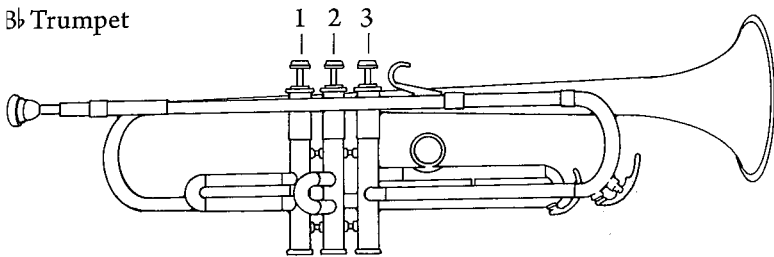


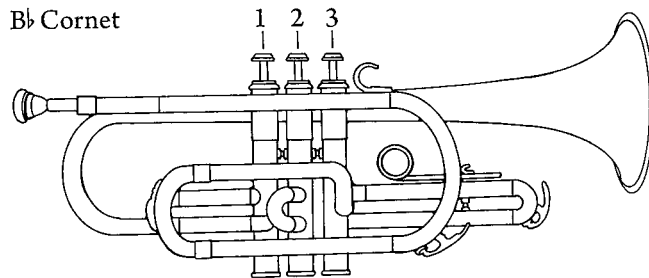
The numbers indicate which valve should be pressed down.

0 = no valves pressed down

Bb Trumpet



Bb Cornet



F# Gb	G	G# Ab	A	A# Bb
1 2 3	1 3	2 3	1 2	1

B Cb	B# C	C# Db	D	D# Eb
2	0	1 2 3	1 3	2 3

E Fb	E# F	F# Gb	G	G# Ab
1 2	1	2	0	2 3

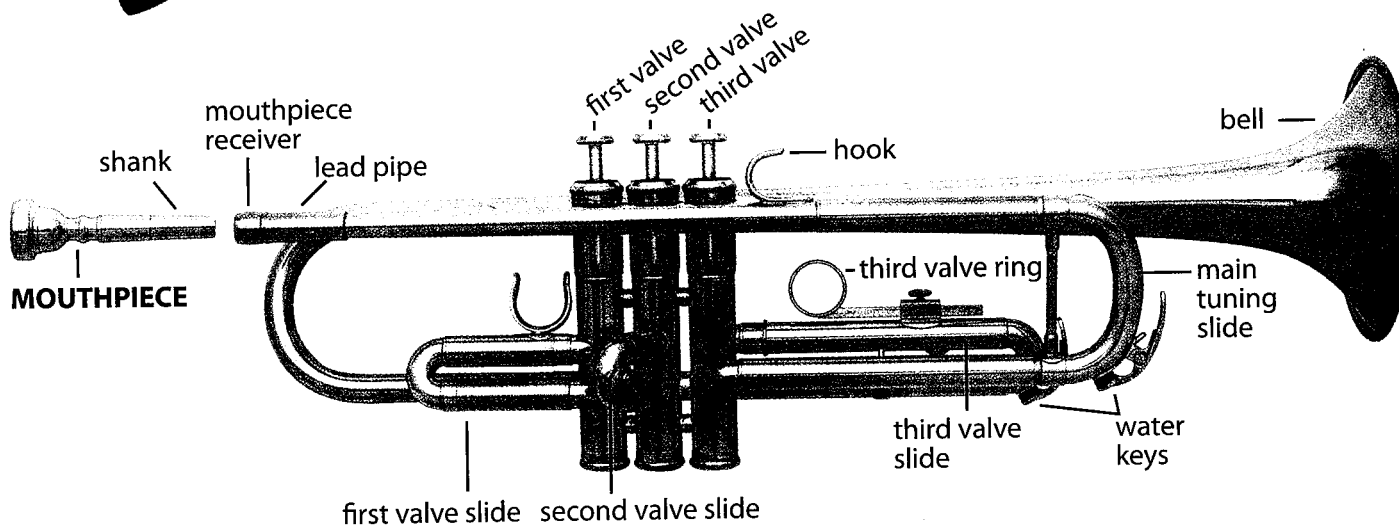
A	A# Bb	B Cb	B# C	C# Db
1 2	1	2	0	1 2

D	D# Eb	E Fb	E# F	F# Gb	G
1	2	0	1	2	0

# GETTING STARTED



For more detailed instruction, be sure to view the Video Lessons in your *Tradition of Excellence Interactive Practice Studio* or on the DVD. More lessons are available every time you see this icon.



