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RUBANK®

# Advanced Method

# CORNET OR TRUMPET

## VOL. I

WM. GOWER
AND
H. VOXMAN

AN OUTLINED COURSE OF STUDY DESIGNED TO FOLLOW UP ANY OF THE VARIOUS ELEMENTARY AND INTERMEDIATE METHODS

RUBANK®
HAL•LEONARD® CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

# NOTE

**THE RUBANK ADVANCED METHOD** for Cornet or Trumpet is published in two volumes, the course of study being divided in the following manner:

**Vol. I** { Keys of C, F, G, B♭, and D Major.
Keys of A, D, E, G, and B Minor.

**Vol. II** { Keys of E♭, A, A♭, E, D♭, and B Major.
Keys of C, F♯, F, and C♯ Minor.

# PREFACE

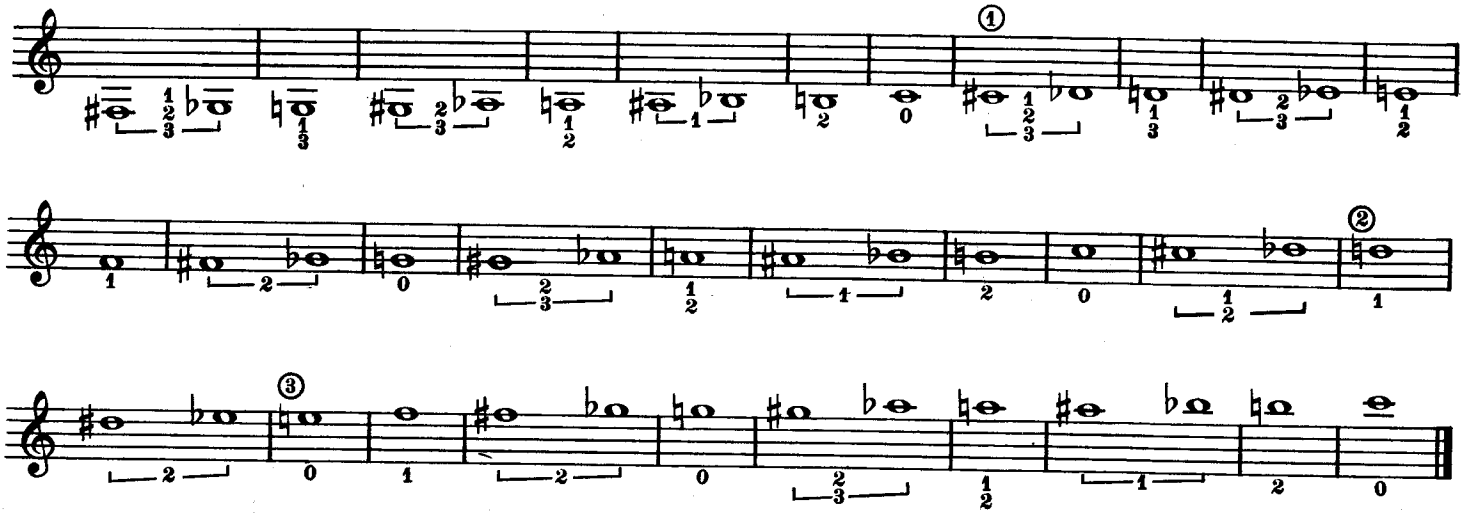
**THIS METHOD** is designed to follow any of the various Elementary and Intermediate instruction series, or Elementary instruction series comprising two or more volumes, depending upon the previous development of the student. The authors have found it necessary in their teaching experience to draw from many sources in order to provide a progressive course of study. The present publication assembles in two volumes, the material essential to a well-rounded musical development.

**THE OUTLINES,** one of which is included in each of the respective volumes, tend to afford an objective picture of the student's progress. They will facilitate the ranking of members in a large ensemble or they may serve as a basis for awards of merit. In addition, a one-sided development along strictly technical or strictly melodic lines is avoided. The use of these outlines, however, is not imperative and they may be discarded at the discretion of the teacher.

*Wm. Gower — H. Voxman*

# CHROMATIC FINGERING CHART

## for Cornet and Trumpet

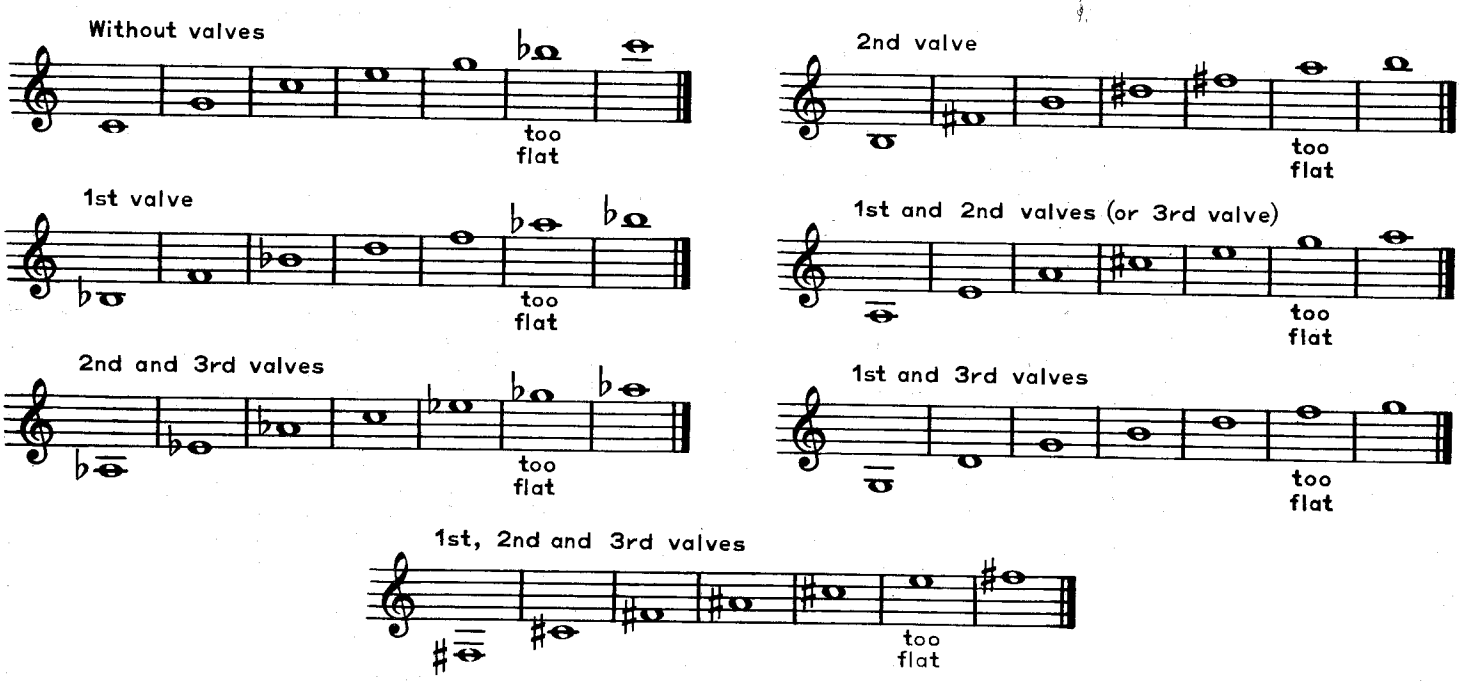


① The C♯ or D♭ below the staff is too sharp. Flatten this tone enough to make it in good tune.

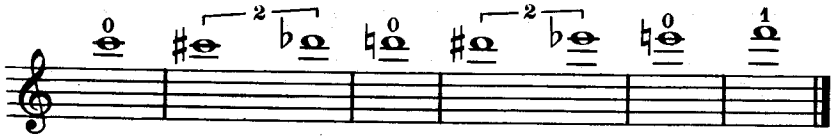
② The D on the fourth line is usually too flat. In slow passages this may be improved by using the 1st and 3rd valves.

③ The E on the fourth space is sometimes too flat. Use the 1st and 2nd valves to correct this.

## TABLE OF HARMONICS




Fingerings for the tones above high C:



# FIRST SEMESTER

Student's Name _____ Date _____

| Week | Sun. | Mon. | Tue. | Wed. | Thu. | Fri. | Sat. | Total | Parent's Signature | Grade |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | | | | | | | | | | |
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| 19 | | | | | | | | | | |
| 20 | | | | | | | | | | |

Semester Grade _____

Instructor's Signature _____

# SECOND SEMESTER

Student's Name _____ Date _____

| Week | Sun. | Mon. | Tue. | Wed. | Thu. | Fri. | Sat. | Total | Parent's Signature | Gr |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | | | | | | | | | | |
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| 18 | | | | | | | | | | |
| 19 | | | | | | | | | | |
| 20 | | | | | | | | | | |

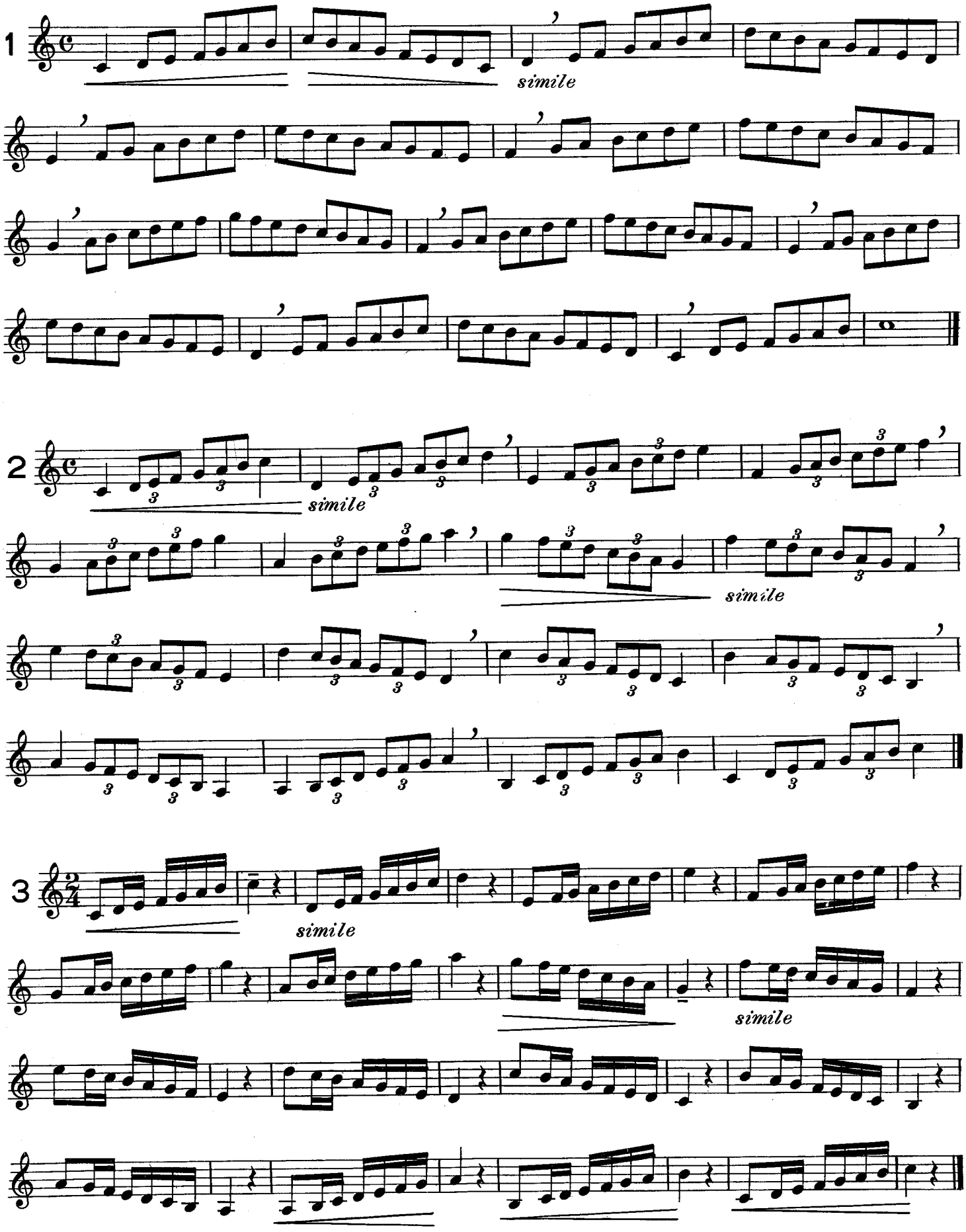
Semester Grade _____

Instructor's Signature _____

# OUTLINE
OF
# RUBANK ADVANCED METHOD
FOR
# CORNET or TRUMPET, Vol. I
BY
## Wm. Gower and H. Voxman

| UNIT | SCALES and ARPEGGIOS | (Key) | MELODIC INTERPRETATION | ARTICULATION | FLEXIBILITY EXERCISES | ORNAMENTS | SOLOS | UNIT COMPLETED |
|---|---|---|---|---|---|---|---|---|
| 1 | 6 (1) 7 (5) | C | 18 (1) | 46 (1) | 56 (1) | 59 (1) | 65 (1) | |
| 2 | 6 (2) 7 (6) | C | 18 (2) | 46 (2) | 56 (1) | 59 (1) | 65 (1) | |
| 3 | 6 (3) 7 (7) | C | 19 (3) | 46 (3) | 56 (2) | 59 (2) | 65 (1) | |
| 4 | 7 (4) (8) | C | 20 (4) | 47 (4) | 56 (2) | 59 (3) | 65 (1) | |
| 5 | 7 (9) | a | 21 (5) | 47 (5) | 56 (3) | 59 (4) | 65 (1) | |
| 6 | 7 (10) 8 (12) | a | 21 (6) | 47 (6) | 56 (3) | 59 (5) | 65 (1) | |
| 7 | 8 (11) | a | 22 (7) | 47 (7) | 56 (4) | 60 (6) | 66 (2) | |
| 8 | 8 (13) (14) (15) | a | 22 (7) | 47 (7) | 56 (4) | 60 (7) | 66 (2) | |
| 9 | 9 (16) 10 (20) | F | 23 (8) | 48 (8) | 56 (5) | 60 (8) | 66 (2) | |
| 10 | 9 (17) 10 (21) | F | 24 (9) | 48 (9) | 56 (5) | 60 (9) | 66 (2) | |
| 11 | 9 (18) 10 (22) | F | 25 (10) | 49 (10) | 56 (6) | 60 (9) | 66 (2) | |
| 12 | 9 (19) | F | 25 (10) | 49 (10) | 56 (6) | 61 (10) | 66 (2) | |
| 13 | 10 (23) (25) | d | 26 (11) | 49 (11) | 56 (7) | 61 (10) | 67 (3) | |
| 14 | 10 (24) | d | 27 (12) | 49 (12) | 56 (7) | 61 (11) | 67 (3) | |
| 15 | 10 (26) 11 (27) (28) | d | 27 (12) | 50 (13) | 57 (8) | 61 (12) | 67 (3) | |
| 16 | 11 (29) 12 (33) | G | 28 (13) | 50 (14) | 57 (8) | 61 (13) | 67 (3) | |
| 17 | 11 (30) 12 (34) | G | 28 (13) | 50 (15) | 57 (9) | 61 (14) | 67 (3) | |
| 18 | 11 (31) 12 (35) | G | 30 (14) (15) | 50 (15) | 57 (9) | 61 (15) | 67 (3) | |
| 19 | 11 (32) 12 (36) | G | 31 (16) | 51 (16) | 57 (9) | 62 (16) | 68 (4) | |
| 20 | 12 (37) | e | 32 (17) | 51 (17) | 57 (10) | 62 (17) | 68 (4) | |
| 21 | 12 (38) | e | 33 (18) | 51 (18) | 57 (10) | 62 (18) (19) | 68 (4) | |
| 22 | 13 (39) (40) (41) | e | 33 (18) | 52 (19) | 57 (10) | 62 (20) | 68 (4) | |
| 23 | 13 (42) 14 (46) | B♭ | 35 (19) | 52 (20) | 58 (11) | 62 (21) | 68 (4) | |
| 24 | 13 (43) 14 (47) | B♭ | 35 (19) | 52 (21) | 58 (11) | 62 (22) | 68 (4) | |
| 25 | 13 (44) 14 (48) | B♭ | 36 (20) | 53 (22) | 58 (12) | 63 (23) | 69 (5) | |
| 26 | 14 (45) | B♭ | 36 (20) | 53 (22) | 58 (12) | 63 (24) | 69 (5) | |
| 27 | 14 (49) 15 (53) | g | 37 (21) | 53 (23) | 58 (13) | 63 (25) | 69 (5) | |
| 28 | 14 (50) 15 (52) (54) | g | 38 (22) | 54 (24) | 58 (13) | 64 (26) | 69 (5) | |
| 29 | 14 (51) | g | 38 (22) | 54 (24) | 58 (14) | 64 (26) | 69 (5) | |
| 30 | 15 (55) 16 (59) | D | 39 (23) | 54 (25) | 58 (14) | 64 (27) | 69 (5) | |
| 31 | 16 (56) 17 (60) | D | 39 (23) | 54 (26) | 58 (15) | 64 (27) | 71 (6) | |
| 32 | 16 (57) 17 (61) | D | 41 (24) | 55 (27) | 58 (15) | 64 (28) | 71 (6) | |
| 33 | 16 (58) 17 (62) | D | 41 (24) | 55 (27) | 58 (15) | 64 (29) | 71 (6) | |
| 34 | 17 (63) | b | 43 (25) | 55 (28) | 58 (15) | 64 (30) | 71 (6) | |
| 35 | 17 (64) | b | 44 (26) | 55 (29) | 58 (16) | 64 (31) | 71 (6) | |
| 36 | 17 (65) (66) (67) | b | 44 (26) | 55 (29) | 58 (16) | 64 (32) | 71 (6) | |

NUMERALS designate page number.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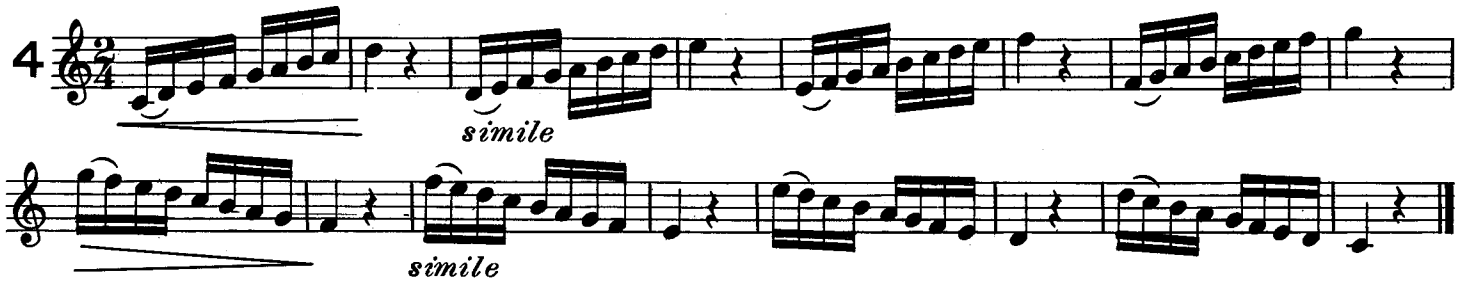
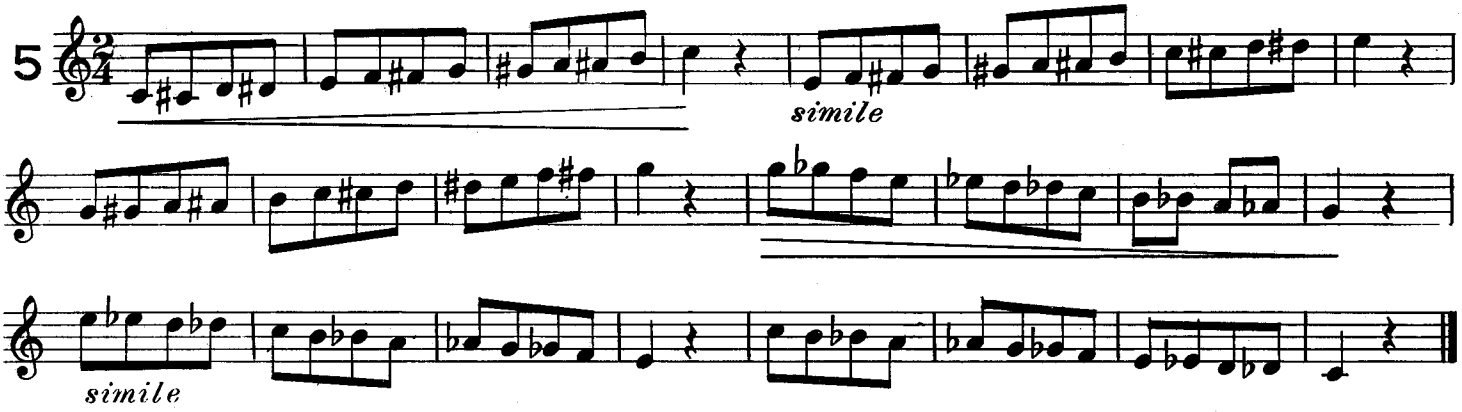
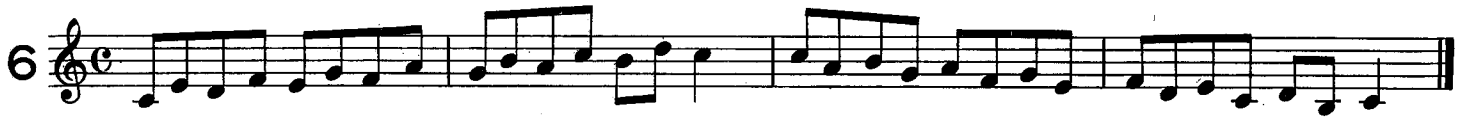


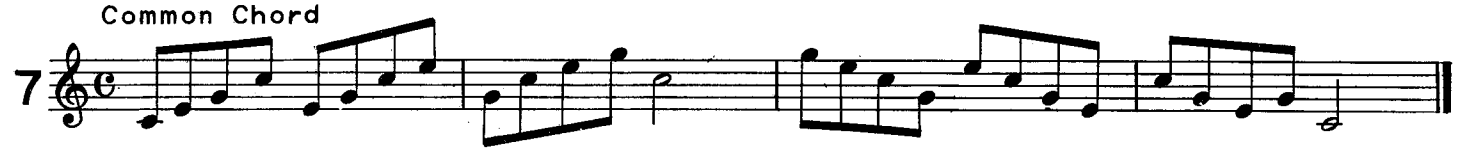

Various articulations may be used in the chromatic, the interval and the chord studies at the instructor's option.



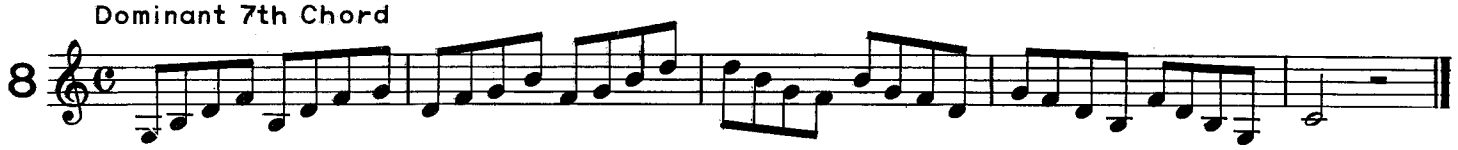

Exercise in Thirds




Common Chord

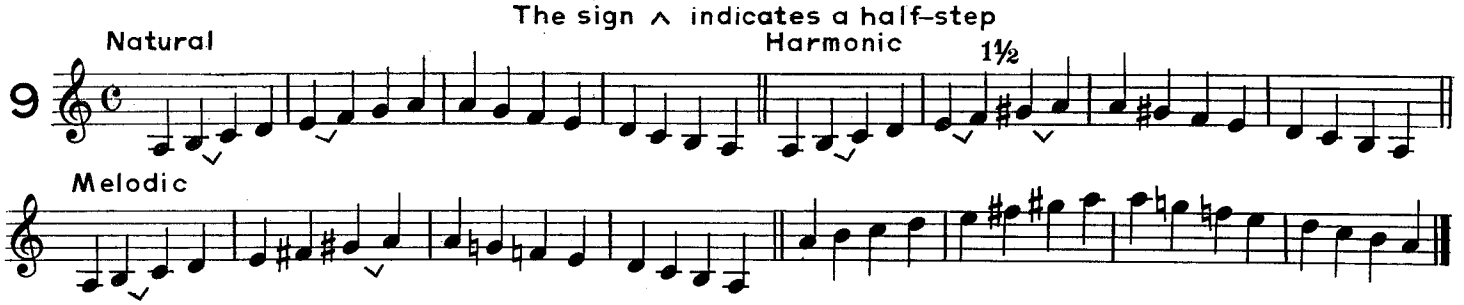


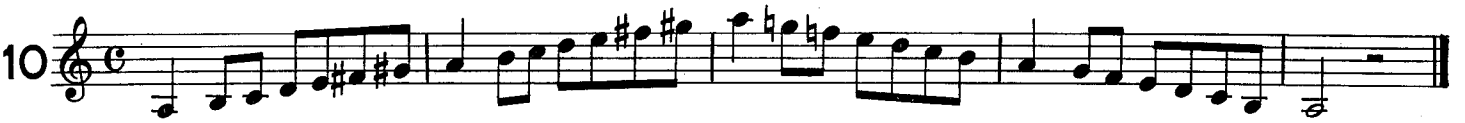

Dominant 7th Chord

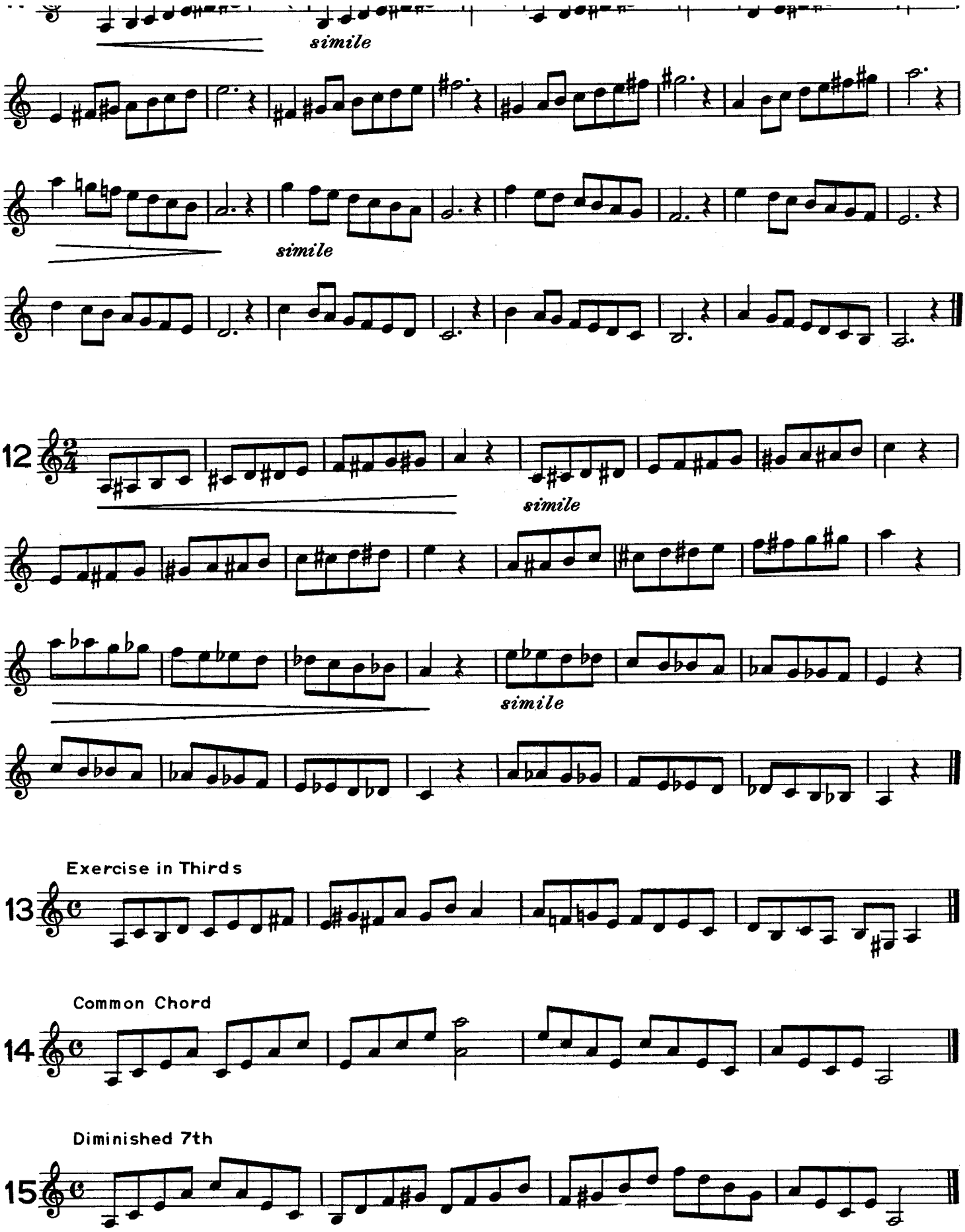



## A Minor

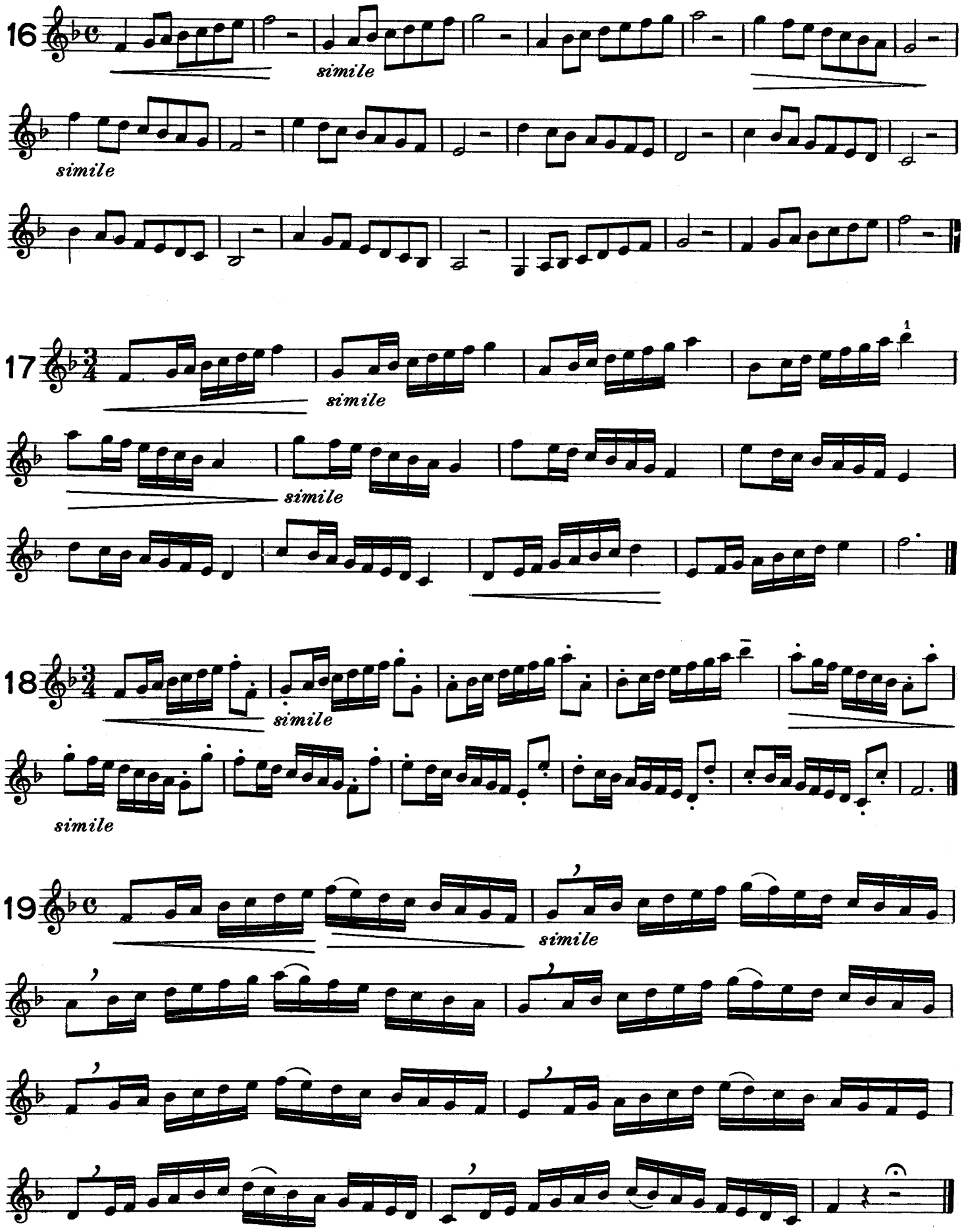
The sign ^ indicates a half-step

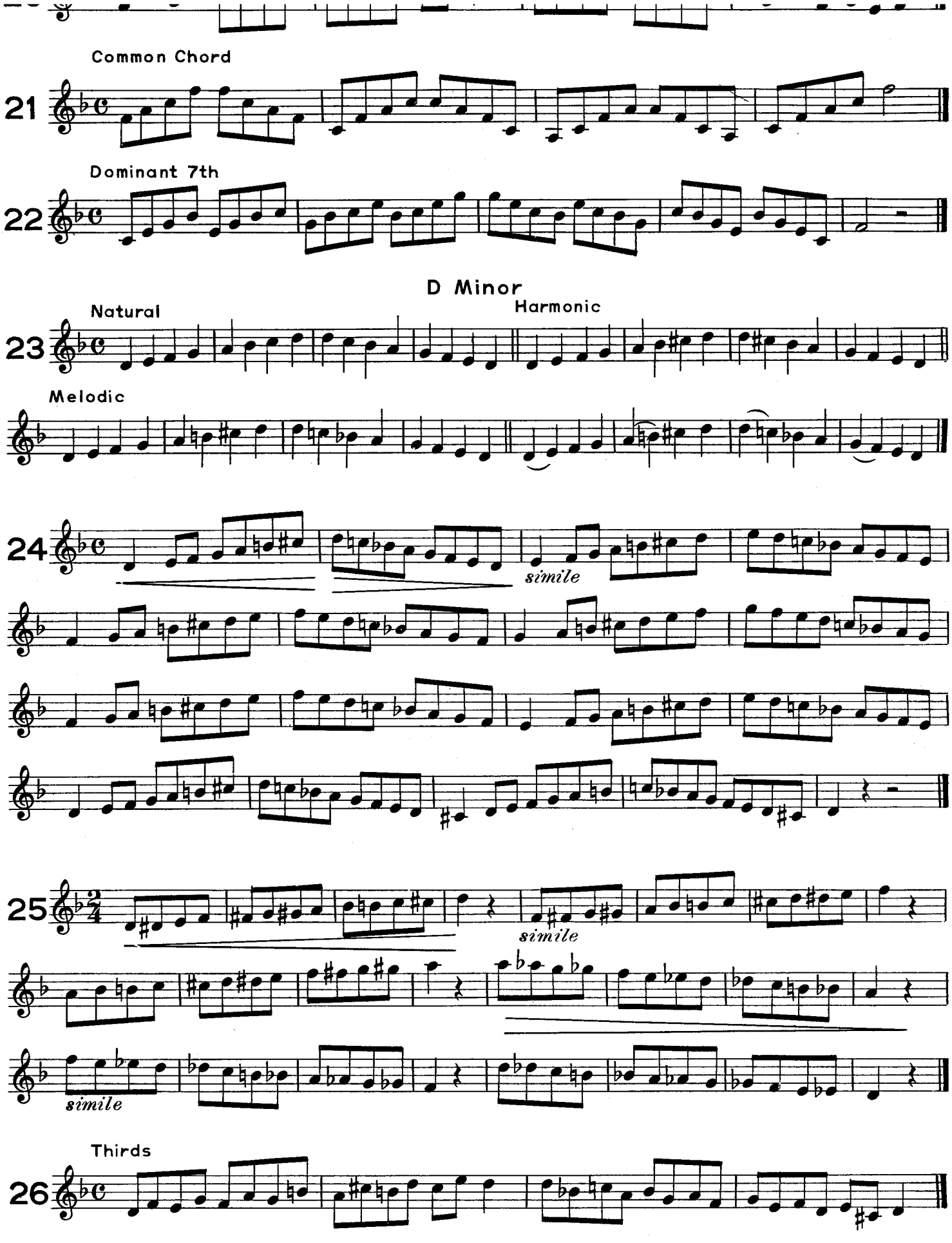



simile
simile
12
simile
simile
Exercise in Thirds
13
Common Chord
14
Diminished 7th
15

