

# *LJ Hutchen* TRUMPET METHOD

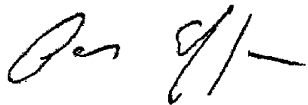
## BOOK TWO

Dear Student:

Congratulations! Now that you have gained experience in instrumental music, you are ready to start Book Two. With regular practice you will discover that the joy of music continues to grow, and that the satisfaction music brings you is everlasting.

Have fun with music throughout your life!

Sincerely,



Paul Effman

*“Music is enough for a lifetime, but a lifetime is not enough for music.”—Sergei Rachmaninov*

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

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# *J. F. Hutchen* **TRUMPET METHOD BOOK 2**

## **Preface for Band Directors**

In order for you to easily accommodate the group's level of experience, I have started Book Two with review lessons.

Review lessons include concepts from Book One. Each concept is presented numerous times through the exercises. I advise the instructor to consider how much repetition is needed. Some groups might be able to proceed without being assigned each and every exercise.

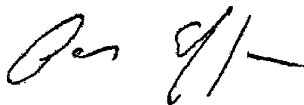
A single review lesson includes the concepts presented in two lessons from Book One.

In order to accommodate the different ranges of instruments, some of the pitches found in these exercises will not be in unison from book to book.

Since this series is designed to serve mixed groups, certain exercise lines will present new concepts which do not apply to all instruments. For example, in lesson 6, lines 1 and 5 present important notes for clarinet but these lines are not necessary for the advancement of technique on other instruments. Directors should use discretion in skipping such exercises when teaching like-instrument groups.

Thank you and good luck.

Sincerely,

A handwritten signature in black ink, appearing to read "Paul Effman". The signature is stylized and cursive, with a long horizontal stroke at the end.

Paul Effman

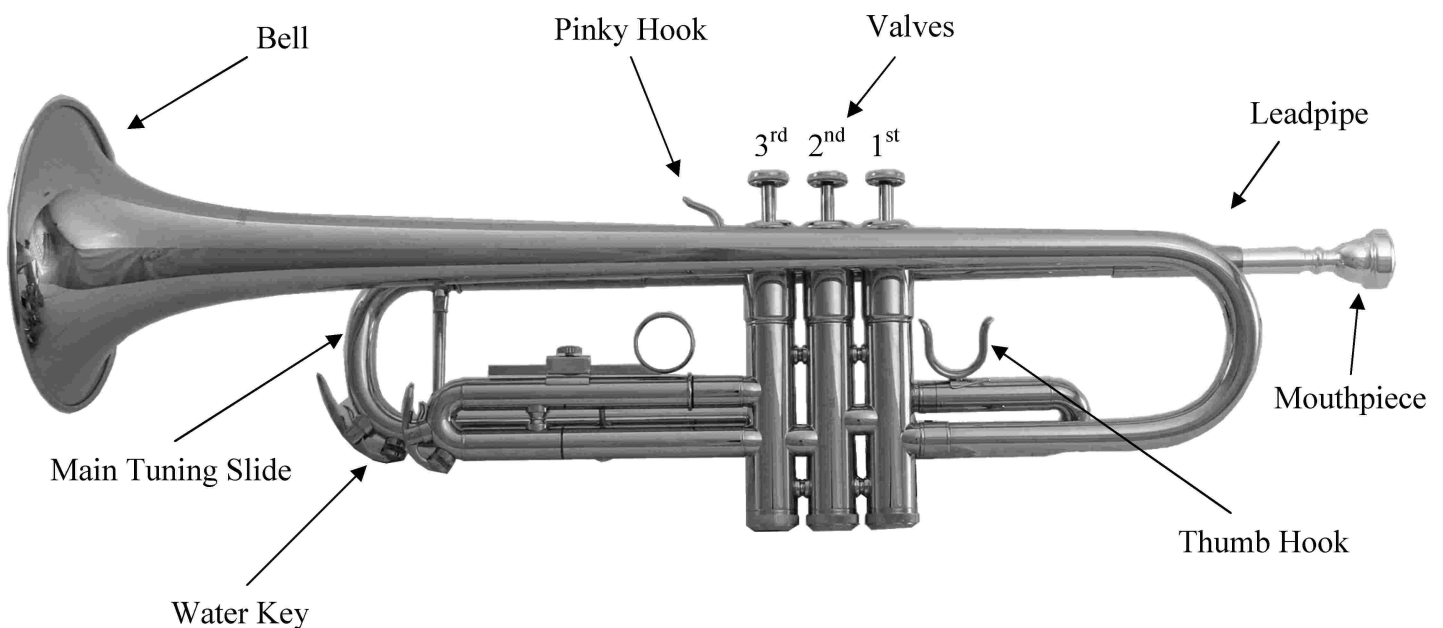
## PRODUCING SOUND



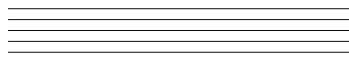
Creating a beautiful sound is the most important goal when playing the trumpet. The French word embouchure (“ahm’ boo shoor”) describes the formation of your mouth. Your embouchure, along with your breath and air flow, will determine the quality of your sound.

Start by making a sound on the mouthpiece alone before attempting to play a note on the trumpet. 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.