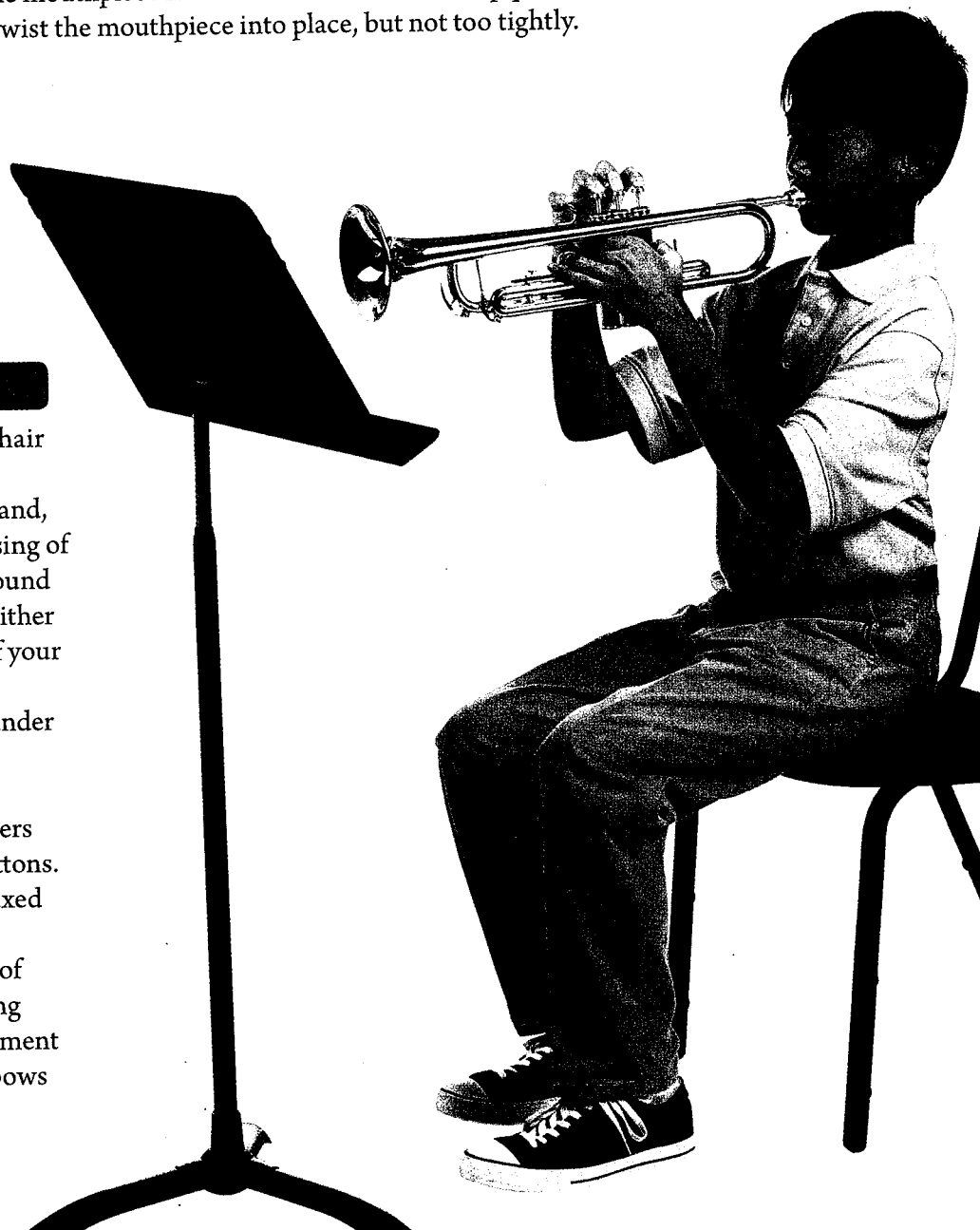
## Assembly

- 1) Insert the mouthpiece into the receiver on the lead pipe.
- 2) Gently twist the mouthpiece into place, but not too tightly.



## Posture & Hand Position

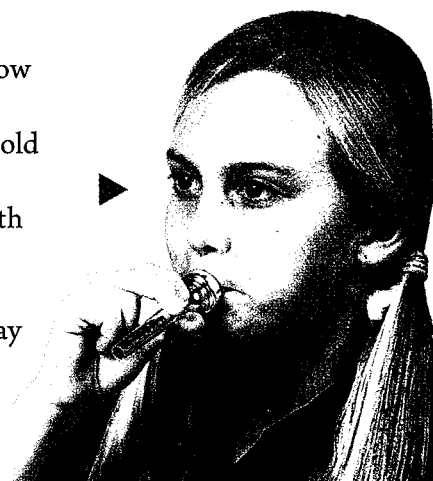
- 1) Sit up straight at the edge of your chair with your feet flat on the floor.
- 2) Grasp the trumpet with your left hand, placing your fingers around the casing of the third valve and your thumb around the casing of the first valve. Place either your ring finger or middle finger of your left hand in the third valve ring.
- 3) Place the tip of your right thumb under the lead pipe between the first and second valves.
- 4) Place the tips of the first three fingers of your right hand on the valve buttons. Your right hand should form a relaxed "C," as if holding a tennis ball.
- 5) Rest your right little finger on top of the hook (not in the hook). Keeping both wrists straight, tilt the instrument slightly to the right. Keep your elbows away from your body.





## Forming an Embouchure & Making a Tone

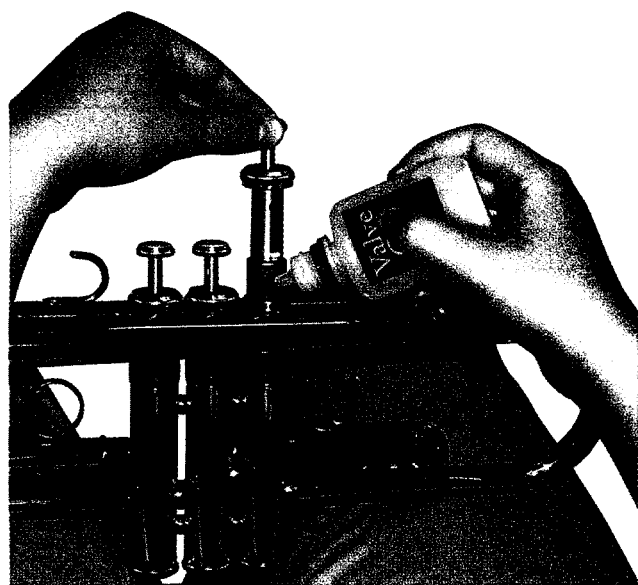
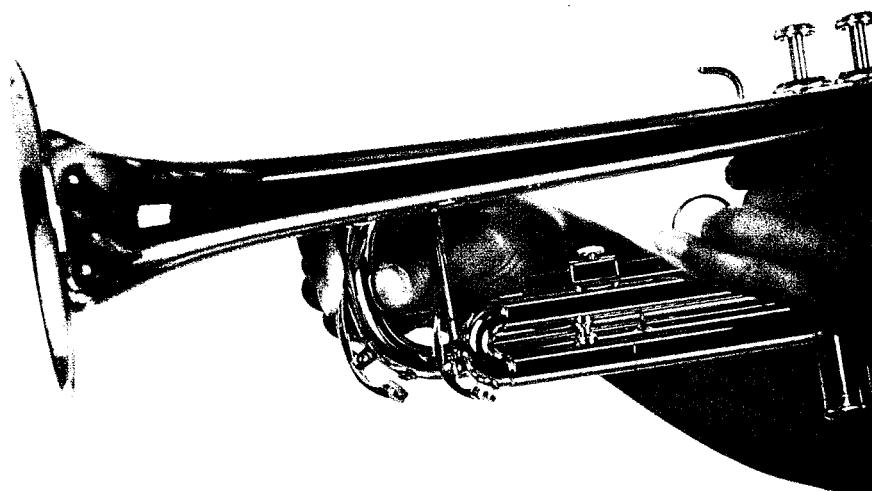
- 1) Moisten your lips and shape the inside of your mouth and throat as if you are saying "oh." Bring your lips together as if saying "em."
- 2) Take a full breath of air through your mouth and blow through closed lips, creating a relaxed buzz.
- 3) Remove the mouthpiece from the instrument and hold it by the shank. Without using too much pressure, place the mouthpiece over the center of the buzz with equal amounts of the mouthpiece on the upper and lower lip. Use a mirror to check your embouchure.
- 4) Take a full breath of air through your mouth and play a long, steady buzz.
- 5) Complete the **Mouthpiece Workout** by watching the video lesson and playing along with the recorded accompaniment (see page 1 for details).