# F Major


16
simile
simile
17
simile
simile
1
18
simile
simile
19
simile


Common Chord
21
Dominant 7th
22
D Minor
Natural
Harmonic
23
Melodic
24
simile
25
simile
simile
Thirds
26

Common Chord

27

Diminished 7th

28

G Major

29

simile

30

simile

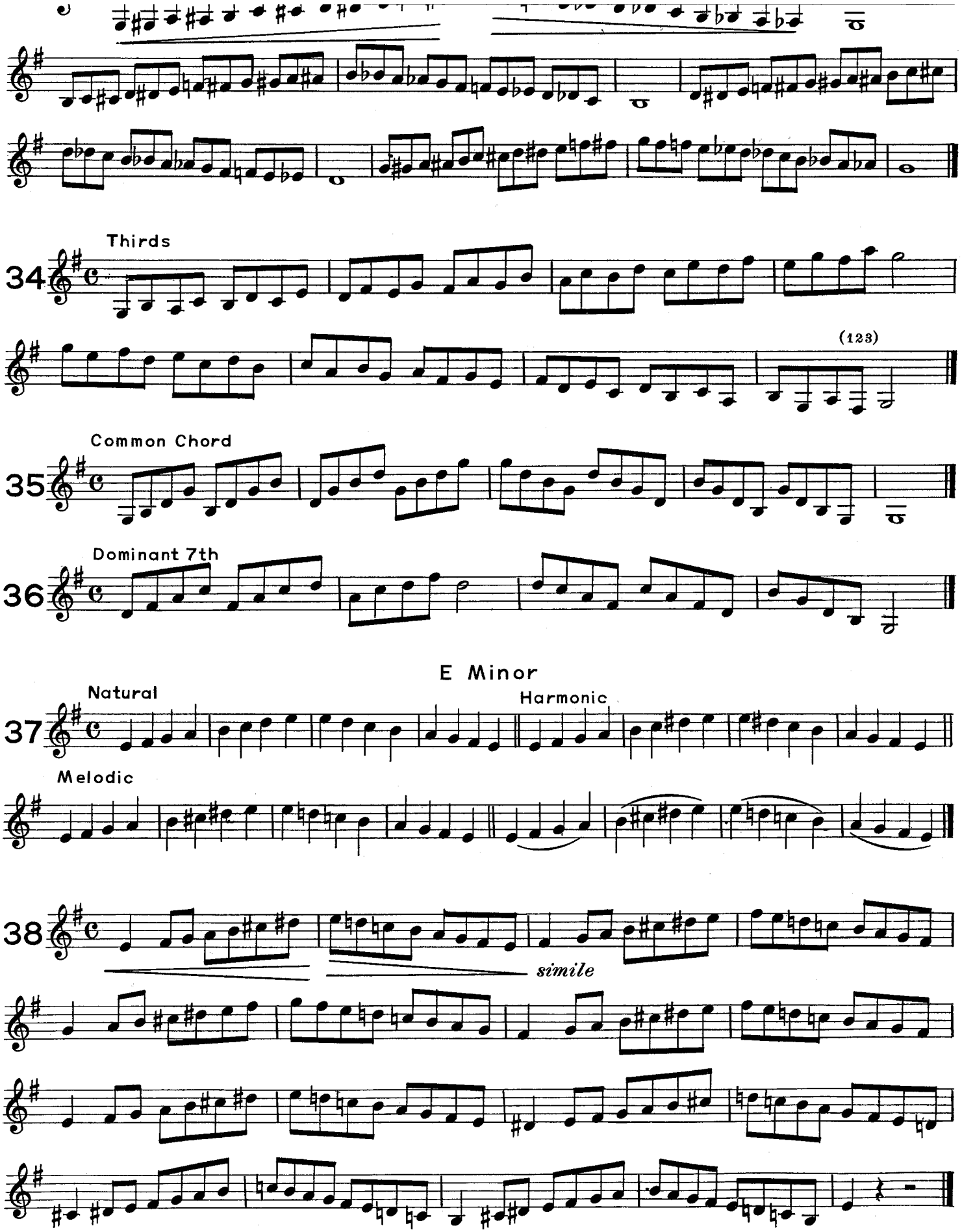
31

simile

simile

32

simile


Thirds
34
(123)
Common Chord
35
Dominant 7th
36
E Minor
Natural
Harmonic
37
Melodic
38
simile

Thirds

39

Common Chord

40

Diminished 7th

41

B♭ Major

42

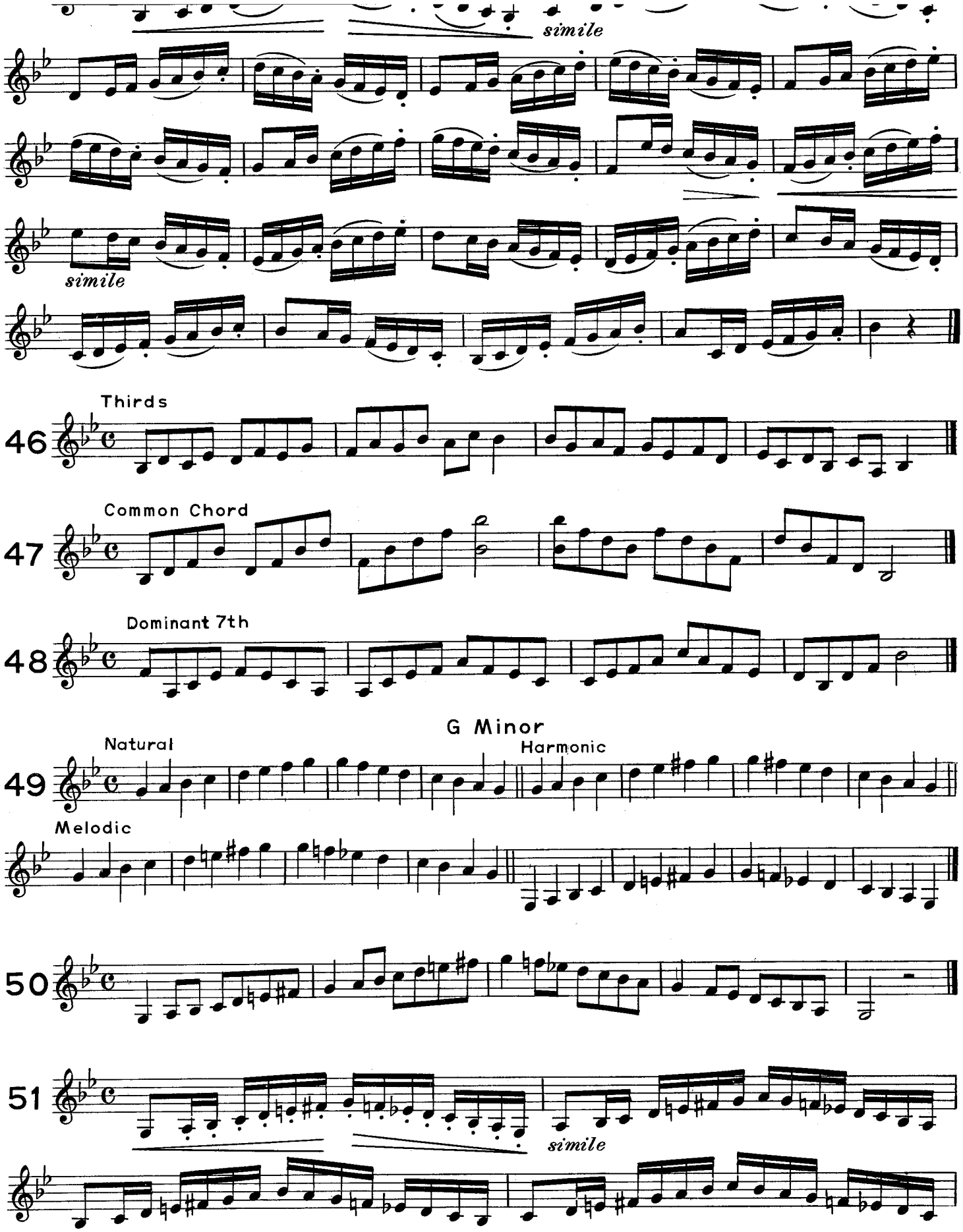
*simile*

*simile*

43

44

*simile*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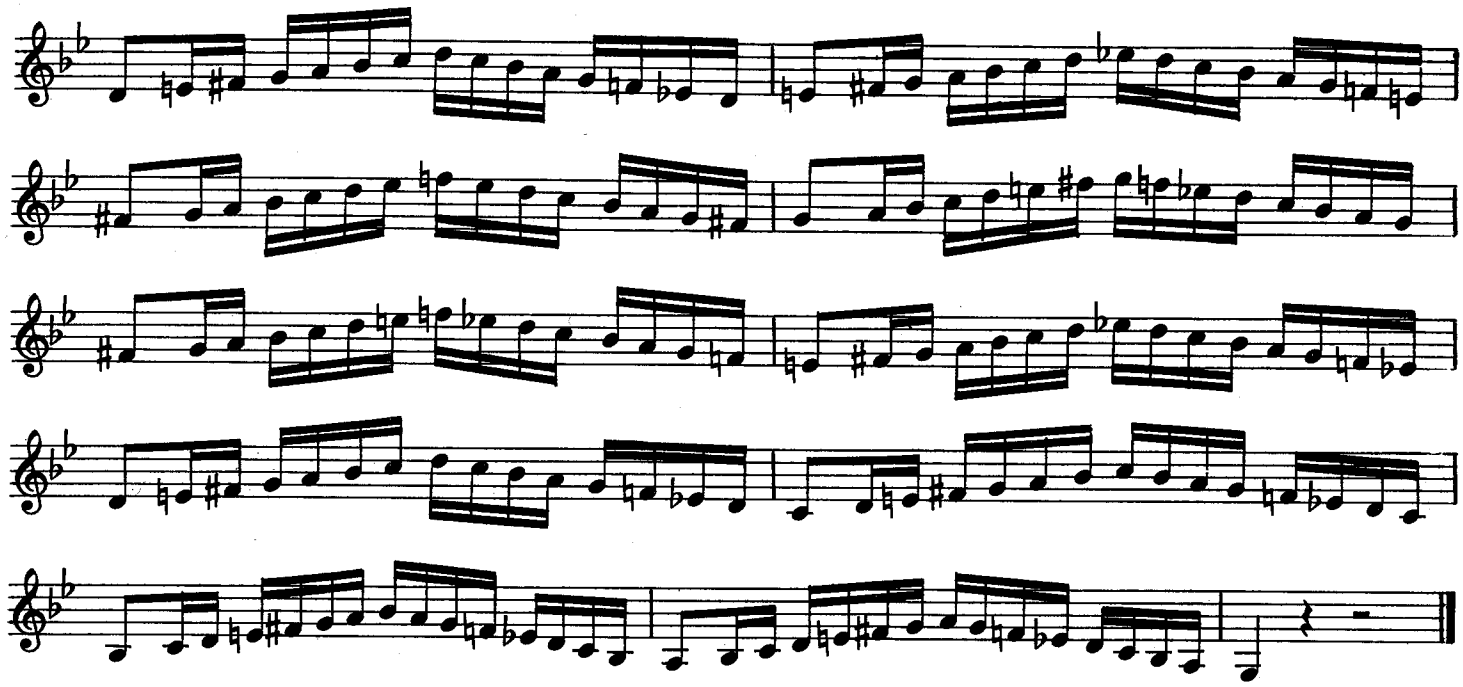
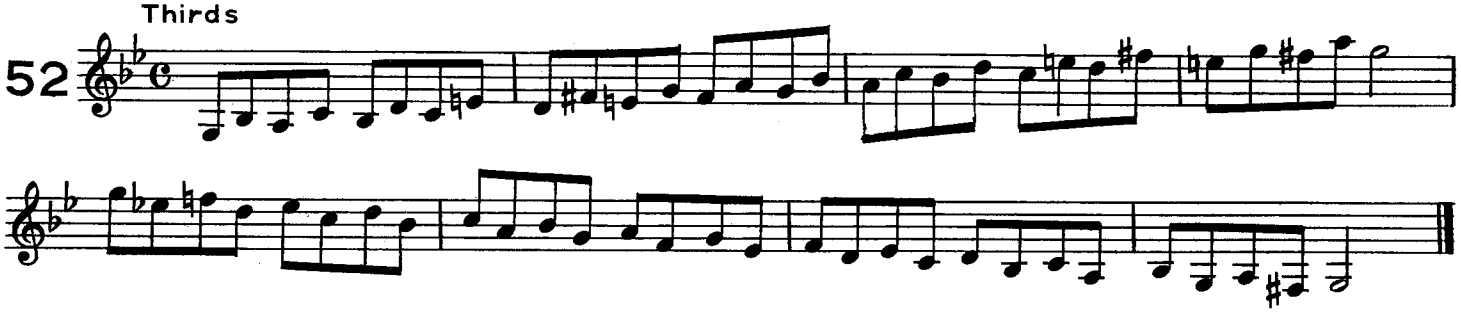
simile
Thirds
46
Common Chord
47
Dominant 7th
48
G Minor
Natural
Harmonic
49
Melodic
50
51
simile



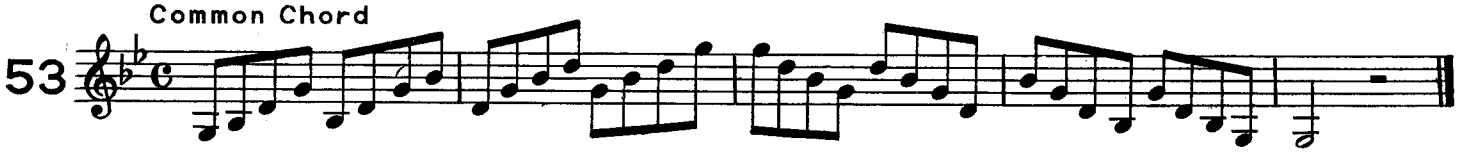
Thirds

52



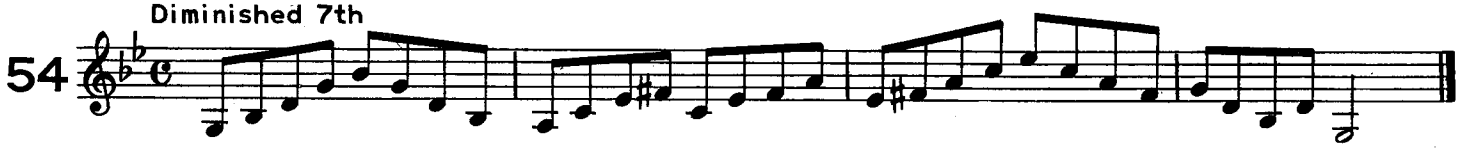
Common Chord

53



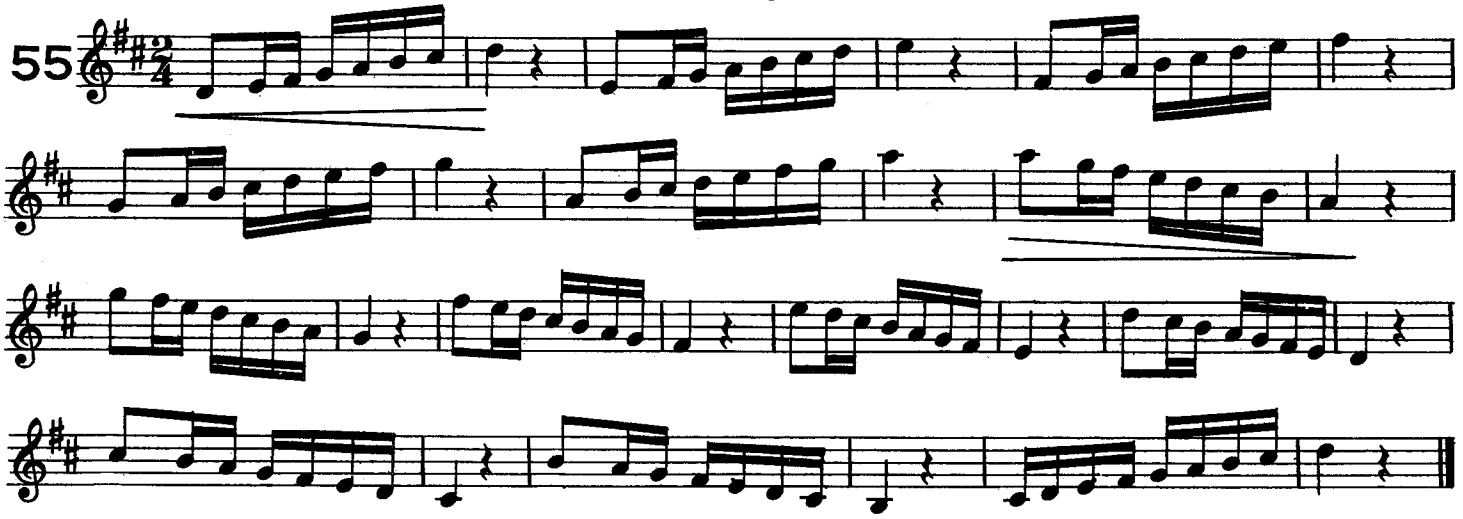
Diminished 7th

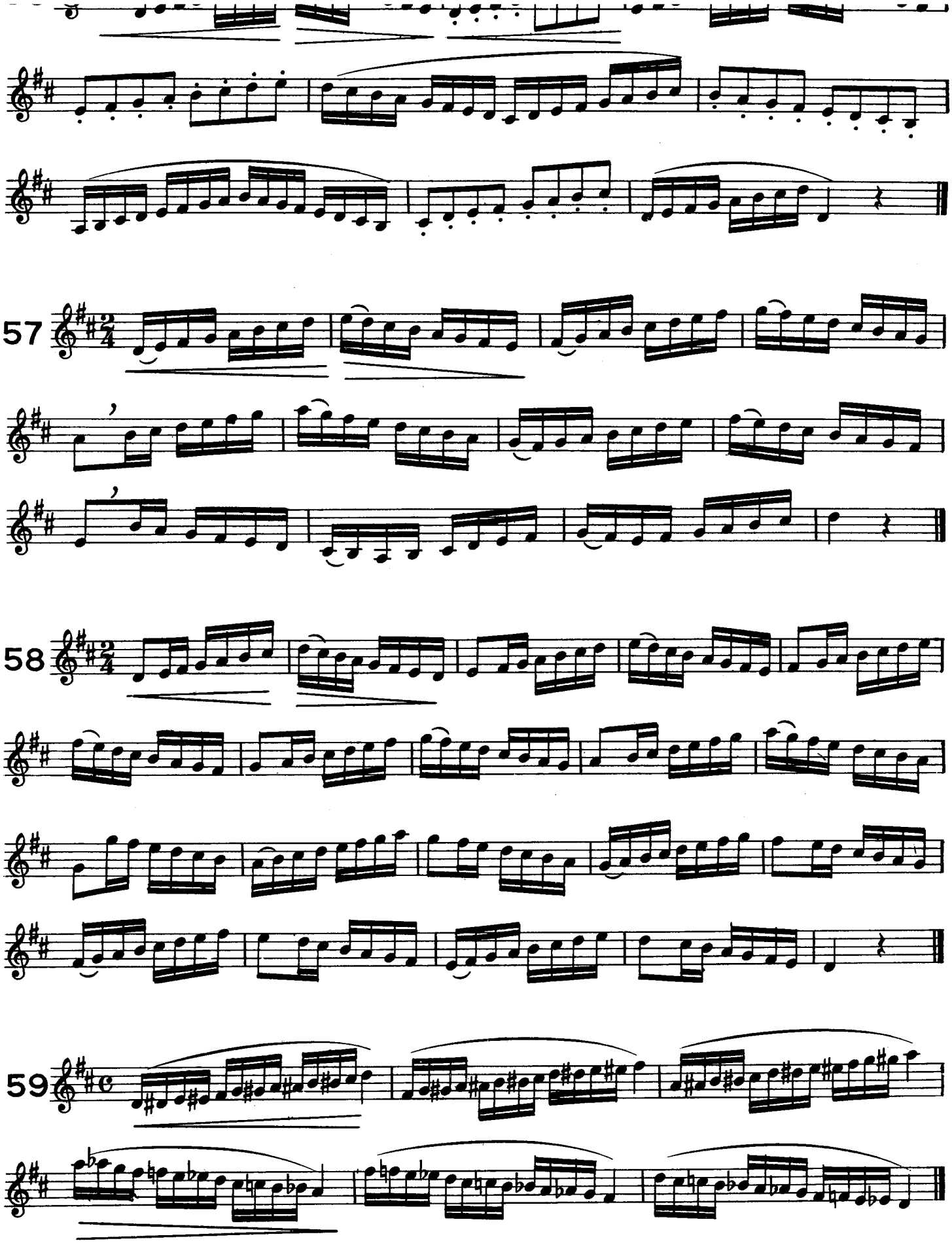
54



D Major

55




57
58
59

Thirds

60

Common Chord

61

Dominant 7th

62

## B Minor

Natural

Harmonic

63

Melodic

64

Thirds

65

Common Chord

66

Diminished 7th

67

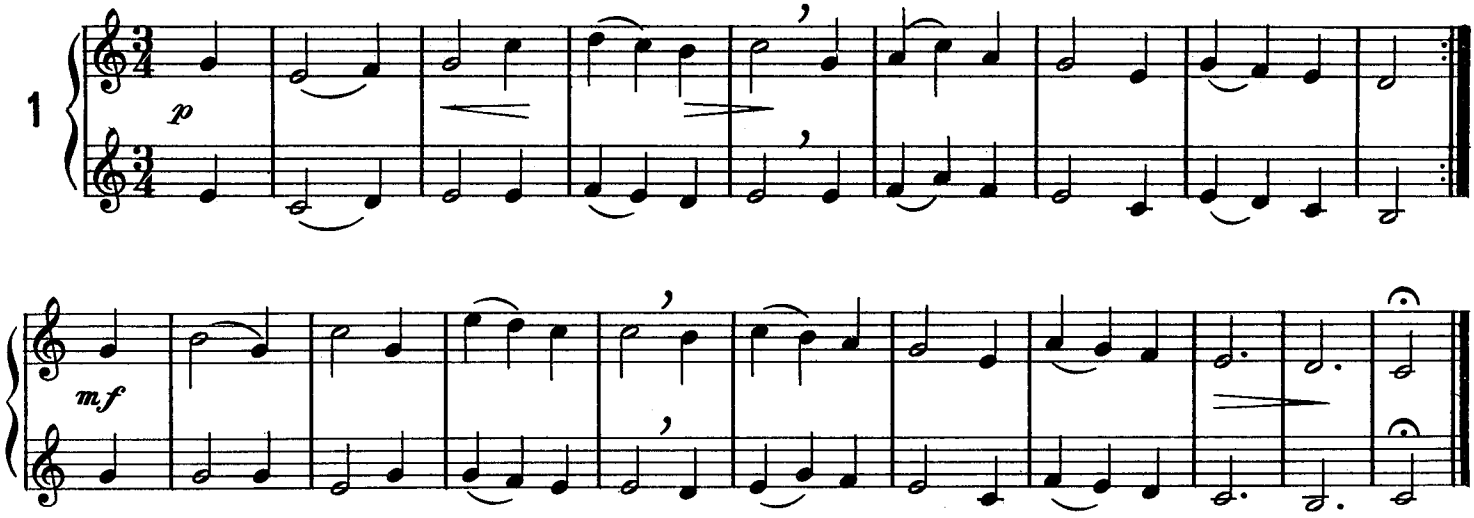
## For One or Two Part Playing

The following studies are designed to aid in the development of the student's interpretative ability. Careful attention to the marks of expression is essential to effective use of the material. Pencil the technically difficult passages and devote extra time to their mastery.

In rhythmic music in the more rapid tempi (marches, dances, etc.) tones that are equal divisions of the beat are played somewhat detached (staccato.) Tones that equal a beat or are multiples of a beat are held full value. Tones followed by rests are usually held full value. This point should be especially observed in slow music.

