

CLARKE'S
TECHNICAL STUDIES
FOR THE CORNET



By HERBERT L. CLARKE
SECOND SERIES

PUBLISHED BY L. B. CLARKE :: :: ELKHART, IND., U.S.A.

CLARKE'S
TECHNICAL STUDIES
FOR THE CORNET

SECOND SERIES

CONTAINING

One Hundred and Ninety Exercises
For Technic, Endurance
Elasticity of the Lips
High Notes
Ten Studies

By HERBERT L. CLARKE

PRICE, \$1.50 NET

PUBLISHED BY

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INTRODUCTION

THREE are many books written for the Piano, Violin, etc., entirely devoted to Technic.

This Work is especially written to enable the Student, by practice and application, to overcome any obstacle which may occur in musical passages written for the Cornet.

By controlling the Wind Power to play these Exercises as written, in one breath, the Student will acquire ENDURANCE without strain or injury.

Train the Muscles which control the Lips, to make them elastic and strong, as only a slight pressure is necessary, and not brute force.

The highest as well as the lowest notes can be played with equal tone quality if practiced according to the instructions that precede each Study.

Every Cornet Player should have reached a degree of excellence before attempting to play these Exercises.

To become an Expert on the Cornet, one should be familiar with as many Cornet Methods as possible, and so gain the experience of each.

Every Exercise in this Book is possible, and not so very difficult if practiced slowly at first, and not too long at a time. I have used them for my daily practice for years, and they have been the means of my reaching the highest notes after playing a two-hour Concert, also of preserving my lips so that they never tire, and what has been a help to me is surely good for other Cornet Players.

You cannot expect to attain the highest point of excellence without hard work and perseverance. Never be perfectly satisfied with yourself. Try to make some improvement each day, feeling that it is a pleasure to have conquered that which seemed an impossibility at first.

Do not neglect to correct immediately the least fault you make.

Bad habits are easily formed, but are difficult to remedy.

There are few Celebrated Cornet Soloists, although thousands play the instrument. Most players abuse their practicing by not knowing the proper way, and neglecting to pay more attention to the elementary work.

These Studies have been found to be excellent for Clarinet Players as well as Cornet Players. The Clarinet being a Wind Instrument also, all these Exercises will appeal to the Player of that Instrument by following the same instructions.

My next book, The Third Series, will be devoted to Characteristic Studies for the Cornet, of every description, difficult but pleasing.

FIRST STUDY

Practice each Exercise from 8 to 16 times in one breath.

Press the fingers down firmly, and keep the lips moving; contract slightly in ascending, relax in descending.

REMEMBER all these Exercises must be played *very soft*; by so doing your lips will always be fresh and under control. If played loud, the opposite effect may result in permanent injury to the lips. The principle is the same as a Physician prescribing 3 drops of medicine which will cure, whereas a spoonfull will kill.

Met. From $\text{♩} = 160$ to $\text{♩} = 112$

The musical score consists of nine numbered exercises, each with a treble clef and a 3/4 time signature. The exercises are arranged vertically. Each exercise begins with a short melodic line followed by a repeat sign and a section of six eighth-note chords. The key signature changes with each exercise, starting with two sharps and gradually increasing to five sharps. The dynamics are consistently marked as pp (pianissimo).

10 pp

11 pp

12 pp

13 pp

14 pp

15 pp

16 pp

17 pp

18 pp

19 pp

✓ 20 pp

21 pp

22

23

24

25

ETUDE I

Met. $\text{d} = 120$

26

SECOND STUDY

Accent each group of four notes, to insure perfect rythm.

Commence each Exercise by slurring as marked, then practice them Single Tonguing very lightly; to become still more expert, try Double Tonguing.

Should certain Exercises prove more difficult than others, work on each until thoroughly mastered. Dont waste time on those that are easy.

REMEMBER that to improve, one must master difficulties each day.

