

LJ Hutchen **TRUMPET (CORNET) METHOD**

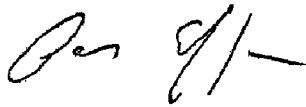
BOOK ONE

Dear Student:

Welcome to the world of instrumental music. This book is designed to help you appreciate, read, and play music.

Have fun with music throughout your life!

Sincerely,



Paul Effman

“Music is the universal language of mankind” – Henry Wadsworth Longfellow

Written by Paul Effman
Jay Friedman – Editor & Graphics
Lou & Justin Varuzzo – Photography

2nd edition

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PRODUCING SOUND

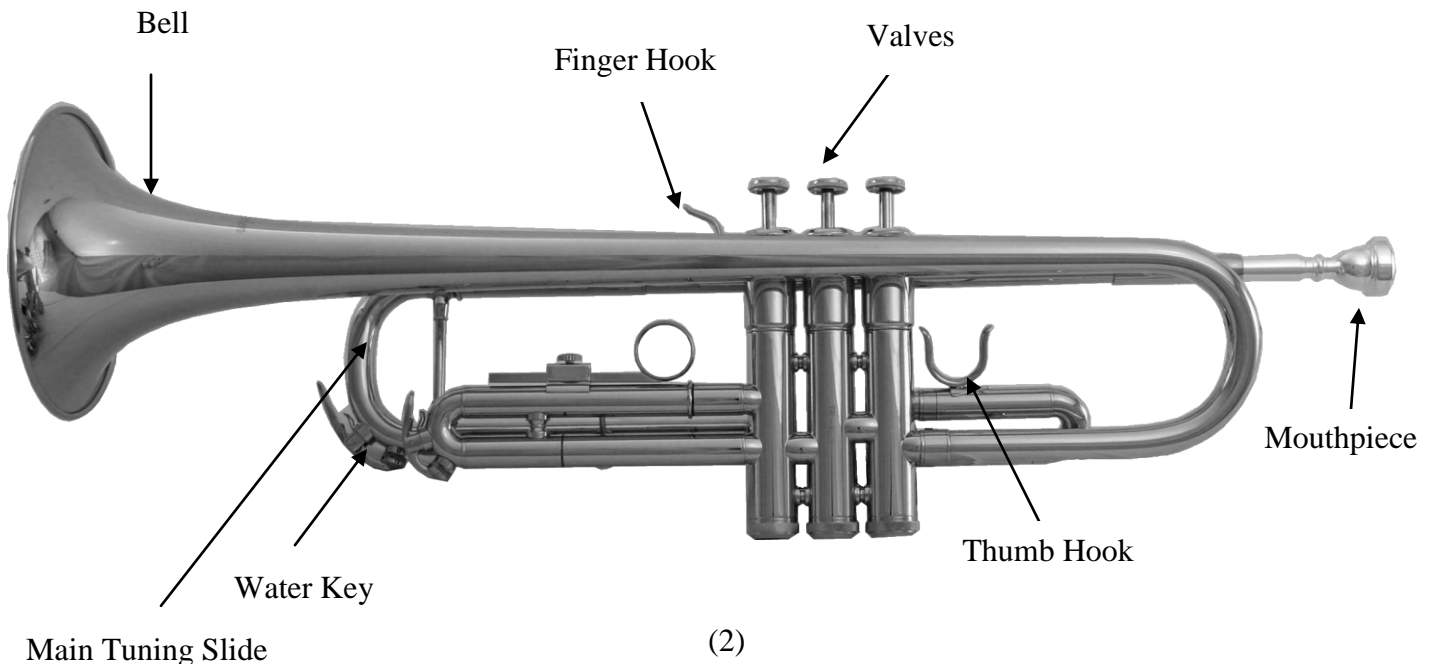


Creating a beautiful sound is the most important goal when playing the trumpet. The French word *embouchure* (“ahm ’ boo shoor”) describes the formation of your mouth. Your *embouchure*, along with your breath and air flow, will determine the quality of your sound.