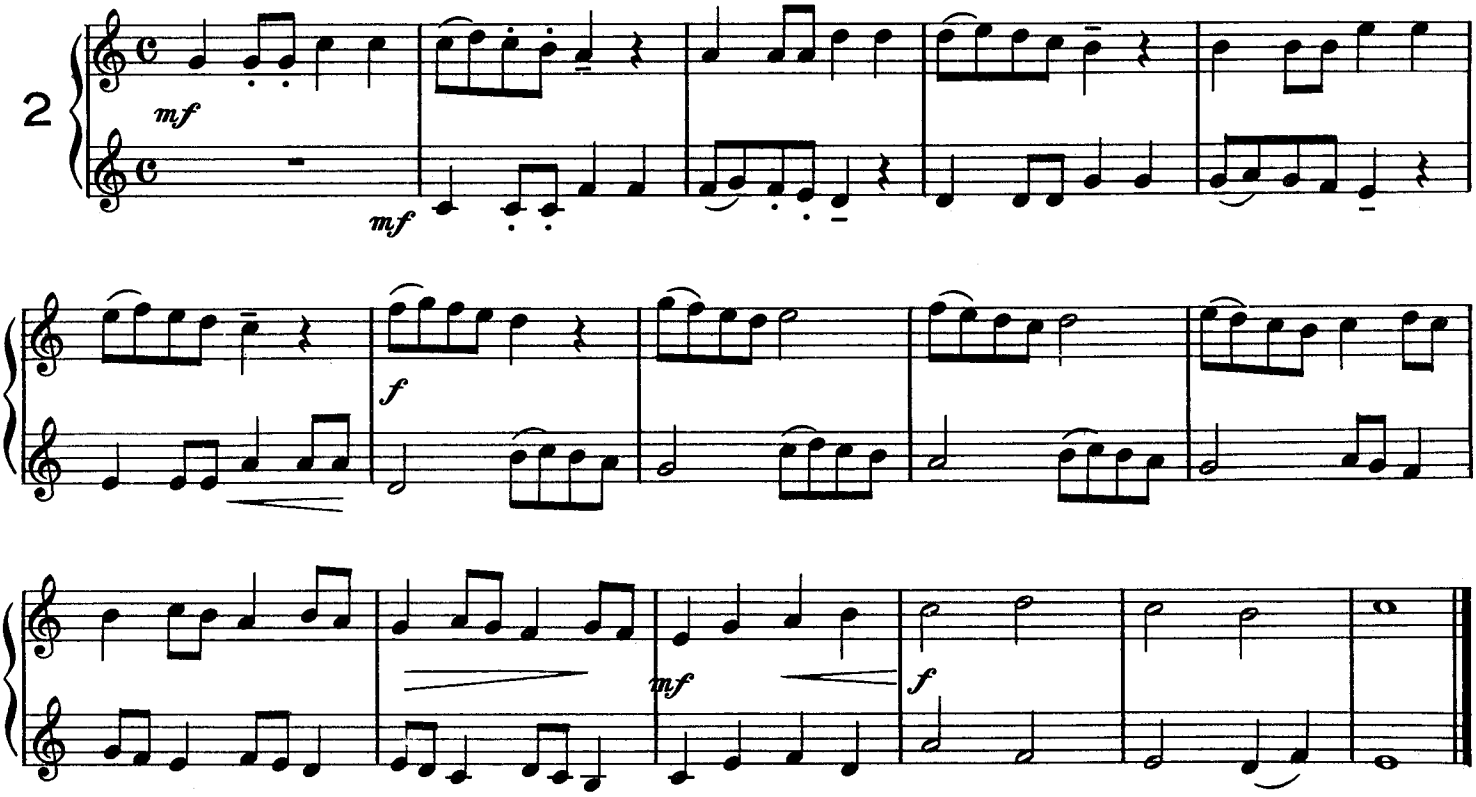
Moderato — BORTNIANSKY

1




Allegro — HOHMANN

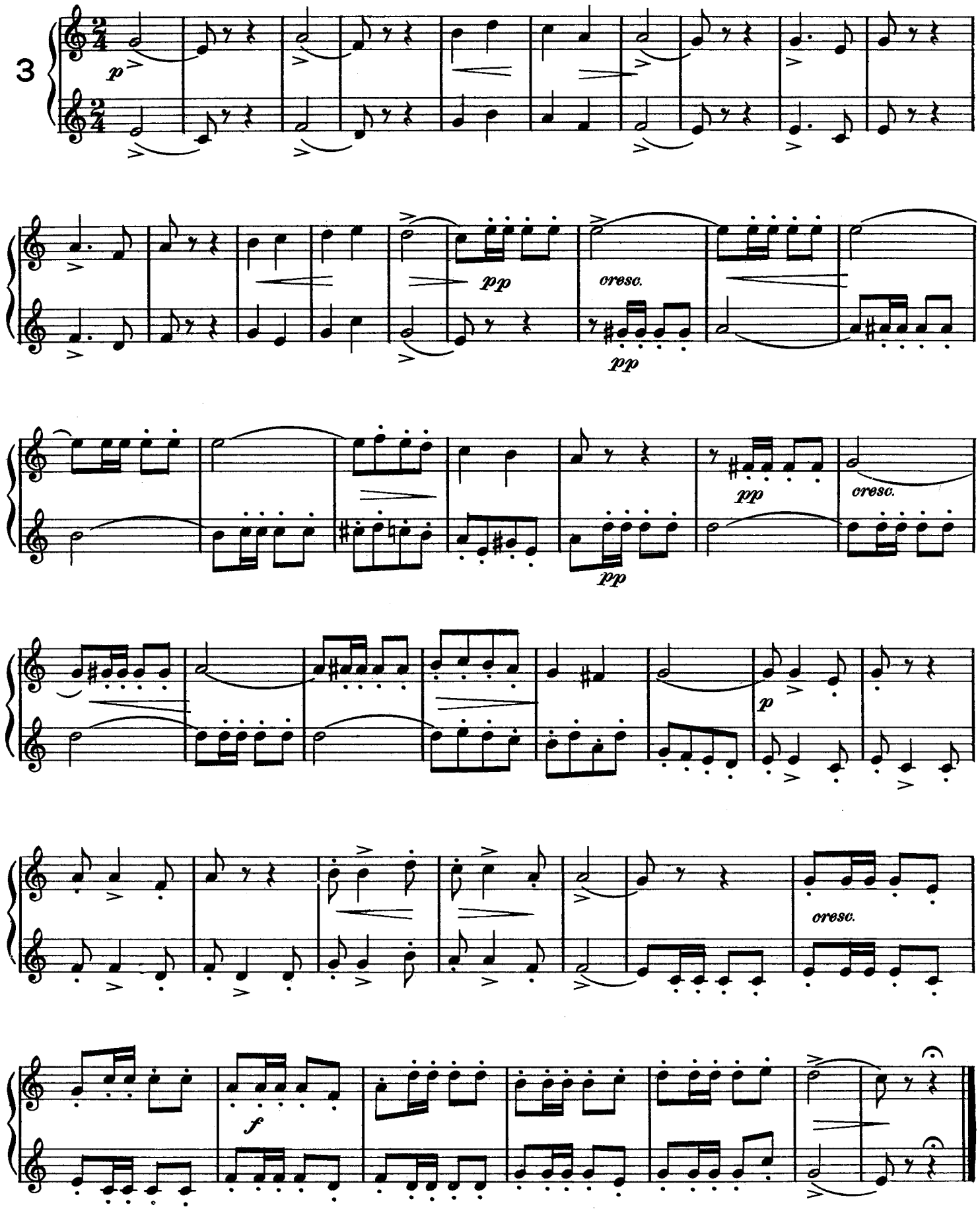
2



Moderato

GATTI

3



*p*

*ff*

*pp*

*p*

*ff*

*pp*

*rit.*

*mf poco meno*

*pp tratt.*✶

Tempo I

*p*

*f*

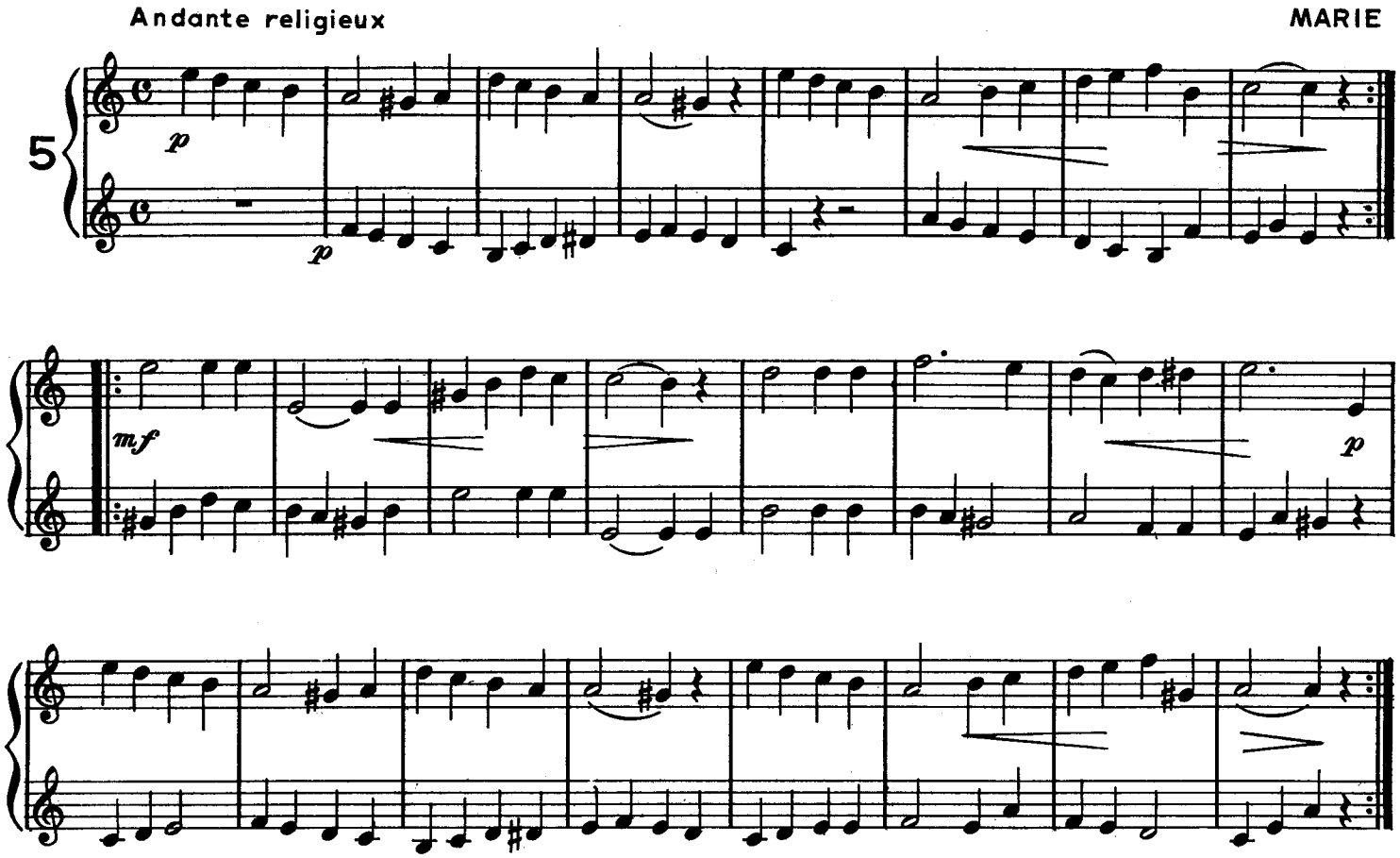
*pp*

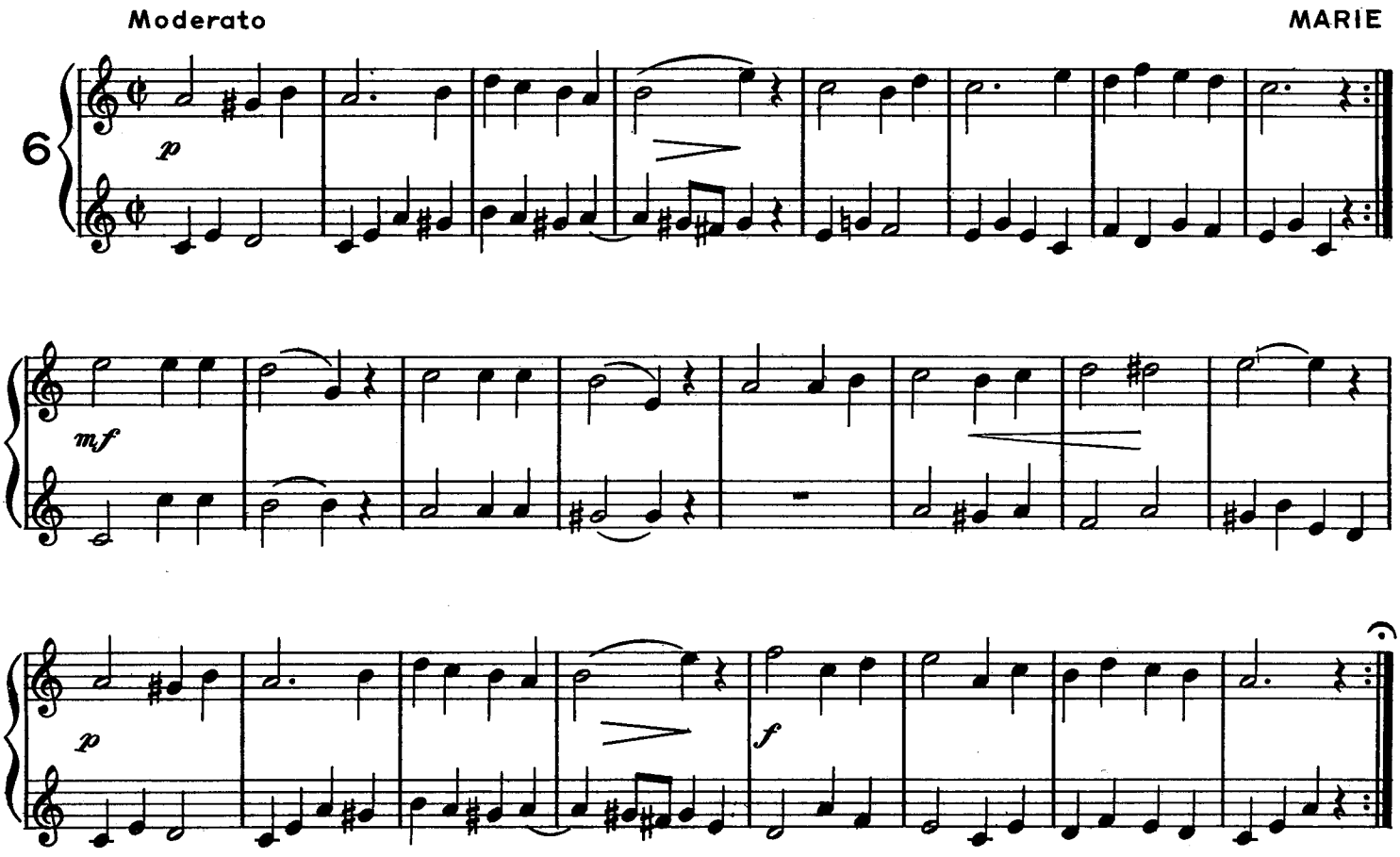
*f*

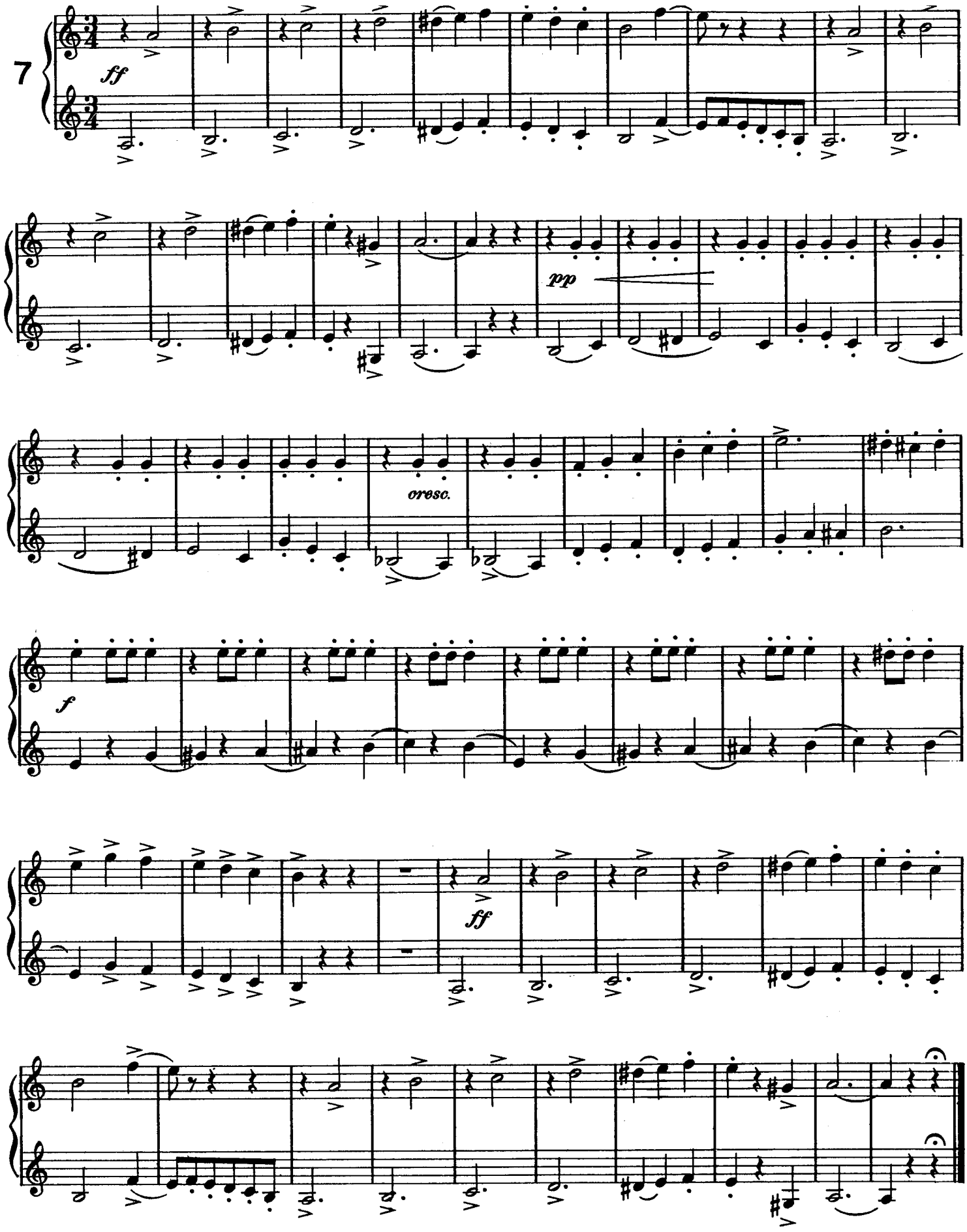
*pp*

*rit.*

✶ trattenuto = ritardando

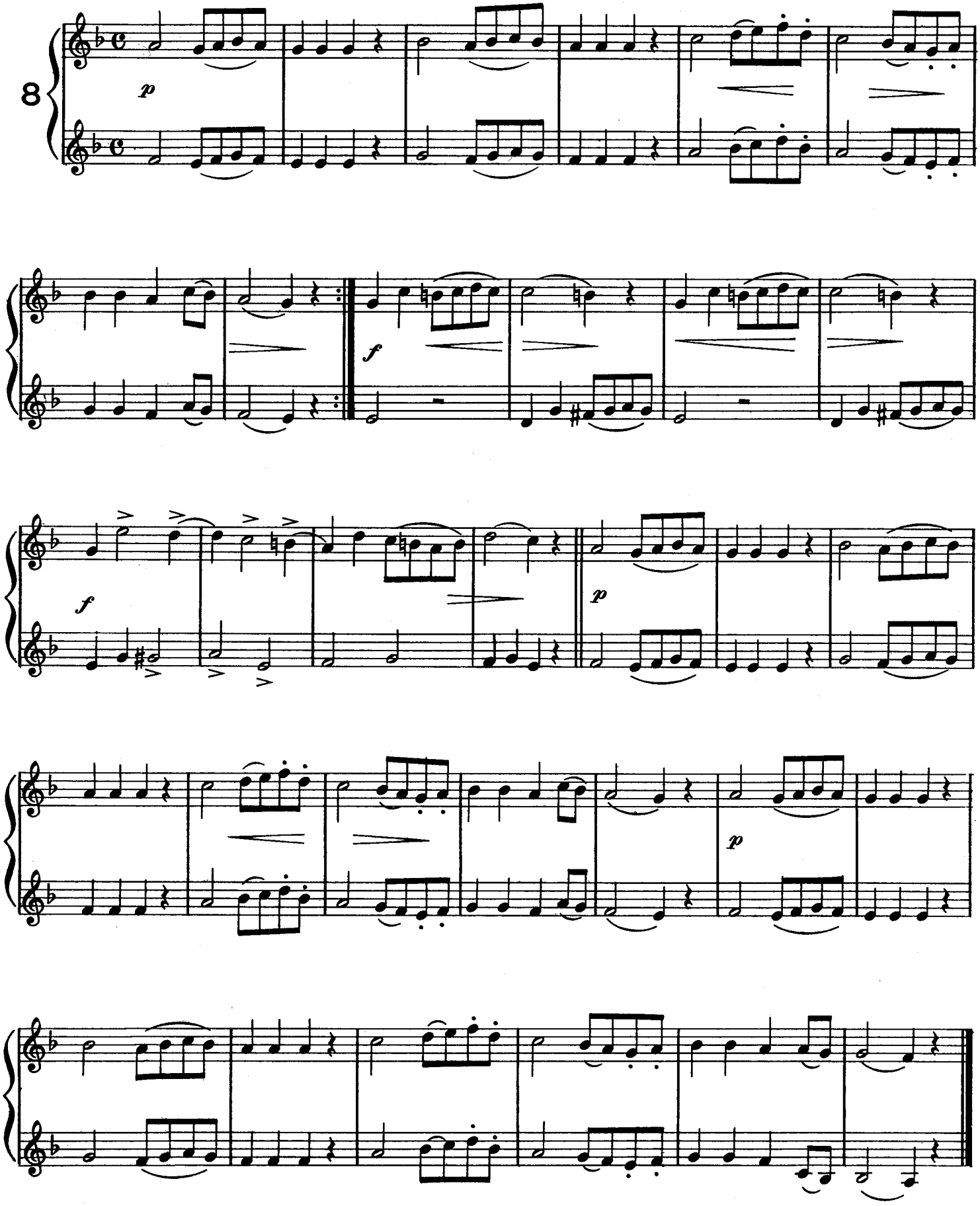

Andante religieux
MARIE
5
p
p
mf
p

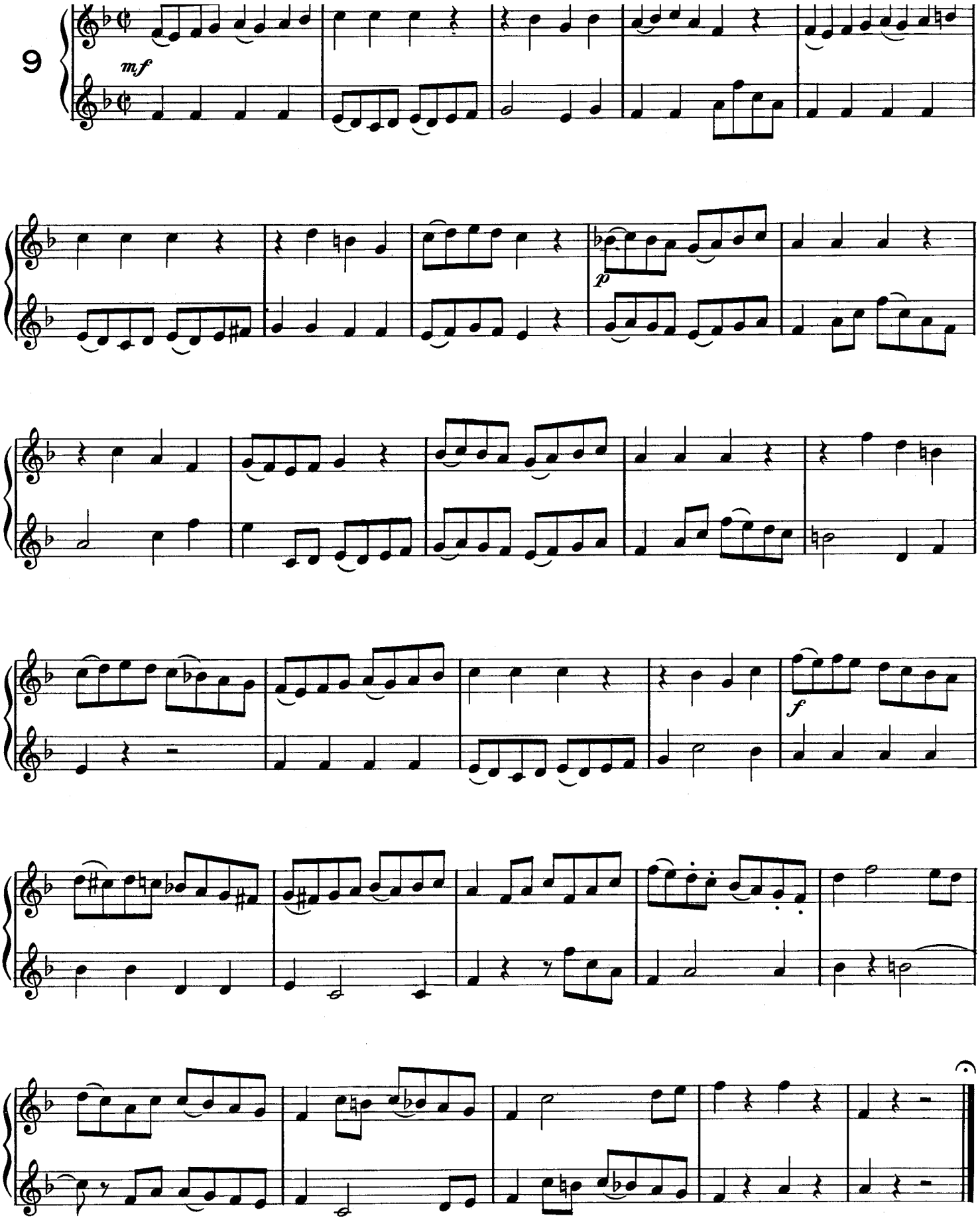

Moderato
MARIE
6
p
mf
p
f


7
ff
pp
cresc.
f
ff

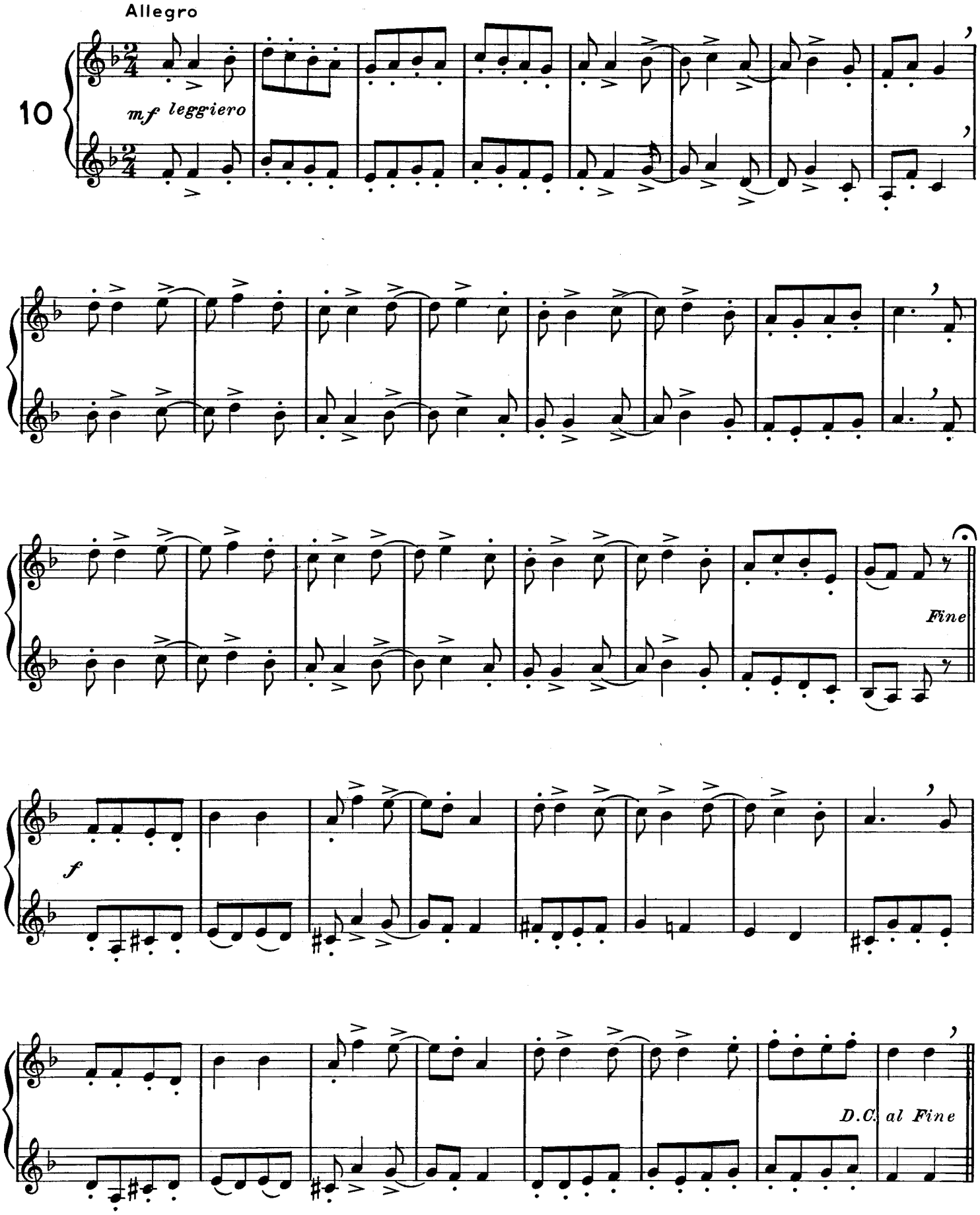
Moderato

SELTNER




9
mf
p
f

NIEMANN



Tempo di bolero

11

*p* *leggiero*

*cresc.*

*p*

*mf*

*p*

*p* *legato*

*mf*

*cresc.*

*f*

*ff*

*p*

*cresc.*

*mf* *cresc.*

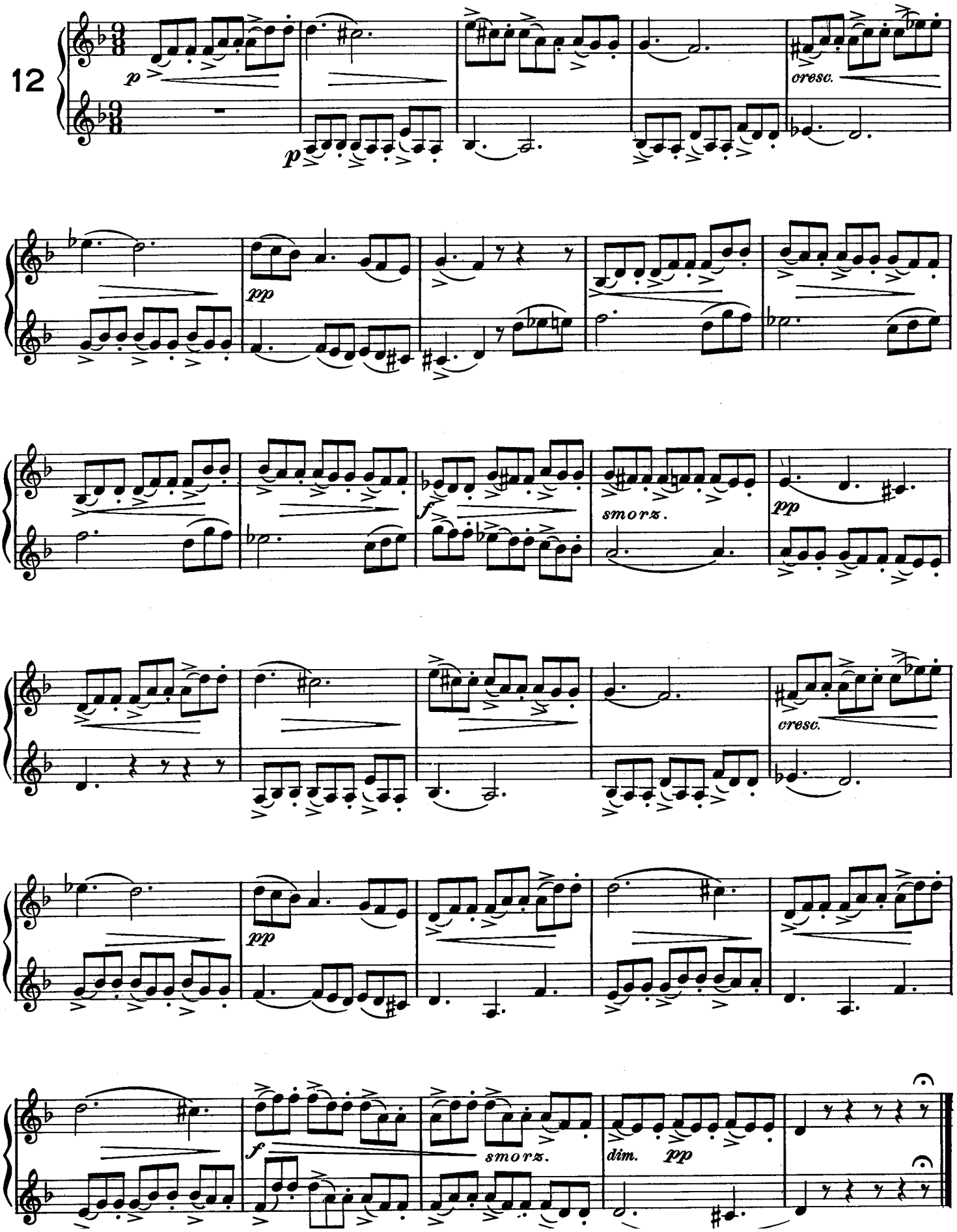
*f* *cresc.*

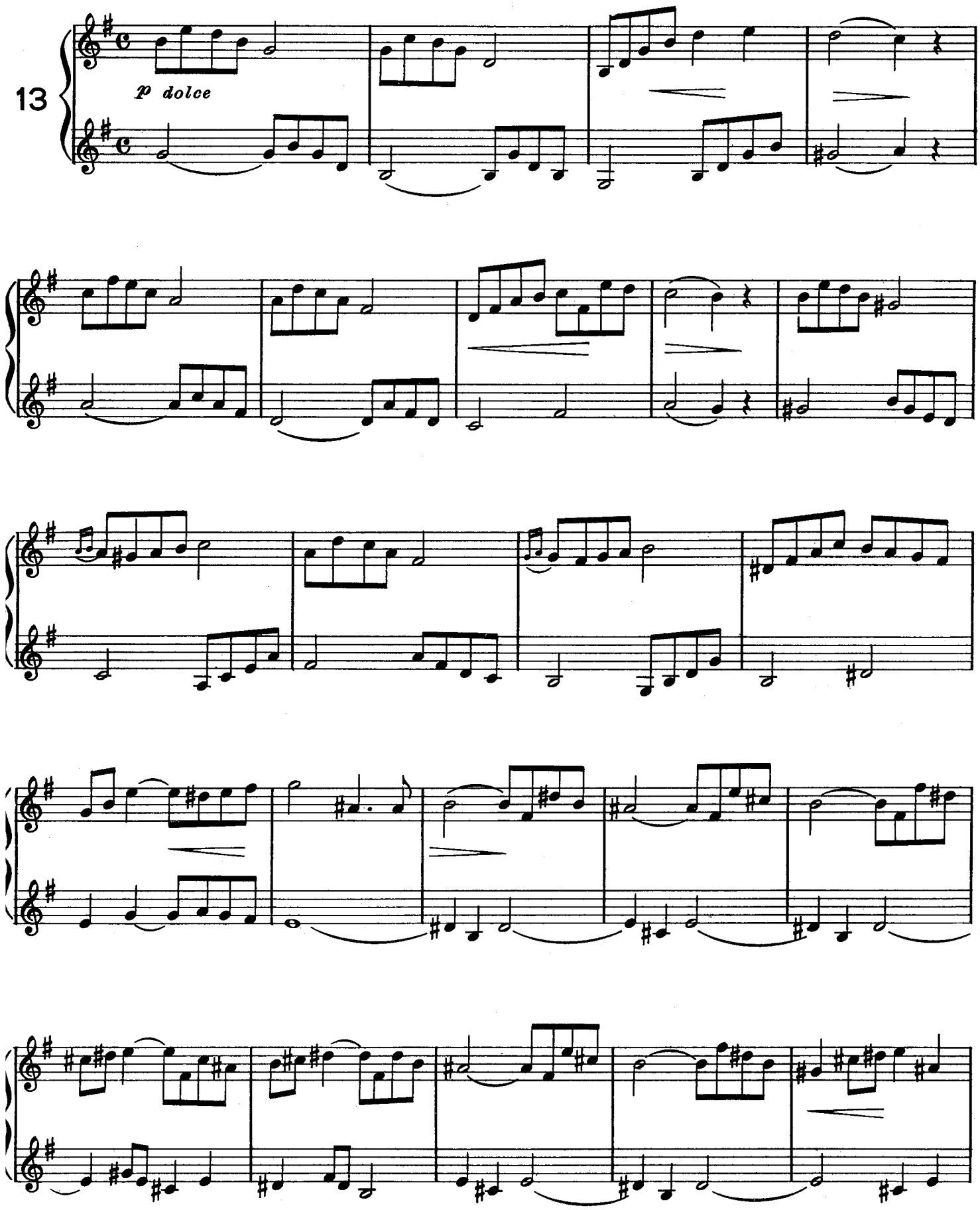
*ff*

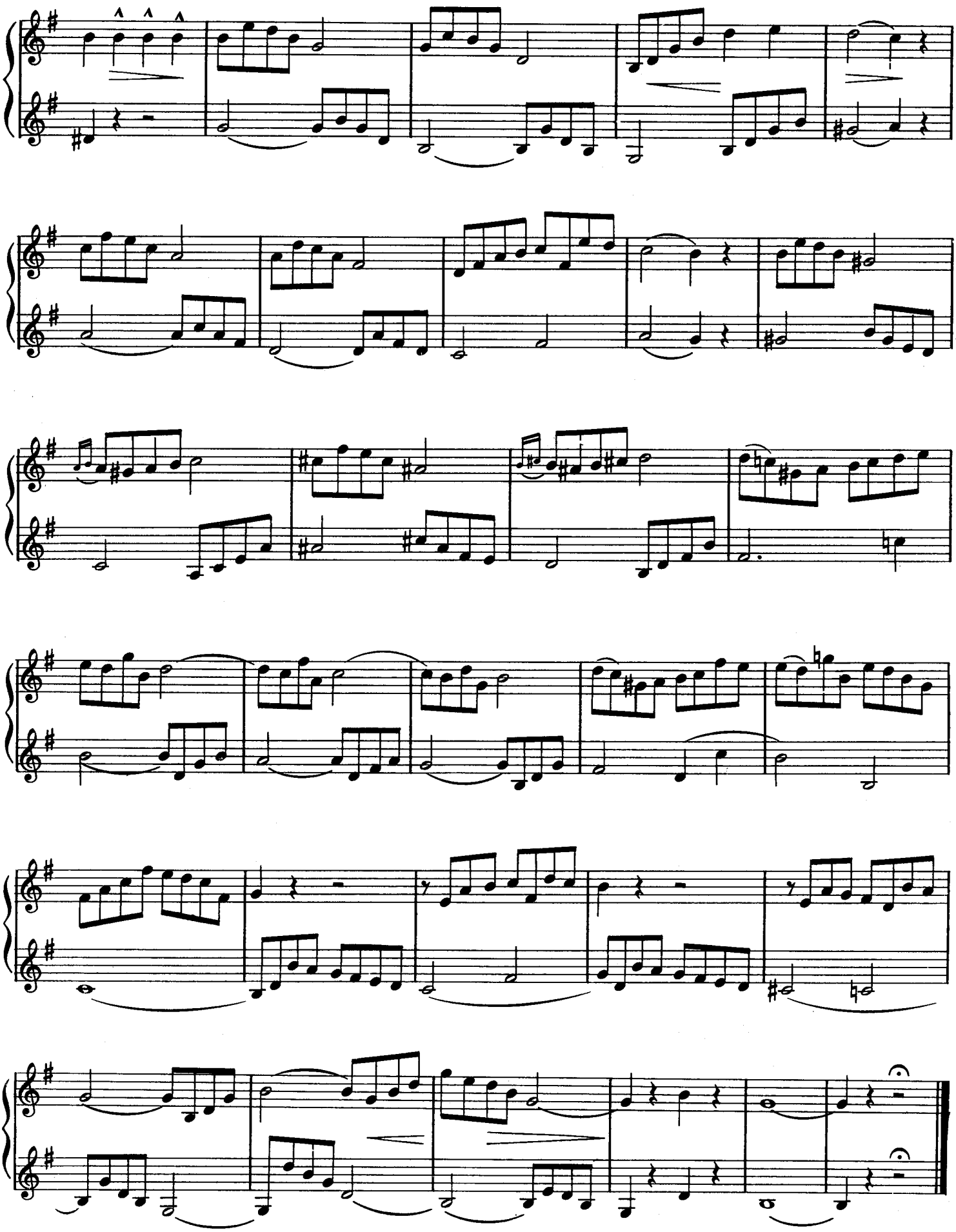
GATTI

Andante affettuoso

12




13
p dolce



