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RUBANK®

Advanced Method

CORNET OR TRUMPET

VOL. I

WM. GOWER
AND
H. VOXMAN

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

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

NOTE

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

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

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

PREFACE

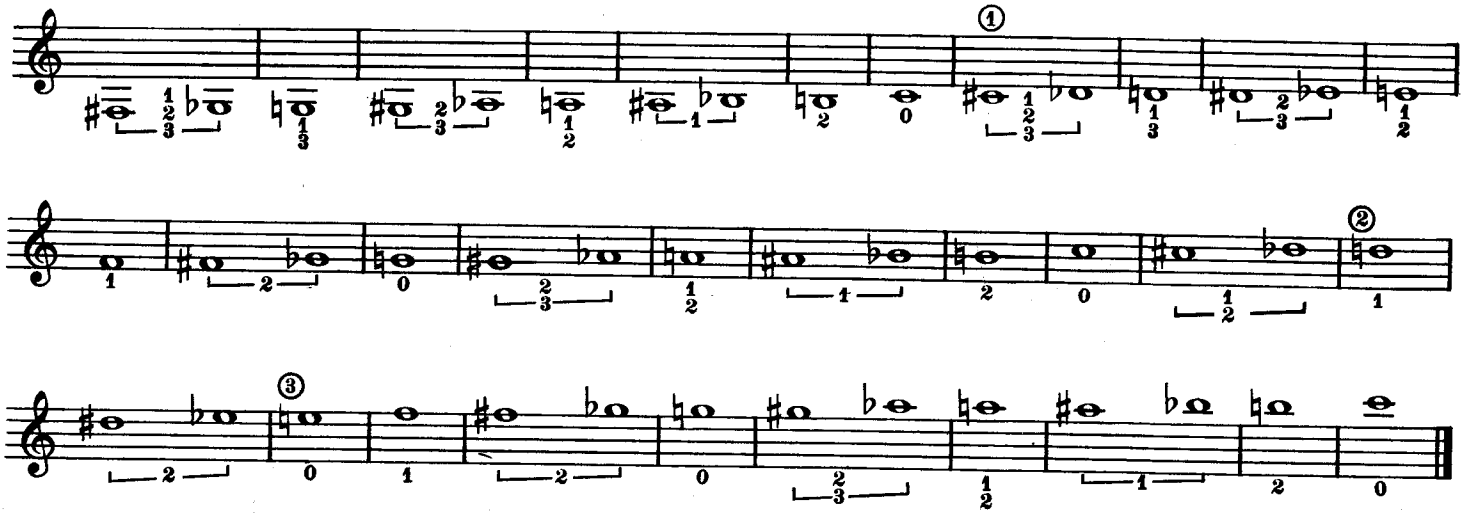
THIS METHOD is designed to follow any of the various Elementary and Intermediate instruction series, or Elementary instruction series comprising two or more volumes, depending upon the previous development of the student. The authors have found it necessary in their teaching experience to draw from many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

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

Wm. Gower — H. Voxman

CHROMATIC FINGERING CHART

for Cornet and Trumpet

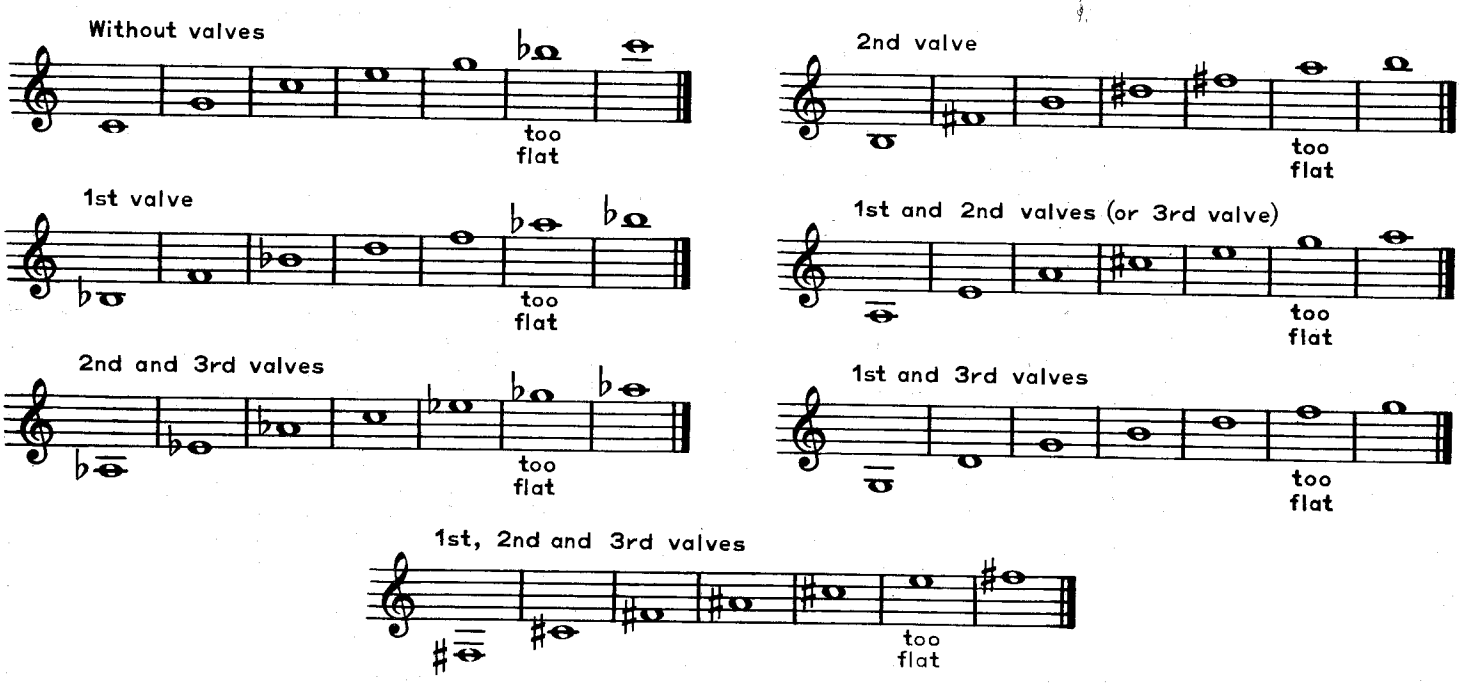


① The C♯ or D♭ below the staff is too sharp. Flatten this tone enough to make it in good tune.

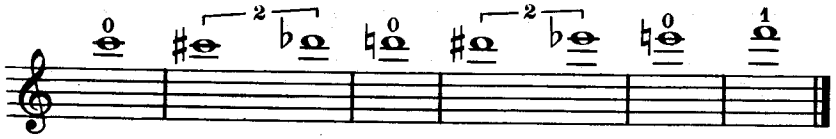
② The D on the fourth line is usually too flat. In slow passages this may be improved by using the 1st and 3rd valves.

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

TABLE OF HARMONICS



Fingerings for the tones above high C:



FIRST SEMESTER

Student's Name _____ Date _____

Week	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.	Total	Parent's Signature	Grade
1										
2										
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20										

Semester Grade _____

Instructor's Signature _____

SECOND SEMESTER

Student's Name _____ Date _____

Week	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.	Total	Parent's Signature	Gr
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20										

Semester Grade _____

Instructor's Signature _____

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

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

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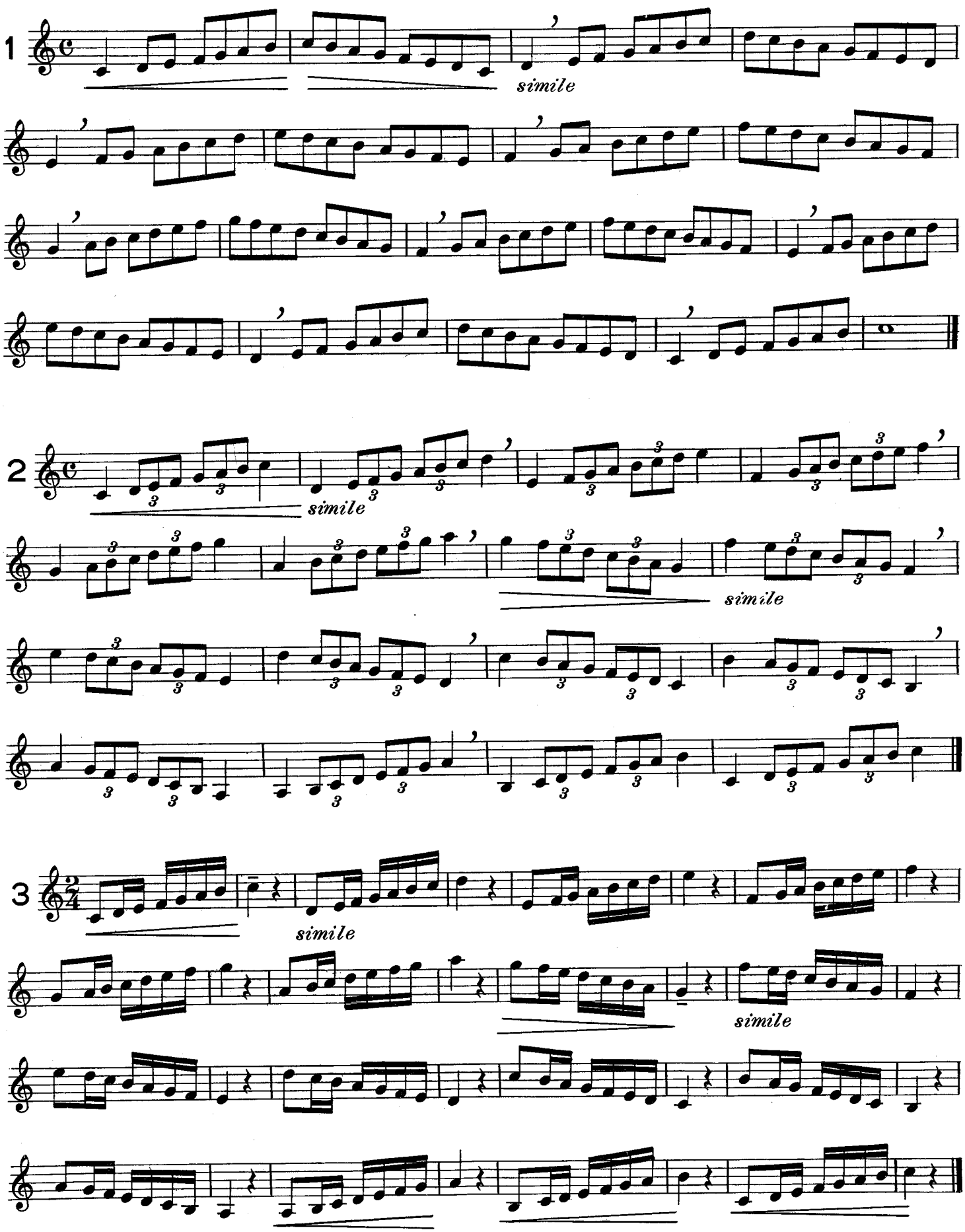
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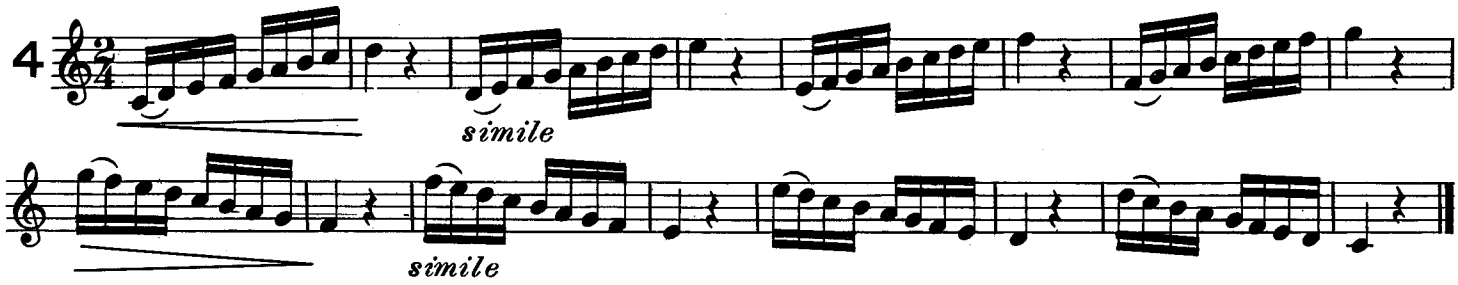
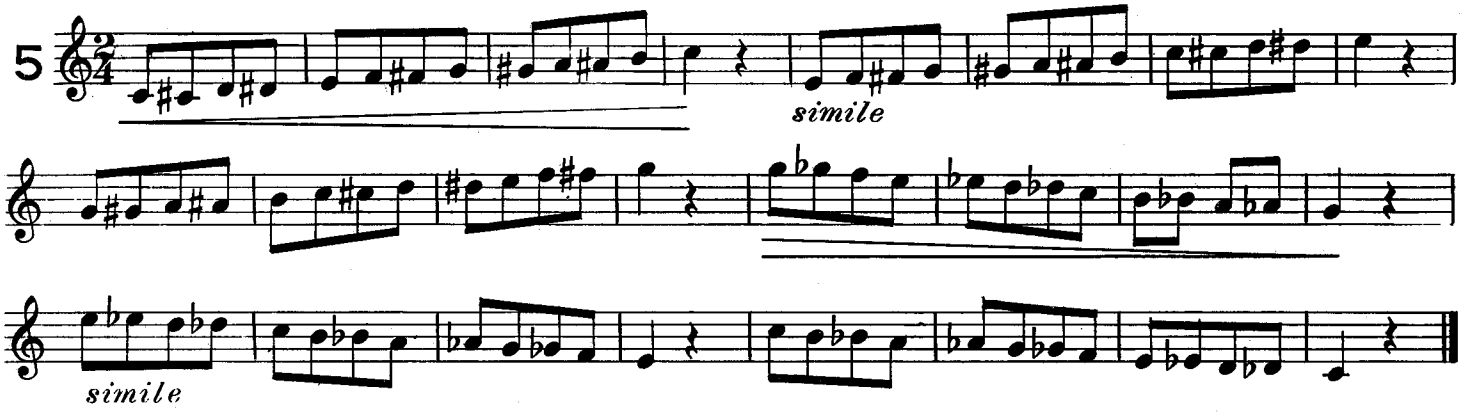


Various articulations may be used in the chromatic, the interval and the chord studies at the instructor's option.

5



Exercise in Thirds

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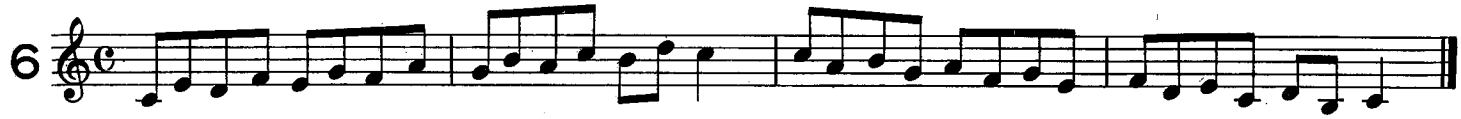
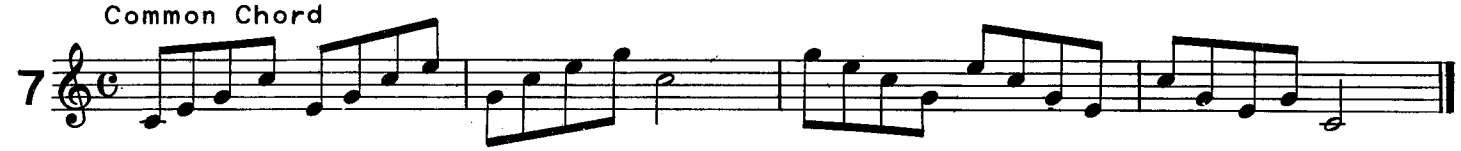


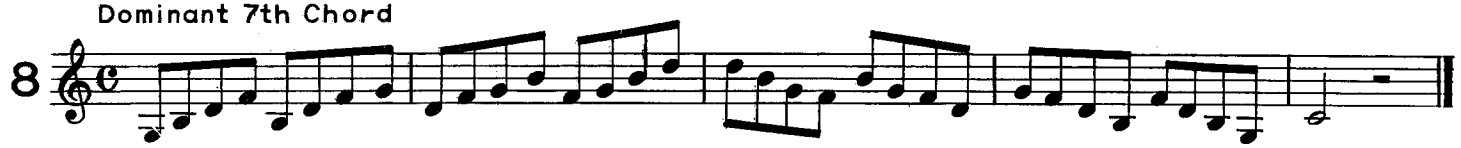
Common Chord

7



Dominant 7th Chord

8



A Minor

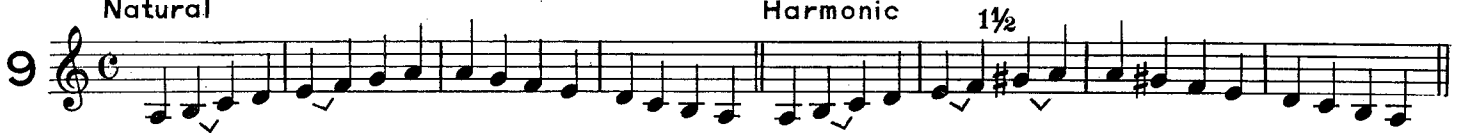
The sign ^ indicates a half-step

Natural

Harmonic

1½

9



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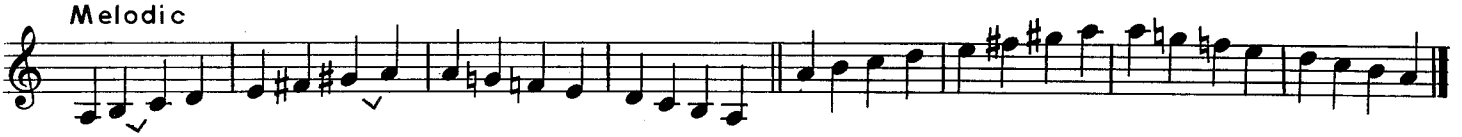

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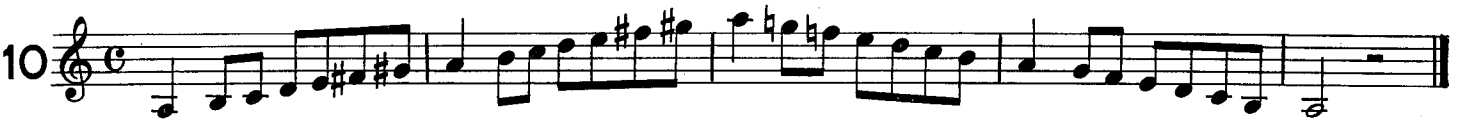

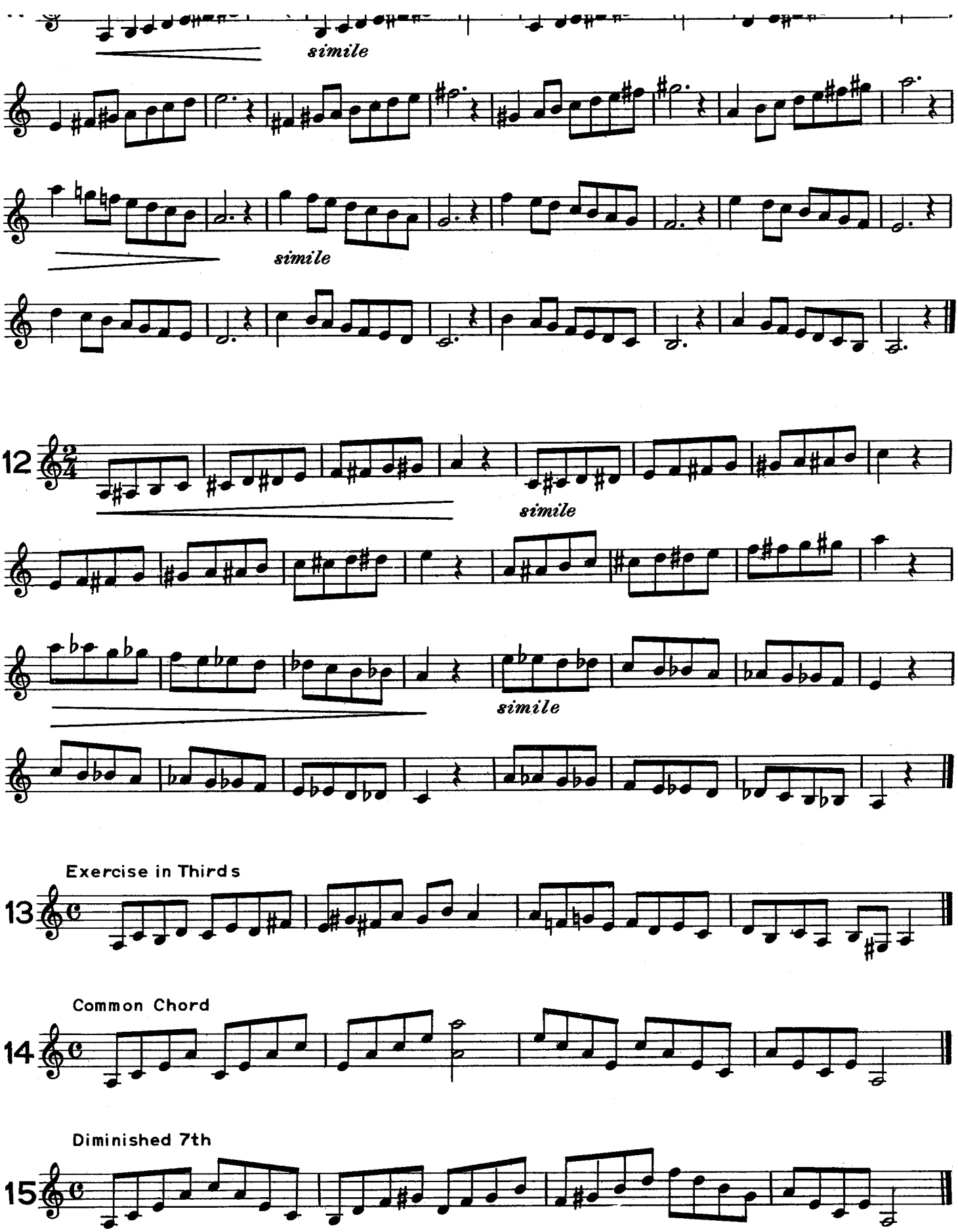
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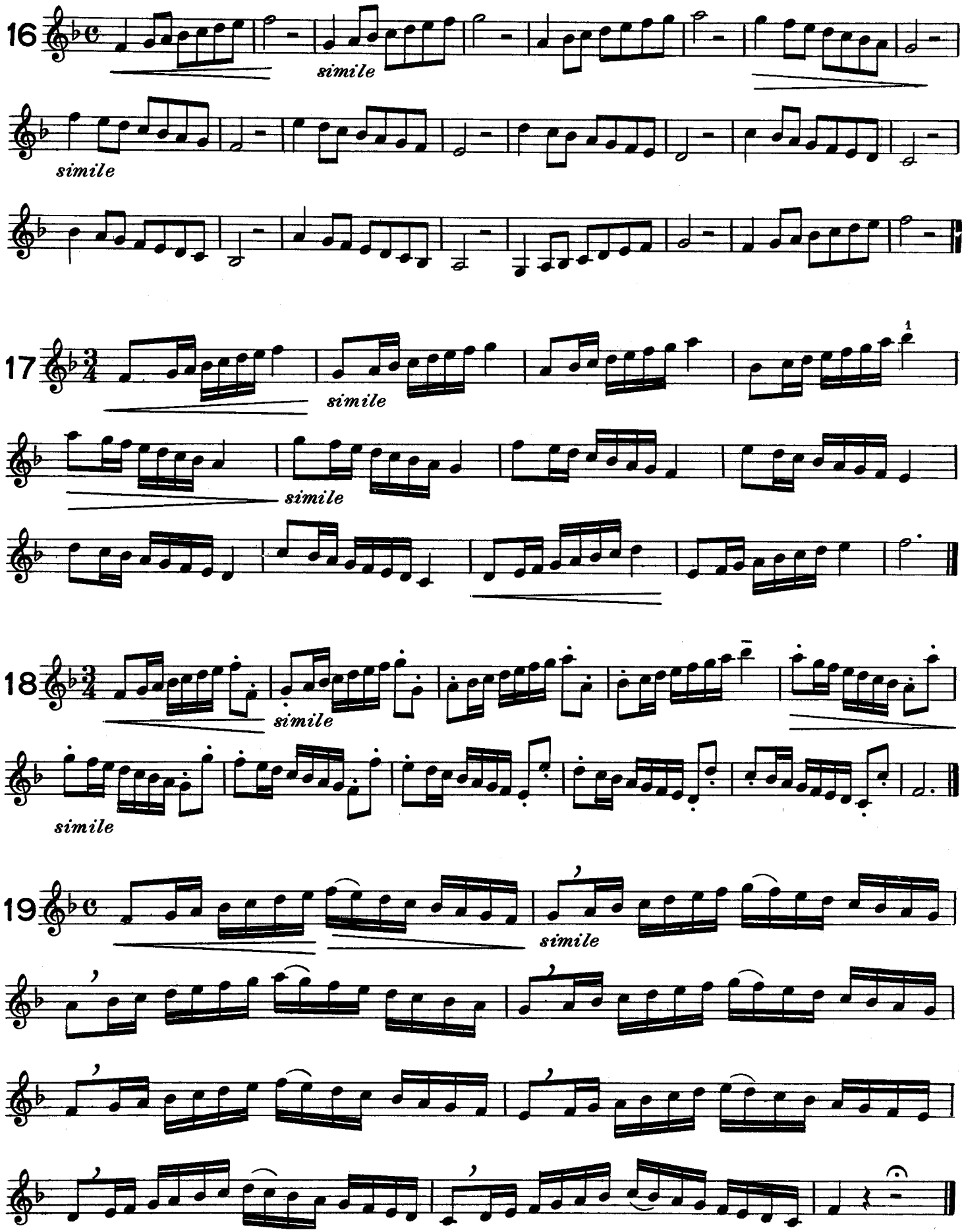
Exercise in Thirds
13
Common Chord
14
Diminished 7th
15

