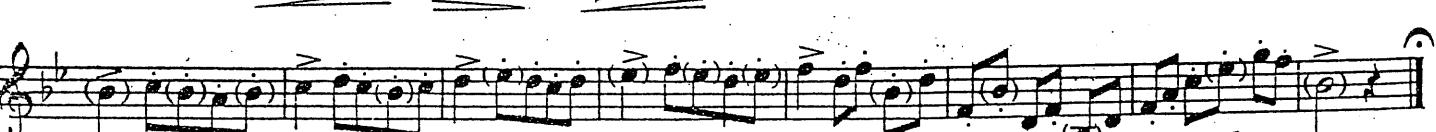
xample



Allegro moderato Met. $\text{♩} = 112$



Allegro Met. $\text{♩} = 160$ or $\text{♩} = 54$ Count Three for 160 or One for 54



Moderato Met. $\text{♩} = 100$



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

Signature Two Sharps

Example

Signature Two Sharps

Example

Andante Met. $d = 72$

99

f

p

mf

mf

mf

mf

Andante Met. $d = 60$

100

p *with expression*

f

mf

a tempo

rall.

p *dim.* *rall.*

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

Example

Signature Three Sharps

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

103

$\begin{array}{c} \text{G} \# \# \\ \text{C} \end{array}$ (p.)

mf

Moderato Met. $\text{d.} = 92$

104

$\begin{array}{c} \text{G} \# \# \\ \text{C} \end{array}$

f very even

TWENTY-FIFTH LESSON

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

Key of A♭

Signature Four Flats

Example

Tempo di Marcia Met $\text{♩} = 120$

105

Moderato Met $\text{♩} = 100$

106

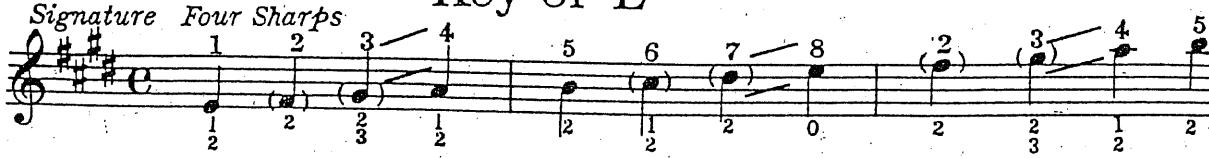
TWENTY-SIXTH LESSON

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



Maestoso Met. $\text{♩} = 84$

107

mf

Andante Met $\text{♩} = 104$ Count Six

108

p

mf

TWENTY-SEVENTH LESSON

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

Key of D_b

Signature Five Flats

Example

Andante Met. $\text{♩} = 92$ Count Three

109

Moderato Met. $\text{♩} = 100$

110

TWENTY-NINTH LESSON

The key of "G♭" has six flats, which are, "B♭" on the third line, "E♭" in the fourth space, "A♭" in the second space, "D♭" on the fourth line, "G♭" on the second line and "C♭" in the third space.

Signature Six Flats

Key of G_b

Example

A single melodic line on a treble clef staff, spanning six measures. The key signature is C major (no sharps or flats). The tempo is marked as 'Moderato'. Fingerings are indicated above the notes: measure 1 (1), (2), (3), (4); measure 2 (5), (6); measure 3 (7), (8); measure 4 (2), (8), (7); measure 5 (6); measure 6 (5), (4), (3), (2). Measure 7 starts with a repeat sign.

Moderato Met. ♩ = 100

A musical score for piano, page 113. The key signature is G minor (one flat). The time signature is common time. The dynamic is *p*. Fingerings are indicated above the notes: (2), (1), (2), (2), (1), (2), (2), (3). The melody consists of eighth and sixteenth notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 2 starts with a forte dynamic (F) and consists of eighth-note patterns. Measure 3 begins with a half note followed by eighth-note patterns. Measures 2 and 3 are connected by a brace.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 12 begins with a dynamic marking 'mf' in the treble staff, followed by eighth-note patterns in both staves. Measures 11 and 12 conclude with fermatas over the last note of each measure.

A musical score for piano in G major, 2/4 time. The left hand plays sustained notes and chords, while the right hand plays a melodic line with eighth-note patterns. Measure 11 ends with a fermata over the right-hand notes. Measure 12 begins with a dynamic 'f' (fortissimo). Measure 13 starts with a dynamic 'p' (pianissimo) and includes performance instructions: '0' under a note, '2' under another, and '>' under a third.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major (two flats). The music consists of eighth-note patterns, with some notes grouped by vertical stems and others by diagonal beams. Measure 11 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 12 begins with a single eighth note.

The key of "F#" has six 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, "A#" in the second space, and "E#" in the fourth space.

Signature Six Sharps

Key of F#

Example

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The melody is shown on a single staff with a treble clef. Fingerings are indicated above the notes: measures 1-2 (1, 2), 3-4 (3-4), 5 (5), 6 (6), 7-8 (7-8), 2 (2), 8-7 (8-7), 6 (6), 5 (5), 4-3 (4-3), and 2 (2). Articulation marks (dots) are placed under several notes. Dynamic markings include a forte dynamic (f) over measure 1, a piano dynamic (p) over measure 2, and a forte dynamic (f) over measure 10.

Notice: The keys of "G \flat " and "F \sharp " both sound the same, and are fingered alike, but are written differently, and are two distinct keys.

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. $\text{J} = 120$

116

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. $\text{♩} = 80$

The musical study is composed of 15 staves of sixteenth-note exercises. The time signature is 3/4, and the key signature is one sharp. The dynamics include forte (f), double forte (ff), piano (p), double piano (pp), mezzo-forte (mf), and crescendo/decrescendo markings. Measure numbers are present at the beginning of each staff.