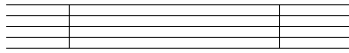
Sometimes, the lips may take a while to start buzzing. If there is no sound at all, it is usually because the lips are too far apart and not touching. Try to bring your lips closer to the center of the mouthpiece. Once you get a sound, be sure to keep the air and sound as steady as possible.



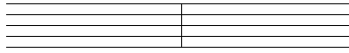
# Important Terms



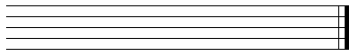
**Music Staff** = **Lines and spaces**



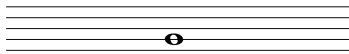
**Measure** = **Segment of the music**



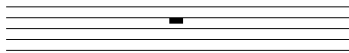
**Barline** = **Divides the music into measures**



**Double Barline** = **End of the music**



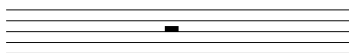
**Whole Note** = **4 beats of sound**



**Whole Rest** = **4 beats of silence**



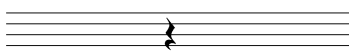
**Half Note** = **2 beats of sound**



**Half Rest** = **2 beats of silence**



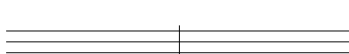
**Quarter Note** = **1 beat of sound**



**Quarter Rest** = **1 beat of silence**



**Dotted Half Note** = **3 beats of sound**



**Dotted Quarter Note** = **1 1/2 beats of sound**



**Eighth Notes** = **1/2 beat of sound**



**Eighth Rest** = **1/2 beat of silence**



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



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

# Lesson R1

E E

1 2

F F

1

G G

○ ○ ○

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 2 3 4

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

F

Keep tapping

G

Keep tonguing

# Lesson R2

C C C D D D E E E F F F G G G

D

C

1

D

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

2

C

Keep tapping

3

## Mary Had A Little Lamb

4

## Mary Had A Little Duet

5A

B

6

7



# Lesson R3

**B**

**A**

**Bb**

**B**

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 for the rest of the book.

**A** **Bb**

## Rock Beat

3

4

## Minor Duo

5A

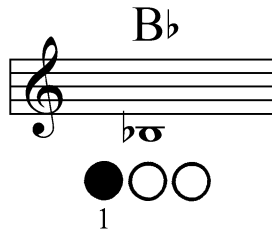
B

key signature

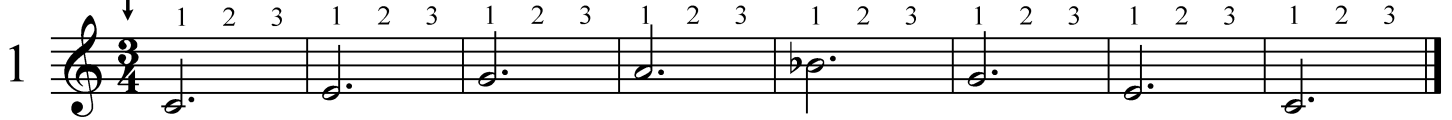
## Yankee Doodle

6

# Lesson R4



$\frac{3}{4}$  time

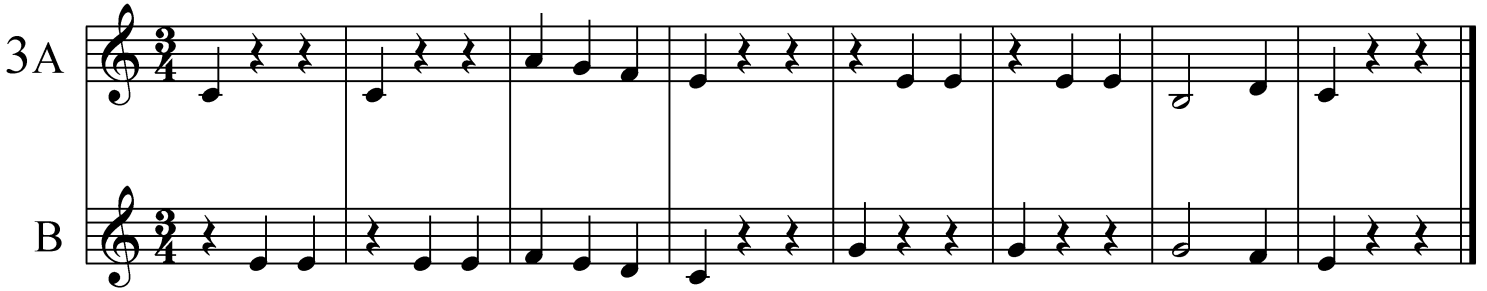


Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓

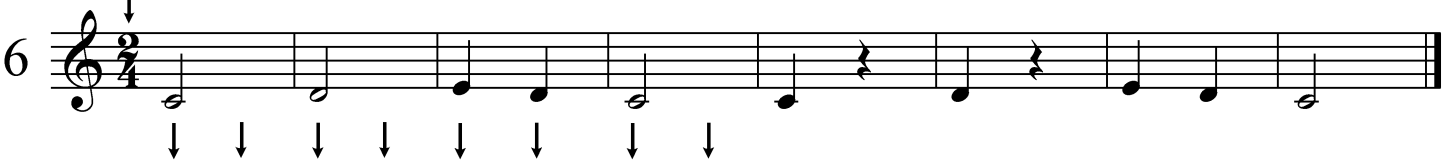
Repeat Sign



## Um Pa Pa



$\frac{2}{4}$  time



## London Bridge

1st Ending

2nd Ending

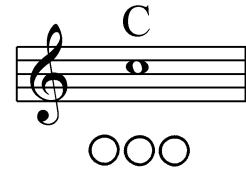
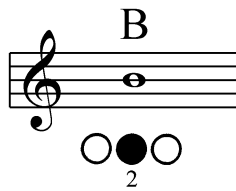
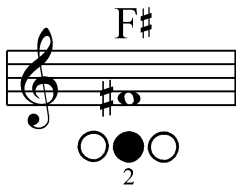