14

*f*

*f*

*Fine*

*mf*

*mf*

*D.C.al Fine.*

*p*

*p*

*D.C.al Fine*

Allegro moderato

Folk Song

15

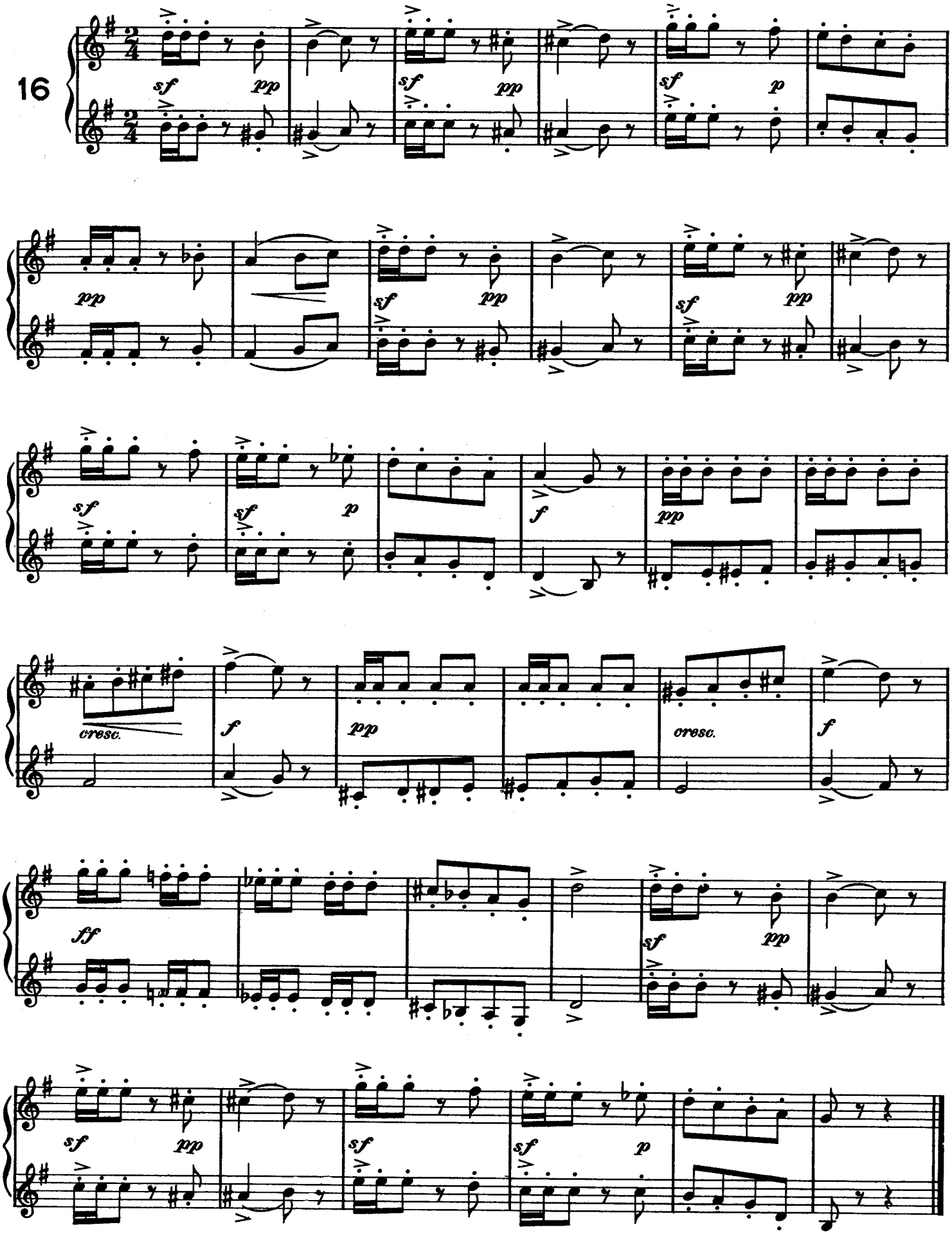
*mf*

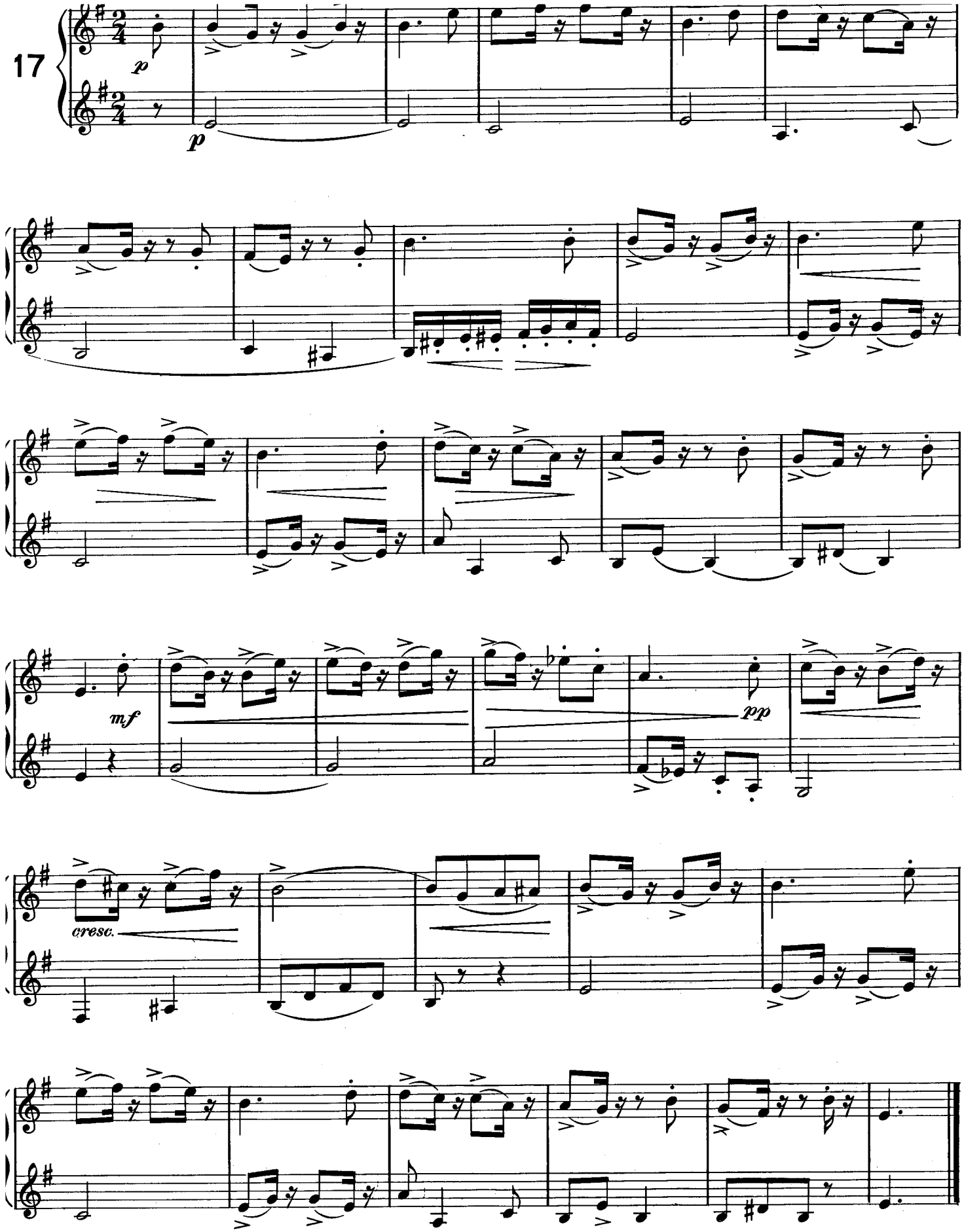
*f*

*mf*

Allegretto grazioso

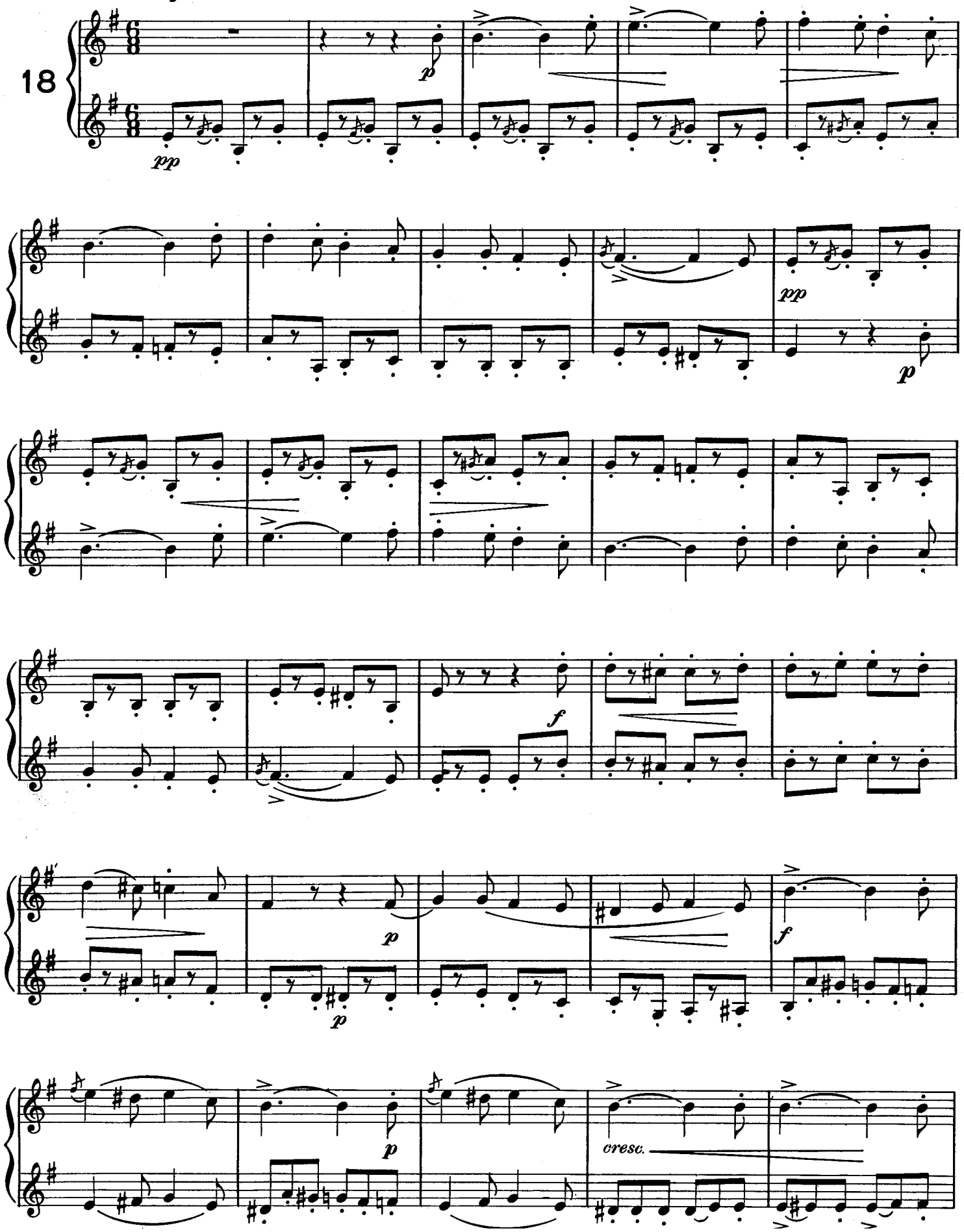
GATTI

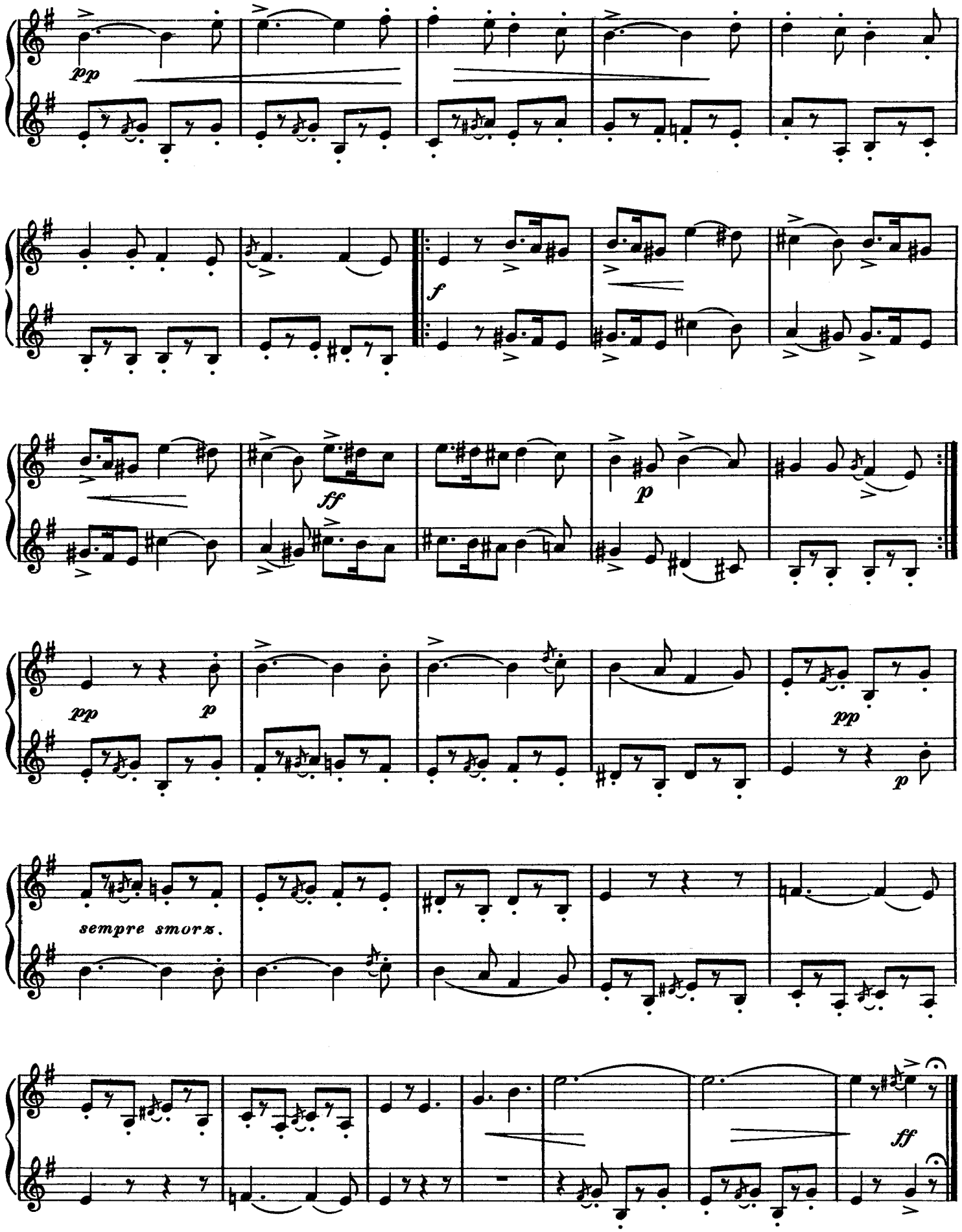



17
p
p
mf
pp
cresc.

Allegretto

18




pp
f
ff
p
pp
p
pp
p
sempre smorz.
ff

GATTI

Andantino

19

*pp melodioso*

*f*

*p*

*f*

*f*

*p*

*pp delicato*

*f*

*p*

*pp delicato*

*rinf.*

*f*

*p*

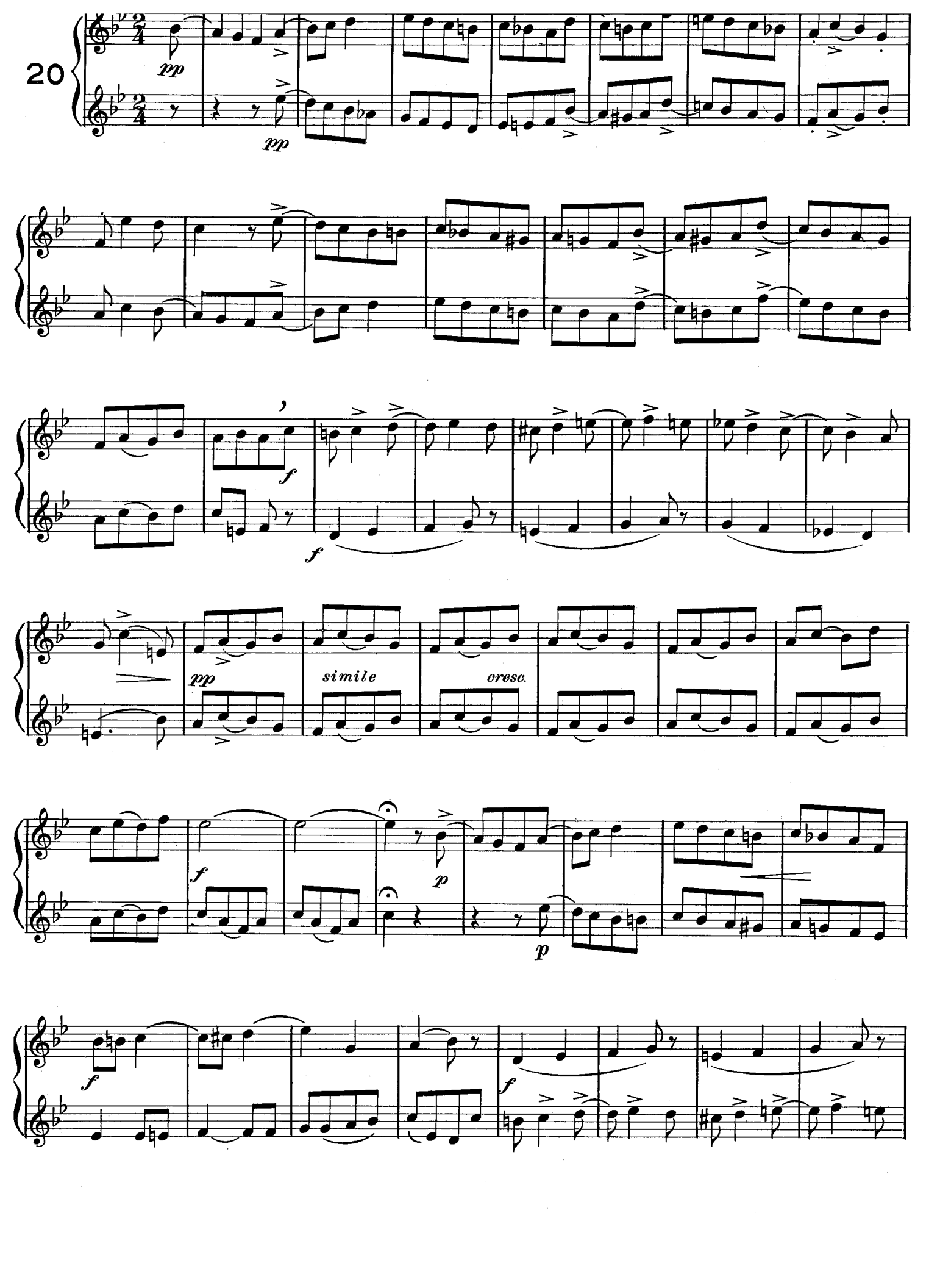
*ff*

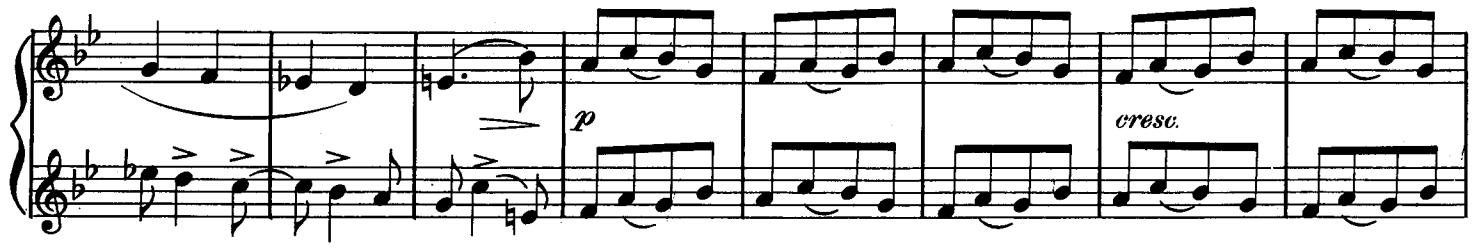
*stent.*

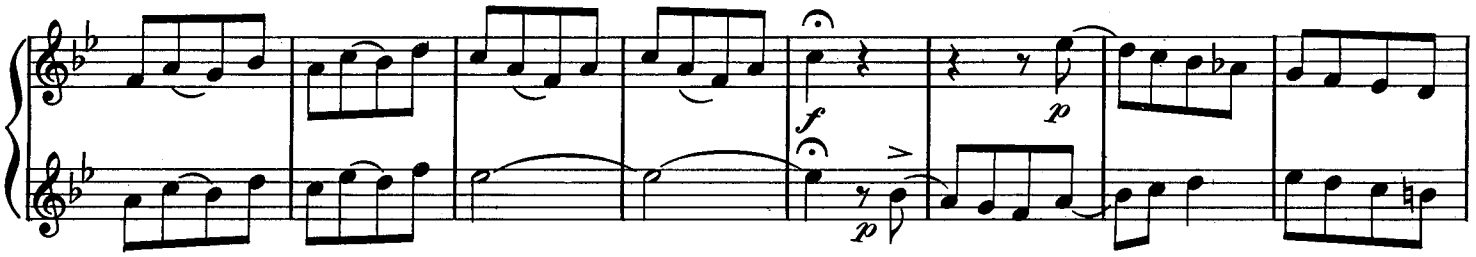
*pp*

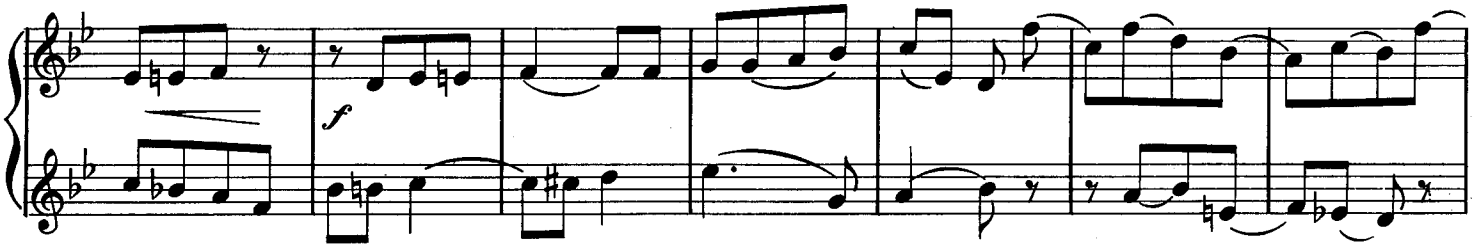
*lunga*

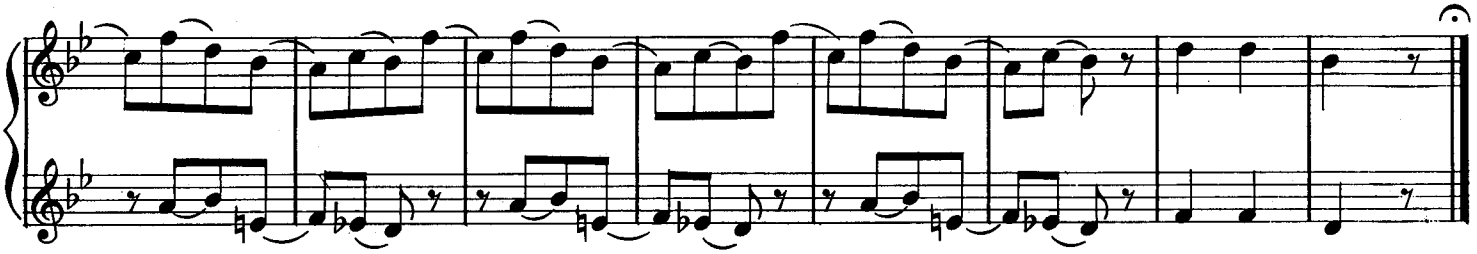
*ff*


20
pp
pp
f
f
pp
simile
cresc.
f
p
p
f
f



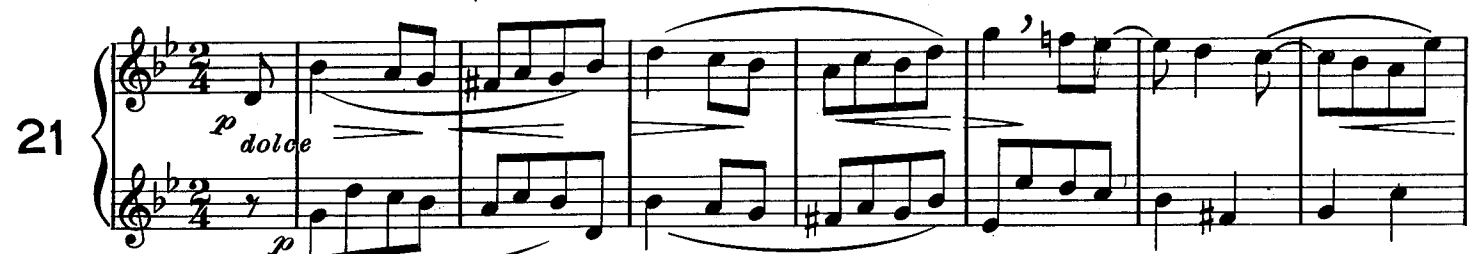



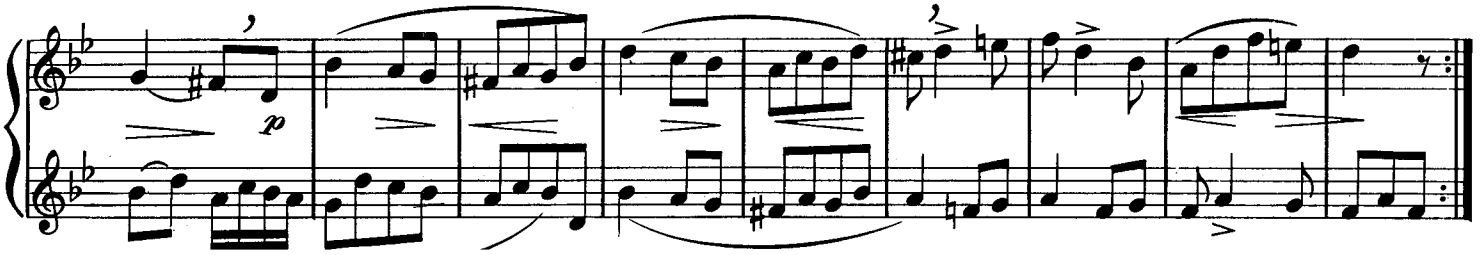



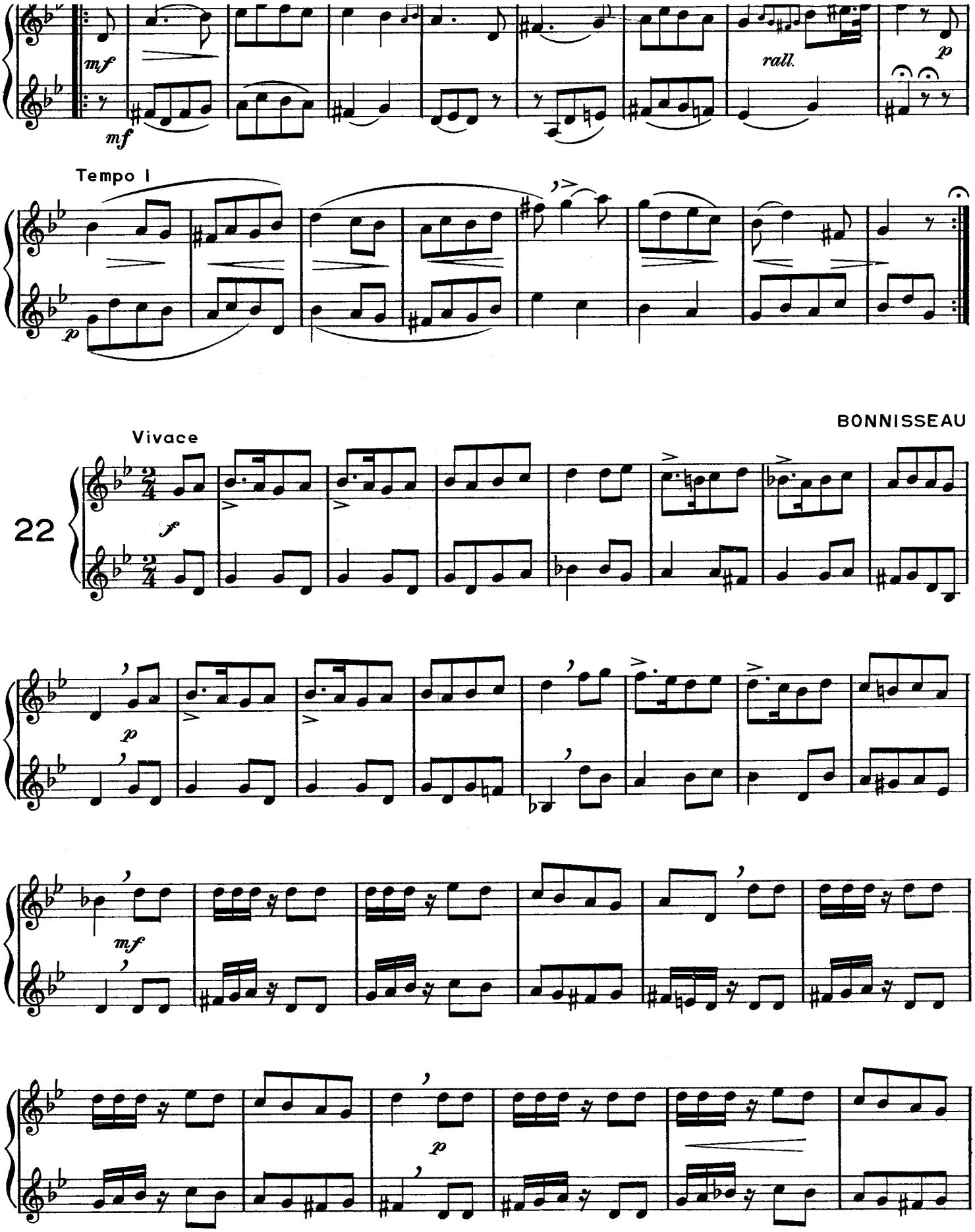



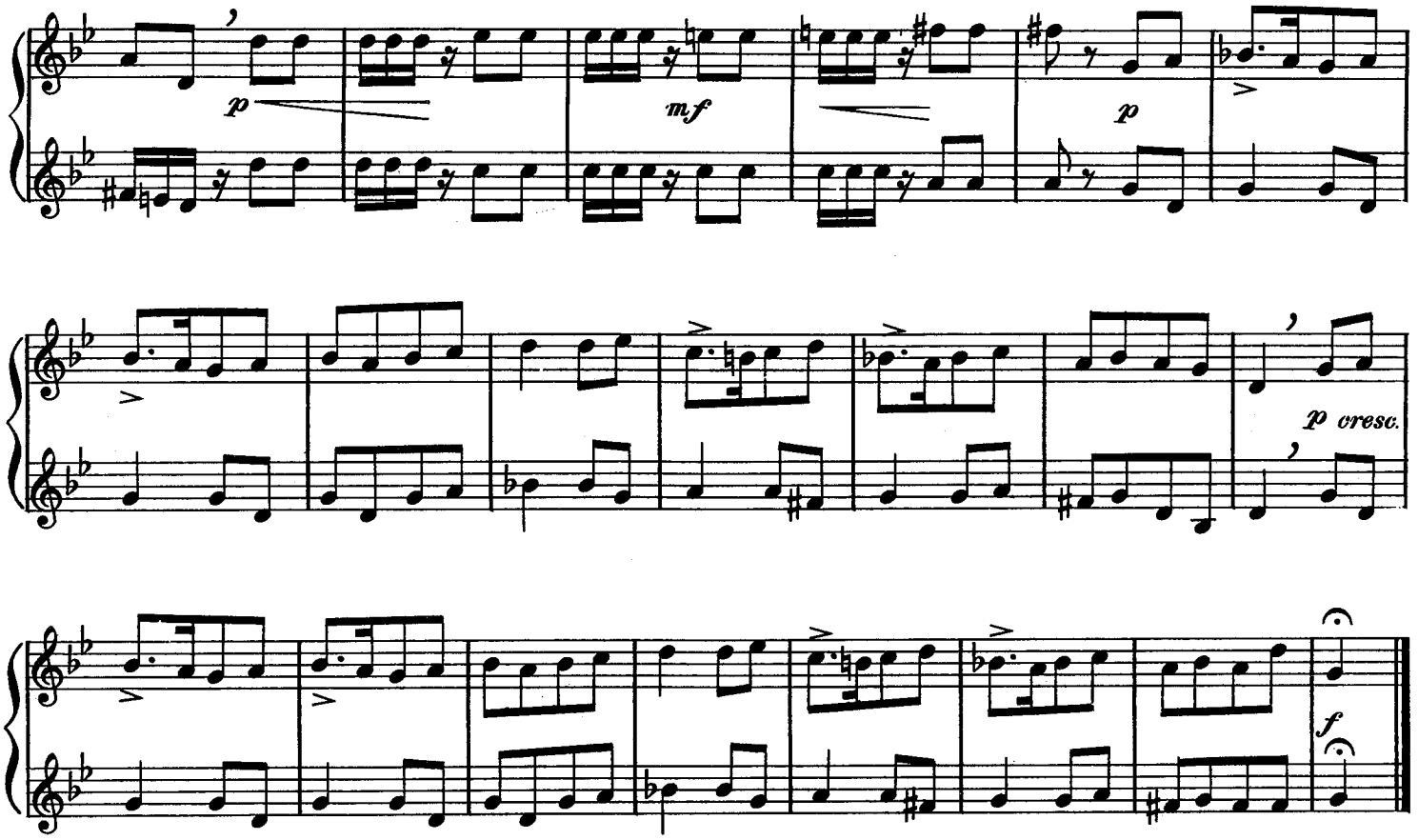
Andante affetuoso (♩=66)