F Major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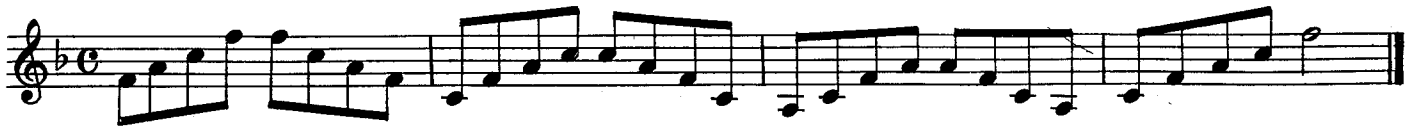
Common Chord

21



Dominant 7th

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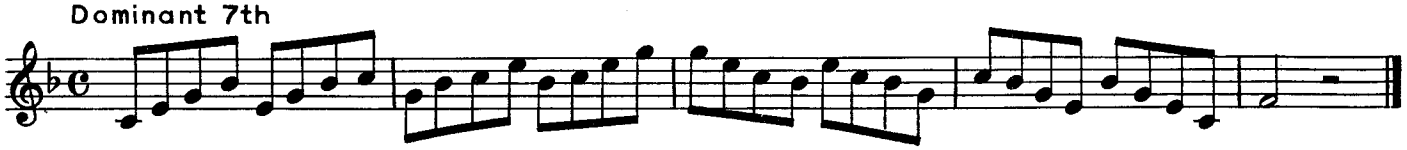
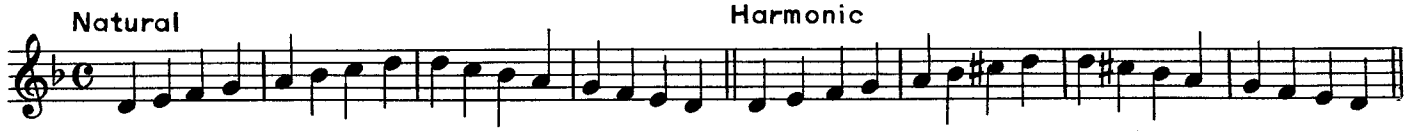


D Minor

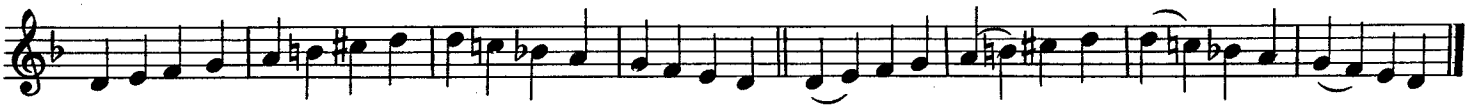
Natural

Harmonic

23



Melodic



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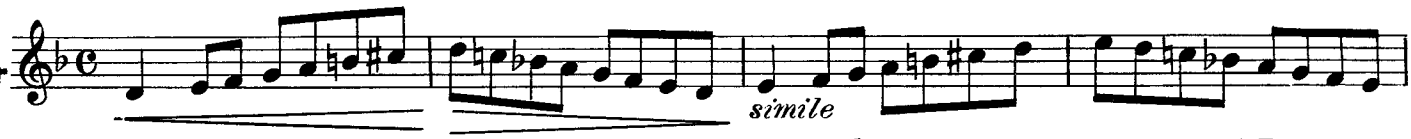

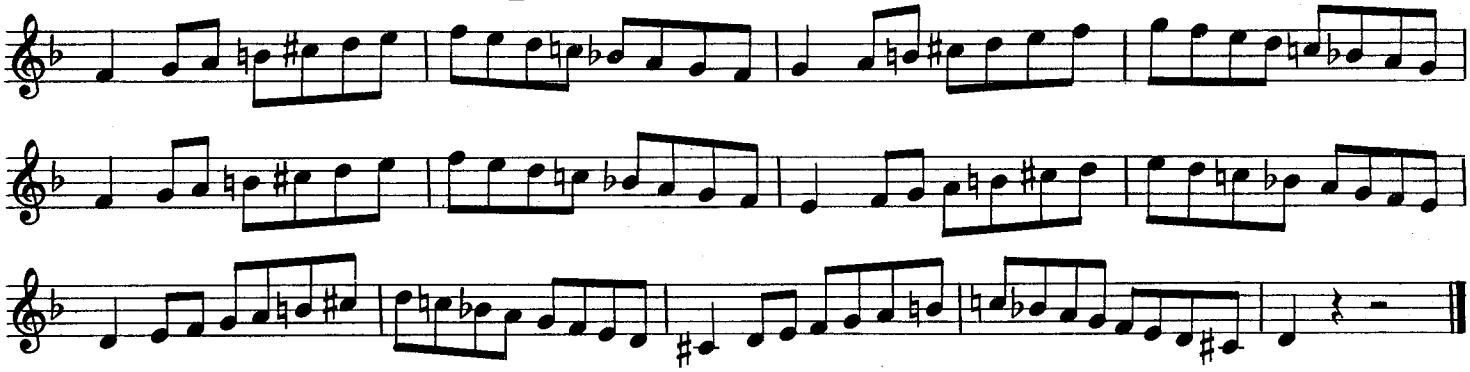

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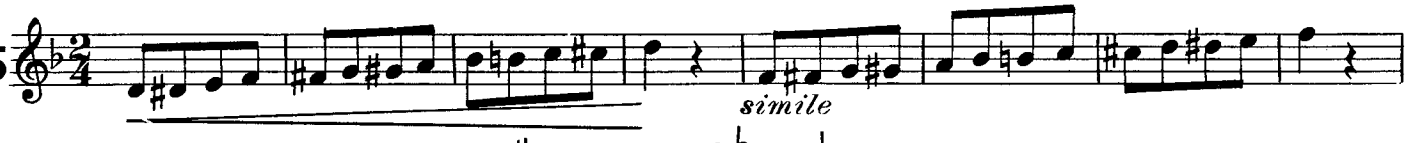

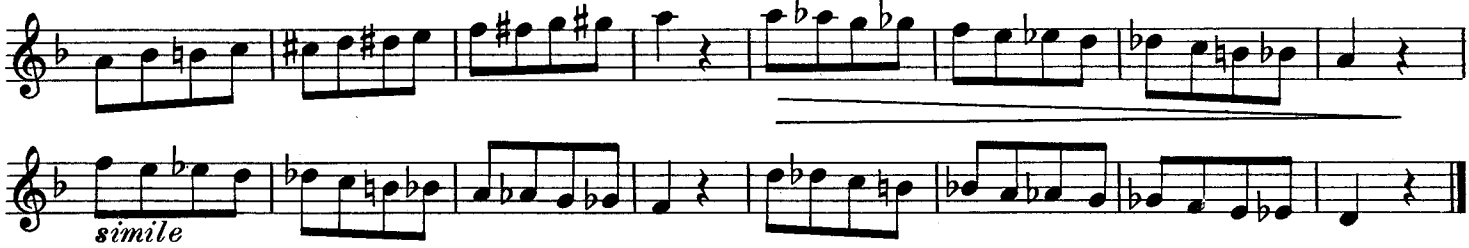

Thirds

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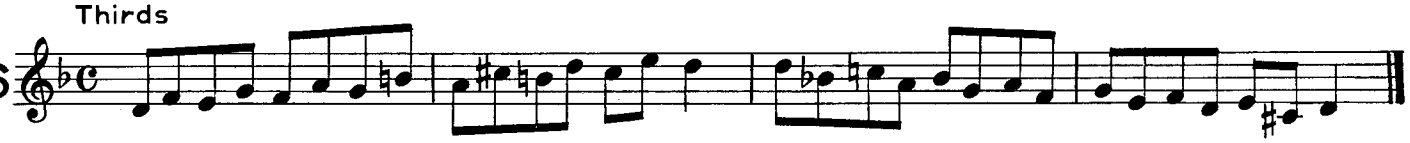


Common Chord

27

Diminished 7th

28

G Major

29

simile

30

simile

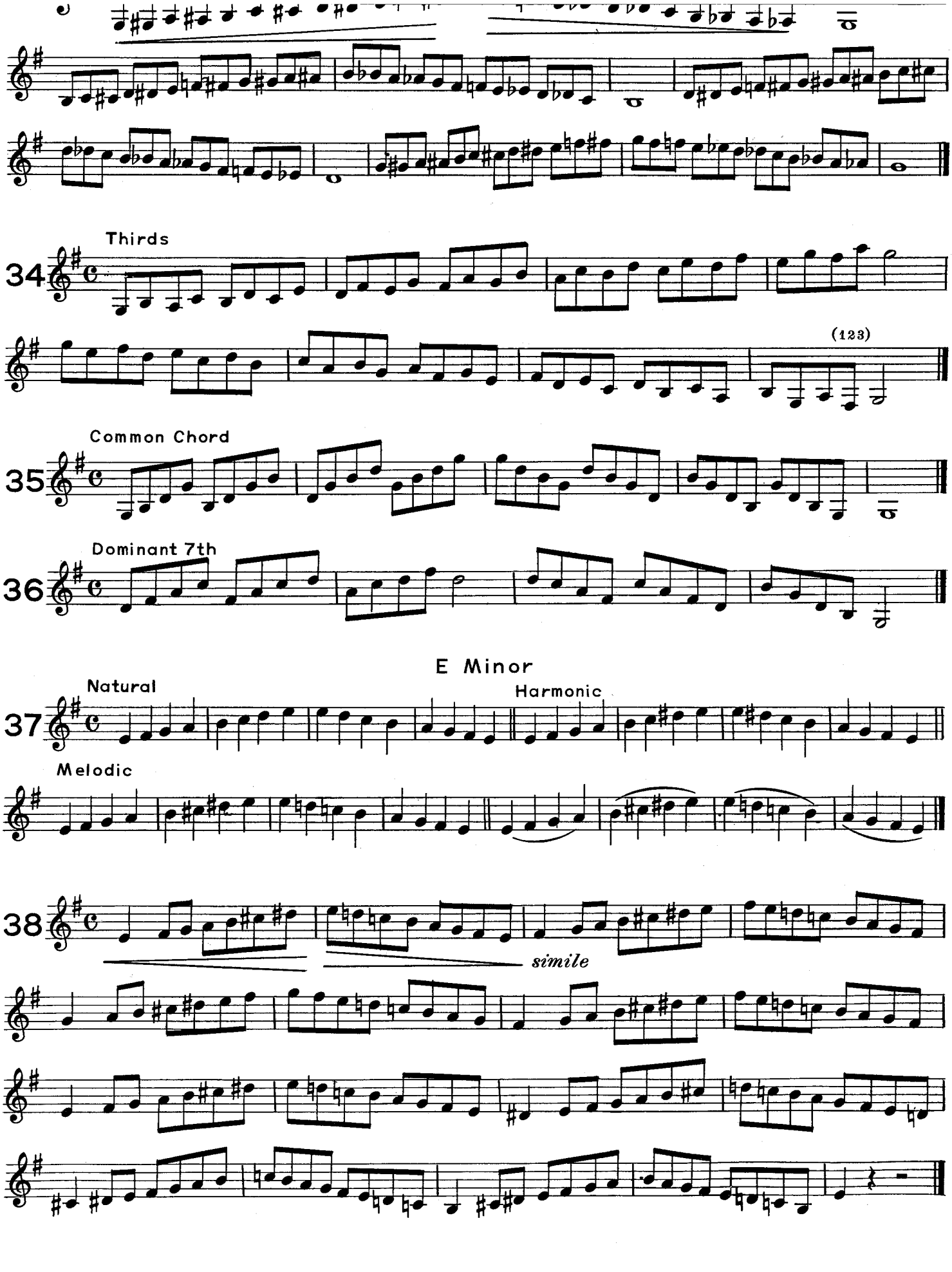
31

simile

simile

32

simile


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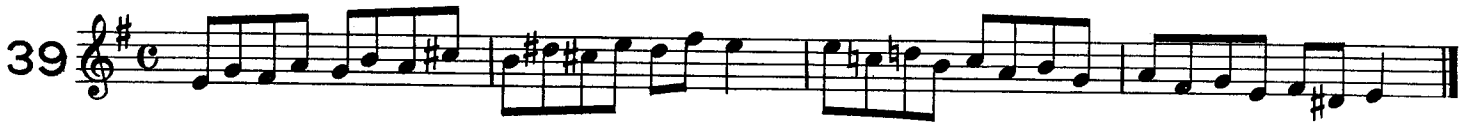
E Minor
Natural
Harmonic
37
Melodic
38
simile

Thirds

39



Common Chord

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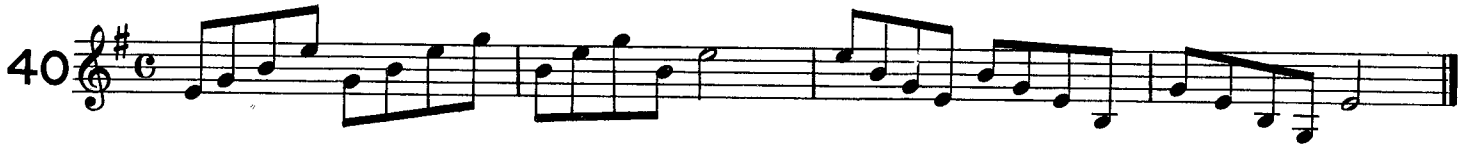

Diminished 7th

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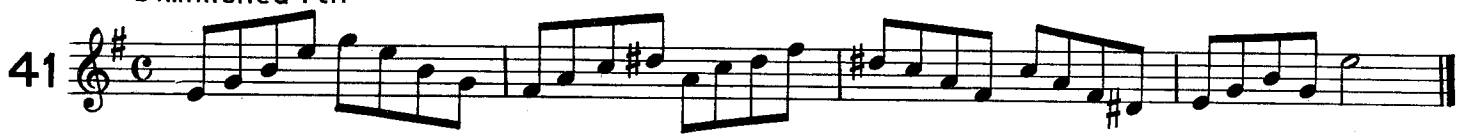

B♭ Major

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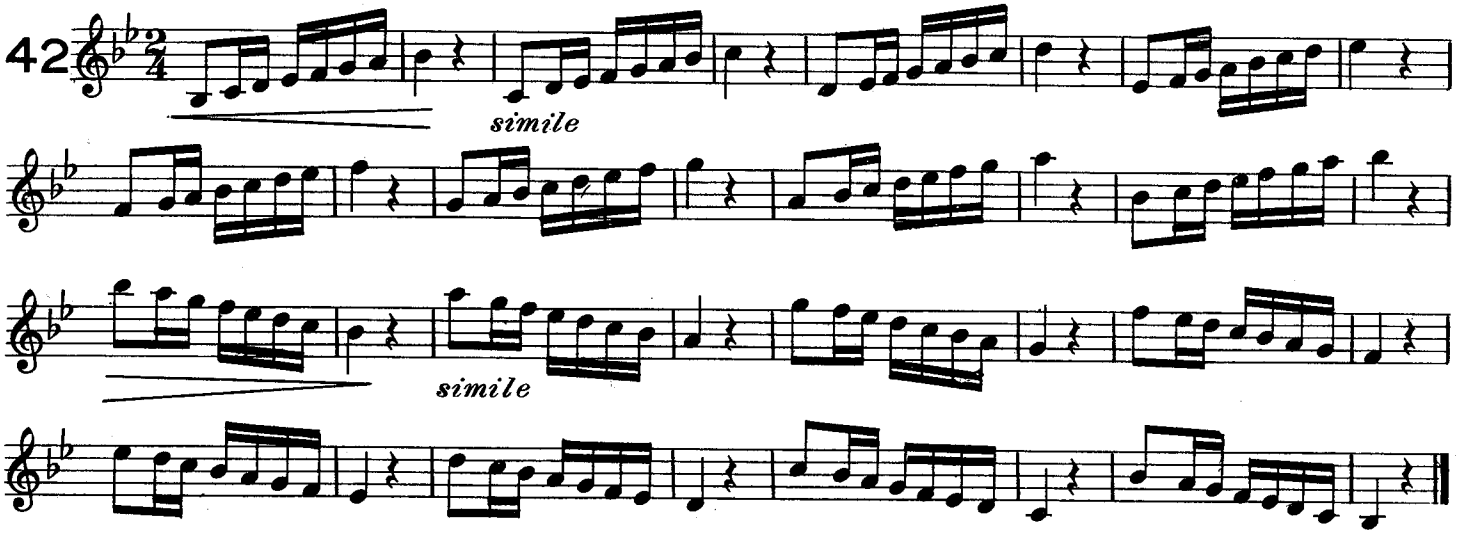

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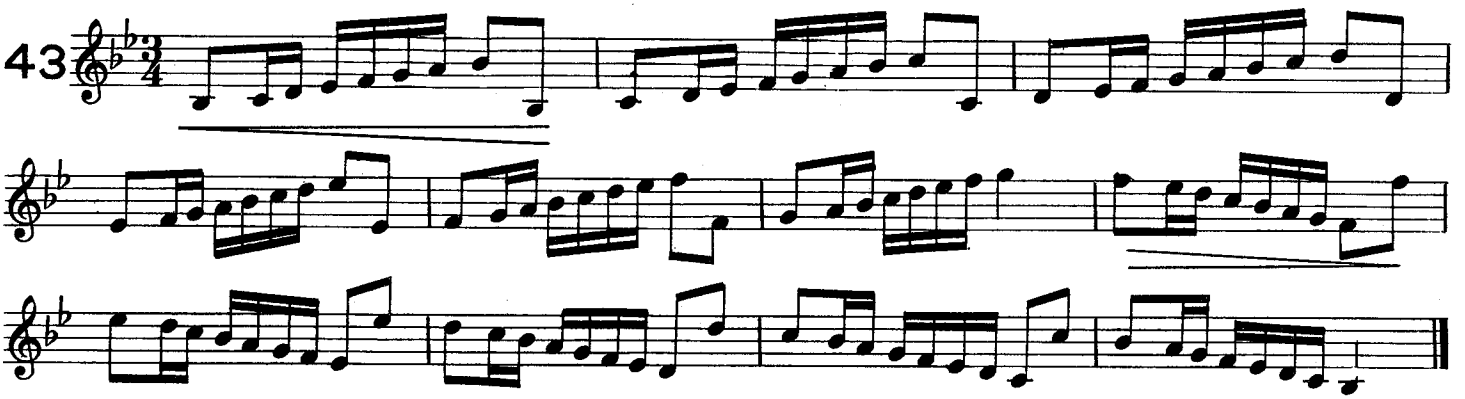

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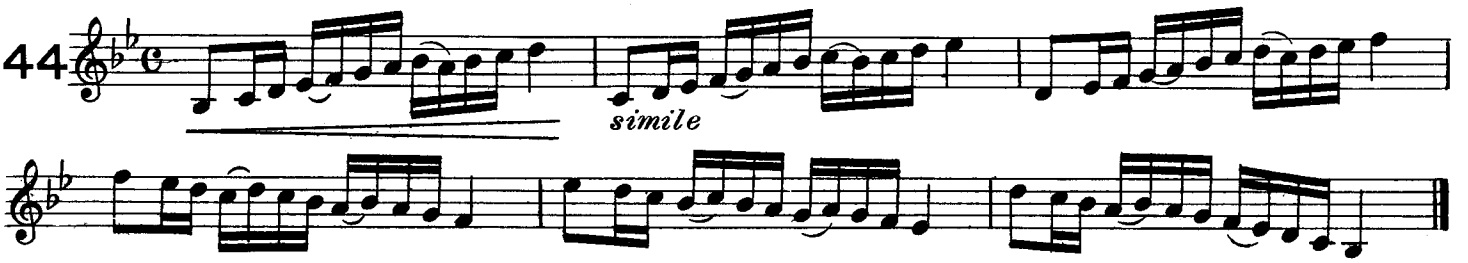

