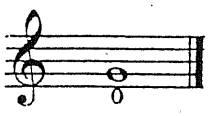
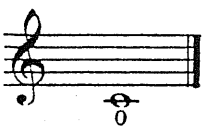
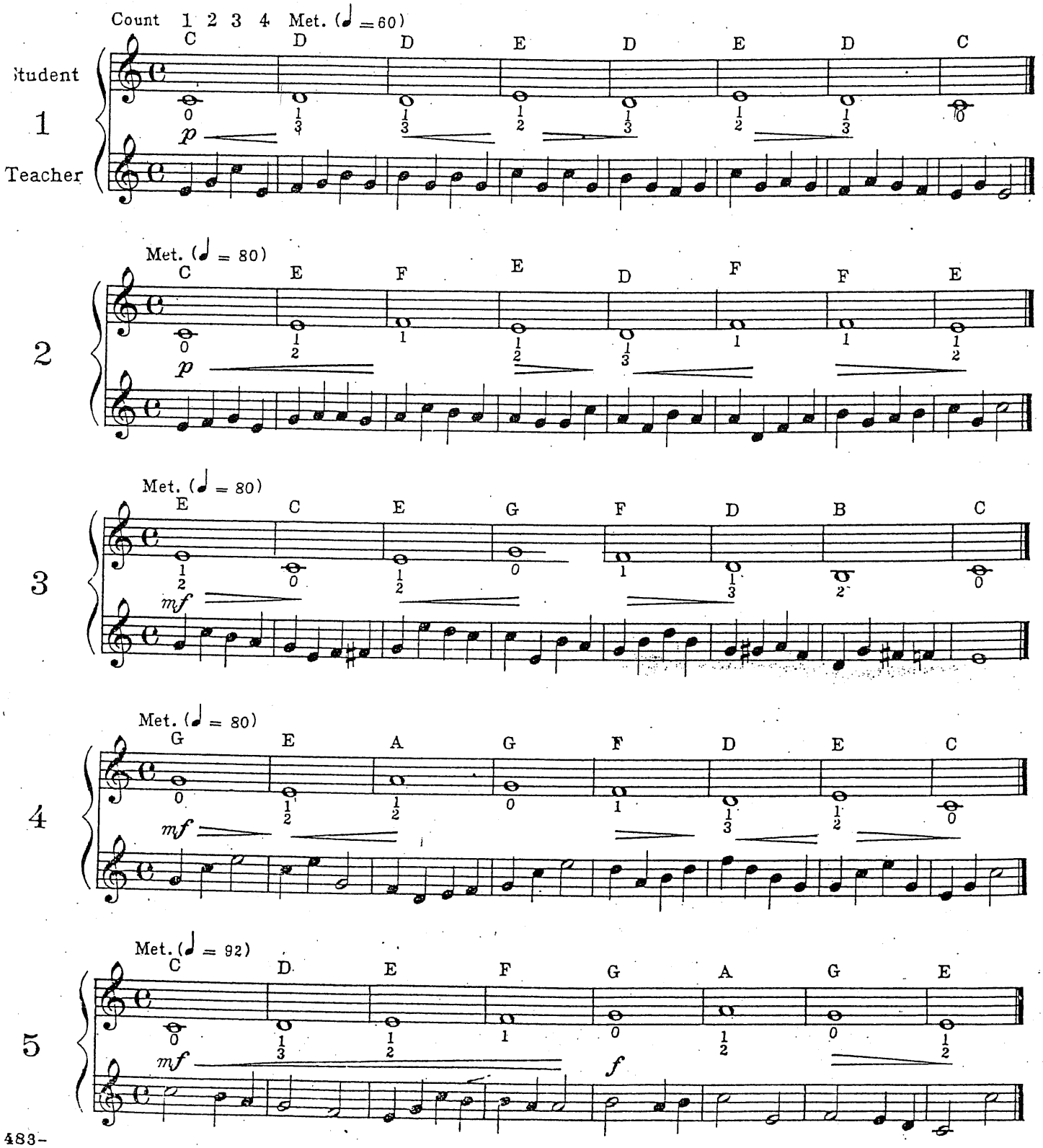
Some beginners in starting their first tone, find "G" easier:  others "C" 

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.

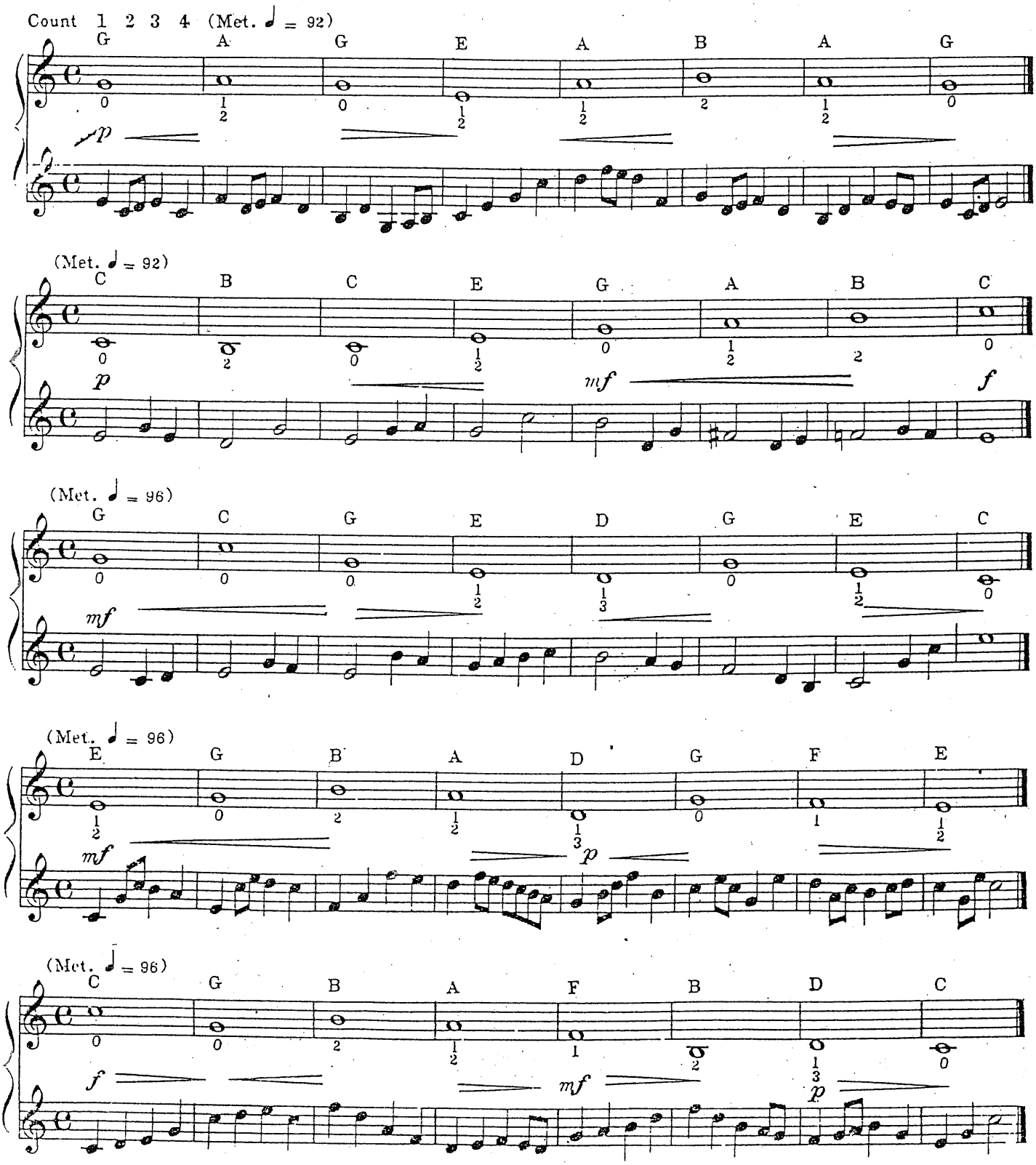
Directions for exact speed of tempo according to a Metronome: Place the pendulum weight at the figure given in brackets: for example in Ex. 1, when the pendulum weight is placed at 60, each tick is equal to a *quarter* note.



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.

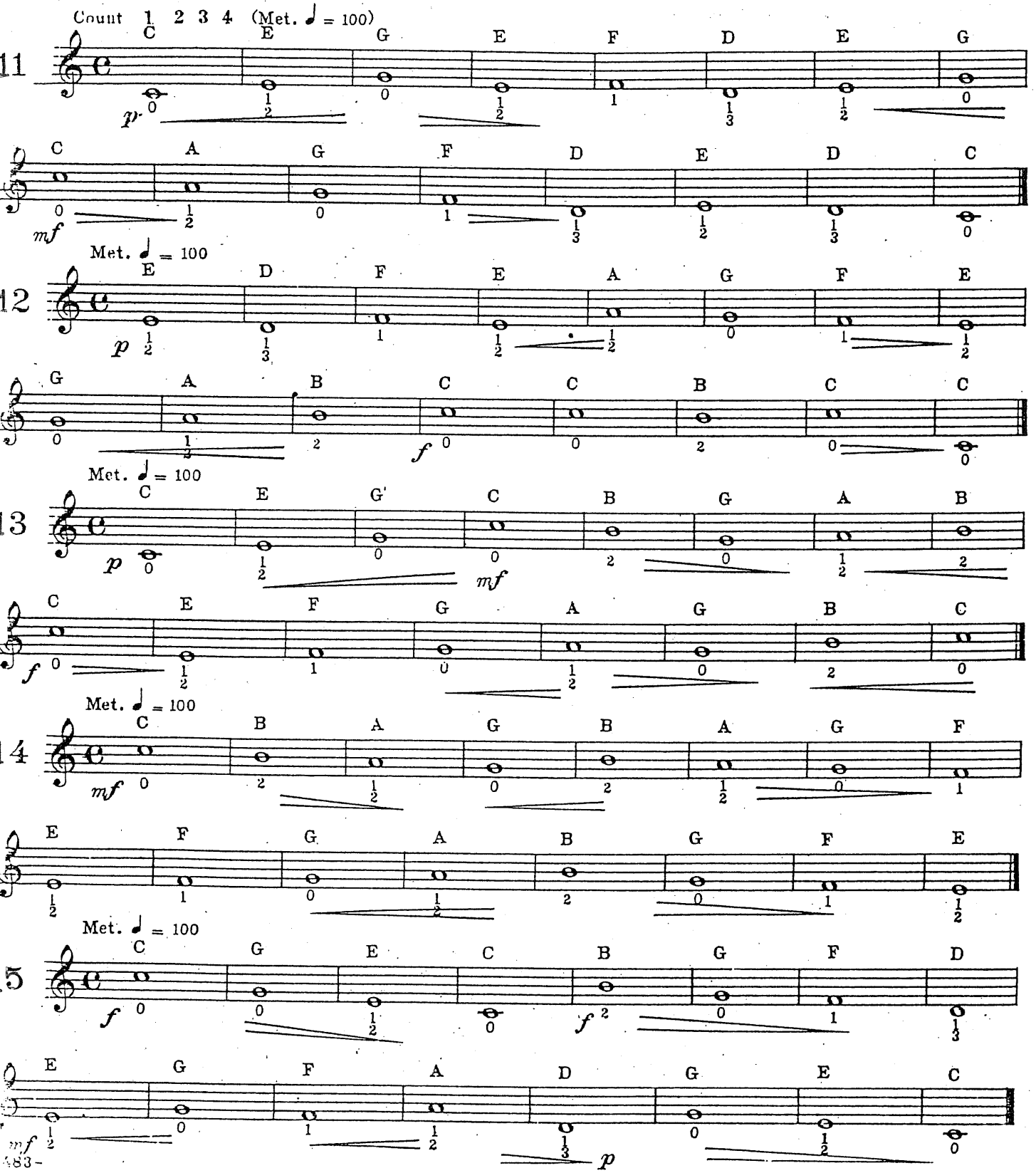
Do not practice after the lips feel tired or refuse to vibrate. Rest a few moments, then try again. *Use patience always.*



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 eight is placed at 100, each tick is equal to a quarter-note.

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

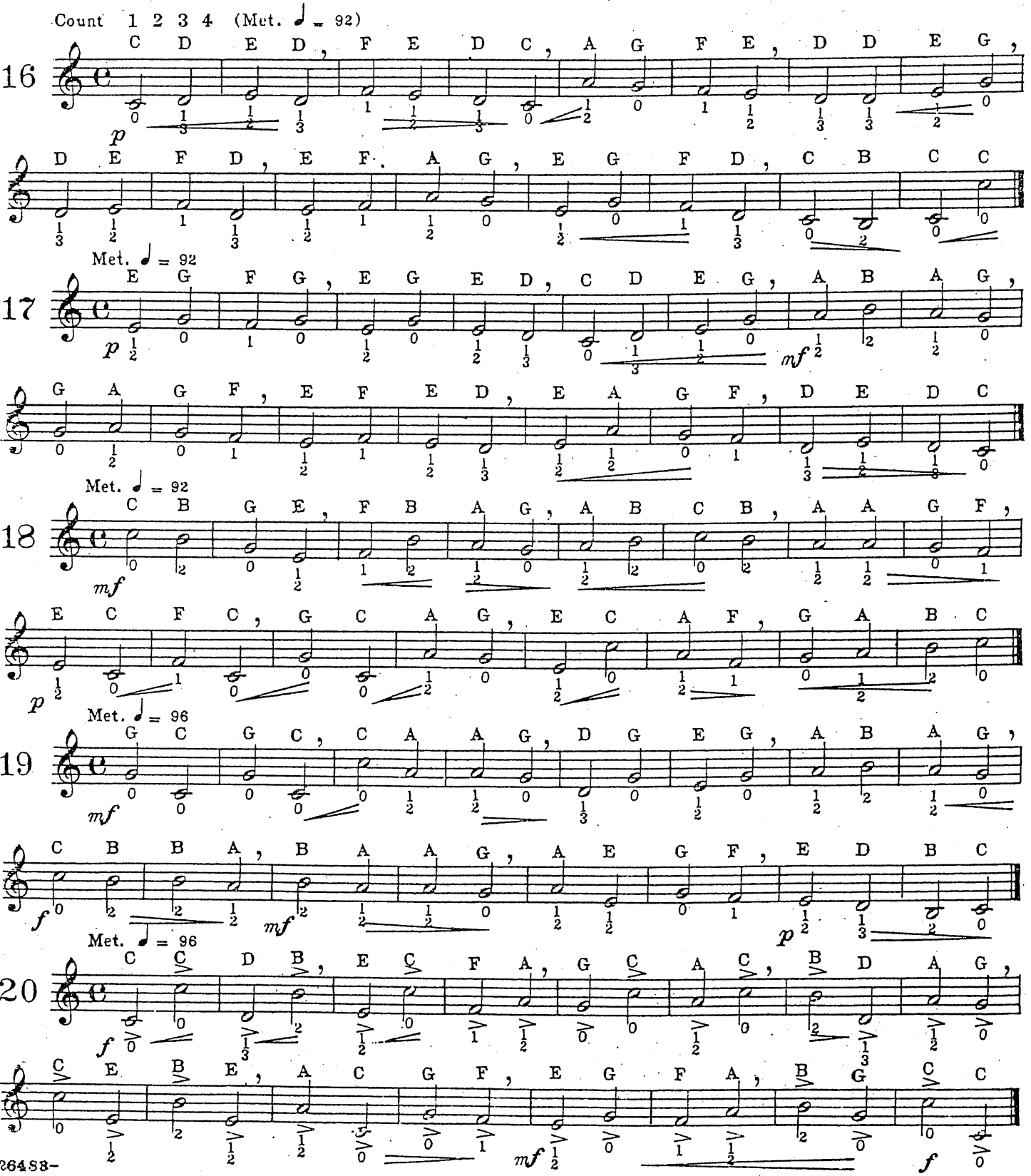


FOURTH LESSON

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, 𝅗𝅥

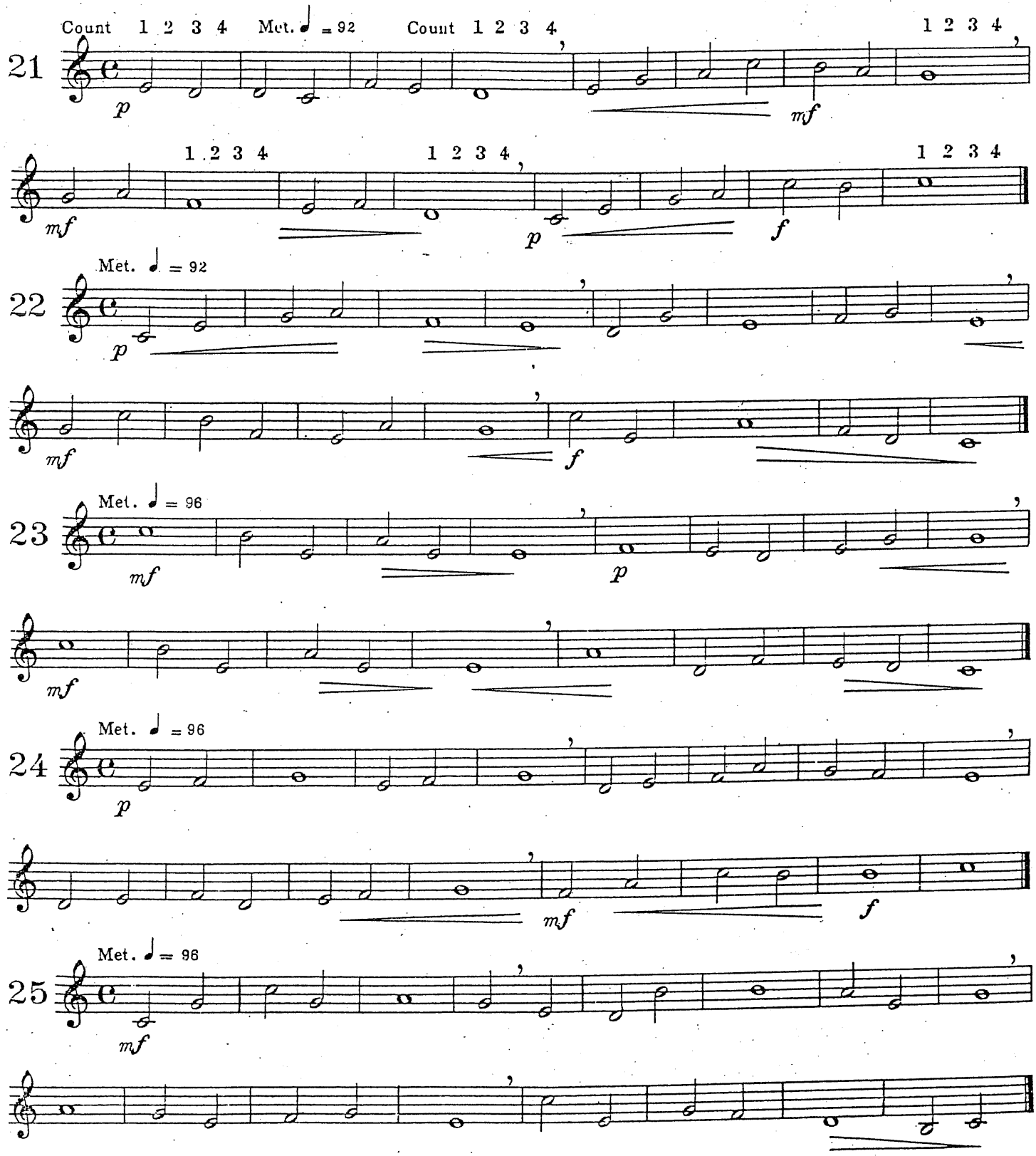
Always take a full breath before beginning to play. Notice that commas (,) are placed above the staff at certain intervals; they are used in all the exercises to show when to breathe.



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.



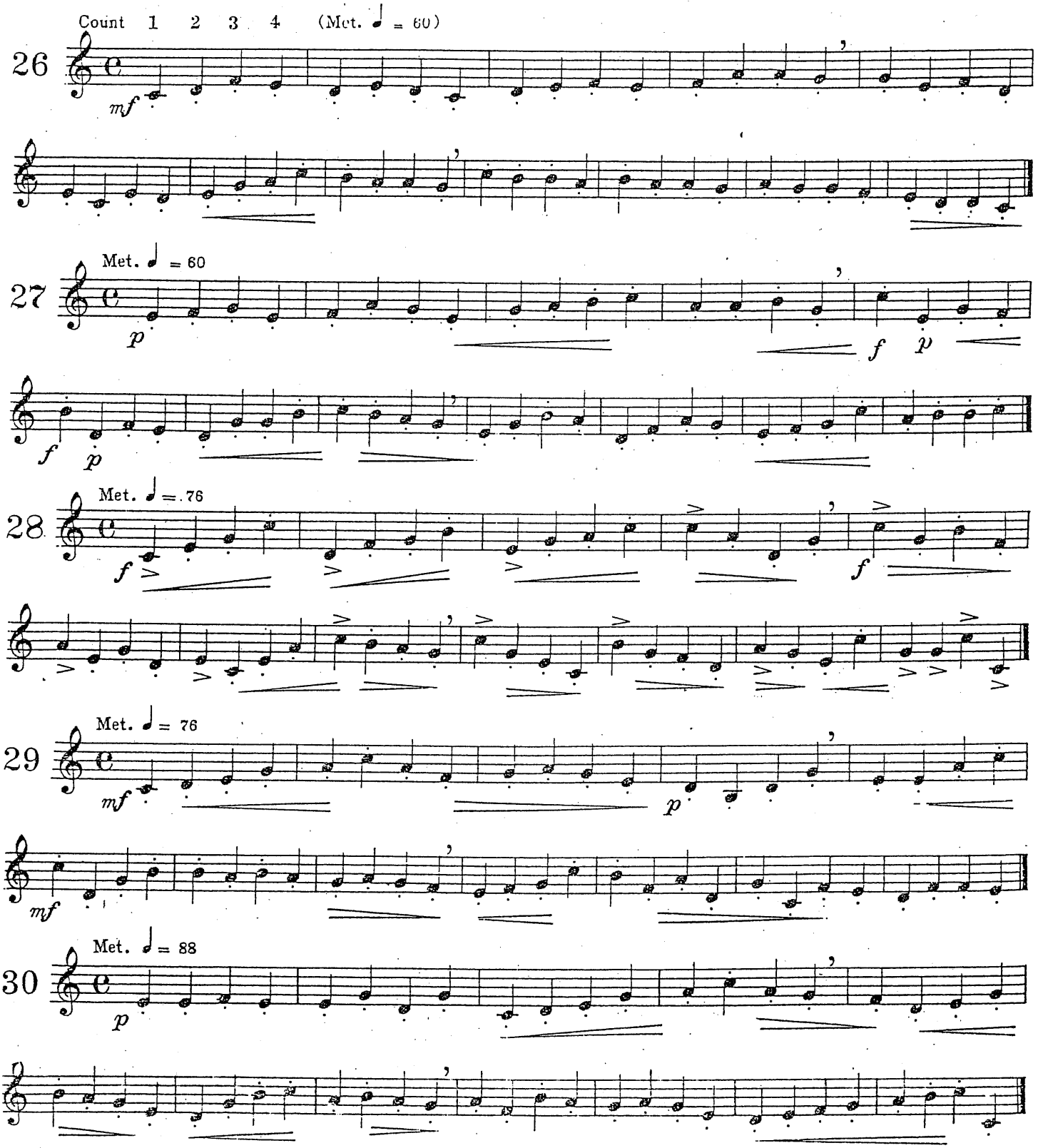
SIXTH LESSON

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, ♩

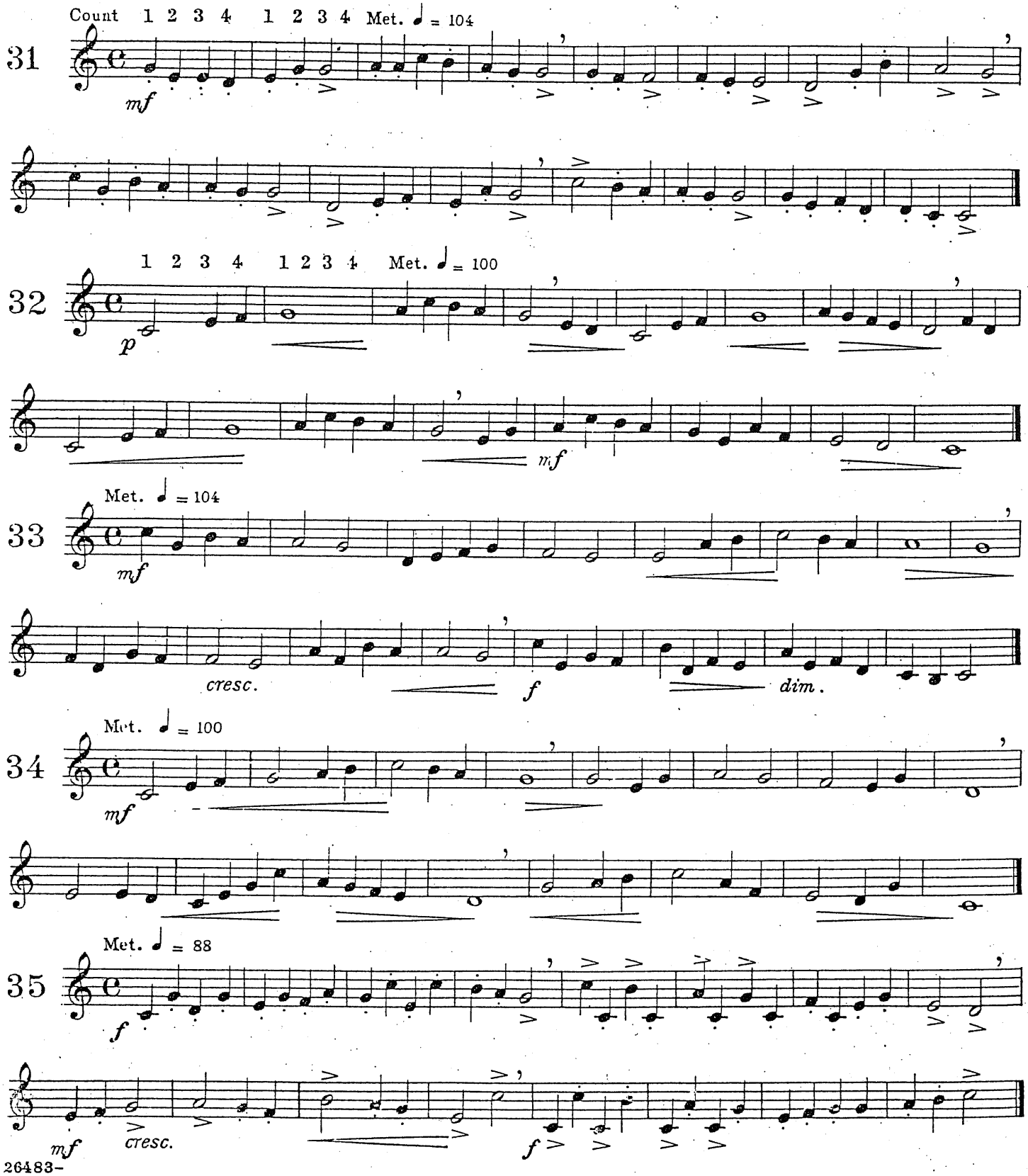
Try and play four measures in one breath, practicing endurance.



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.

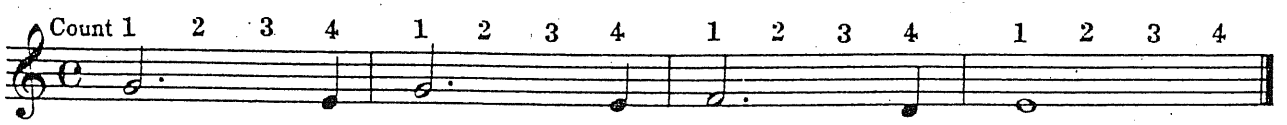
Give full value for every note, remembering to count 1-2-3-4 for a *whole* note; 1-2 for a *half* note, and 1, for a *quarter* note.