Met. From $\text{J}=60$ to $\text{J}=120$

27

28

29

30

31

32

33

34

35

36

37 

38 

39 

40 

41 

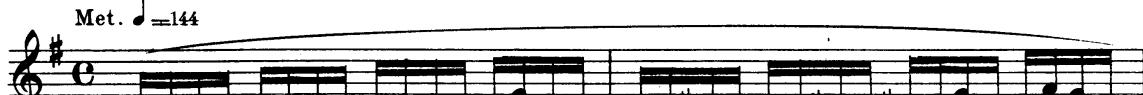
42 

43 

44 

ETUDE II

Met. $\text{♩} = 144$

45 







THIRD STUDY

Practice without repeating at first, until the fingers are under perfect control.

These Exercises are excellent for training the lips to be flexible in slurring, Single and Double Tonguing, especially towards the end of the Study.

ETUDE III can be played entirely in one breath with practice.

Met. $\text{d} = 60$ to $\text{d} = 120$

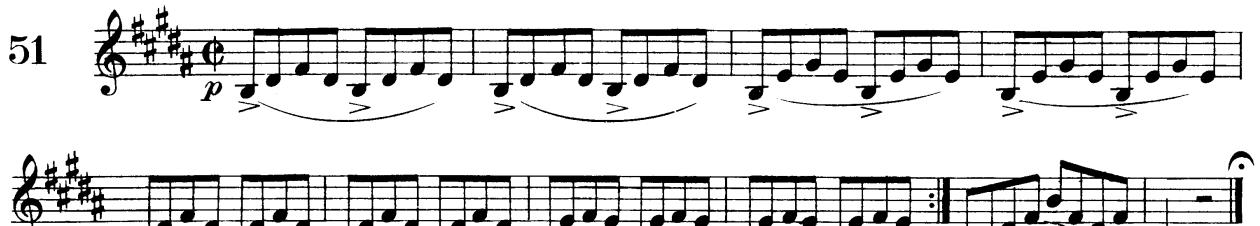
46

47

48

49

50

51 

52 

53 

54 

55 

56 

57 

58 

59 

60 

61 

62 

63

64

ETUDE III

Met. $\text{♩} = 138$

65

FOURTH STUDY

These Exercises were written to help overcome obstacles whereby the Whole Tone Trill is so often abused and played clumsily on the Cornet.

By careful practice the intervals will sound clearly in the different registers, and you can overcome imperfections so common in the construction of many cornets; such as the Interval from low B \flat to C \sharp , in Ex. No. 71; also C to D in Ex. No. 72.

The fingers as well as the lips must be elastic.

Single and Double Tongue them after you have made sufficient progress in slurring them perfectly.

Try to play ETUDE IV in one breath, it is possible.

Met. $\text{♩} = 100 \text{ to } 144$

66 

67 

68 

69 

70 

71 

72 

73 

74 

75 

76 

77 

78 

79 

80 

83

84

85

ETUDE IV

21

Met. $\text{d} = 144$

86

H.L.C. II 49

FIFTH STUDY

ENDURANCE is 90% of Cornet Playing.

Will Power is therefore necessary to accomplish that which is considered an impossibility by many Cornet Players.

As you must have improved by practicing the preceding Studies to control your Wind, this Study contains Exercises more ambitious. A test of Endurance is illustrated here, by finishing the Exercises two Octaves from the beginning, when all the wind seems exhausted.

Dont attempt Ex. No. 94, until you have played the preceding one over many times with perfect ease. Then try another a step higher, and so on until you have mastered all.