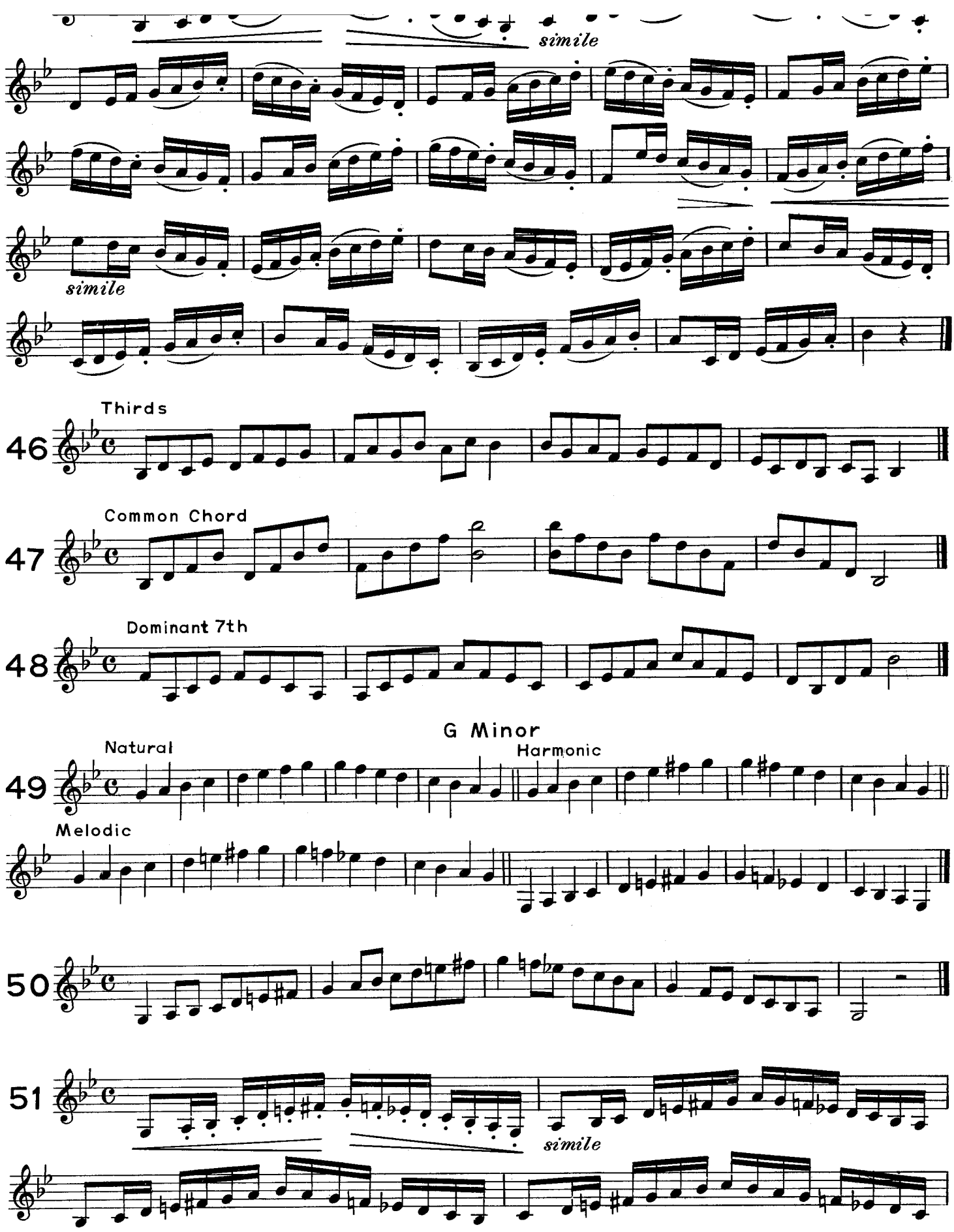
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simile
Thirds
46
Common Chord
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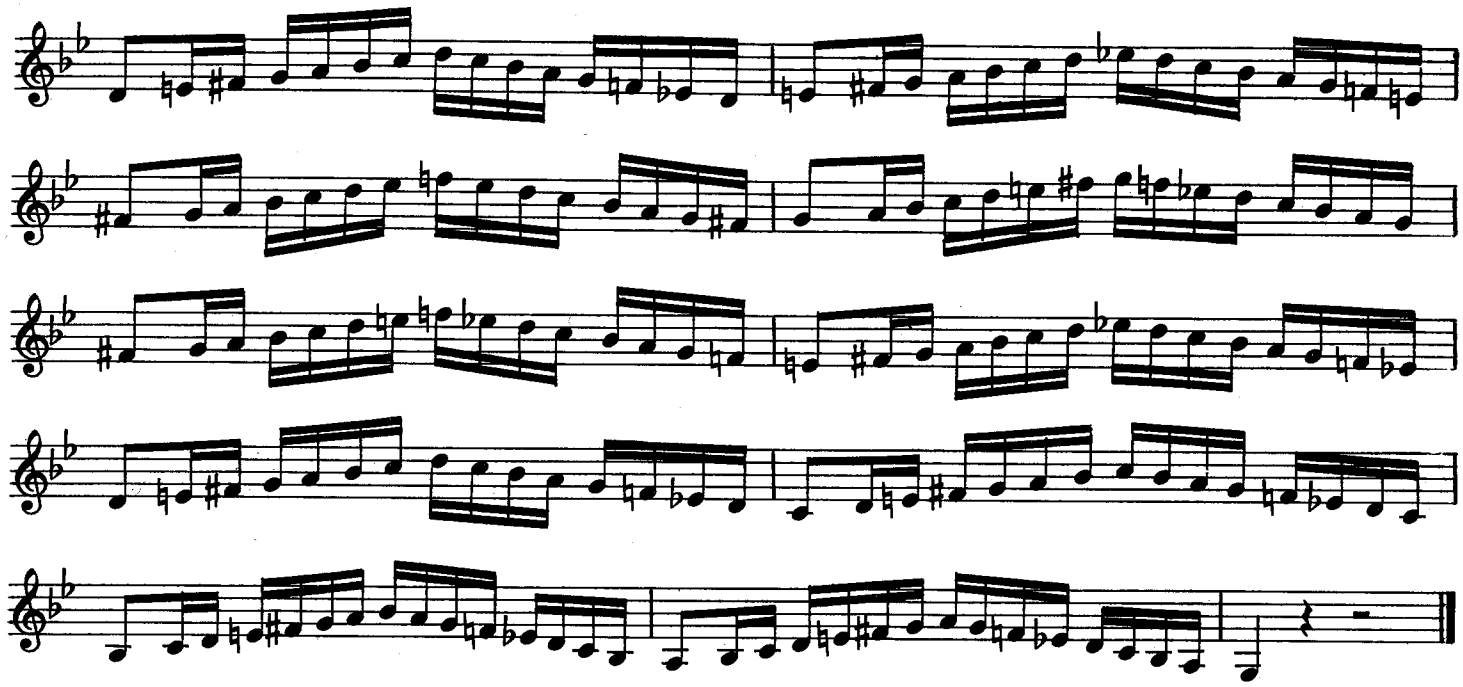
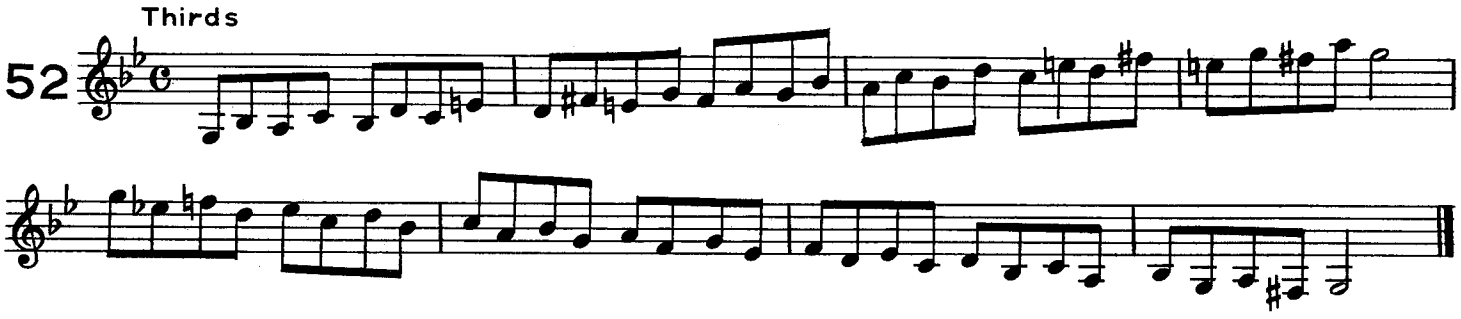
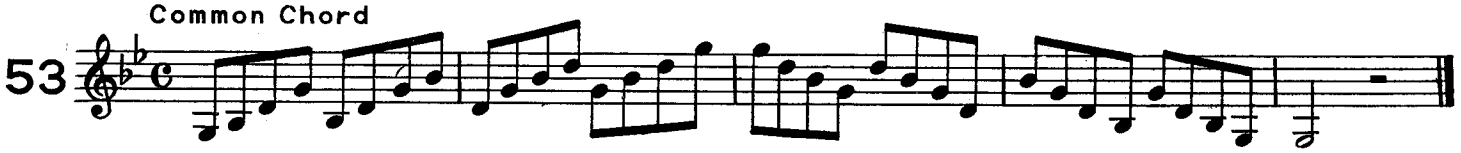
Dominant 7th
48
G Minor
Natural
Harmonic
49
Melodic
50
51
simile



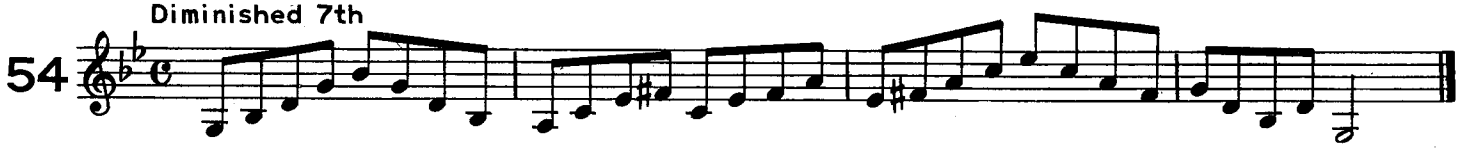
52 Thirds



53 Common Chord



54 Diminished 7th



D Major

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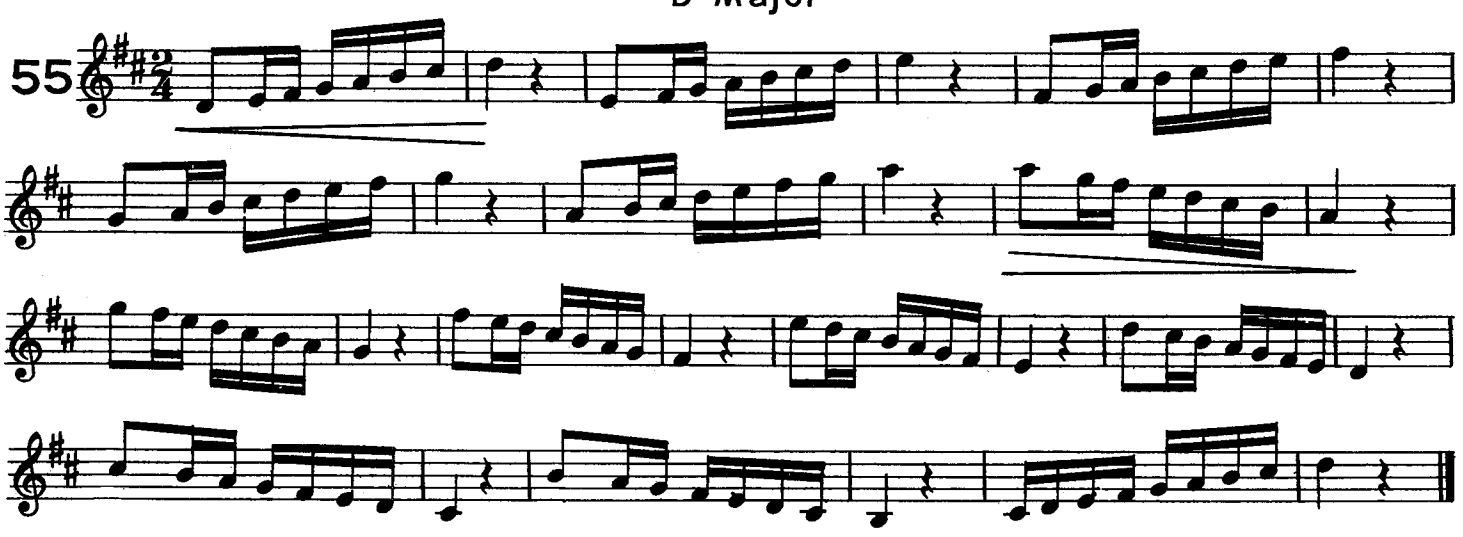

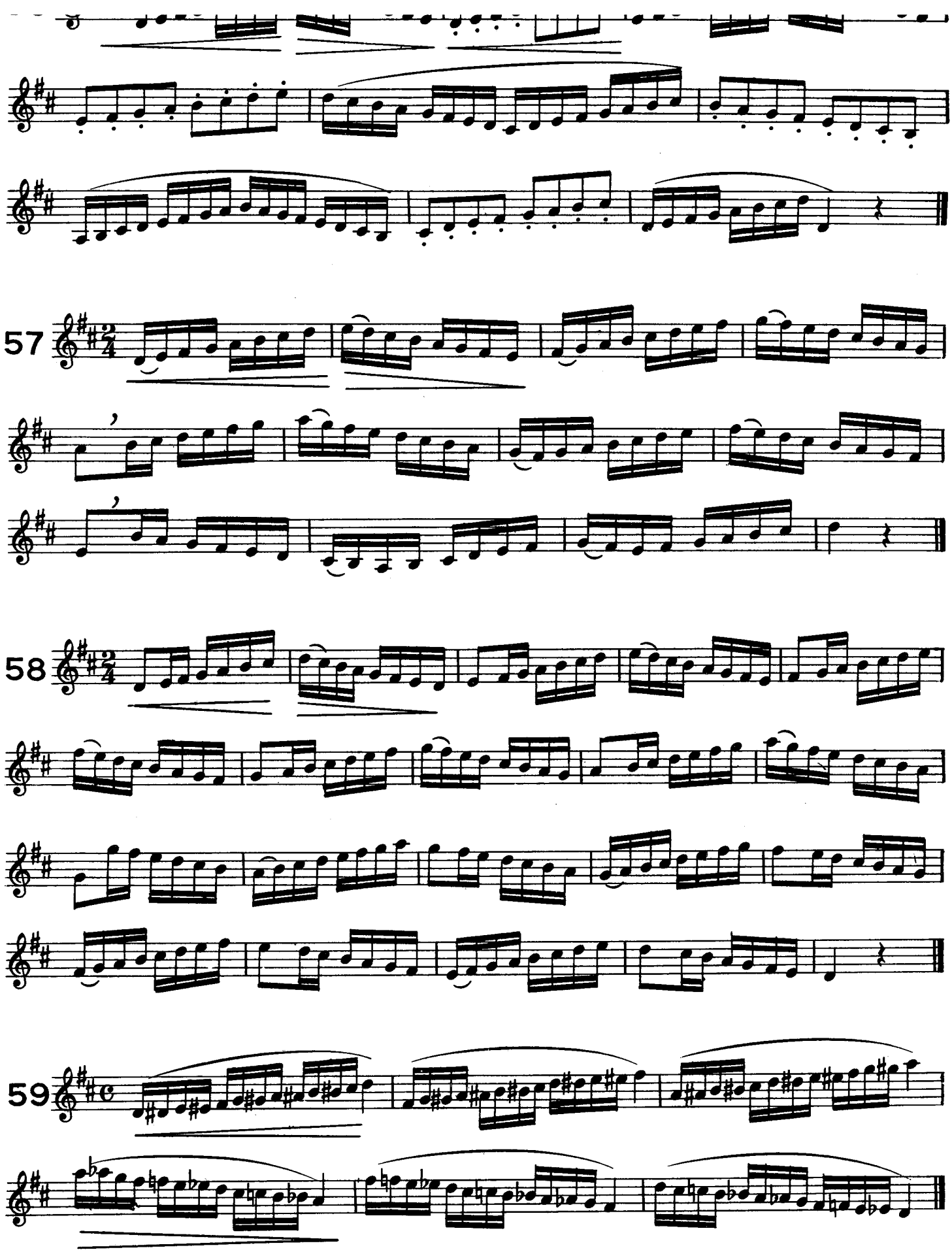
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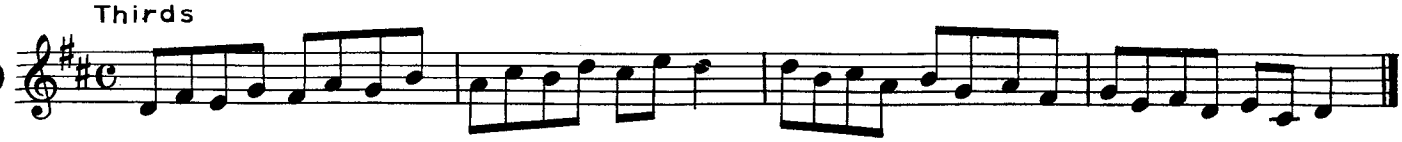
58
59

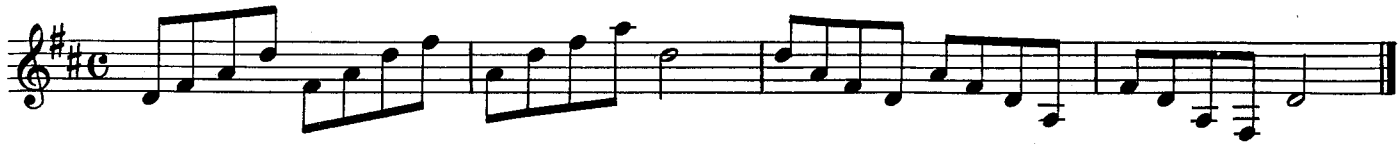
Thirds

60



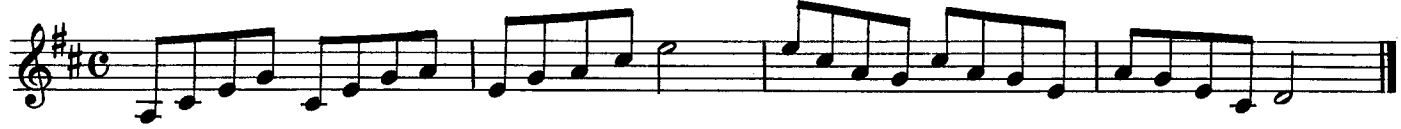
Common Chord

61



Dominant 7th

62

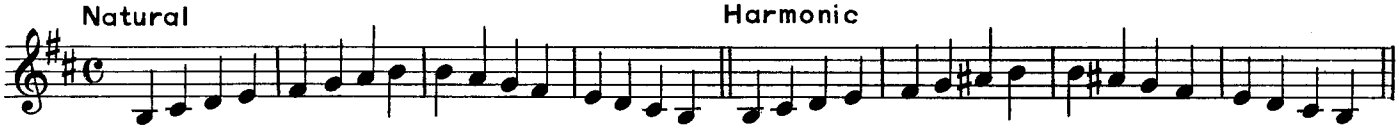


B Minor

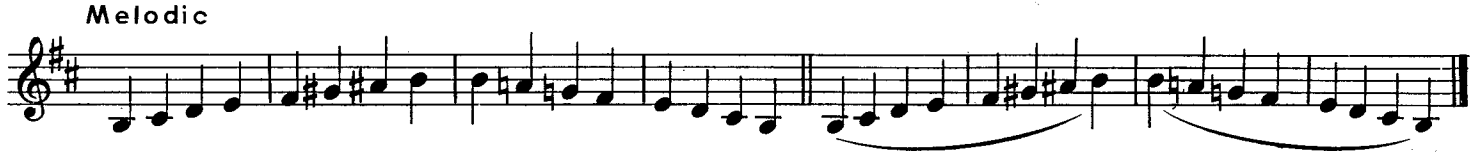
Natural

Harmonic

63



Melodic



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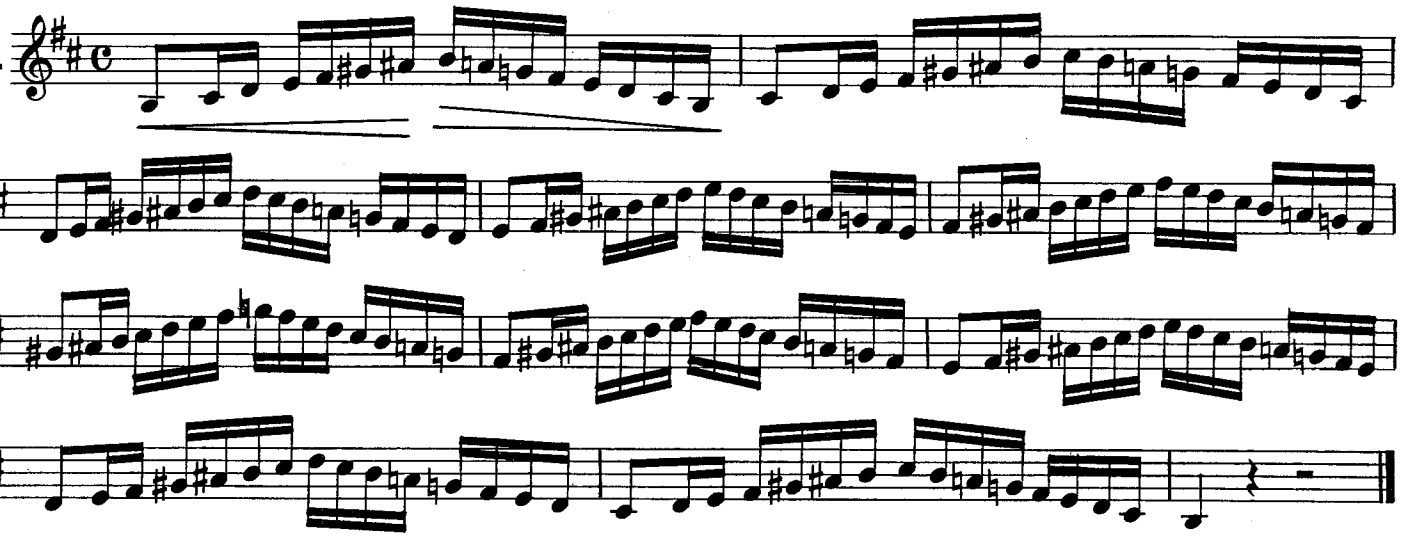
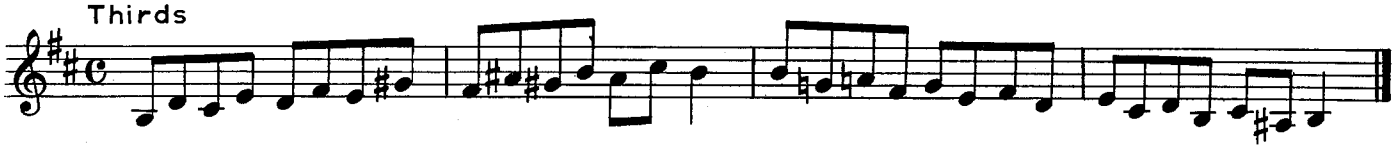


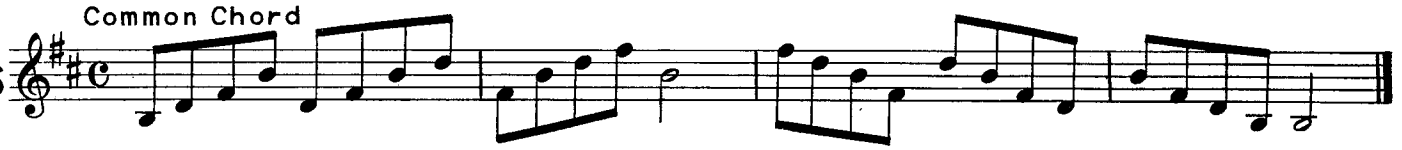
Thirds

65



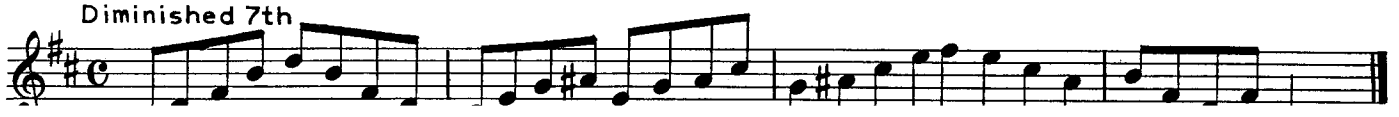
Common Chord

66



Diminished 7th

67

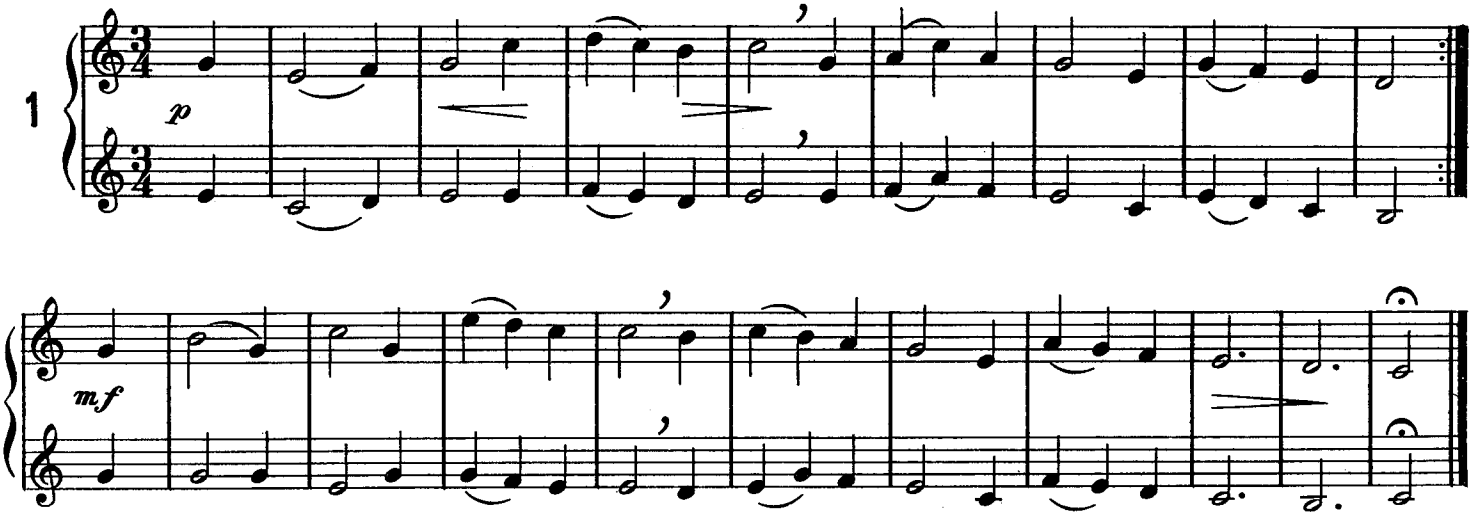


The following studies are designed to aid in the development of the student's interpretative ability. Careful attention to the marks of expression is essential to effective use of the material. Pencil the technically difficult passages and devote extra time to their mastery.