CARNAUD



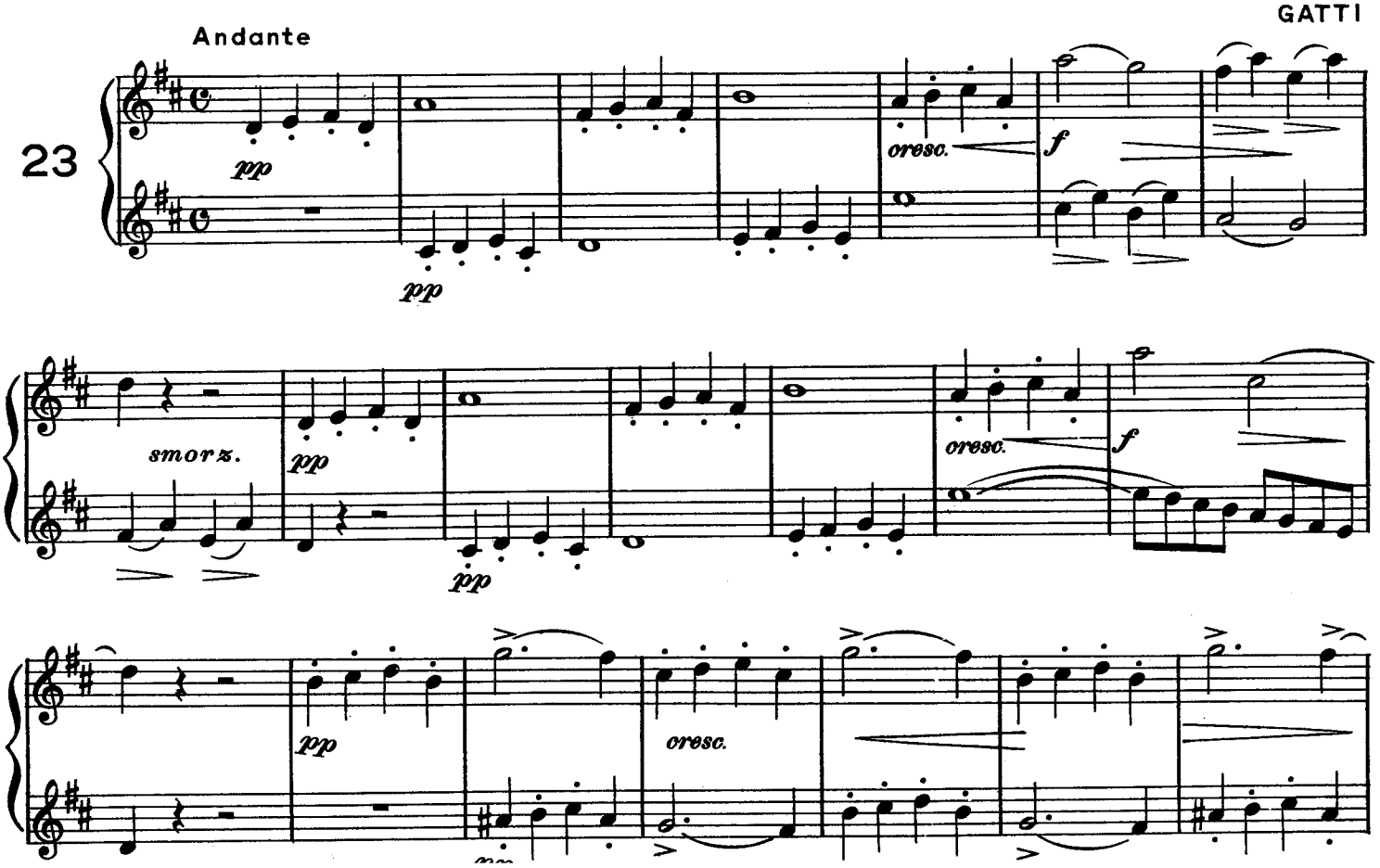

mf
mf
rall.
p
Tempo I
p
BONNISSEAU
Vivace
22
f
p
mf
p

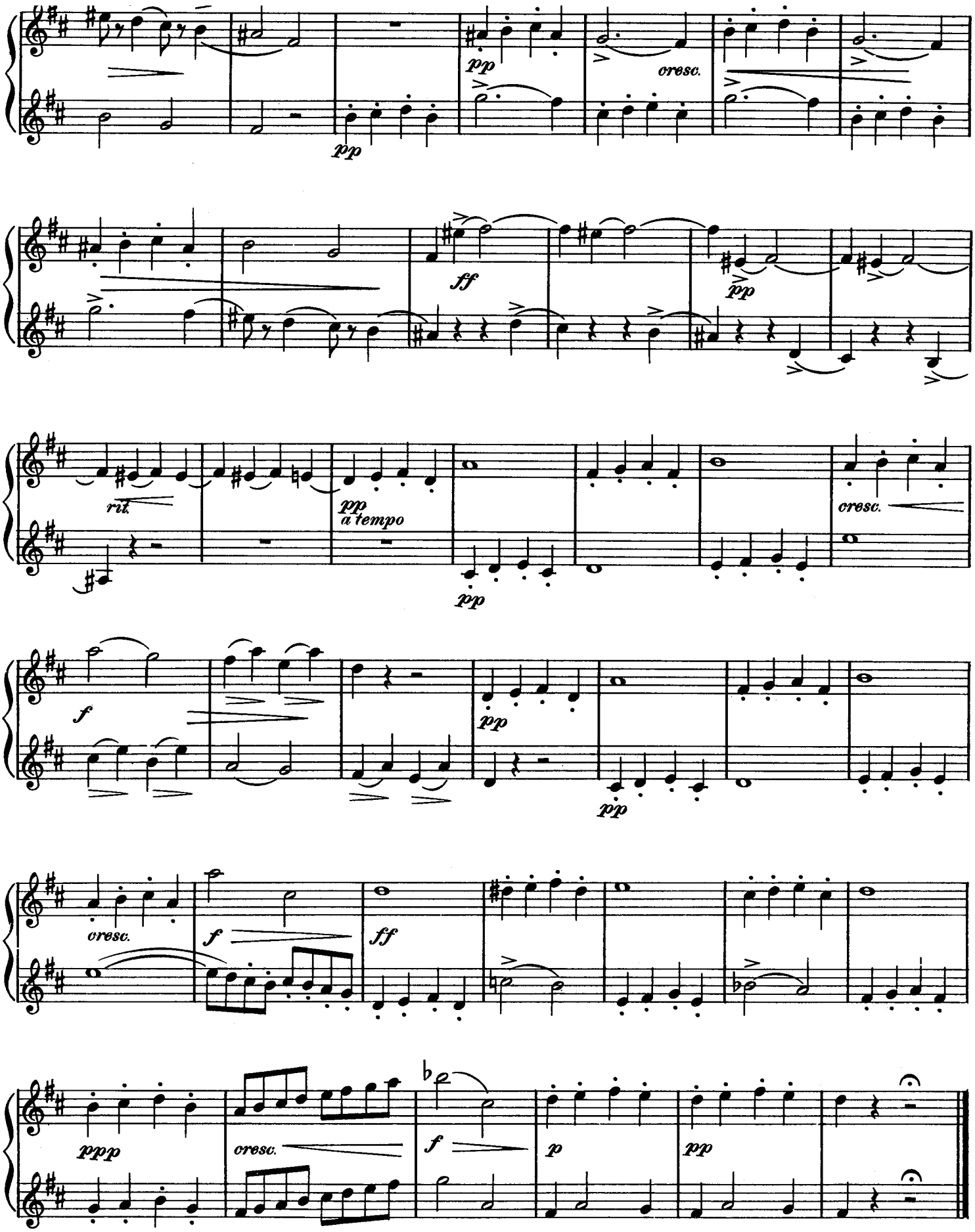



GATTI

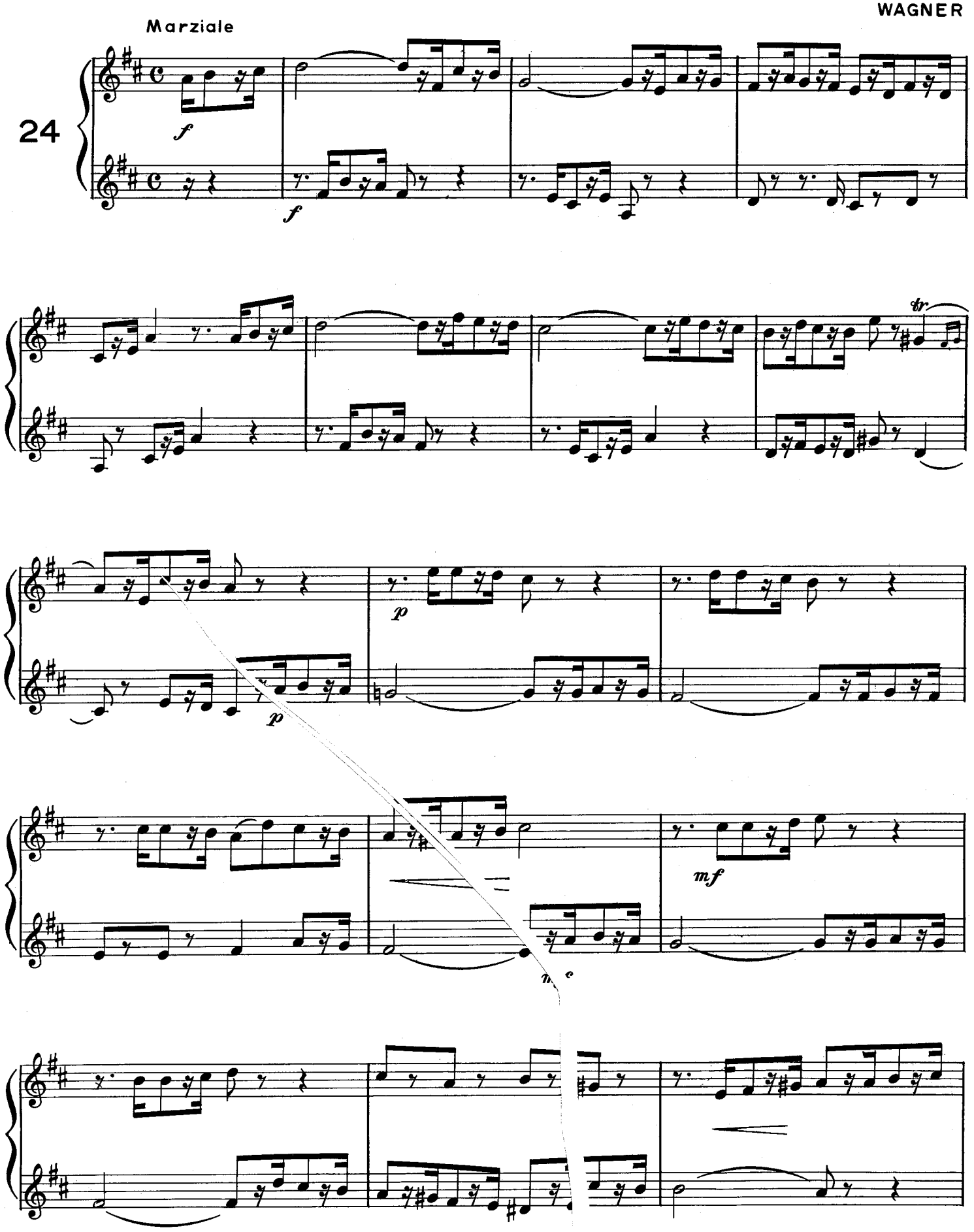
Andante

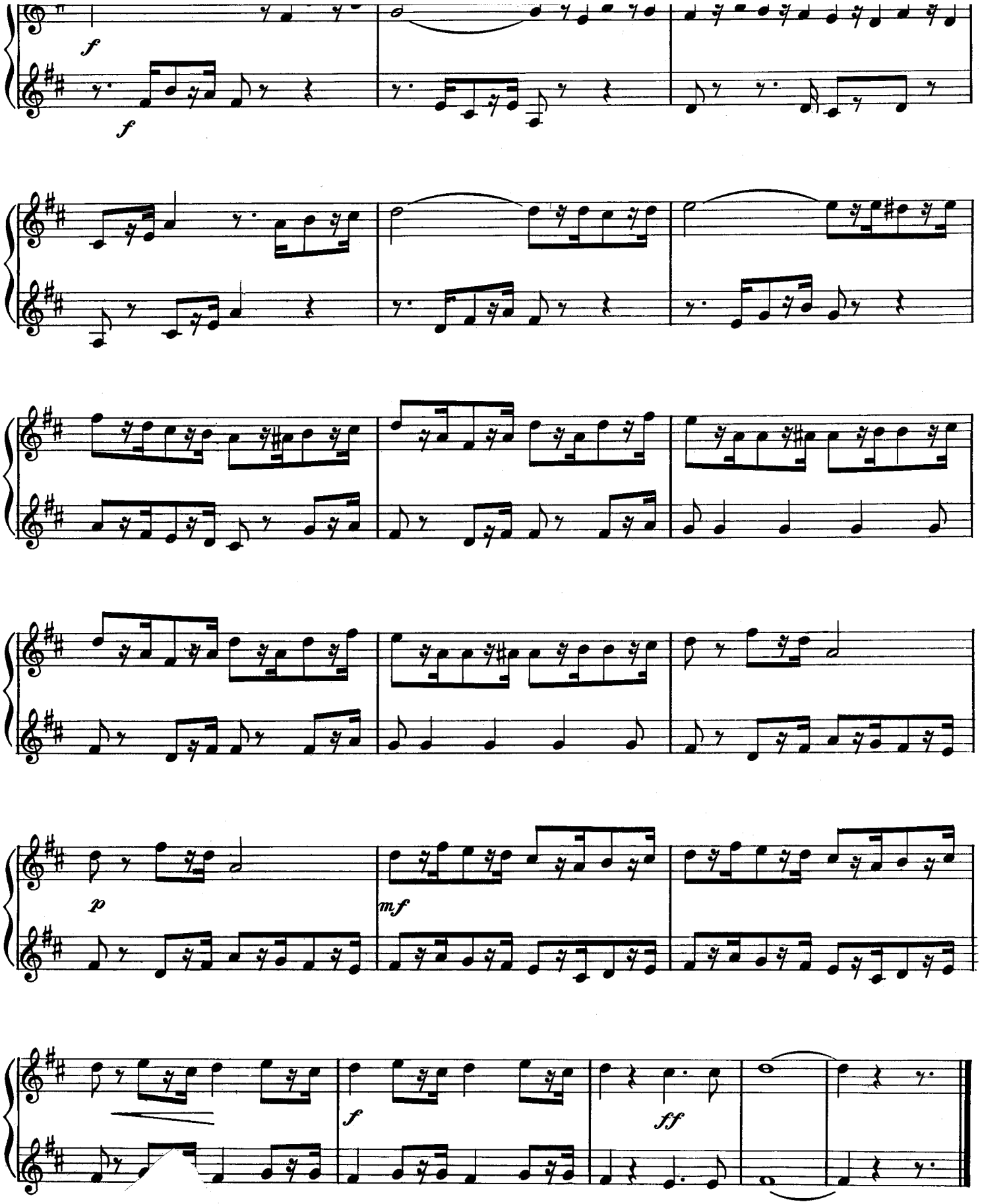
23




pp
pp
cresc.
ff
pp
rit.
pp
a tempo
pp
cresc.
f
pp
pp
cresc.
f
ff
ppp
cresc.
f
p
pp

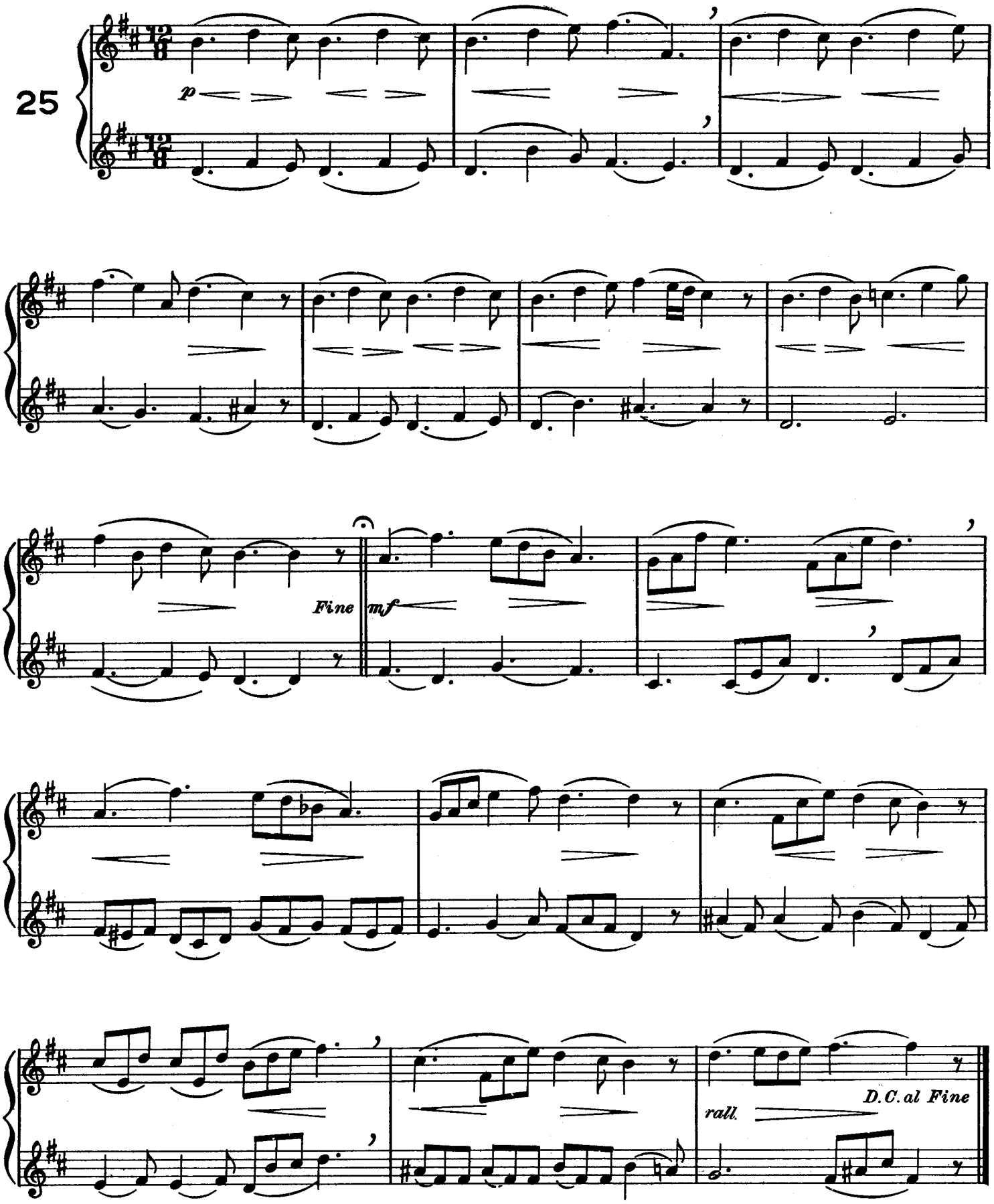
WAGNER




f
f
p
mf
f
ff

Andante sostenuto

De GOUY



*ff*

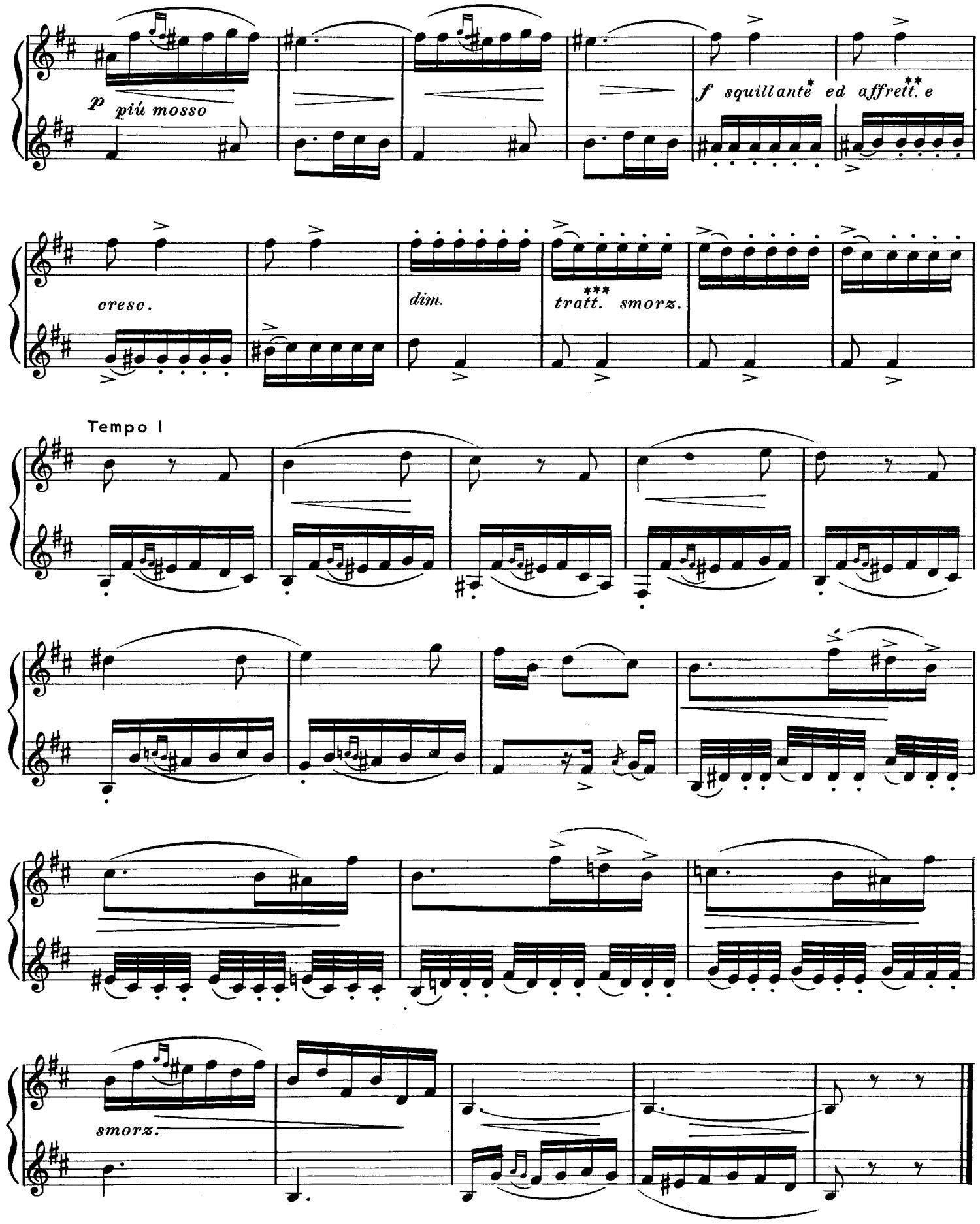
*rit.*

*p*

*pp*

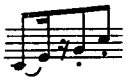
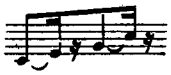
*cresc.*

*animando*


p più mosso
f squillante* ed affrett.** e
cresc.
dim.
tratt.*** smorz.
Tempo I
smorz.

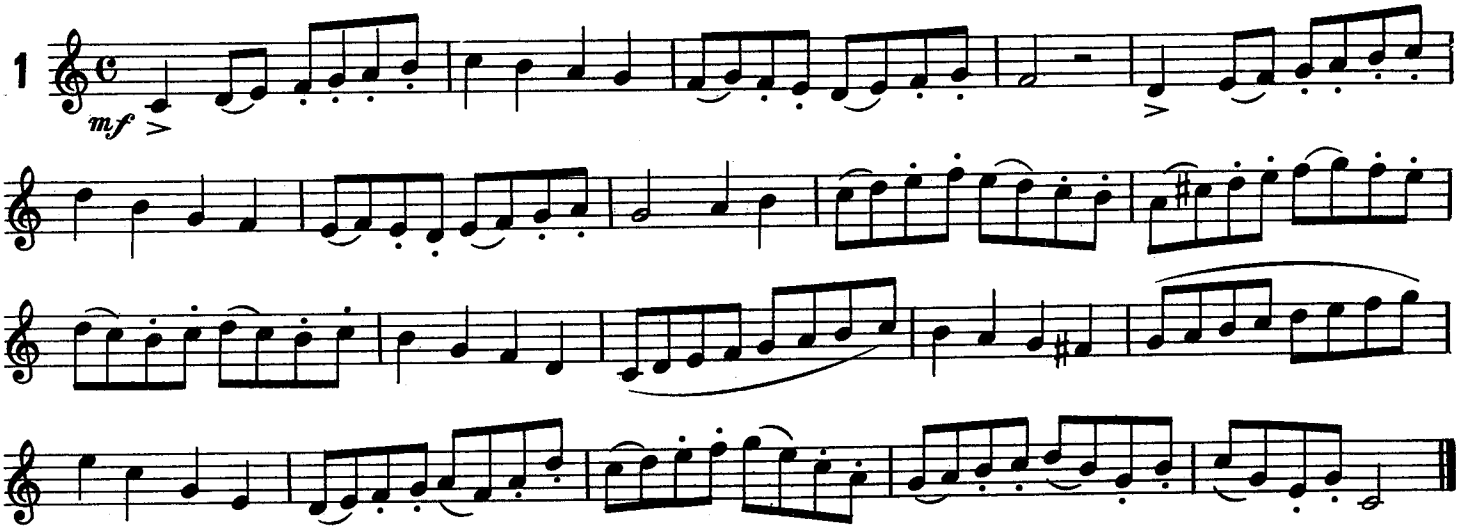
* sonorously.

sistent with tonal control and technical accuracy. The first practice on each exercise should be done very slowly in order that the articulation may be carefully observed.

In allegro tempi figures similar to should be performed  , etc. The figure should be played 

The material for these exercises has been taken from the methods of Arban, Gatti, St. Jacome, etc.