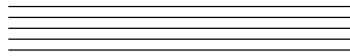
Start by making a sound on the mouthpiece alone before attempting to play a note on the trumpet. Put the mouthpiece into your mouth to make it wet, and wet your lips before you play. Take in a large “yawn-like” breath. Form the letter “M” with your lips, and place the mouthpiece on the center of your lips. Keep the corners of your lips firm and blow air through the mouthpiece. Don’t puff your cheeks. Be sure your body is relaxed while you try to make a sound.

Sometimes, the lips may take a while to start buzzing. If there is no sound at all, it is usually because the lips are too far apart and not touching. Try to bring your lips closer to the center of the mouthpiece. Once you get a sound, be sure to keep the air and sound as steady as possible.

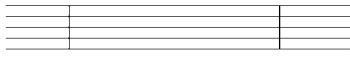
Now, carefully put the mouthpiece into the leadpipe of the trumpet. Hold the trumpet properly, sit up, and take a full, deep breath. Blow through the trumpet and you will hear your first musical sounds.



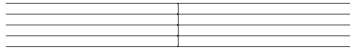
Important Terms



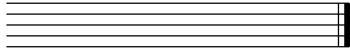
Music Staff = **Lines and spaces**



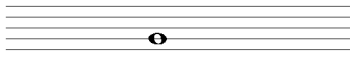
Measure = **Segment of the music**



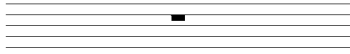
Barline = **Divides the music into measures**



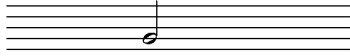
Double Barline = **End of the music**



Whole Note = **4 beats of sound**



Whole Rest = **4 beats of silence**



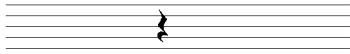
Half Note = **2 beats of sound**



Half Rest = **2 beats of silence**



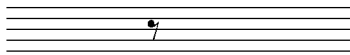
Quarter Note = **1 beat of sound**



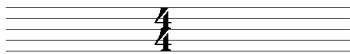
Quarter Rest = **1 beat of silence**



Eighth Notes = **Half beat of sound**



Eighth Rest = **Half beat of silence**

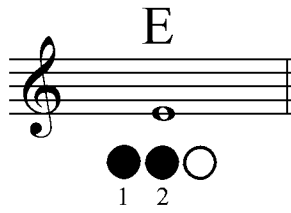


Time Signature = **Number of beats in a measure**



Ledger Lines = **Lines that extend the staff**

Lesson 1



E

Too-oo-oo-oo Too-oo-oo-oo Too-oo-oo-oo Too-oo-oo-oo

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

1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

1 2 3 4 1 2 3 4

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Keep tapping

Too-oo-oo-oo Too-oo-oo-oo

4

5

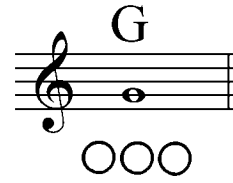
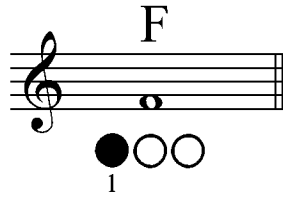
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7

Teacher Notes: It is essential that very slow tempos are used. ♩ = 60 A typical assignment for young students should be half a page. Tapping and tonguing should be stressed throughout the method. Over a 2-3 week period (while teaching Lessons 1 & 2) explain: **G clef, whole note, whole rest, barline, double barline, and time signature.** In order to accommodate ranges of different instruments in this series, some exercises will contain unmatched pitches from instrument to instrument. Unless noted otherwise, exercises will remain playable by mixed instruments.