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

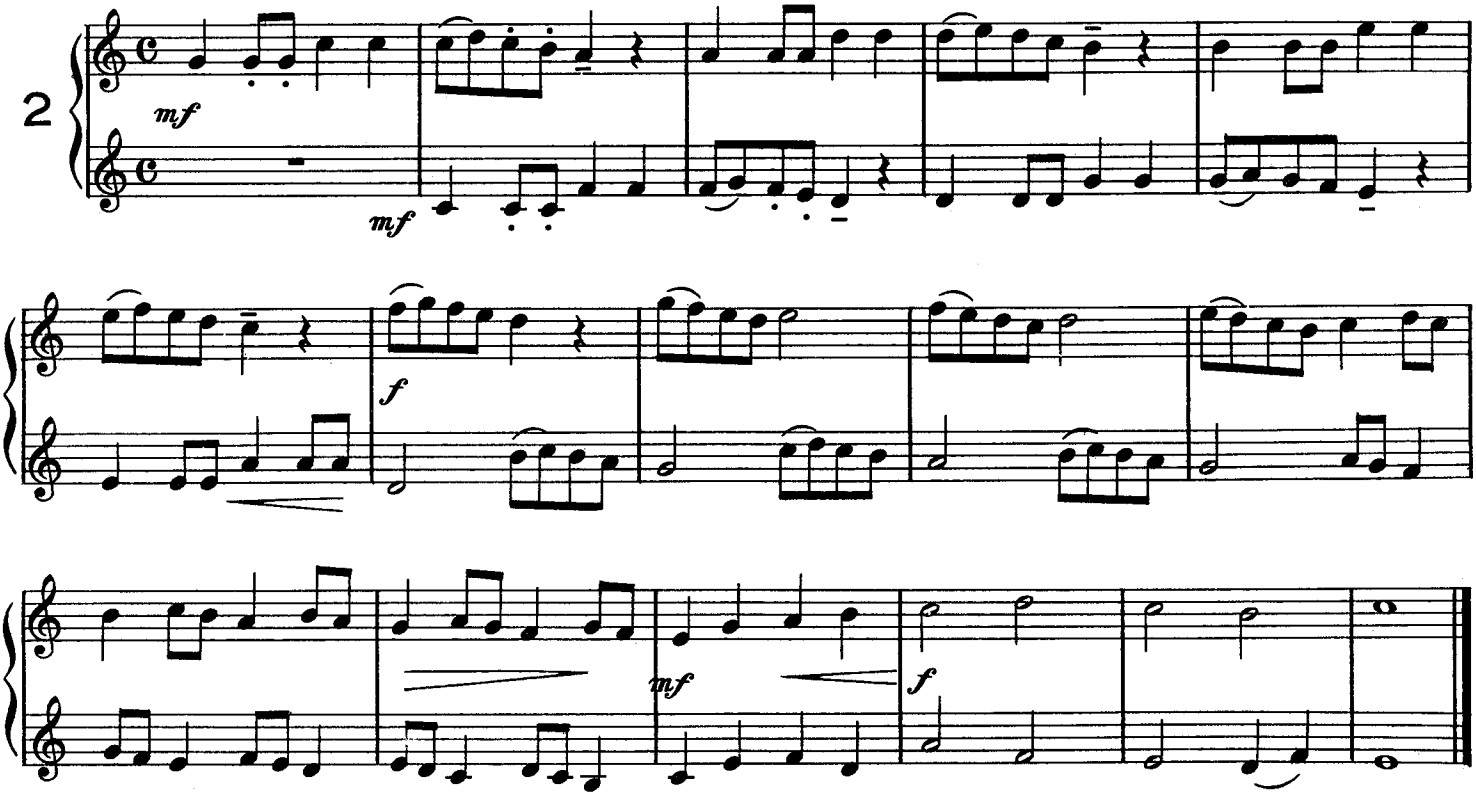
Moderato

BORTNIANSKY

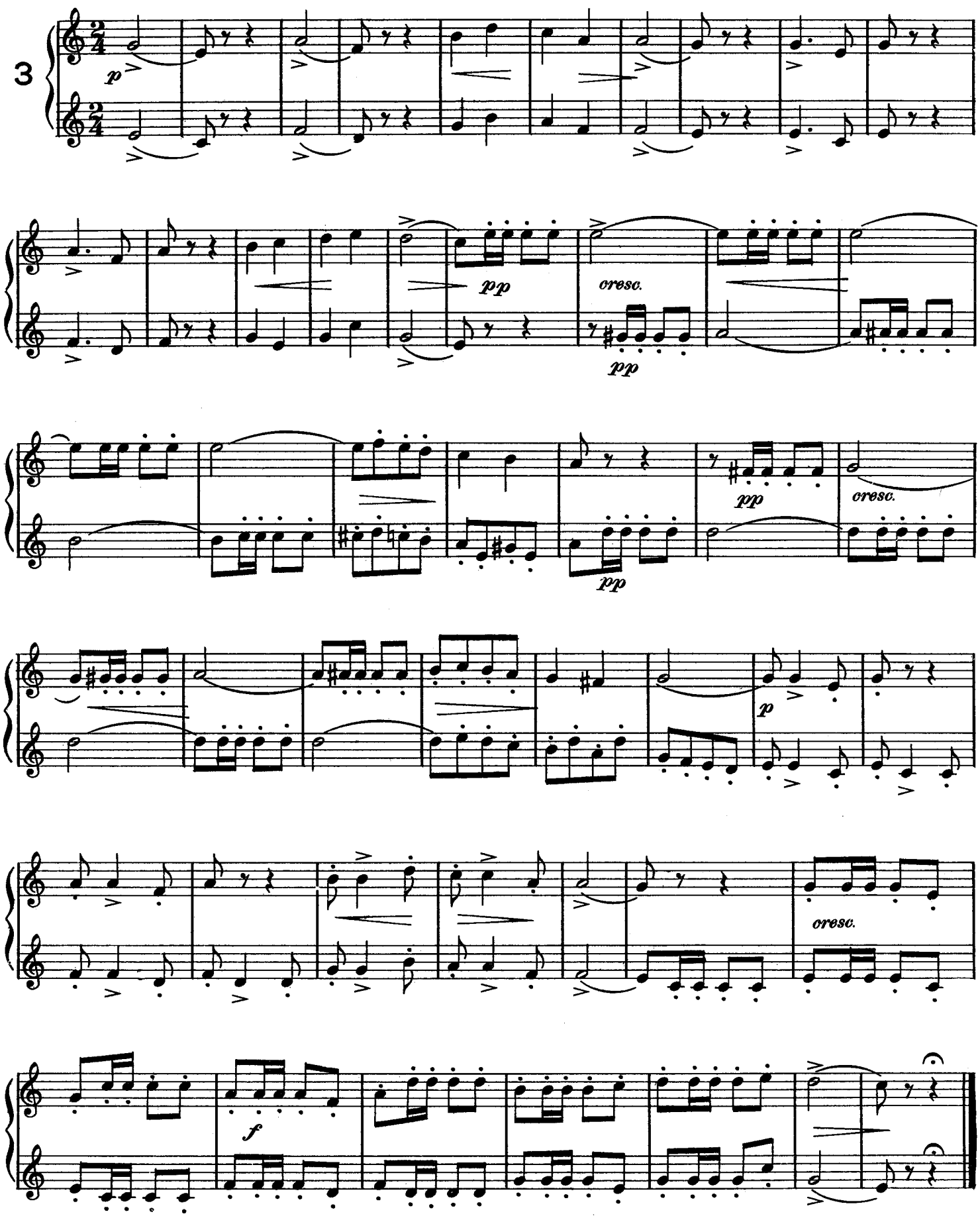


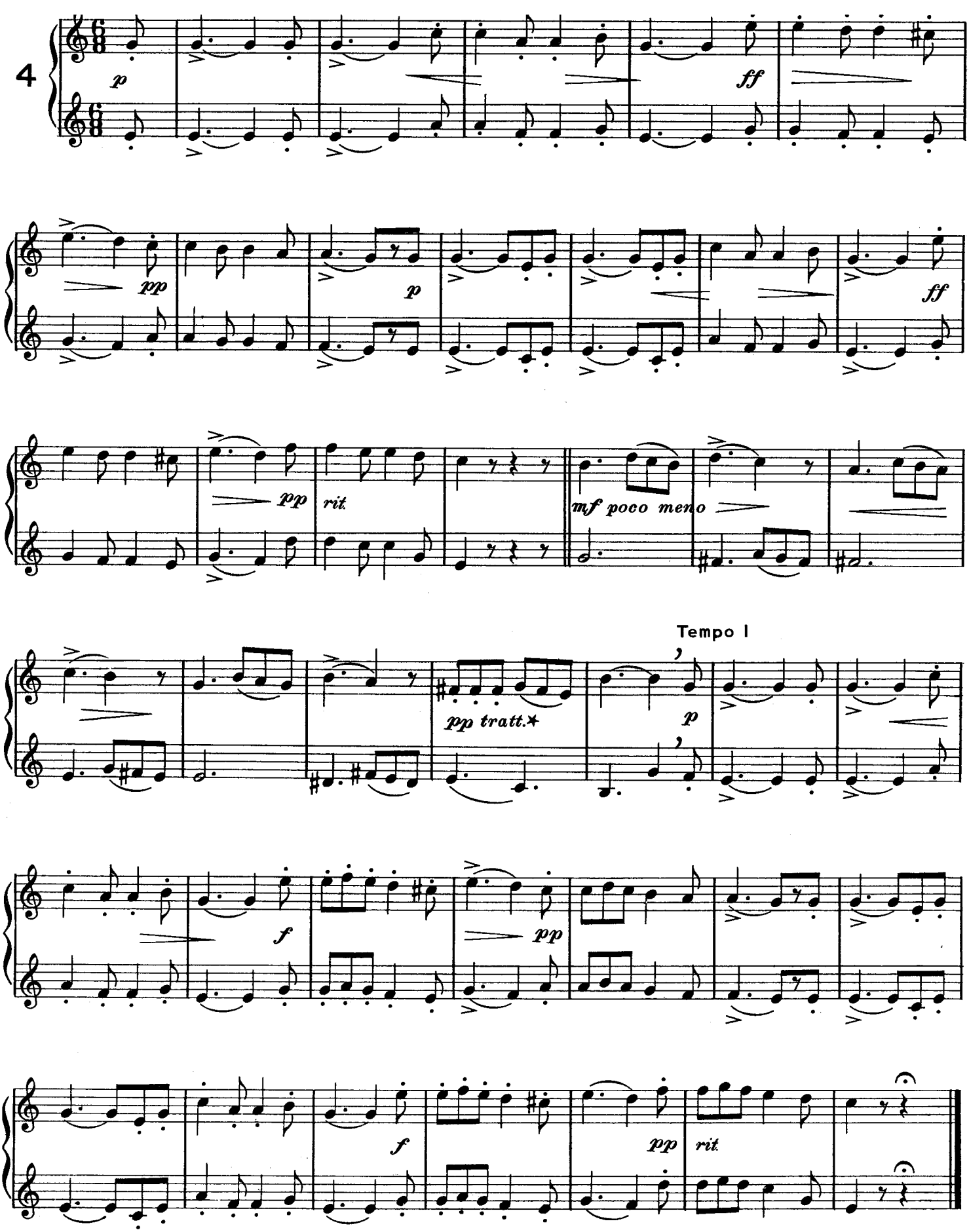
HOHMANN

Allegro



Moderato

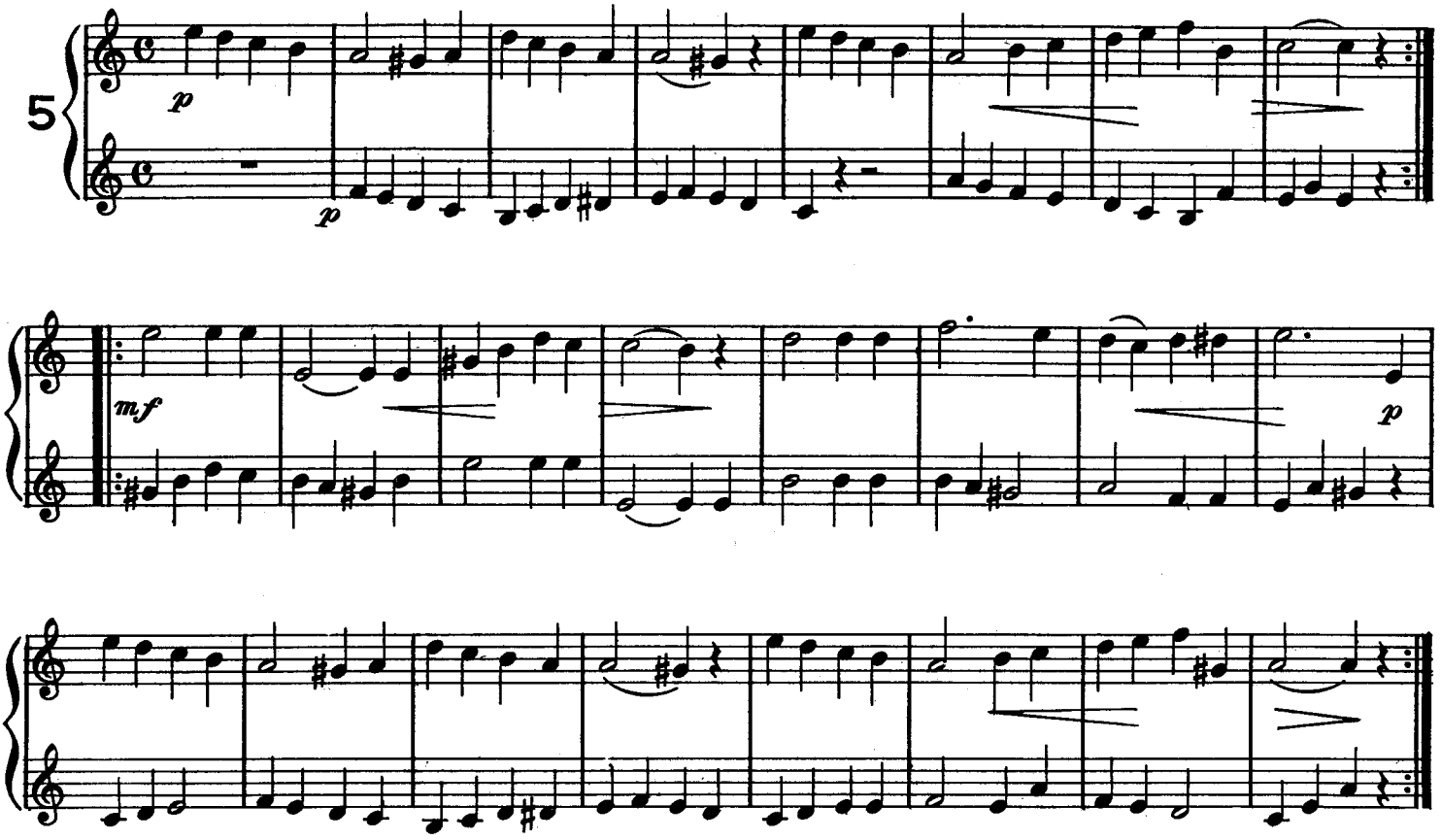




* trattenuto = ritardando

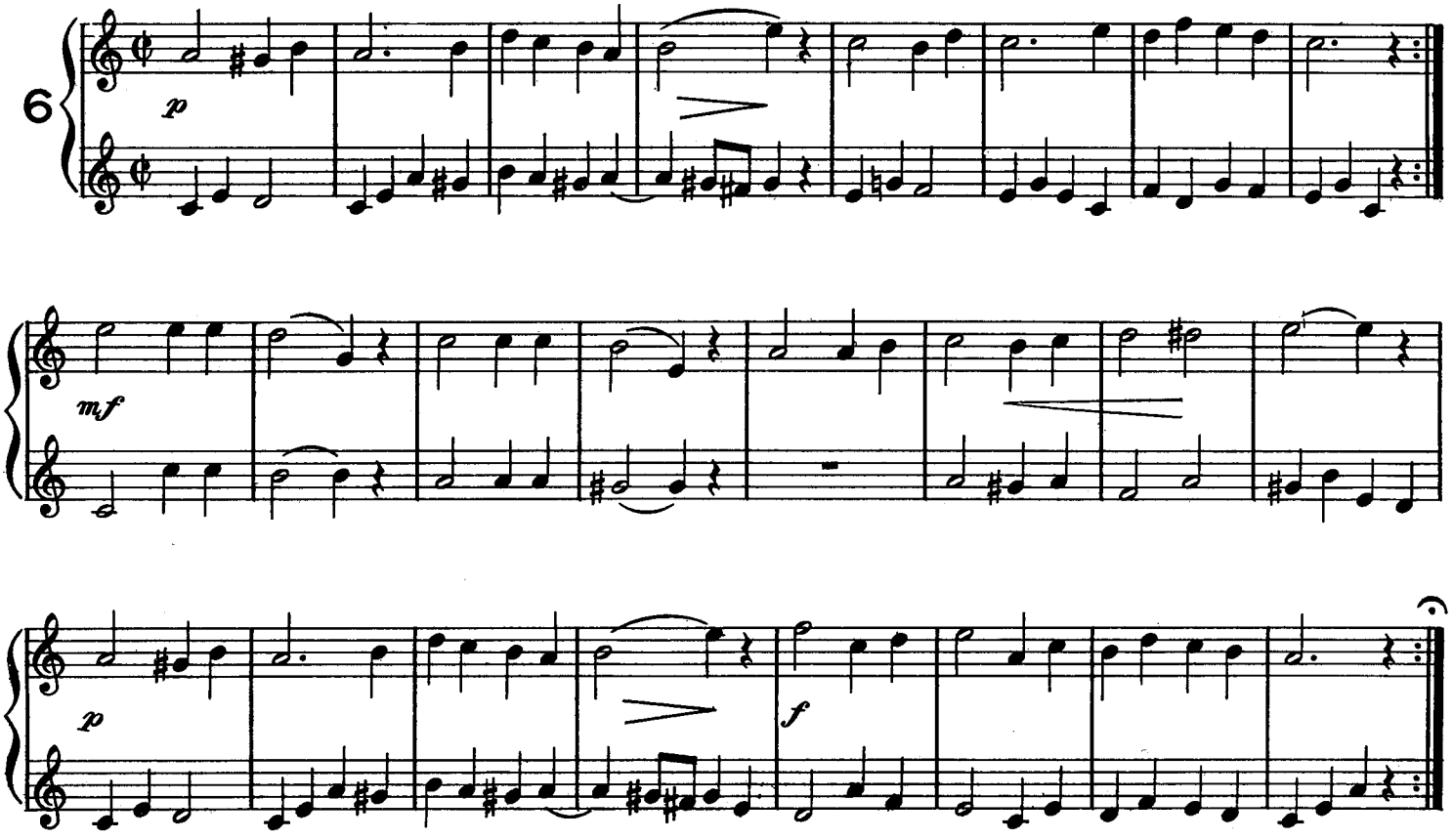
Andante religieux

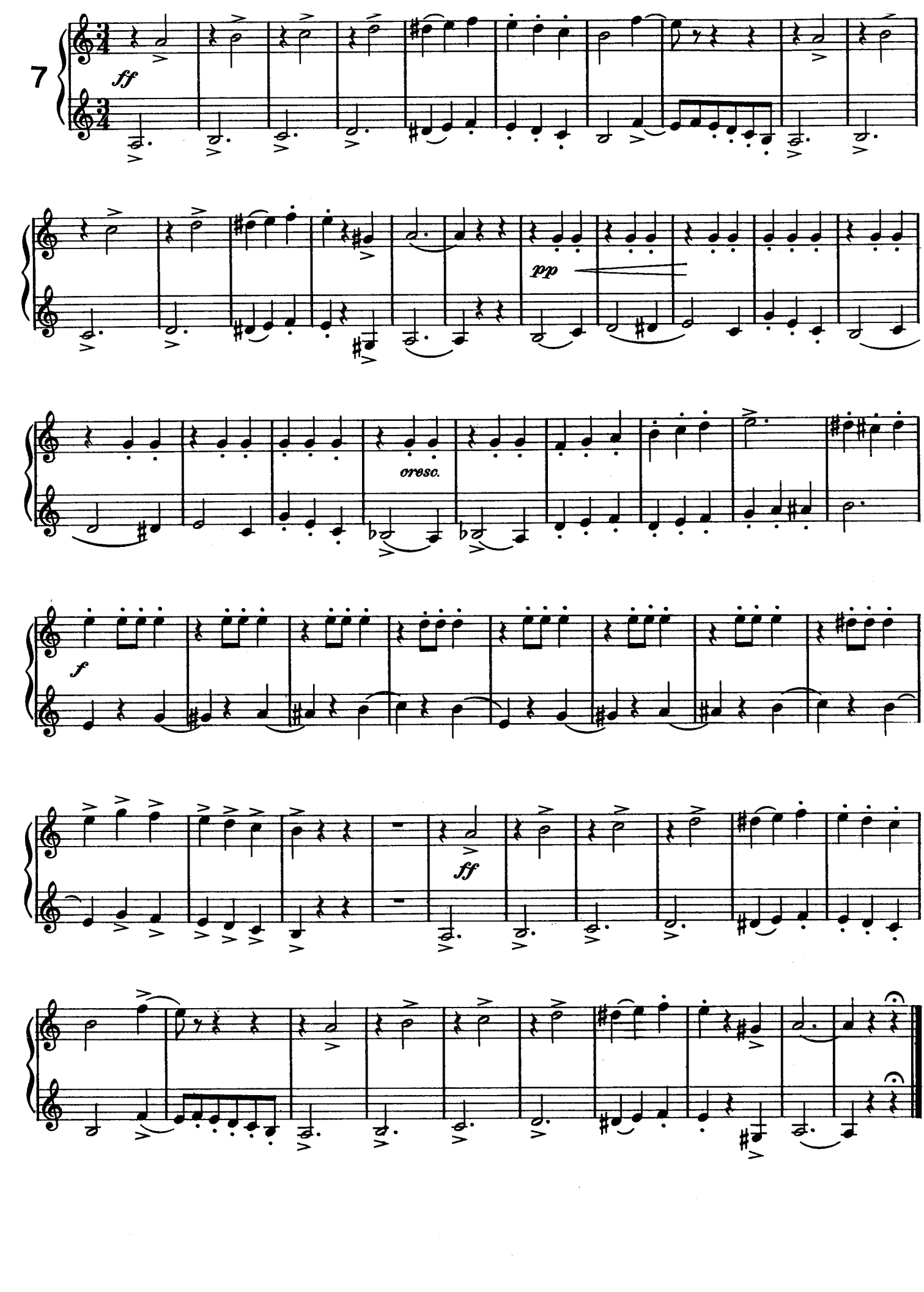
MARIE



Moderato