1

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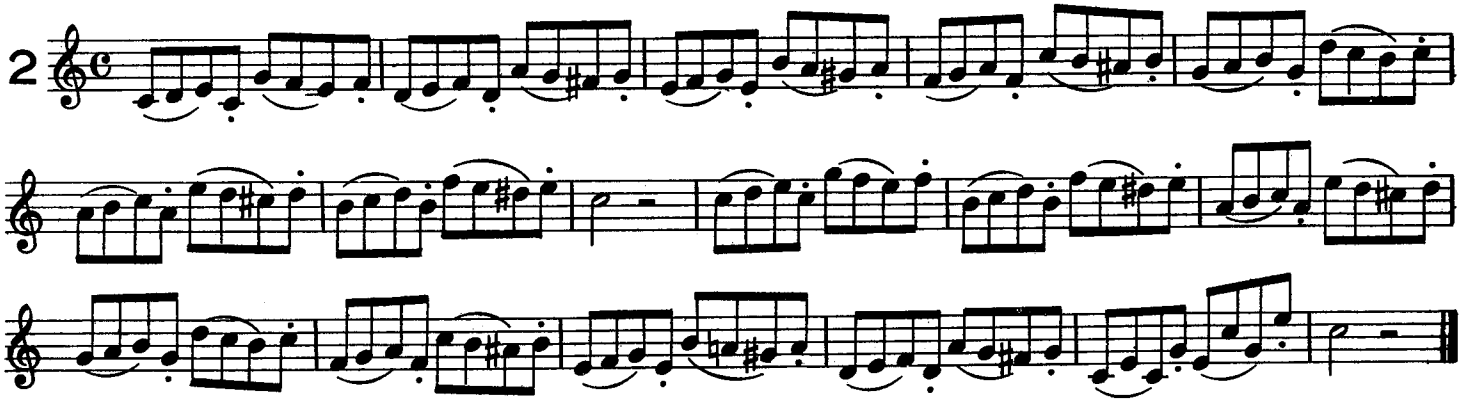
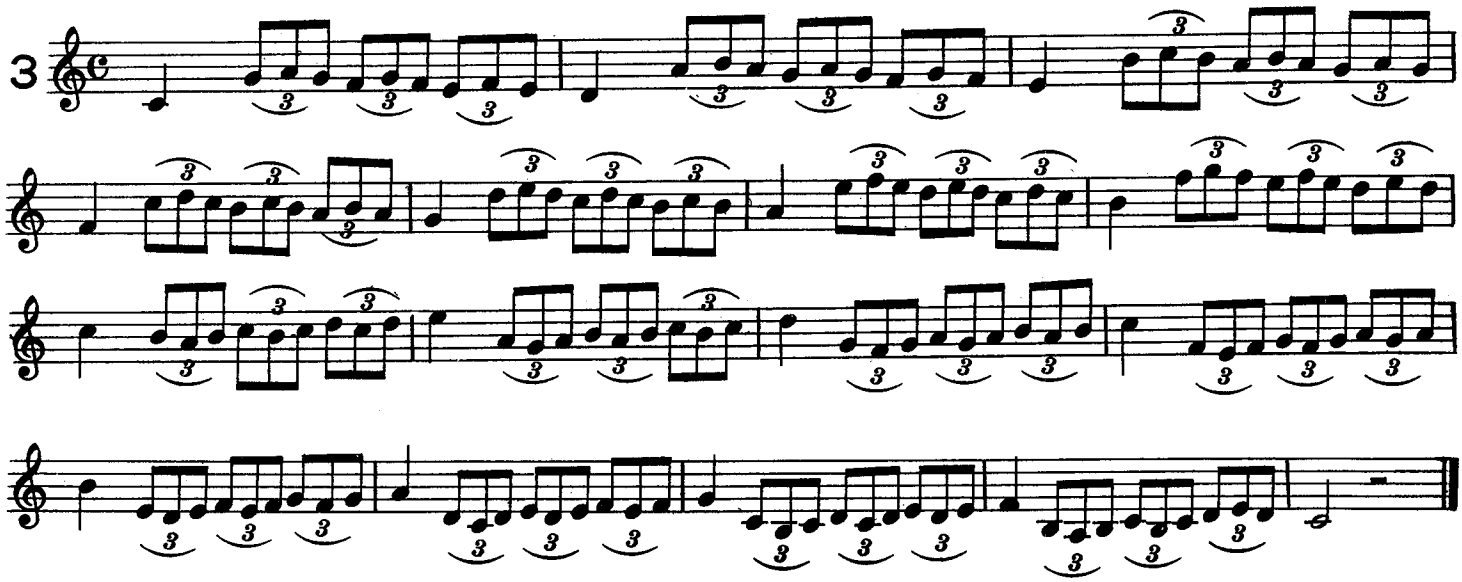
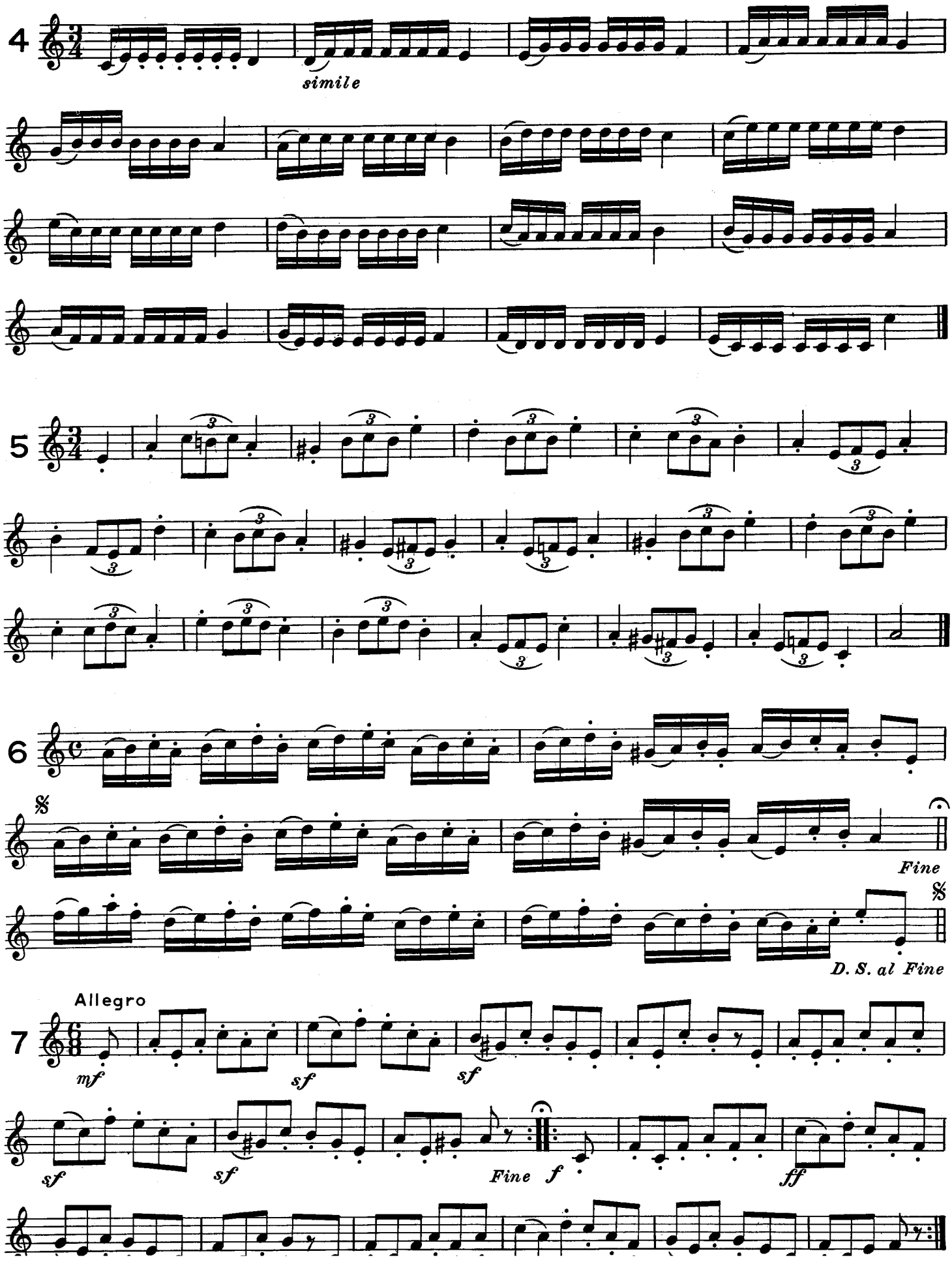
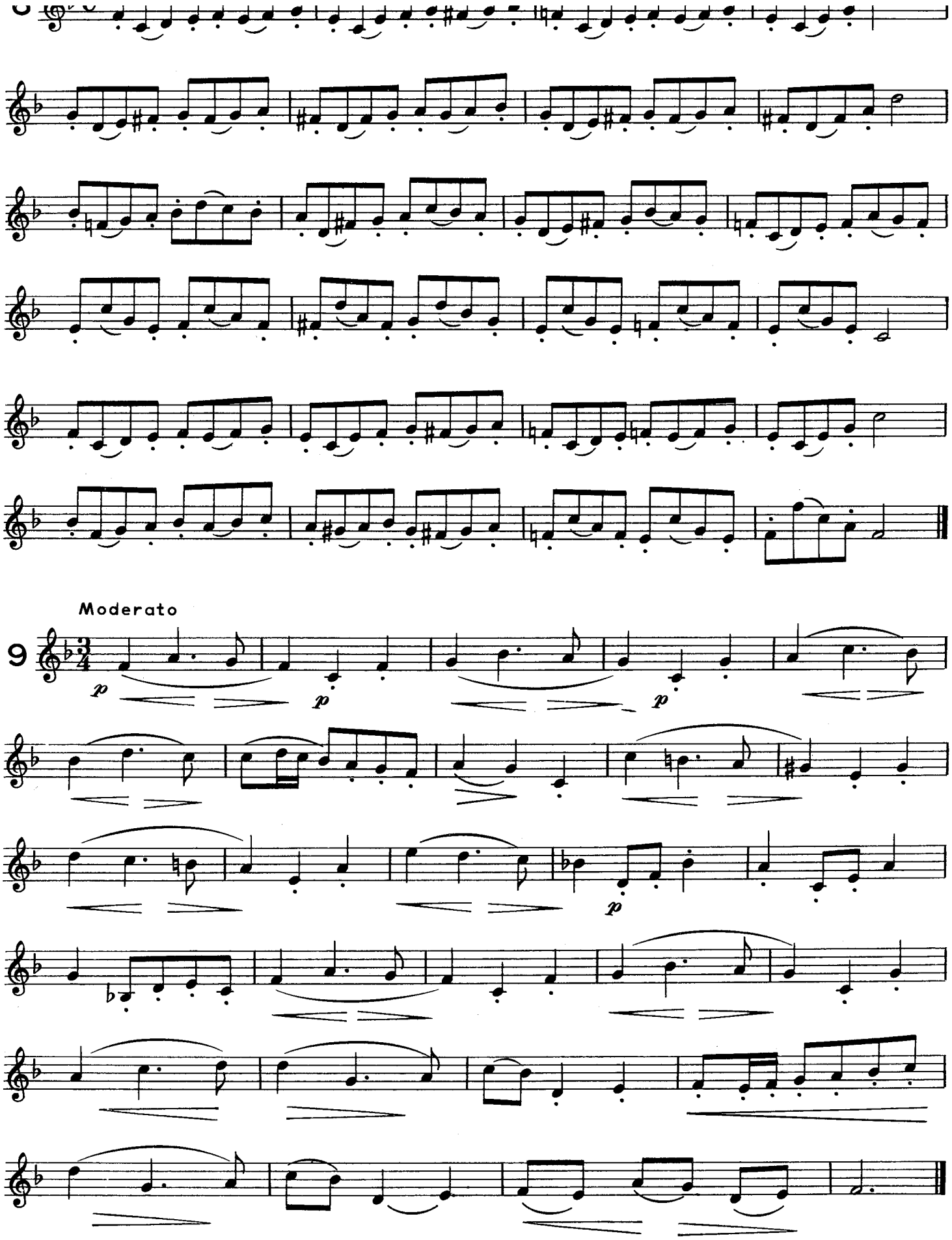
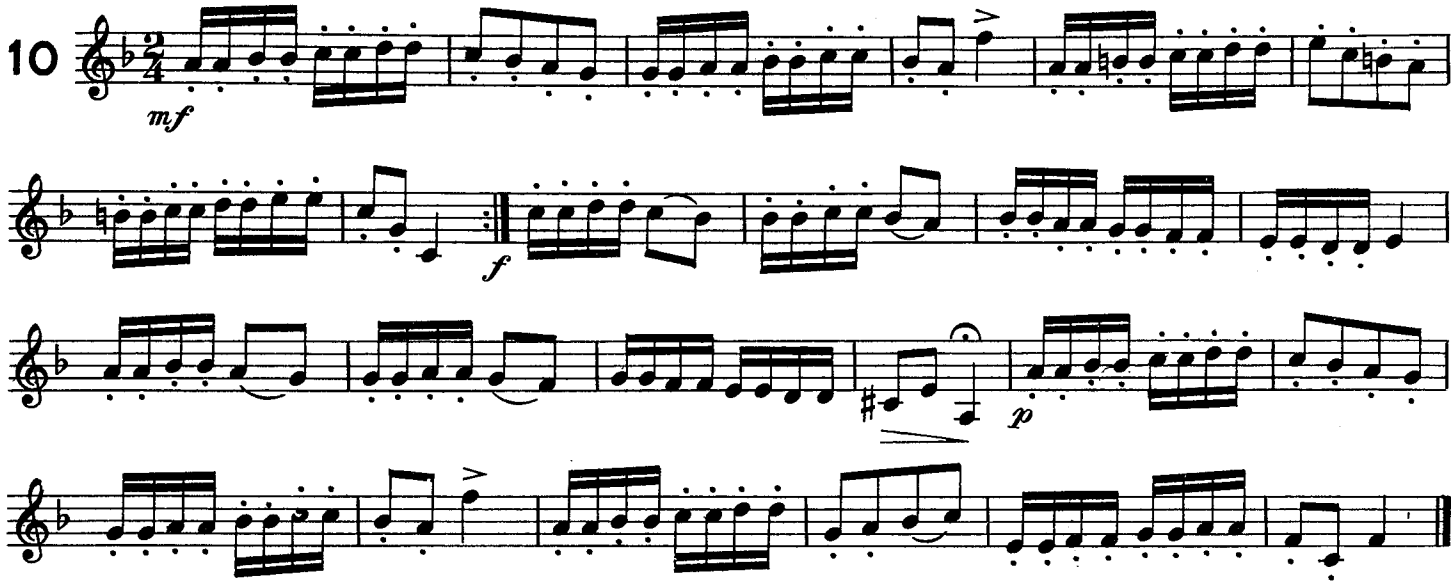