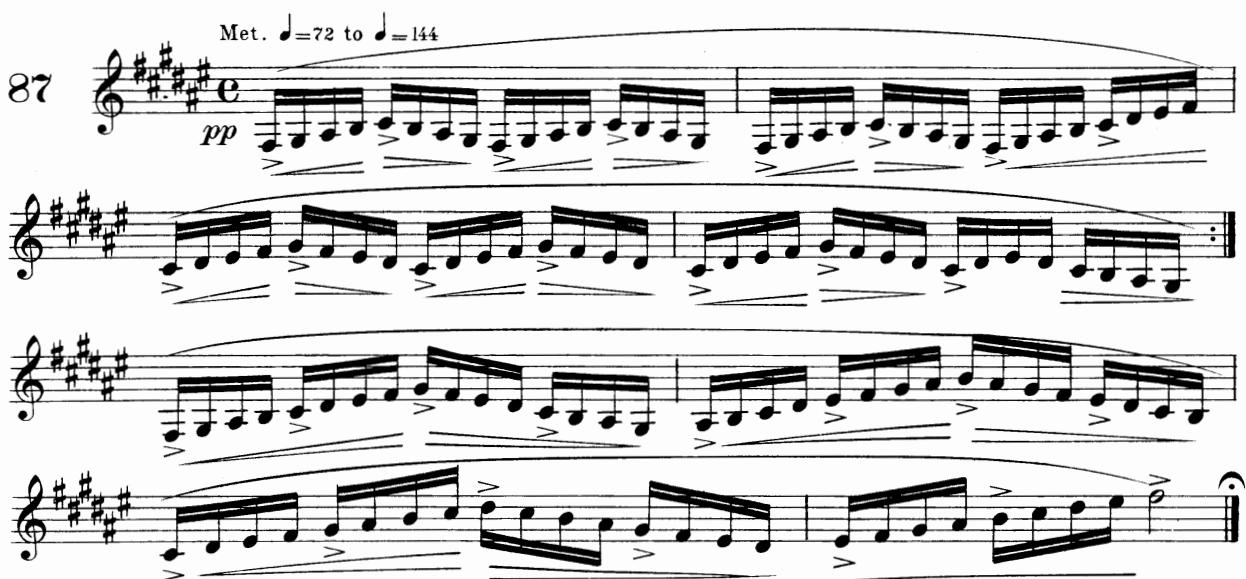
A 20 story building requires a much firmer foundation than a structure of only two stories.

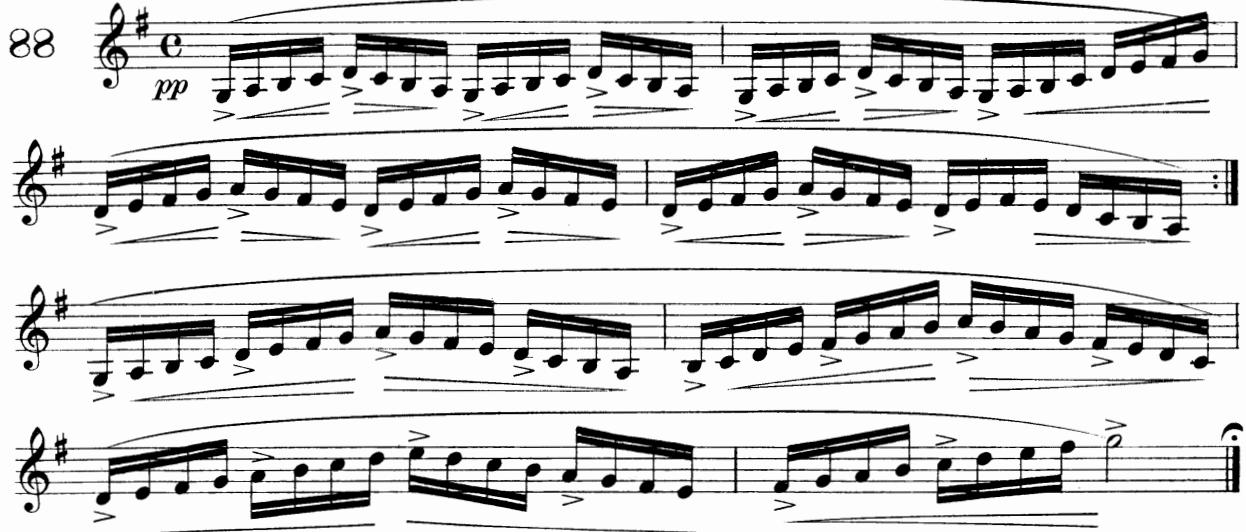
DO NOT STRAIN OR FORCE THE TONE.

Single and Double Tonguing this Study add to your advancement.

