

1ST/2ND B♭ TRUMPET/CORNET

W26TP

STANDARD OF EXCELLENCE

# FIRST PERFORMANCE

*13 Pieces in a Variety of Styles for Beginning Band*

BY BRUCE PEARSON & BARRIE GOTT

**PNBHS MUSIC DEPT**

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# TABLE OF CONTENTS

A CHILDREN'S CHRISTMAS CAROL <i>"O Come, Little Children"</i> .....	2
THE FRIENDLY BEASTS .....	3
RIO BRAVO .....	4
BIG ROCK CANDY MOUNTAIN .....	5
ROYAL CROWN MARCH .....	6
BOOT SCOOTIN' BARN DANCE .....	7
BAG O' BLUES .....	8
A LITTLE BIT OF LATIN .....	9
A CLASSICAL CANON .....	10
DR. ROCK .....	11
FANFARE AND MINUET FROM "THE ROYAL FIREWORKS MUSIC" .....	12
BOOGIE BLUES .....	13
MINOR ROCK .....	14
GLOSSARY .....	15

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*13 Pieces in a Variety of Styles for Beginning Band*

BY BRUCE PEARSON & BARRIE GOTT

Dear Student:

Welcome to the STANDARD OF EXCELLENCE FIRST PERFORMANCE, a collection of thirteen songs written for beginning or young band. These selections represent a variety of musical styles such as rock, blues, marches, traditional folk songs, and transcriptions from classical music.

Each piece was composed or arranged especially for the first year band student and contains a limited range of musical notes as well as simple rhythms designed to provide beginning instrumentalists a repertoire of varied fun and exciting concert music.

Good luck with your First Performance!

Best wishes,



Bruce Pearson



Barrie Gott

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W26TP

# A CHILDREN'S CHRISTMAS CAROL

## "O COME, LITTLE CHILDREN"

1st B♭ Trumpet/Cornet

J.A.P. Schulz/Magill

Musical score for 1st B♭ Trumpet/Cornet part of "O Come, Little Children". The score is written in 4/4 time and marked *Moderato*. It consists of eight staves of music. The first staff begins with a treble clef, a 4/4 time signature, and the tempo marking *Moderato*. The first three measures are marked with a bracket and the number 3, indicating a triplet. The fourth measure is marked with the number 4. The fifth measure is marked with a boxed number 5. The dynamic marking *mf* is placed below the fifth measure. The sixth staff begins with a measure number 6. The seventh staff begins with a measure number 10 and includes a boxed number 13. The eighth staff begins with a measure number 14 and includes a boxed number 21-28 and the number 8. The ninth staff begins with a measure number 29-32 and includes a boxed number 4 and the dynamic marking *mf*. The tenth staff begins with a measure number 36 and includes a boxed number 37. The eleventh staff begins with a measure number 40 and includes a boxed number 43. The score concludes with a double bar line at the end of the eleventh staff.

# A CHILDREN'S CHRISTMAS CAROL

## "O COME, LITTLE CHILDREN"

2nd B♭ Trumpet/Cornet

J.A.P. Schulz/Magill

**Moderato**

1-3 **Moderato** 3 4 5 *mf*

6 7 8 9 9

10 11 12 , 13

14 15 16 9 17

18 19 20 21-28 8

29-32 4 33 *mf* 34 35

36 , 37 38 39 ,

40 41 42 43

**O Come, Little Children** was composed by Johann Abraham Peter Schulz (b.1747 - d.1800). Schulz was the court composer at Rheinsberg, Germany and a choir director for the Royal Court Theater in Copenhagen, Denmark. He was best known for setting poems to simple, folk-like music. The German poet, Christoph von Schmid, wrote the words to this song.