Lesson 2



1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Keep tapping

4

5

Tongue every note

6

7

3 Note Song

8



Lesson 3

D

1 3

C

1 2 3

Half Note Half Rest

1 2 3 4 1 2 3 4

1

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

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

1 2 3 4 1 2 3 4

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Too-oo Too-oo Too-oo-oo-oo

Keep tapping

4

D

5

C

6

Keep tonguing

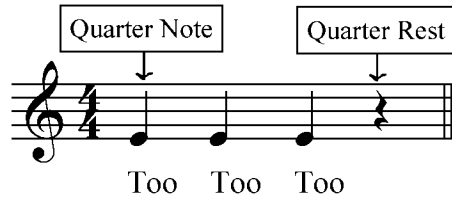
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Three Blind Eggs

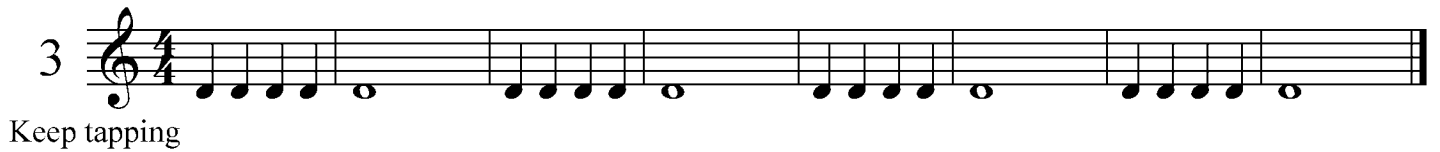
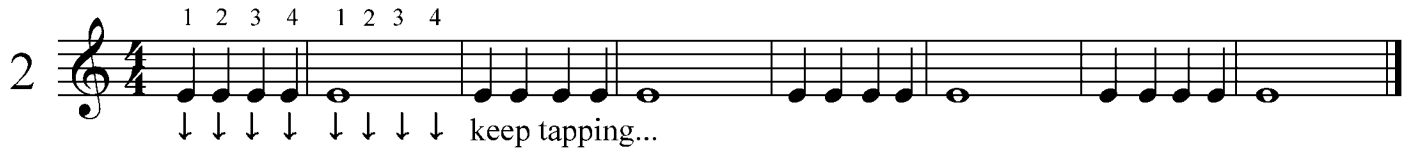
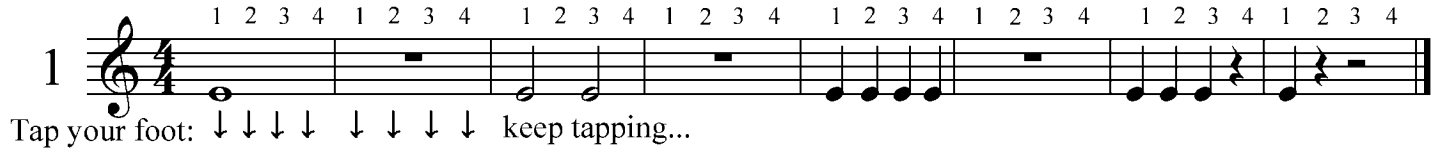
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Lesson 4



Tongue every note



Time To Rest



Keep On Resting



Whale Of A Scale



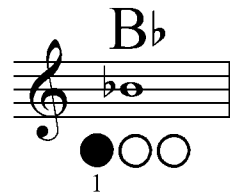
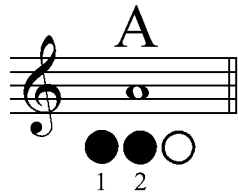
Keep tonguing