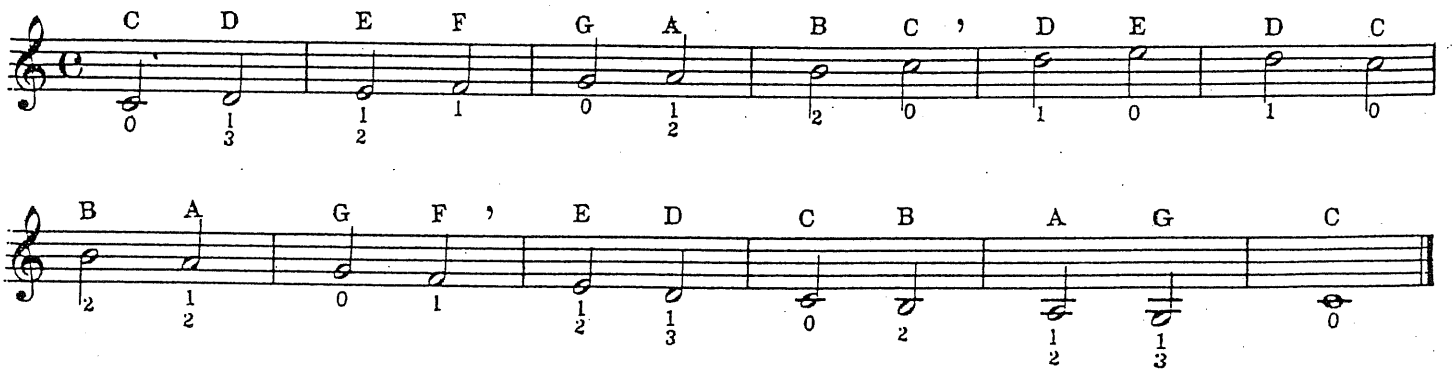
EIGHTH LESSON

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

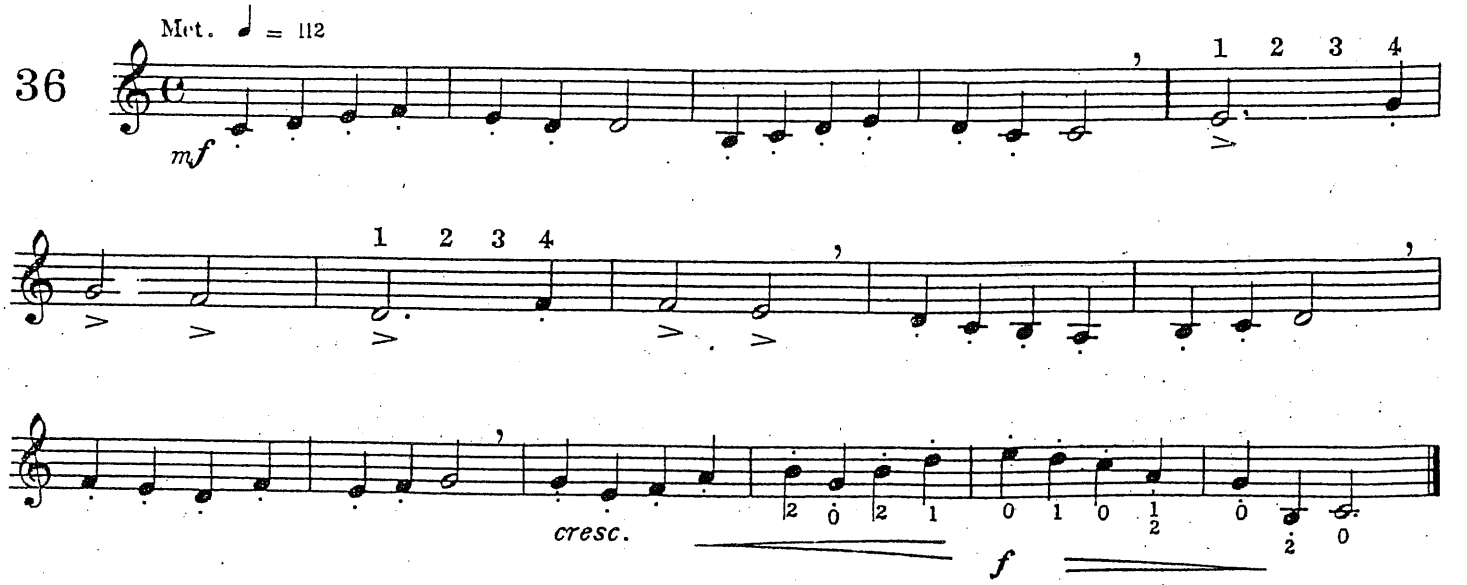
Example

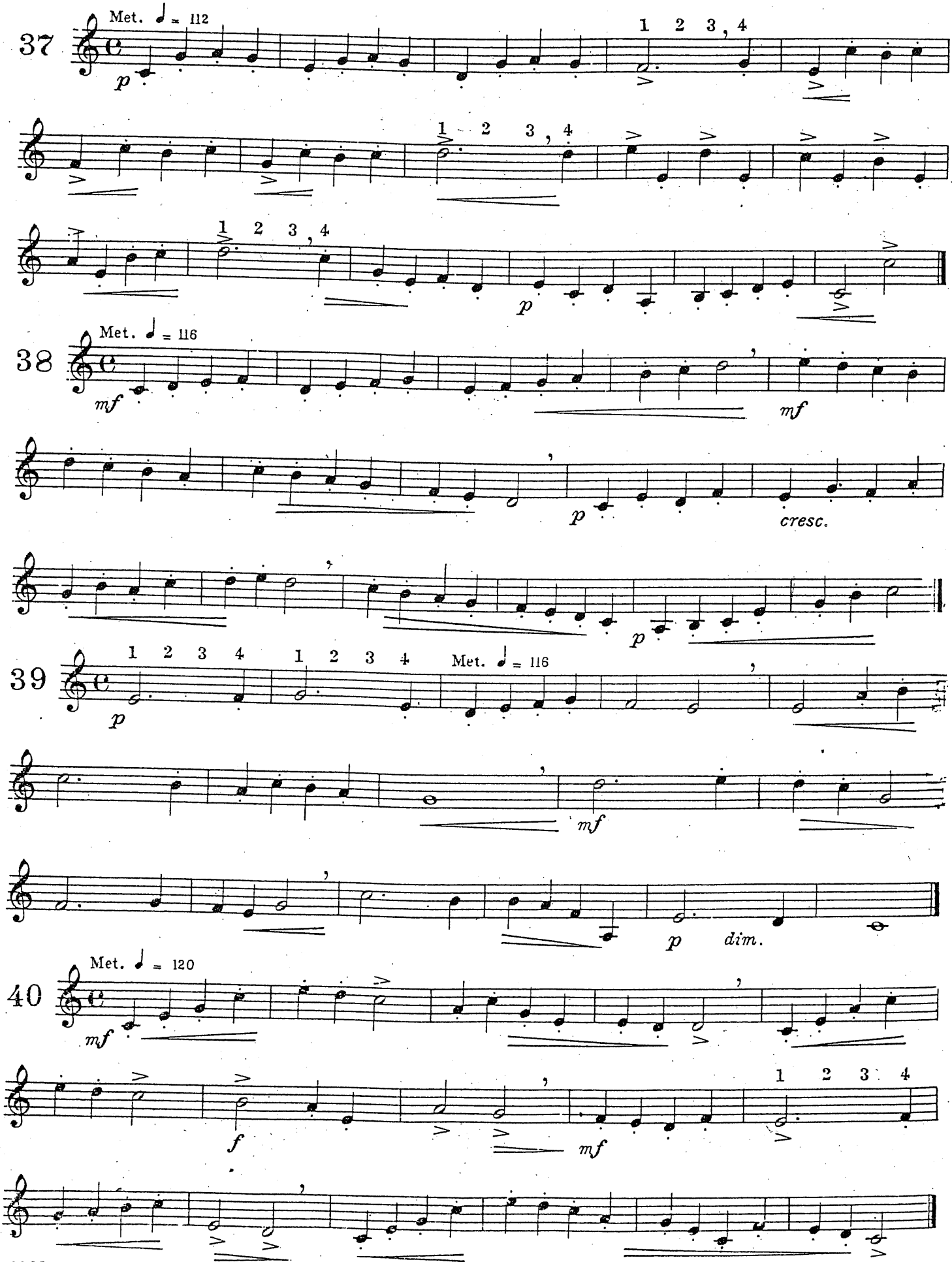


By practicing faithfully all the peceding exercises the student will have strengthened his lips sufficiently to add two more notes to the scale above C in the third space, and three notes below C on the first line below the staff.



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



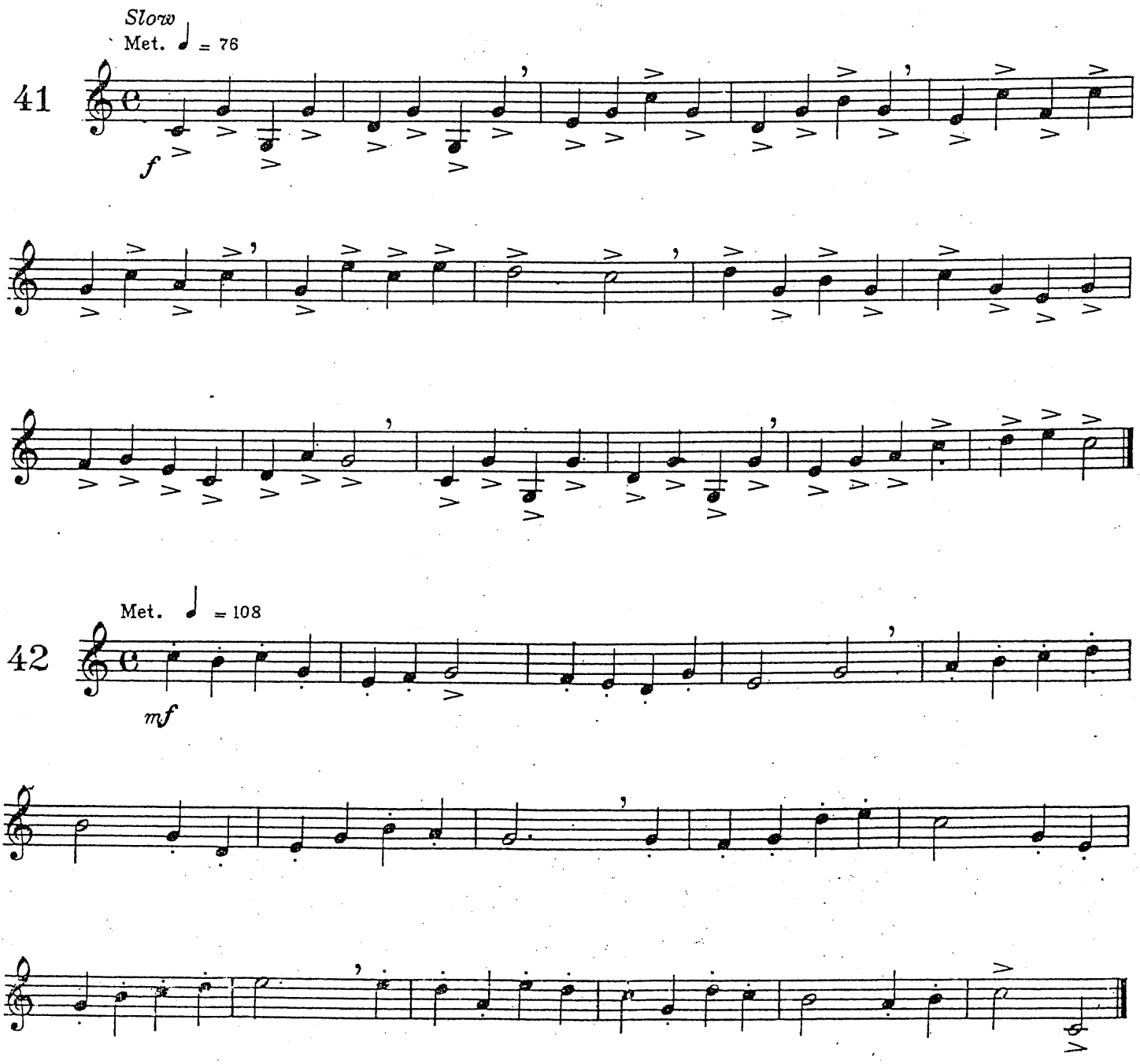

37
Met. ♩ = 112
p
1 2 3, 4
38
Met. ♩ = 116
mf
cresc.
39
1 2 3 4 1 2 3 4
Met. ♩ = 116
dim.
40
Met. ♩ = 120
f

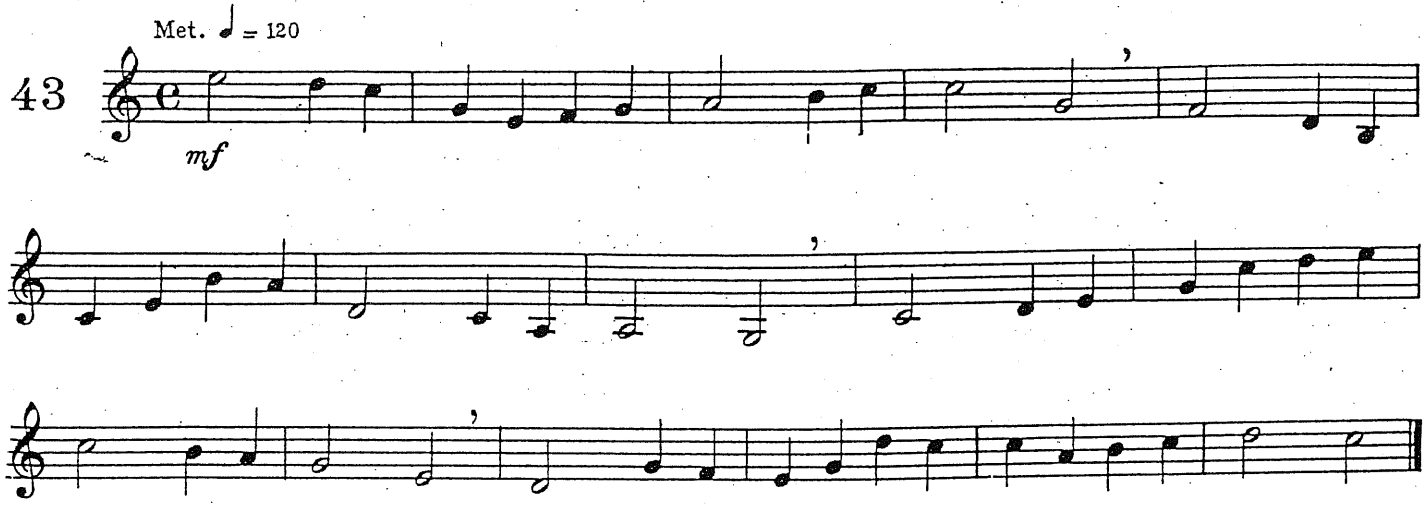
NINTH LESSON

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.

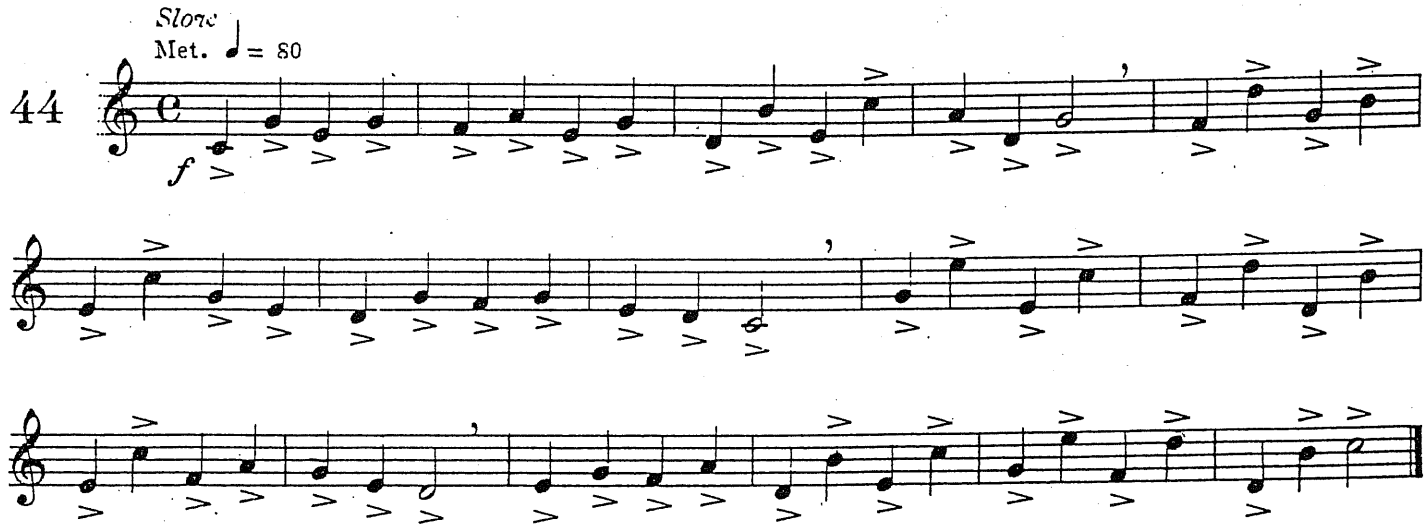
Always keep the lips moist, wet them with the tongue because they will vibrate easier, and in time respond to the least wind from the chest, saving power. It is wrong to wipe the lips or play with dry lips.

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.

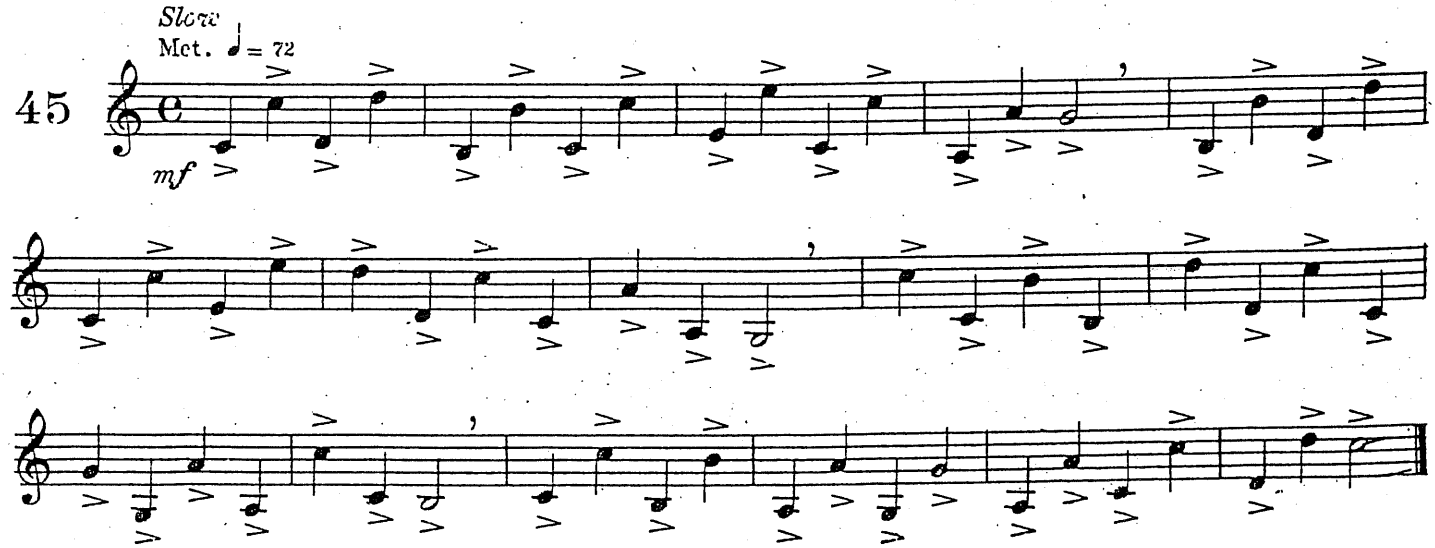




The next exercise should be played in a bold manner, striking each tone firmly and with more power, taking care to give each note equal force.



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

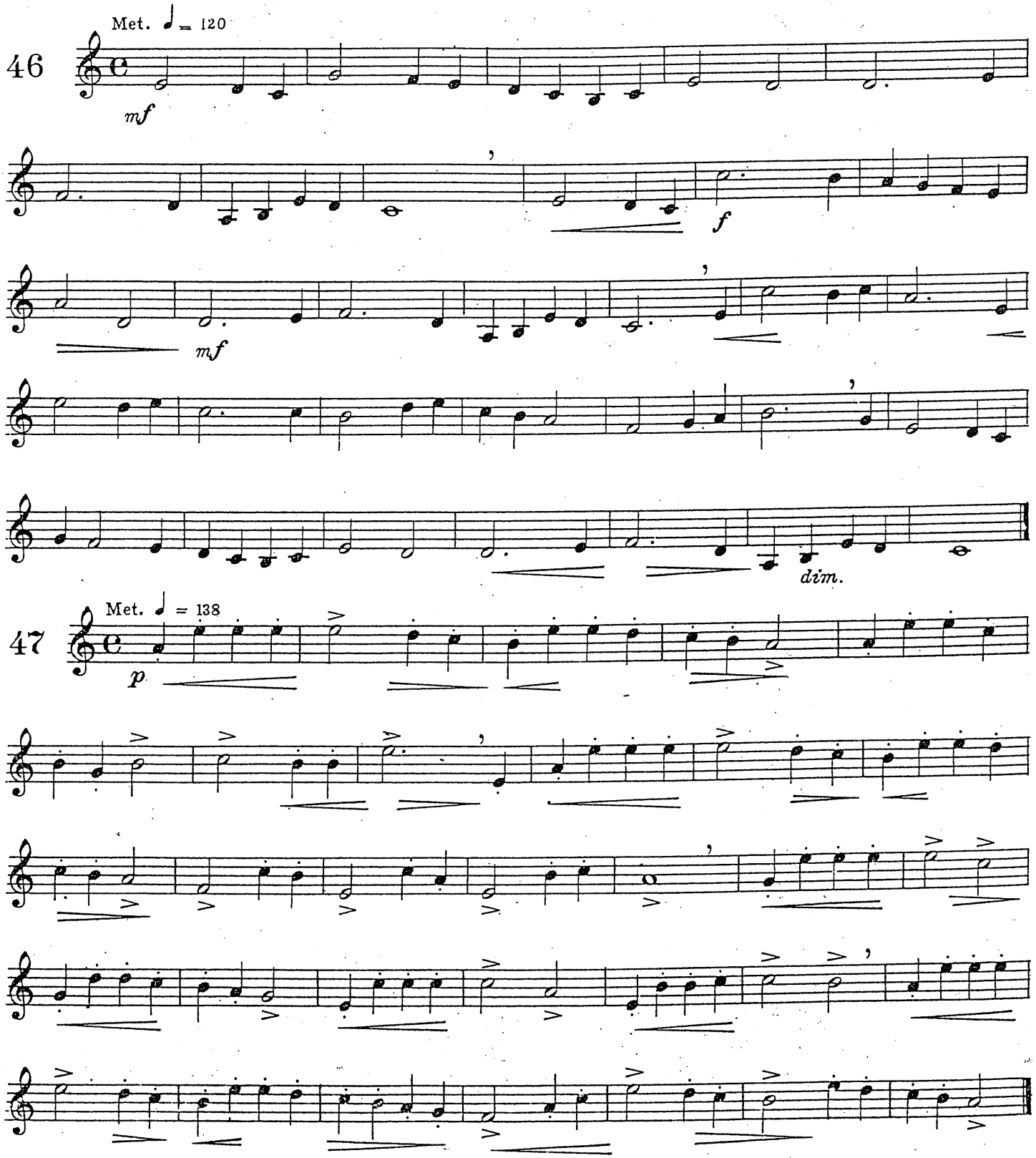


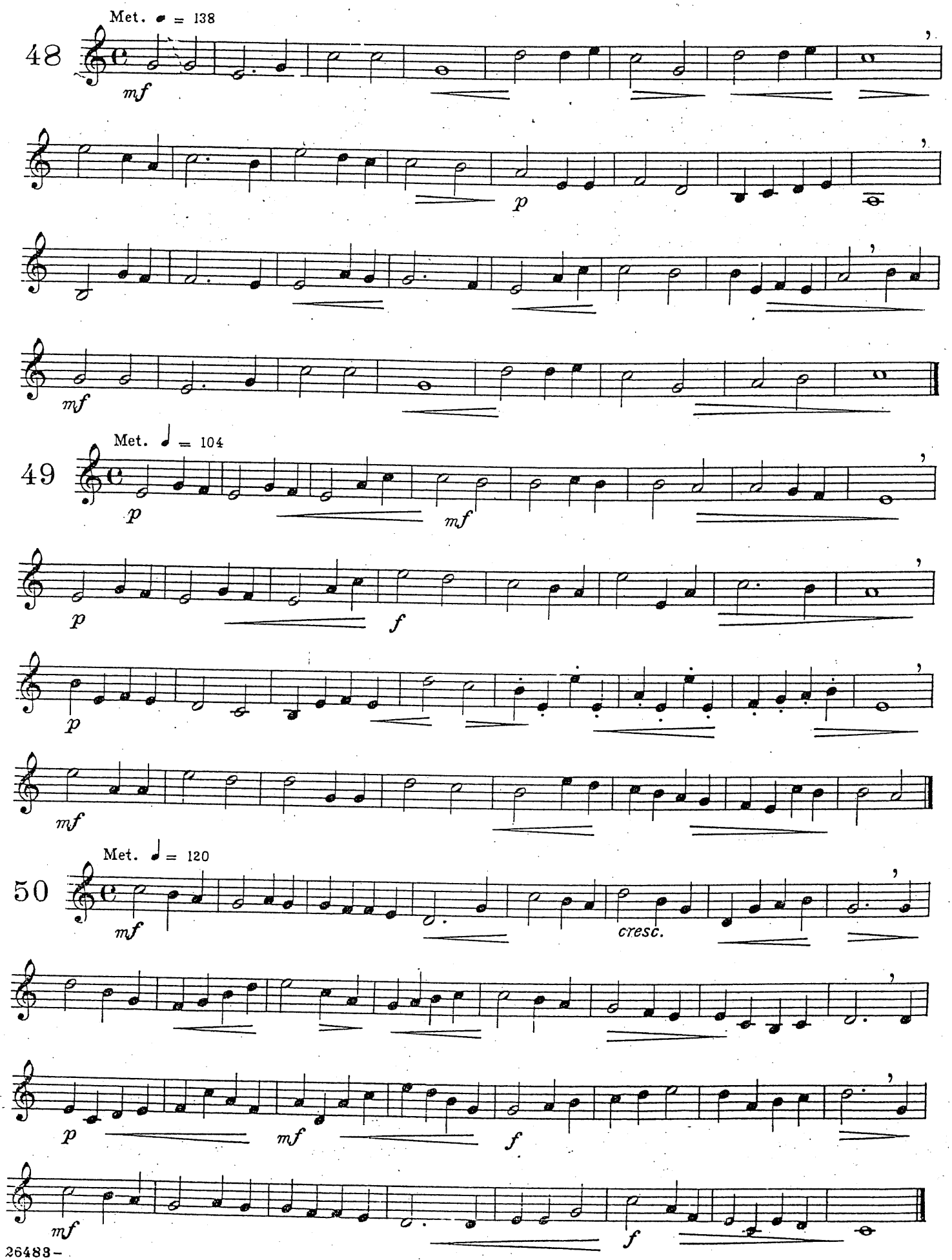
TENTH LESSON

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.

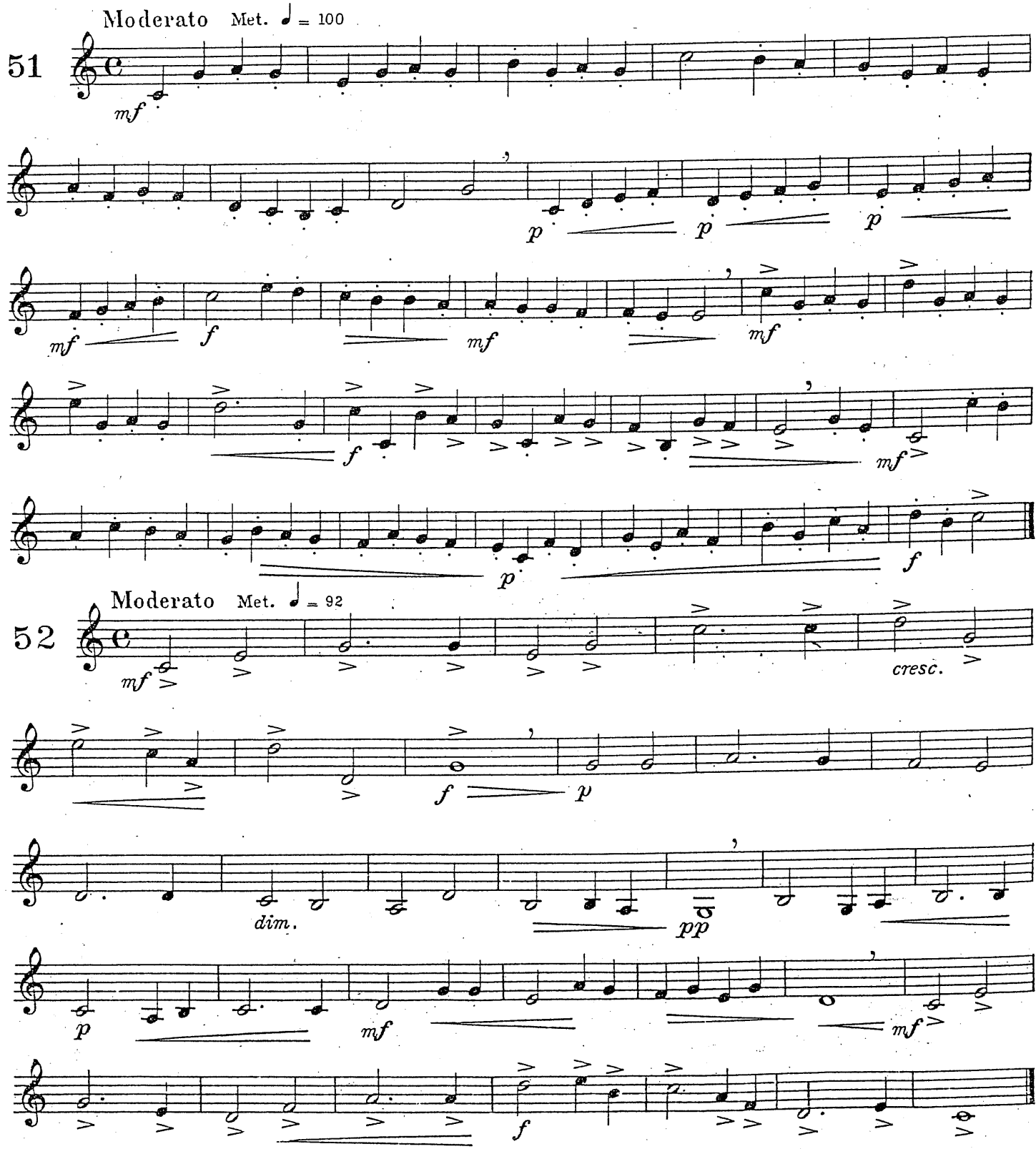


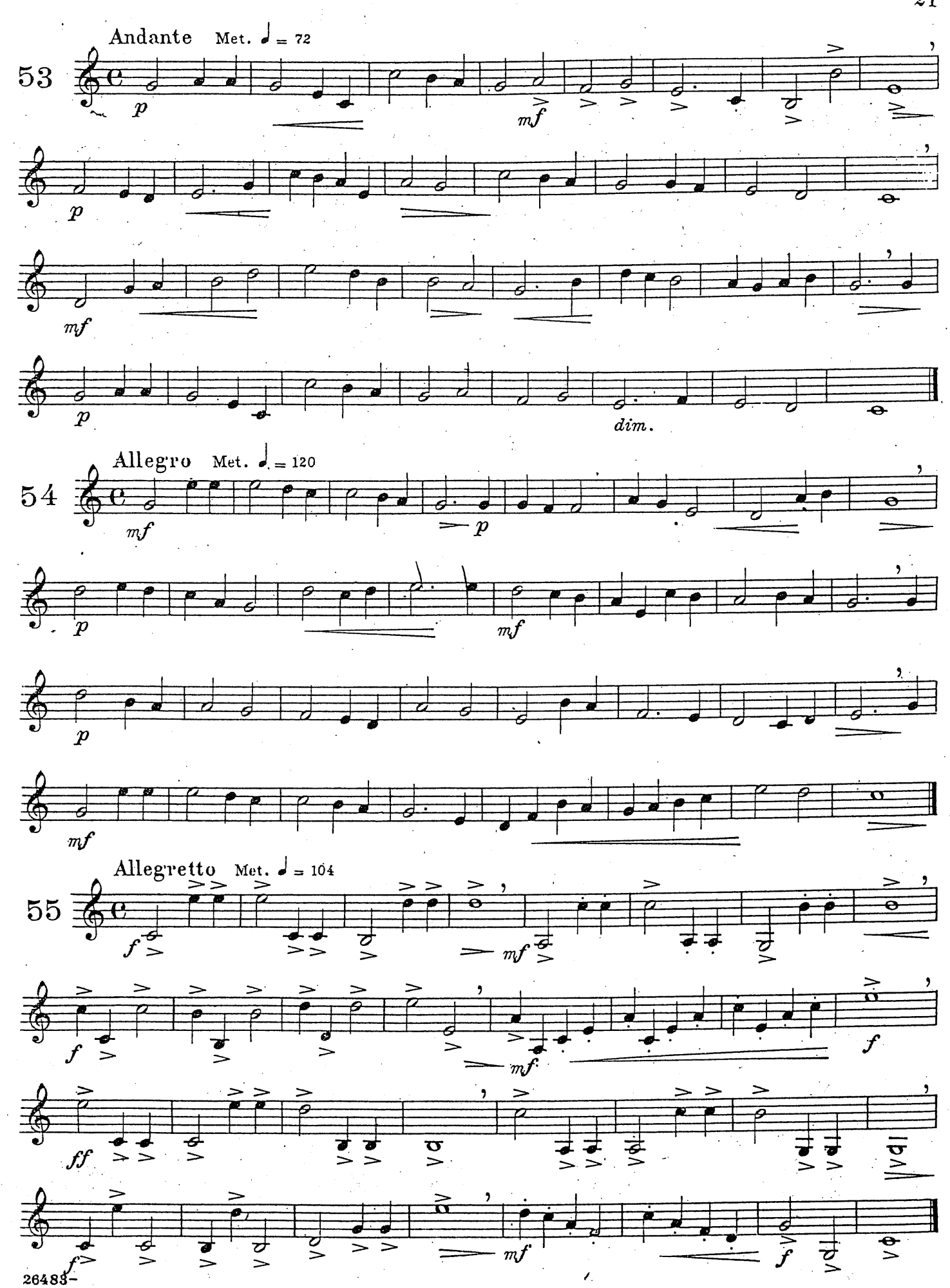

Met. ♩ = 138
48
mf
p
mf
Met. ♩ = 104
49
p
mf
p
f
p
mf
Met. ♩ = 120
50
mf
cresc.
p
mf
f
mf
f

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.