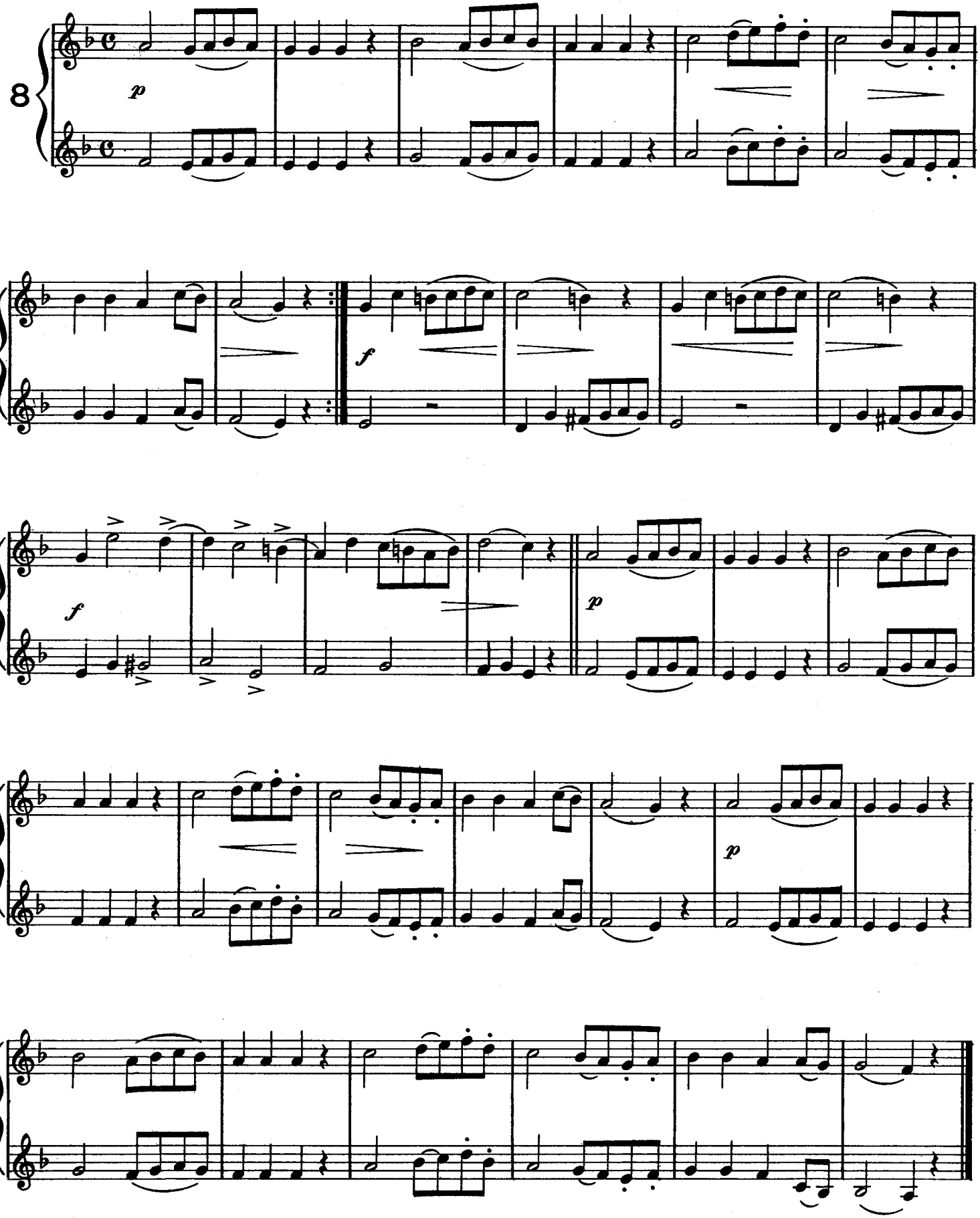
MARIE

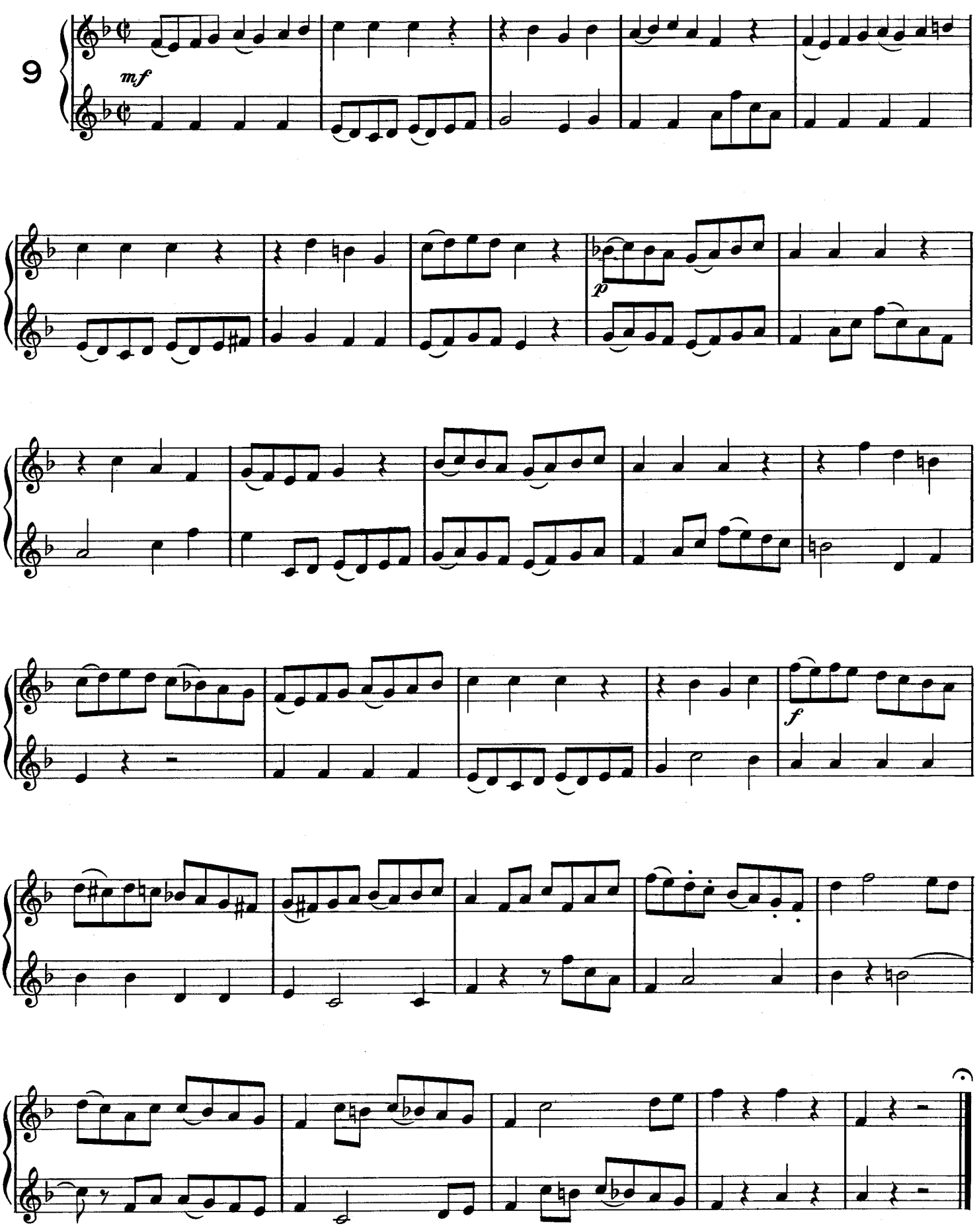



7
ff
pp
cresc.
f
ff

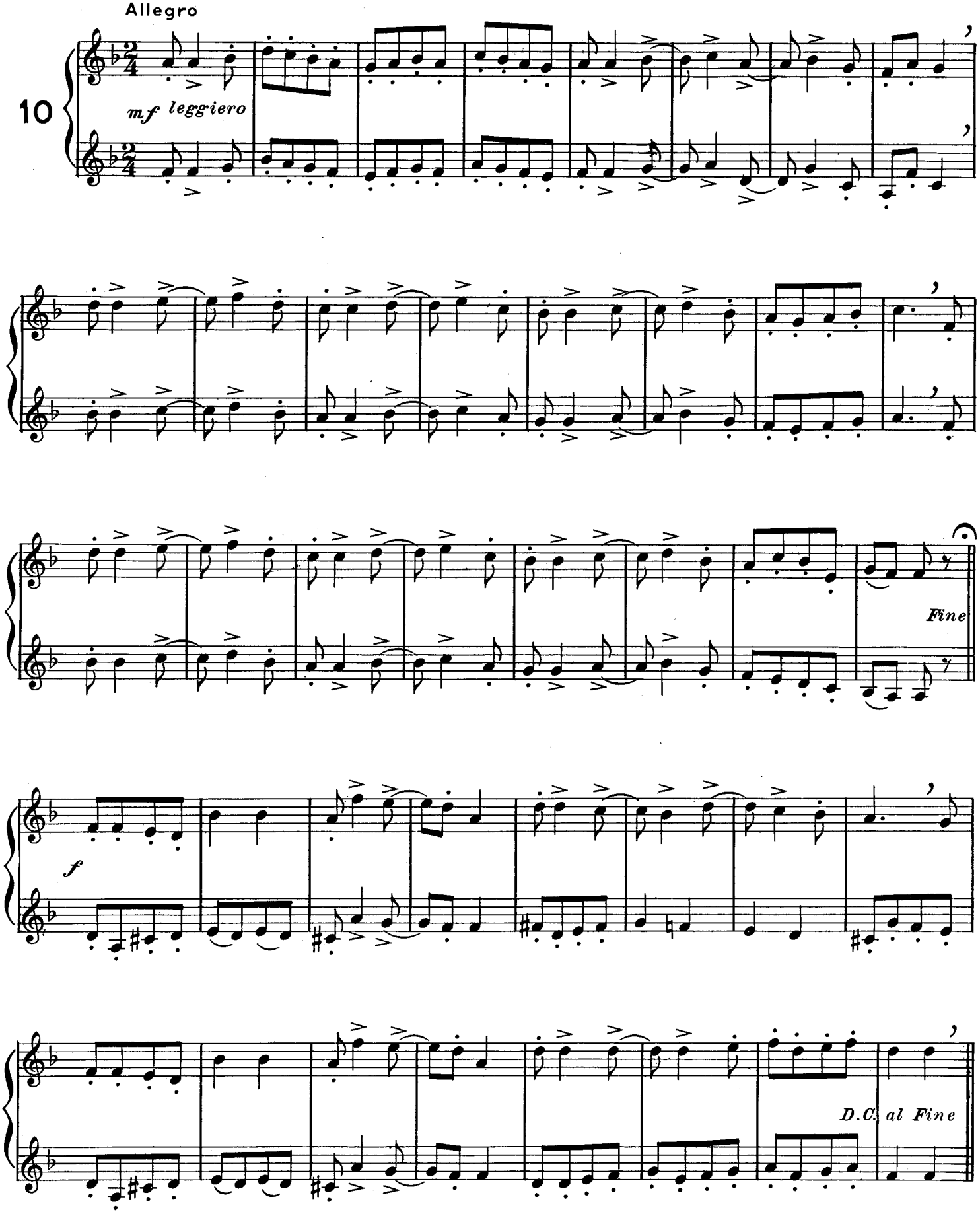
Moderato

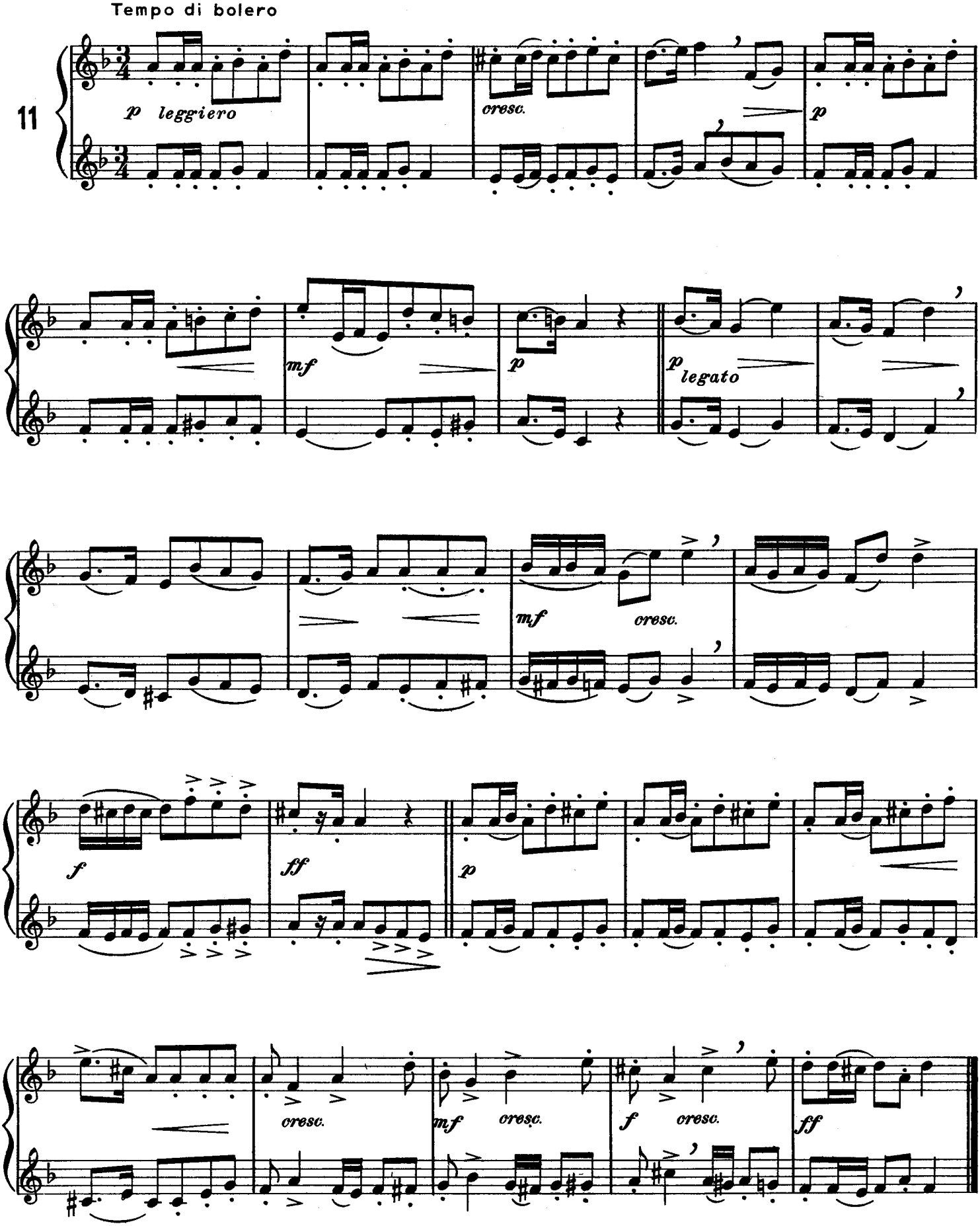
SELTNER



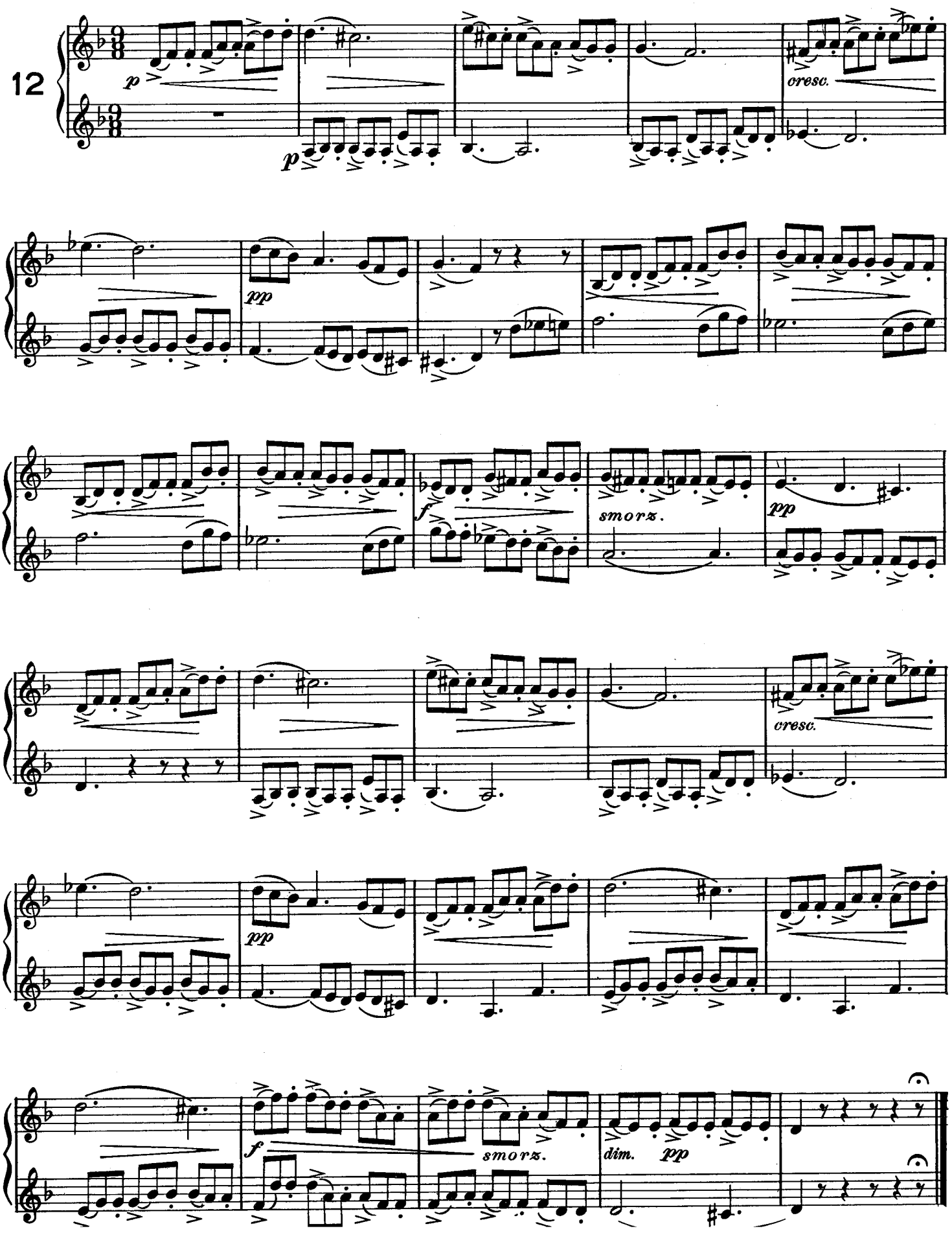

9
mf
p
f

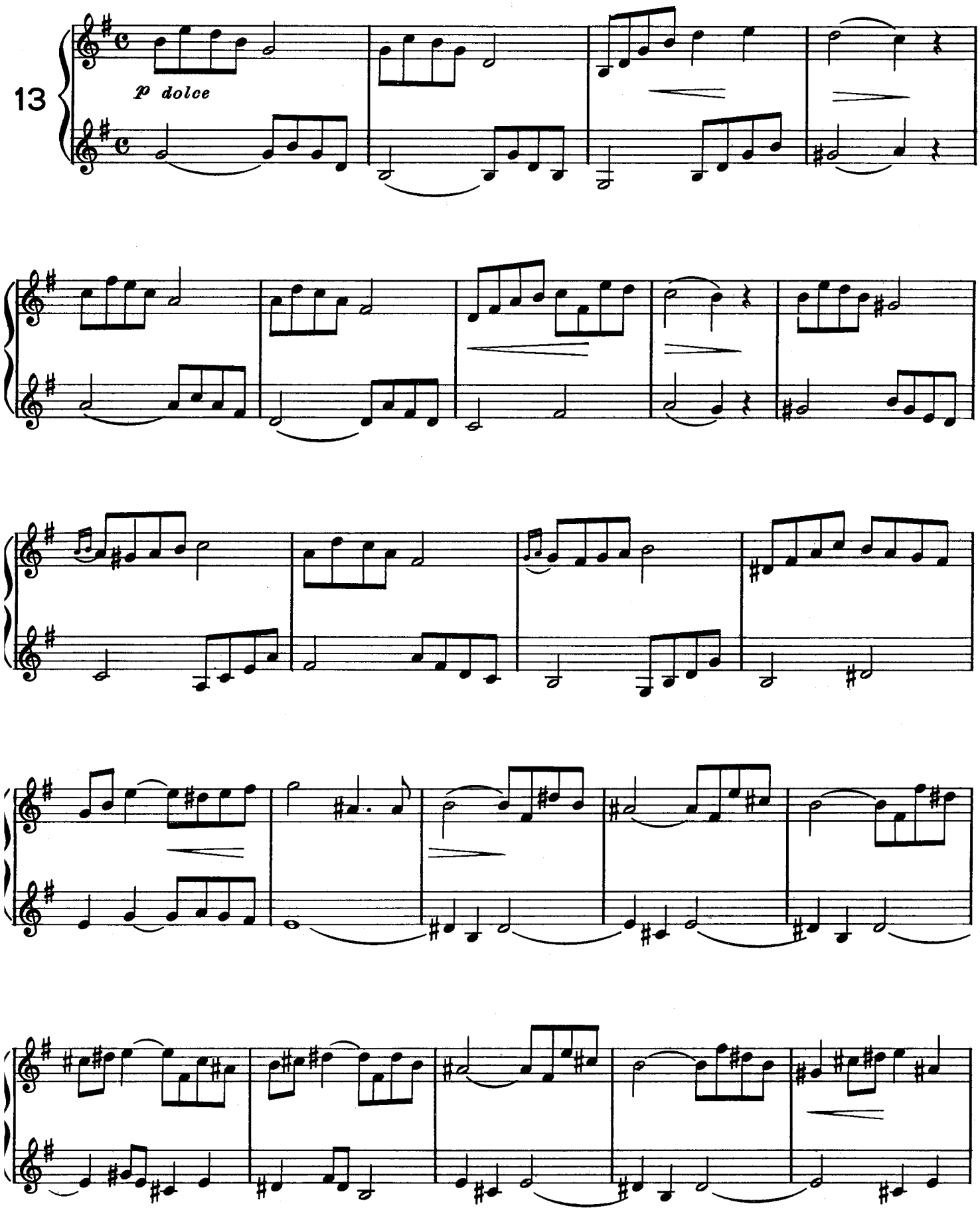
NIEMANN

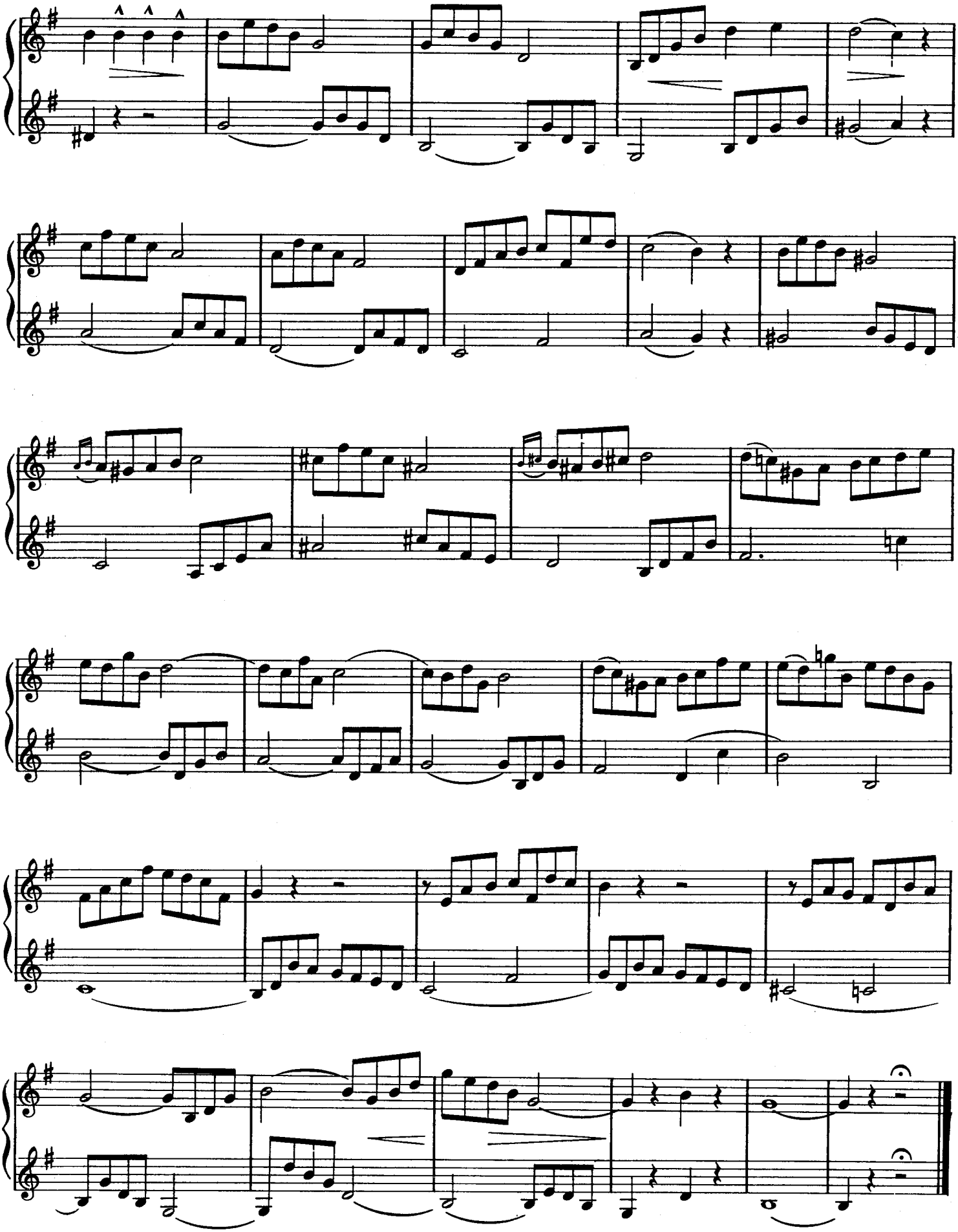


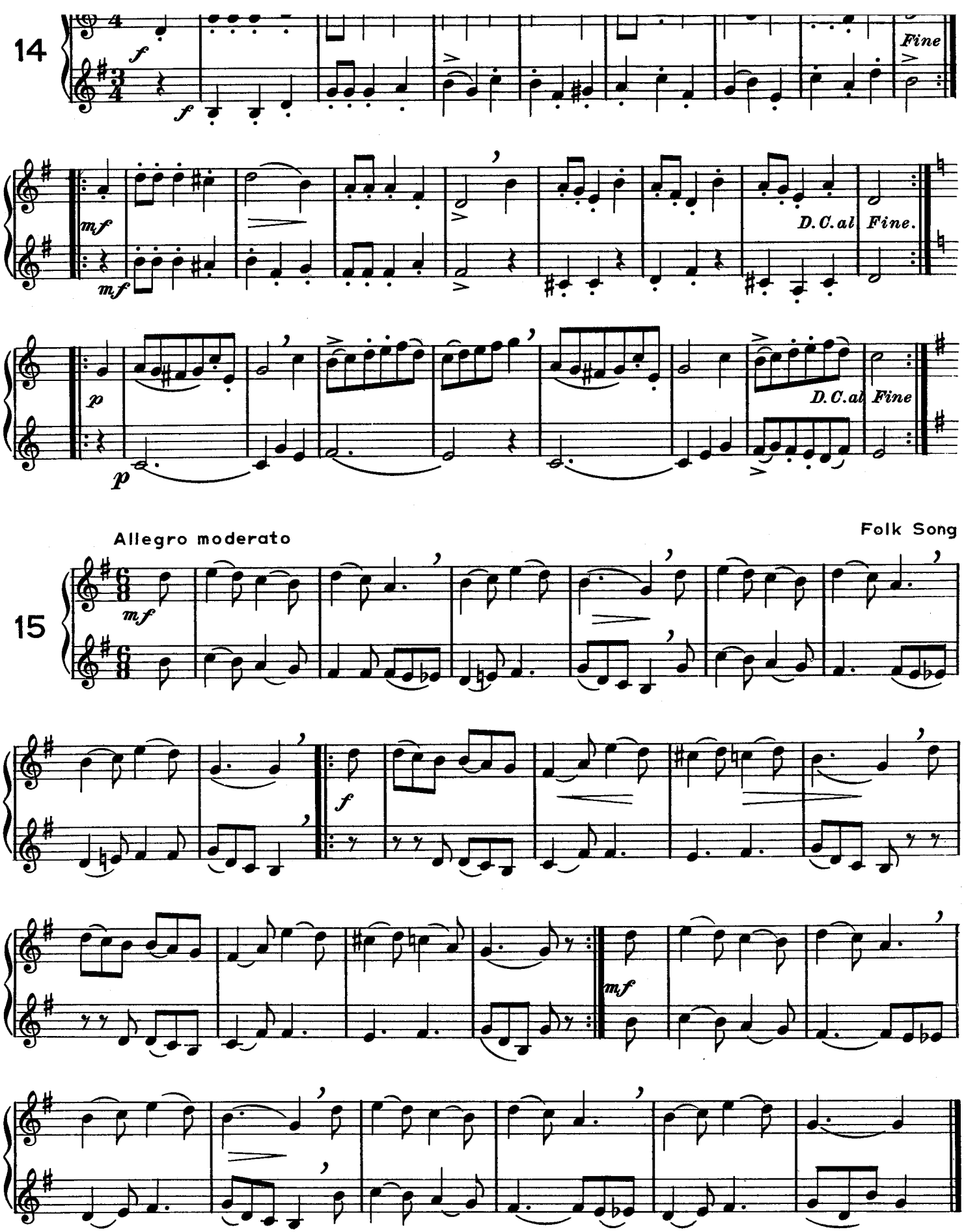

Tempo di bolero
11
p leggiero