*f* - forte - loud

# Lesson R5

*p* - piano - soft



1 **The Tie**

2 **Ear Canal**

3

4

5

6 **Tie It Up**

7 **When Are You Natural?**

8 **Pick It Up**

# Lesson 1

eighth note

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

1

Tap your foot:

1 + 2 + 1 + 2 +

2

Keep tapping

3

4

Rock Tempo

Jive

5

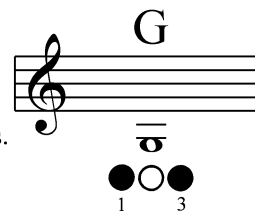
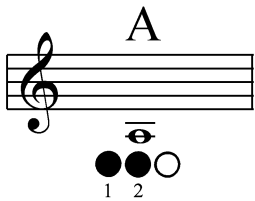
Old Macdonald

6

Polly Wolly Doodle

7

# Lesson 2



Lines T1 through T4 are for trumpet only.  
They cannot be combined with other instruments.

Tip: When playing low notes, blow slower,  
more relaxed air while letting the corners of  
your lips relax slightly.

slur

T1 A

T2 G

T3

T4

## German Waltz

1. 2.

*p* *f*

## Slurry Murry

2

3

4

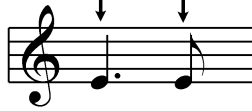
5

6

7

# Lesson 3

dotted quarter note      eighth note



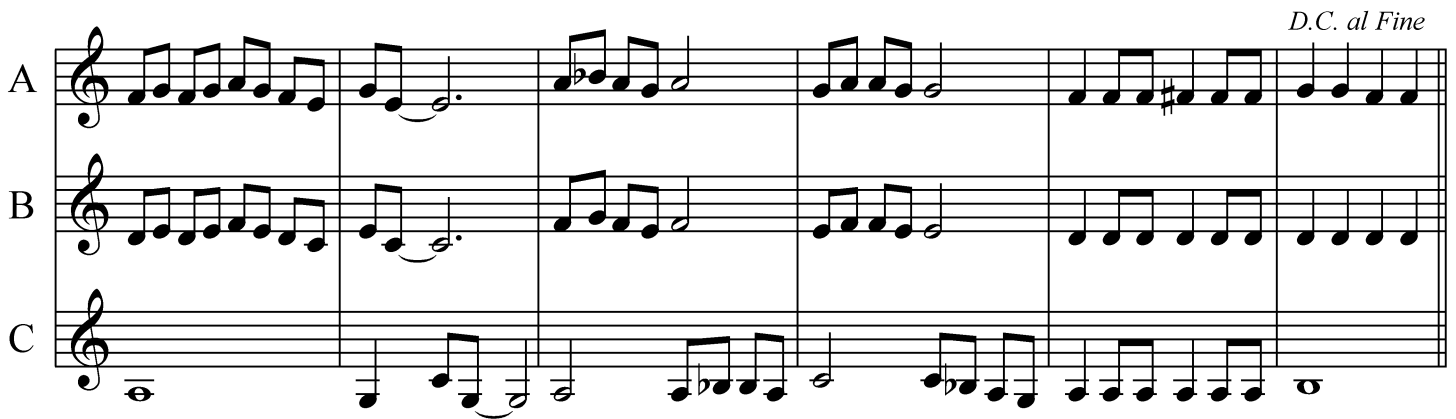
 - Fermata

## Trio

1A *Fine*



A *D.C. al Fine*



2



## Irish Lullaby

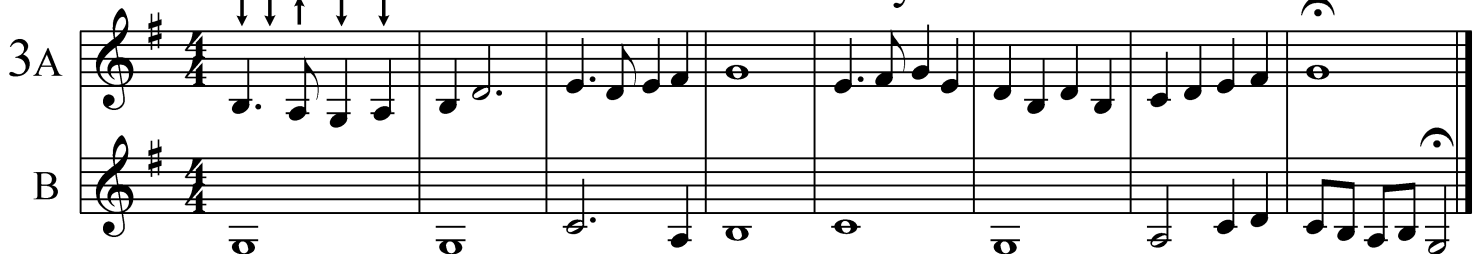
fermata



tap your foot: 1 2 + 3 4



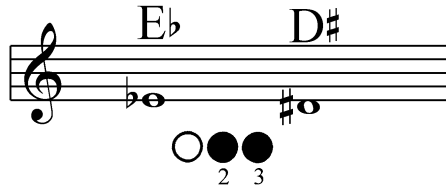
3A



# Lesson 4

Sometimes one note has two different names.