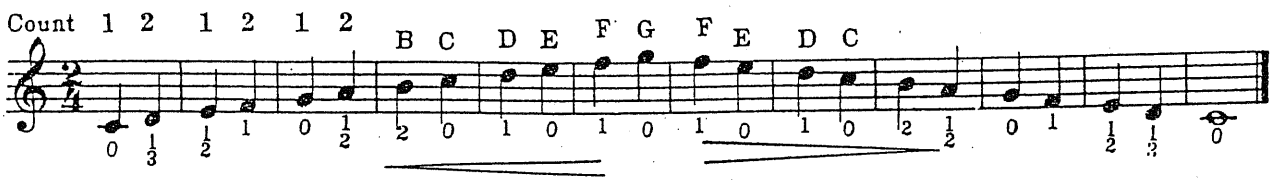

Andante Met. ♩ = 72
53
p
mf
p
mf
p
dim.
Allegro Met. ♩ = 120
54
mf
p
p
mf
p
mf
Allegretto Met. ♩ = 104
55
f
mf
f
mf
f
ff
f
mf
f

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

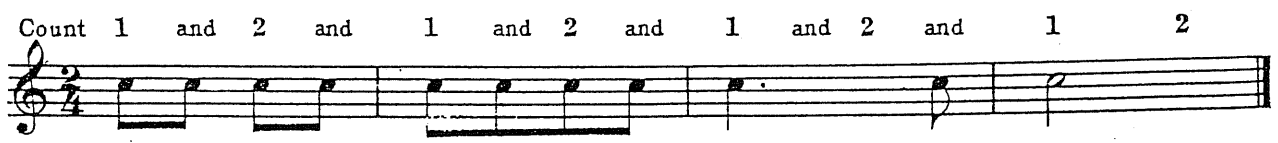


A *dot* placed after a quarter note increases the value one-half; viz (♩.) equals one and one-half beats. An *eighth note* is half the value of a *quarter note*, and is given half a beat. It is written the same as a quarter note, but has a tail at the end of the stem: (♪).

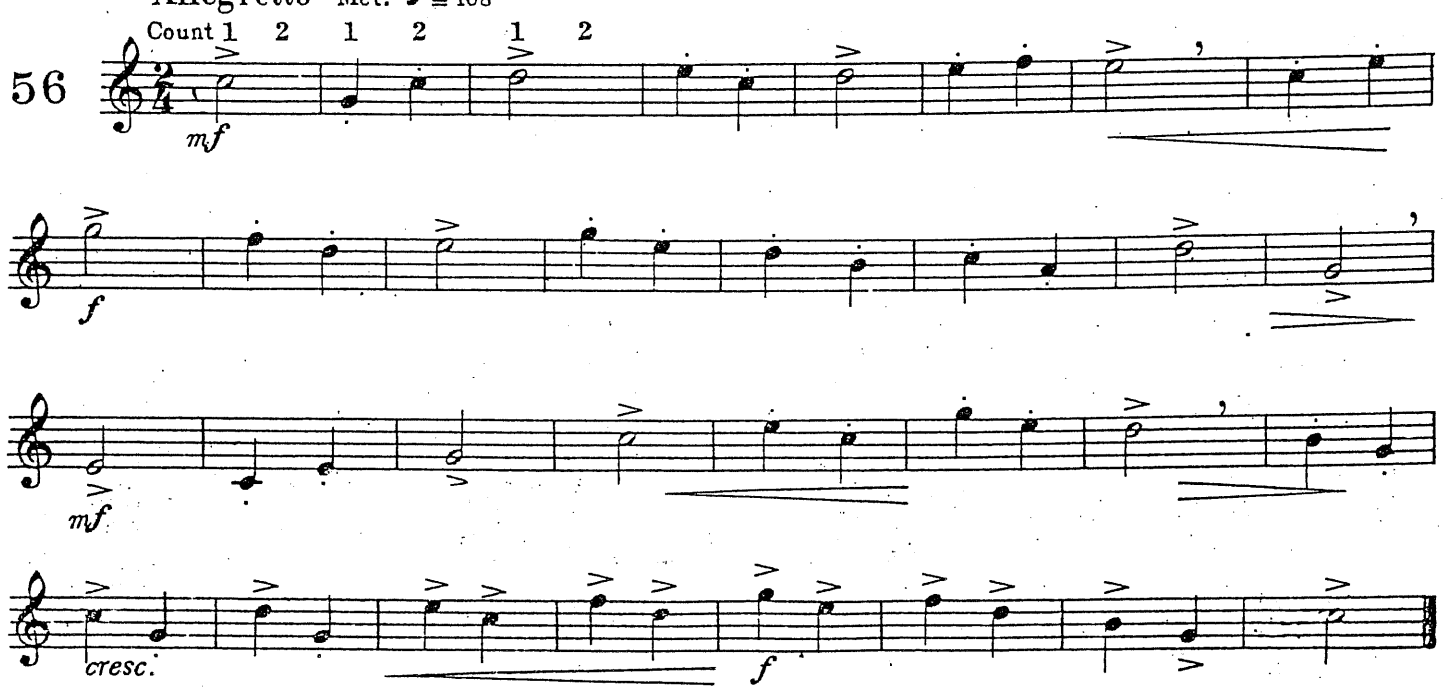
To simplify the reading of music, groups of eighth notes are written (♫ ♫ or ♬) instead of (♪ ♪ ♪ ♪).

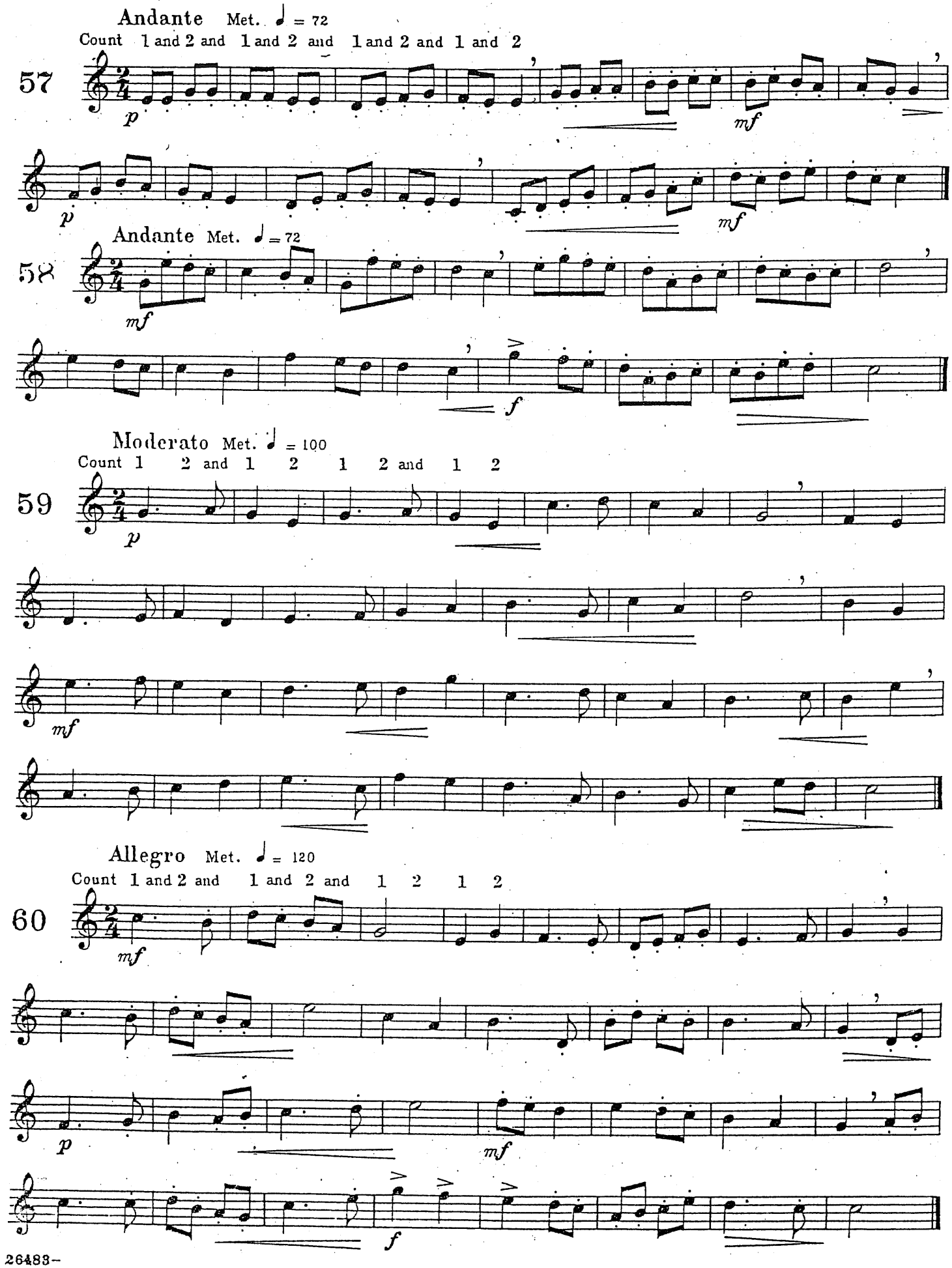
Dividing the time for eighth notes, in two four $\frac{2}{4}$ *time;*

Example



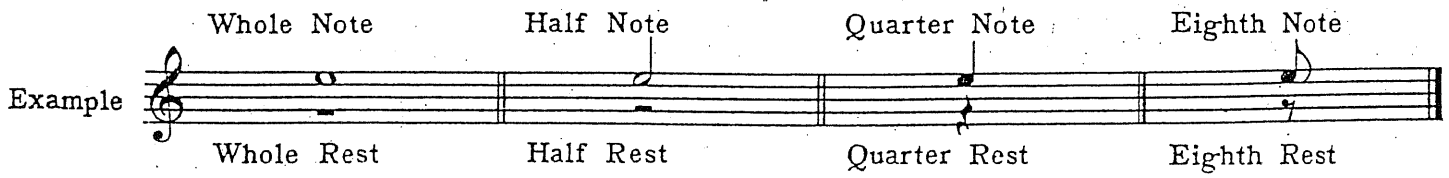
Allegretto Met. ♩ = 108



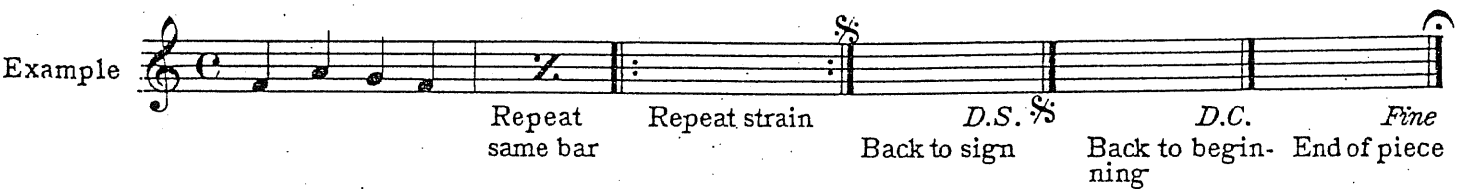

Andante Met. ♩ = 72
Count 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2
57
p
mf
Andante Met. ♩ = 72
58
mf
f
Moderato Met. ♩ = 100
Count 1 2 and 1 2 1 2 and 1 2
59
p
mf
Allegro Met. ♩ = 120
Count 1 and 2 and 1 and 2 and 1 2 1 2
60
mf
p
mf
f

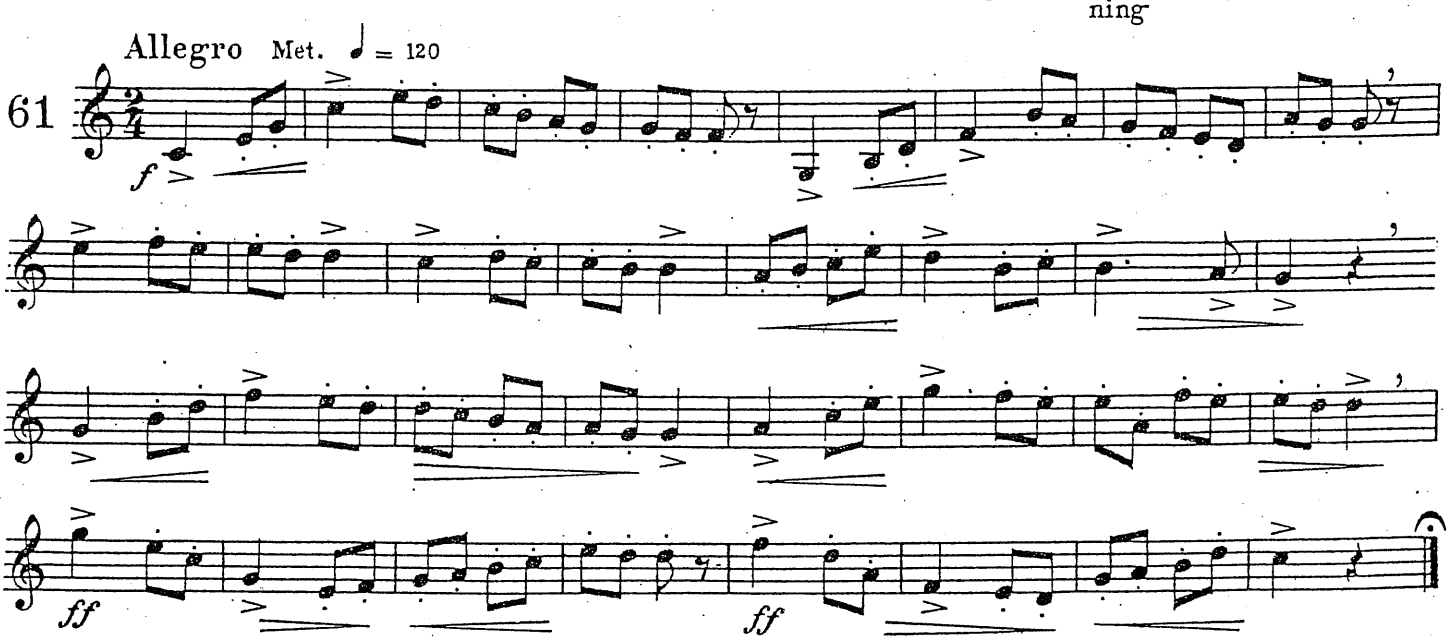
THIRTEENTH LESSON

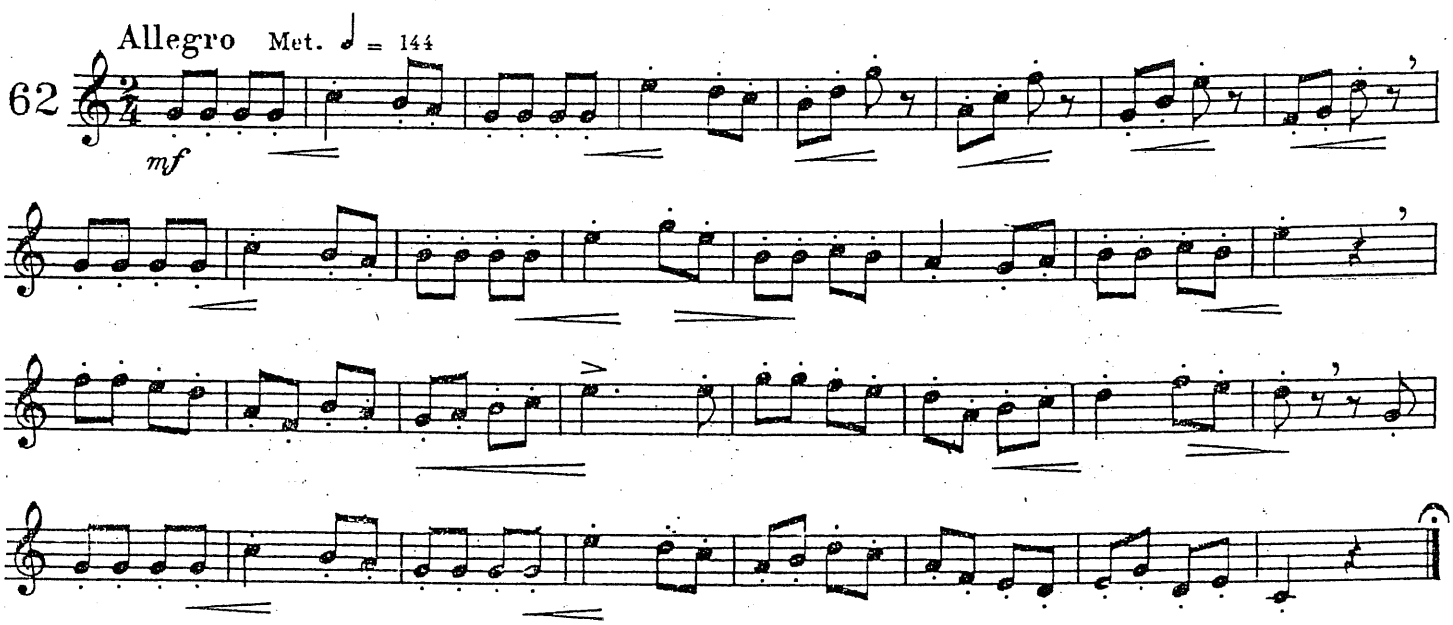
There are *rests*, or *silent beats*, which correspond exactly with the value of the note, that is *whole*, *half*, *quarter*, *eighth*, etc.

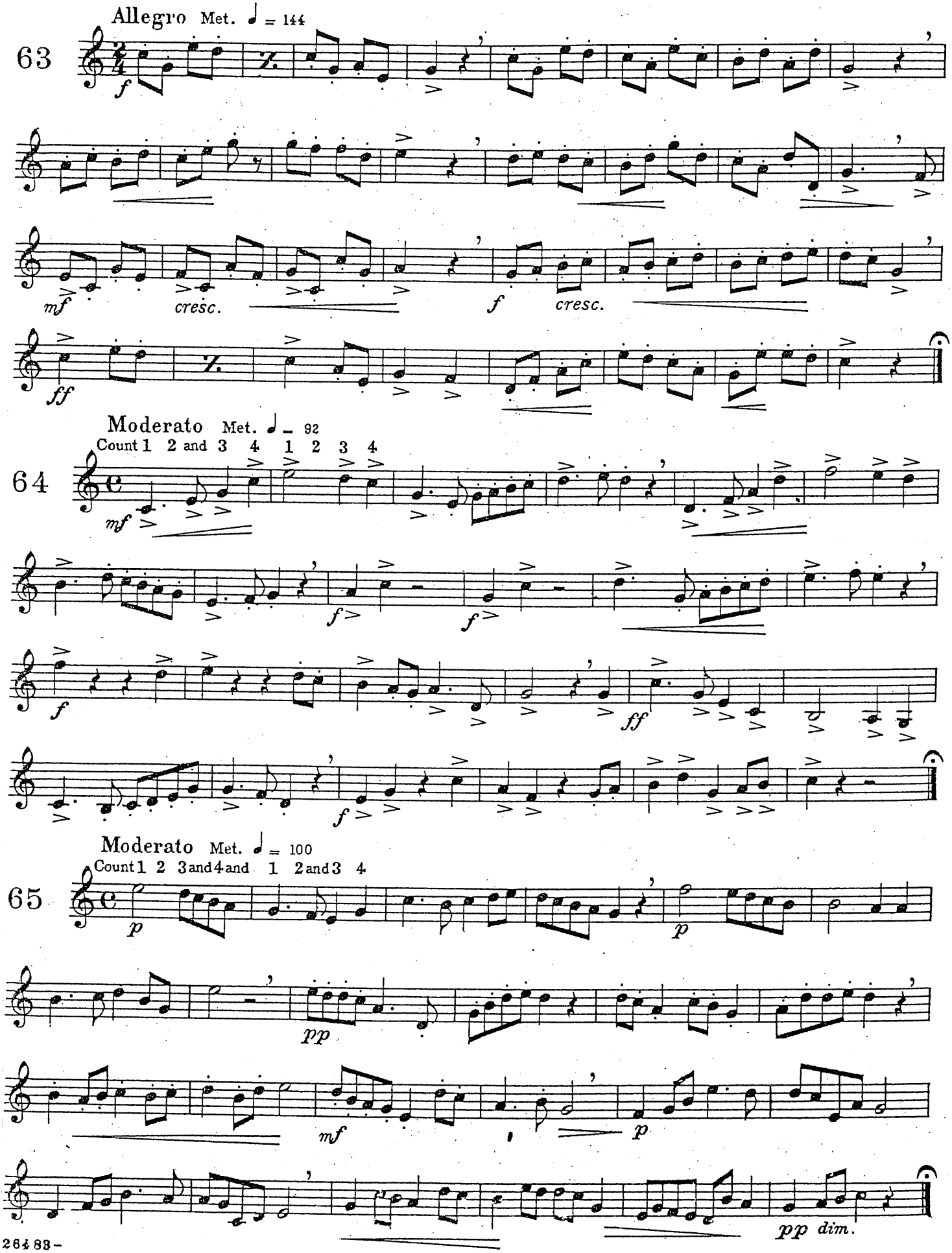


Signs are employed to avoid writing the same music twice, they are called *repeats*, *Dal Segnos*, *Da Capos* and may be used for one measure, one strain, or back to the beginning.







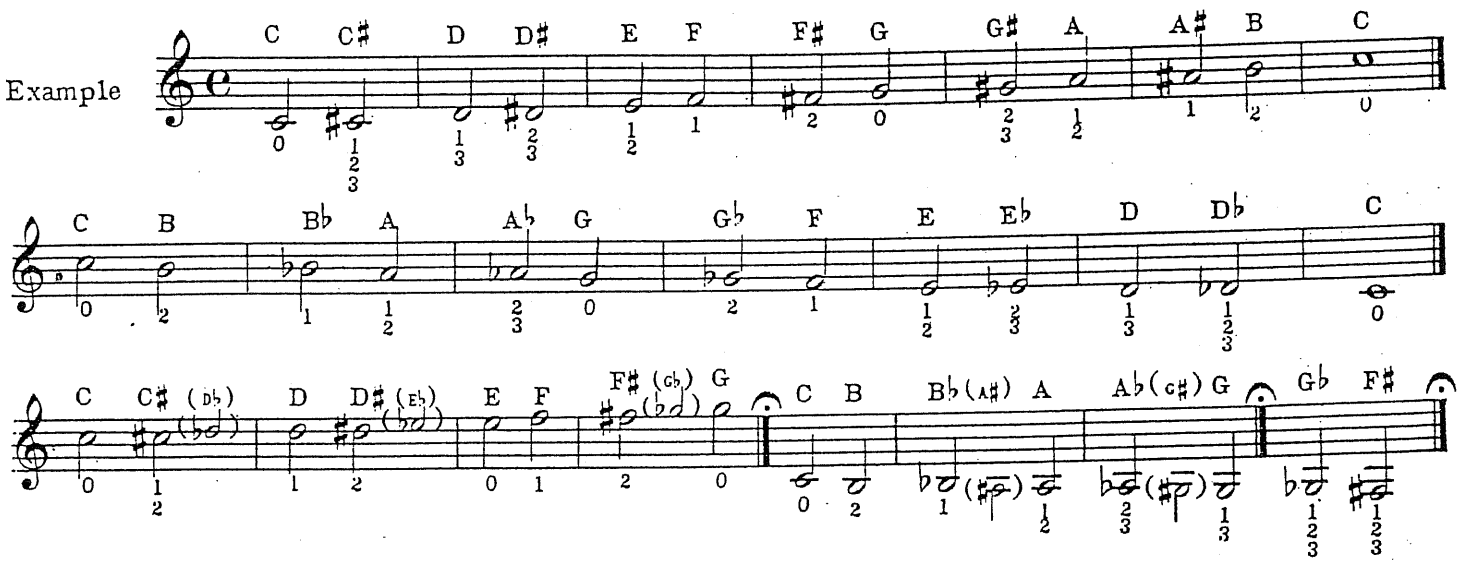

Allegro Met. ♩ = 144
63
f
mf
cresc.
f
cresc.
ff
Moderato Met. ♩ = 92
Count 1 2 and 3 4 1 2 3 4
64
mf
f
f
f
ff
Moderato Met. ♩ = 100
Count 1 2 3 and 4 and 1 2 and 3 4
65
p
p
pp
mf
p
pp dim.

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

The Chromatic Scale

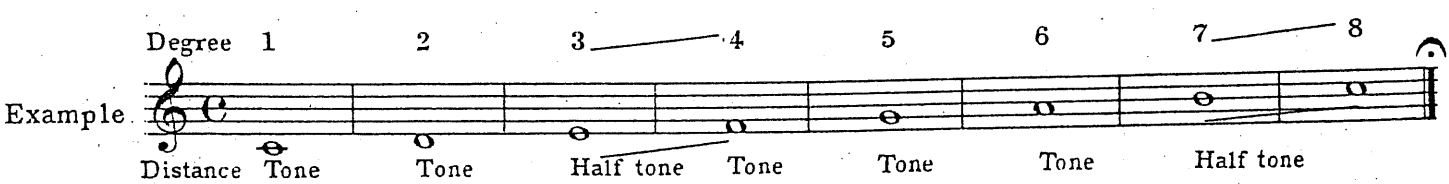


Memorize this *Chromatic scale THOROUGHLY*, before proceeding.

A *pause* is marked thus 𝄐 or 𝄒 : 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*.



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*.

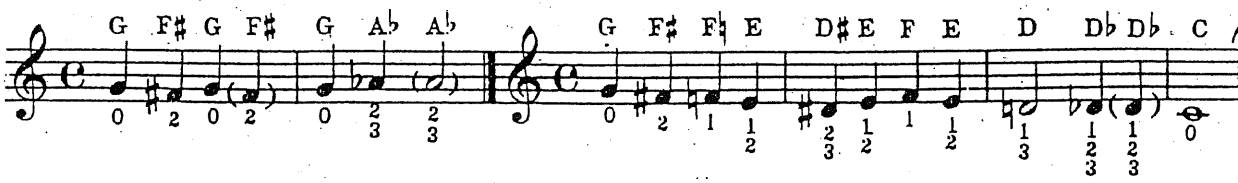
There are thirteen Major keys; each derives its name from a certain number of *sharps* or *flats* placed immediately after the *clef* 𝄞; this is known as the *signature*.

FIFTEENTH LESSON

Sharps (♯), flats (♭) and naturals (♮) 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 (♯) or lowered (♭) occurs more than once in the same measure, it is unnecessary to use the accidental again.

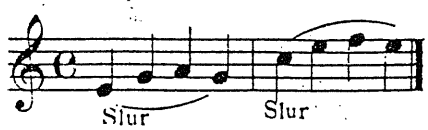
Example



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

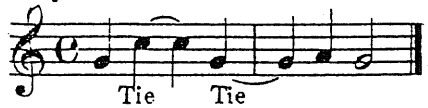
Another sign will be employed, called the *slur:* ⁀ When written over or under a *group* of *notes* shows that they must be played smoothly, sustaining the tone, using the *tongue* to *start* the phrase *only.*

Example



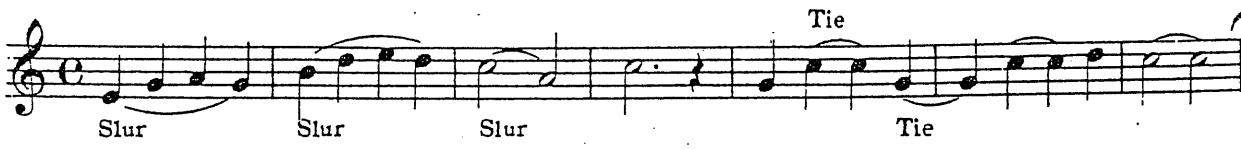
This same sign is also used to connect notes of the same degree, it is then called a *tie.* When two notes are *tied* the second note is not repeated, it is merely held for the duration of the time value.