# THE FRIENDLY BEASTS

1st B $\flat$  Trumpet/Cornet

Medieval French Melody

1-4 **Andante** 4 5 6 7 8 9 9

10 11 12 13 14 15 16

17 18 19 20 21-24 4 25 26

27 28 29 30 31 32 33

34 35 36 37 38 39

40 41 42 43 44

*mp*

*mf* *mp*

*f*

*p*

Detailed description: This is a musical score for a 1st B $\flat$  Trumpet/Cornet part. The piece is titled 'THE FRIENDLY BEASTS' and is a 'Medieval French Melody'. The score is written in treble clef with a 3/4 time signature. It begins with a tempo marking of 'Andante' and a dynamic of 'mp'. The music consists of a single melodic line with various dynamics and articulations. Measure numbers 1-4 are grouped together. Measures 5, 9, 17, 21-24, 25, 33, and 37 are boxed. There are several slurs and accents throughout the piece. The score ends with a fermata over the final note in measure 44, which is marked with a piano (*p*) dynamic.

# THE FRIENDLY BEASTS

2nd B $\flat$  Trumpet/Cornet

Medieval French Melody

The musical score is written on a single treble clef staff in 3/4 time. It begins with a tempo marking of 'Andante' and a dynamic of 'mp'. The score is divided into measures 1 through 44. Measures 1-4 are marked with a '4' and a box containing the number '5'. Measures 5-9 are marked with a box containing '9'. Measures 10-16 are marked with measure numbers 10 through 16. Measures 17-20 are marked with measure numbers 17 through 20, with a dynamic of 'mf'. Measures 21-24 are marked with a box containing '21-24' and a '4', with a dynamic of 'mp'. Measure 25 is marked with a box containing '25'. Measures 26-32 are marked with measure numbers 26 through 32. Measure 33 is marked with a box containing '33'. Measures 34-36 are marked with measure numbers 34 through 36, with a dynamic of 'f'. Measure 37 is marked with a box containing '37'. Measures 38-39 are marked with measure numbers 38 through 39. Measures 40-44 are marked with measure numbers 40 through 44, with a dynamic of 'p'. The score includes various musical notations such as notes, rests, and slurs.

The melody for **The Friendly Beasts** dates back to 12th century medieval France while the words were written at a later date. **The Friendly Beasts** is usually thought of as an old English carol.

# RIO BRAVO

1st B♭ Trumpet/Cornet

**Allegro moderato**

1-8 8 9-12 4 13 14 15 *mf*

16 17 18 19 20 21 *f*

22 23 24 25 26 27

28 29 *mf* 30 31 32 33

34 35 36 37 38 39

40 41 42 43 44 45 *mf*

46 47 48 49 50 51

52 53 54 55 56 *f*



# RIO BRAVO

2nd B♭ Trumpet/Cornet

1-8 **Allegro moderato** 8 9-12 4 13 14 15

16 17 18 19 20 21 **f**

22 23 24 25 26 27

28 29 **mf** 30 31 32 33

34 35 36 37 38 39

40 41 42 43 44 45 **mf**

46 47 48 49 50 51

52 53 **f** 54 55 56

Latin America is made up of South America, Central America, Mexico, and the West Indies. The music of this region is a combination of Spanish, Portuguese, and Italian traditions and has been influenced by the cultures of the native Indians like the Aztec, Incan, and Mayan. It features catchy melodies, infectious rhythms, and a wide use of percussion instruments. W26TP

# BIG ROCK CANDY MOUNTAIN

1st B $\flat$  Trumpet/Cornet

Traditional American Folk

1 **Allegro**

2 3 4

*f* *mf*

5

6 7 8 9

9

10 11 12

13

14 15 16

17-20 4 21-28 8 29-36 8

37

38 39-40 2

*ff*

# BIG ROCK CANDY MOUNTAIN

2nd B♭ Trumpet/Cornet

Traditional American Folk

1 **Allegro**

2 3 4

5 6 7 8 9

9 10 11 12

13 14 15 16

17-20 4 21-28 8 29-36 8

37 38 39-40 2

*f* *mf* *ff*

Folk songs are passed down from generation to generation through singing and listening. The common folk sing the songs to their children instead of writing them down. The original composers were forgotten as time passed and the words and places changed. These changes left many versions of the same song. **Big Rock Candy Mountain** originated in the late 1800's and was attributed to Harry "Haywire Mac" McClintock. The ballad tells of a hobo's life, riding the trains and traveling the country, in search of the perfect place for a "burly bum" to live.