Mary Had A Little Lamb

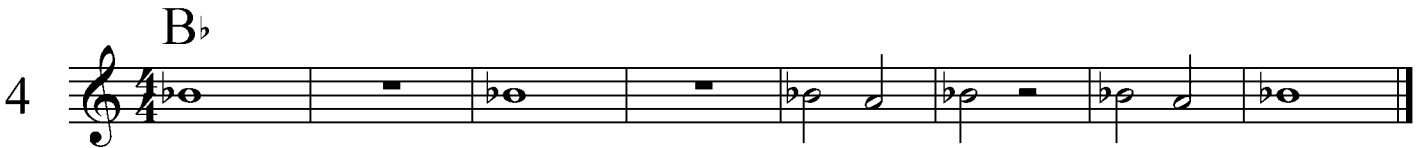
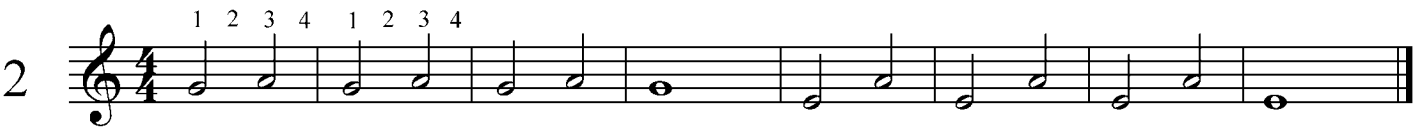
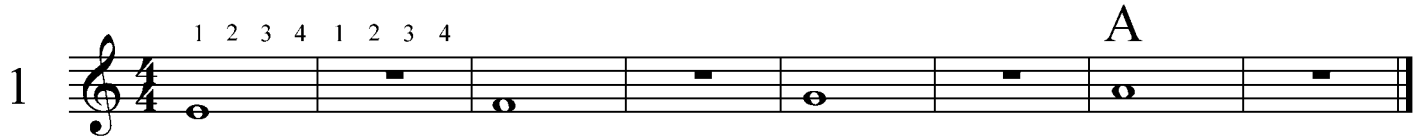


Important message to musicians: at this point in your progress, you should start adding daily warm up exercises to your home practice schedule. See Page 26.

Lesson 6



b - Flat Sign



First Scale Exercise



Second Scale Exercise



Corn Attack



Repeat Sign

Twinkle Twinkle Little Star

When you see "D.C al Fine" go back to the beginning and start again. Then, when you see "Fine" the song ends.



Lesson 7

On A Roll

1 Musical notation for 'On A Roll' in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody consists of quarter and eighth notes.

Key Signature

Yankee Doodle

2 Musical notation for 'Yankee Doodle' in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody is a continuous eighth-note line.

Rock On

3 Musical notation for 'Rock On' in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody features a mix of quarter and eighth notes with some rests.

Aura Lee

4 Musical notation for the first line of 'Aura Lee' in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody consists of quarter and eighth notes.

Musical notation for the second line of 'Aura Lee' in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody continues with quarter and eighth notes.

Old MacDonald Had Real Estate

5 Musical notation for 'Old MacDonald Had Real Estate' in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody is a continuous eighth-note line.

Your First Duet

6A Musical notation for the first part of 'Your First Duet' in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It consists of a single melodic line with whole and quarter notes.

6B Musical notation for the second part of 'Your First Duet' in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It consists of a single melodic line with whole and quarter notes.

Lesson 8

Holiday Songs

Good King

1 Musical notation for the song 'Good King' in 4/4 time, featuring a single melodic line on a treble clef staff.

Jingle Bells Again

2 Musical notation for the song 'Jingle Bells Again' in 4/4 time, featuring a single melodic line on a treble clef staff.

Dreydle Dreydle

3 Musical notation for the song 'Dreydle Dreydle' in 4/4 time, featuring a single melodic line on a treble clef staff.

Jolly Old St. Nicholas

Duet

4A Musical notation for the first part of the duet 'Jolly Old St. Nicholas', labeled 4A, showing two staves.

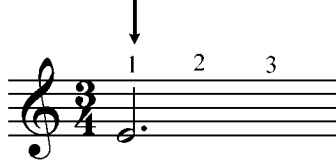
4B Musical notation for the second part of the duet 'Jolly Old St. Nicholas', labeled 4B, showing two staves.

A Musical notation for the first part of the duet 'Jolly Old St. Nicholas', labeled A, showing two staves.

B Musical notation for the second part of the duet 'Jolly Old St. Nicholas', labeled B, showing two staves.