**C** = Common Time



1 **Eb**

A musical staff in treble clef, 4/4 time signature. It starts with a whole note Eb. The rest of the staff contains the notes of the Eb major scale in eighth notes: Eb, F, G, Ab, Bb, C, D, Eb.

2 **D#**

A musical staff in treble clef, 4/4 time signature. It starts with a whole note D#. The rest of the staff contains the notes of the D# major scale in eighth notes: D#, E, F#, G#, A, B, C#, D#.

3 **Concert Ab Scale (Bb for trumpet)**

A musical staff in treble clef, 4/4 time signature. It contains the notes of the Concert Ab major scale in eighth notes: Ab, Bb, C, D, Eb, F, G, Ab.

tap your foot: 1 2 + 3 4

4

A musical staff in treble clef, 4/4 time signature. Above the staff, there are rhythmic markings: 1 (down arrow), 2 (down arrow), + (up arrow), 3 (down arrow), 4 (down arrow). The staff contains eighth notes corresponding to these markings.

5

A musical staff in treble clef, 4/4 time signature. It continues the eighth-note rhythmic exercise from staff 4.

6

A musical staff in treble clef, 4/4 time signature. It continues the eighth-note rhythmic exercise from staff 4.

Common Time

## HLJ Blues

7

A musical staff in treble clef, common time signature. It shows the first measure of the HLJ Blues, starting with a half note C4.

A musical staff in treble clef, common time signature. It shows the second measure of the HLJ Blues, featuring a half note Eb4 with a forte *f* dynamic and a half note G4 with a piano *p* dynamic.

A musical staff in treble clef, common time signature. It shows the first and second endings of the HLJ Blues. The first ending leads to the second ending, which ends with a forte *f* dynamic.

# Lesson 5

## Melody

1 

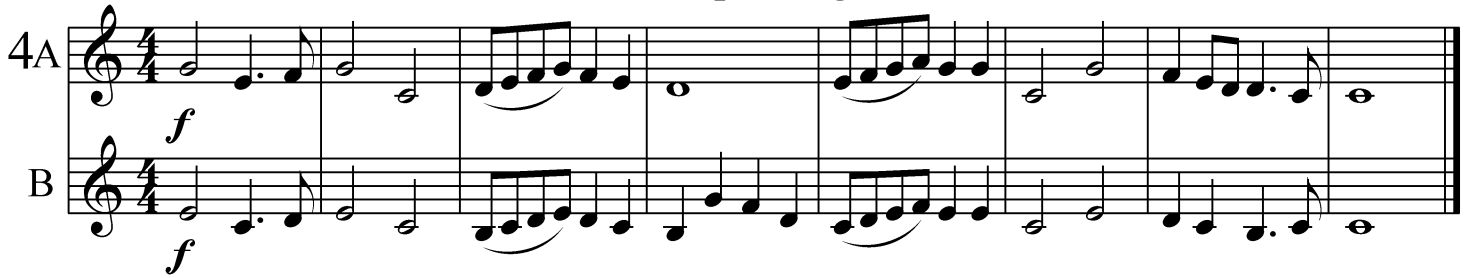
## The Same Melody

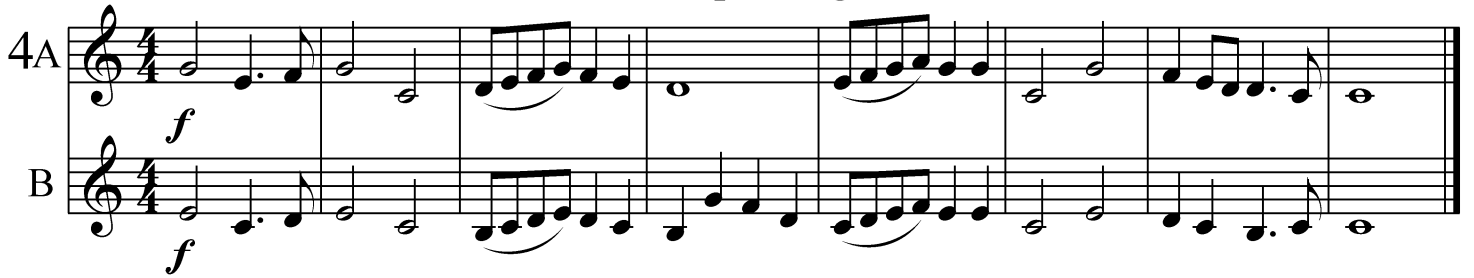
2 

## One More Time

3 

## The Conquering Hero

4A 

B 

## Meadowbrook Song

5 

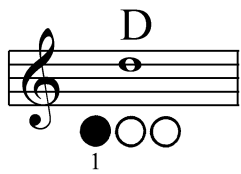
## Two In Three

6A 

B 

A 

B 



# Lesson 5A

## Supplementary Trumpet Material (Cannot be combined with other instruments)

Ultimately, your goal is to play high notes without playing loud and without using much mouthpiece pressure. It must sound unrestrained and be produced with a comfortable physical effort. Higher notes are the result of faster air. Your air must be moved rapidly through a smaller aperture (opening in your lips). A smaller aperture is created by setting firm lip corners and puckering the center of the lips slightly inward.