Thus:

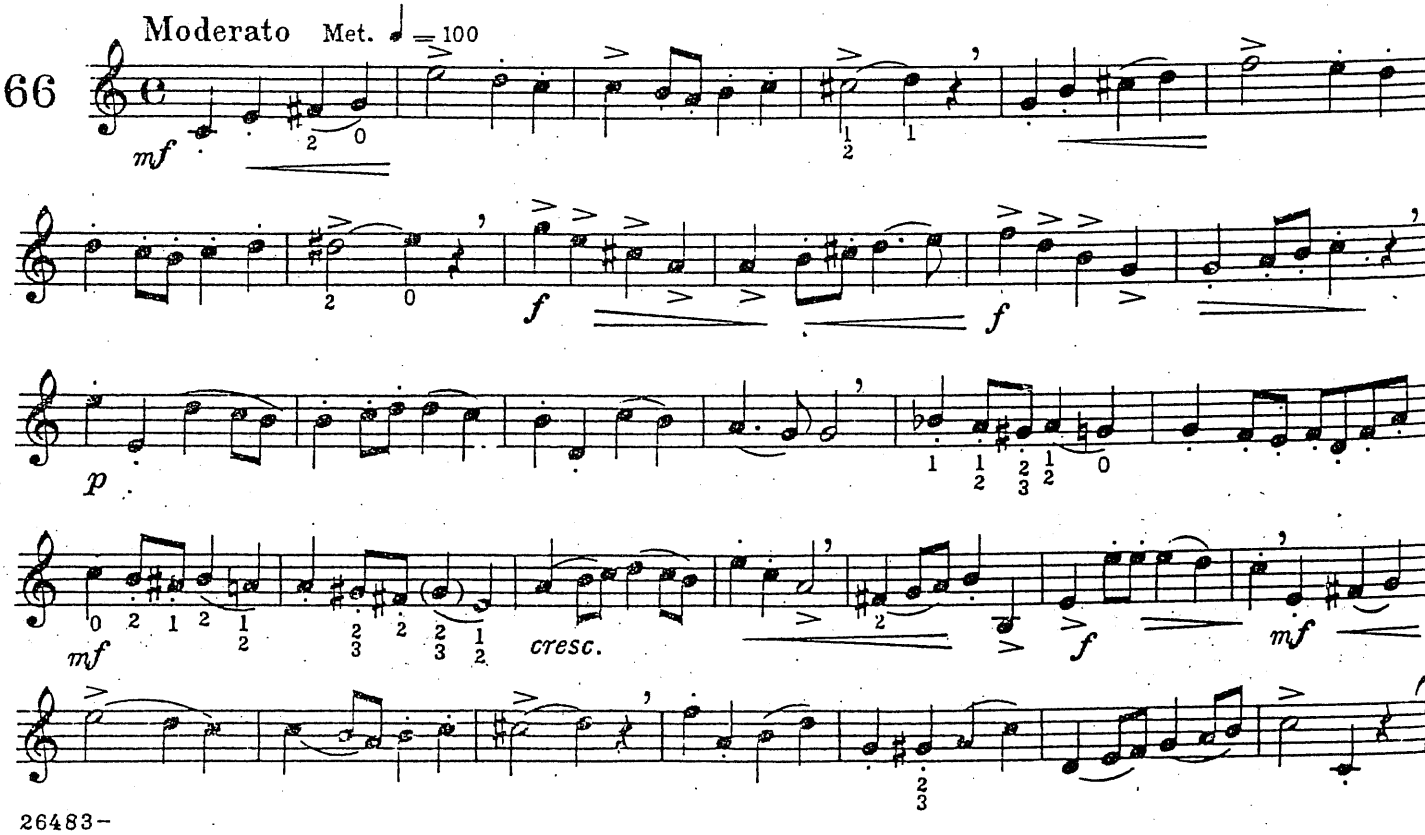


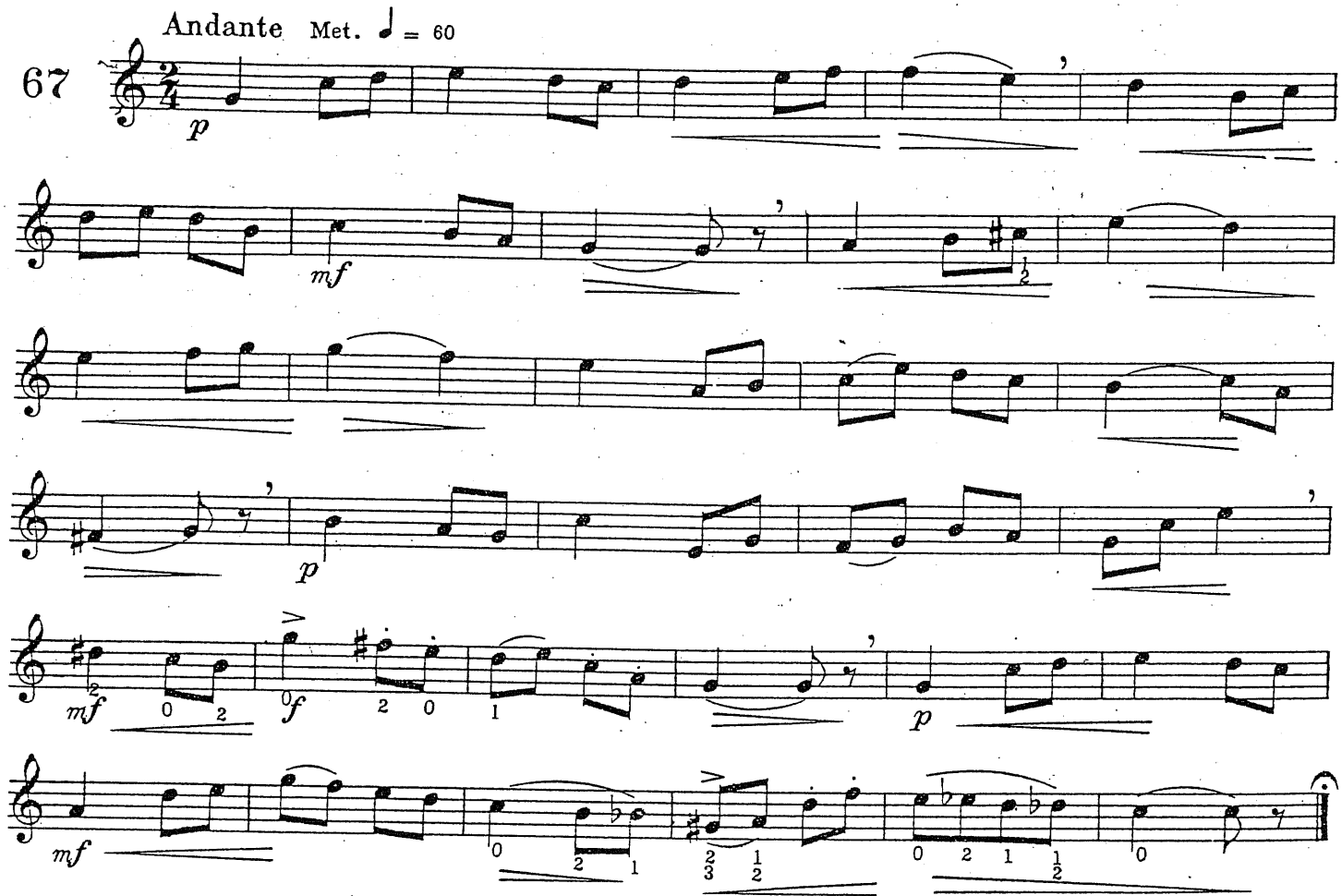
Never take breath when a slur is used!

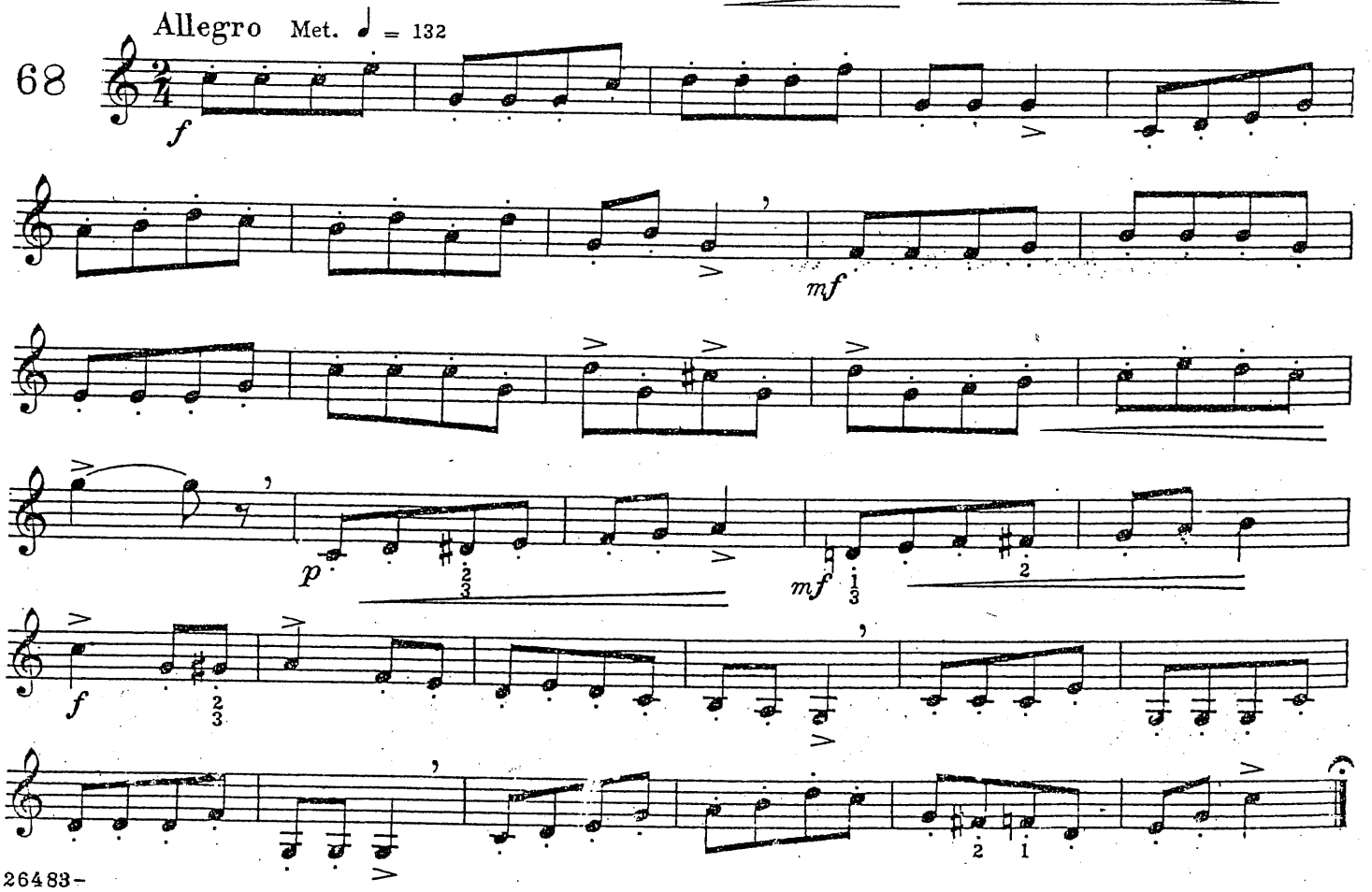
Example



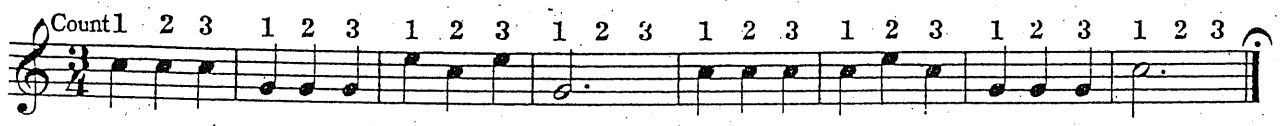
66




Andante Met. ♩ = 60
67
p
mf
p
mf
f
p
mf


Allegro Met. ♩ = 132
68
f
mf
p
mf
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.*



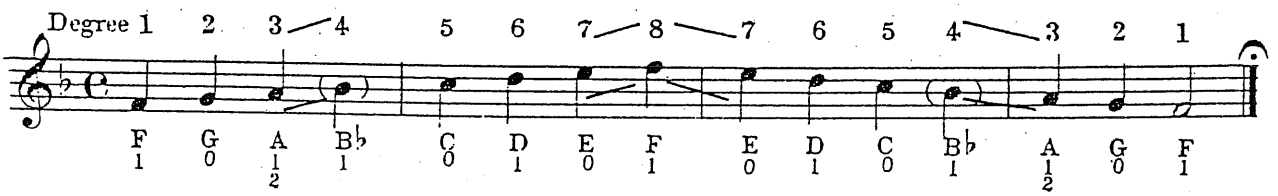
The key of "F" is known by its *signature* of *one flat,* placed on the *third line* of the *staff,* (immediately following the *clef sign*) which is "B♭", and this *key* is built exactly like the *key* of "C" which is explained in the *Fourteenth Lesson,* using the same *degrees,* and following the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

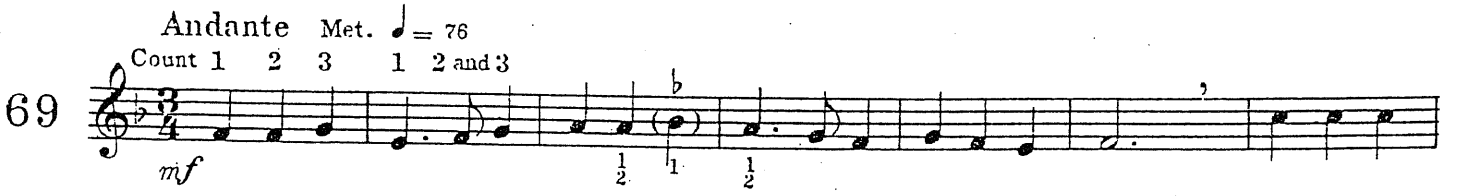
To attract the attention of the student, the notes to be changed in the different keys, will be enclosed in brackets.