Lesson 9

Dotted half note



3/4 time

1 Tap Foot: ↓ ↓ ↓ ↓ ↓ ↓

2

3

4

Repeat The Line

5

Waltz

6

Thirds

7

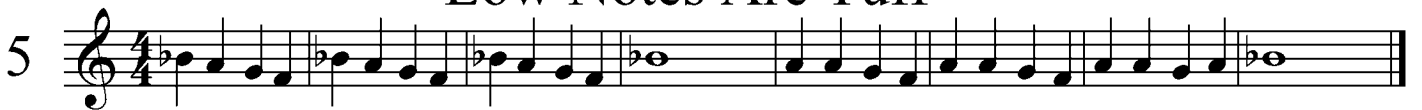
Um Pa Pa

8

Lesson 10



Low Notes Are Tuff



Rock Tune 1



Rock Tune 2



Scale



f -Forte-Loud
p -Piano-Soft

Lesson 11

Pick up

The Pick Up

1

1 2 3 4

Pick Up Brahms

2

1 2 3 4

Loud And Soft

3

p *f*

Mexican Hat Dance

4

p *f* *p* *f*

Caisson Song

5

6

Loud Soft Ladder

6

f *p* *f* *p* *f*

Russian Folk Song

Duet

Beethoven

7A

p *f* *p* *f* *p*

7B

p *f* *p* *f* *p*

Lesson 12

◌ - Breath Mark
- Sharp Sign

F#

2 3 4

C

1 2 3

* Note to teacher: This new note is not presented in all books.