## Daily Care & Maintenance

### Putting the Trumpet Away

- 1) Depress the water key and blow (not buzz) through the trumpet to empty excess water.
- 2) Wipe off the trumpet with a soft, clean cloth.
- 3) Push in all slides, making sure you depress the corresponding valve when moving a slide.
- 4) Remove the mouthpiece and place it in the case.
- 5) Place the trumpet in the case with the 2nd valve slide facing up. Latch the case.

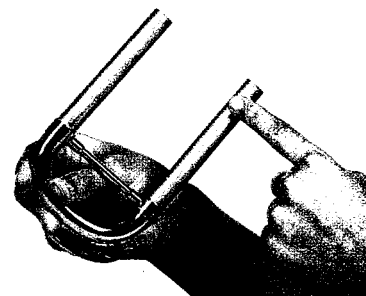


### Oiling the Valves (Daily)

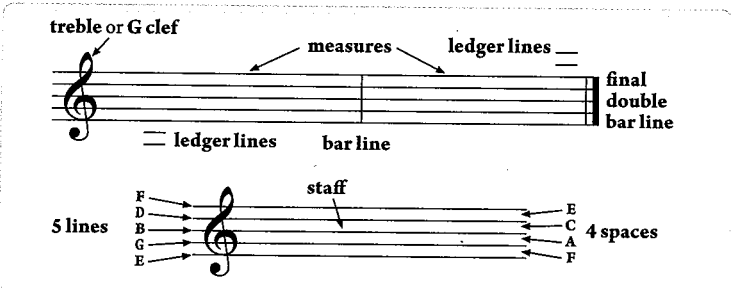
- 1) Gently remove only the first valve by unscrewing it at the top of the valve casing (not the valve button). Do not turn the valve or touch any part that is protected by the casing.
- 2) Apply 4 or 5 drops of valve oil along the metal part of the valve in which there are holes.
- 3) Insert the valve back into the trumpet, turn the valve button to the right (clockwise) until the valve clicks into place, and screw in the valve at the top of the valve casing.
- 4) Push the valve button up and down rapidly to work in the valve oil.
- 5) Repeat this process with valves two and three.

### Greasing the Slides (Regularly)

- 1) To remove the slide, depress the corresponding valve button and pull on the slide. (For the main tuning slide, there is no need to depress any valves.) Only remove one slide at a time.
- 2) Remove existing grease by wiping the slide with a rag.
- 3) Apply a generous amount of grease to the slide.
- 4) Insert the slide back into the trumpet, being sure to depress the corresponding valve button.
- 5) Keeping the valve depressed, move the slide in and out of the instrument to work in the



**Terms & Symbols**



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

**Time Signature**



= number of counts per measure  
= type of note (♩) that gets one count

**Rhythm**



whole note = 4 counts of sound in  $\frac{4}{4}$



whole rest = 4 counts of silence in  $\frac{4}{4}$

**Notes**

0 = no valves pressed down

C 0, D 13, E 12

**RHYTHM COUNTING**

4/4	o			
	-			
counting	1	2	3	4
other counting				

**What Do You Hear?**

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

C 0 or G 0

**What Next?**

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

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines



**1. The First Note** ▶ How is your posture?

C

**2. The Second Note** ▶ Extend the 3rd valve slide to play D.  
▶ Are you using plenty of air?

D

**3. Music in Motion** ▶ Are you playing with a good embouchure?

E

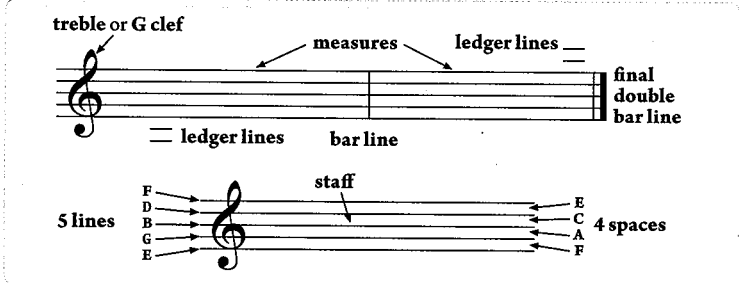
**4. All Together, Now!** ▶ How is your hand position?

F

**5. Mr. Whole Note Takes a Walk** ▶ Write the note names beneath the music before you play.

G

**Terms & Symbols**



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

**Time Signature**



= number of counts per measure  
= type of note (♩) that gets one count

**Rhythm**



whole note = 4 counts of sound in 4/4



whole rest = 4 counts of silence in 4/4

**Notes**

0 = no valves pressed down

G

F

E

0

1

12

**RHYTHM COUNTING**

	4/4			
counting	1	2	3	4
other counting				

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

4/4

**1. The First Note** ▶ How is your posture?

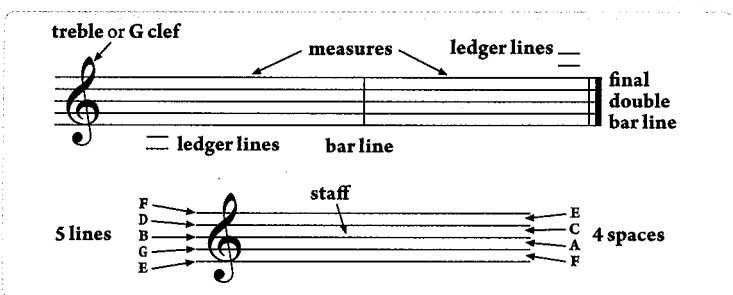
**2. The Second Note** ▶ Are you using plenty of air?