cresc.
p
mf
p
p legato
mf
cresc.
f
ff
p
cresc.
mf
cresc.
f
cresc.
ff

Andante affettuoso




13
p dolce

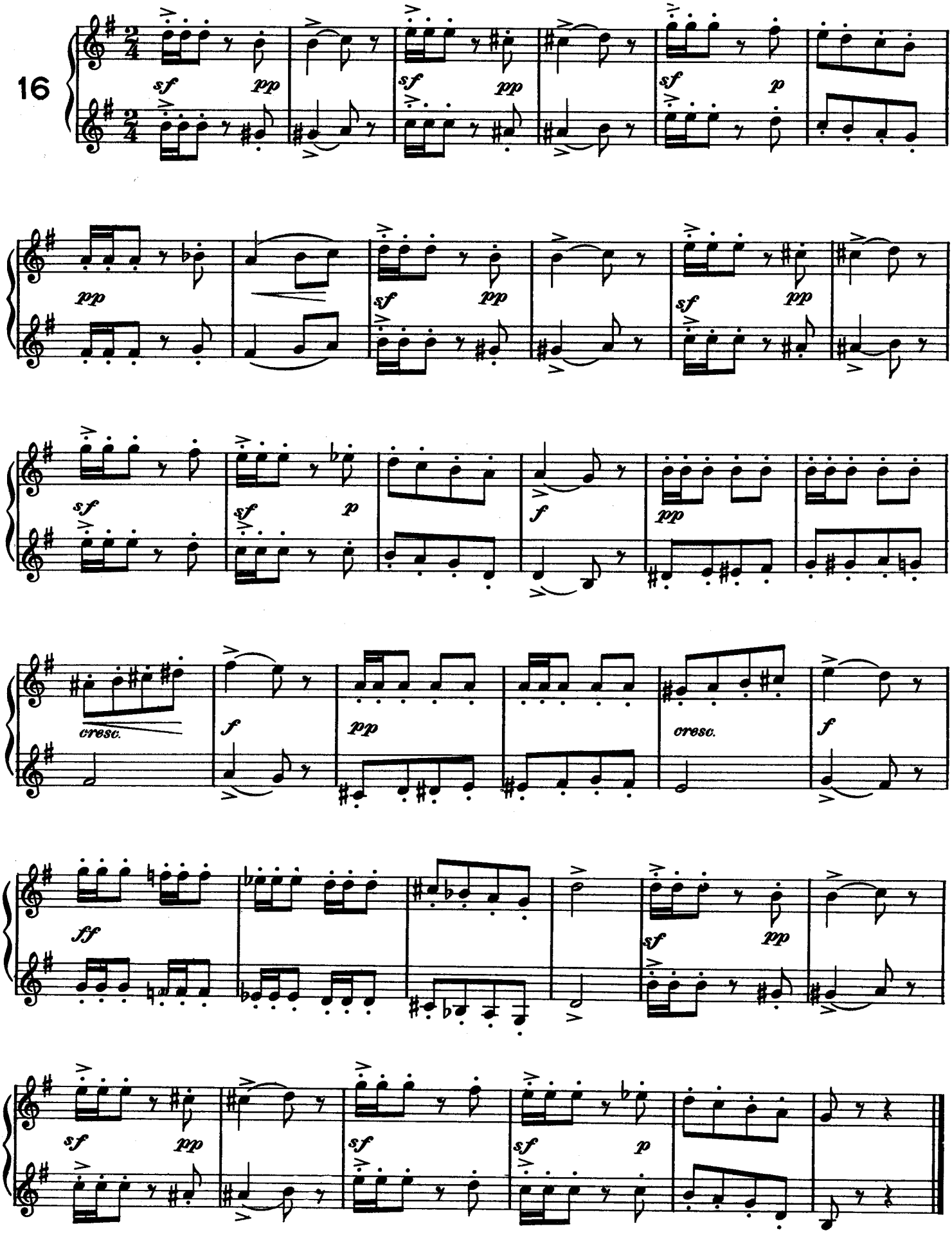


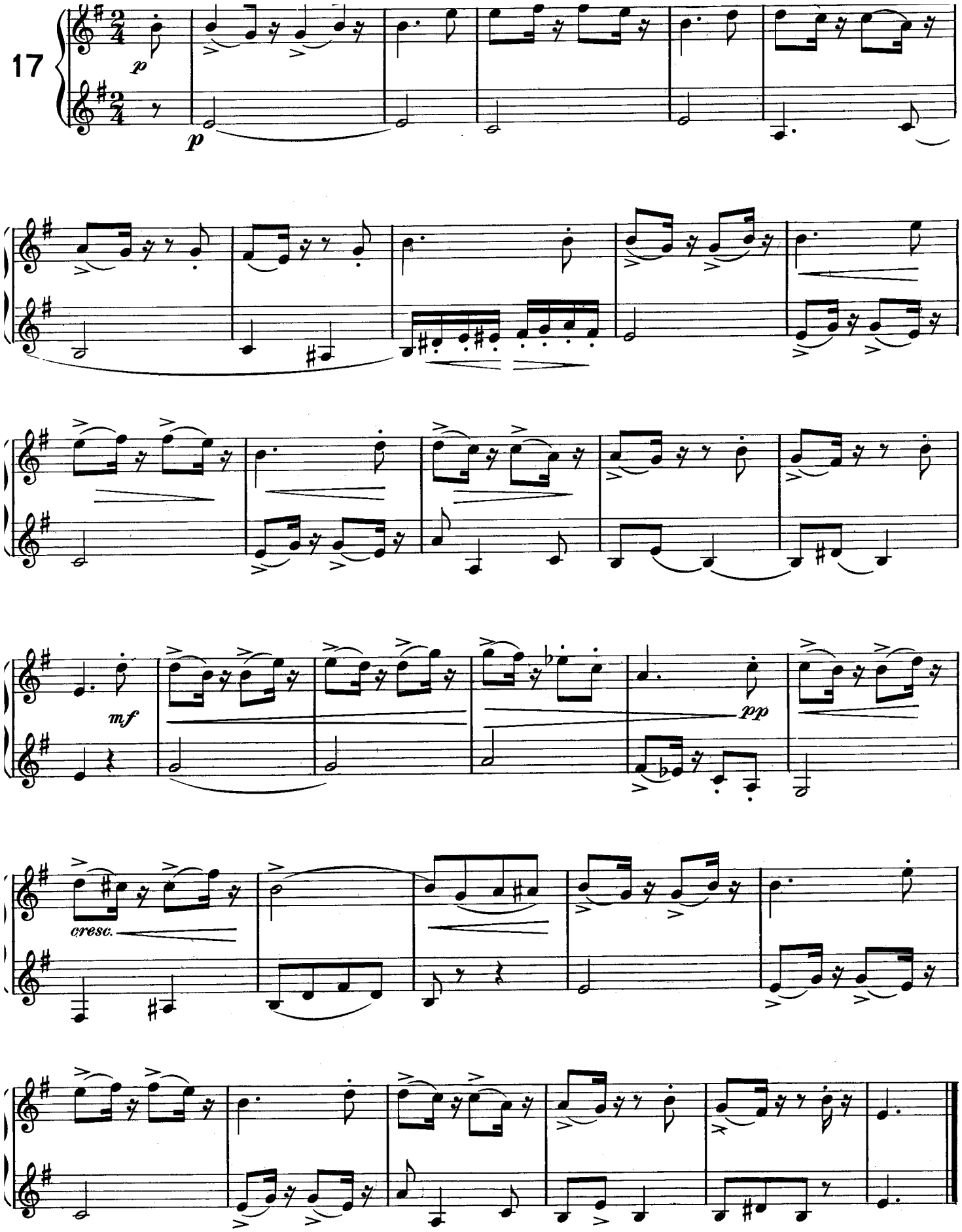

14
Fine
D.C.al Fine.
D.C.al Fine
15
Allegro moderato
Folk Song

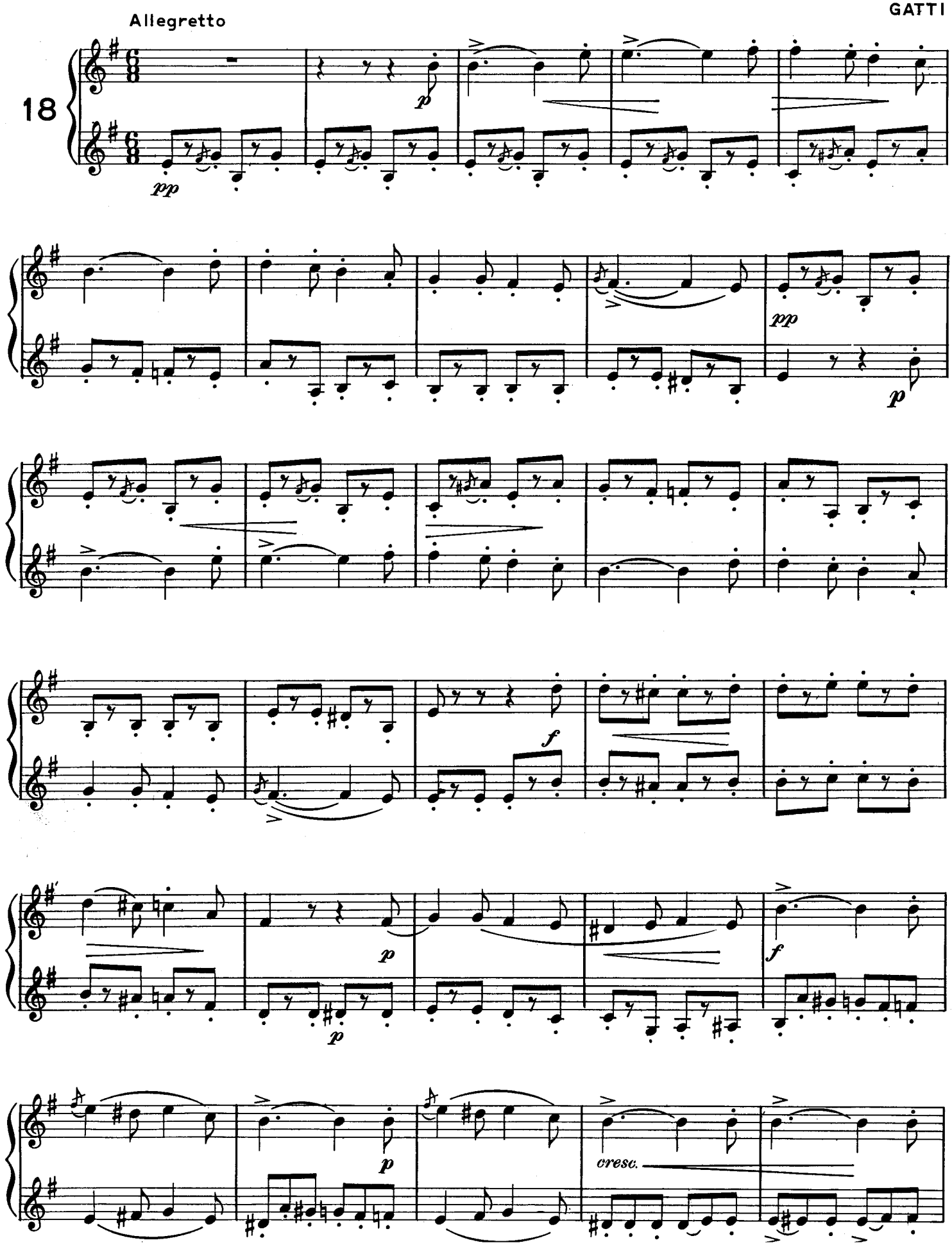
Allegretto grazioso

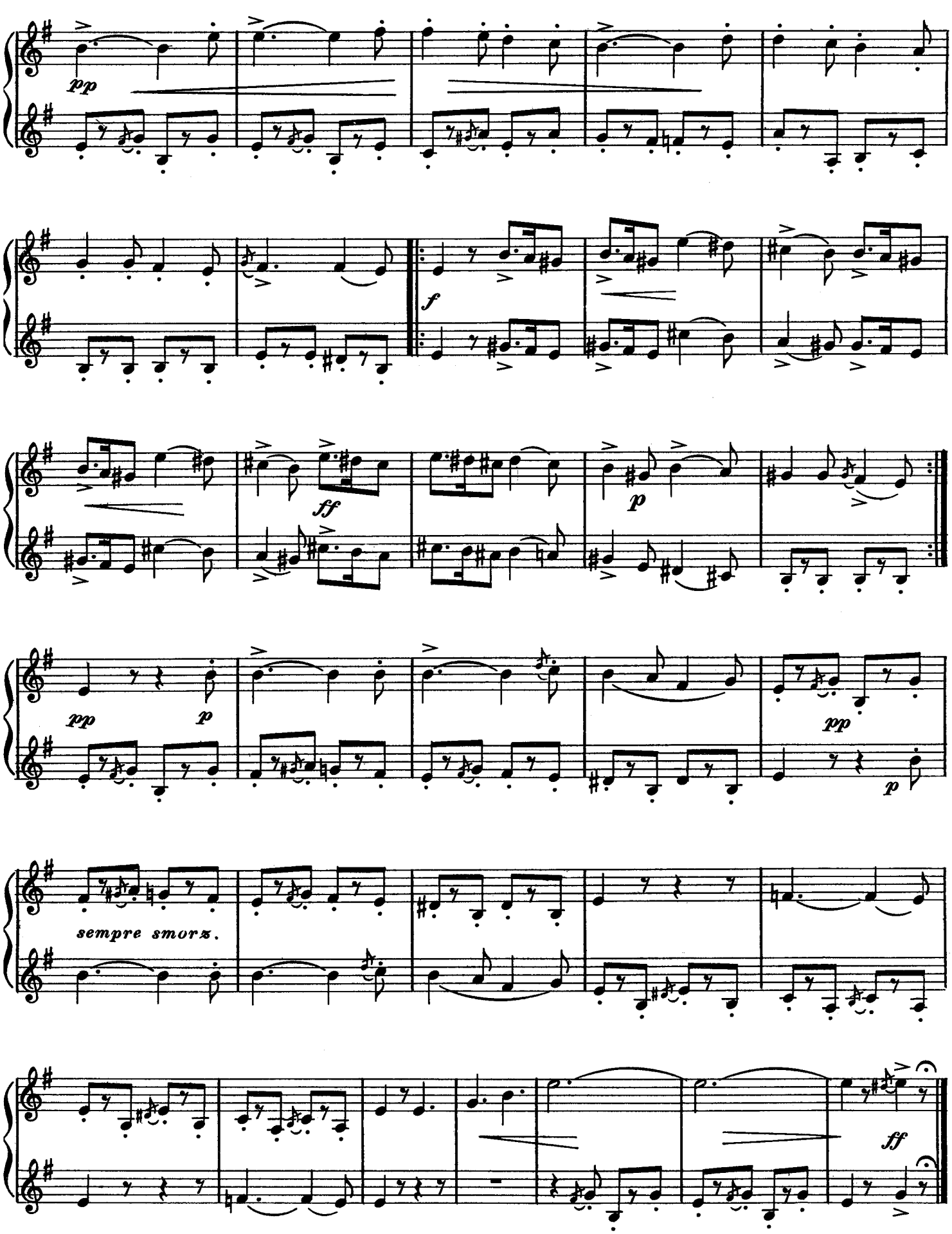
GATTI

16



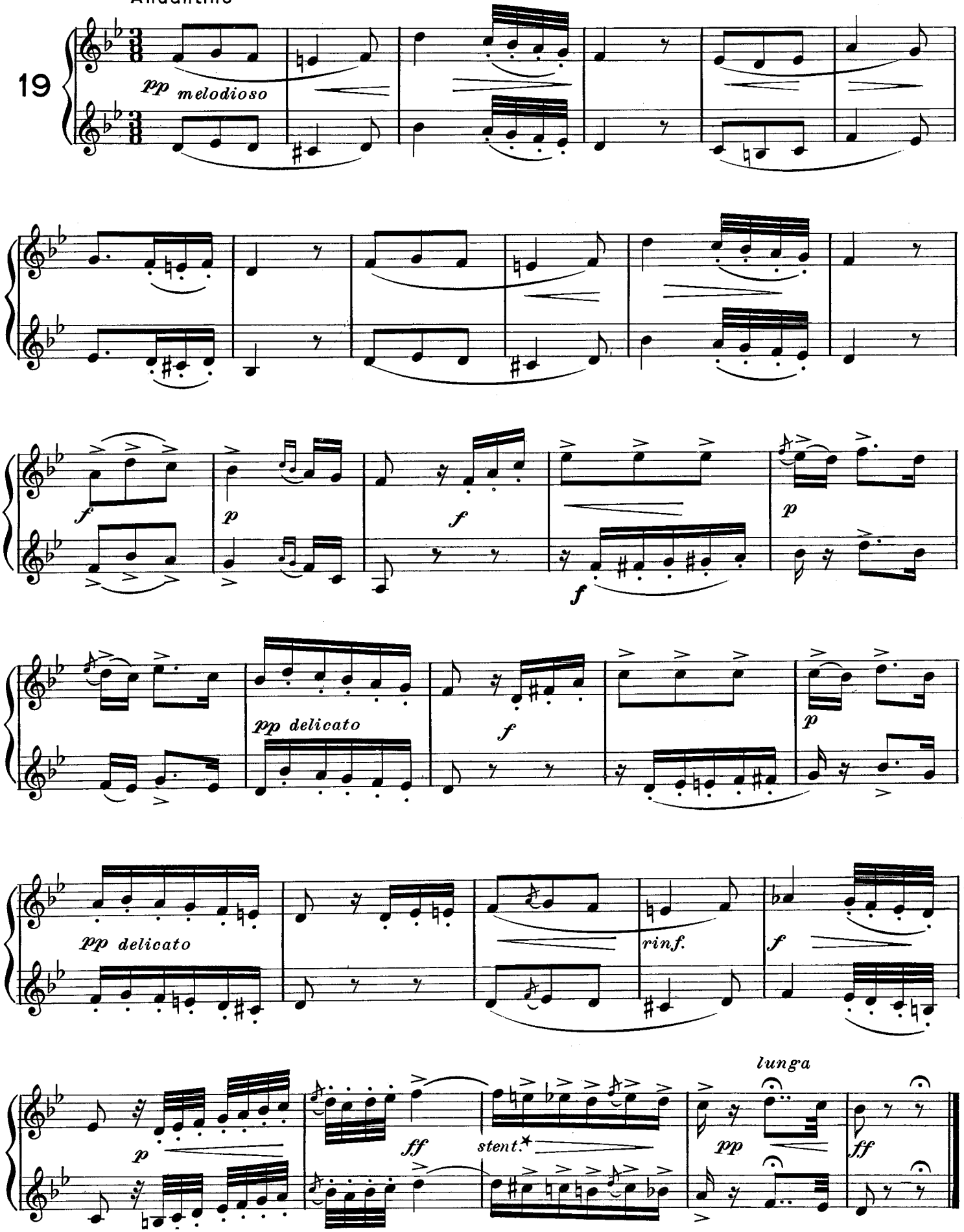

17
p
p
mf
pp
cresc.