1

F#

Lightly Row

2

Low Middle High

2A

For Trumpets Only

C

Scale

3

Breath Mark

4

5

Barcarolle

Jacques Offenbach

6

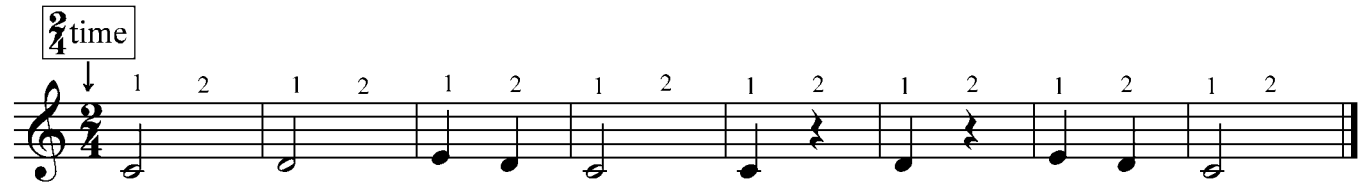
Ode To Joy

Ludwig von Beethoven

7A

7B

Lesson 13

1 
Tap Foot: ↓ ↓ ↓ ↓

We've Got Spirit

2 

Tie It Up

3 

Very Old MacDonald

4 

Marching Tie

5 

Shoo Fly

6 

Lesson 14

The Slur

1



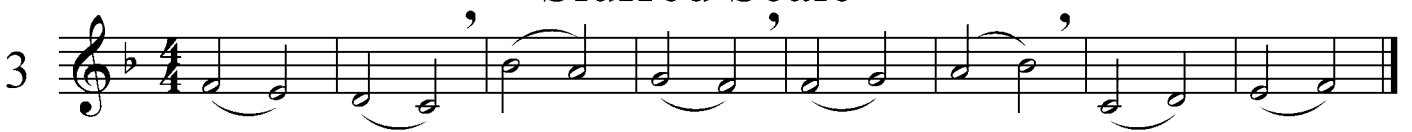
I Am Slurring

2



Slurred Scale

3



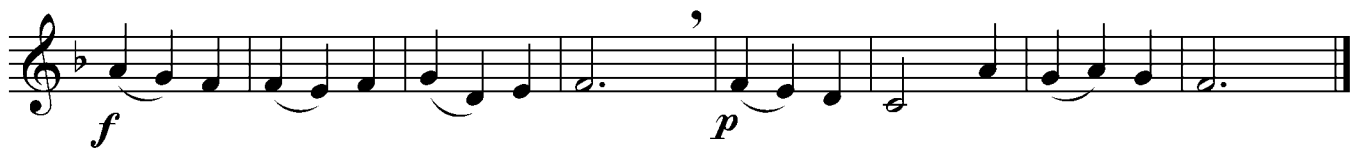
Another Slurred Scale

4



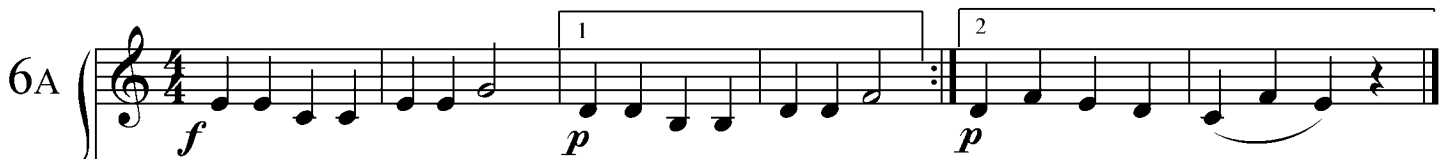
Faith Of Our Fathers

5

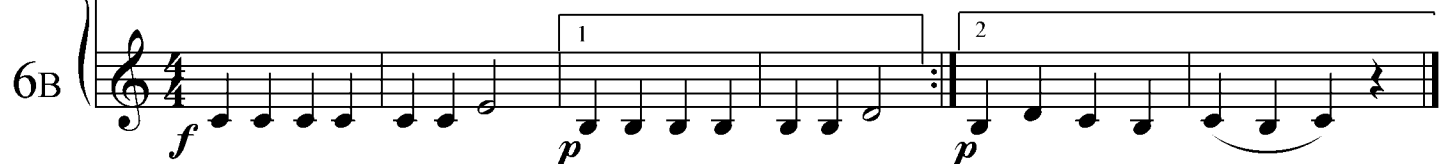


Skip To My Lulu (Duet)

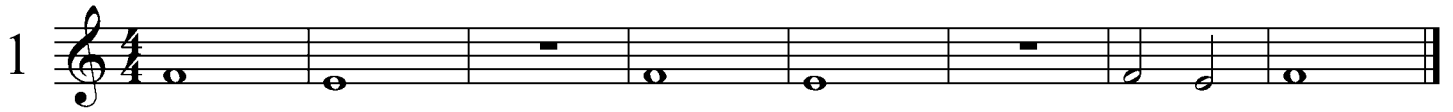
6A



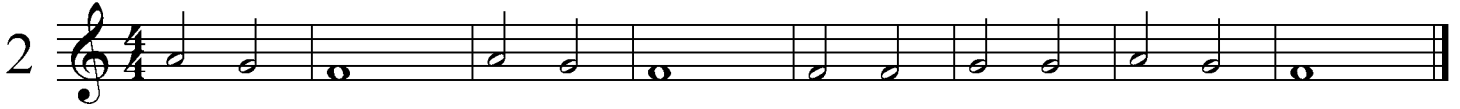
6B



Lesson 15



Low Cross Buns



Mary Had Low Notes



Scale



Another Scale



Eighth Note

King Henry The Eighth Note



Long, Long Ago



1st Trumpet

Kum Ba Ya

mp -medium soft
mf -medium loud

Traditional
Arr. Jay Friedman

Long Rest

The musical score is written in 4/4 time and consists of 48 measures. It begins with a 'Long Rest' box above measure 7. The piece starts with a half rest in measure 7, followed by a quarter rest in measure 8. The melody begins in measure 9 with a quarter note G4, followed by quarter notes A4, B4, and C5 in measures 9, 10, and 11 respectively. The piece continues with a series of quarter and eighth notes, often beamed together. Dynamic markings include *mf* at measure 9, *f* at measure 25, and *mp* at measure 45. The score concludes with a quarter rest in measure 48.