- REMEMBER:
- FAST AIR STREAM
  - FIRM CORNERS (of the mouth)
  - SMALL LIP OPENING (aperture)

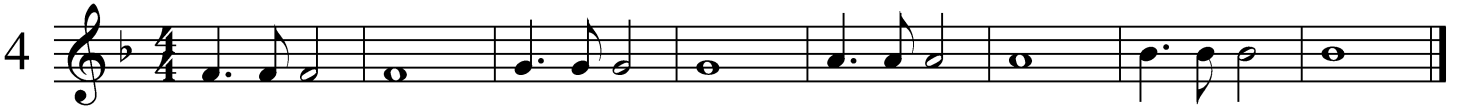
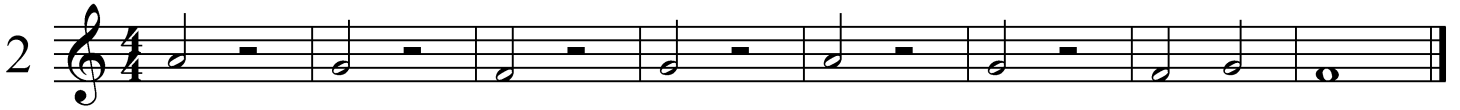
### "The Straw Trick"

Place the end of a plastic straw between your lips. Push your bottom lip up until the straw is elevated about 45 degrees. At first you'll probably be able to do this for about 20 seconds. The lead trumpet players who can hit the upper register all day long can do it for four minutes.

## When The Penguins Go Marching In

### , Lip Builders

# Lesson 6



## Chord Study



## Rock Tune 1



## Rock Tune 2





# Lesson 7

## Rhythm Review Lines (1 - 5)

1 2 + 1 2 1 2 + 1 2 1 + 2 + 1 2 1 + 2 + 1 2

1 2 3 1 2 3 1 2 3 1 2 3 1 + 2 + 3 + 1 2 3 1 + 2 + 3 + 1 2 3

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 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 + 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

## Scale Exercises

Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.

6

7

8

9

Concert F Scale (G for trumpet)

Concert A<sup>b</sup> Scale (B<sup>b</sup> for trumpet)

# Lesson 8

*mf* - mezzo forte - medium loud  
*mp* - mezzo piano - medium soft

accent - > emphasize the note  
staccato - . short and detached

*largo* (slow)

## Duo

1 A

B

Musical notation for Duo, part B. The piece is in 4/4 time and features two staves, A and B. The melody is simple and repetitive, with a central phrase that is accented. The tempo is marked as *largo* (slow).

*andante* (medium slow)

## Graduation Theme

2

Musical notation for Graduation Theme. The piece is in 4/4 time and consists of two staves. The melody is a simple, flowing line with a central phrase that is accented. The tempo is marked as *andante* (medium slow).

## Mexican Hat Dance

3

staccato

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

Musical notation for Mexican Hat Dance. The piece is in 3/4 time and consists of two staves. The melody is a simple, rhythmic line with a central phrase that is accented. The tempo is marked as *staccato*. The dynamics are marked as *f*, *p*, *f*, and *f*. The piece includes a first ending (1.) and a second ending (2.).

## Country Garden

English Folk Song

*D.C. al Fine*

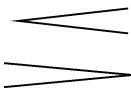
4A

B

*mf* *mp* *mf* *mp*

*Fine*

Musical notation for Country Garden. The piece is in 4/4 time and consists of two staves, A and B. The melody is a simple, flowing line with a central phrase that is accented. The tempo is marked as *mf* and *mp*. The piece includes a first ending (1.) and a second ending (2.).



crescendo - gradually increase volume

diminuendo - gradually decrease volume

# Lesson 9

*ff* - fortissimo - very loud

*pp* - pianissimo - very soft

Lines T1 and T2 are for trumpet only.  
They cannot be combined with other instruments.

T1

T2

## Here We Go Pancake Here We Go

1

*p* *mp* *f*

*mf* *f* *p* *f*

## Michael Row The Boat Ashore

*andante*

Traditional

2

## The Saints

3

## Concert E $\flat$ Exercise (F for trumpet)

4

*p* *ff* *pp*

## Concert F Exercise (G for trumpet)

5

*mp* *ff* *pp*

## Concert A $\flat$ Exercise (B $\flat$ for trumpet)

6

*p* *mp* *f* *ff* *f* *mp* *p*

# Lesson 10

G# A $\flat$

○ ● ●  
2 3

A# B $\flat$

● ○ ○  
1

1A G#

1B A $\flat$

2A B $\flat$

2B A#

3 *largo* Volga Boatman

4 Sharp Mice

5 *andante*

*p* *ff* *p*

LJH Trio

6A *mf*

B *mp*

C *mp*

A *f*

B *p*

C *p*

# Lesson 11

Tenuto - hold the note  
for its full value

1 *andantino*  
(slightly faster than andante) Haydn Theme (short notes)

Musical notation for Haydn Theme (short notes) in 4/4 time, featuring a melody of eighth and sixteenth notes.