**3. Music in Motion** ▶ Are you playing with a good embouchure?

**4. All Together, Now!** ▶ How is your hand position?

**5. Mr. Whole Note Takes a Walk** ▶ Write the note names beneath the music before you play.

**Terms & Symbols**



**music alphabet** – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

**Time Signature**



= number of counts per measure  
= type of note (♩) that gets one count

**Rhythm**



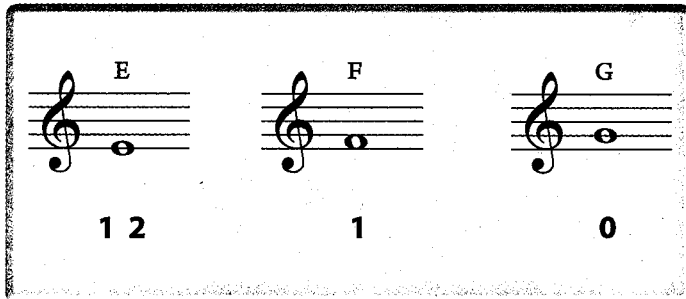
**whole note** = 4 counts of sound in  $\frac{4}{4}$



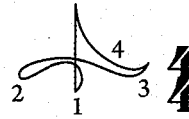
**whole rest** = 4 counts of silence in  $\frac{4}{4}$

**Notes**

0 = no valves pressed down



**COUNTING & CONDUCTING**



counting	1	2	3	4
other counting				

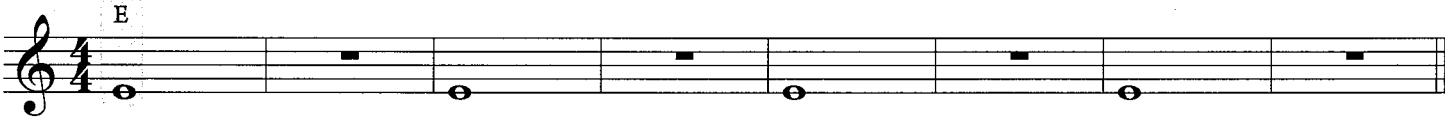
To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

$\frac{4}{4}$

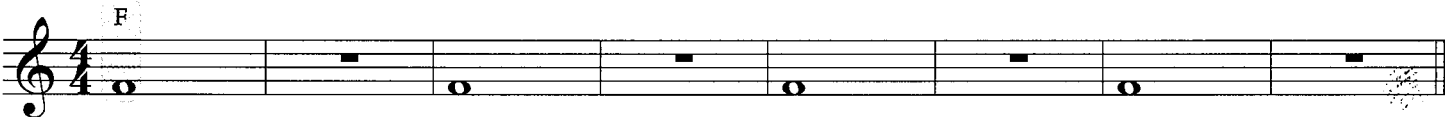
**1. Away We Go!**

▶ How is your posture?



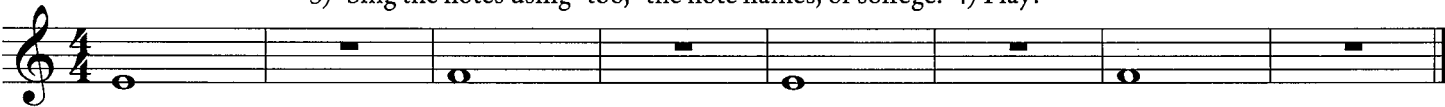
**2. Going Up?**

▶ Are you playing with a steady air stream to produce a smooth, even sound?



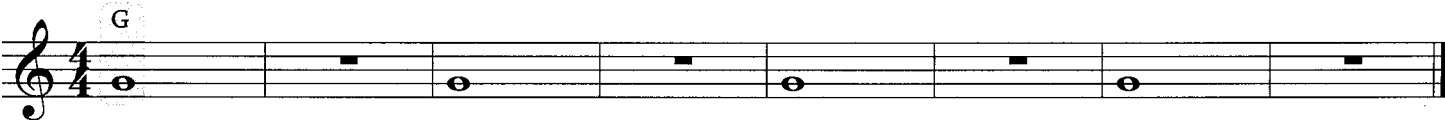
**3. Count Me In**

▶ 1) Write the counting under the music. 2) Clap the rhythm.  
3) Sing the notes using "too," the note names, or solfège. 4) Play!



**4. Higher Ground**

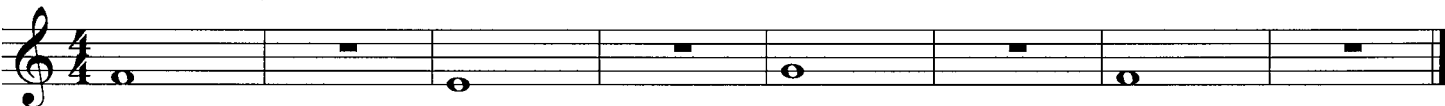
▶ Are you playing with a good embouchure?



**5. Moving Around**



▶ Write the note names beneath the music before you play.

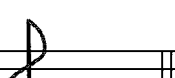


**6. Trumpet/Cornet Private Lesson**

▶ Here is how to draw a treble clef.

▶ Draw eight treble clefs on your own. Be sure they circle the second (G) line.

1) 2)



**Terms & Symbols**

’ **breath mark** – take a breath

**sight-reading** – playing or singing a piece of music for the first time

**Theory & Composition**

**duet** – piece of music featuring two different parts played or sung together

**harmony** – two or more notes played or sung at the same time

**Rhythm**



**half note** = 2 counts of sound in  $\frac{4}{4}$



**half rest** = 2 counts of silence in  $\frac{4}{4}$

**COUNTING & CONDUCTING**

counting	1	2	3	4
other counting				

**7. Deep Breaths**



**8. Rhythm Time**

► 1) Write the counting and clap the rhythm before you play. 2) Play on the note E (Concert D).

**RHYTHM STUDIES: p. 44, #1-4**

**9. Half Note Rock**

**10. Sight-Reading Challenge: Steppin'**

► Always carefully inspect music before you sight-read it.

**11. El Camino Mariachi — Duet**

► Count, clap, sing, and play! The B part is shaded for easier reading.

**12. Cuckoo**



Traditional

**13. Excellence in Ear Training**

► Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

## Rhythm

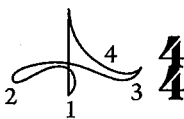


quarter note = 1 count of sound in  $\frac{4}{4}$



quarter rest = 1 count of silence in  $\frac{4}{4}$

COUNTING & CONDUCTING



counting	1	2	3	4
other counting				

## Notes

D      C

1 3      0

**14. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note E (Concert D).

RHYTHM STUDIES: p. 44, #5-17

**15. Rising Rhythms** ▶ Start each note by whispering the word "too."

**16. Stepping Stones** ▶ Keep the air moving.

**17. Rain, Rain**

Traditional

**18. In a Minor Mood**



▶ When playing the note D, extend the 3rd valve slide out about one half inch to play the note in tune. Ask your teacher for help.  
▶ Count, clap, sing, and play!

**19. Hot Cross Buns**

English Folk Song

**20. Go Tell Aunt Rhodie**



American Folk Song

## 21. Trumpet/Cornet Private Lesson

- ▶ 1) Draw a treble clef at the beginning of the staff.
- ▶ 2) Trace the notes and rests, and draw three more of each.