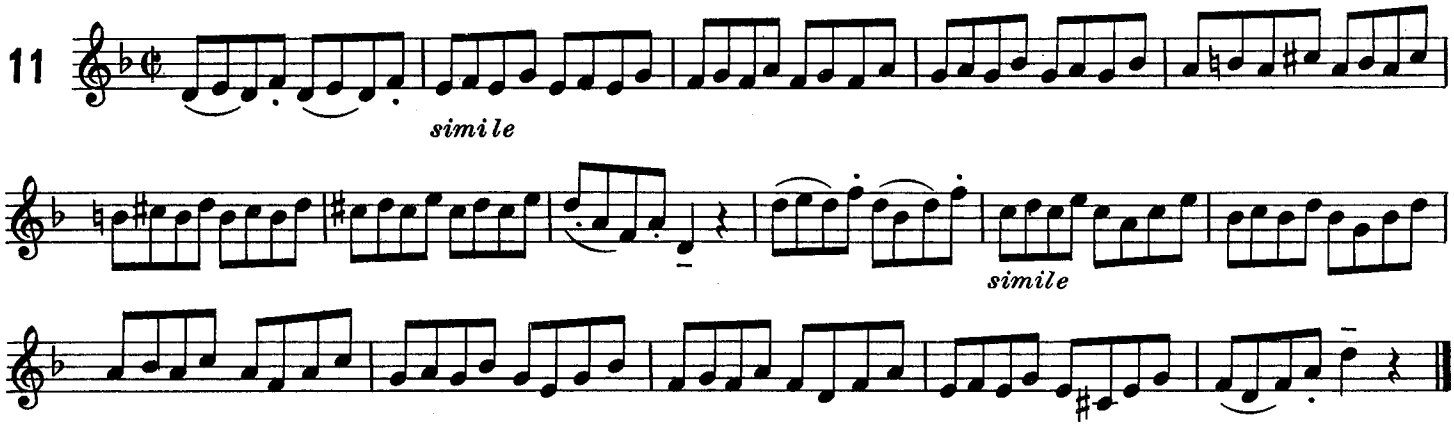
3

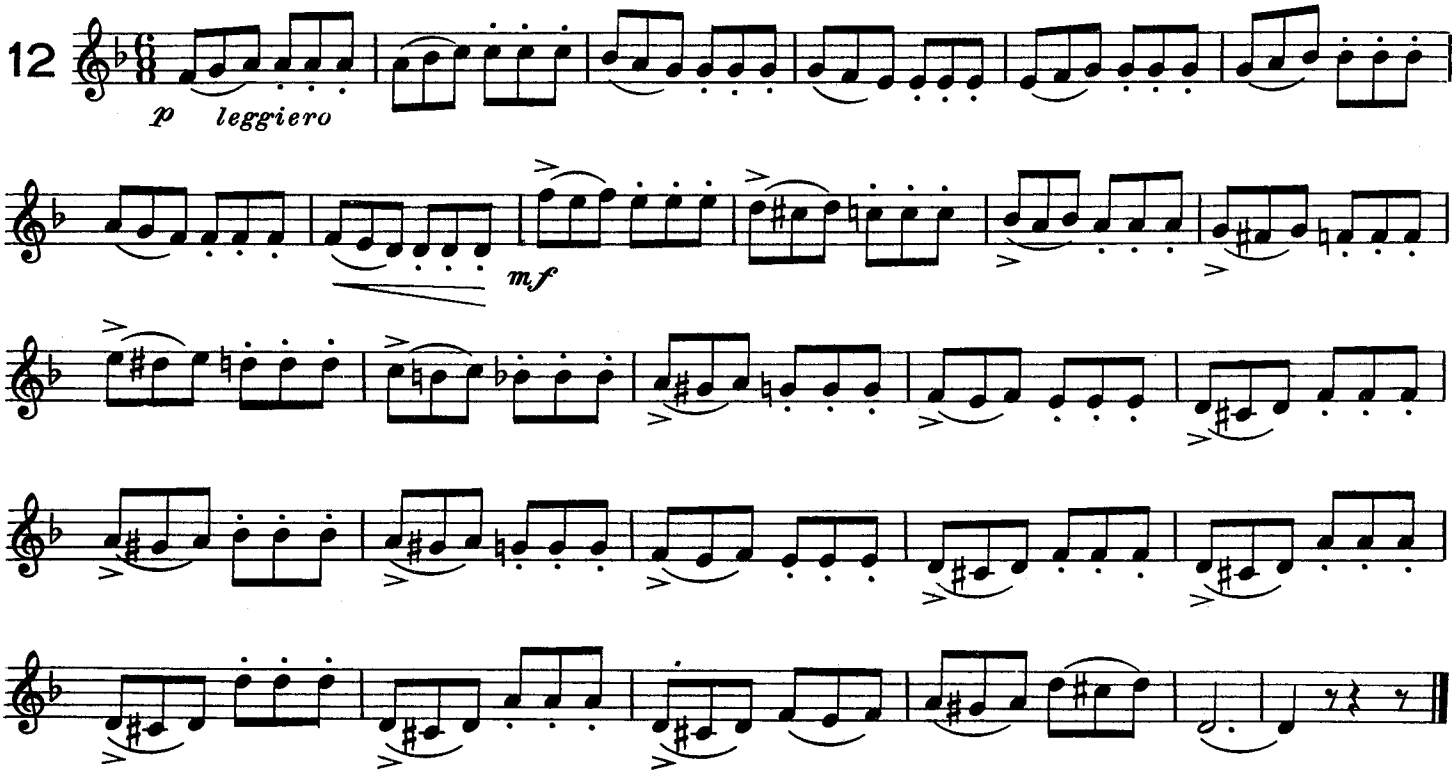


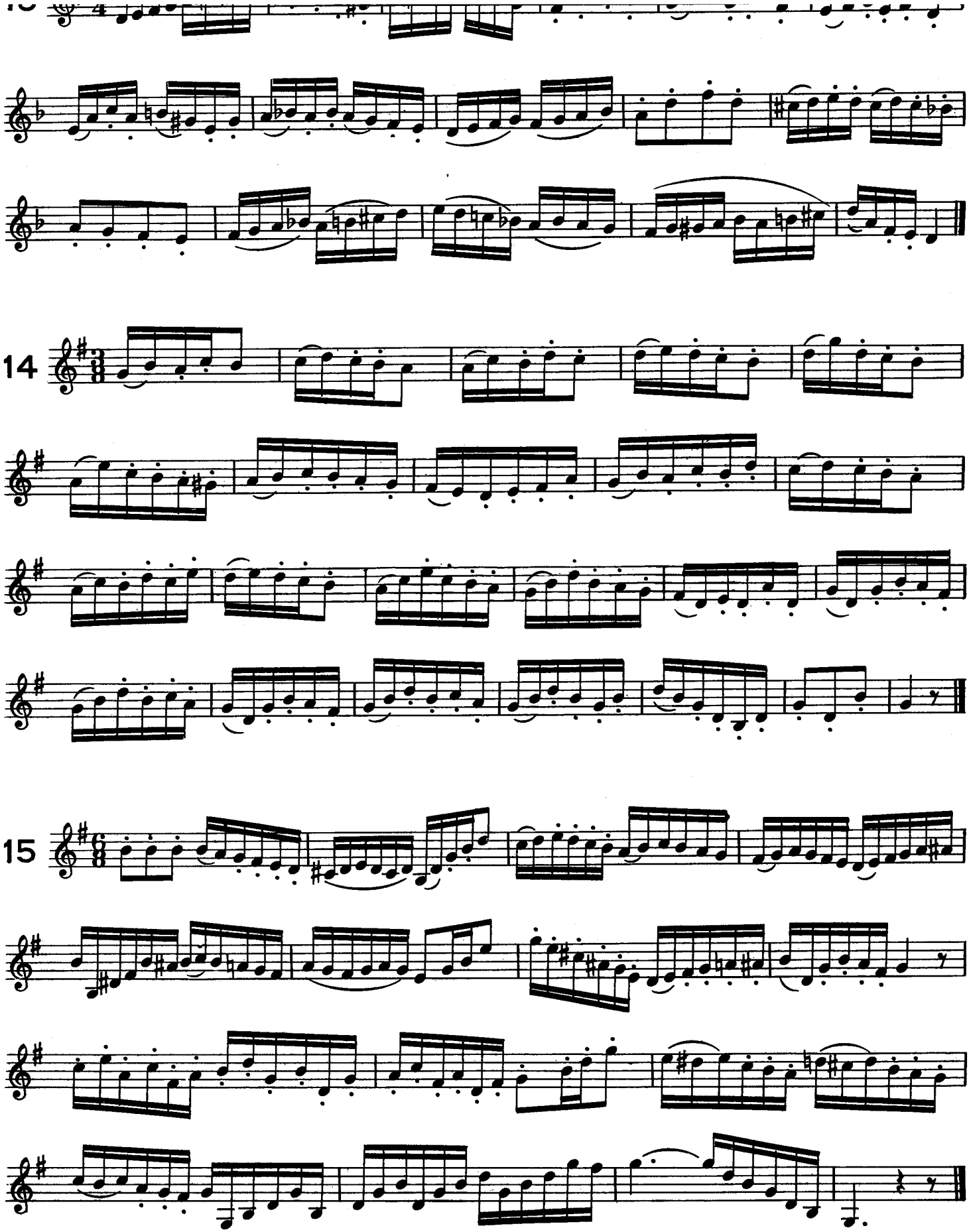

4
simile
5
6
Fine
D. S. al Fine
Allegro
7
mf
sf
sf
sf
sf
Fine
f
ff

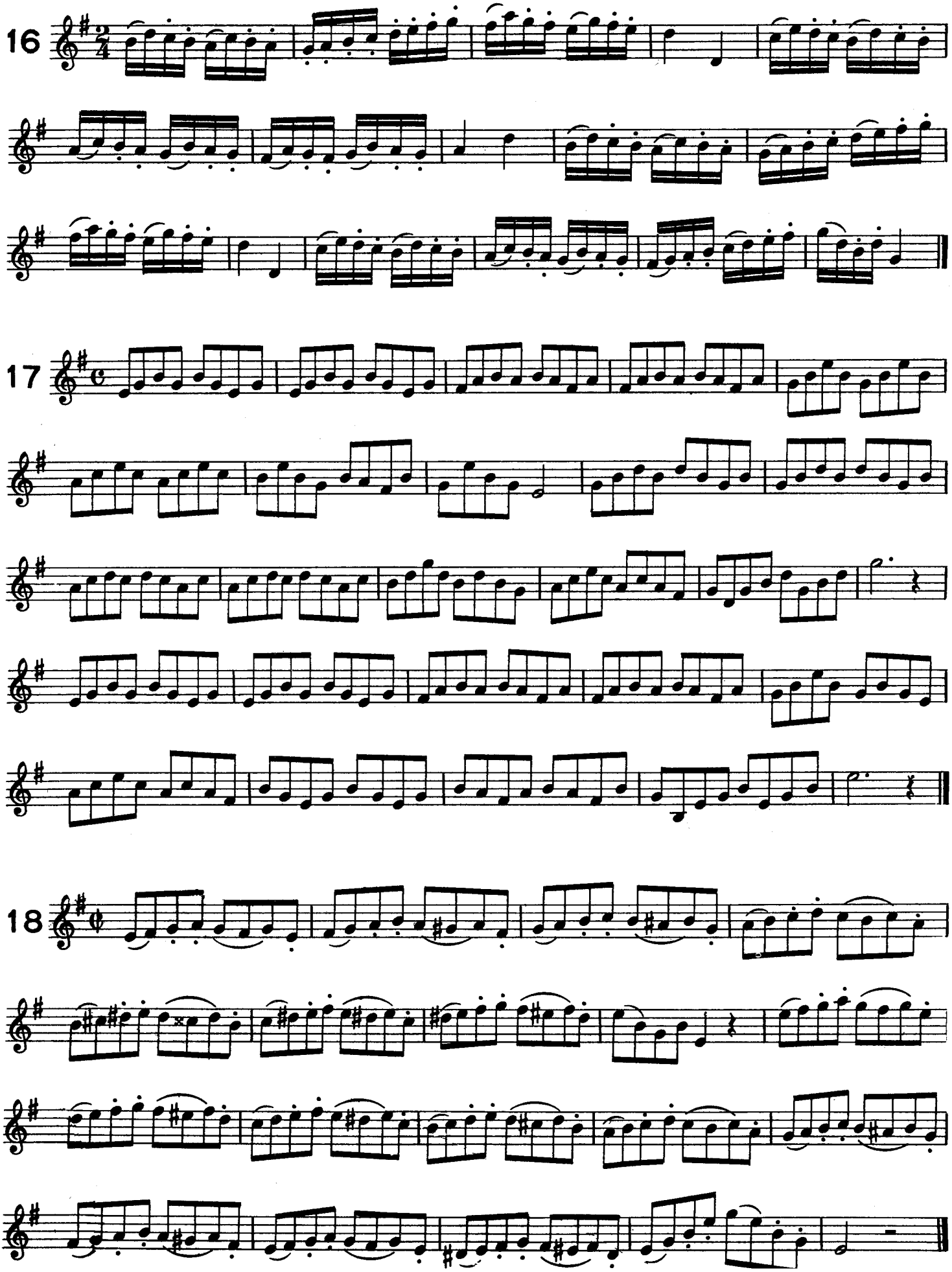

Moderato
9
p
p
p
p

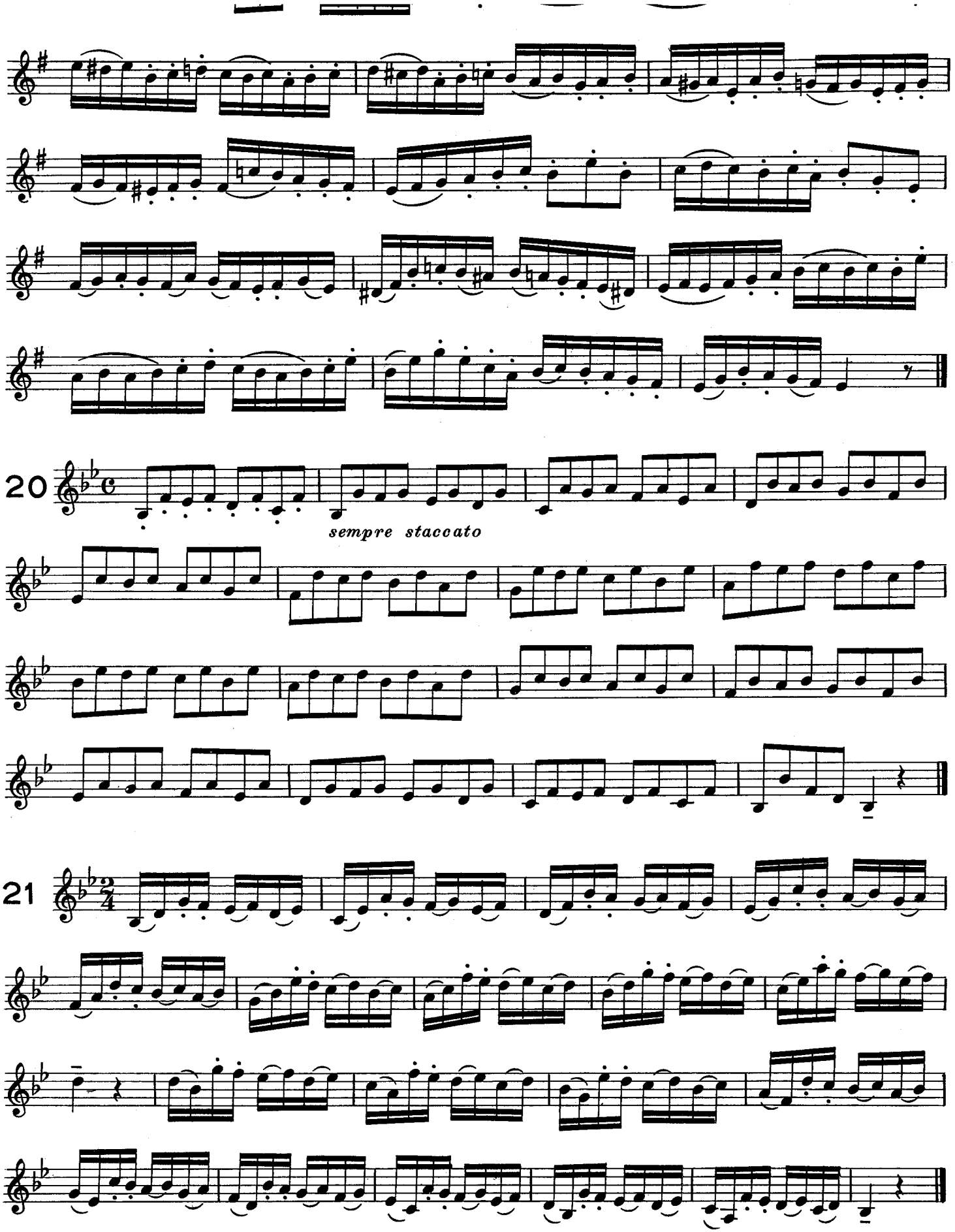

10
mf
f
p

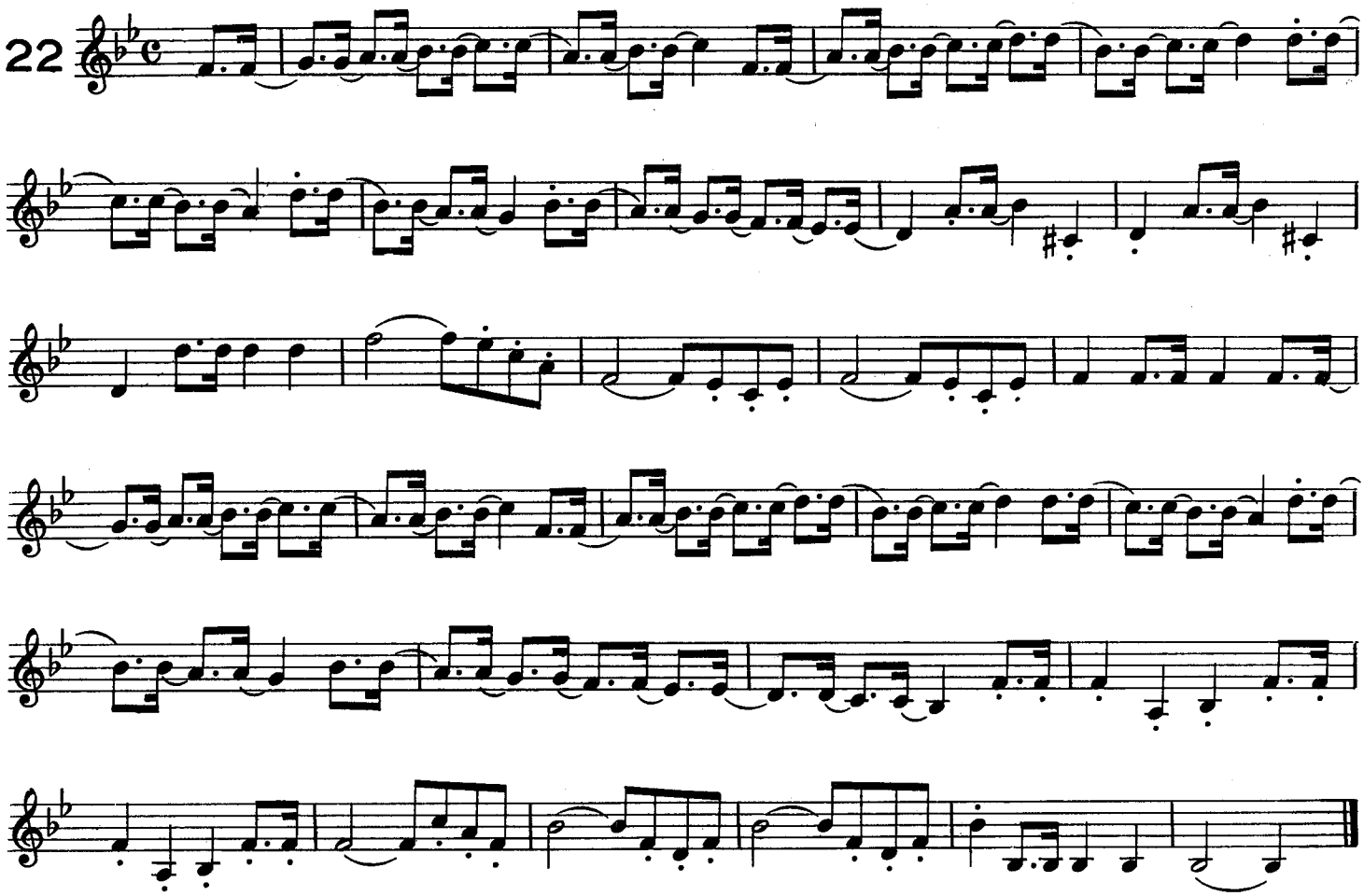

11
simile
simile


12
p
leggiero
mf


14
15


16
17
18


20
sempre staccato
21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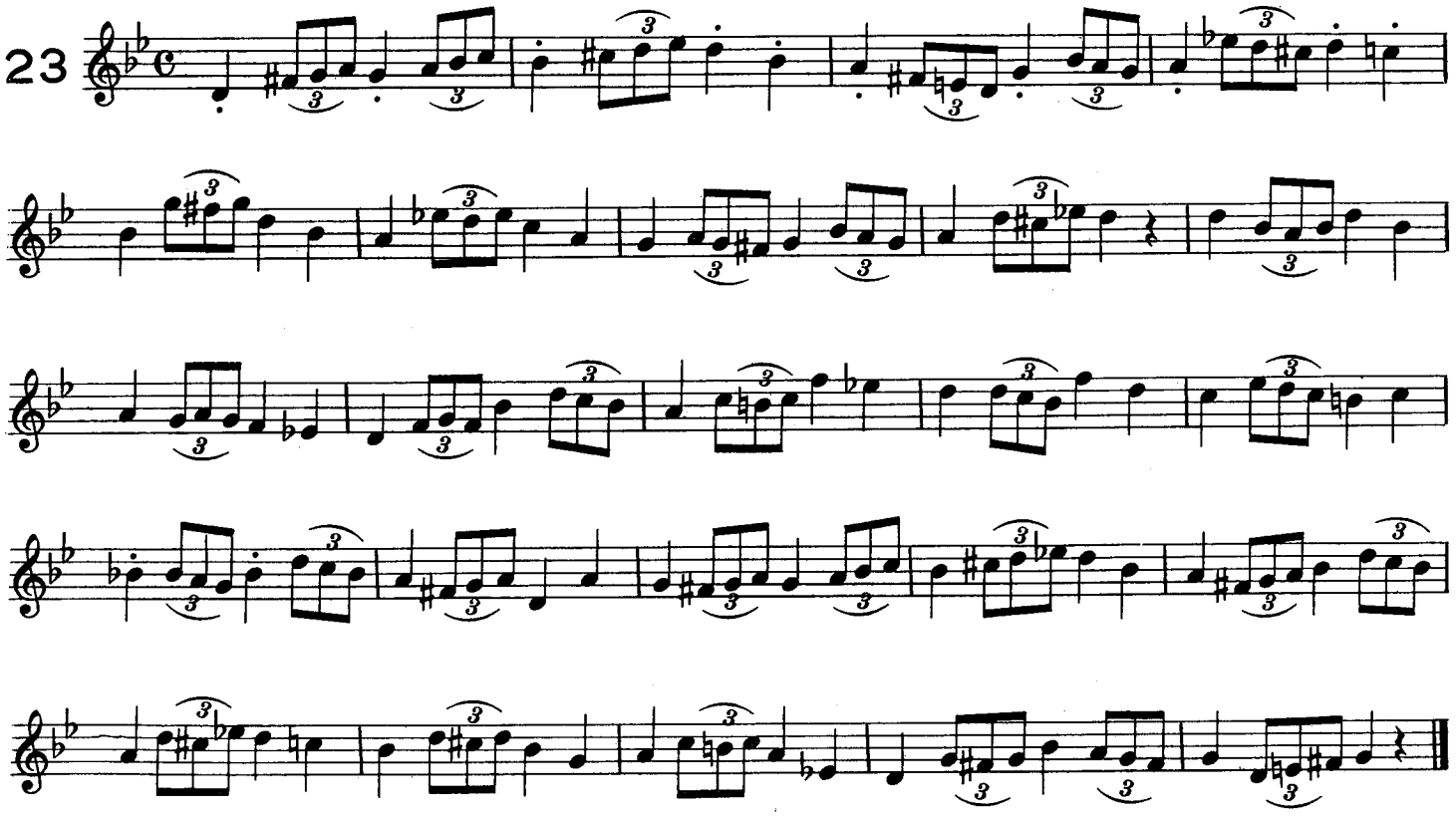
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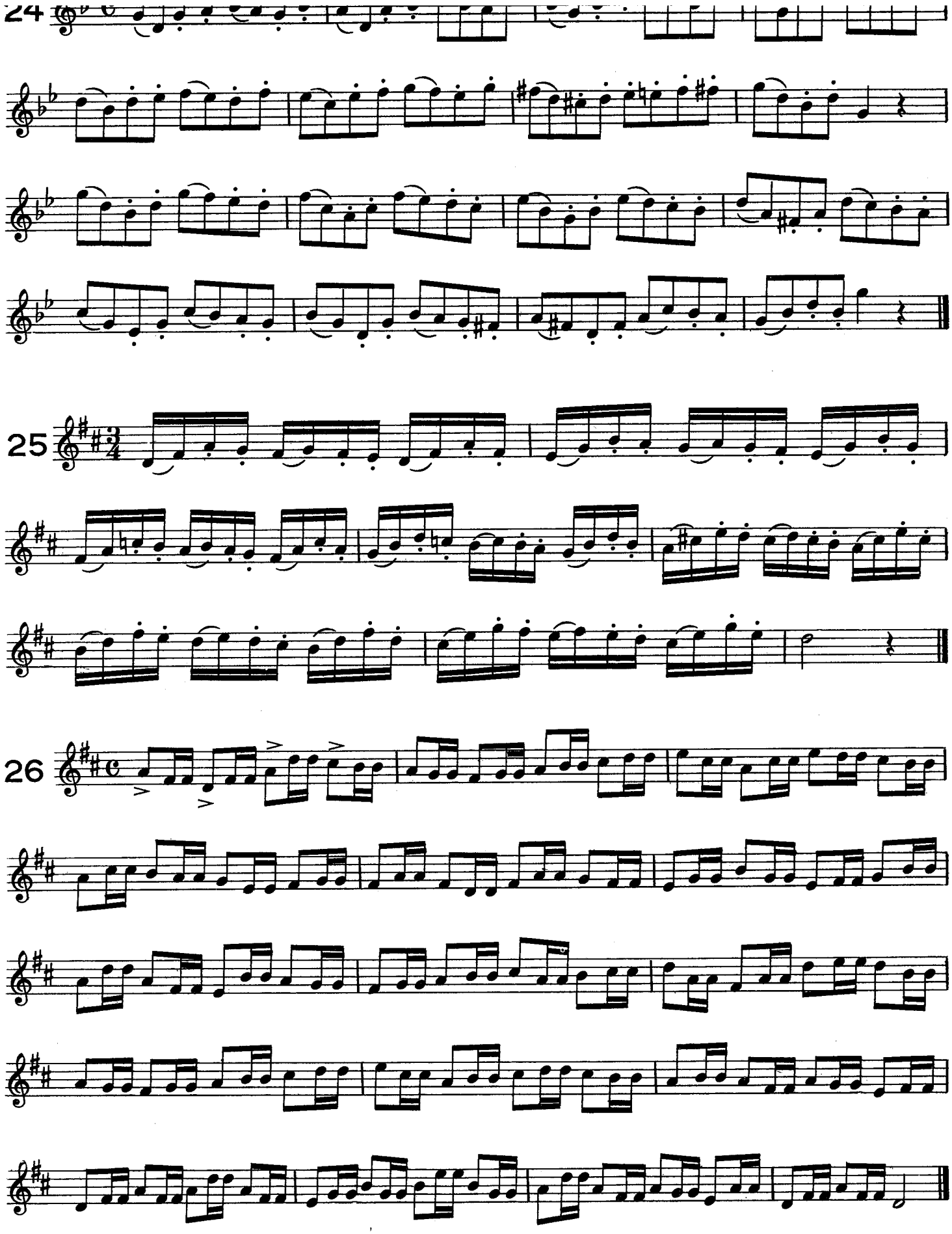
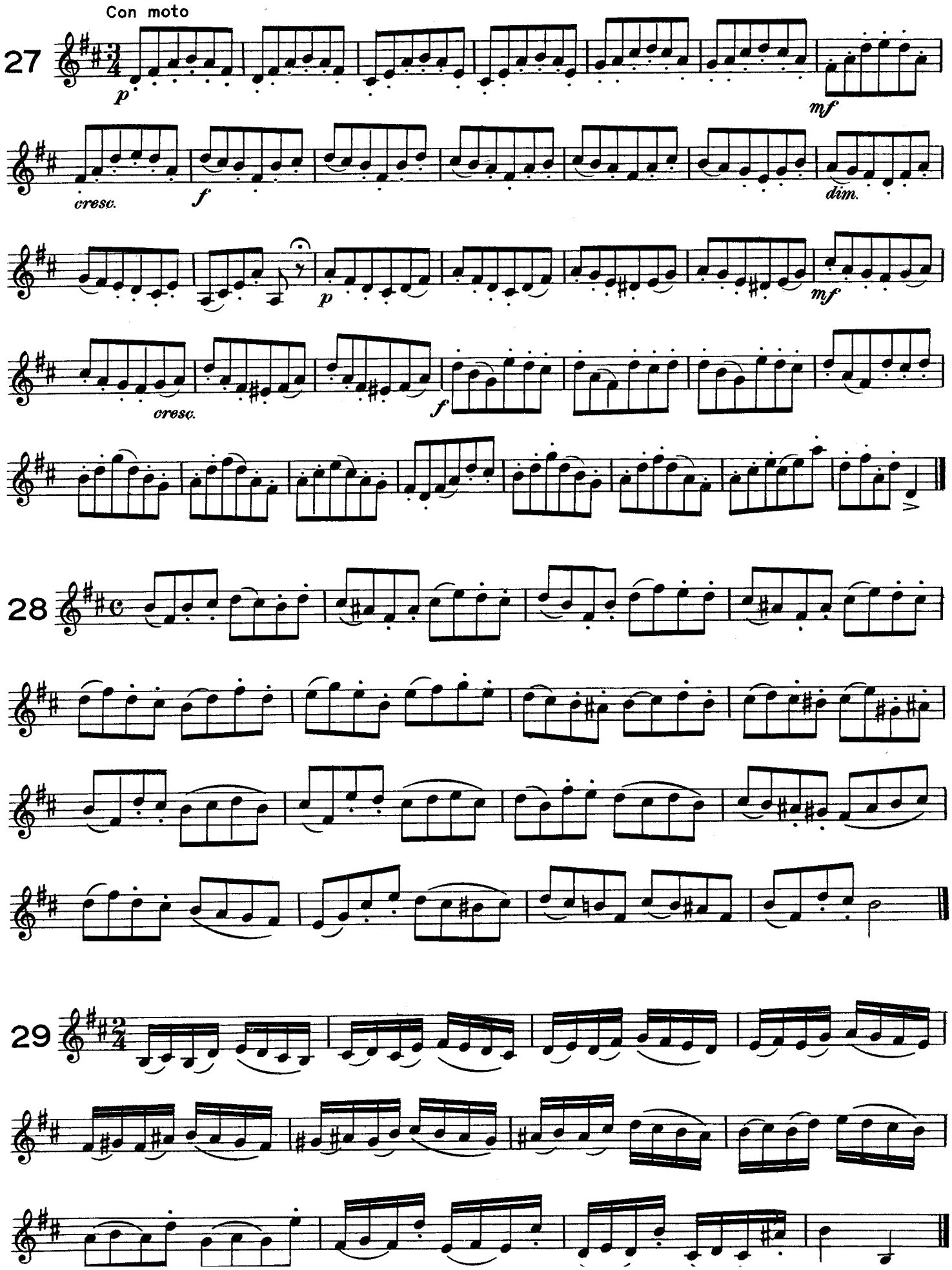
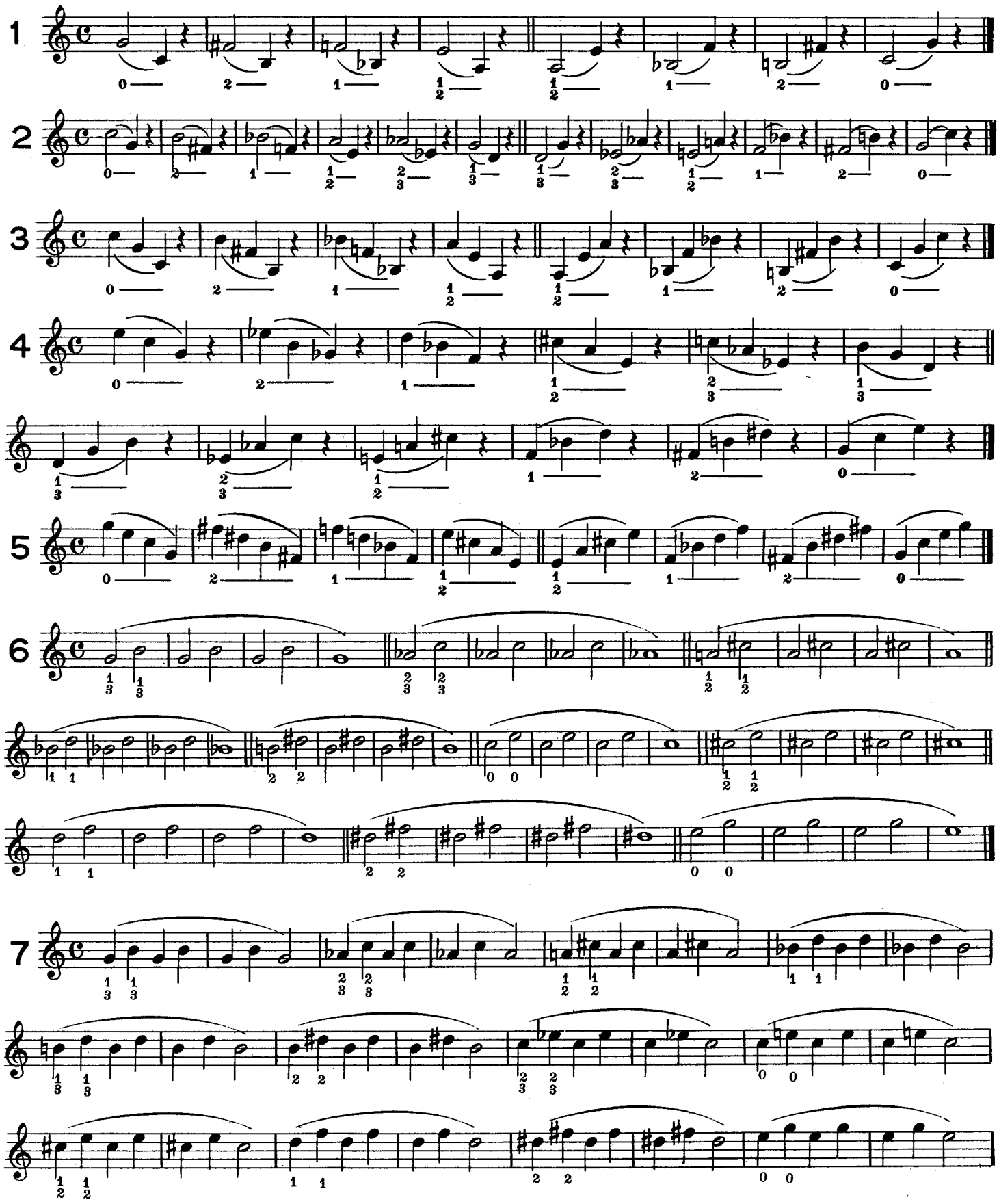
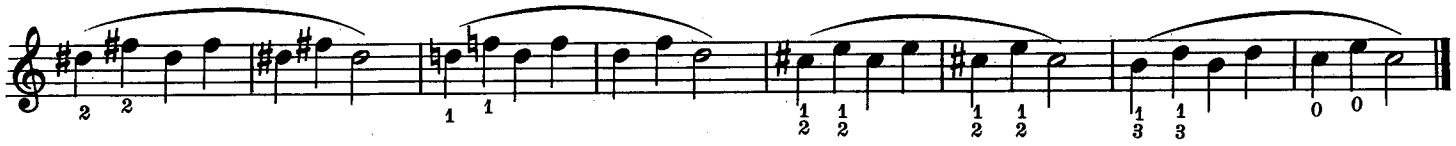

24
25
26

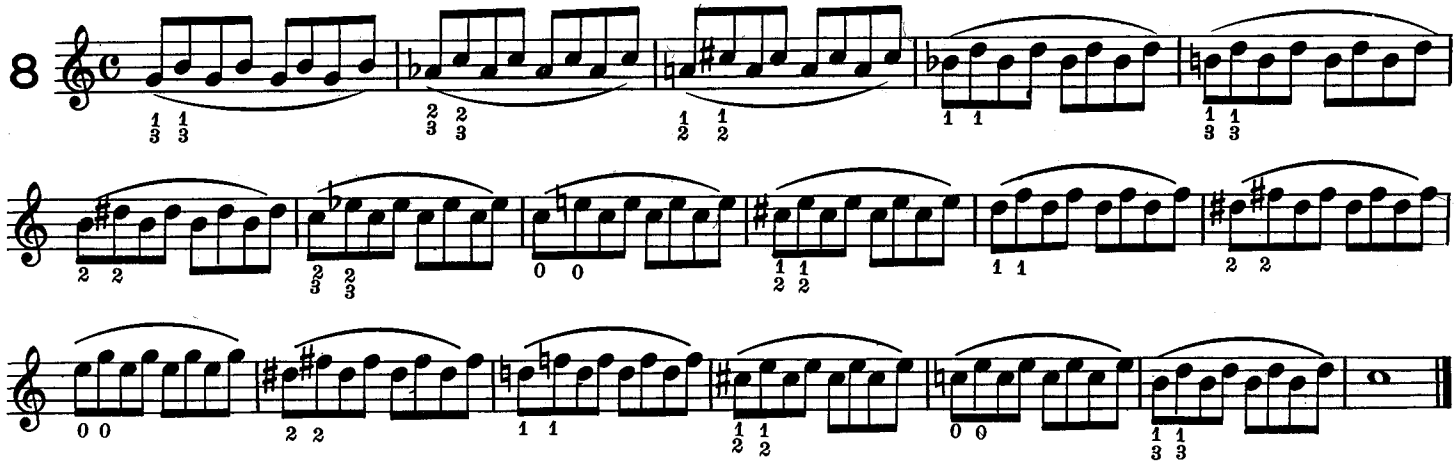

Con moto
27
p
mf
cresc.
f
dim.
p
mf
cresc.
f
28
29

Adhere strictly to the fingerings given.





8



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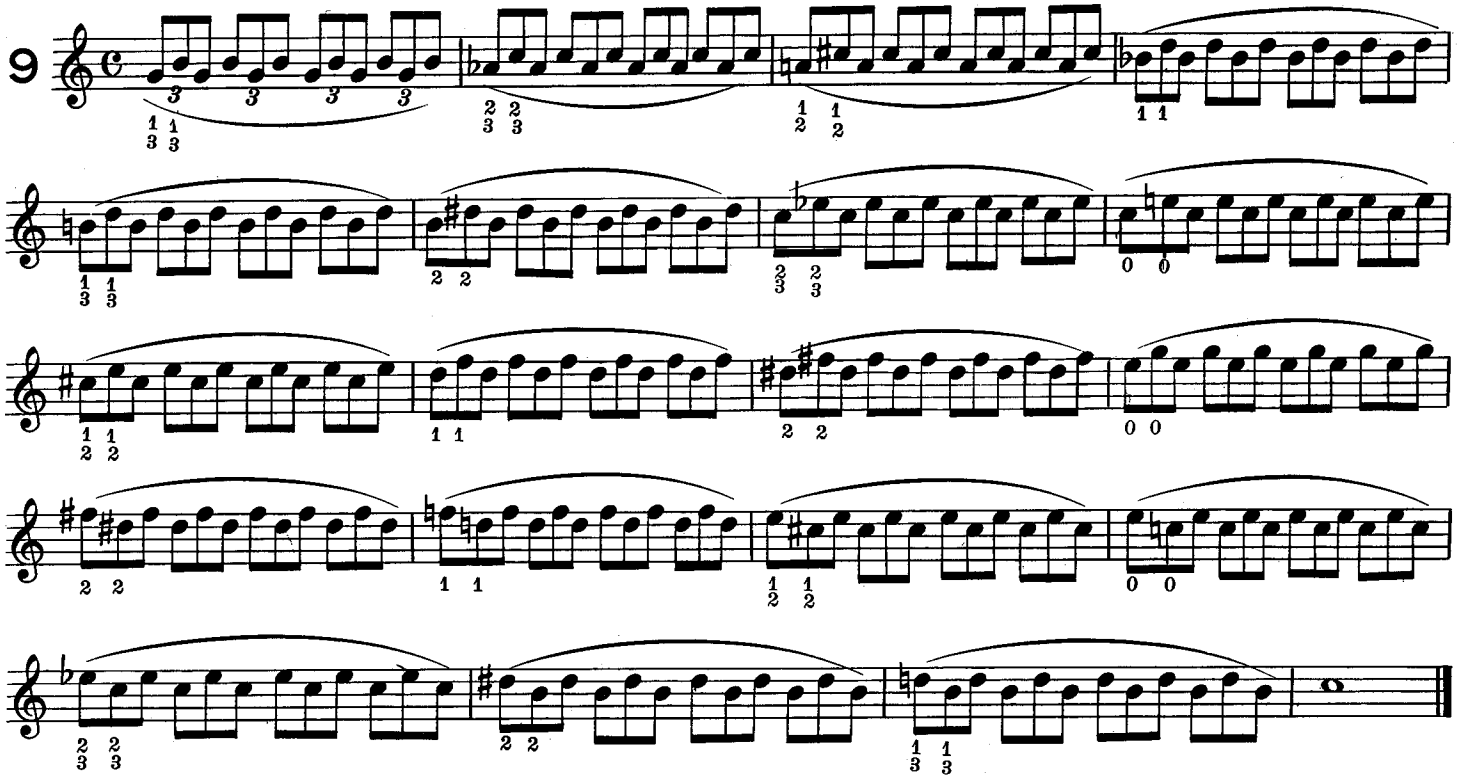
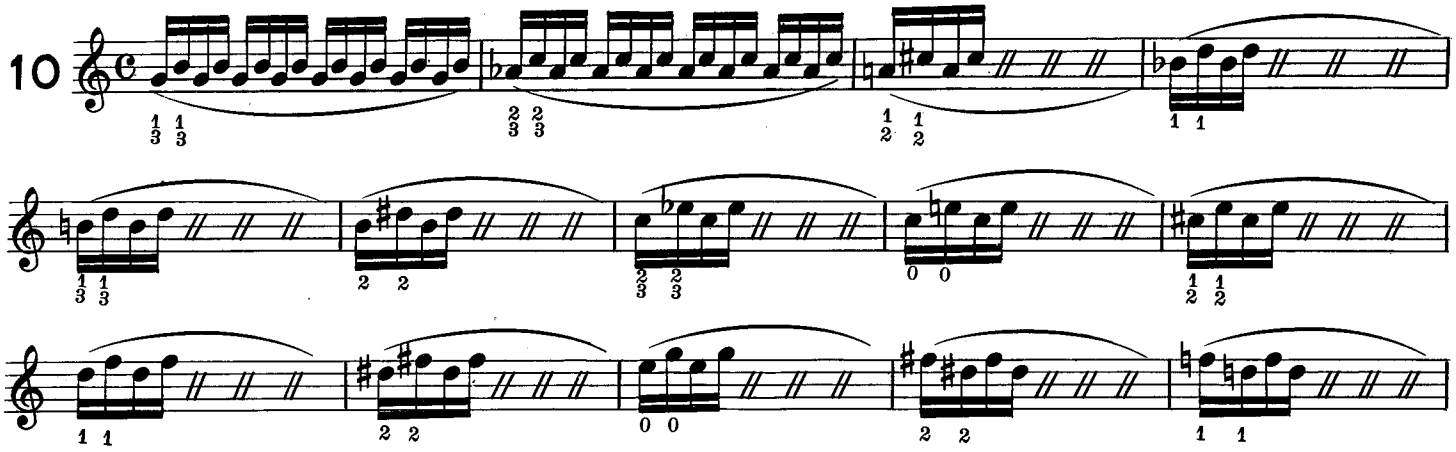
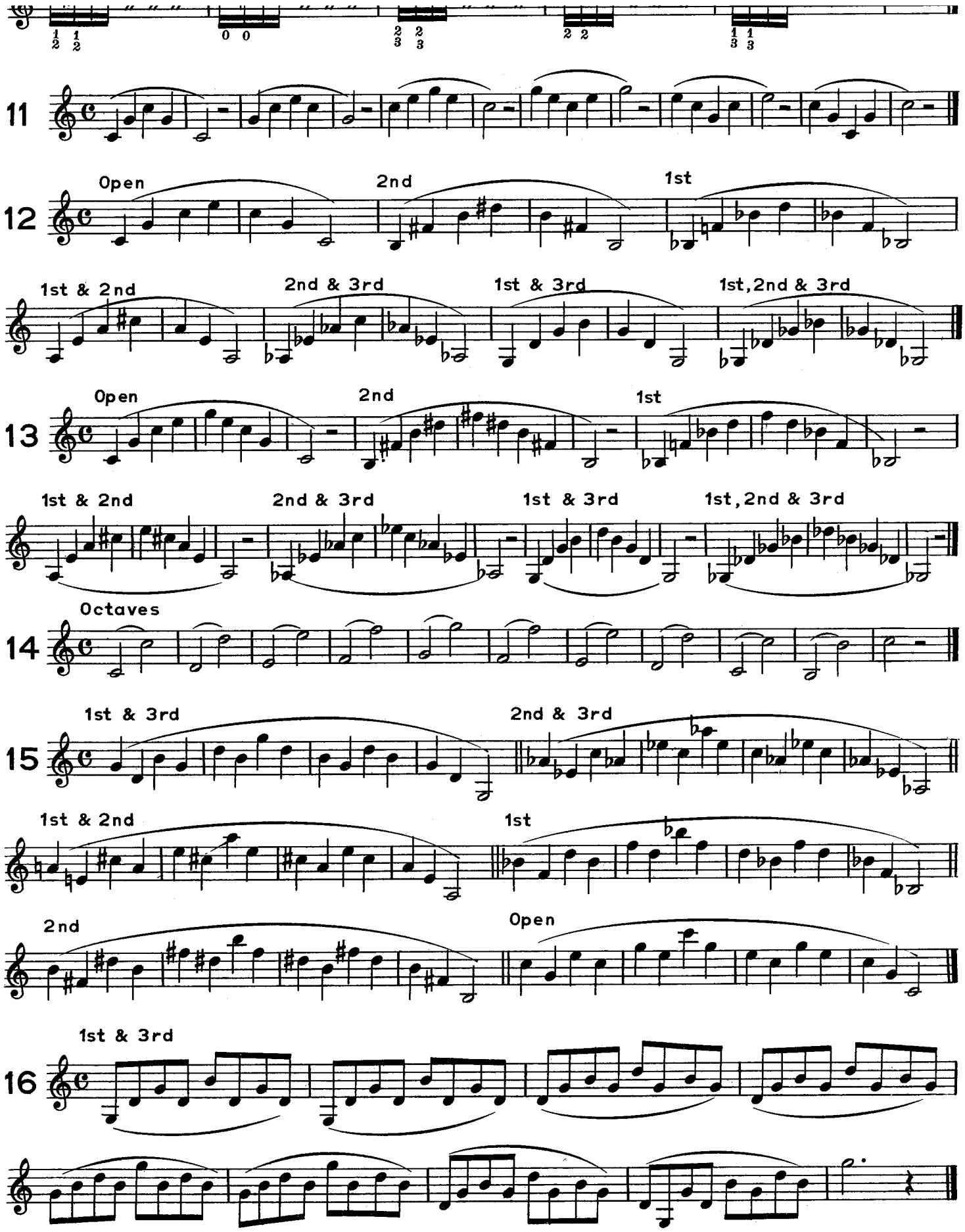


10




11
12
Open
2nd
1st
1st & 2nd
2nd & 3rd
1st & 3rd
1st, 2nd & 3rd
13
Open
2nd
1st
1st & 2nd
2nd & 3rd
1st & 3rd
1st, 2nd & 3rd
14
Octaves
15
1st & 3rd
2nd & 3rd
1st & 2nd
1st
2nd
Open
16
1st & 3rd

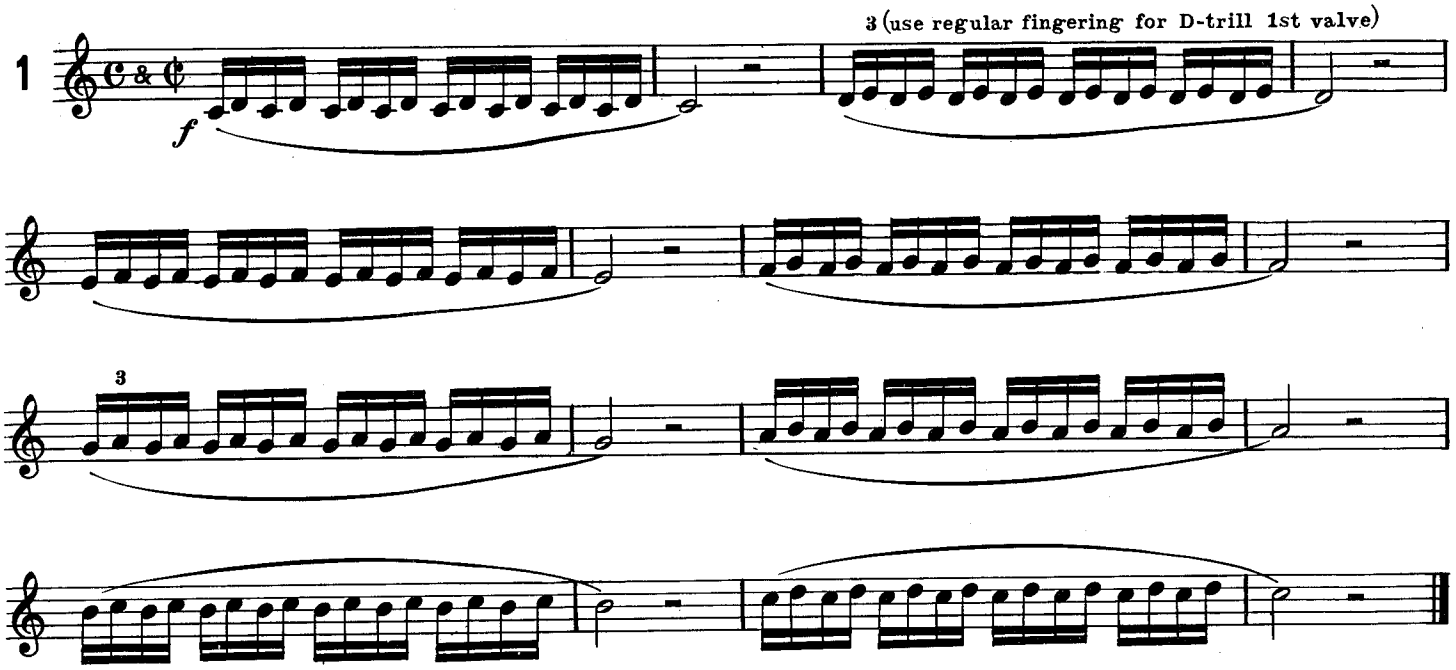
# Musical Ornamentation (Embellishments)

The following treatment of ornamentation is by no means complete. It is presented here only as a guide to the execution of those ornaments which the student may encounter at this stage of his musical development. There are different manners of performing the same ornament.

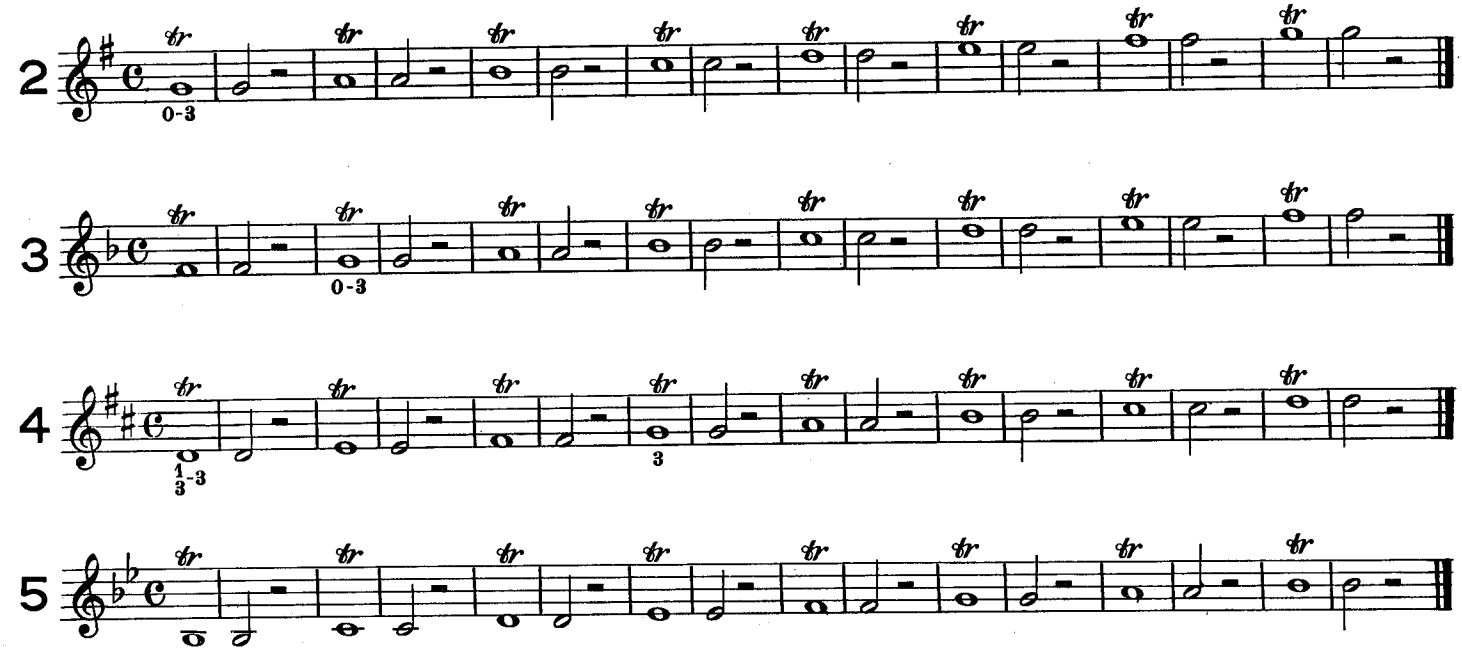
## The Trill (Shake)

The trill (or shake) consists of the rapid alternation of two tones. They are represented by the printed note (called the principal note) and the next tone above in the diatonic scale. The interval between the two tones may be either a half-step or a whole-step. The signs for the trill are *tr* and ∿.

An accidental when used in conjunction with the trill sign affects the upper note of the trill.




Play as in No.1



Long grace notes

6

Played

from "Serenade" Haydn

Andante cantabile

7

*p* *mf*

In instrumental music of recent composition the short grace notes should occupy as little time as possible and that value is taken preceding the principal note. They may be single, double, triple or quadruple, as the case may be. The single short grace note is printed as a small eighth note with a stroke through its hook. It is not to be accented. Use trill fingerings when fundamental fingerings are too difficult.

Short grace notes

8

Played

Allegretto

ARBAN

9

*f*

Allegro

ARBAN

10

*p*

*Fine*

*D.C. al Fine*

11

12

13

14

# The Mordent

The short mordent (𝄆) consists of a single rapid alternation of the principal note with its lower auxiliary. Two or more alternations are executed in the long mordent.

The inverted mordent (𝄆) does not have the cross line. In it the lower auxiliary is replaced by the upper. It is the more commonly used mordent in music for the wind instruments.

The mordent takes its value from the principal note.

Short Mordent (single)

Long Mordent (double)

15

Played

Played

16

Played

Played

17

Allegretto moderato

ARBAN

*mf*

*Fine*

*D.C. al Fine*

In trills of sufficient length a special ending is generally used whether indicated or not

The closing of the trill consists of two tones: the scale tone below the principal note and the principal note.

In long trills of a solo character, it is good taste to commence slowly and gradually increase the speed. Practice the following exercises in the manner of both examples 1 and 2.

18

Ex.1

Played

Ex.2

19

20

21

22

# The Turn (Gruppetto)

The turn consists of four tones: the next scale tone above the principal tone, the principal tone itself, the tone below the principal tone, and the principal tone again.

When the turn ∾ is placed to the right of the note, the principal tone is held almost to its full value, then the turn is played just before the next melody tone. In this case (Ex. 1, 2, 3, 4, and 5) the four tones are of equal length.

When the turn is placed between a dotted note and another note having the same value as the dot (Ex. 6 and 8), the turn is then played with the last note of the turn taking the place of the dot, making two notes of the same value. The turn sign after a dotted note will indicate that one melody note lies hidden in the dot.

23

Ex.1 Ex.2 Ex.3 Ex.4 Ex.5

Played

24

Ex.6 Ex.7 Ex.8

Played

or Played

Sometimes an accidental sign occurs with the turn, and in this case when written above the sign, it refers to the highest tone of the turn, but when written below, to the lowest. (Ex.2 and 1 below).