2 *andantino* Haydn Theme (long notes)

Musical notation for Haydn Theme (long notes) in 4/4 time, featuring a melody of quarter and half notes. A 'tenuto' box with an arrow points to a half note.

3A *largo* Japanese Folk Song

B *mf*

Musical notation for Japanese Folk Song in 4/4 time, featuring a melody in the upper staff and accompaniment in the lower staff. The accompaniment includes dynamic markings like *mf* and crescendo/decrescendo hairpins.

4 Low Brown Jug

Musical notation for Low Brown Jug in 4/4 time, featuring a steady eighth-note melody.

5 Theme By Strauss

Musical notation for Theme By Strauss in 3/4 time, featuring a melody with dynamic markings *f* and *p*, and accents.

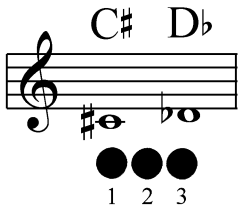
6A Minuet J.S. Bach

B

Musical notation for Minuet by J.S. Bach in 3/4 time, featuring a melody in the upper staff and accompaniment in the lower staff.

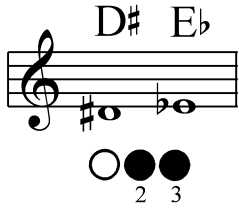
# Lesson 12

C# D $\flat$



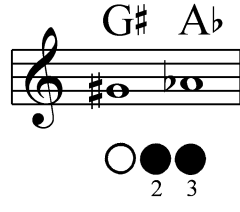
1 2 3

D# E $\flat$



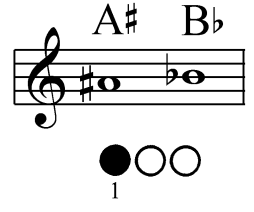
2 3

G# A $\flat$



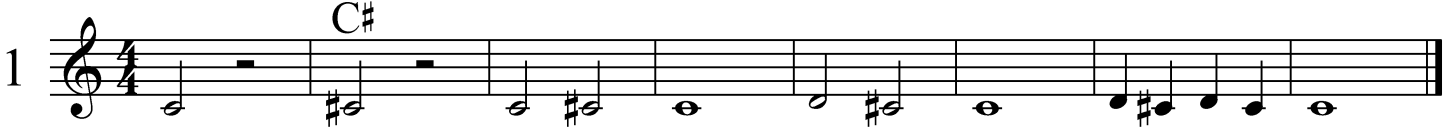
2 3

A# B $\flat$

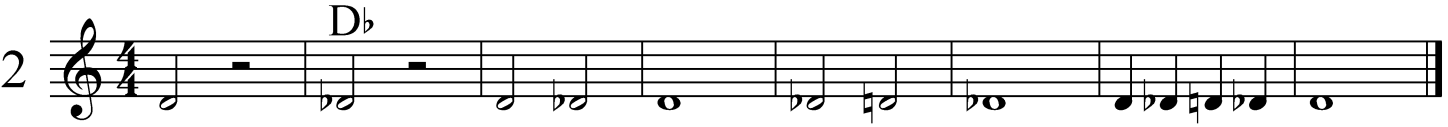


1

1  $\text{C\#}$



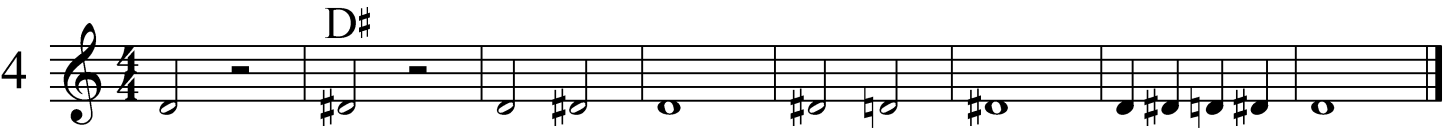
2  $\text{D}\flat$



3  $\text{E}\flat$



4  $\text{D}\sharp$



5  $\text{A}\flat$



6  $\text{G}\sharp$



7  $\text{B}\flat$



8  $\text{A}\sharp$



9 **Minor Melody**



10 **Bistu Shane**



G# A $\flat$

# $\flat$

○ ● ●  
2 3

# Lesson 13

A# B $\flat$

# $\flat$

● ○ ○  
1

$\gamma$  - eighth rest

## Chromatic Exercises (1 - 3)

Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.

1

2

G# A# B $\flat$  A $\flat$

3

4

1 + 2 + 1 + 2 + eighth rest 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

5

6A

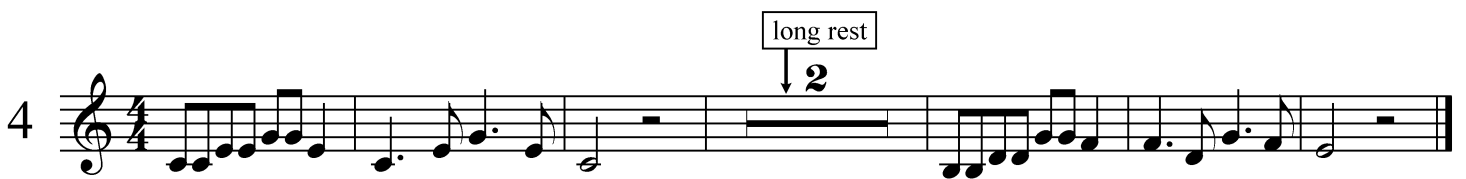
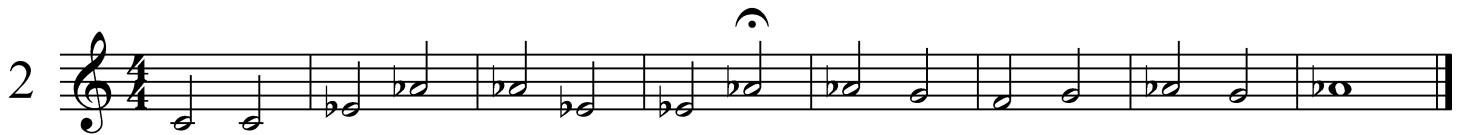
B