**Terms & Symbols**

**Solo** – only one person plays or sings  
**Soli** – a small group or section plays or sings  
**Tutti** – everyone plays or sings

**||:** **repeat sign** – play or sing the music again

**Time Signature**

**C** **common time** =  $\frac{4}{4}$

**Theory & Composition**

**phrase** – musical sentence, often 4 or 8 measures long  
**round** – song in which the same part is played or sung by two or more groups starting at different times  
**composition** – creation of music that can be performed later, usually from written notation

Solo, Tutti  
phrase

**22. Little Robin Redbreast** Traditional

1st Phrase 2nd Phrase

Solo , Tutti Solo , Tutti

||:

**23. Skill Builder: Merrily We Roll Along** Traditional

▶ Count, clap, sing, and play! When you reach the end of the song, repeat once from the beginning.

round

**24. Itsy Bitsy Spider — Round** Traditional

▶ Add brackets to show the phrases.

1 2

Soli

**25. A La Rueda** Spanish Folk Song

▶ Are you extending the 3rd valve slide on all Ds?

Soli (woodwinds) , Tutti , Soli (brass/percussion) , Tutti

**26. Love Somebody — Duet** Traditional

A. B.

**27. Good King Wenceslas** Traditional English Carol

TEST

Solo/Soli , Tutti Solo/Soli , Tutti



**28. Excellence in Composition** ▶ 1) Draw a treble clef. 2) Complete and play your composition.

Title \_\_\_\_\_ Composer \_\_\_\_\_

**Terms & Symbols**

**articulation** – type of attack used to play a note or group of notes



**slur** – articulation that connects notes of different pitches; indicates a very smooth sound with only the first note tongued



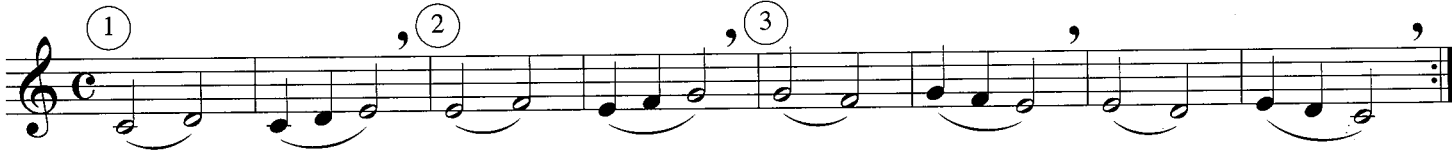
**one-measure repeat sign** – play or sing the previous measure again

**Notes**



slur

**29. Warm-up: Serenity — Round** ▶ Keep the air moving.

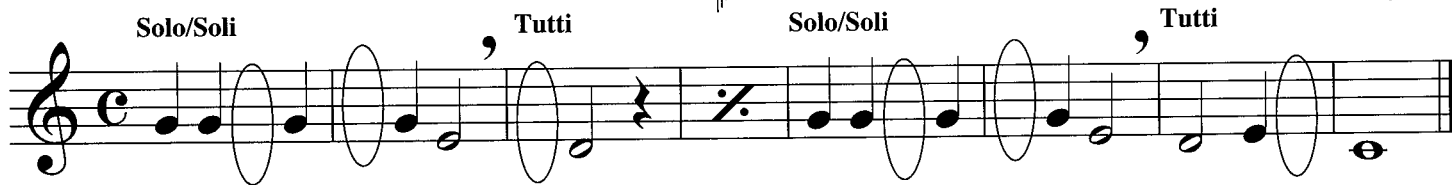


**30. Chop Builder** ▶ Make a clean slur from E to A.

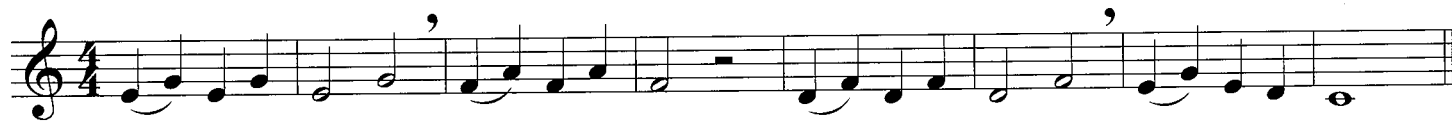


**31. Camptown Races** ▶ Draw the missing notes in the ovals before you play.

Stephen Foster, America's first great popular songwriter, was born on the 50th anniversary of American Independence: the Fourth of July, 1826. American Composer (1826–1864)



**32. Skill Builder** ▶ Add brackets to show the phrases.



**33. London Bridge — Duet** English Folk Song



**34. The Frog's Song — Round** **TEST** ▶ Are you slurring? Japanese Folk Song



**35. Trumpet/Cornet Private Lesson**



▶ Play with a fast and steady air stream.



▶ Repeat this exercise using the following fingerings: 0, 2, 1, 12, 23, 13, 123. Use this as a daily warm-up when you practice. Also play this exercise on your mouthpiece alone.

**Time Signature**

**2/4** = two counts per measure  
= quarter note gets one count

**COUNTING & CONDUCTING**

counting	1	2
other counting		

**Rhythm**

**tie** – marking that connects notes of the same pitch to make one longer note

**Notes**

**Key Signature**

In these key signatures, play or sing:

no sharps or flats	every F as F sharp	every B as B flat	every B as B flat, every E as E flat

sharp (#) or flat (b) signs placed after a clef

**36. Rhythm Time**

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note D (Concert C).

**RHYTHM STUDIES:** p. 44, #18-20; p. 46, #41-43

**37. Two Step**

▶ The C major (Concert B $\flat$  major) key signature, highlighted in purple, indicates no sharps or flats.

**38. Sight-Reading Challenge: Shoo Fly**

▶ Are you extending the 3rd valve slide on all Ds? American Folk Song

**39. Russian Folk Song — Duet**

*Beethoven bridged music history's Classical and Romantic Periods.*

Ludwig van Beethoven (1770–1827)  
German Composer

**40. San Serení**

**TEST**

▶ Add brackets to show the phrases.

Puerto Rican Folk Song

**41. Excellence in Theory**

▶ Add the notes and rests together to find the number of counts. A quarter note gets one count.



**Theory & Composition**

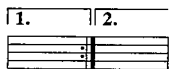
**trio** – piece of music featuring three different parts played or sung together

**introduction** – opening passage of a piece of music

**theme** – a melody within a piece of music



**rehearsal numbers** – find important places in the music using these markers



**1st and 2nd endings** – play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending the second time through



**fermata** – hold a note or rest longer than its usual value



—Enter the stage or performance area confidently. Make eye contact with the audience and smile.  
—Stand or sit tall. Be positive and energetic. It's fun to share your music with others!