2nd Trumpet

mp -medium soft
mf -medium loud

Kum Ba Ya

Traditional
Arr. Jay Friedman

Long Rest

7 8 9 10

11 12 13 14 15 16

17 18 19 20 21 22

23 24 25 26 27 28

29 30 31 32 33 34

35 36 37 38 39 40

41 42 43 44 45 46 47 48

mf

f

mf

mp

Detailed description: This is a musical score for the 2nd Trumpet part of the piece 'Kum Ba Ya'. The score is written in 4/4 time and consists of 48 measures. It is divided into seven systems of six measures each. The first measure (7) contains a 'Long Rest' box. The piece begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by a mix of eighth and quarter notes, often beamed together. There are several slurs across measures, indicating phrasing. The dynamics vary throughout the piece, including mezzo-forte (*mf*), forte (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*). The score concludes with a final rest in measure 48.

1st Trumpet

Fadreit Blues

Jay Friedman

8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36 37 38

39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56

2nd Trumpet

Fadreit Blues

Jay Friedman

8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36 37 38

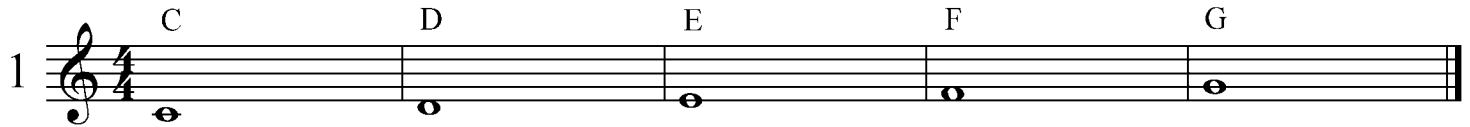
39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56

Beginner And Intermediate Trumpet Warmups

Tap Your Foot

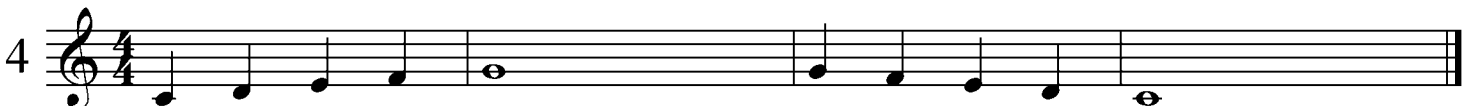
1 

Breathe Deeply

2 

Tongue Each Note

3 

4 

Stay Relaxed

5 

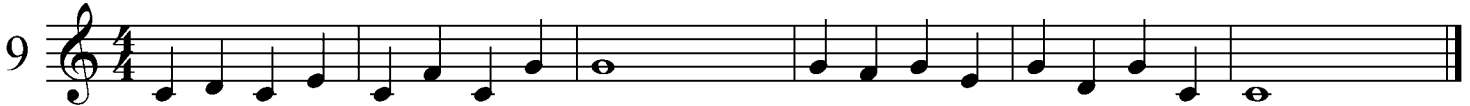
6 

Try To Get A Clear Tone

7 

Fermata

8 

9 

Scale

10 

Lip Builders

(This page is for brass instruments only. It cannot be combined with other instruments.)

Keep the air moving.

1

1 2 3

2

Keep lips set.

3

4

Breathe deeply.