## Londonderry Air

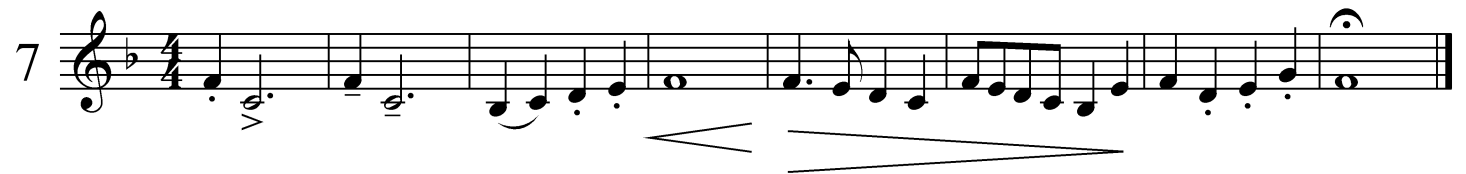
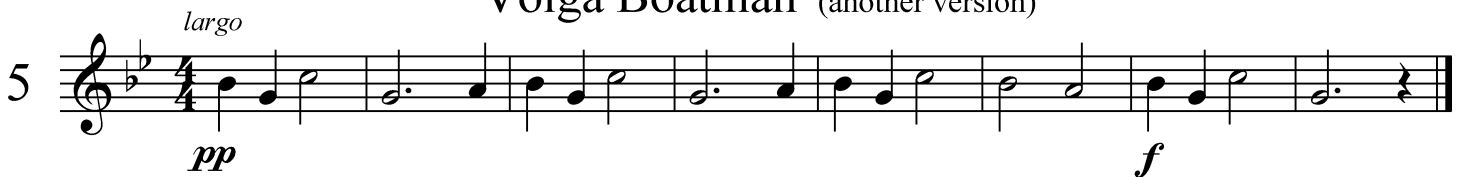
7

1 2 3 + 4 +

# Lesson 14



## Volga Boatman (another version)





# Lesson 15

## The Mustard Musette

1A *f* *p* *Fine*

B *f* *p*

A *mf* *D.C. al Fine*

B *mf*

## Hatikvah Duo

2A *f* *ff* *Fine*

B *f* *ff*

A *p* *pp* *D.C. al Fine*

B *p* *pp*

# Lesson 15A

Supplementary Trumpet Material  
(Cannot be combined with other instruments)

## Lip Builders (lip slurs)

Keep the air moving.

1

1 2 3

2

Keep lips set.

3

4

Breathe deeply.

5

6

7

C Review D

# Lesson 15B

Supplementary Trumpet Material  
(Cannot be combined with other instruments)

E New F

**This lesson is devoted to extending your range by playing high notes.**

## BACK TO BASICS

While performing on a brass instrument, the sound is produced by the player buzzing his or her lips into a mouthpiece. You should blow as though you are cooling soup. The mouthpiece should have 1/2 top and 1/2 bottom, or 1/3 top and 2/3 bottom lip in it. Your lips do not overlap nor do they roll in or out. The air stream traveling through the lip opening should be directed straight down the shank of the mouthpiece. I suggest that your lower jaw be protruded so that the upper and lower teeth are aligned. Individual differences in teeth structure, lip shape and size, jaw shape and other physical factors will affect whether a particular embouchure technique will be effective or not for a particular performer.

## PLAYING HIGH NOTES

High notes require breath support and a firm embouchure (tightened corners of the mouth). When playing these notes, air is forced through the opening in your lips. A flow of air traveling at a faster speed is needed to play high notes. Good breathing, proper posture, and much practice will help you to play this high range. The best way to improve range is to make sure that you use your high register every day. Often in band we don't go to the top of your range, which makes it even more important that you do so at home. The exercises in this lesson should be practiced on a daily basis.

1 E

2

3

4

5

6

7

8 F

9

10

11

12

13

14

# Lesson 16

1

2

3

4

5

6 

*f* *ff*  
*allegro - lively*

7 

*mf* *f*

8 

*largo*

9 

*mf* *ff* *mf* *mp*  
*andante*

10

# Lesson 17

ritard - (rit.) gradually  
slow down tempo

1 

2 

3 

4 

5 

6 *slow* 

## LJH Chorale

7A *largo*   
7B   
7C   
*rit.....*

# Lesson 18

## Ode To Joy

Ludwig von Beethoven

1 A *mf*

B *mf*

A *mp* *f*

B *mp* *f*

## America

Samuel Francis Smith

2 A *mf*

B *mf*

A *mf* [11] - rehearsal number

B *mf*

## Marine's Hymn

Traditional

3 *allegro* % *mf* *Fine* 1.