# ROYAL CROWN MARCH

1st B♭ Trumpet/Cornet

1 **Moderato** 2 3 4 5

*f* *mf*

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21-28 8 29 30

*mf*

31 32 33 34 35 36

37 38 39 40 41

*f*

42 43 44 45 46 47

*mf*

48 49 50 51 52 53

54 55 56 57 58 59

60 61 62 63 64

*f*

# ROYAL CROWN MARCH

2nd B♭ Trumpet/Cornet

1 **Moderato** 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21-28 8 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 57 58 59

60 61 62 63 64

*f* *mf* *f* *mf* *f* *mf* *f*

The history of the march has its beginnings in the military. Marches have a steady beat that is strongly accented. This beat was helpful for soldiers to stay in step. Many marches were written to commemorate a regal occasion such as the crowning of a king. It was with this in mind that **Royal Crown March** was composed.

# BOOT SCOOTIN' BARN DANCE

Ron Cowherd

1st B♭ Trumpet/Cornet

Traditional American Folk

1 **Allegro** 2 3 4 Tap foot 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21 Tap foot

22 Clap hands 23-24 2 25 26 27 28 29

30 31 32 33 34 35 36

37 38 39 40 41 42 43-44 2

45 46 47 48 49 50 51

52 53 54 55 56 57 58 59

60 61 62 63-64 2 65 Clap hands 66 Slap knee 67 Tap foot 68 Hey!

*f* *mf* *f*

Detailed description: This is a musical score for a 1st B♭ Trumpet/Cornet part. The piece is titled 'Boot Scootin' Barn Dance' and is composed by Ron Cowherd, based on traditional American folk music. The score is written in 4/4 time and begins with the tempo marking 'Allegro'. The first line of music (measures 1-7) starts with a dynamic of *f* and includes a 'Tap foot' instruction at measure 4. A first ending bracket covers measures 5-7, which then leads into the second line (measures 8-14). The third line (measures 15-20) ends with a second ending bracket covering measures 21-22, marked 'Tap foot'. The fourth line (measures 23-29) begins with 'Clap hands' and includes a double bar line with a '2' indicating a repeat. The fifth line (measures 30-36) continues the melody. The sixth line (measures 37-44) features a first ending bracket at measure 41 and a double bar line with a '2' at the end. The seventh line (measures 45-51) starts with a dynamic of *mf*. The eighth line (measures 52-59) continues the piece. The final line (measures 60-68) includes instructions for 'Clap hands' (measures 65-66), 'Slap knee' (measure 66), 'Tap foot' (measure 67), and ends with 'Hey!' (measure 68). Dynamics *f* and *mf* are indicated throughout the score.

# BOOT SCOOTIN' BARN DANCE

Ron Cowherd

Traditional American Folk

2nd B $\flat$  Trumpet/Cornet

1 **Allegro**

2 3 4 Tap foot 5 *mf* 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21 Tap foot

22 Clap hands 23-24 2 25 26 27 28 29

30 31 32 33 34 35 36

37 38 39 40 41 42 43-44 2

45 46 47 48 49 50 51 *mf*

52 53 54 55 56 57 58 59

60 61 62 63-64 2 65 Clap hands 66 Slap knee 67 Tap foot 68 Hey!

A significant part of a country's heritage and culture is found in its folk music. Using the language of the common folk, folk songs describe the lives and times of its people. This piece uses the folk song, **Ol' Joe Clark**. Joe Clark was a veteran from the war of 1812 who lived in the Appalachian Mountains. The numerous verses were made up from incidents in his life and expanded as time passed to include over 90 different verses.

# BAG O' BLUES

1st B $\flat$  Trumpet/Cornet

**Moderato**

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The score consists of 56 measures, with measure numbers 1-4, 5, 6, 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, 49, 50, 51, 52, 53, 54, 55, and 56. Measures 5, 13, 17, 25, 29, 41, and 49 are boxed. Dynamics include *mf* at measure 5 and *f* at measure 17. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A final fermata is placed over the last note of measure 56.