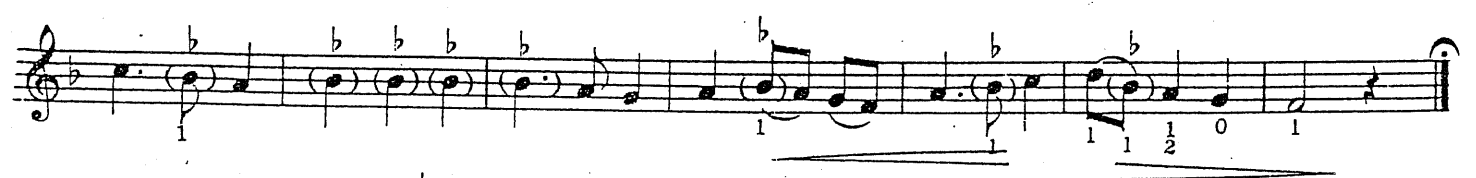
Key of F

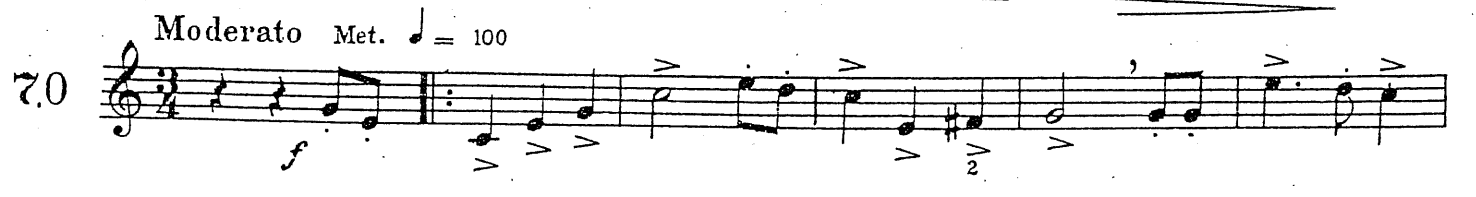
Signature One Flat

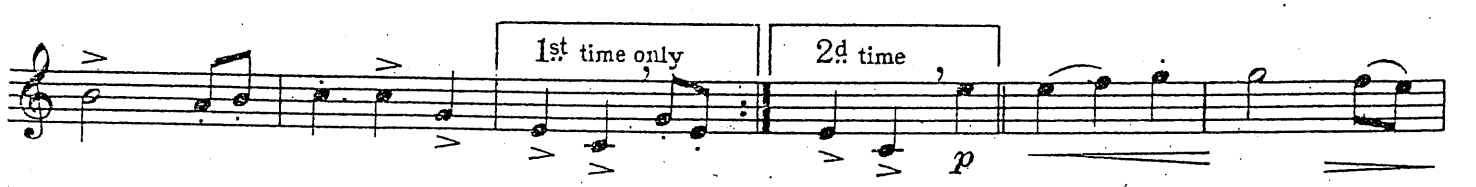
Example

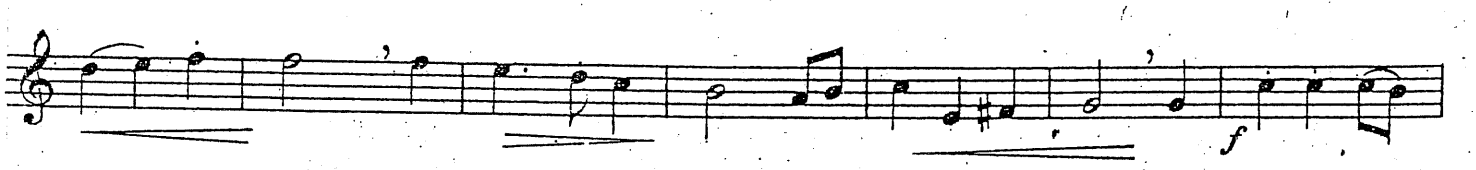


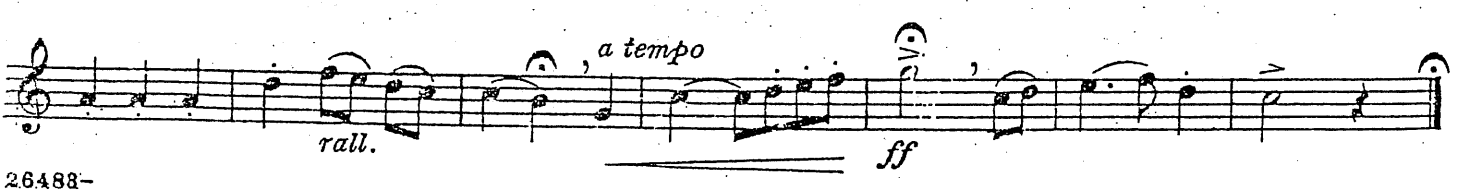






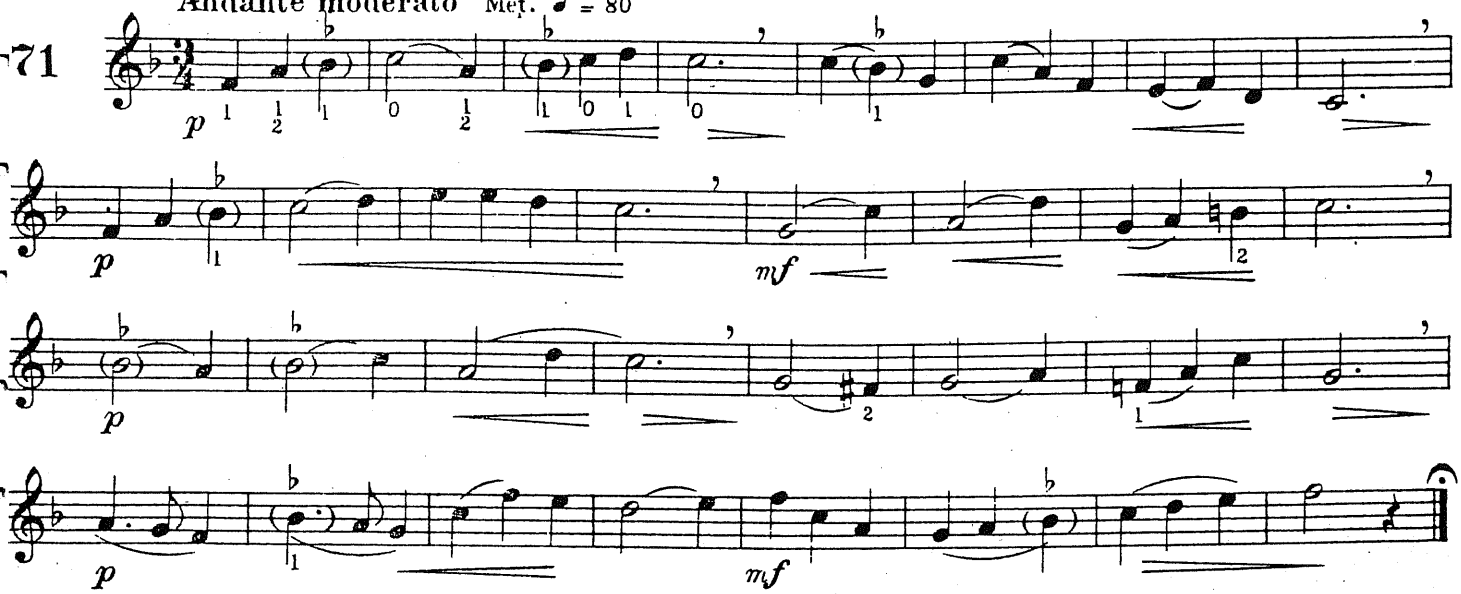




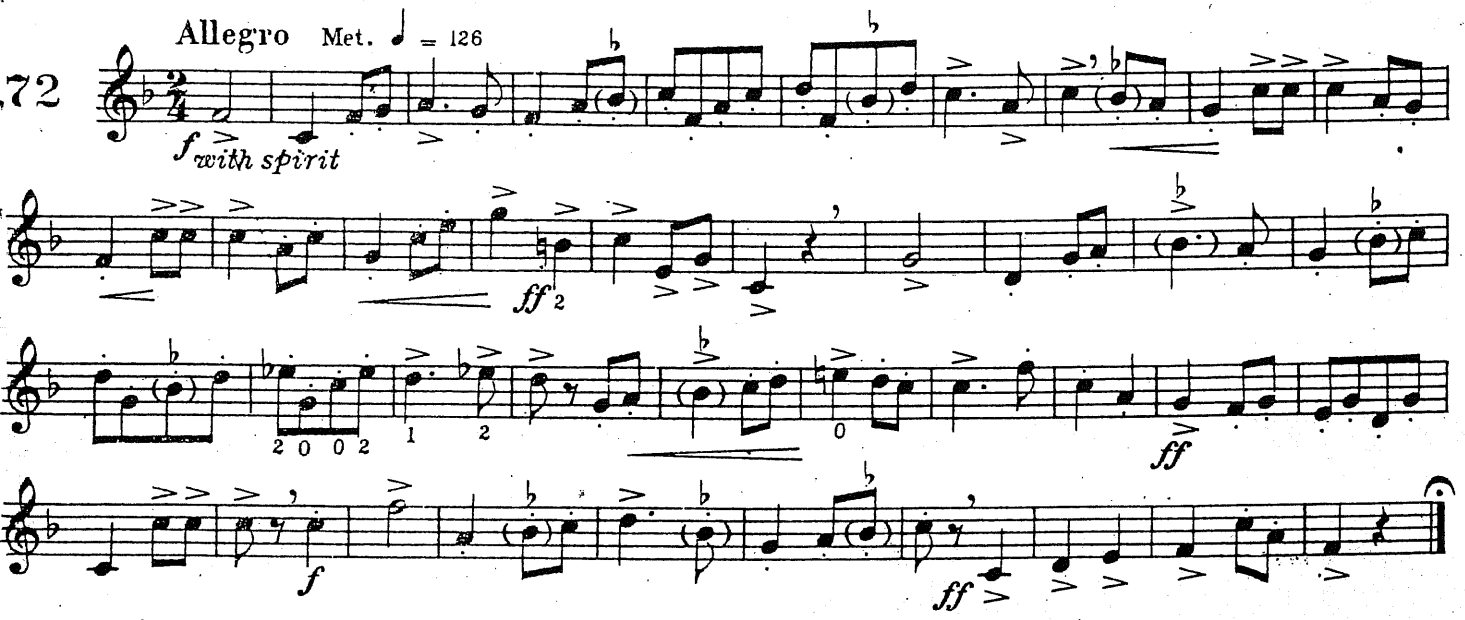


SIXTEENTH LESSON

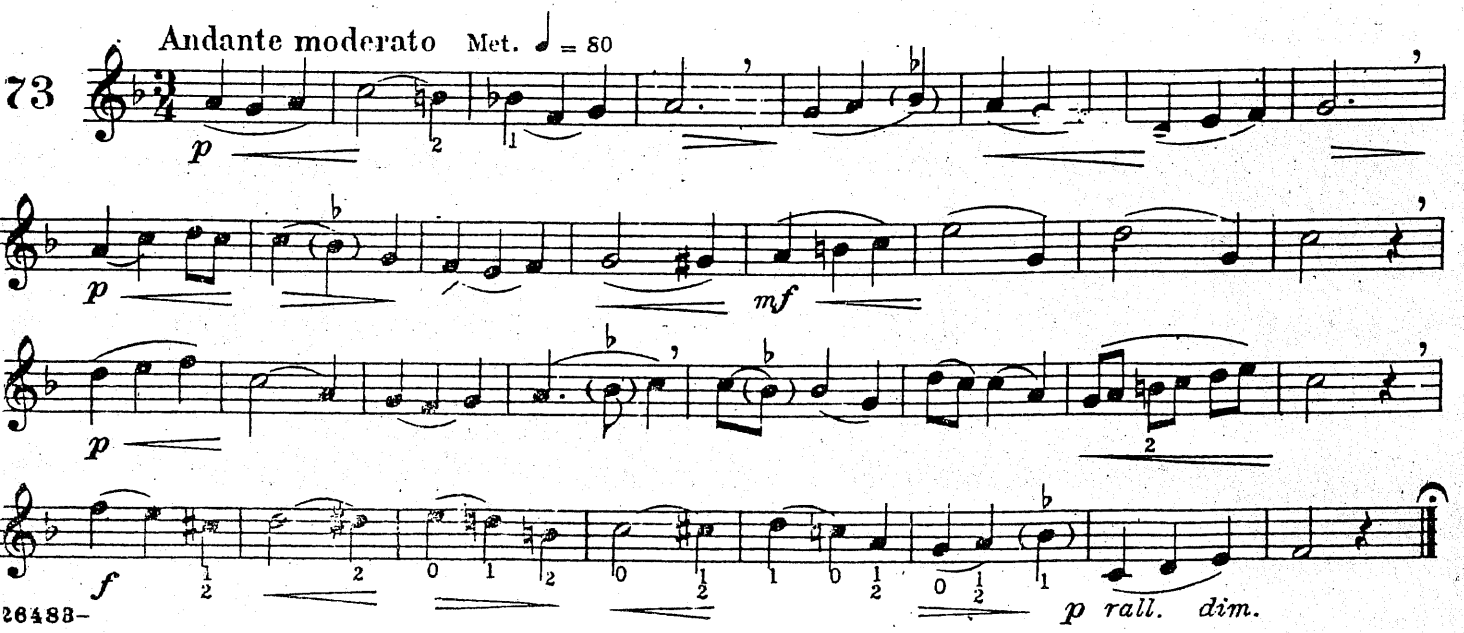
171 Andante moderato Met. ♩ = 80



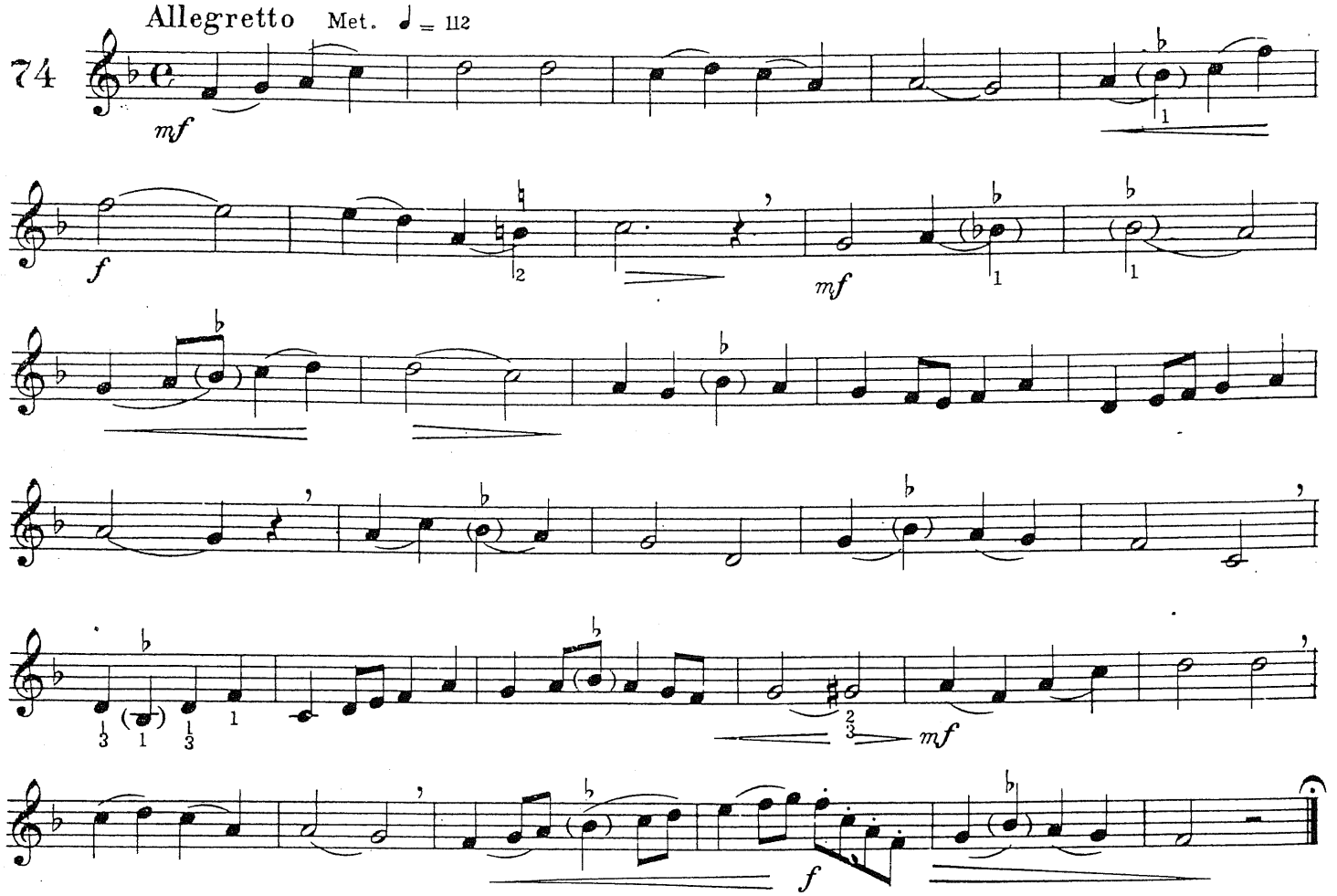
172 Allegro Met. ♩ = 126



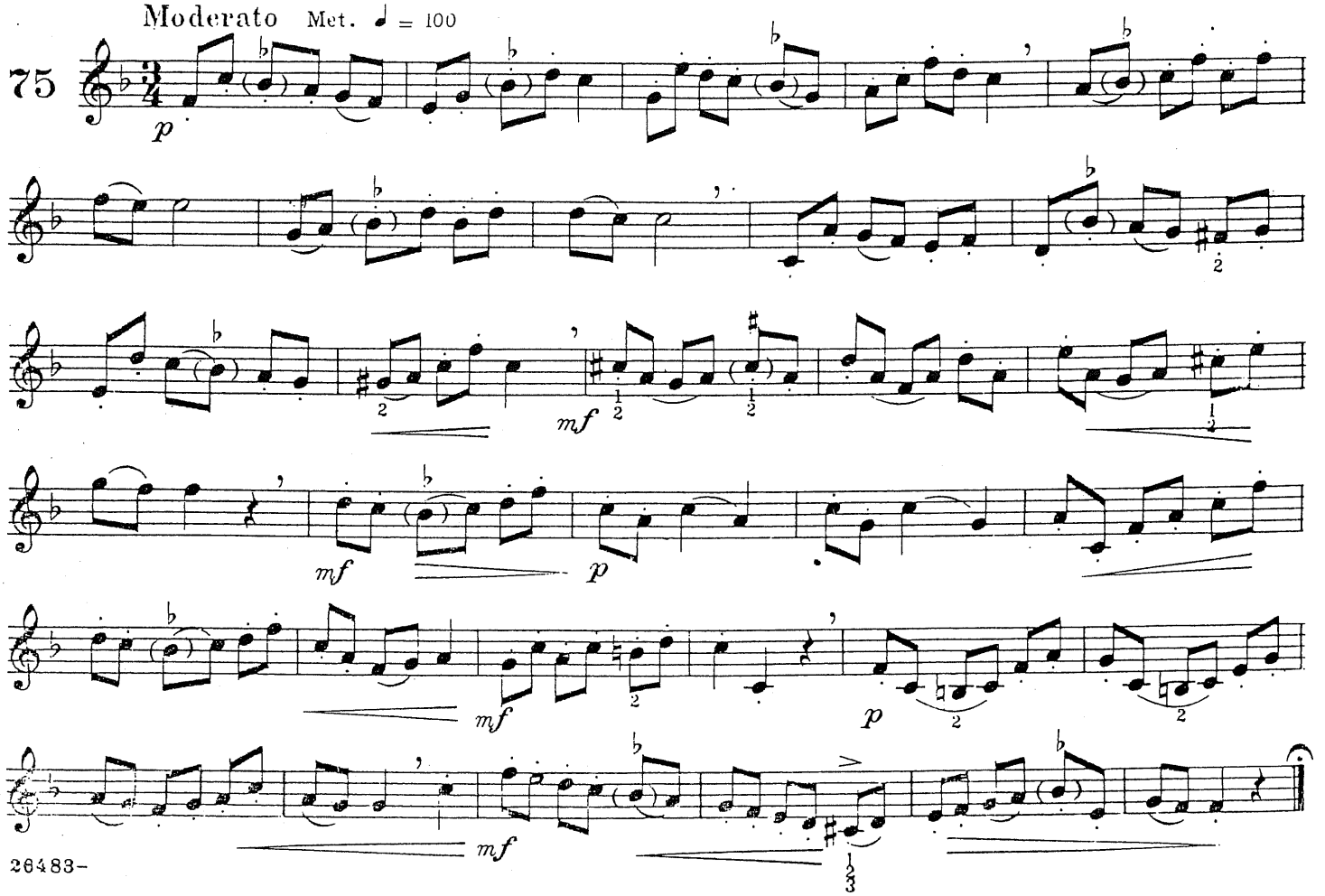
173 Andante moderato Met. ♩ = 80



74 Allegretto Met. ♩ = 112



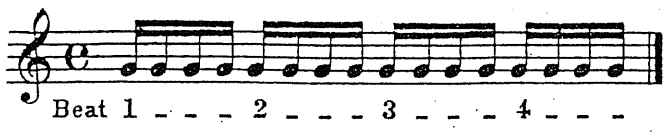
75 Moderato Met. ♩ = 100

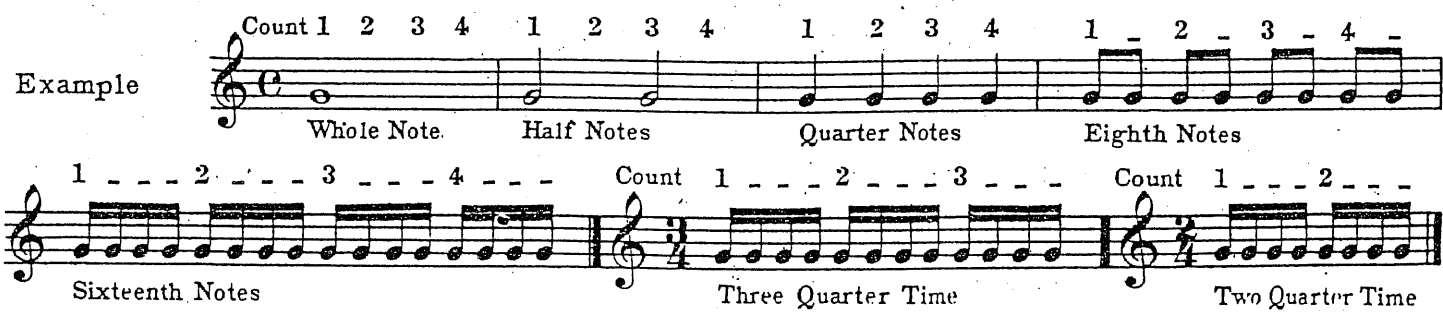


SEVENTEENTH LESSON

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.*

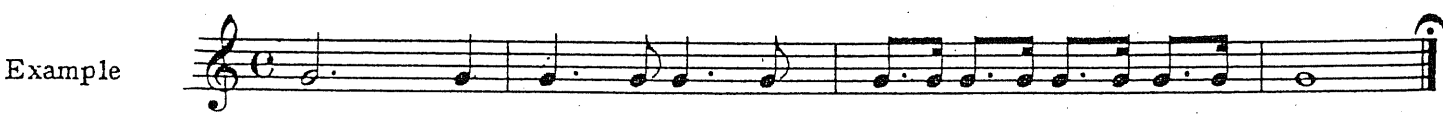
Groups of *sixteenth* notes are connected by a double brace to simplify the reading of music.

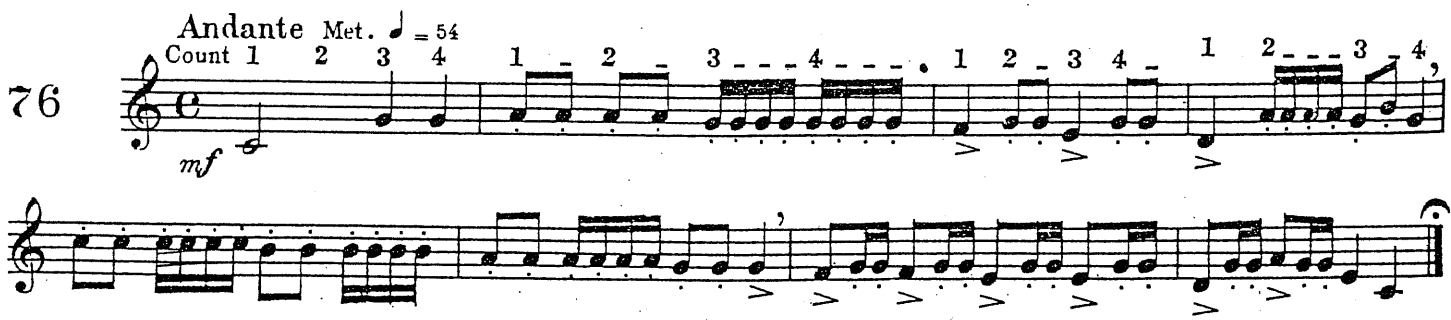


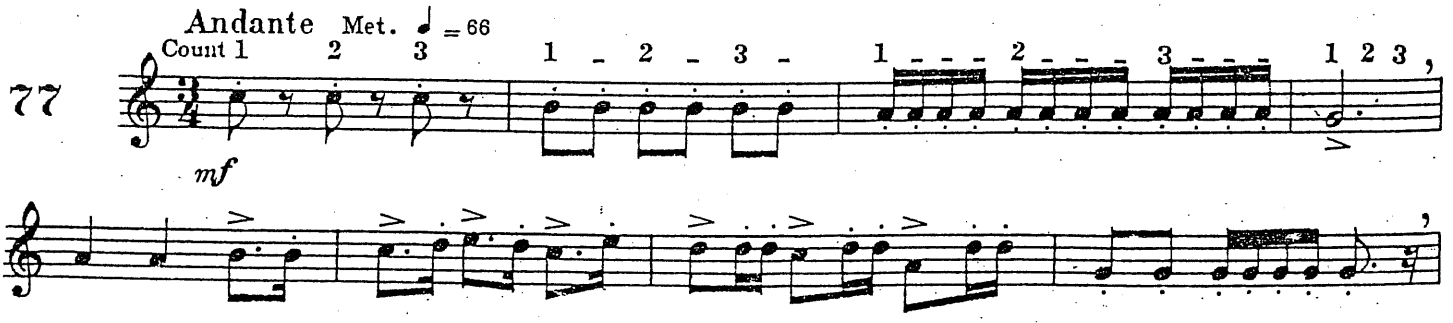


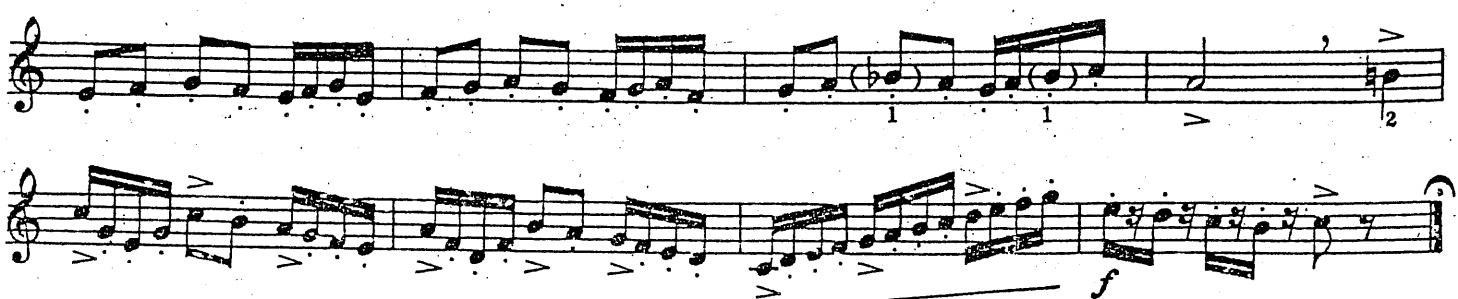
The *sixteenth rest* also has two tails (𝄾) and when written denotes *one sixteenth* silence.

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.

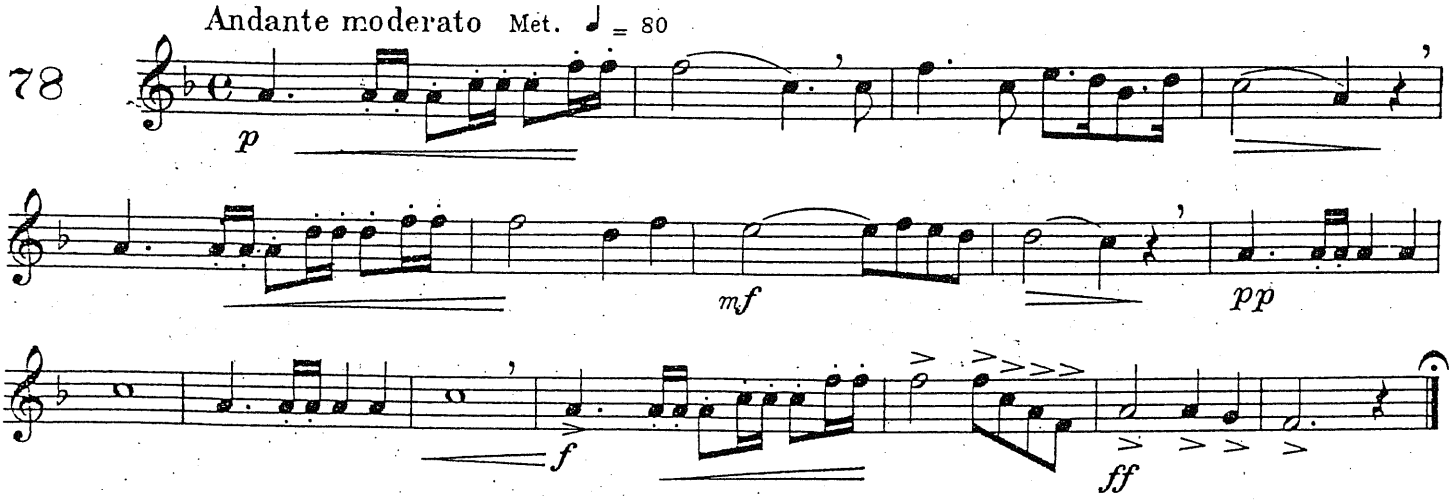




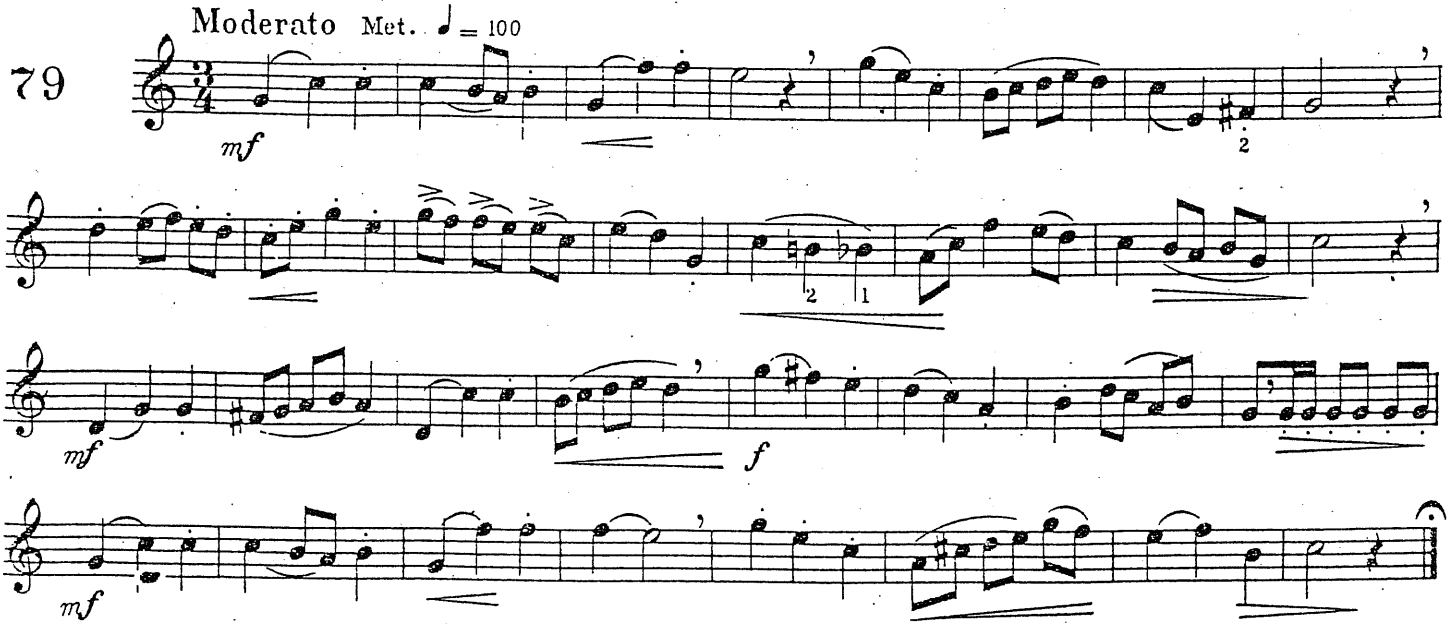




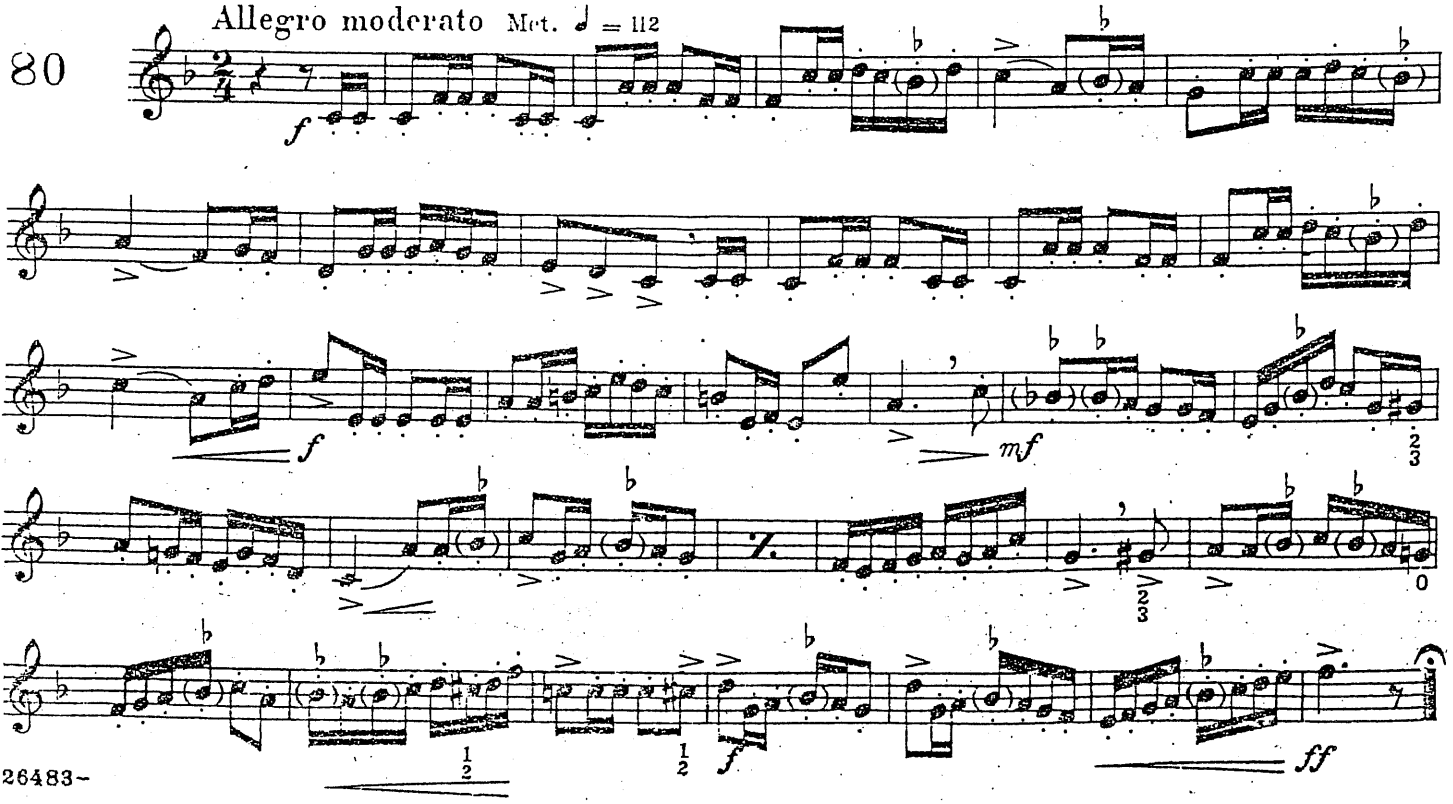
78 Andante moderato Met. ♩ = 80



79 Moderato Met. ♩ = 100



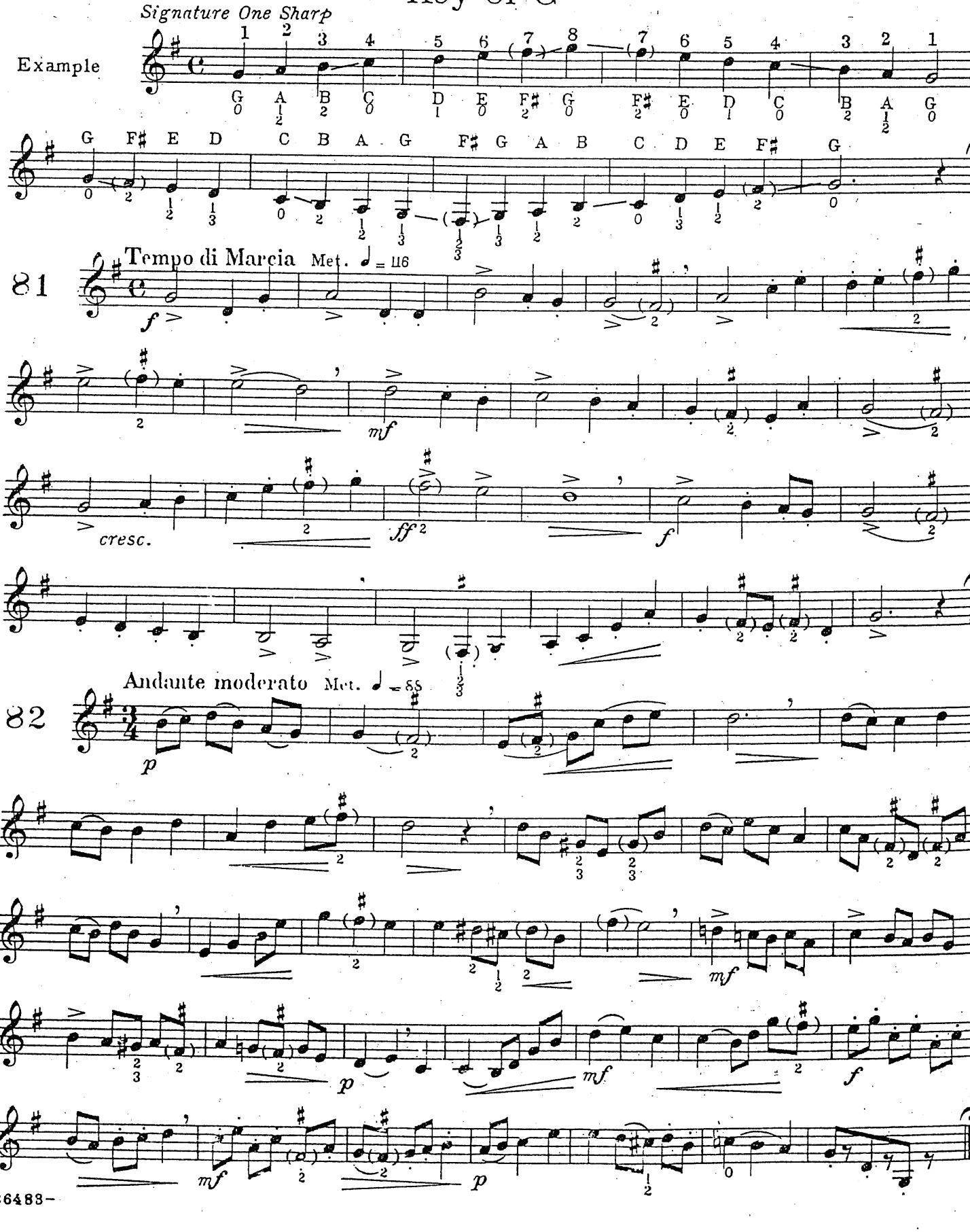
80 Allegro moderato Met. ♩ = 112

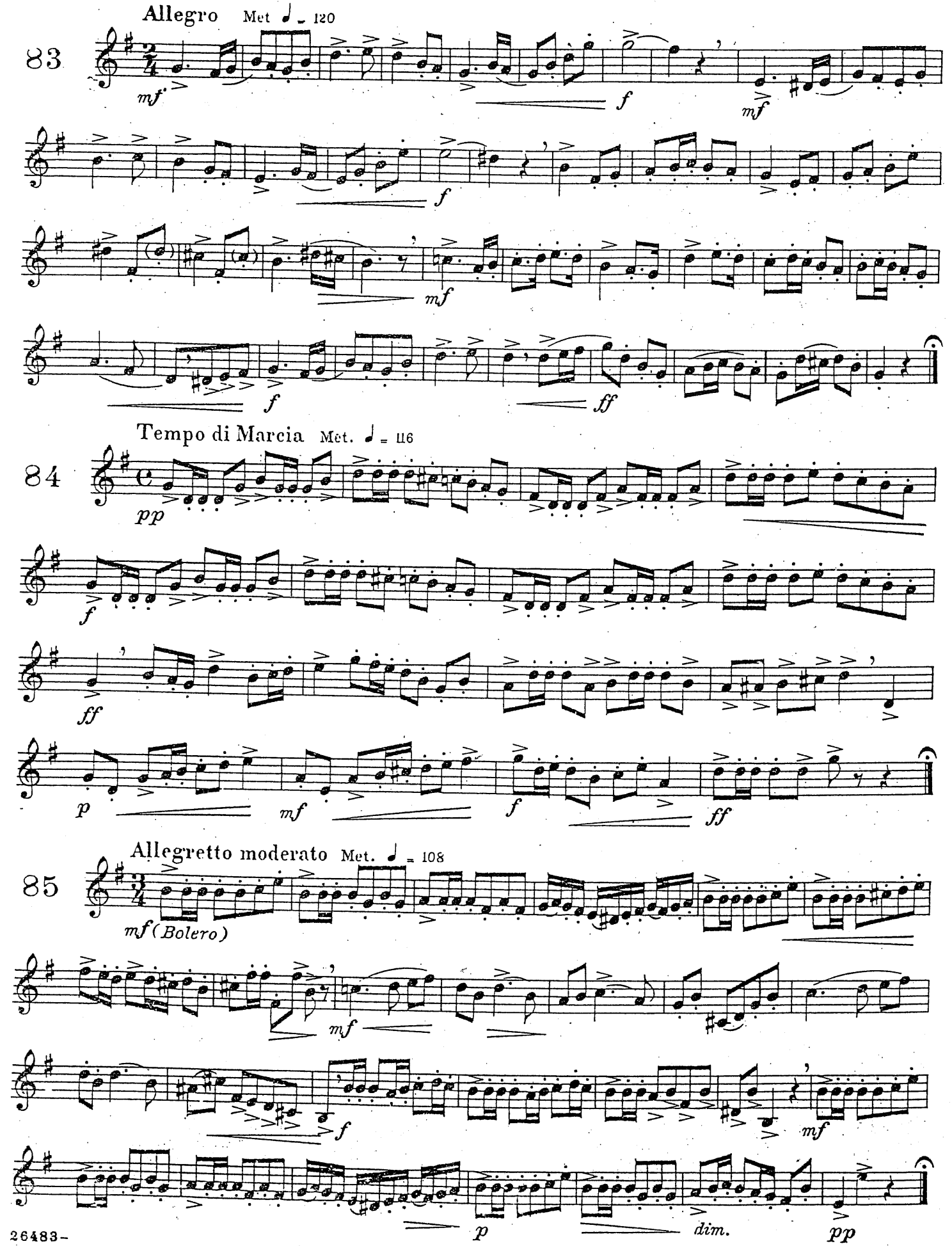


EIGHTEENTH LESSON

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



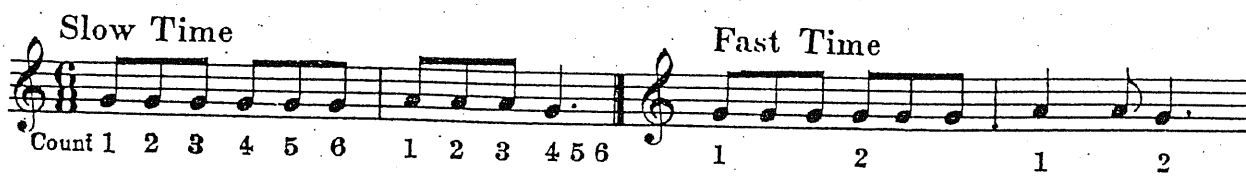

Allegro Met ♩ = 120
83
mf
f
mf
f
mf
f
ff
Tempo di Marcia Met. ♩ = 116
84
pp
f
ff
p
mf
f
ff
Allegretto moderato Met. ♩ = 108
85
mf (Bolero)
mf
f
mf
p
dim.
pp

NINETEENTH LESSON

Still another division of time is a group of *three notes* called *triplets*. In counting *half time* or *Alla Breve* ¢, (♩♩♩) equals (♩ ♩): or in two-four time (♫) equals (♫) or (♫ ♫) equals (♫).

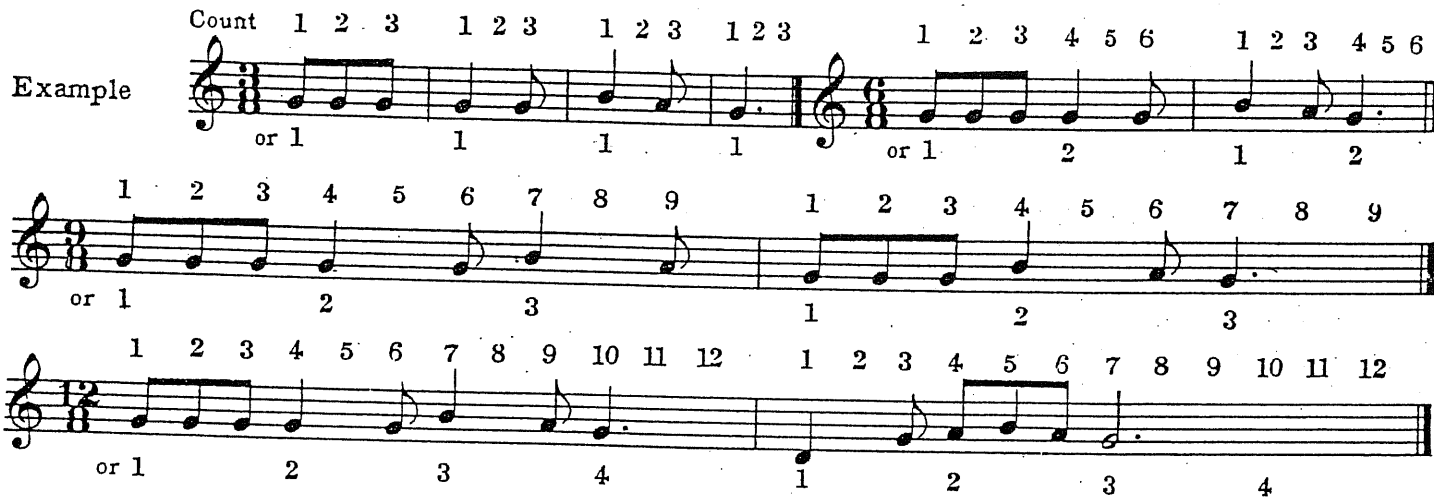
These *triplets* are also used in various ways; for instance a new time called *six-eighth* time $\frac{6}{8}$ denoting six eighth notes in a measure and counting six beats in slow time and two beats in faster time.