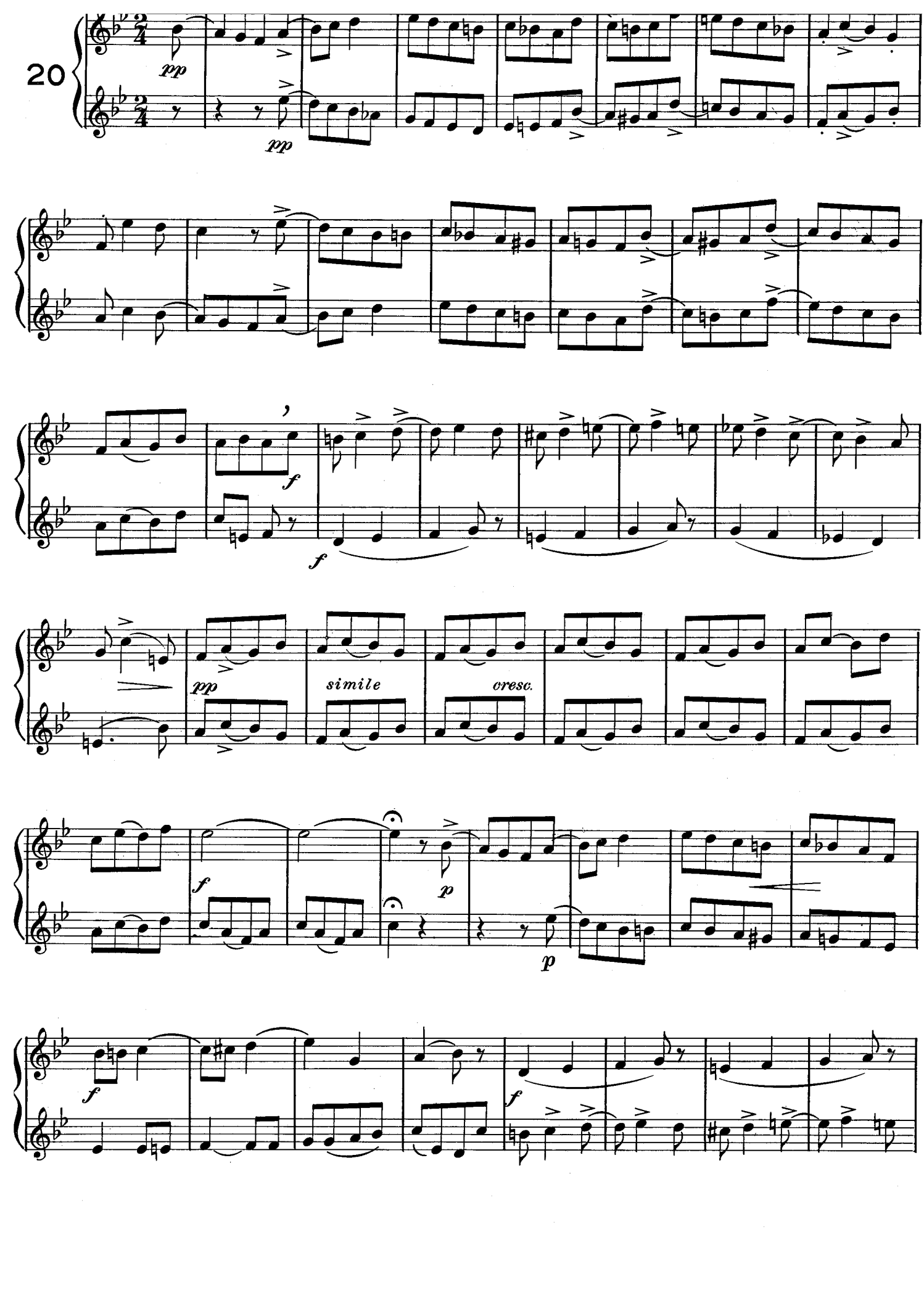

Allegretto
18
pp
p
pp
p
f
p
p
f
p
cresc.

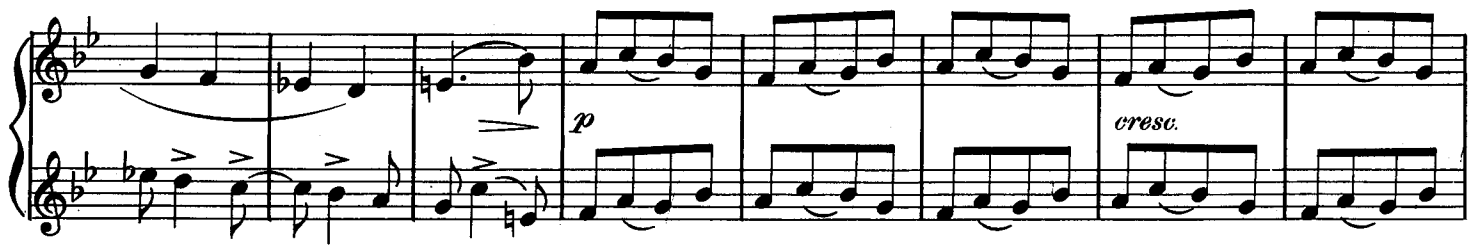

pp
f
ff
p
pp
p
pp
p
sempre smorz.
ff

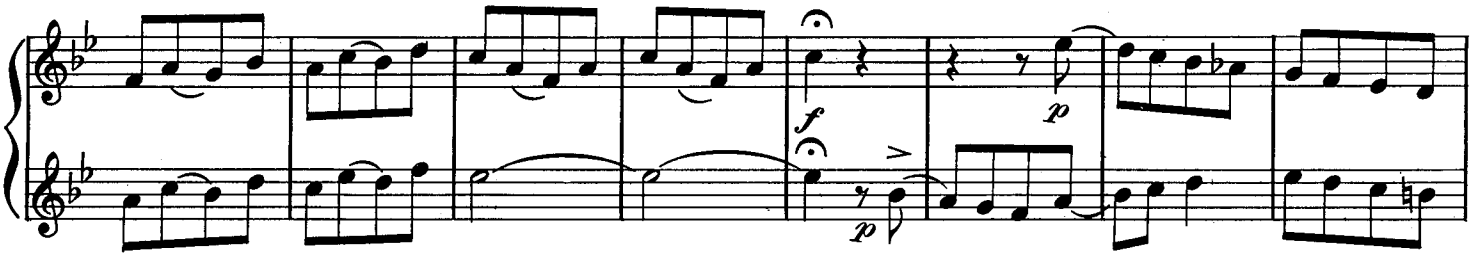
Andantino

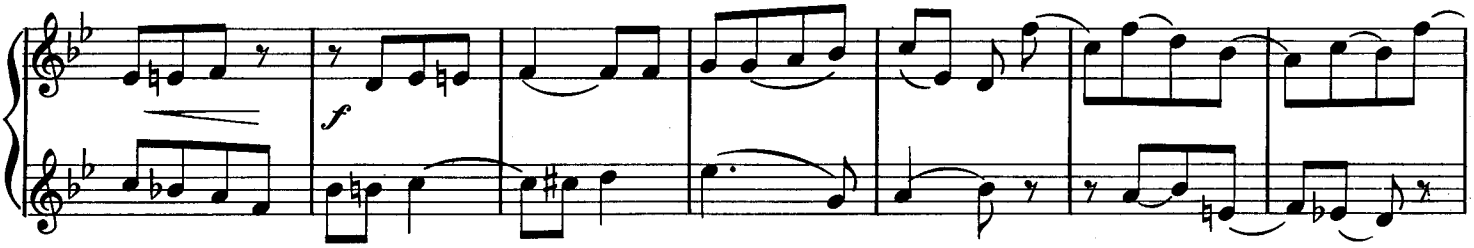
19

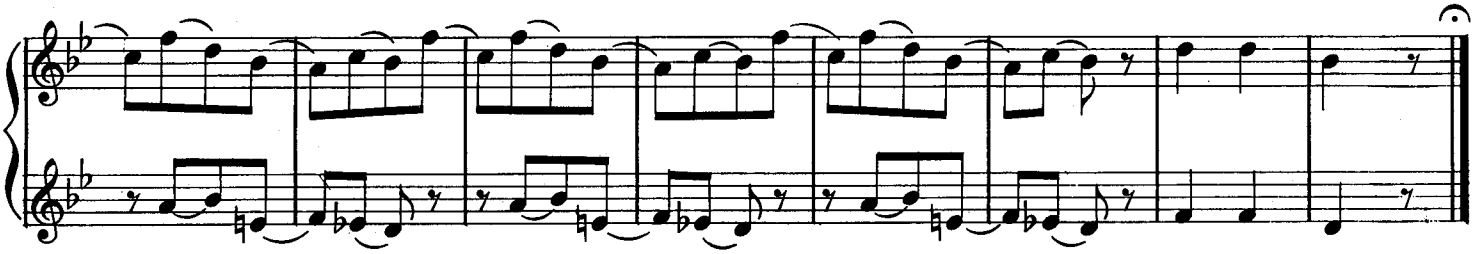



20
pp
pp
f
f
pp
simile
cresc.
f
p
p
f
f





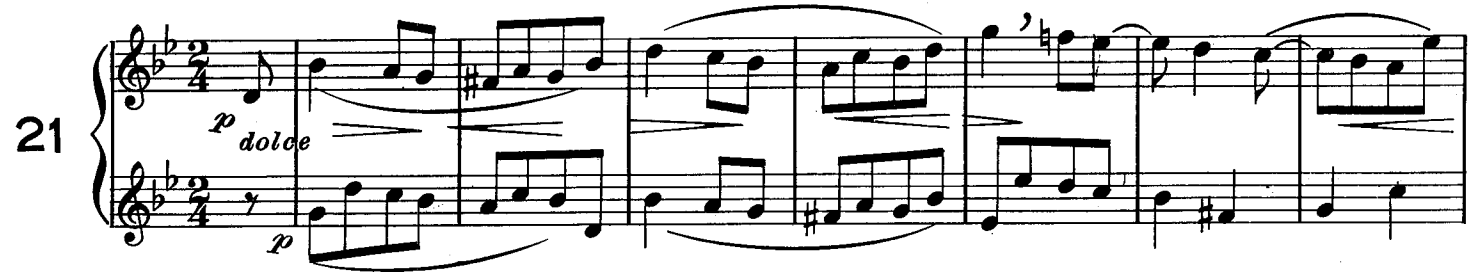


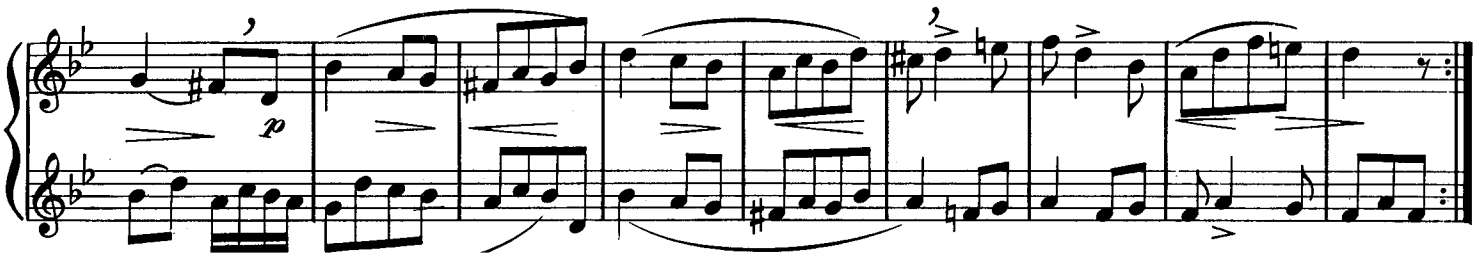


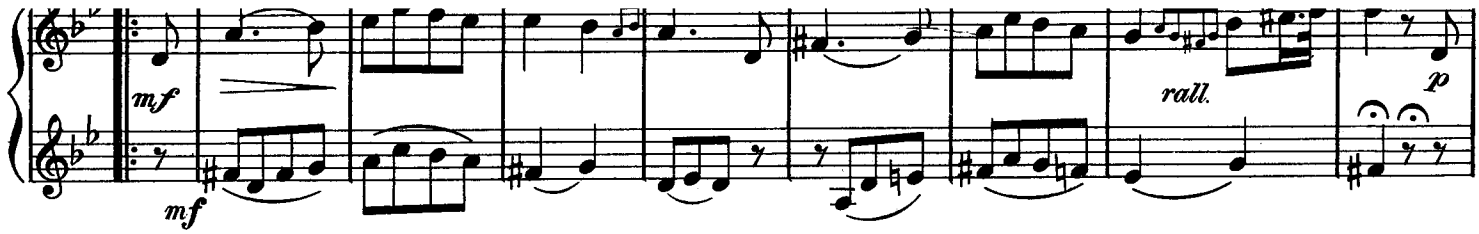
Andante affetuoso (♩=66)

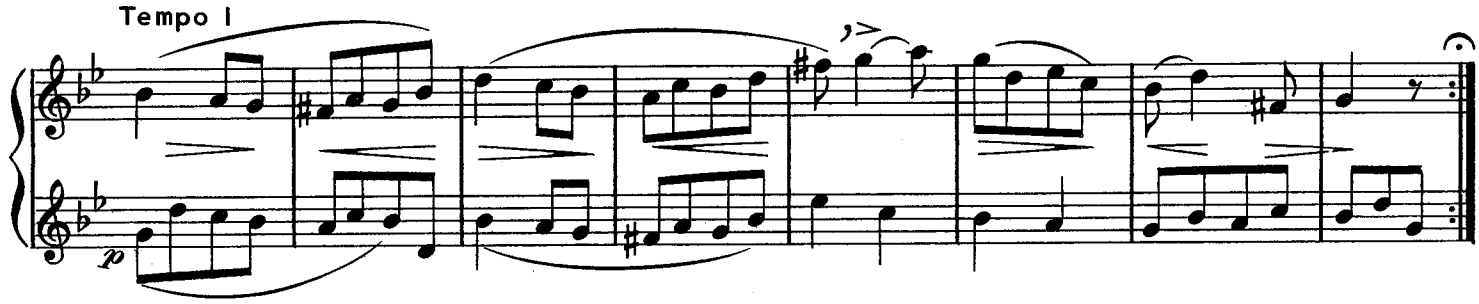
CARNAUD

21









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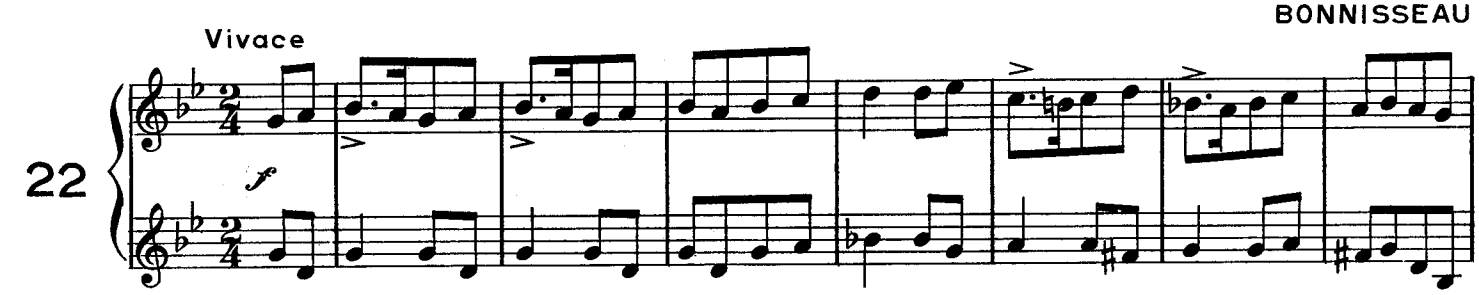
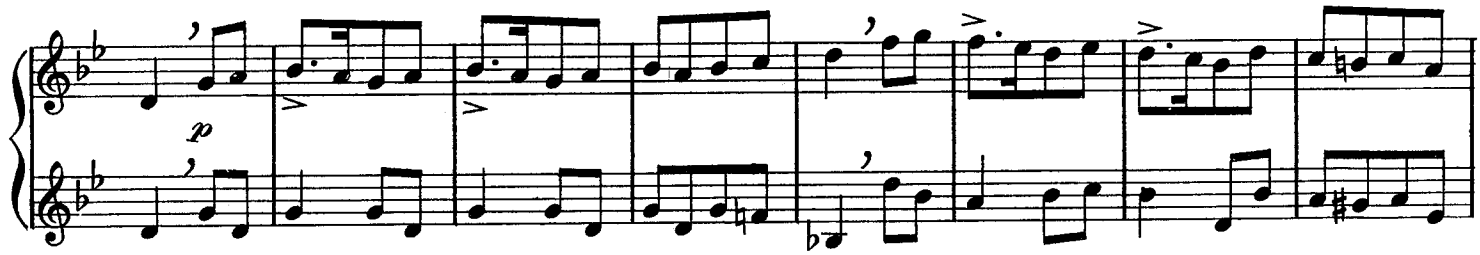
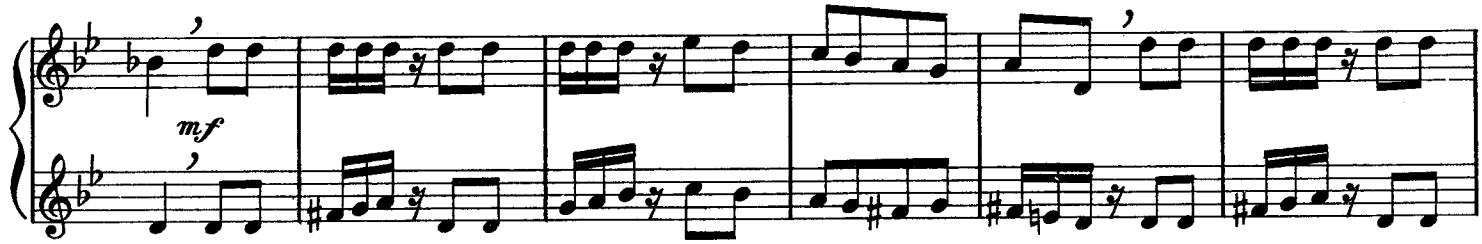
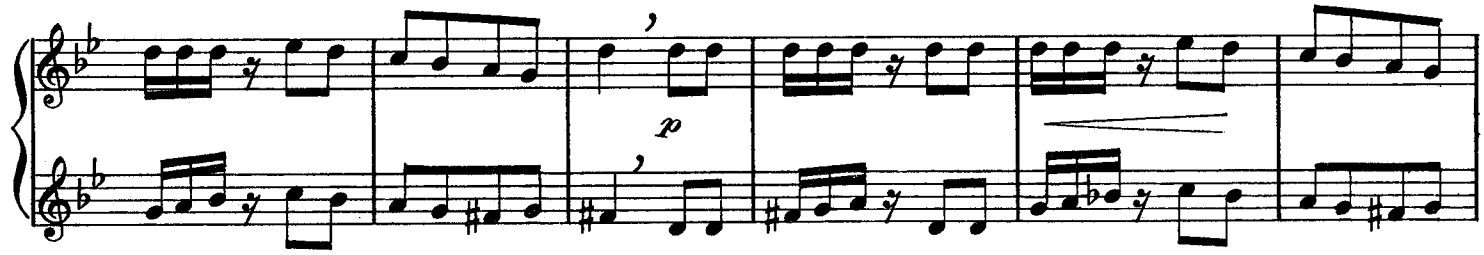
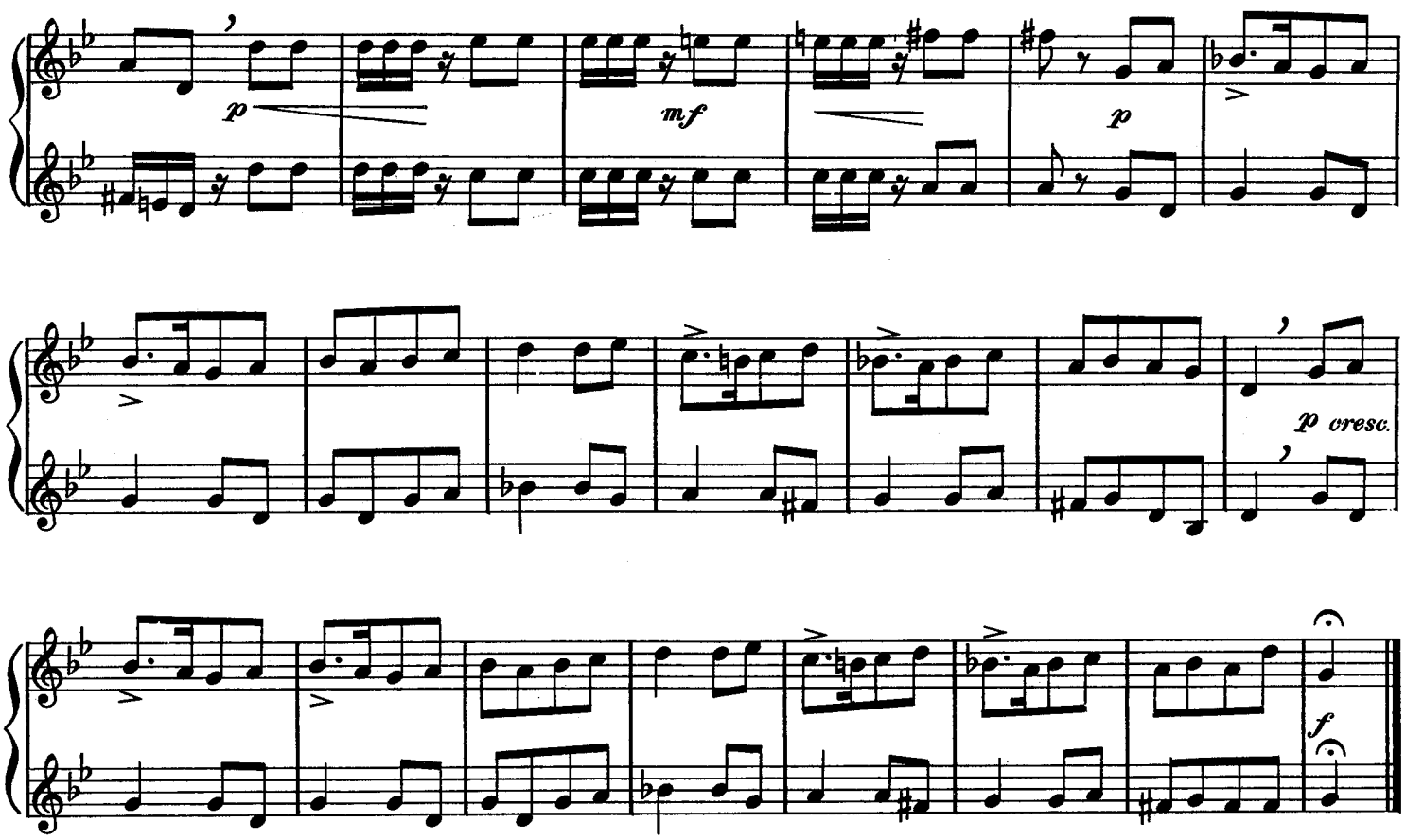