# BAG O' BLUES

2nd B♭ Trumpet/Cornet

1-4 **Moderato** 4 5

*mf*

10 11 12 13 14 15

16 17 18 19 20 9 21

*f*

22 23 24 9 25 26 27

28 29 30 31 32 33

34 35 36 9 37 38 39

40 41 42 43 44 9 45

46 47 48 9 49 50

51 52 53 54 55 56

The blues is a style of music developed from the African-American field hollers, work songs, and spirituals of the late 1800's to early 1900's. It is played at a slow to moderate tempo and usually written in 4/4 time. The third, fifth, and seventh notes of the scale in which the piece is written are lowered one half-step.

# A LITTLE BIT OF LATIN

1st B♭ Trumpet/Cornet

1 **Moderato**

*mp*

5

6-12 7 13-19 7 20 21 22

*mf*

23 24 25 26 27

28

29 30 31 32

*mp*

33

34 35 36 37

*f*

38

39 40 41 42 43

44

45 46 47

48

49 50 51

52

53 54 55 56

# A LITTLE BIT OF LATIN

2nd B♭ Trumpet/Cornet

The musical score is written for a 2nd B♭ Trumpet/Cornet in 4/4 time, marked *Moderato*. It consists of 56 measures across nine staves. The first staff (measures 1-4) begins with a *mp* dynamic. The second staff (measures 5-22) includes a *mf* dynamic. The third staff (measures 23-27) continues the melodic line. The fourth staff (measures 28-32) returns to a *mp* dynamic. The fifth staff (measures 33-37) features a *f* dynamic. The sixth staff (measures 38-43) continues the rhythmic pattern. The seventh staff (measures 44-47) continues the melody. The eighth staff (measures 48-51) continues the melody. The ninth staff (measures 52-56) concludes the piece with three accents (>) under the final notes.

The music of Latin America, influenced by the many cultures and traditions of its people, uses lively rhythms for dances like the habanera, rumba, cha-cha, and tango. The music uses many percussion instruments such as the claves, maracas, and cowbell to keep the rhythm.

# A CLASSICAL CANON

1st B♭ Trumpet/Cornet

Franz Joseph Haydn/Magill

1-4 **Andante** 4 5-12 8 13 14 *mf*

15 16 9 17 18

19 20 21-22 2 23-26 4

27 *mf* 28 29 30 31 *f*

32 33 34 9 35 36

37 38 9 39 40 41 42

# A CLASSICAL CANON

2nd B $\flat$  Trumpet/Cornet

Franz Joseph Haydn/Magill

1-4 **Andante** 4 5-12 8 13 14 *mf*

15 16 9 17 18

19 20 21-22 2 23-26 4

27 *mf* 28 29 30 31 *f*

32 33 34 9 35 36

37 38 9 39 40 41 42

Franz Joseph Haydn (b.1732 - d.1809) was an Austrian composer who worked as the court composer for the royal Esterhazy family for over thirty years. "Papa Haydn," best known for his numerous symphonies and string quartets, also trained and conducted the other court musicians. **A Classical Canon** was originally called the *Nightingale Canon*. Words were added later describing children's anticipation to stay up on Christmas Eve while the parent sang for the children to go to bed. The title then became commonly known as the *Christmas Eve Canon*.

# DR. ROCK

1st B♭ Trumpet/Cornet

Chuck Elledge

1 **Allegro moderato** 2 3 4 5<sup>-12</sup> 8

13<sup>-20</sup> 8 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

# DR. ROCK

2nd B $\flat$  Trumpet/Cornet

Chuck Elledge

1 **Allegro moderato** 2 3 4 5 -12 8

13 -20 8 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

Rock music evolved into a distinctive style of music with songs like *Rock Around the Clock* and *You Ain't Nothin' But a Hound Dog*. During the 1960's, a British band called the Beatles became very popular. In the 1970's and 1980's, electronic instruments and advanced recording techniques were developed to enhance the music.

# FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

1st B♭ Trumpet/Cornet

George Frideric Handel

1 **Moderato**

2 3 4 5 6

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 49 50 51 52

*f* *mf* *ff*



# FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

2nd B♭ Trumpet/Cornet

George Frideric Handel

1 **Moderato**

2 3 4 5 9 6

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 49 50 51 52

*f* *mf* *ff*

George Frideric Handel (b.1685 - d.1759) was a popular German composer who traveled widely throughout his life and settled in England. The English royalty paid him well for his many compositions. The **Music for the Royal Fireworks**, written in 1749, originally called for a huge ensemble of brass, woodwinds, timpani, and a cannon. Handel wrote the piece to accompany a fireworks celebration for the King of England. Just as the music began, a whole box of fireworks exploded by accident. Handel's piece, however, was a great success.

# BOOGIE BLUES

1st B♭ Trumpet/Cornet

**Allegro moderato**  $\text{♩} = \text{♩}^3$

1 *mf* 2 3 4 5 6

7 8 9 9 10 11 12 9

13 *f* 14 15 16 17 18

19 20 21 22 23 24

25 **Solos (repeat as necessary)** *mf* 26 27 28 29 30

31 32 33 34 35 36 **Repeat as necessary**

37 *f* 38 39 40 41 42

43 44 45 46 47

48 49 50 51 52

25 **Ad lib solo** *mf* 26 27 28 29 30

31 32 33 34 35 36

# BOOGIE BLUES

- Shaun 1  
- Connor 2  
Junius 4 5 = Aju  
Trent 3  
Darius 6

2nd B♭ Trumpet/Cornet

Allegro moderato  $\text{♩} = \text{♩}^3$

1 2 3 4 5 6

Musical staff 1-6: Treble clef, 4/4 time. Measures 1-6. Dynamics: *mf*. Measure 5 is boxed with the number 5.

7 8 9 10 11 12

Musical staff 7-12: Treble clef, 4/4 time. Measures 7-12. Dynamics: *f*.

13 14 15 16 17 18

Musical staff 13-18: Treble clef, 4/4 time. Measures 13-18. Dynamics: *f*.

19 20 21 22 23 24

Musical staff 19-24: Treble clef, 4/4 time. Measures 19-24. Dynamics: *mf*.

25 Solos (repeat as necessary)

26 27 28 29 30

Musical staff 25-30: Treble clef, 4/4 time. Measures 25-30. Dynamics: *mf*. Measure 25 is boxed with the number 25. The text "Solos (repeat as necessary)" is written above the staff.

31 32 33 34 35 36

Musical staff 31-36: Treble clef, 4/4 time. Measures 31-36. Dynamics: *f*. The text "Repeat as necessary" is written above the staff.

37 38 39 40 41 42

Musical staff 37-42: Treble clef, 4/4 time. Measures 37-42. Dynamics: *f*.

43 44 45 46 47

Musical staff 43-47: Treble clef, 4/4 time. Measures 43-47. Dynamics: *mf*. Measure 45 is boxed with the number 45.

48 49 50 51 52

Musical staff 48-52: Treble clef, 4/4 time. Measures 48-52. Dynamics: *mf*.

25 Ad lib solo

26 27 28 29 30

Musical staff 25-30: Treble clef, 4/4 time. Measures 25-30. Dynamics: *mf*. The text "Ad lib solo" is written above the staff.

31 32 33 34 35 36

Musical staff 31-36: Treble clef, 4/4 time. Measures 31-36. Dynamics: *mf*.

Blues music evolved throughout the early 20th century. "Boogie-woogie," a popular style developed during this time, was normally played at a fast tempo, had a repeated melodic pattern in the bass (called a "walking bass"), swinging eighth notes, and a series of improvised variations in the upper melody.

# MINOR ROCK

1st B $\flat$  Trumpet/Cornet

Musical score for 1st B $\flat$  Trumpet/Cornet part of "Minor Rock". The score is written in 4/4 time, marked **Allegro** and *mf*. The key signature has one flat (B $\flat$ ). The score consists of 47 measures across nine staves. Measure numbers 1 through 47 are indicated above the notes. Measures 9, 17, 25-28, and 45 are boxed. A dynamic marking *f* appears at the end of measure 37. The score concludes with a double bar line and a fermata in measure 47.



