Example



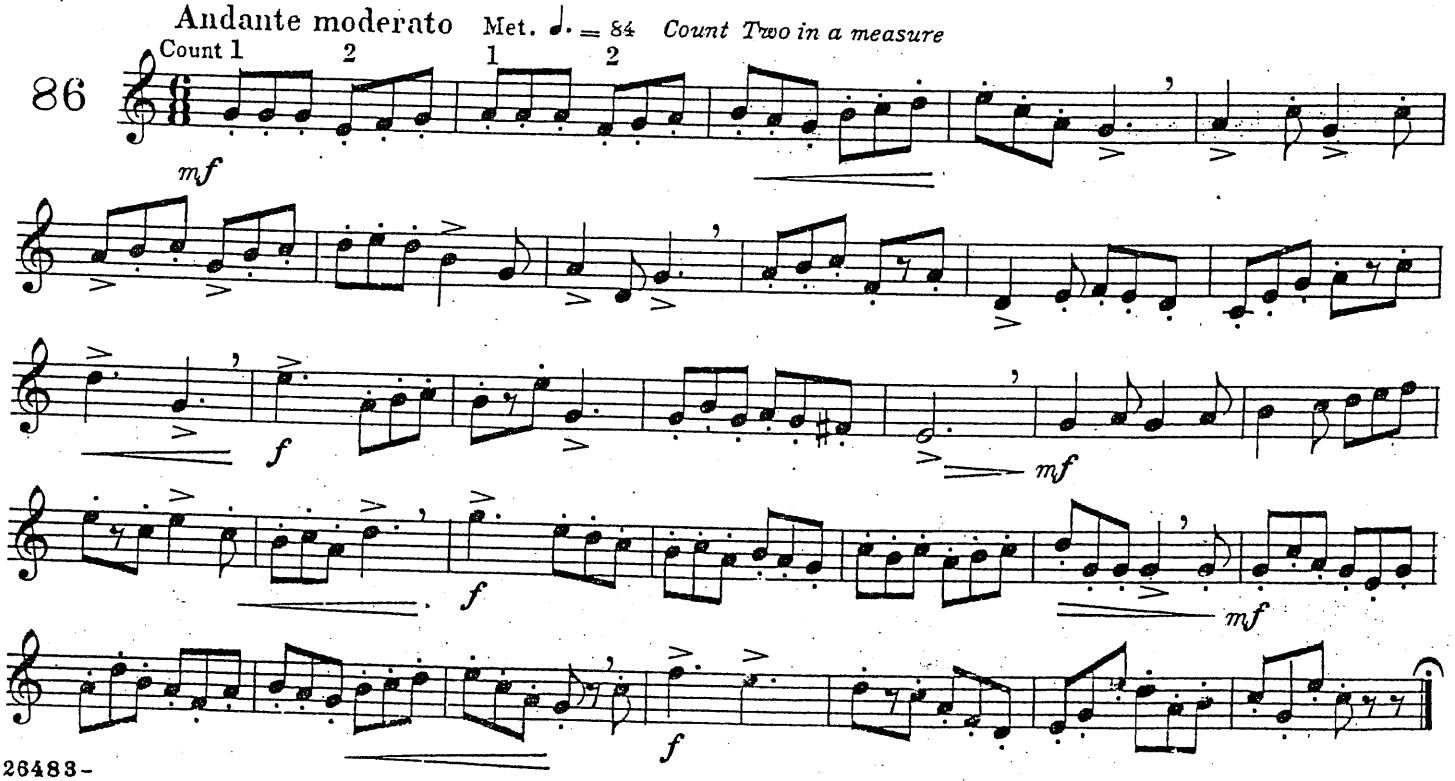
There are four divisions of time using eighth notes: $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$; three beats, six beats, nine beats and twelve beats: or one, two, three and four beats in a measure.

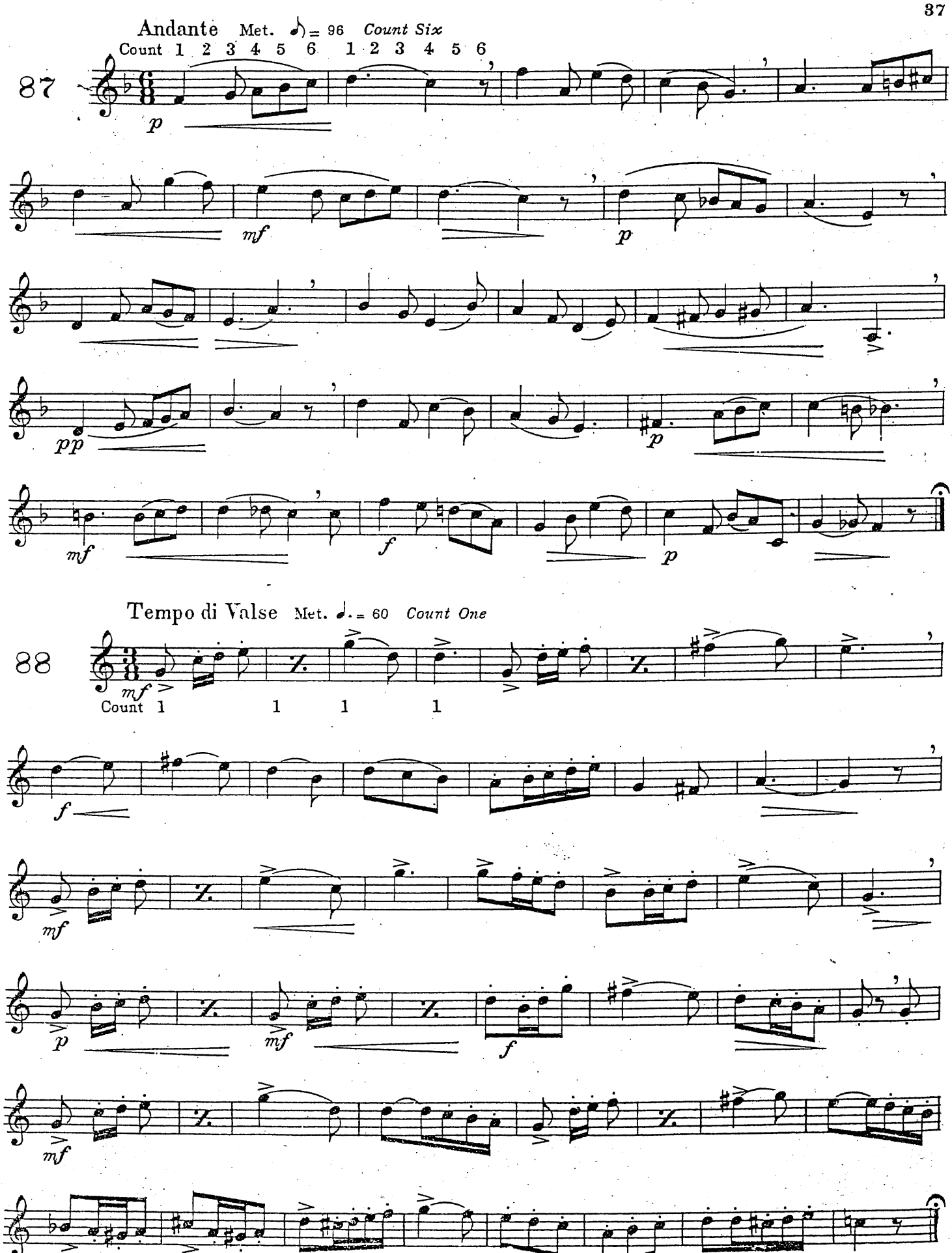
Example



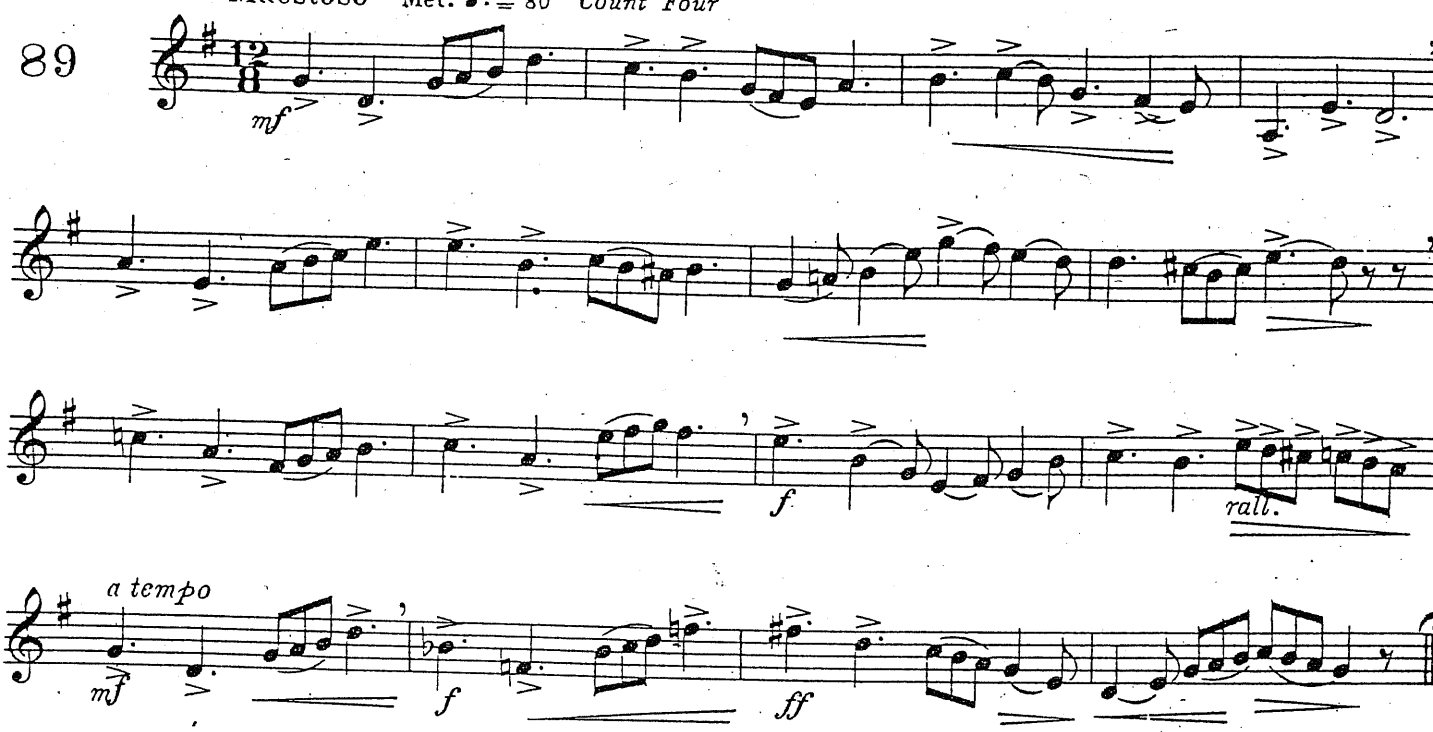
Andante moderato Met. ♩. = 84 *Count Two in a measure*

86

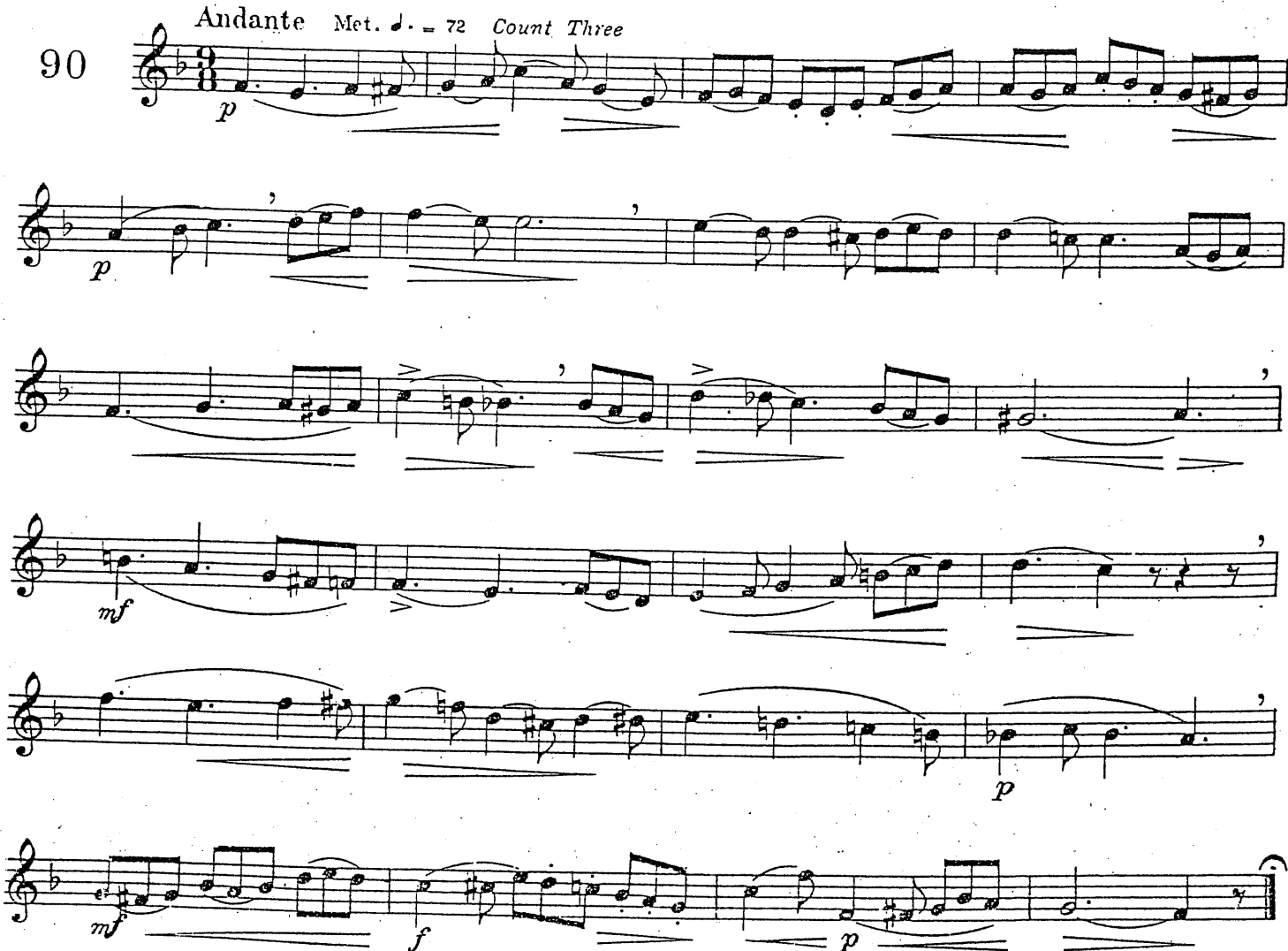



Andante Met. ♪ = 96 Count Six
Count 1 2 3 4 5 6 1 2 3 4 5 6
87
p
mf
p
pp
p
mf
f
p
Tempo di Valse Met. ♩. = 60 Count One
88
mf
Count 1 1 1 1
f
mf
p
mf
f
mf

89 Maestoso Met. ♩. = 80 *Count Four*



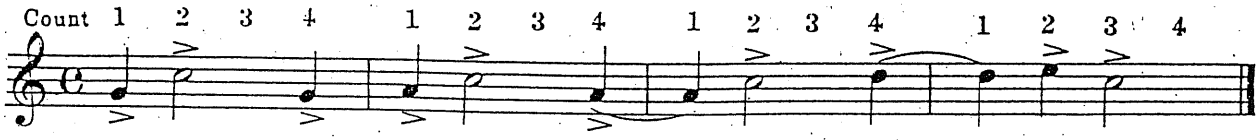
90 Andante Met. ♩. = 72 *Count Three*



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.

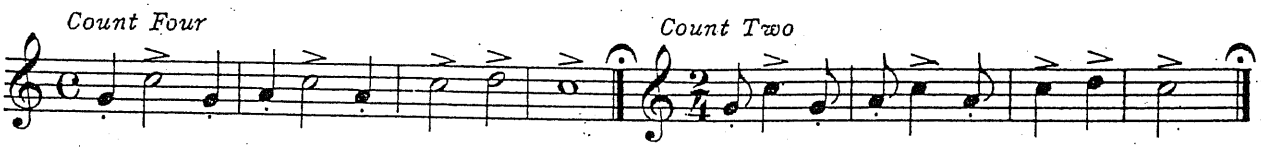
Example

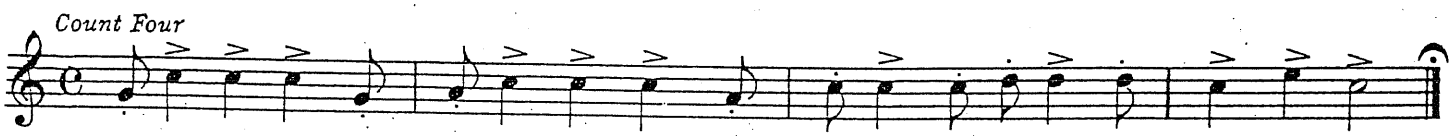


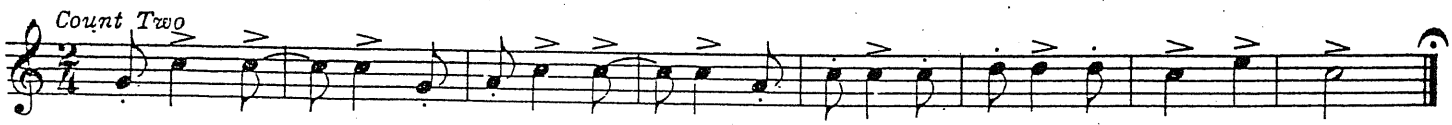
The tie is used, connecting the last note of the second measure to the first note in the third measure; to be sustained two beats.

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

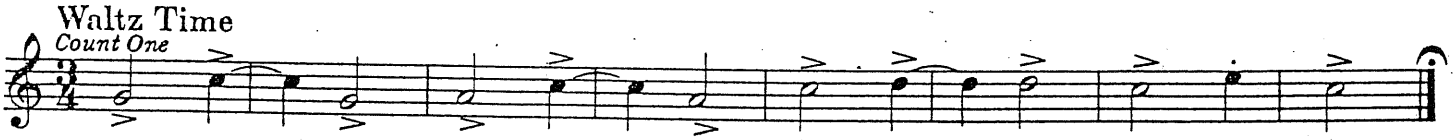
Example

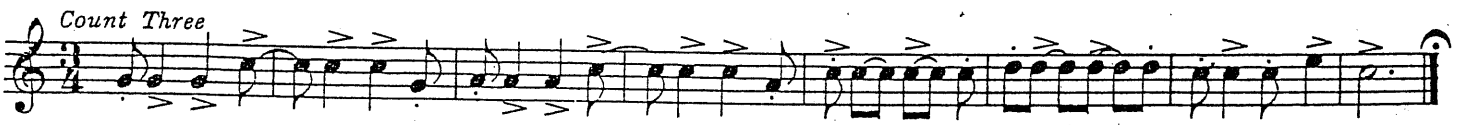


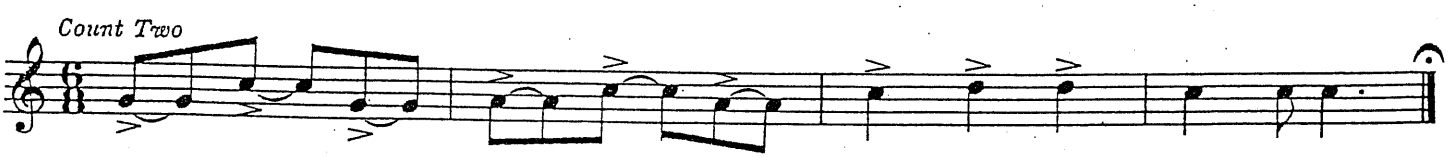


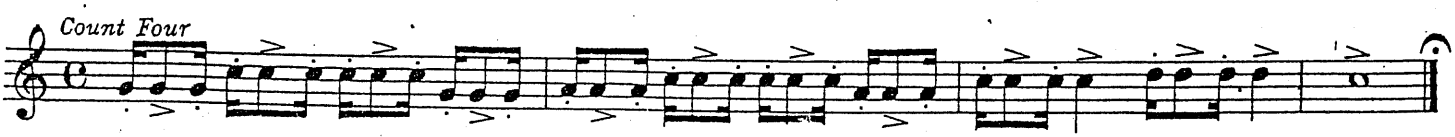


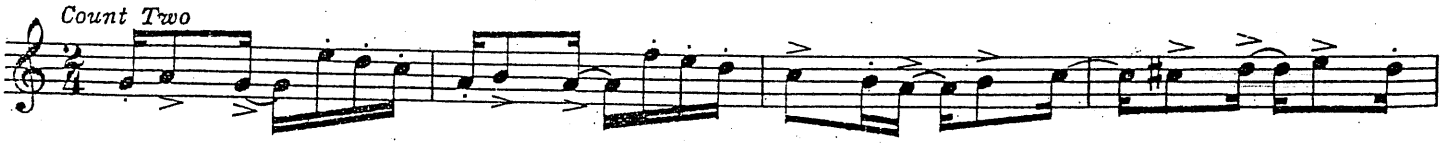
Waltz Time

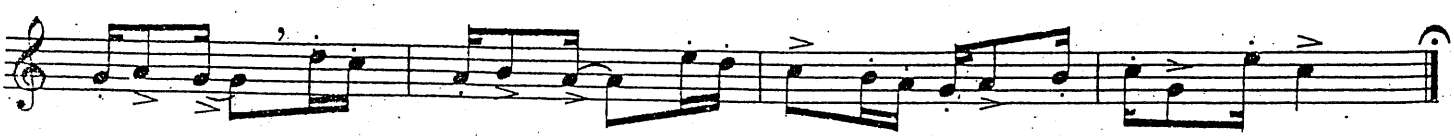






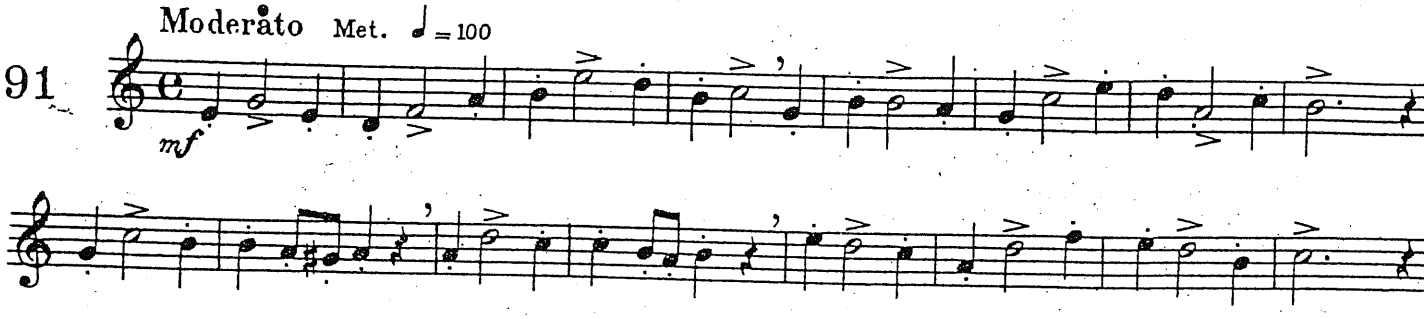




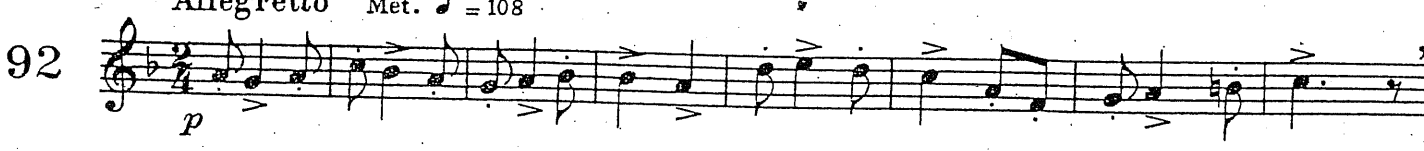


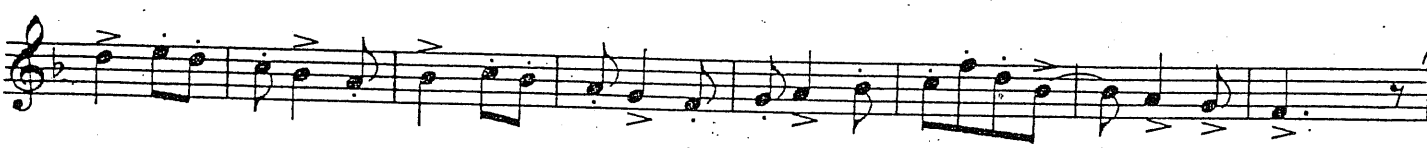
Syncopation in this last form, is usually called *Jazz* in the United States; a rhythmic peculiarity characteristic of the Negro race in their songs and dances.

91 Moderato Met. ♩ = 100

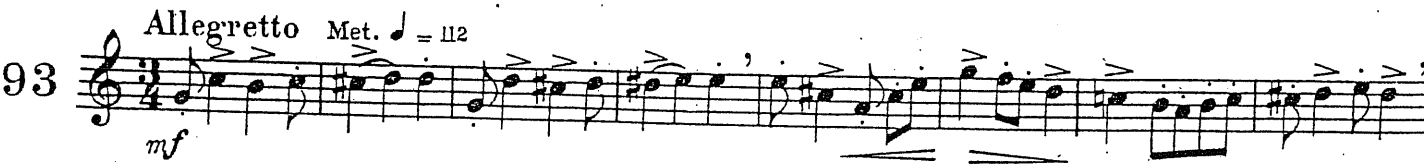


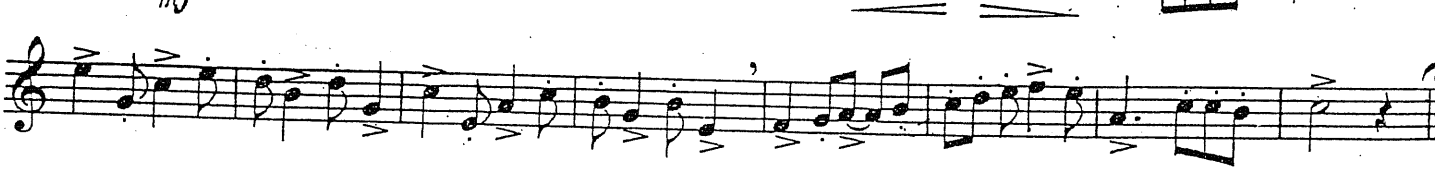
92 Allegretto Met. ♩ = 108



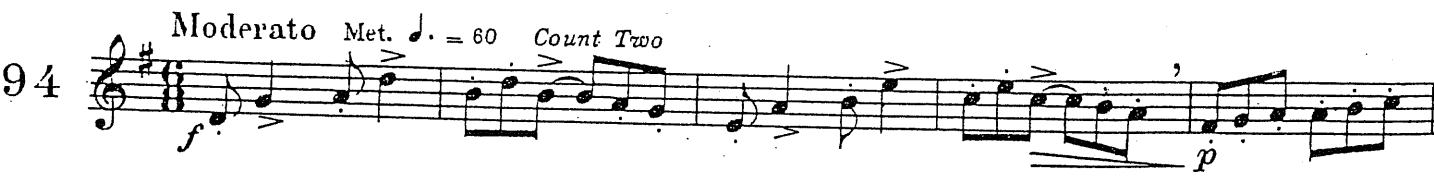


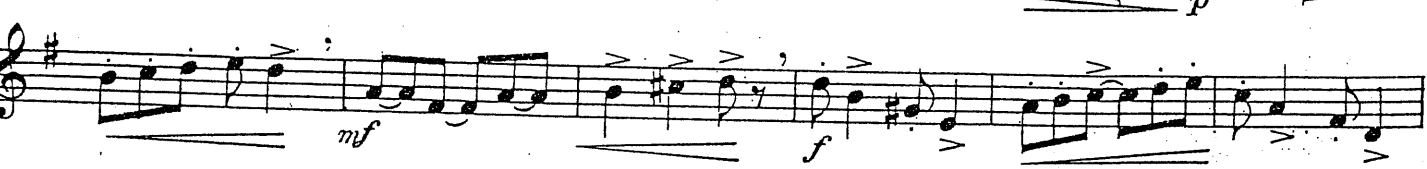
93 Allegretto Met. ♩ = 112

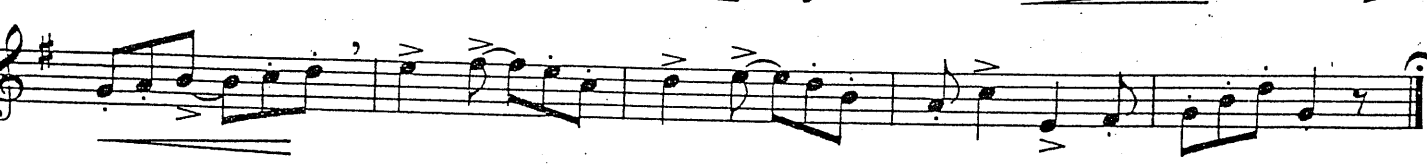




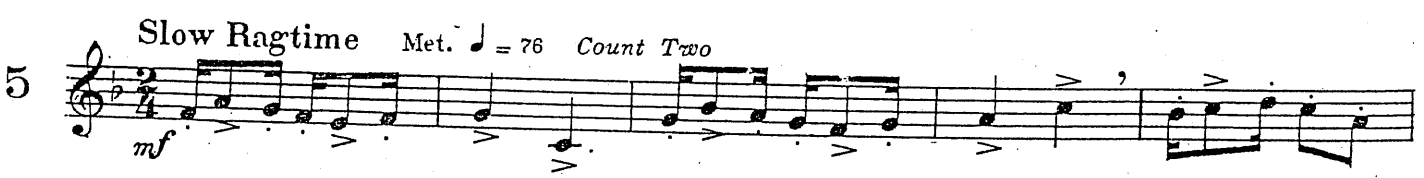
94 Moderato Met. ♩. = 60 *Count Two*

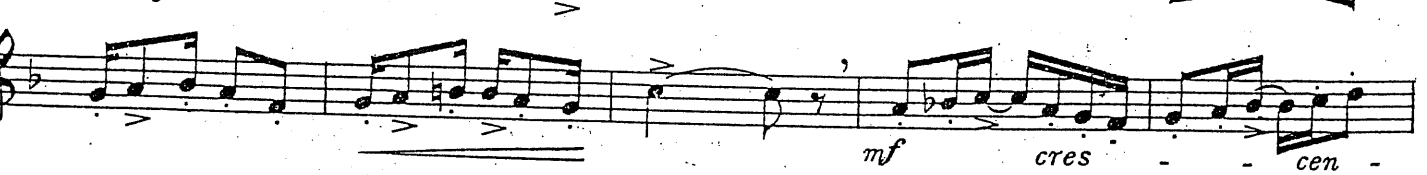






95 Slow Ragtime Met. ♩ = 76 *Count Two*

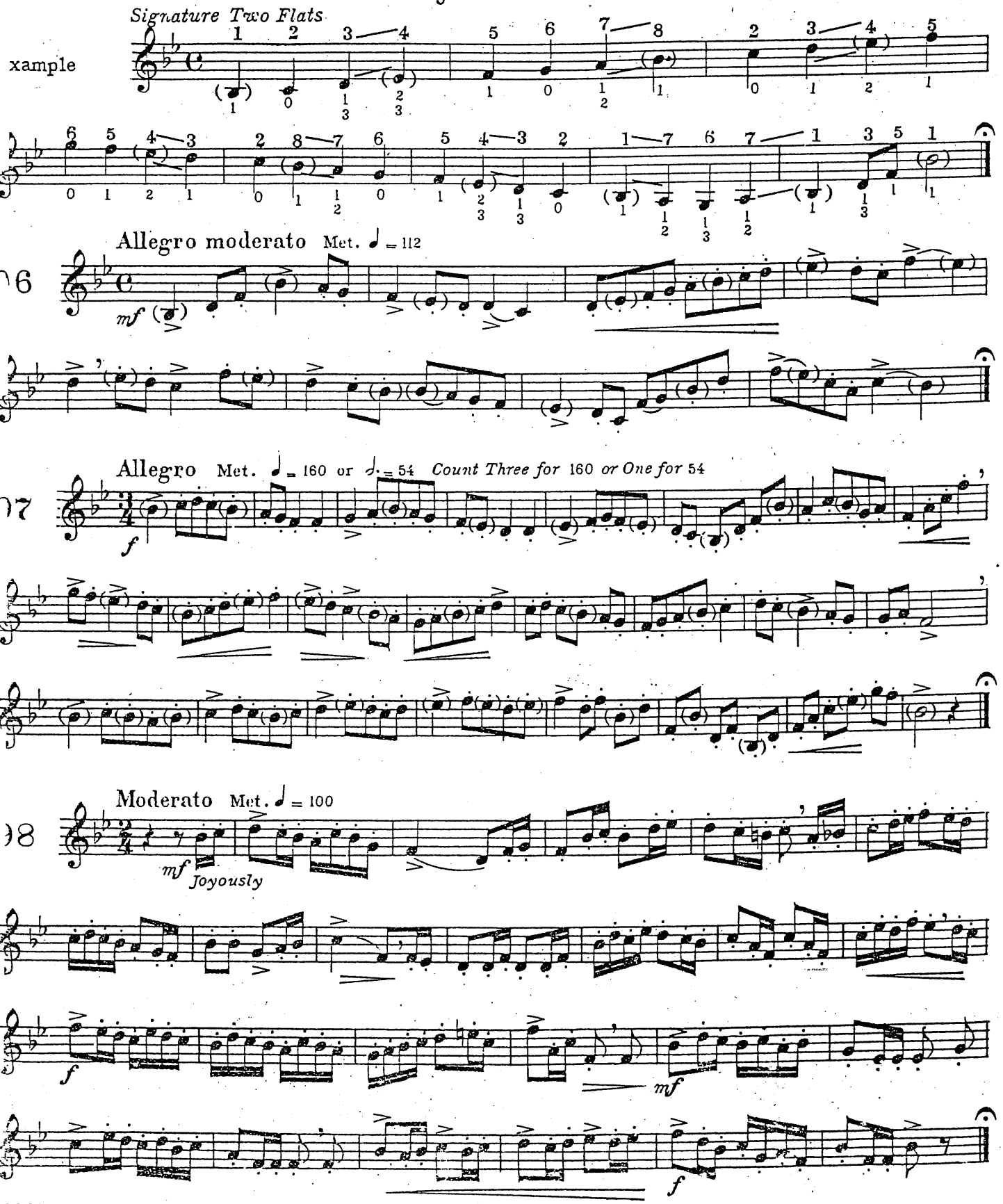




TWENTY-FIRST LESSON

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.