**Solo: A   Duet: A + B   Trio or Full Band: A + B + C**

**Jingle Bells**

J.S. Pierpont (1822–189).  
American Composer

trio,  
introduction,  
theme

rehearsal  
numbers,  
1st & 2nd  
endings

Introduction 2 3 4 **5** Theme 6 7 8

9 A. 10 11 **1.** 12 13 **2.** 14 15 16

► Repeat back to **5**.

**Jolly Old St. Nicholas**

Traditional

A Theme 2 3 F 4 A 5 D 6 C F 7 E F G A 8 G, F G 9 2/4 F G A 10

# The Dreidel Song

Jewish Folk Song

Theme

A. 2 3 4 5 6 7 8

B.

C.

9 10 11 12 13 14 15 16

# Kwanzaa Celebration

David Bobrowitz (b. 1945)  
American Composer

Introduction

5 Theme

A. 2 3 4 5 6 7 8

B.

C.

9 10 11 12 13 14 15 16

# Rhythm

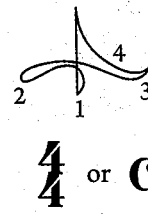


**eighth note** = 1/2 count of sound  
in  $\frac{2}{4}$ ,  $\frac{4}{4}$ , or  $C$

a single eighth note has a **flag**

a group of eighth notes is connected by a **beam**

**COUNTING & CONDUCTING**

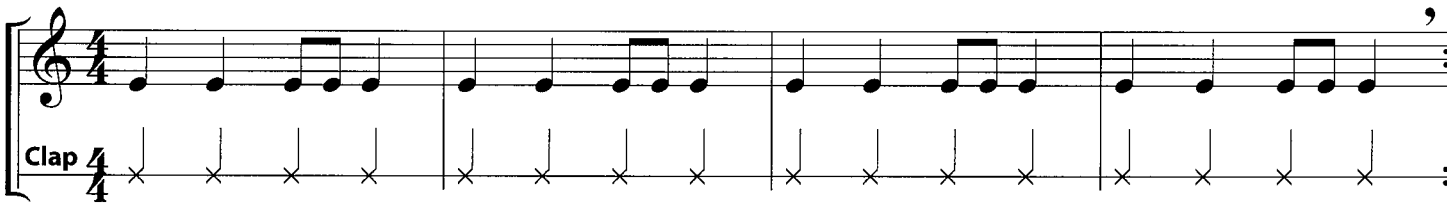


counting	1 &	2 &	3 &	4 &
other counting				

**42. Warm-up: Breath Support Challenge** ▶ Take a deep breath and play with your best tone while holding the pitch for as long as you can. On which beat did you finish?



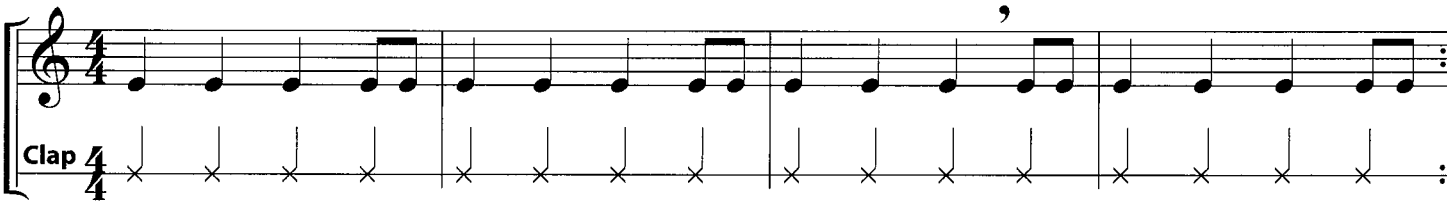
**43. Epic Eighth Notes** ▶ The bottom line provides the basic pulse.



**44. Michael Finnegan** ▶ Count, clap, sing, and play! Irish Folk Song



**45. Eighth Note Escapade**



**46. Skill Builder: Processional Dance** ▶ Extend the 3rd valve slide to play D. Renaissance Dance Music  
▶ Count, clap, sing, and play!



**47. Baja Breeze** ✓ TEST



**48. Trumpet/Cornet Private Lesson**

▶ 1) Write the note names. 2) Fill in the fingering for each note.



**49. Unforgettable Eighth Notes**

**50. Mahnomen Harvest**

▶ Count, clap, sing, and play! Extend the 3rd valve slide to play D.

**51. Eighth Notes on the Edge**

**52. Now Let Me Fly**

▶ Count, clap, sing, and play!

*Spirituals are religious folk songs created in the 18th and 19th centuries.*

American Spiritual

**53. Sight-Reading Challenge: Promenade**

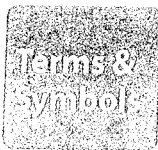
▶ 1) Write the counting and draw the bar lines. 2) Sight-read!

**54. Rio Con Brio**

**✓ TEST**

**55. Excellence in Improvisation**

▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes. Measures 3-5: Improvise using the same notes.



**accidental** – symbol that alters the pitch of a note until the end of the measure

**flat** – lowers the pitch of a note one half step



**Notes**



**pick-up or anacrusis** – music that comes before the first full measure; rhythmic value of the pick-up is sometimes removed from the last measure

**Key Signature**



**F major (Concert Eb major)** – play or sing every B as Bb

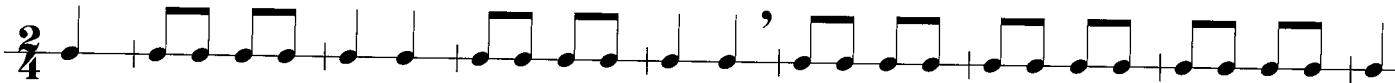
**Theory & Composition**

**interval** – distance between two pitches  
**half step** – smallest interval used in Western music; on a piano keyboard it is the distance from one key to the very next key—white or black  
**theme and variation** – type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody

accidental, b **56. Warm-up: Chorale — Duet**



pick-up **57. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note F (Concert Eb)