# MINOR ROCK

2nd B $\flat$  Trumpet/Cornet

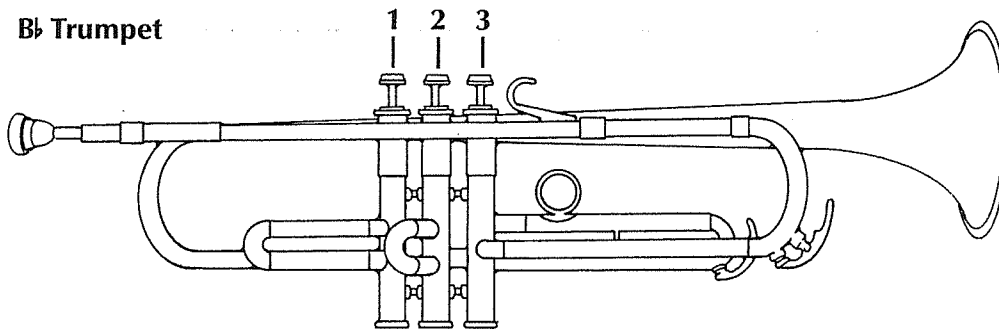
The musical score is written for a 2nd B $\flat$  Trumpet/Cornet part. It begins with a treble clef, a key signature of one flat (B $\flat$ ), and a 4/4 time signature. The tempo is marked 'Allegro' and the dynamic is 'mf'. The score consists of nine staves of music, with measures numbered 1 through 47. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25-28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, and 47 are indicated. Measures 9, 17, 25-28, 37, and 45 are boxed. A repeat sign with first and second endings is present in measures 25-28. A dynamic change to 'f' occurs at measure 37. The score ends with a double bar line and a fermata over the final note in measure 47.

“Rock and Roll” was a phrase used by disk jockey, Allan Freed, in the early 1950’s. He wanted to attract teenagers to his Rhythm and Blues concerts. The name caught on and rock and roll replaced American “pop” music. Rock music has a heavy dance beat with strong accents on beats 2 and 4 and lyrics that relate well to young people.