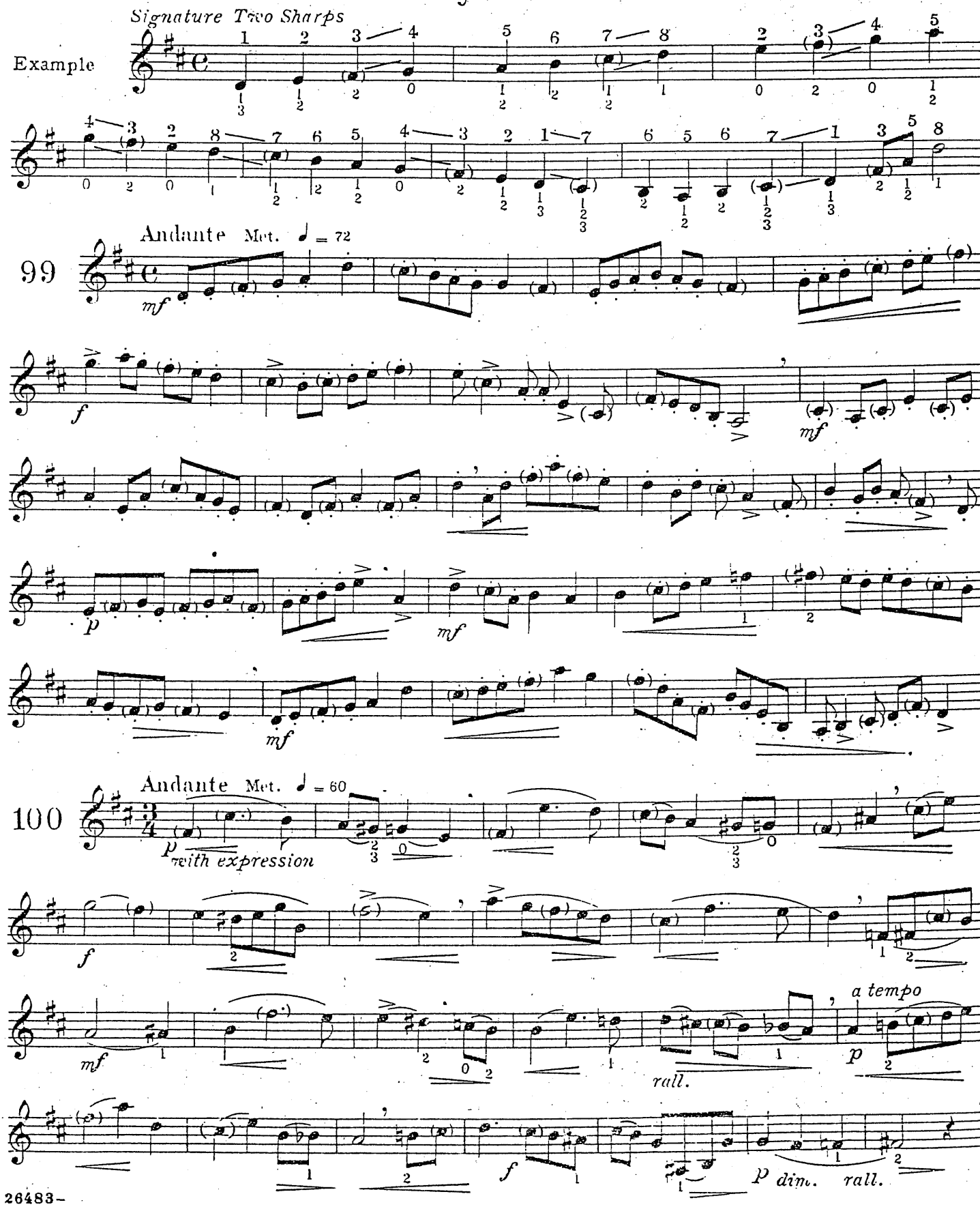
Key of B♭



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.

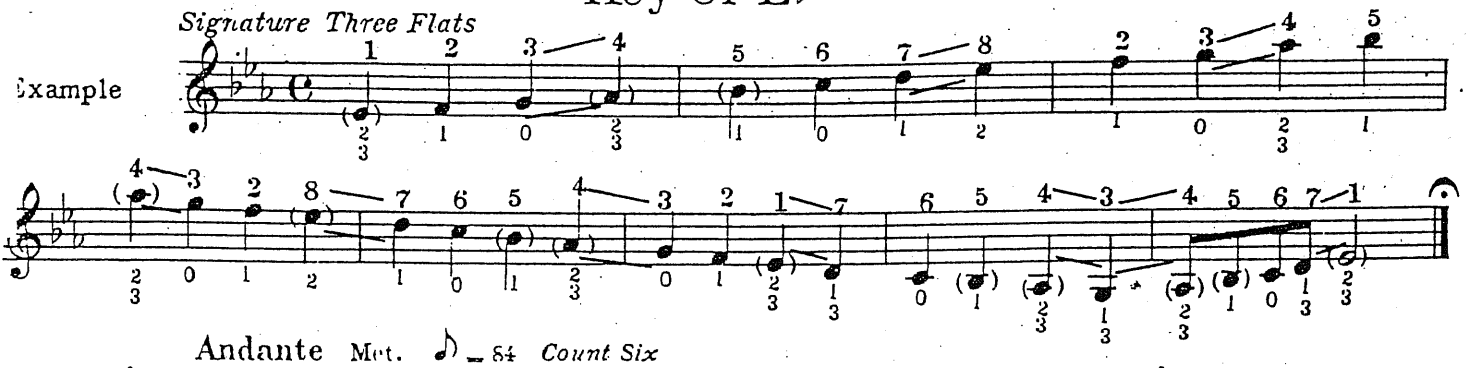
Key of D

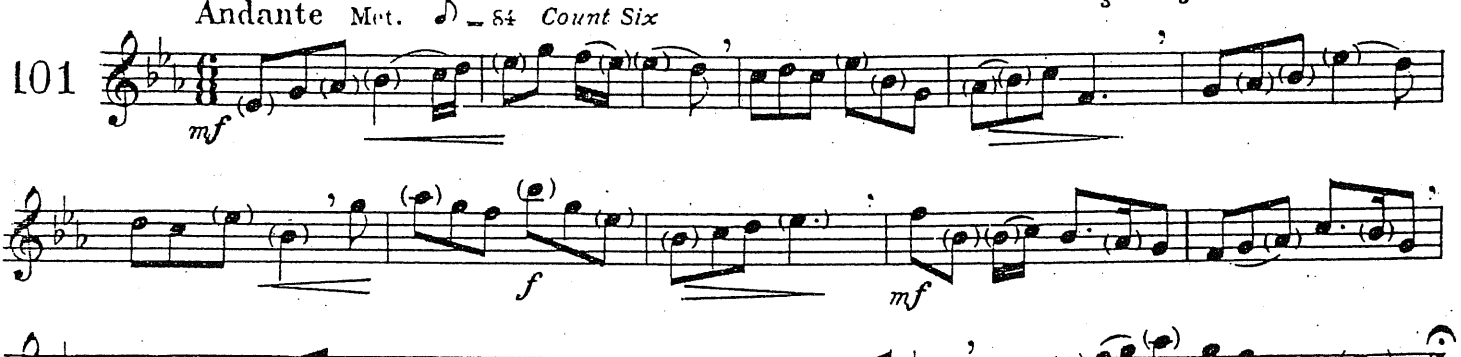


TWENTY-THIRD LESSON

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

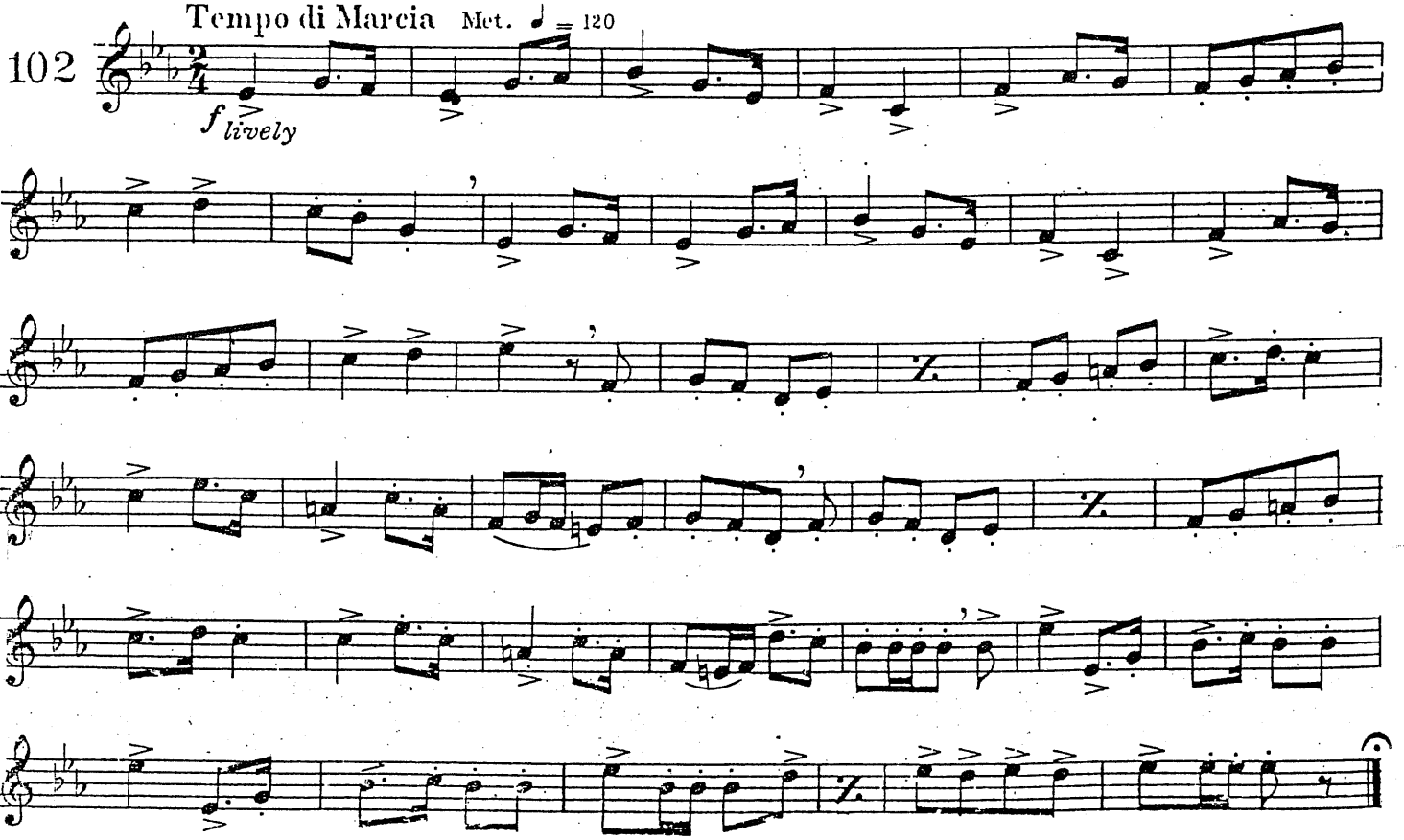
Key of E♭





Andante Met. ♪ = 84 *Count Six*

Tempo di Marcia Met. ♩ = 120



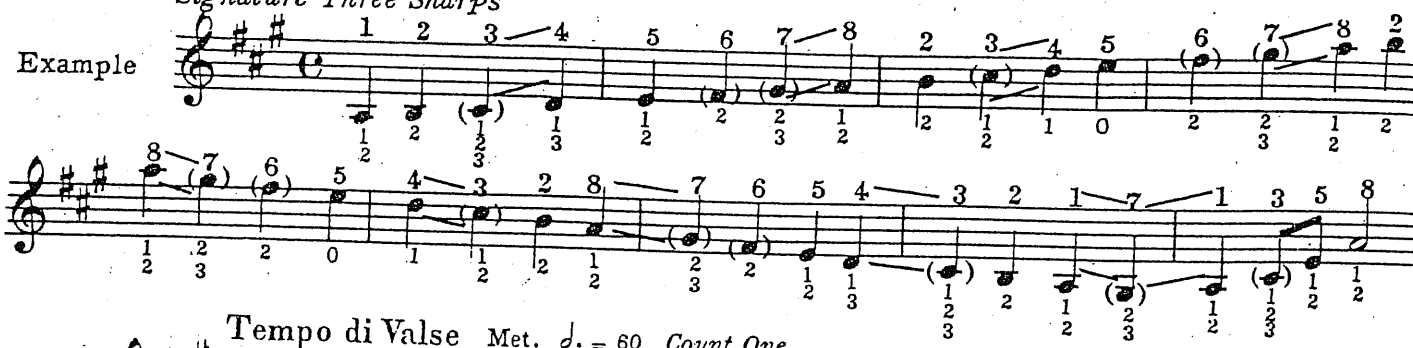
TWENTY- FOURTH LESSON

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

Key of A

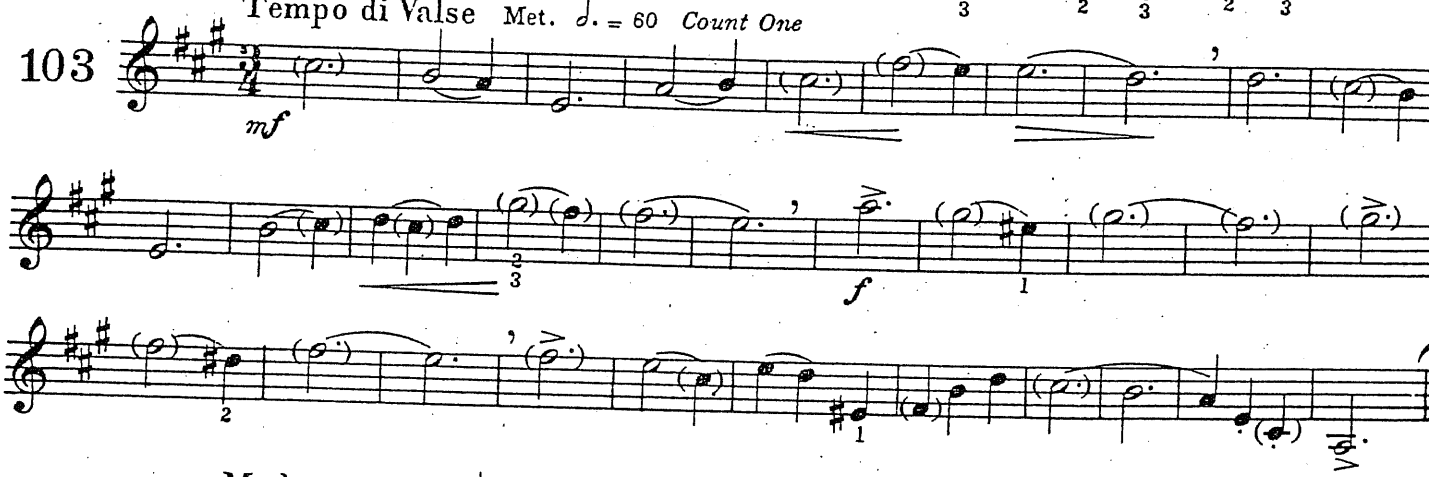
Signature Three Sharps

Example



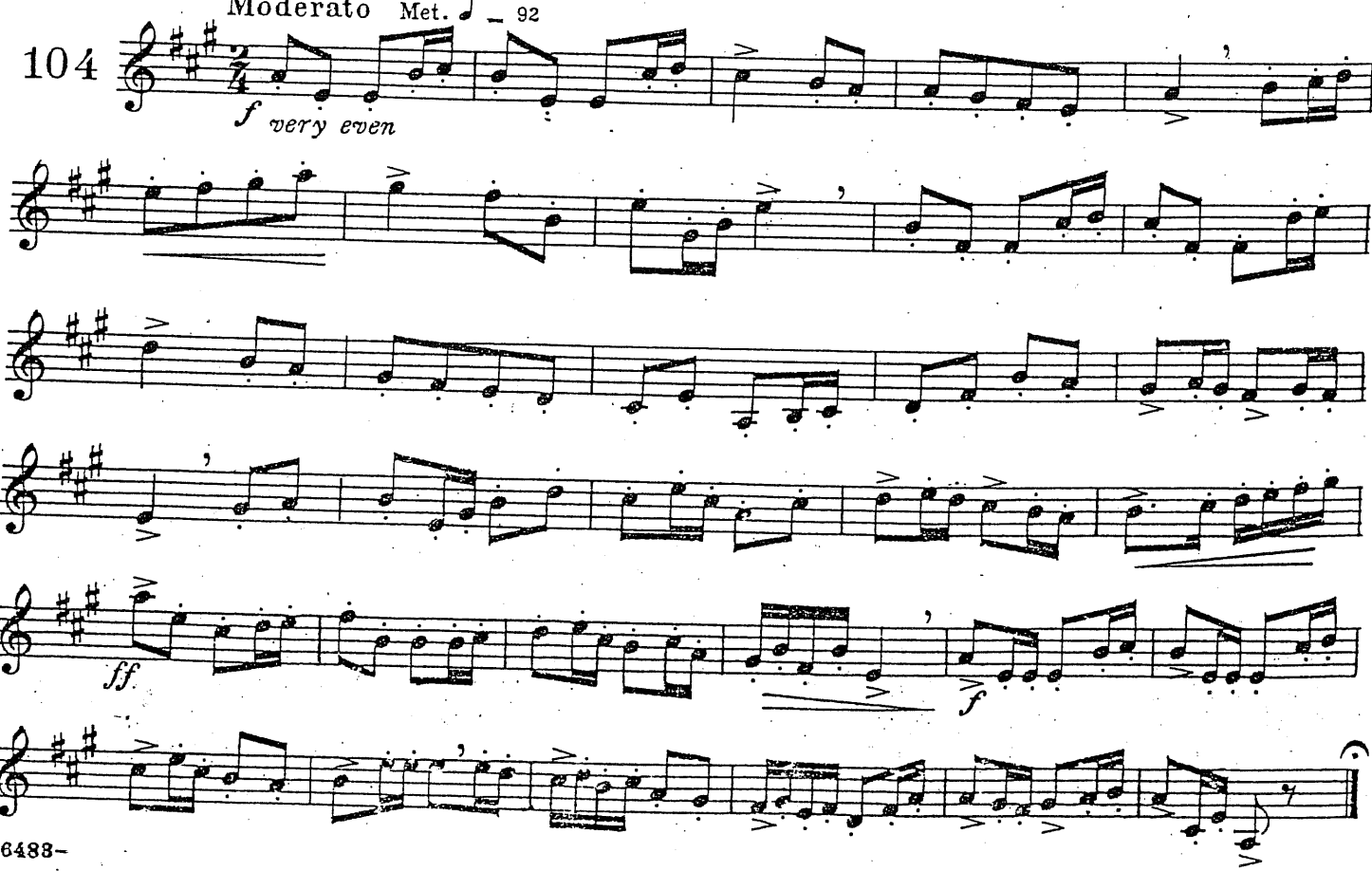
Tempo di Valse Met. ♩. = 60 *Count One*

103



Moderato Met. ♩ = 92

104



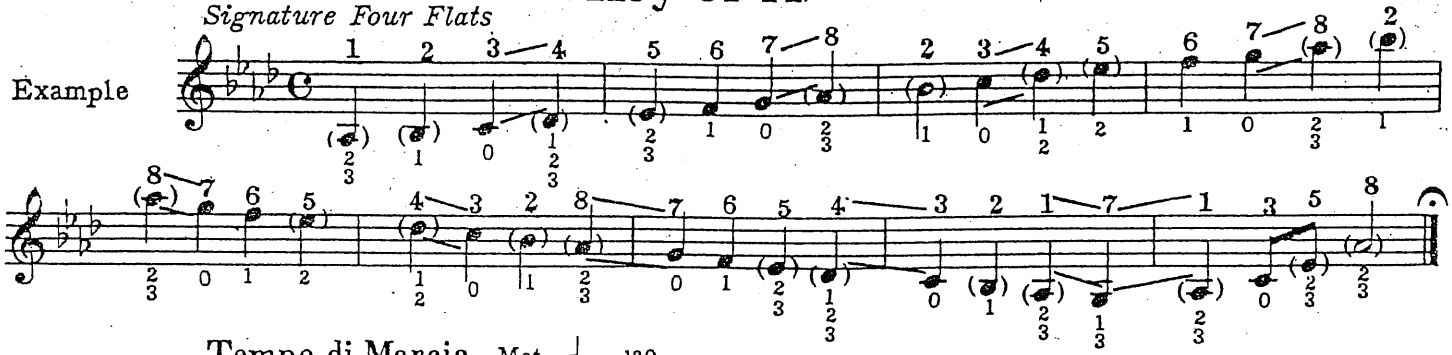
TWENTY-FIFTH LESSON

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♭

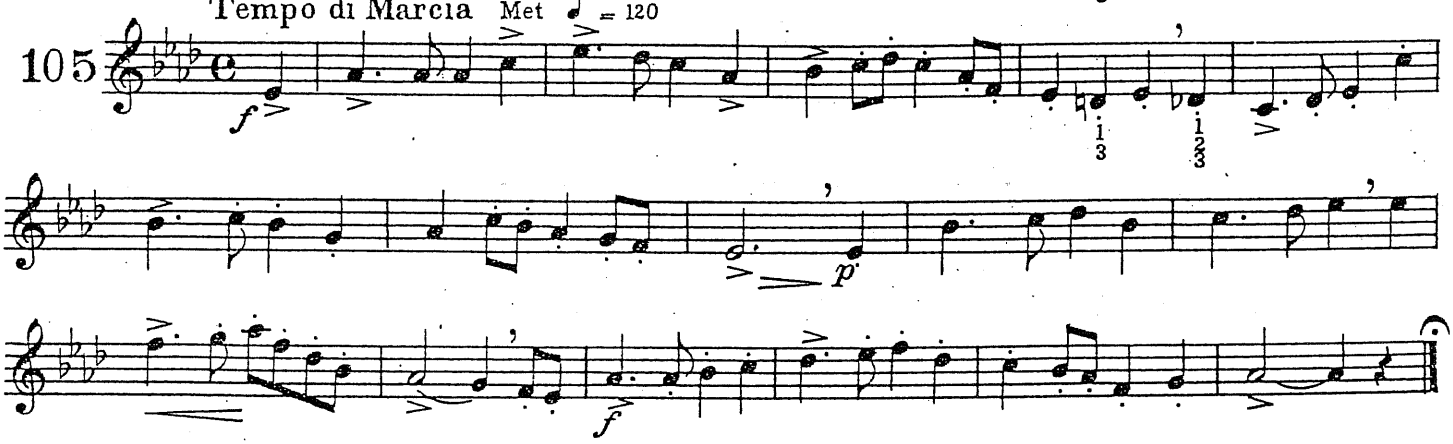
Signature Four Flats

Example



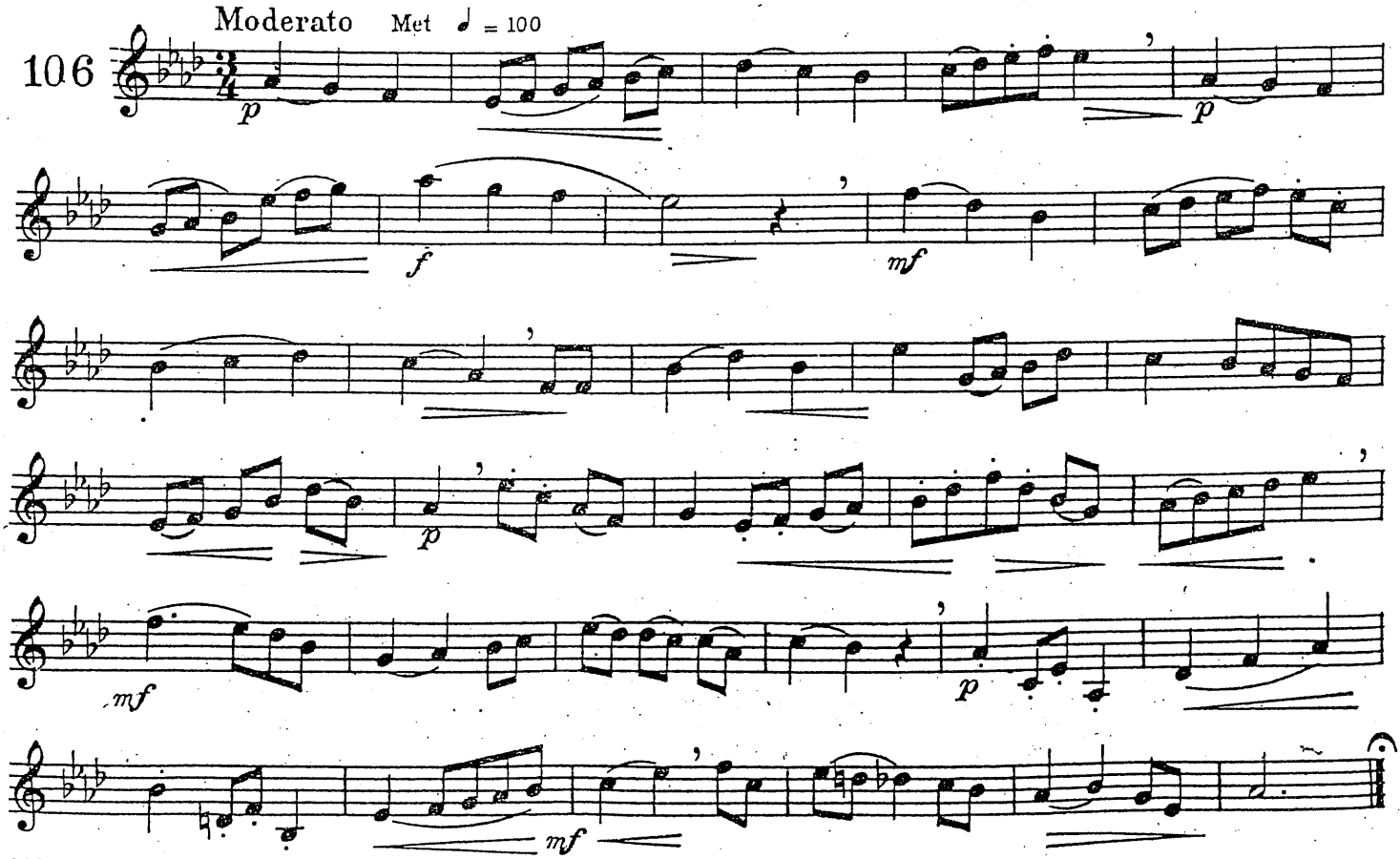
Tempo di Marcia Met ♩ = 120

105



Moderato Met ♩ = 100

106



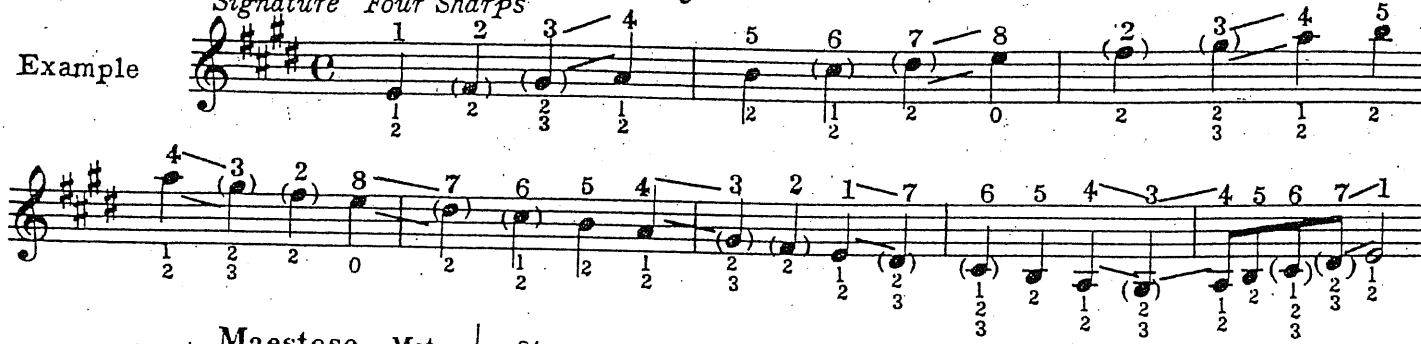
TWENTY-SIXTH LESSON

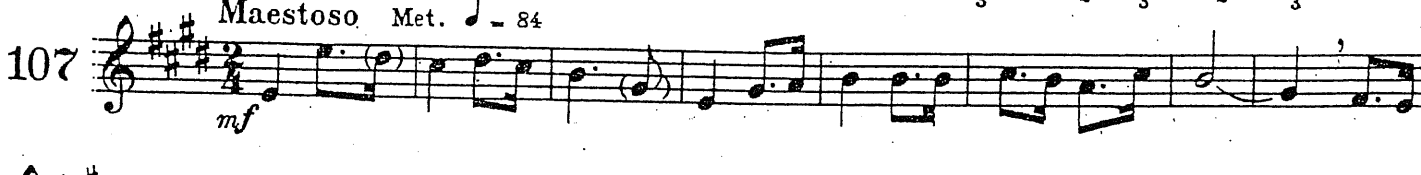
The *key of* "E" is known by its *signature* of *four sharps*, which are, "F♯" on the fifth line, "C♯" in the third space, "G♯" in the space above the staff, and "D♯" on the fourth line.