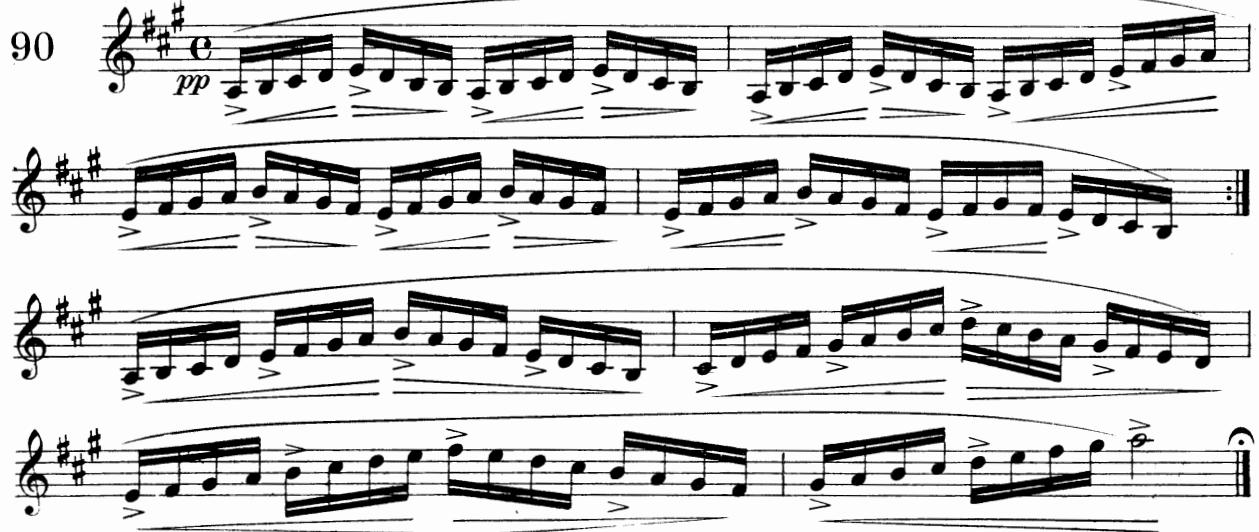
ETUDE V Must be played in one breath.

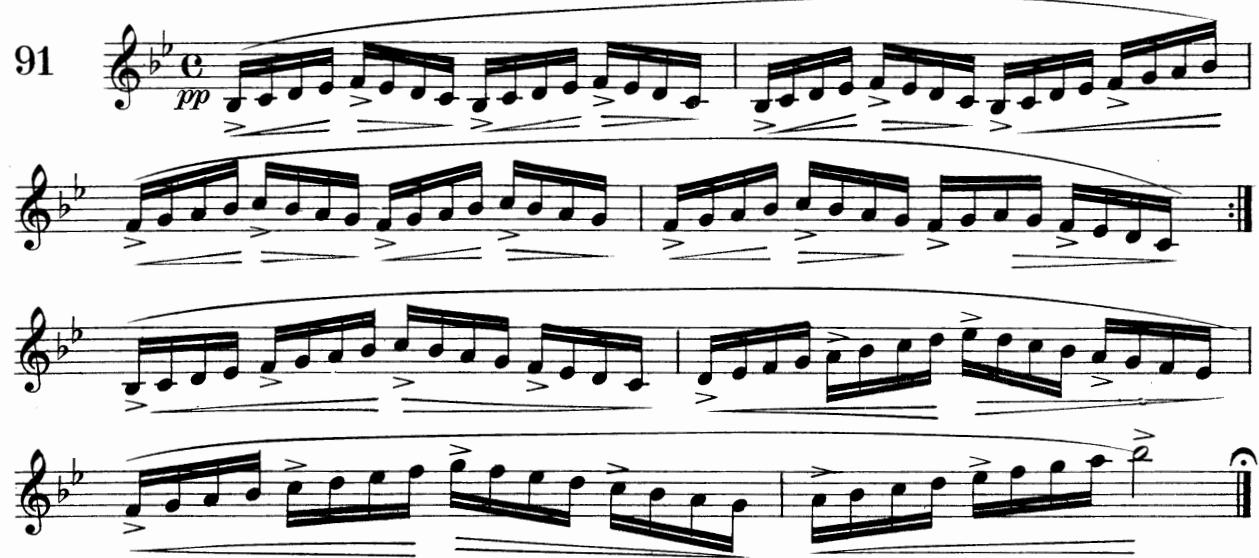
Met. $\text{♩} = 72$ to $\text{♩} = 144$