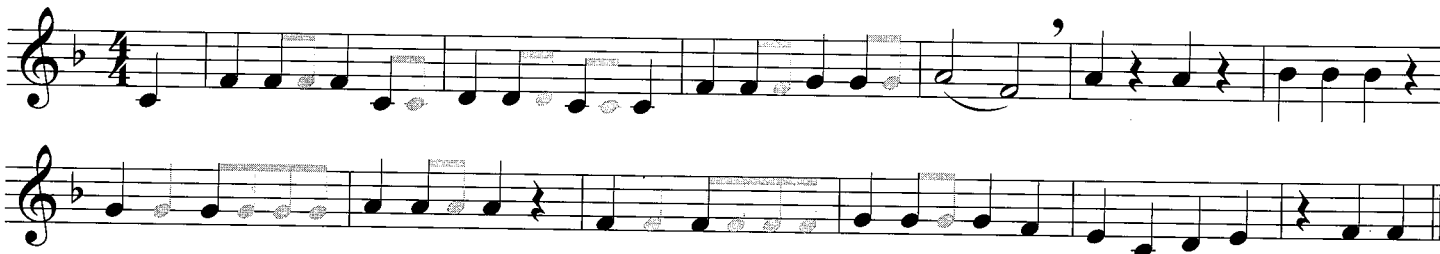


**RHYTHM STUDIES:** p. 45, #21-35; p. 46, #44-46

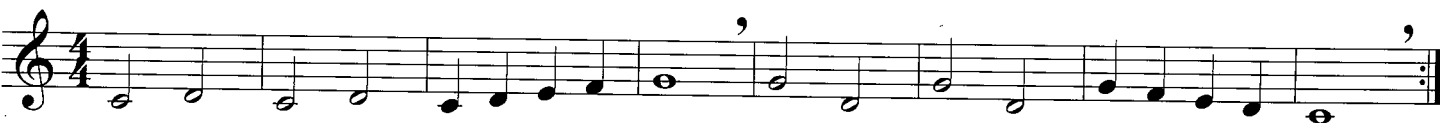
**58. Skill Builder: Boil the Cabbage Down — Duet** ▶ Circle the notes changed by the key signature in line B. American Folk Song



theme & variation **59. Bingo Variations** **TEST** ▶ 1) Play the black notes, which make up the theme. American Folk Song  
 2) Add the gray notes, which make up the variation.

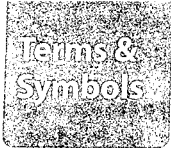


**60. Trumpet/Cornet Private Lesson** ▶ Are you extending the 3rd valve slide on every D?









**tempo** – speed of a piece of music

**Andante** – walking tempo; slower than **Moderato**

**Moderato** – medium tempo

**Allegro** – fast tempo

*mp*

**mezzo piano** – medium soft

*mf*

**mezzo forte** – medium loud



**accent** – emphasize the note

Andante

### 67. Warm-up: Lullaby

- ▶ Use plenty of air to sustain each pitch.
- ▶ Are you extending the 3rd valve slide on every D?

Welsh Folk Song

Andante

Allegro

### 68. Ezekiel Saw the Wheel — Duet

American Spiritua

Allegro

A. *p* *f* *p* *f*

B. *p* *f* *p* *f*

*mp*, >  
Moderato

### 69. Rhythm Time

- ▶ 1) Write the counting and clap the rhythm before you play.
- ▶ 2) Play on the note C (Concert B $\flat$ ).

Moderato

*mp*

RHYTHM STUDIES: p. 46, #54-58

### 70. Sight-Reading Challenge: Streets of Laredo

Laredo is a city in Texas on the Mexican border.

American Folk Song

Moderato

*mp*

*mf*

### 71. Skill Builder: Donkey Riding

- ▶ 1) Add brackets to show the phrases.
- ▶ 2) Add a breath mark between the phrases.

Canadian Folk Song

Moderato

*mf*

### 72. Theme from "The Nutcracker"

✓ TEST

Tchaikovsky first studied to be a lawyer but eventually became a full-time composer thanks to the support of a wealthy patron.

Peter Ilyich Tchaikovsky (1840–1893) Russian Composer

Andante

*mp* *mf*

### 73. Trumpet/Cornet Private Lesson

- ▶ Increase the tempo slightly each time you practice this exercise. Learning these finger patterns is important to your progress.



As a soloist, at the end of your performance, bow to acknowledge the applause of the audience, then gratefully gesture towards your accompanist so that he or she may also receive recognition from the audience.

In addition to his work as a composer and author, Ryan Nowlin is a music teacher, horn player, and singer.

# The Good Life

Solo with Piano Accompaniment

Ryan Nowlin (b. 1978)  
American Composer

**B♭ Trumpet or Cornet**

**Moderato**

**Piano**

2 3 4 5 6 7

*mf*

3 1 *mf* 5 5 3 5 3

8 9 10 11 12 13 14

1. 2. *f*

1. 2. *f*

15 16 17 18 19 20 21

*p mp mf f*

3 1 5 5 2 1 3 4

22 23 24 25 26 27 28 29

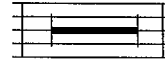
*mf*

3 4 *mf* 2 1 2 1

**chord** – two or more notes sounded at the same time

**closing** – last measures of a composition, often containing music added to give a feeling of finality

4



**long rest or multiple-measure rest**

– rest for the number of measures indicated



—If you make a mistake, never let it show. Keep playing or singing as if nothing happened.

—When you are finished, graciously accept the audience's applause. Leave the stage area confidently.

chord

### Warm-up: Tone, Balance, and Tuning

► There are many ways to perform a warm-up; follow the instructions given by your director.

Tonic Chord      Subdominant Chord      Dominant Chord      Tonic Chord

*Bruce Pearson played clarinet and saxophone as well as baseball and hockey into his college years before becoming a music teacher, author, composer, and conductor.*

## March Across the Seas

Bruce Pearson (b. 1942) and Ryan Nowlin (b. 1978) American Composers

closing  
long rest

Introduction  
**Allegro**

1. 2. 3. 4. 5. 1st Theme 6. 7.

8. 9. 10. 11. 12. 13. 14.

15-18 2nd Theme 19. 20. 21. 22. 23. 1st Theme 24.

25. 26. 27. 28. 29. Closing 30. 31. 32.

*Water Music was written for a royal boat party on England's Thames River. The orchestra played from one barge while King George I and friends listened from another vessel close by.*

## Procession from "Water Music"

George Frideric Handel (1685–1759)  
English Composer  
arr. Ryan Nowlin

► In  $\frac{3}{4}$ ,  $\frac{3}{8}$ , and other time signatures,  $\text{—}$  indicates a full measure of rest.

Introduction  
**Moderato**

2. 3. 4. 5. 1st Theme 6. 7.

8. 9. 10. 11. 12. 13. 2nd Theme 14.

*f*

15 16 17 18 19 20 21-22 23

24 25 26 27 28 29 30

*mp*

*mf* *f* *f*

1. 2.