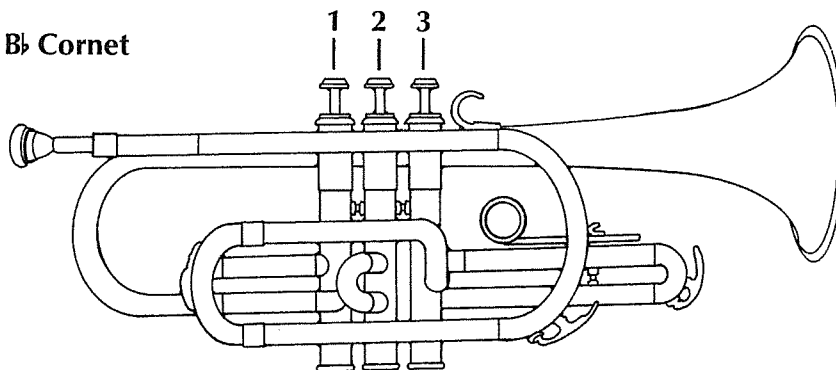
# GLOSSARY

- Accent** > ..... play the beginning of the note louder
- Accidentals** #, b, k ..... sharp, flat, or natural
- Allegro** ..... quick and lively
- Andante** ..... moderately slow
- Articulation** ..... type of attack used to play a note or group of notes
- Bar Line**  ..... divides the music staff into measures
- Bass Clef**  ..... F Clef, read by bassoon, trombone, baritone, tuba, timpani, and electric bass
- Blues** ..... American genre of popular vocal music, developed from African-American field hollers, work songs, and spirituals; characterized by a harmonic structure that is made up of a 12-measure phrase
- Breath Mark** , ..... take a breath
- Canon** ..... a style of contrapuntal music, similar to a round
- Carol** ..... song usually associated with Christmas
- Common Time** C ..... same as 4/4
- Crescendo** < ..... gradually play louder
- Decrescendo** > ..... gradually play softer
- Double Bar**  ..... marks the end of the music
- Dynamics** ..... loudness or softness of music
- Fermata**  ..... hold note or rest longer than its usual value
- Flat** b ..... lowers the pitch of a note by a half step
- Forte** f ..... loud
- Fortissimo** ff ..... very loud
- Harmony** ..... result of two or more different notes played or sung at the same time
- Improvise** ..... to create music as it is being performed
- Jazz** ..... style of American popular music that emerged at the turn of the 20th century and continued to evolve throughout the 20th century
- Key Signature** ..... sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music
- Ledger Lines**  ..... short lines added above or below the staff used to extend the staff to notate pitches that are beyond the range of the staff
- Long Rest**  ..... rest the number of measures indicated
- Maestoso** ..... majestically
- Measure**  ..... space between two bar lines; also known as a "bar"
- Medieval** ..... (also known as Middle Ages, 400-1400AD) a time in European history of warfare, religious devotion, and royal pageantry
- Melody** ..... organized succession of tones
- Mezzo Forte** mf ..... medium loud
- Mezzo Piano** mp ..... medium soft
- Moderato** ..... moderate speed
- Natural** k ..... cancels a flat or sharp
- One-Measure Repeat**  ..... repeat the previous measure
- Percussion Clef**  ..... indicates that the lines and spaces on the staff do not designate specific pitches; also called neutral clef or no-pitch clef; read by snare drum, bass drum, cymbals, and most other auxiliary percussion instruments
- Phrase** ..... musical thought or sentence
- Piano** p ..... soft
- Pick-Up Note(s)**  ..... note or notes that come before the first full measure of a piece
- Popular Music** ..... music of everyday life, it has played a role in each historical period
- Repeat Sign**  ..... repeat from beginning or repeat the section of music between repeat signs
- Rhythm and Blues** ..... American style of popular music often described as an urban style of blues; instrumentation included drums, piano, electric guitar and bass, saxophone, brass, and vocalists
- Rock** ..... style of American popular music that developed in the 1960's from rock and roll, with more amplification and distortion of sound and more room for improvisation
- Rock and Roll** ..... style of American popular music that developed from rhythm and blues in the 1950's and was especially popular among young people
- Sharp** # ..... raises the pitch of a note 1/2 step
- Slur**  ..... curved line connecting two or more notes of different pitches
- Solo/Soli** ..... one person plays/whole section plays
- Staccato**  ..... dot placed above or below a note meaning to play short and detached
- Staff**  ..... lines and spaces on which music is written
- Swing** ..... style of American popular music that was played by the "big bands" of the 1930's and 1940's
- Tempo** ..... speed of music
- Tenuto**  ..... line placed above or below a note meaning to sustain for full value
- Tie**  ..... curved line that connects two notes on the same line or space
- Time Signature**  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  ..... top number tells the number of counts in each measure; bottom number tells the type of note that receives one count
- Treble Clef**  ..... G Clef; read by flute, oboe, clarinets, saxophones, trumpet, French horn, and mallet percussion
- Two-Measure Repeat**  ..... repeat the two previous measures

### B♭ Trumpet



### B♭ Cornet



## TRUMPET/CORNET CHECKLIST

- Sitting up straight
- Head erect
- Left hand and wrist position correct
- Right hand and wrist position correct
- Instrument correctly positioned in relation to body
- Fingers gently curved
- Elbows away from body
- Proper mouthpiece placement
- Corners of lips firm and center relaxed
- Chin flat and pointed
- Breathing properly
- Relaxed buzz

## TRUMPET/CORNET SURVIVAL KIT

- soft, clean cloth
- valve oil
- mutes
- slide grease
- mouthpiece cleaning brush
- pencil
- band music
- method book
- music stand

## TRUMPET/CORNET FINGER CHART

The numbers indicate which valves should be pressed down.  
**0** = No valves pressed down.

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

A#	Bb	B	Cb	B#	C	C#	Db
1		2		0		1 2 3	

D	D#	Eb	E	Fb	E#	F
1 3		2 3		1 2		1

F#	Gb	G	G#	Ab	A
2		0	2 3		1 2

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

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