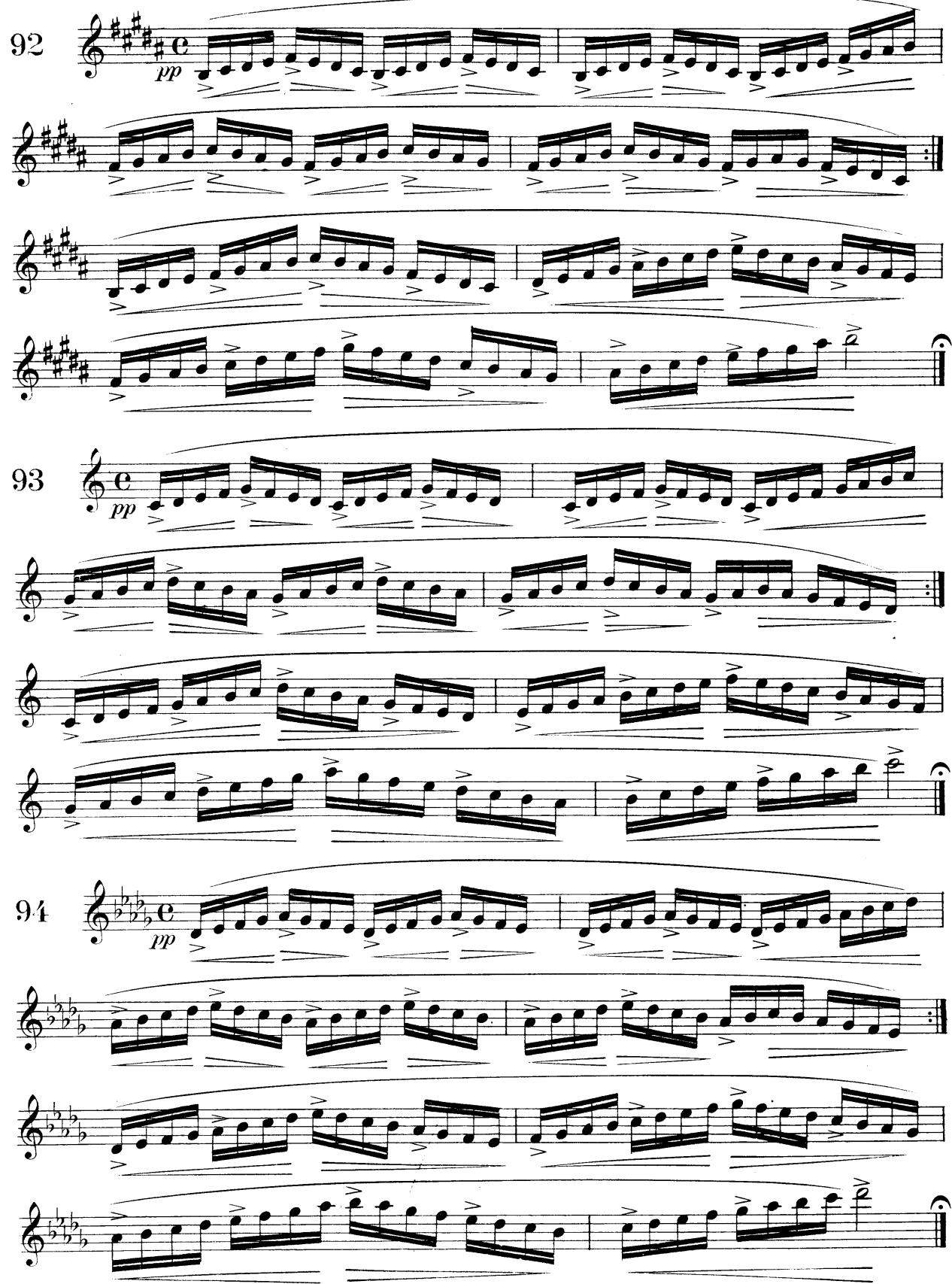
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