2. *D.S. al Fine*

# Lesson 19

## , Hymn

Weber

*andante*

Solo

Duet

Trio

Quartet

**A** - rehearsal letter

Solo

Duet

Trio

Quartet

**B**

Solo

Duet

Trio

Quartet

# My Sweet Daddio

P. Effman

*moderato*

A

*To Coda*

The first system of the musical score consists of four staves labeled A, B, C, and D. All staves are in 4/4 time. Staff A (treble clef) begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Staff B (treble clef) begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. Staff C (treble clef) begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Staff D (treble clef) begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The system concludes with a double bar line and a box containing the letter 'A'.

The second system of the musical score consists of four staves labeled A, B, C, and D. Staff A (treble clef) continues with quarter notes D5, E5, F5, and G5. Staff B (treble clef) continues with eighth notes G4, A4, B4, C5, and D5. Staff C (treble clef) continues with eighth notes G4, A4, B4, and C5. Staff D (treble clef) continues with eighth notes G4, A4, B4, and C5. The system concludes with a double bar line and a bass clef.

The third system of the musical score consists of four staves labeled A, B, C, and D. Staff A (treble clef) begins with a box containing the letter 'B', followed by quarter notes G4, A4, B4, and C5. Staff B (treble clef) continues with eighth notes G4, A4, B4, C5, and D5. Staff C (treble clef) continues with eighth notes G4, A4, B4, and C5. Staff D (treble clef) continues with eighth notes G4, A4, B4, and C5. The system concludes with a double bar line and a bass clef.

*D.C. al Coda*

⊕

The fourth system of the musical score consists of four staves labeled A, B, C, and D. Staff A (treble clef) begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Staff B (treble clef) continues with eighth notes G4, A4, B4, C5, and D5. Staff C (treble clef) continues with eighth notes G4, A4, B4, and C5. Staff D (treble clef) continues with eighth notes G4, A4, B4, and C5. The system concludes with a double bar line and a bass clef.



1st Trumpet

# Irish/Scottish Medley

P. Effman  
J. Friedman

*andante* 2 3 4 5 6 7  
*p*  
8 9 10 11 12 13 14  
*mp*  
15 16 17 18 19 20 21  
*mf*  
22 23 24 25 26 27 28  
*f*  
29 30 31 32 33 34 *moderato* 8  
*rit.* *p*  
42 43 44 45 46 47 48  
*mf*  
49 50 51 52 53 54 55  
*f*  
56 57 58 59 60 61 62  
*ff*  
63 64 65 66 67 68  
69 70 71 72 73 74 *andante* 75  
*f*  
76 77 78 79 80 81 82  
*rit.* *p*

# Irish/Scottish Medley

2nd Trumpet

P. Effman  
J. Friedman

*andante* 2 3 4 5 6 7

8 *p* 9 10 11 12 13 14

*mp* 15 16 17 18 19 20 21

*mf* 22 23 24 25 26 27 28

*f* 29 30 31 32 33 *moderato* 34 8

*rit.* 42 43 44 45 46 47

*mf* 48 49 50 51 52 53

*f* 54 55 56 57 58 59

*ff* 60 61 62 63 64 65

66 67 68 69 70 71

72 73 74 *andante* 75 76 77

*f* 78 79 80 81 82 *rit.* *p*

# Scales

Scales should be used as daily warm-ups. As students acquire sufficient note vocabulary, additional scales should be added to the daily practice routine. In some instances scales are modified. Modified scales should be eliminated as students develop the skill to perform the normal ascending-descending scale.

For notes that you are not sure of, refer to the fingering chart on page 38.

## C (concert B $\flat$ )



## C (concert B $\flat$ ) modified



## F (concert E $\flat$ )



## F (concert E $\flat$ ) modified



## B $\flat$ (concert A $\flat$ )



## E $\flat$ (concert D $\flat$ )



## G (concert F) lower register



# Scales continued

G (concert F) upper register



D (concert C)

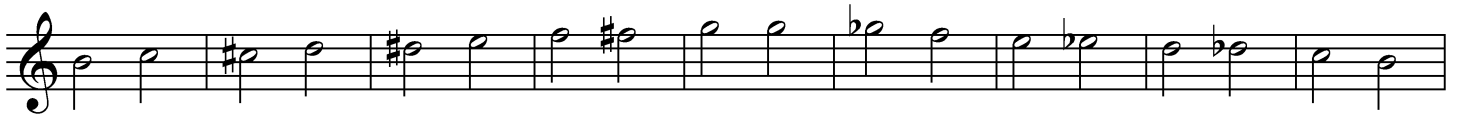


A (concert G)



## Chromatic Scale Study

Your teacher will let you know when it is time to include chromatic scale practice on a daily basis. You will not be expected to play all of the notes below. You should work on fragments of the scale. Gradually you will increase your chromatic range and memorize the entire scale.



# 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 $\text{S}$
▷	<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 and detached
♪	<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 2
- 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
- A#: 1
- Bb: 2
- 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
- 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
- A#: 1
- Bb: 2
- B: 2
- C: 1 2 3

## 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 Catholic 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 to schools throughout the East Coast. Today, with a staff of over one hundred educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents, students, and educators now know that music is an integral part of an overall curriculum.