Key of E

Signature Four Sharps

Example

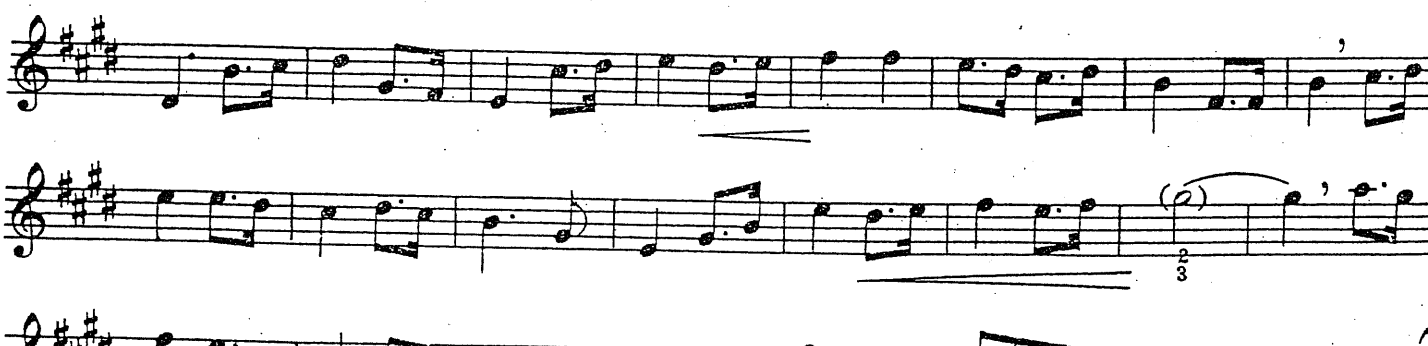




Maestoso Met. ♩ = 84

107

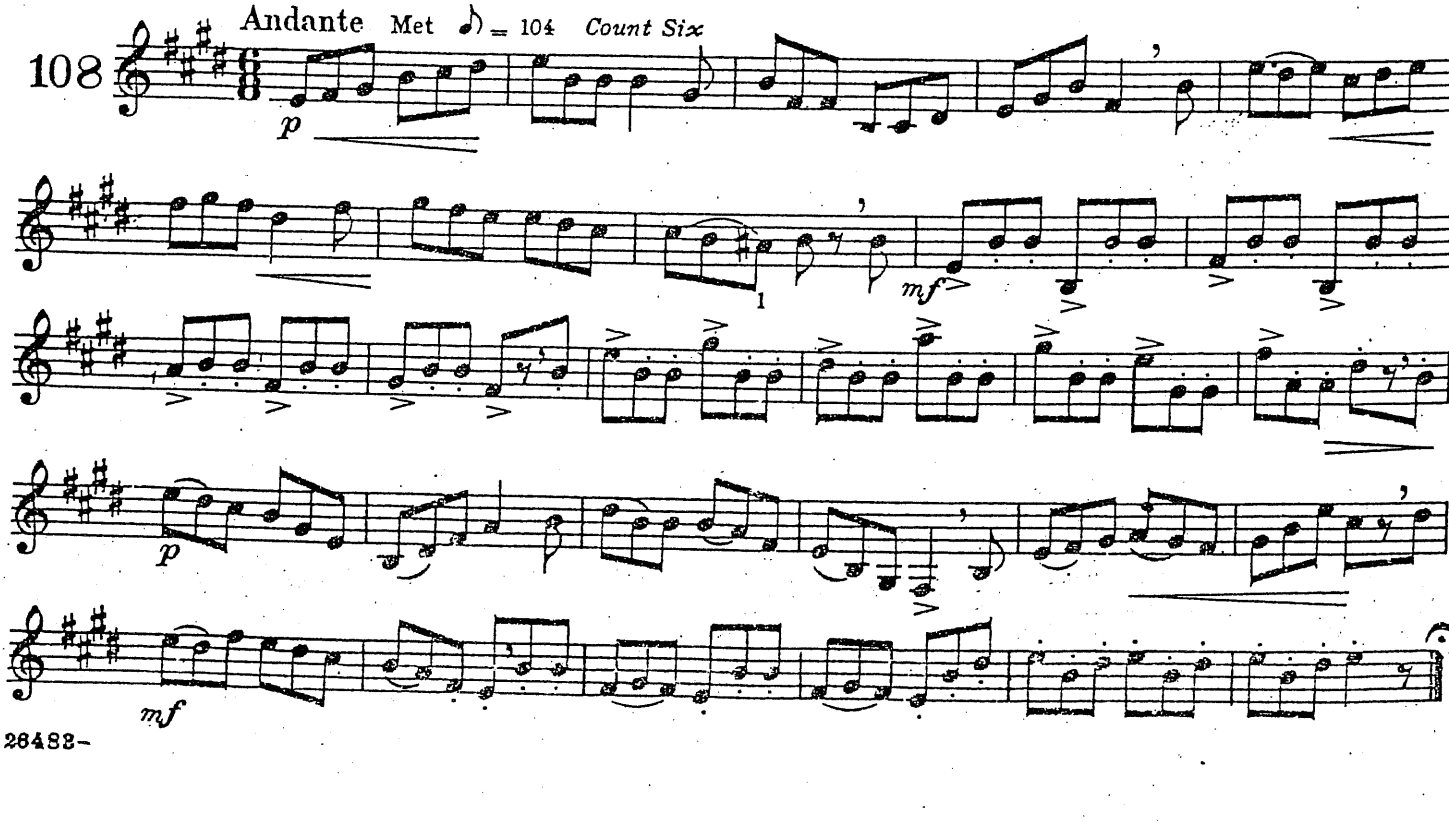
mf



Andante Met ♪ = 104 *Count Six*

108

p



mf

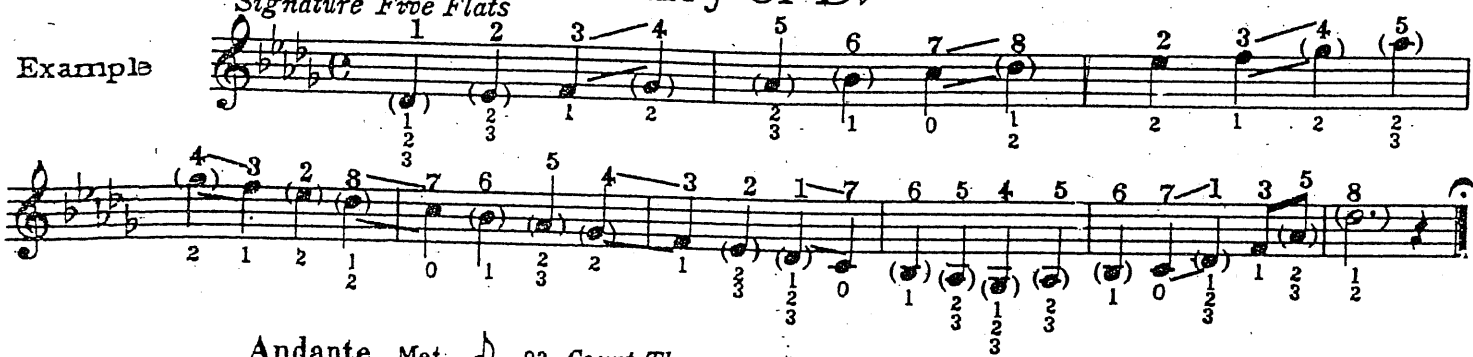
TWENTY-SEVENTH LESSON

The *key of* "D♭" 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♭

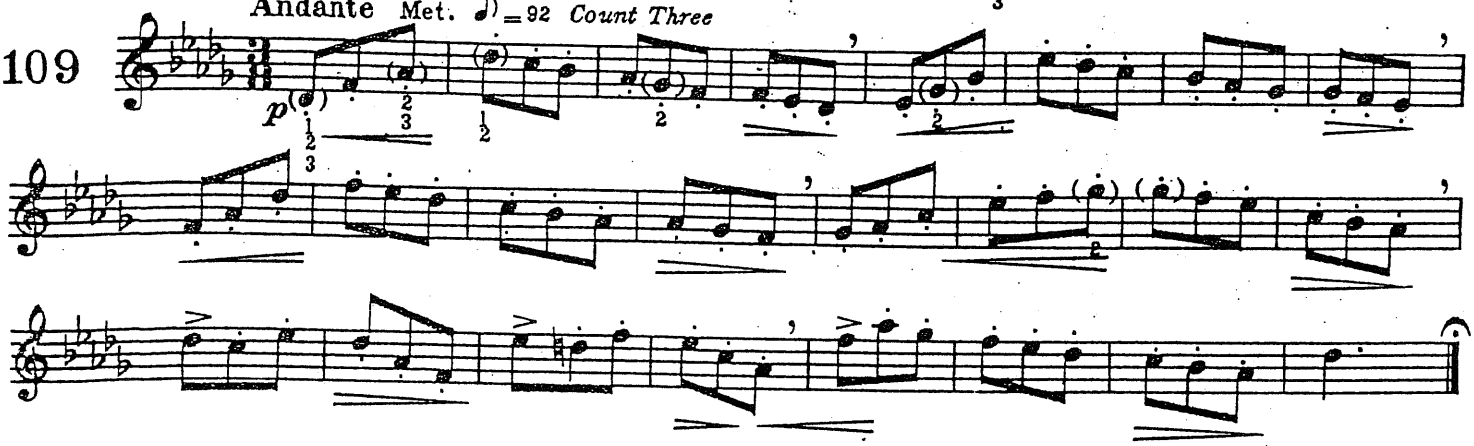
Signature Five Flats

Example



Andante Met. ♪ = 92 *Count Three*

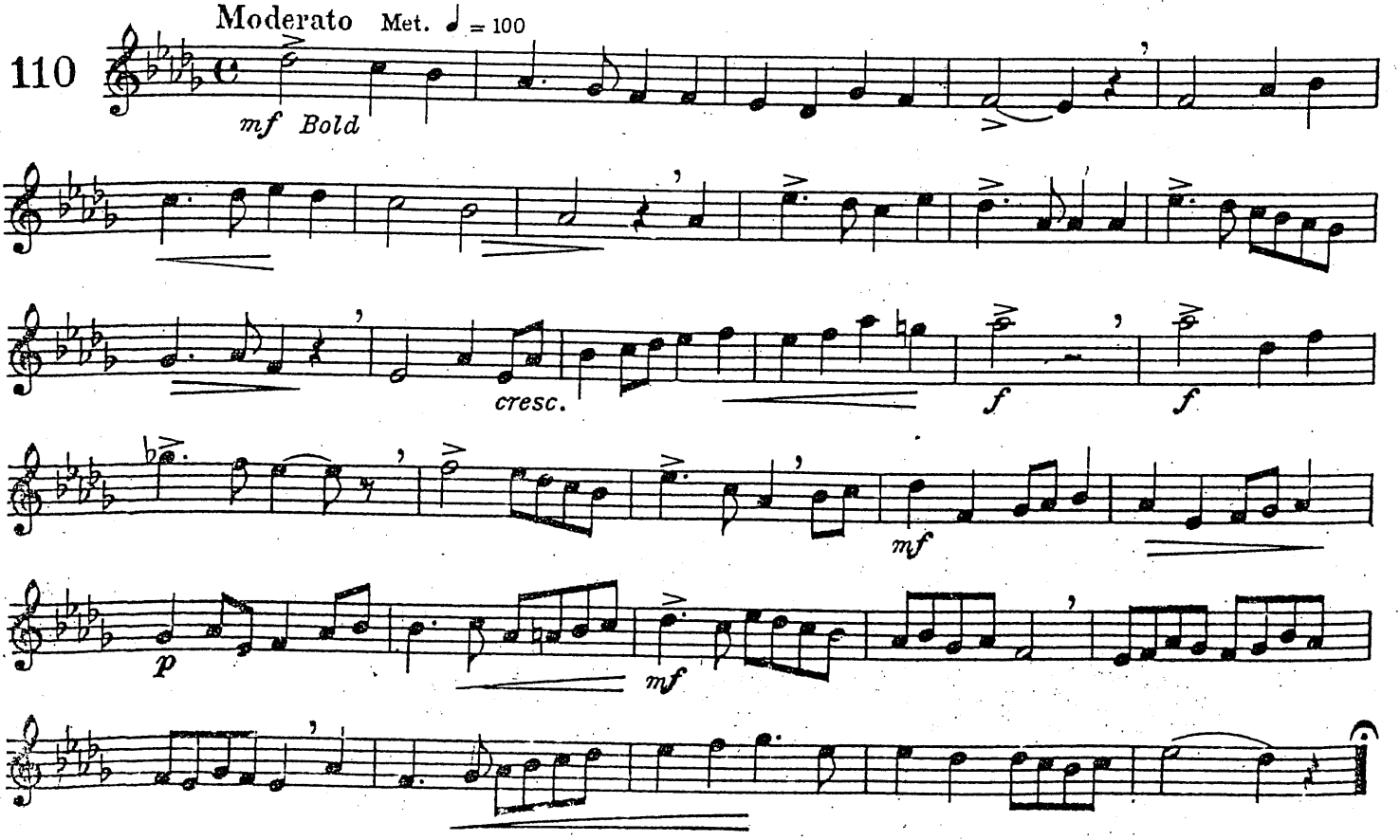
109



Moderato Met. ♩ = 100

110

mf Bold



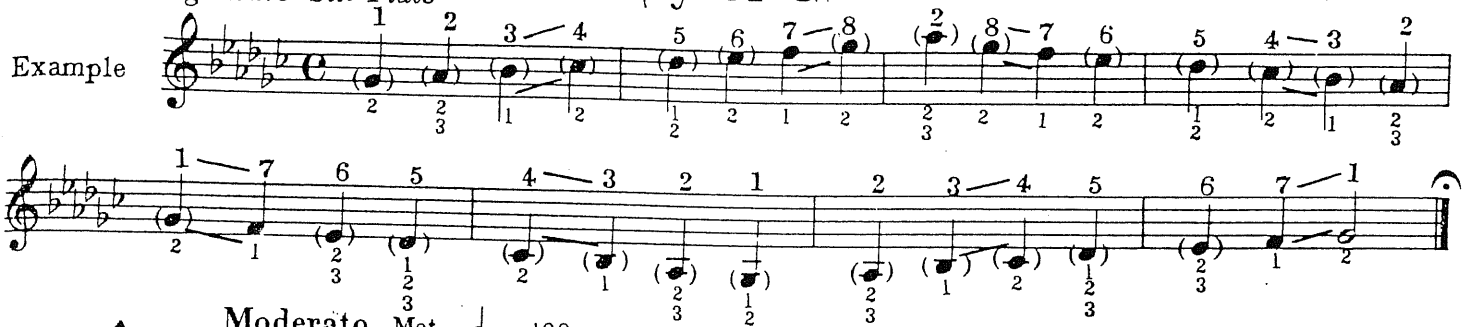
TWENTY-NINTH LESSON

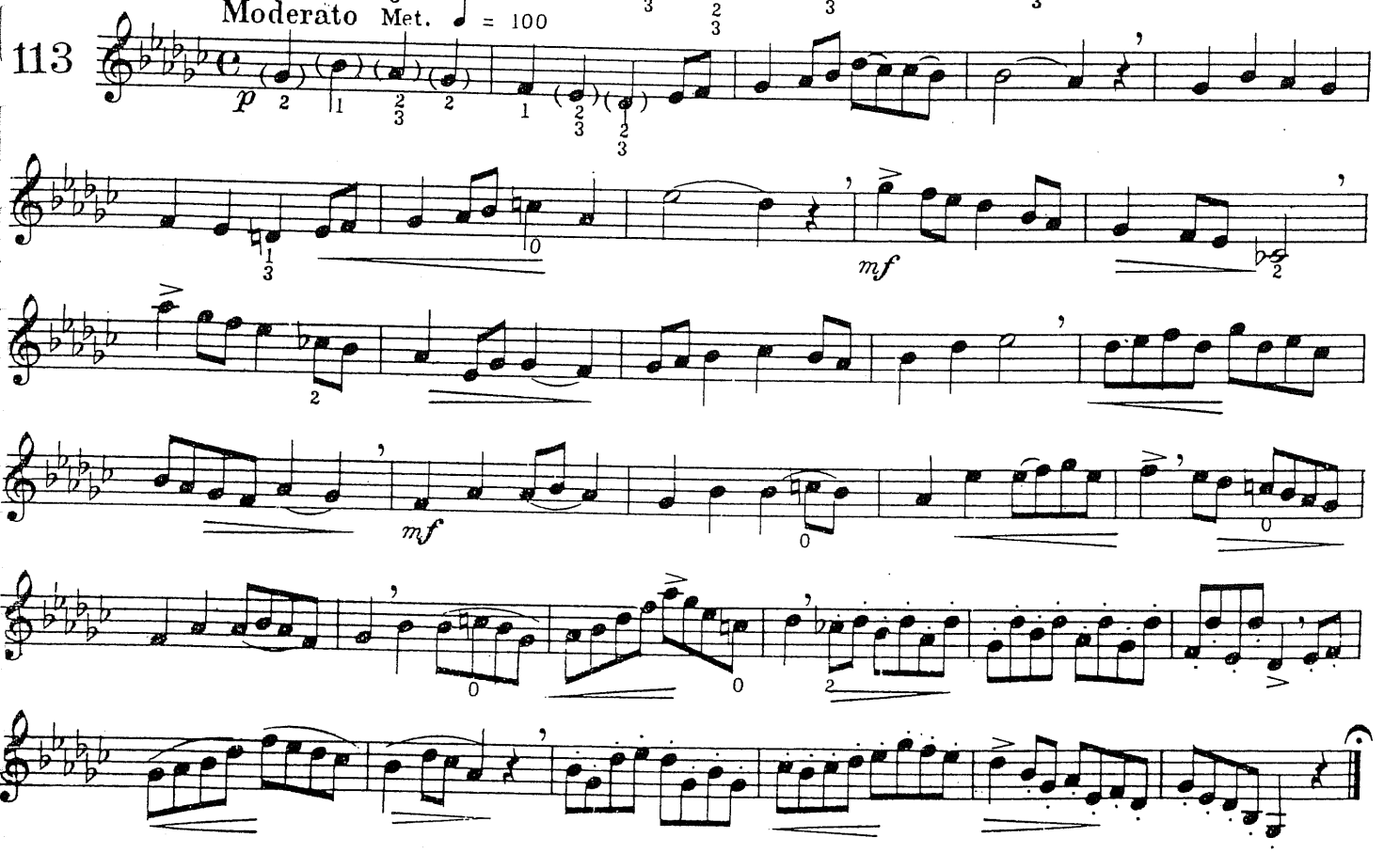
The *key of* "G♭" has *six flats*, which are, "B♭" on the third line, "E♭" in the fourth space, "A♭" in the second space, "D♭" on the fourth line, "G♭" on the second line and "C♭" in the third space.

Key of G♭

Signature Six Flats

Example



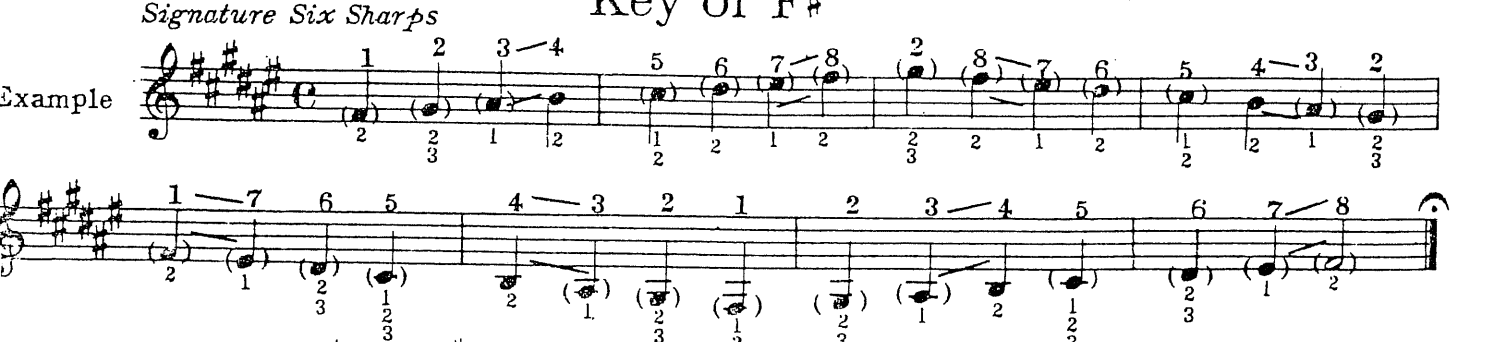


The *key of* "F♯" has *six sharps*, which are, "F♯" on the fifth line, "C♯" in the third space, "G♯" in the space above the staff, "D♯" on the fourth line, "A♯" in the second space, and "E♯" in the fourth space.

Key of F♯

Signature Six Sharps

Example



Notice: The *keys* of "G♭" and "F♯" 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.

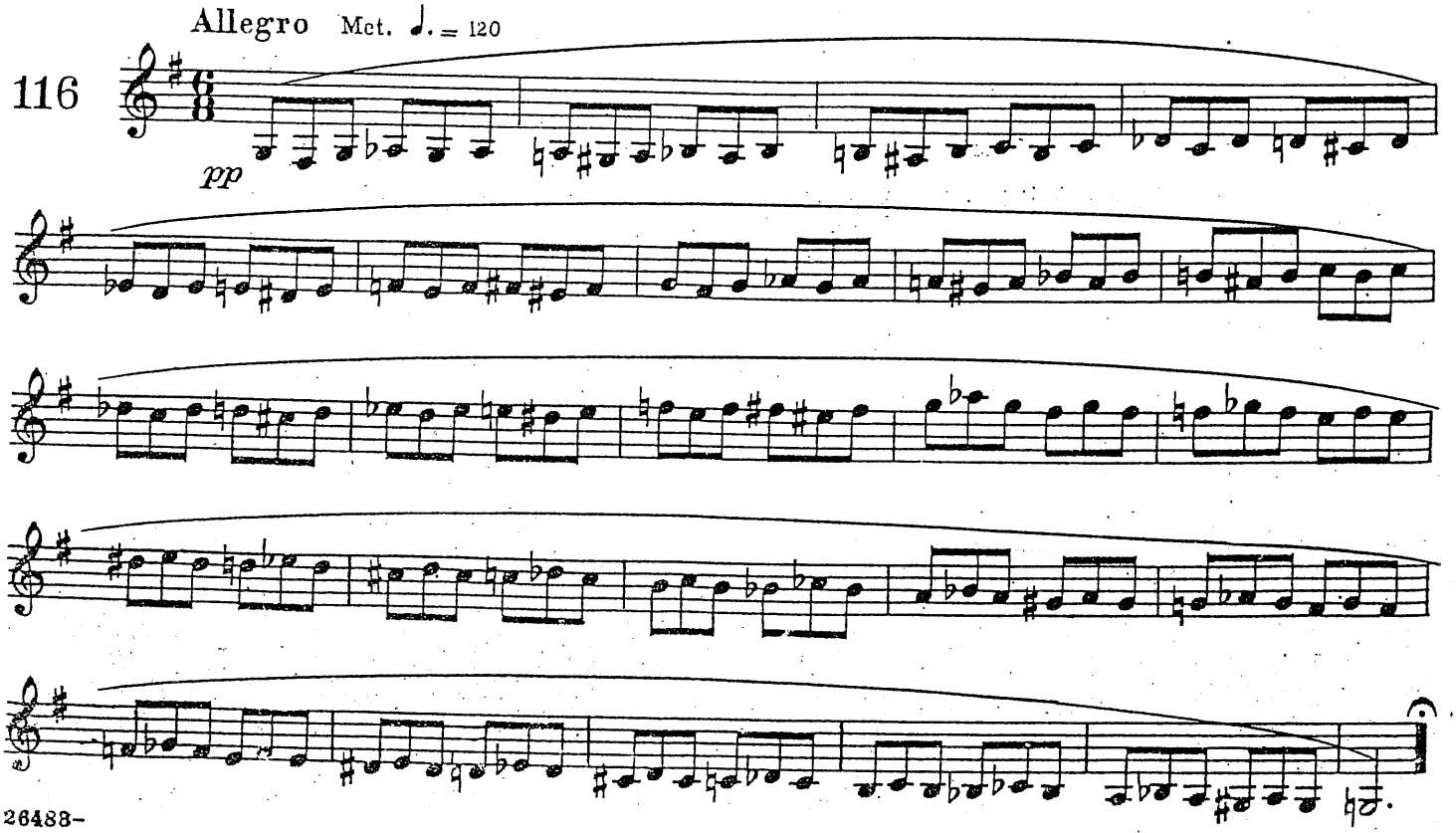
DO NOT ALLOW AN EXERCISE TO BEAT YOU, OR GET THE BEST OF YOU AT ANY TIME!

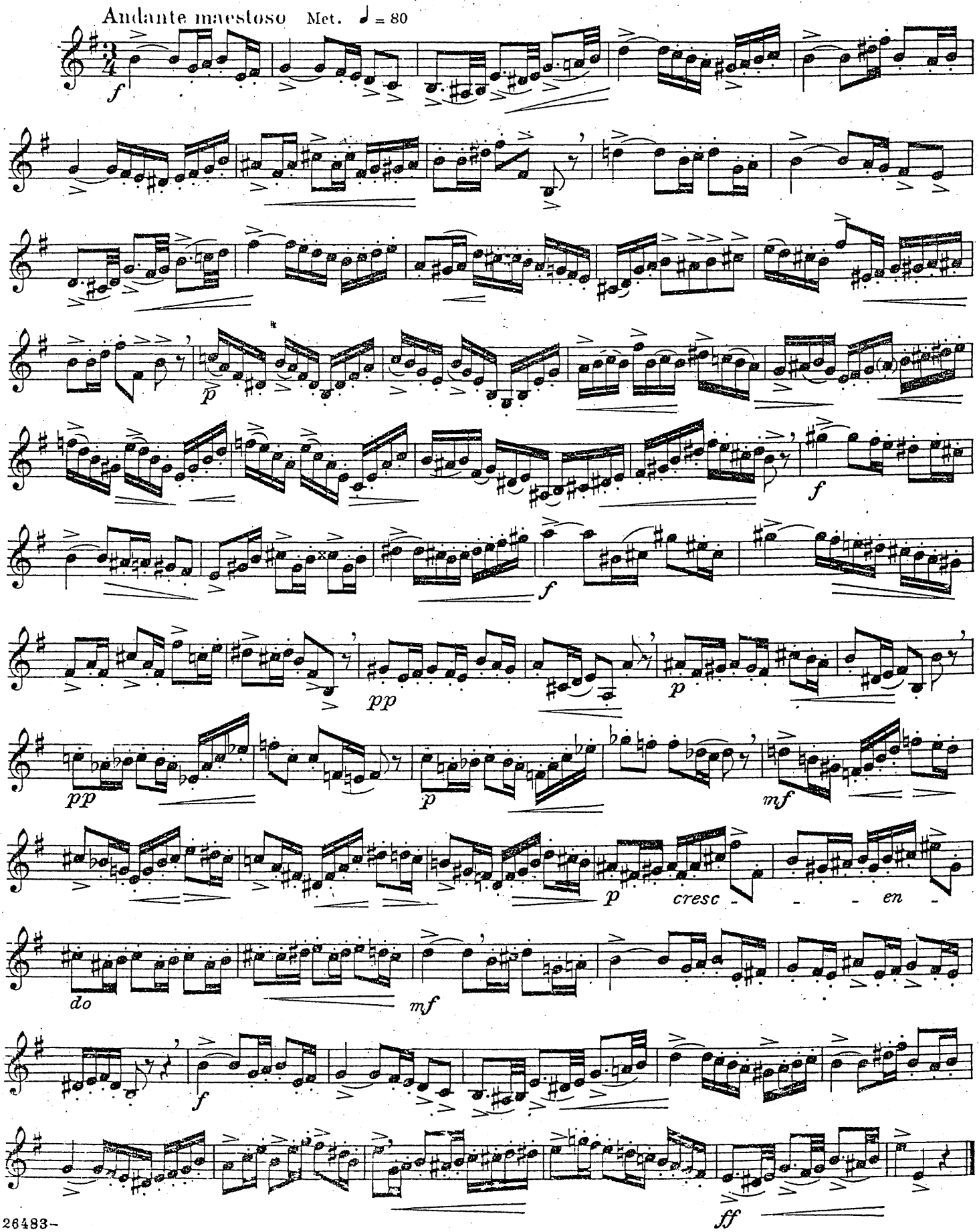
DO NOT CHEAT YOURSELF!

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.



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.