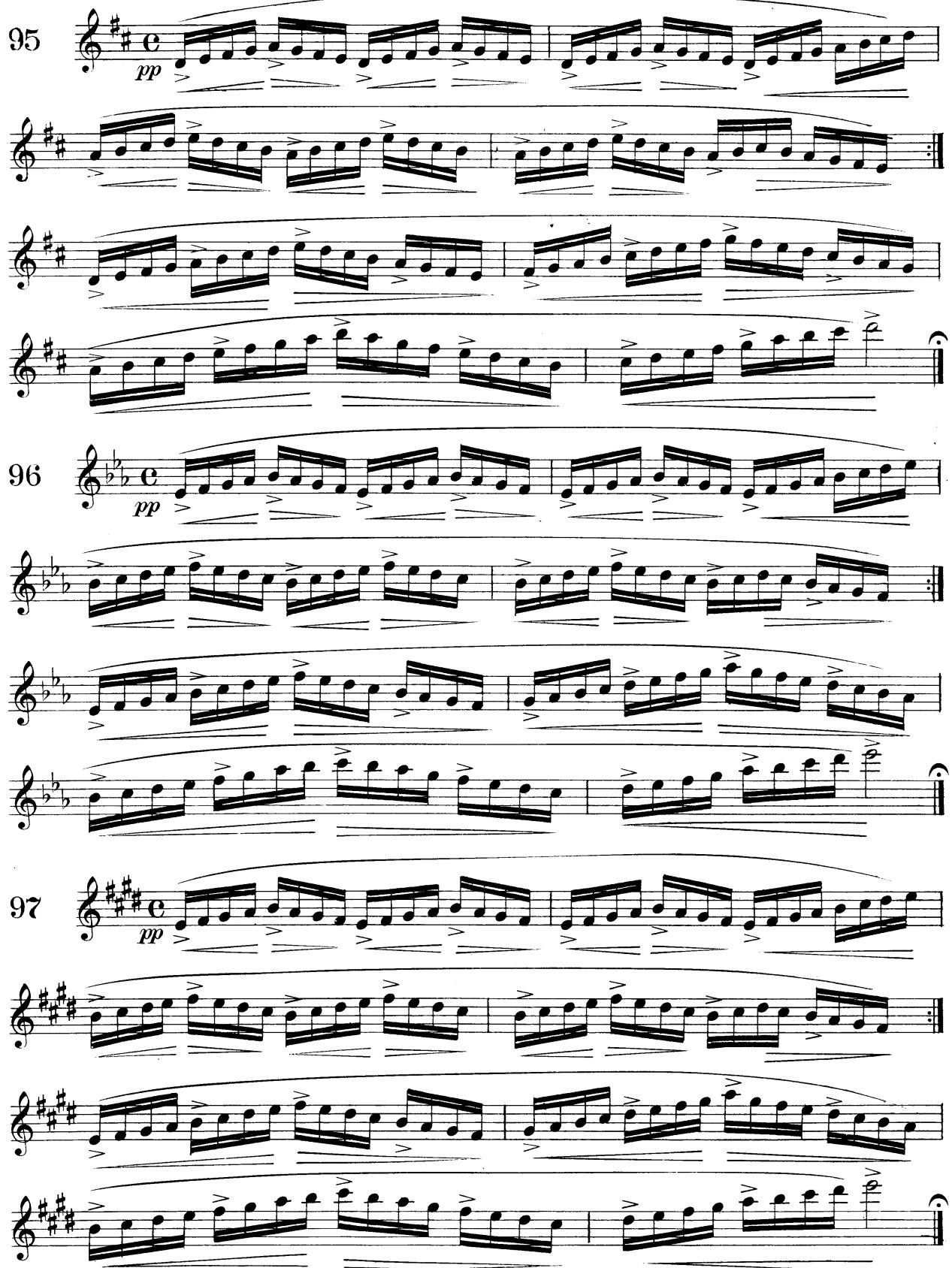
88 