# Banana Boat Song

Jamaican Folk Song  
arr. Ryan Nowlin

Introduction  
Moderato

1 2 3 4 5 1st Theme

*mf* *f* *mf*

6 7 8 9-10 2nd Theme 11 12

*mp*

13 14 15 16 17 1st Theme 18

*f* *mf*

19 20 21 Closing 22 23 24

*p* *mp* *f*

# Indigo Rock

Bruce Pearson & Ryan Nowlin  
American Composers

Introduction  
Moderato

1 2 3 4 5 Theme 6

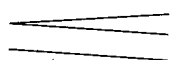

*f*


7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 Closing 30

 **crescendo** – gradually louder  
 **decrescendo** – gradually softer


 **natural** – cancels a flat (b) or sharp (#)

**divisi (div.)** – some performers play or sing the top notes while others play or sing the bottom notes

**unisono (unis.)** – everyone plays or sings the same notes

B flat (Bb)



 **74. Warm-up: "Werde munter" — Duet**  
**Andante**

*Johann Schop was a virtuoso violinist but also played cornet and trombone. This melody by Schop was used by J.S. Bach in his famous Cantata 147.*

Johann Schop (1590–1666)  
 German Composer



**75. Fais Dodo** ▶ Are you extending the 3rd valve slide on every D?

French Folk Song

**Andante** Bb

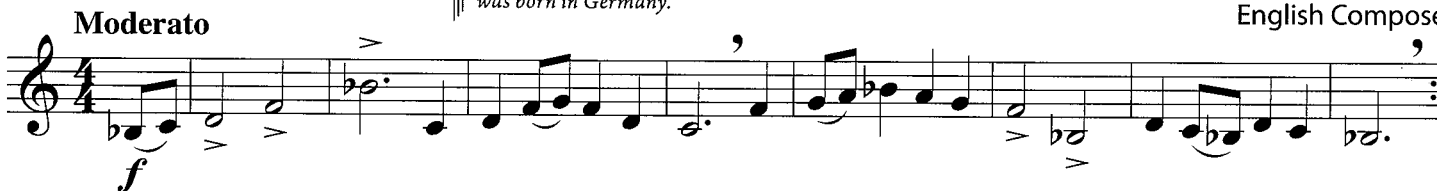


**76. Baroque March**

*Though considered an English composer, Handel was born in Germany.*

George Frideric Handel (1685–1759)  
 English Composer

**Moderato**



divisi,  
 unisono, b

**77. La Bamba** ▶ Circle the notes changed by the key signature.

Mexican Folk Song

**Allegro** div. unis.



**78. Skill Builder** ✓ TEST

**Moderato**



**79. Trumpet/Cornet Private Lesson**

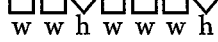
▶ Also play this exercise on your mouthpiece alone.



# Theory & Composition

**whole step** – interval consisting of two half steps

**major scale** – series of whole (w) and half (h) steps in the following pattern: 1 2 3 4 5 6 7 8



**arpeggio** – notes of a chord sounded one after another

**orchestration** – choice of instruments used to play the music

## Notes

### 80. Going Up or Down?

Andante

*mf*

### 81. Just By Accident

Andante

*mf*

### 82. Sight-Reading Challenge: Theme from "Orpheus In the Underworld"

*In addition to composing, Jacques Offenbach was a fine cellist.*

Jacques Offenbach (1819–1880)  
French Composer

Allegro

*f*

### 83. C Major Scale, Arpeggio, and Chords (Concert B♭ Major)

Major Scale, Arpeggio, Chords div.

*mf*

### 84. Crescent Moon Rising

Andante

*mp*

Orchestration: Full Band \_\_\_\_\_ Woodwinds & Percussion \_\_\_\_\_ Brass & Percussion \_\_\_\_\_ Full Band \_\_\_\_\_

### 85. Skill Builder



▶ Also play with other articulations: A) B) C)

Moderato

*mf*

### 86. Excellence in Improvisation

▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes.

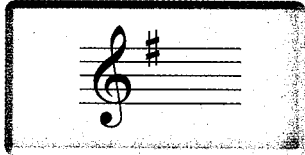
Measures 3-5: Improvise using

**Terms & Symbols**

**#** sharp – raises the pitch of a note one half step



**Key Signature**



**G major (Concert F major)** – play or sing every F as F#

**Notes**



**courtesy accidental or cautionary accidental** – reminder that the bar line has canceled an accidental



#, courtesy accidental

**87. Warm-up: Chop Builders**

▶ Extend the 3rd valve slide to play D. Also play this exercise on your mouthpiece alone.

**Andante**

**88. Song of Remembrance**

**Moderato**

**89. G Major Scale, Arpeggio, and Chords (Concert F Major)**

**90. Santa Lucia**

▶ Circle the notes changed by the key signature.

Italian Folk Song

**Moderato**

**91. Sight-Reading Challenge: Boogie Blues**

**Allegro**

**92. Skill Builder**

**TEST**

**Moderato**



**93. Trumpet/Cornet Private Lesson**



▶ Repeat this exercise using the following fingerings: 0, 2, 1, 12, 23, 13, 123. Use this as a daily warm-up when you practice. Also play this exercise on your mouthpiece alone.





staccato – shorten the note

94. Warm-up: Tone Builder

Andante

Musical notation for exercise 94, starting with a dynamic marking of *f*.

95. F Major Scale, Arpeggio, and Chords (Concert E $\flat$  Major)

Major Scale

Musical notation for exercise 95, including sections for Major Scale, Arpeggio, and Chords, with a dynamic marking of *mf*.

96. When the Saints Go Marching In

*When the Saints Go Marching In is often performed in a Dixieland jazz style. Dixieland originated in New Orleans, Louisiana in the early 20th century.*

American Spiritual

Allegro

Musical notation for exercise 96, including a first and second ending.

97. Minuet in G Major

*Bach's death marked the end of the Baroque Period.*

Johann Sebastian Bach (1685–1750)  
German Composer

Allegro

Solo/Soli

Tutti

Musical notation for exercise 97, including a first and second ending, with dynamic markings *p* and *f*.

98. Bella Bimba

Moderato

Italian Folk Song

Musical notation for exercise 98, including a first and second ending, with a dynamic marking of *p*.

99. Skill Builder



Moderato

Musical notation for exercise 99, featuring dynamic markings *mp* and *mf* across the piece.

100. Excellence in Ear Training

► Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

Musical notation for exercise 100, showing a sequence of notes for listening and playing, with labels: 1 Listen, 2 Play, 3 Listen, 4 Play, 5 Listen, 6 Play, 7 Listen, 8 Play.