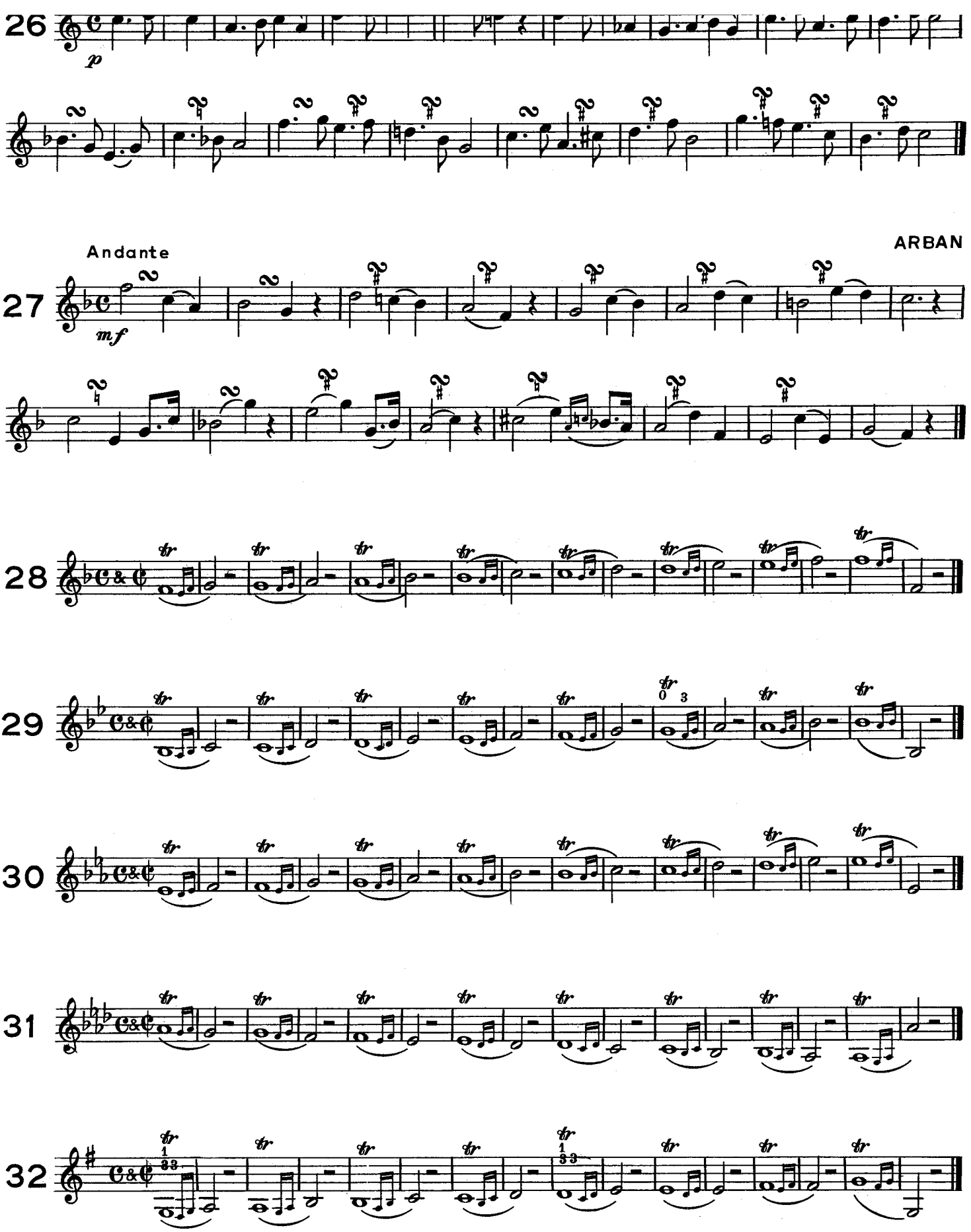
When the turn is placed over a note (Ex.3) the tones are usually played quickly, and the fourth tone is then held until the time value of the note has expired.

In the inverted turn (Ex.4) the order of tones is reversed, the lowest one coming first, the principal next, the highest third and the principal tone again, last. The inverted turn is indicated by the ordinary turn sign reversed: ∽ or by ∽.

25

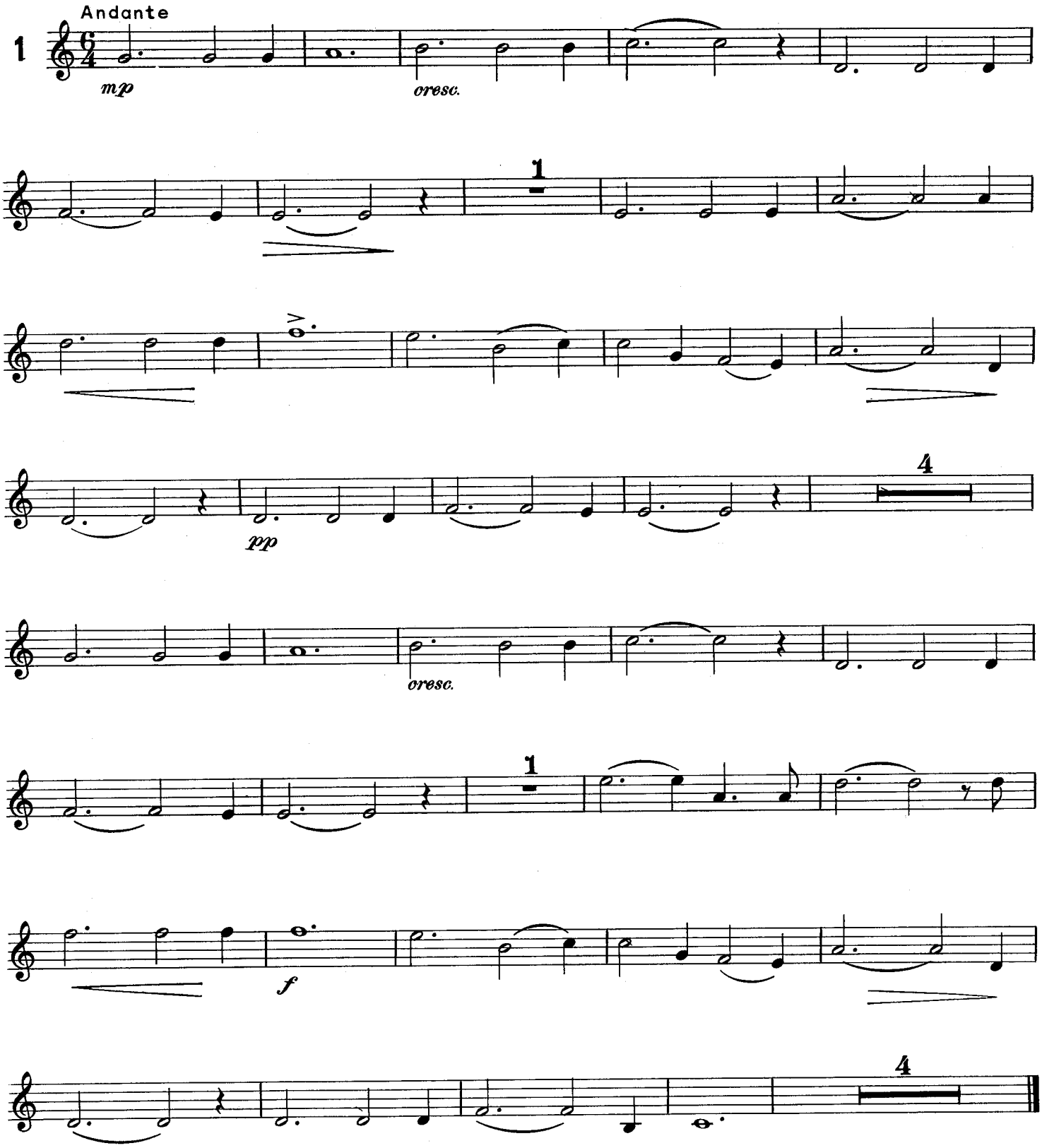
Ex.1 Ex.2 Ex.3 Ex.4

Played


26
p
Andante
ARBAN
27
mf
28
29
30
31
32

# Calm As the Night

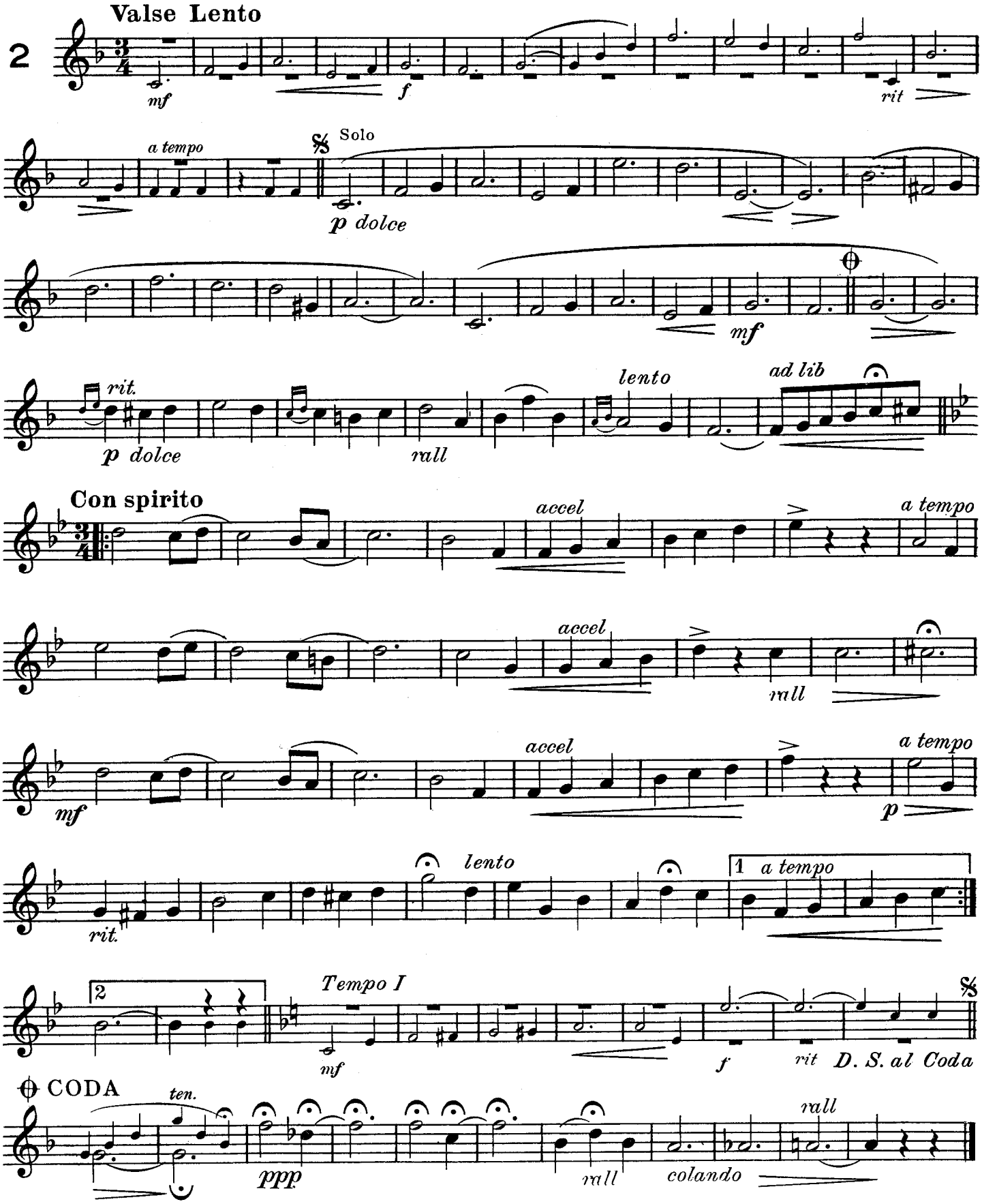
BOHM




* Each solo in this section is also published separately with Piano accompaniment.

B♭ Trumpet (Solo)
Cornet - Bar.

C. H. TAYLOR

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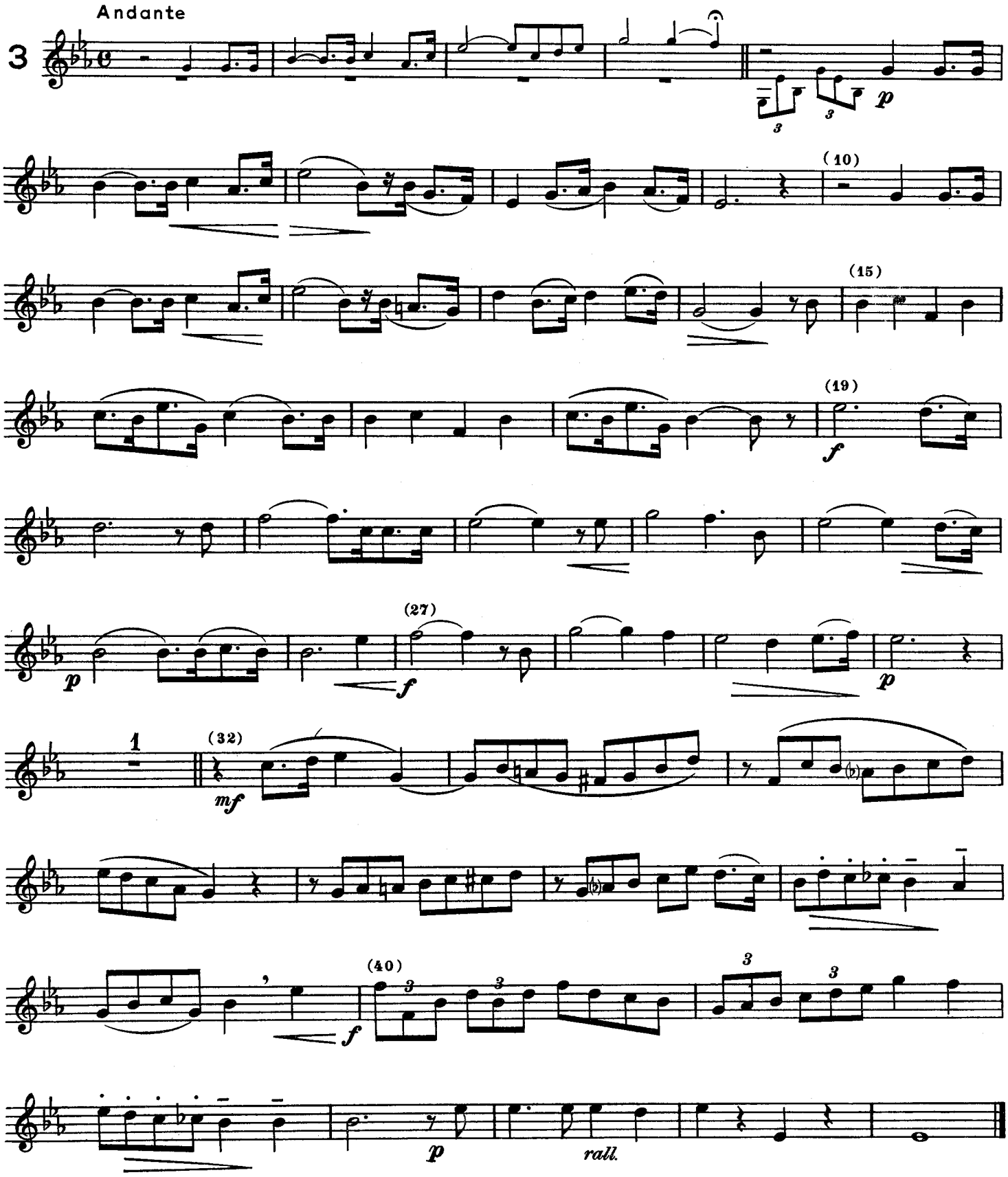
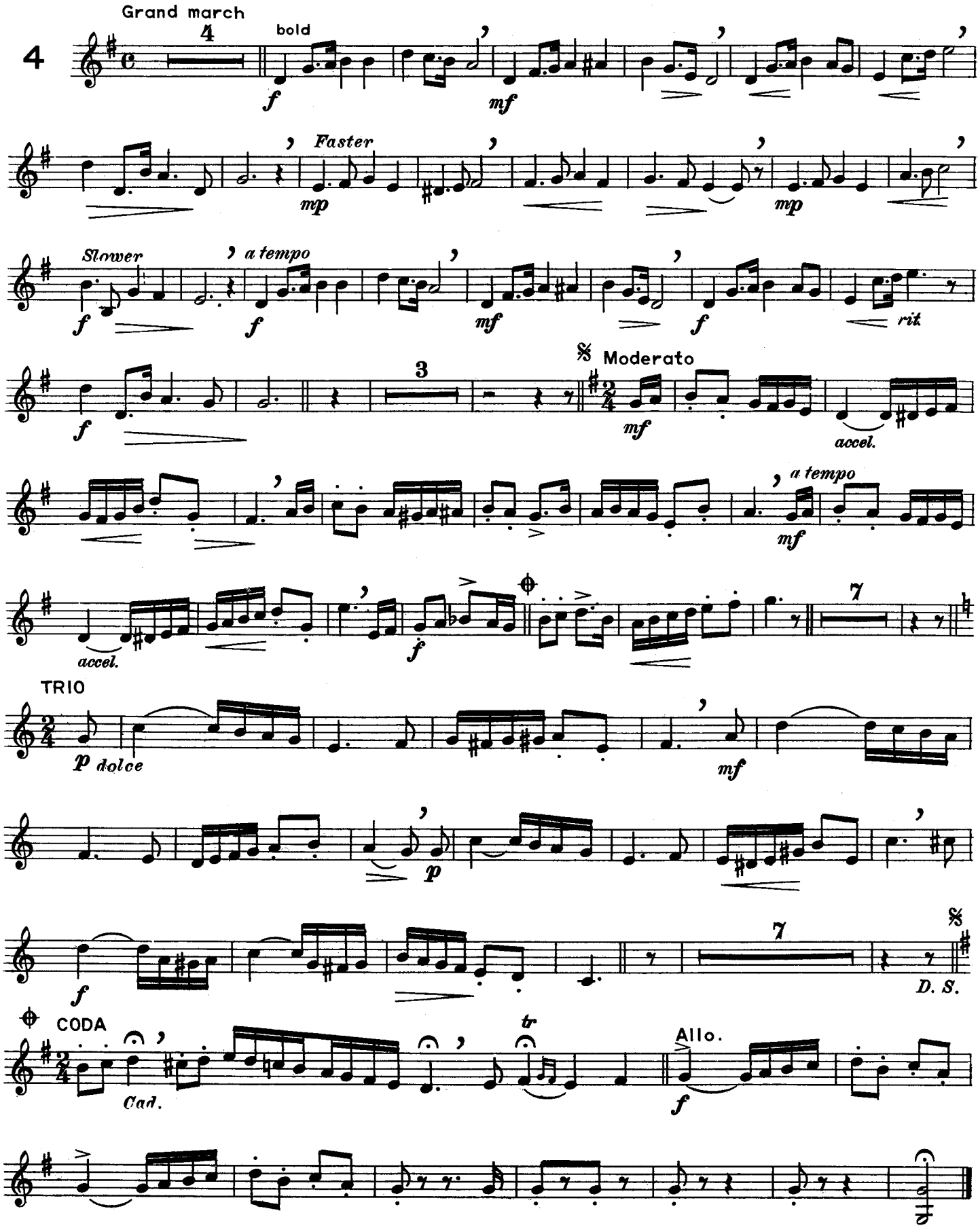
# Cantique de Noel

*(O Holy Night)*

Solo B♭ Cornet (or Trumpet)

ADOLPHE ADAM
Transcribed by G.E.Holmes



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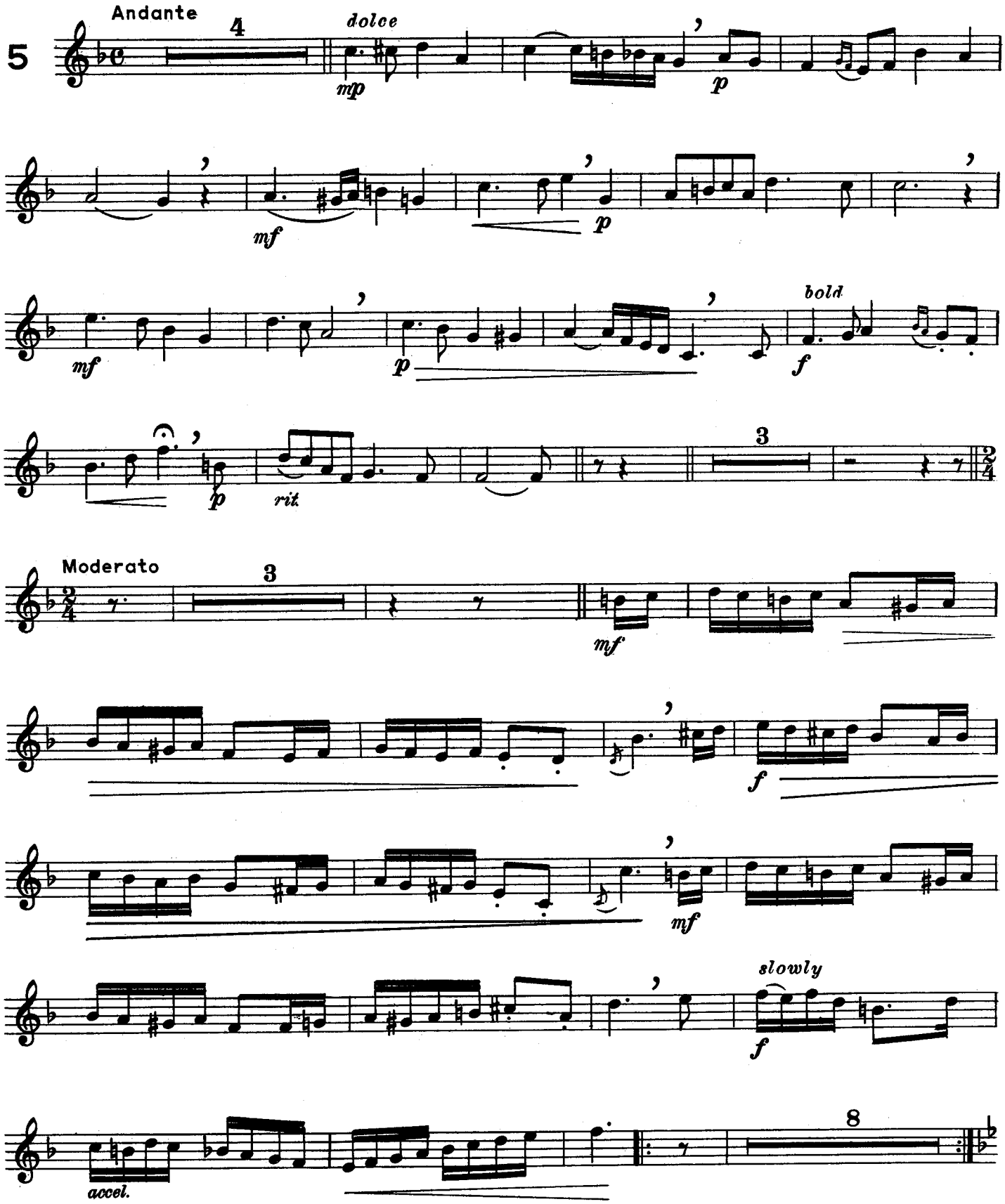
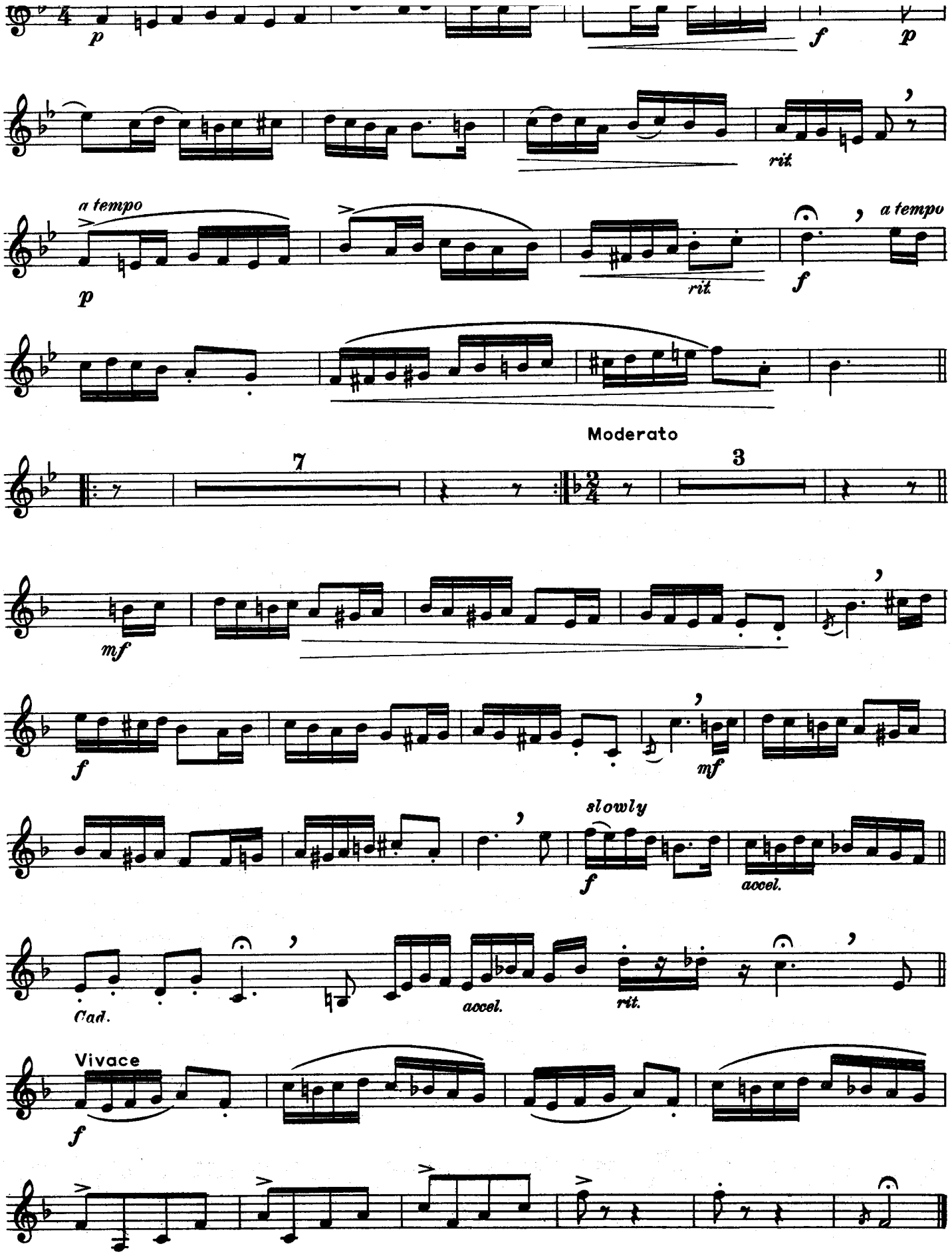
# ARCTURUS

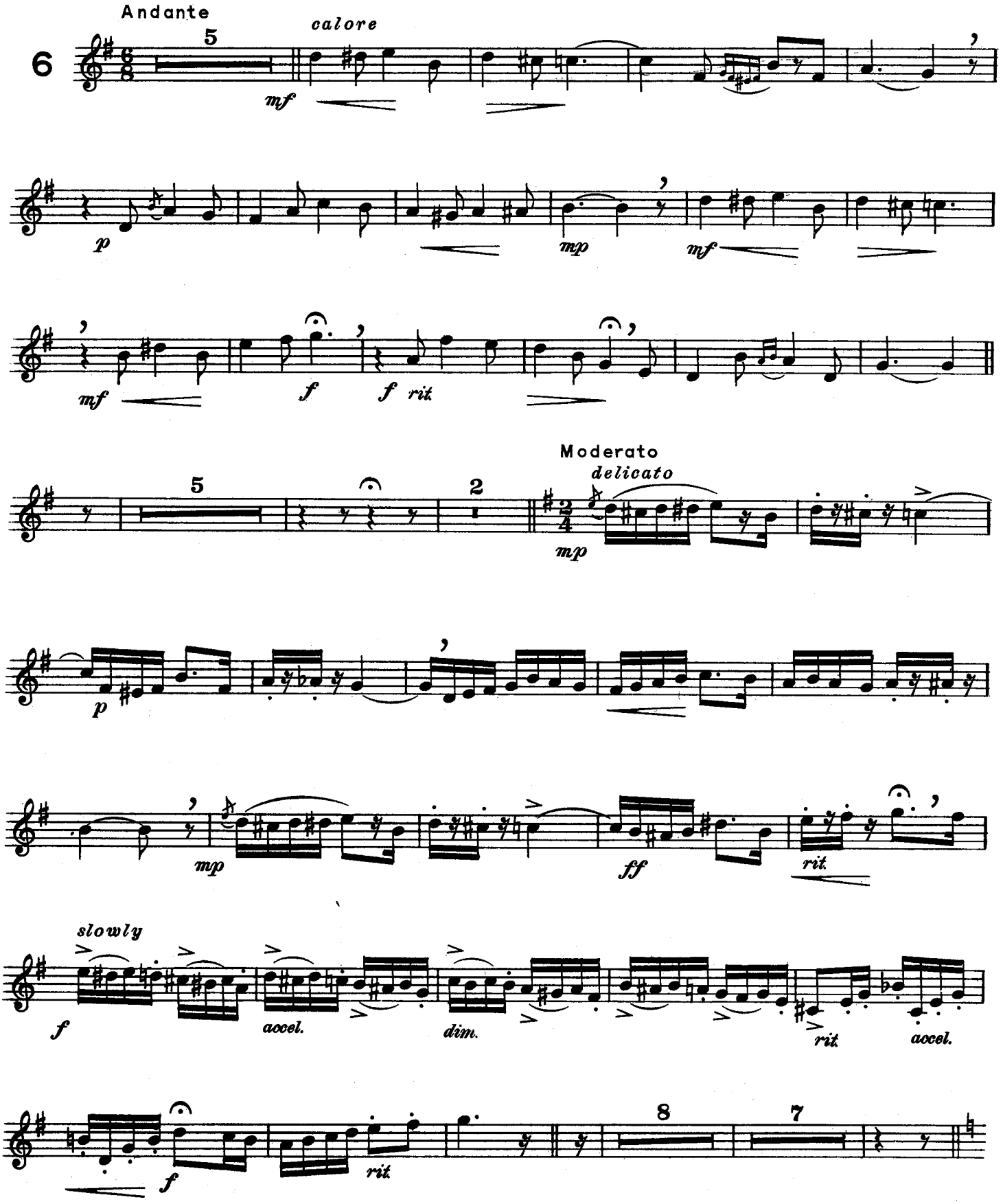
VANDER COOK

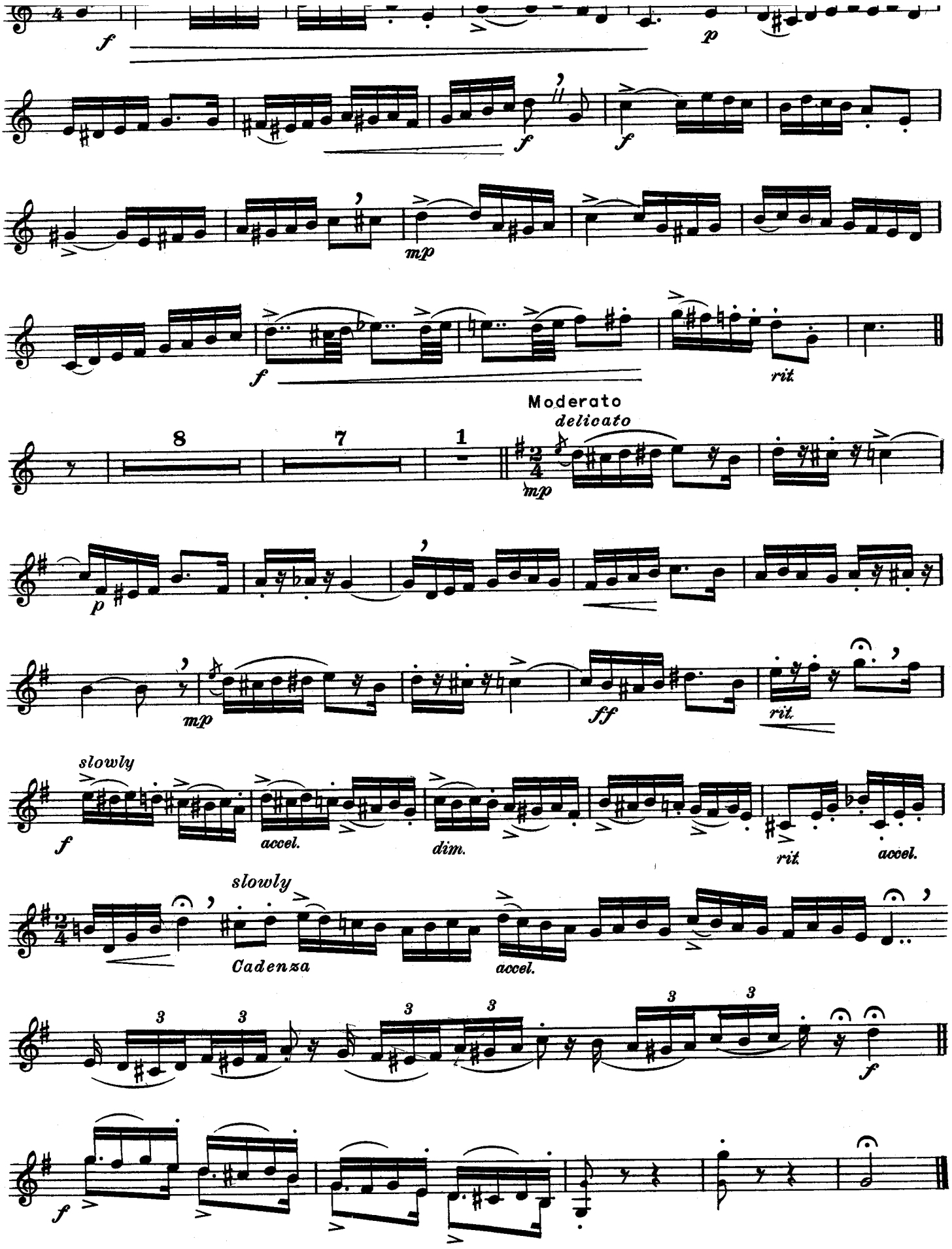



p
f
p
rit.
a tempo
p
rit.
f
a tempo
7
Moderato
3
mf
f
mf
slowly
f
accel.
Cad.
accel.
rit.
Vivace
f

# RIGEL

VANDER COOK




f
p
f
f
mp
f
rit.
8
7
1
Moderato
delicato
mp
p
mp
ff
rit.
slowly
f
accel.
dim.
rit.
accel.
slowly
Cadenza
accel.
3
3
3
3
3
3
f
f

Rigal