5

6

7

VOCABULARY

	<i>Accelerando</i>	getting faster
>	<i>Accent</i>	emphasize
	<i>Adagio</i>	slow (between <i>Largo</i> and <i>Andante</i>)
	<i>Allegretto</i>	slightly slower than <i>Allegro</i>
	<i>Allegro</i>	fast
	<i>Andante</i>	medium slow
	<i>Andantino</i>	slightly faster than <i>Andante</i>
	<i>A Tempo</i>	return to the normal speed
⊕	<i>Coda</i>	the ending section of a composition
◁	<i>Crescendo (cresc.)</i>	gradually increase volume
	<i>Da Capo (D.C.)</i>	repeat to the beginning
	<i>Dal Segno (D.S.)</i>	repeat to the sign ♯
▷	<i>Diminuendo (dim.)</i>	gradually decrease volume
◌	<i>Fermata</i>	hold longer than written
	<i>Fine</i>	the end
	<i>Forte - f</i>	loud
	<i>Fortissimo - ff</i>	very loud
	<i>Larghetto</i>	slightly faster than <i>Largo</i>
	<i>Largo</i>	very slow
	<i>Legato</i>	a smooth style, connected tones
	<i>Lento</i>	slow
	<i>Meno Mosso</i>	less motion (a little slower)
	<i>Mezzo Forte - mf</i>	medium loud
	<i>Mezzo Piano - mp</i>	medium soft
	<i>Moderato</i>	moderately
	<i>Pianissimo - pp</i>	very soft
	<i>Piano - p</i>	soft
	<i>Poco a Poco</i>	little by little
	<i>Rallentando (rall.)</i>	hold back (slow down gradually)
	<i>Presto</i>	very fast
	<i>Ritardando (rit.)</i>	slow down gradually
	<i>Simile</i>	continue in a similar style
	<i>Slur</i>	to connect notes of different pitches without stopping the sound
♯	<i>Staccato</i>	play the note short
♯	<i>Tenuto</i>	hold the note for its full value
	<i>Tie</i>	to connect notes of the same pitch without stopping the sound
	<i>Vivace</i>	fast, lively
	<i>Vivo</i>	very fast (lively)

FINGERING CHART

F# Gb G G# Ab A A# Bb

Fingering diagrams for notes F# to Bb:

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

B C C# Db D D# Eb E F

Fingering diagrams for notes B to F:

- B: 2
- C: 1 2 3
- C#: 1 3
- Db: 2 3
- D: 1 2
- D#: 1
- Eb: 1
- E: 1
- F: 1

F# Gb G G# Ab A A# Bb B

Fingering diagrams for notes F# to B:

- F#: 2
- Gb: 1 2 3
- G: 1 2
- G#: 1
- Ab: 1
- A: 1 2 3
- A#: 1
- Bb: 1
- B: 2

C C# Db D D# Eb E F

Fingering diagrams for notes C to F:

- C: 1 2
- C#: 1
- Db: 1
- D: 2
- D#: 1 2 3
- Eb: 1
- E: 1
- F: 1

F# Gb G G# Ab A A# Bb B C

Fingering diagrams for notes F# to C:

- F#: 2
- Gb: 1 2 3
- G: 1 2
- G#: 1
- Ab: 1
- A: 1 2 3
- A#: 1
- Bb: 2
- B: 1 2 3
- C: 1

ABOUT PAUL EFFMAN

Clarinetist and music educator, Paul Effman received his undergraduate degree from Queens College, City University of New York, and his Masters of Fine Arts degree from Long Island University. His teachers included such notables as Dr. Marc Donnelly (clarinet), Professor Josef Marx (double reeds), Alvin West (saxophone), and Lee Konitz (jazz saxophone).

Mr. Effman has performed throughout the tri-state area. He was the founder and soprano saxophone player for the Long Island Saxophone Quartet. A notable performance in 2005 featured Mr. Effman as a clarinet soloist at Lincoln Center with the Asian Youth Orchestra.

In addition to being a performer, Mr. Effman has had over thirty five years experience as an educator. His faculty positions include Instructor of Saxophone at the University of South Florida and Instructor of Clarinet and Saxophone at C.W. Post College. He was the Chairman of Music at Tampa Catholic High School in Tampa, Florida and Co-Chairman of Fine Arts at H. Frank Carey High School in Franklin Square, New York. He presently conducts the annual School Honor Band at St. Anthony H.S. in Huntington, N.Y. This festival includes over 700 musicians from over 50 Catholic schools in Long Island, New York.

In 1971 the majority of private and parochial schools did not offer instrumental music. Paul Effman started a band program at St. Hyacinth School in Glen Head, New York. In 1980 he founded the Paul Effman School Music Service. His service provides instrumental music, recorder programs and band instruments. It currently serves schools throughout the East Coast. Today with a staff of over eighty educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents and educators now know that music is an integral part of an overall curriculum.