89 

90 

91 

92 

95 

98

These Minor and Major Scales are written to promote agility to the Fingers, which is so important in Solo Playing, and should be played very slowly at first, then as rapidly as possible many times in one breath.

Met. $\text{♩} = 76$ to $\text{♩} = 160$

99

100

101

102

103

104

105 C p

106 C p

107 D p

108 A p

109 E p

110 C p

111 D p

112 C p

113 A p

114 B-flat p

115 F-sharp p

116 B p

Play the entire page in one breath.
Met. $\text{♩} = 176$

ETUDE V

117

The music is composed of ten staves of sixteenth-note exercises. The first staff begins with a dynamic of *pp* and a crescendo line. Subsequent staves show various rhythmic patterns and dynamics, including *>*, *v*, *>v*, and *>>*. The key signature changes from C major to G major at the end. The tempo is marked as Met. $\text{♩} = 176$.

SIXTH STUDY

Another form of Minor and Major Scale practice in different registers, a great help towards ENDURANCE, TECHNIC, and ELASTICITY OF THE LIPS.

Both tonguings should be used as usual.

Perhaps you will now realize that much more benefit may be derived by playing these Exercises in one breath, than by holding long tones. You are gaining at the same time, Endurance, Technic, Elasticity of the Lips, and the knack of reading music rapidly.

Met. $\text{d} = 92 \text{ to } 132$

118 e

pp

119 e

pp

120 e pp

121 e pp

122 e pp

123 







124 







125 











ETUDE VI

Met. $\text{♩} = 138$

132 $\text{C} \quad pp$

The music is composed of ten staves of musical notation. The key signature is one flat (B-flat). The tempo is marked Met. with a quarter note equal to 138. The dynamics are indicated by *pp*, *mf*, *f*, and *v*. The music consists of sixteenth-note figures and eighth-note pairs, with slurs and grace notes.

SEVENTH STUDY

The Practice of Chromatic Triplets has been found to be beneficial by all good Cornet Players, and in this Study there are a series of Triplets in all registers as usual, augmented by Arpeggios which are most helpful, especially to master each Exercise by playing them as clearly and correctly. as a good Violin or Clarinet Player would play them.

Often have I had a clarinet player, play over exercises with me, so I might imitate him, and have the Cornet reproduce difficult studies as fluently as the clarinet. It is a good idea to try.

Notice the change of Time from Sixteenth Triplets in Ex. No. 154 Common Time, to Sixteenth Notes in Six Eight Time, in Ex. No. 155: Quite a distinct change of rythm.

Met. $\text{J.} = 116$ to $\text{J.} = 168$

133 

134 

135 



140 

141 

142 

143 

144 

145 

146 

147 

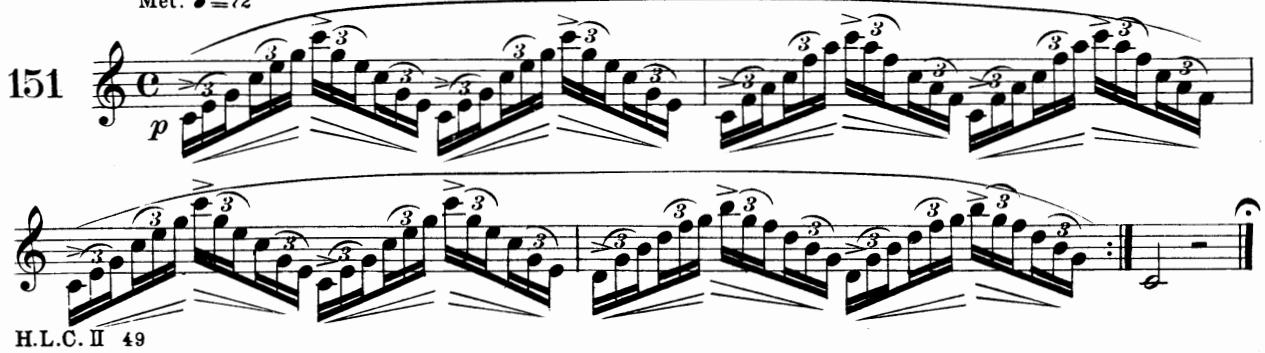
148 

149 

150 

Practice these Arpeggios Triple Tongue also, but do not strain to reach the high notes. Use Double Tongue for Ex. No. 155, 156, 157.

Met. $\text{d}=72$

151 

H.L.C. II 49

152  

153 

154 

155 

156 

157 







Arpeggios using the Chord of the Diminished Seventh.
Play each Exercise from four to eight times in one breath.

Met. $\text{♩} = 132$

158 Met. $\text{♩} = 132$

159 Met. $\text{♩} = 176$

160 Met. $\text{♩} = 138$

161 Met. $\text{♩} = 132$

162 Met. $\text{♩} = 160$

163

164

165

166

167

168

169

ETUDE VII

Met. $\text{♩} = 152$

170

EIGHTH STUDY

More Chromatics in an extended form to test your Technic and Flexibility of your Lips, also acquiring fluency of tone: and when practiced softly, your Lips will never feel fatigued, no matter how long you play them over. These Exercises will strengthen the whole system, but must not be attempted until sufficient progress has been attained.

Practice them, both Single and Triple Tongue.

Met. $\text{d} = 92$

171

172

173 

174 

175 









176 









ETUDE VIII

Met. $\text{♩} = 84$

177

NINTH STUDY

Treating the Chromatic Scale a step higher in each Exercise, to be played four or more times in one breath.

No strain is necessary if played properly.

Met. $\text{d} = 144$

178 

179 

180 

181 

182

cres - cen - - do

183

cres - cen - - do

dim.

My daily practice, four times in one breath, to test my endurance under all conditions.

Met. $\text{♩} = 160$

184

p

cresc. f dim.

dim.

To play these last two Exercises correctly, at the marked Tempo in a single breath, requires a Cornet with perfect Valve action, otherwise should the Valves stick or do not respond immediately, the Player is badly handicapped and often becomes discouraged, while no fault of the player. A good instrument to play upon is half the battle.

Met. $\text{d} = 100$

185

185 186 187 188 189 190 191 192 193 194

186 *pp*

Measure 186: Treble clef, 2/4 time. Dynamics: *pp*. Measure 187: Treble clef, 2/4 time. Measure 188: Treble clef, 2/4 time. Measure 189: Treble clef, 2/4 time. Measure 190: Treble clef, 2/4 time.

TENTH STUDY

There are unlimited possibilities pertaining to the Cornet, which are demonstrated nearly every day from some part of the World, by ingenious players, who have a knack of working out an originality with comparative ease, in the manner of "freak playing," or "stunts": which surprises the entire Cornet Fraternity.

This Study illustrates how a Melody, by using Arpeggios, may be played to sound complete, without an accompaniment.

Play the small notes "Sotto Voce," or like a whisper, accenting the large notes full and strong. Of course the Lips must be soft and pliable to obtain good musical results.

Met. ♩ = 66

187

The sheet music contains six staves of musical notation for cornet. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of Met. ♩ = 66. The music consists of eighth-note patterns with various slurs and grace notes. The subsequent staves continue this pattern, with some changes in key signature (one sharp) and dynamic markings (e.g., accents over notes). The notation is typical of early 20th-century band music, using a mix of standard note heads and vertical stems.

Met. $\text{♩} = 66$

188

AN IRISH BALLAD
TREATED IN THE SAME MANNER

Met. $\text{♩} = 72$

189

AN OLD GERMAN FOLKSONG
TREATED IN LIKE MANNER

Met. ♩ = 80

190

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is one flat, and the time signature is common time (indicated by a '3'). The tempo is marked as Met. ♩ = 80. The music features various rhythmic patterns, including sixteenth-note chords and eighth-note pairs, with dynamic markings like 'p' (piano) and 'f' (forte). The notes are primarily black, with some white notes appearing in specific measures, likely indicating grace notes or specific performance techniques.

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