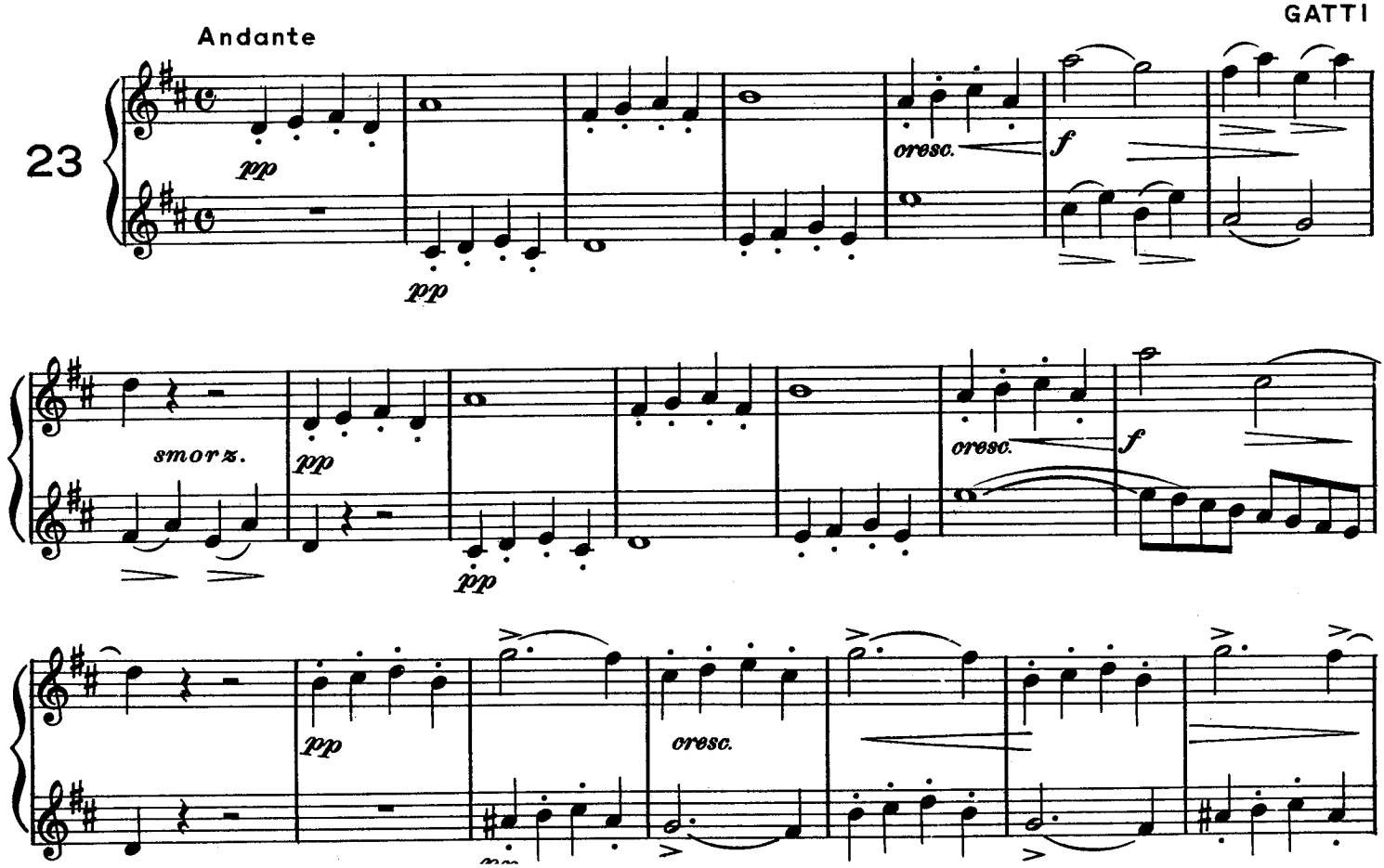


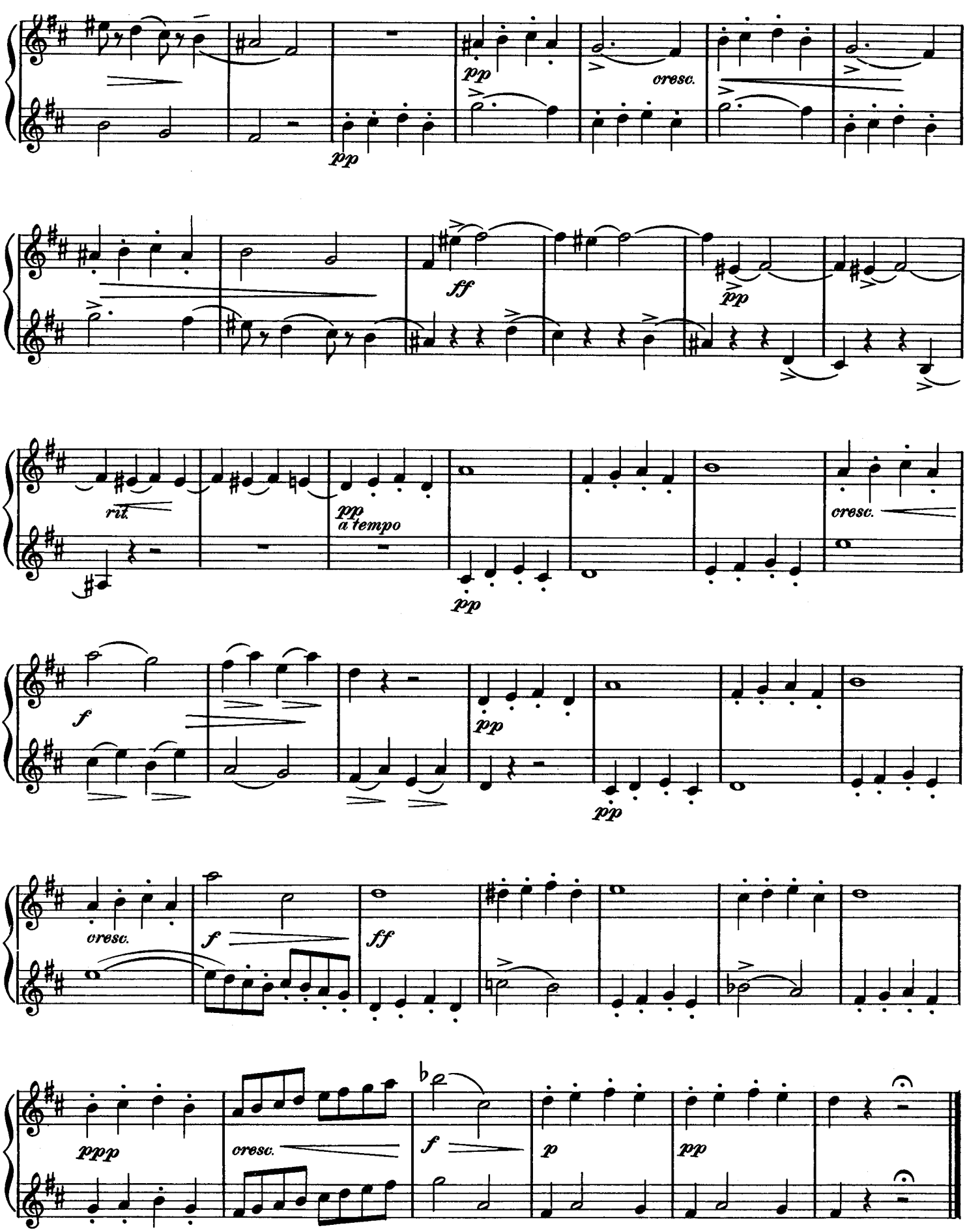


GATTI

Andante

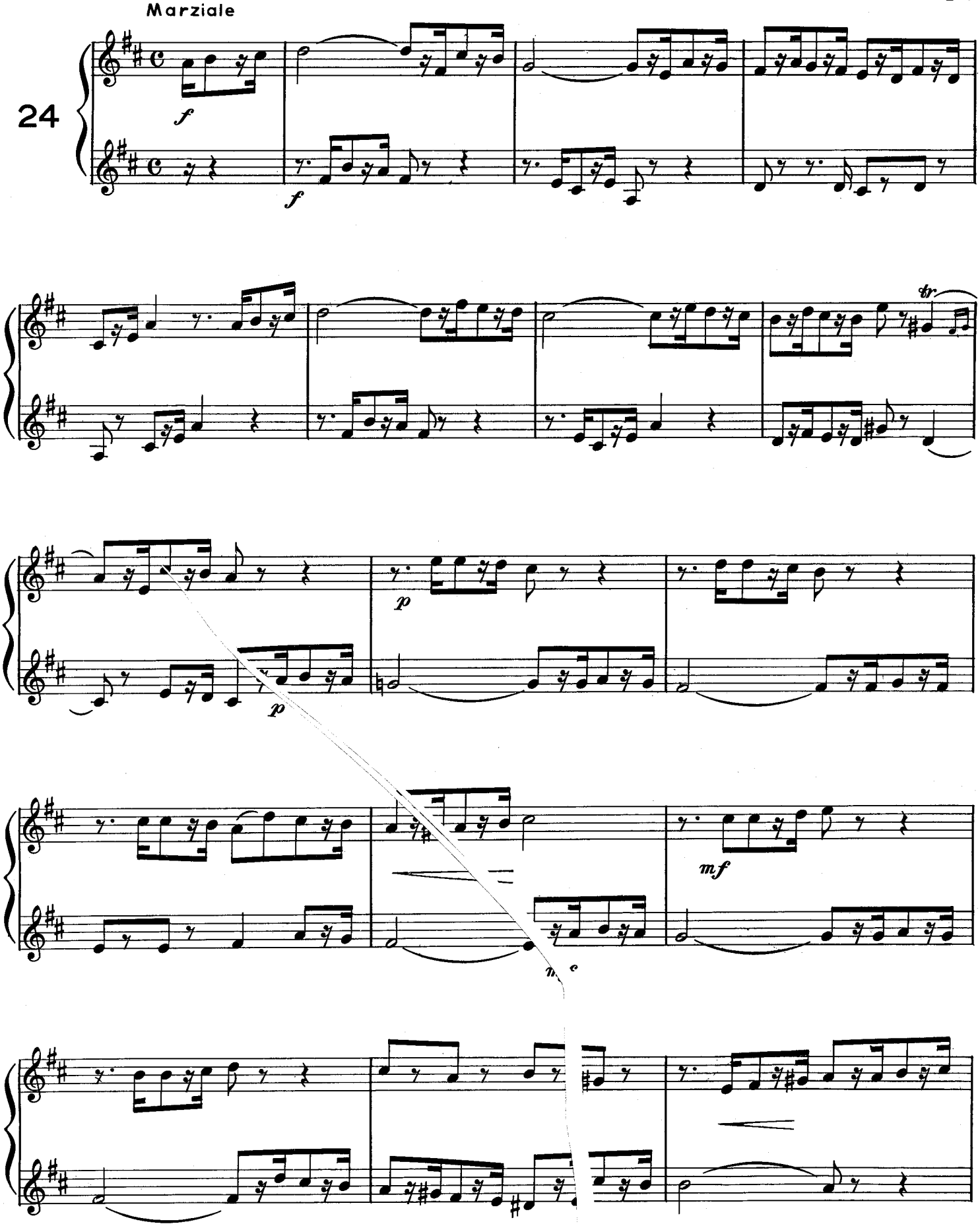
23

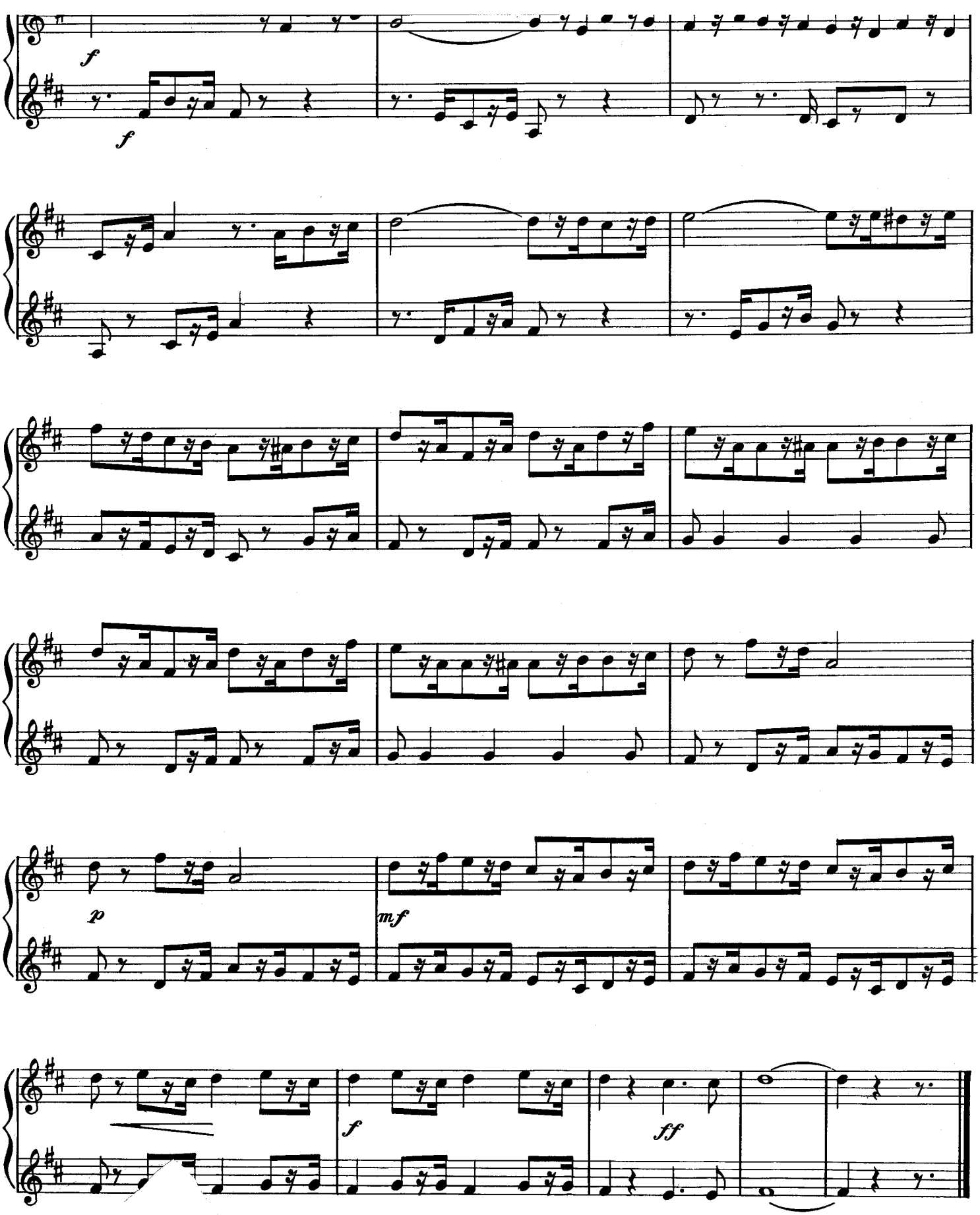



pp
cresc.
pp
ff
pp
rit.
pp
a tempo
pp
cresc.
f
pp
pp
cresc.
f
ff
pppp
cresc.
f
p
pp

Marziale

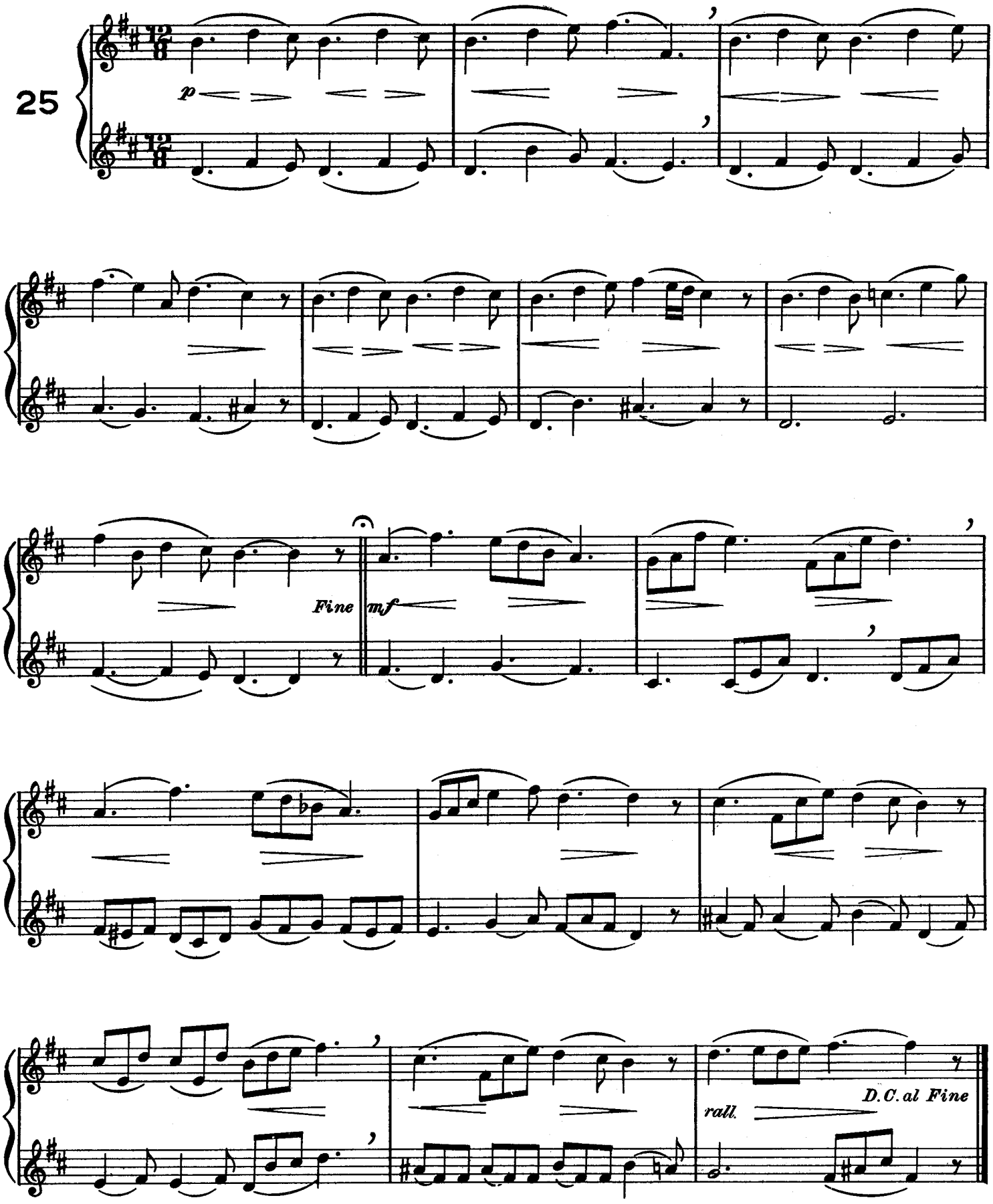
24

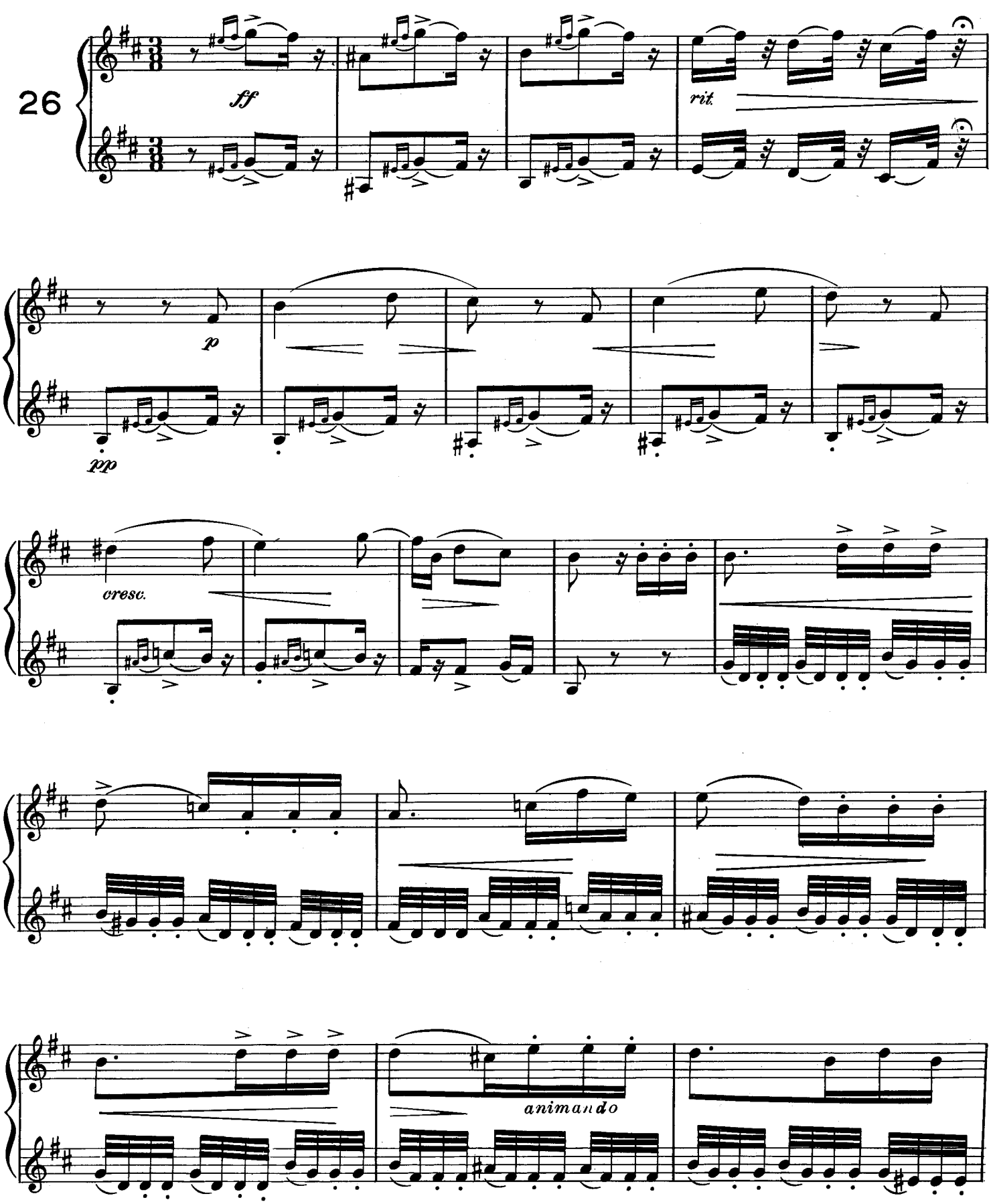


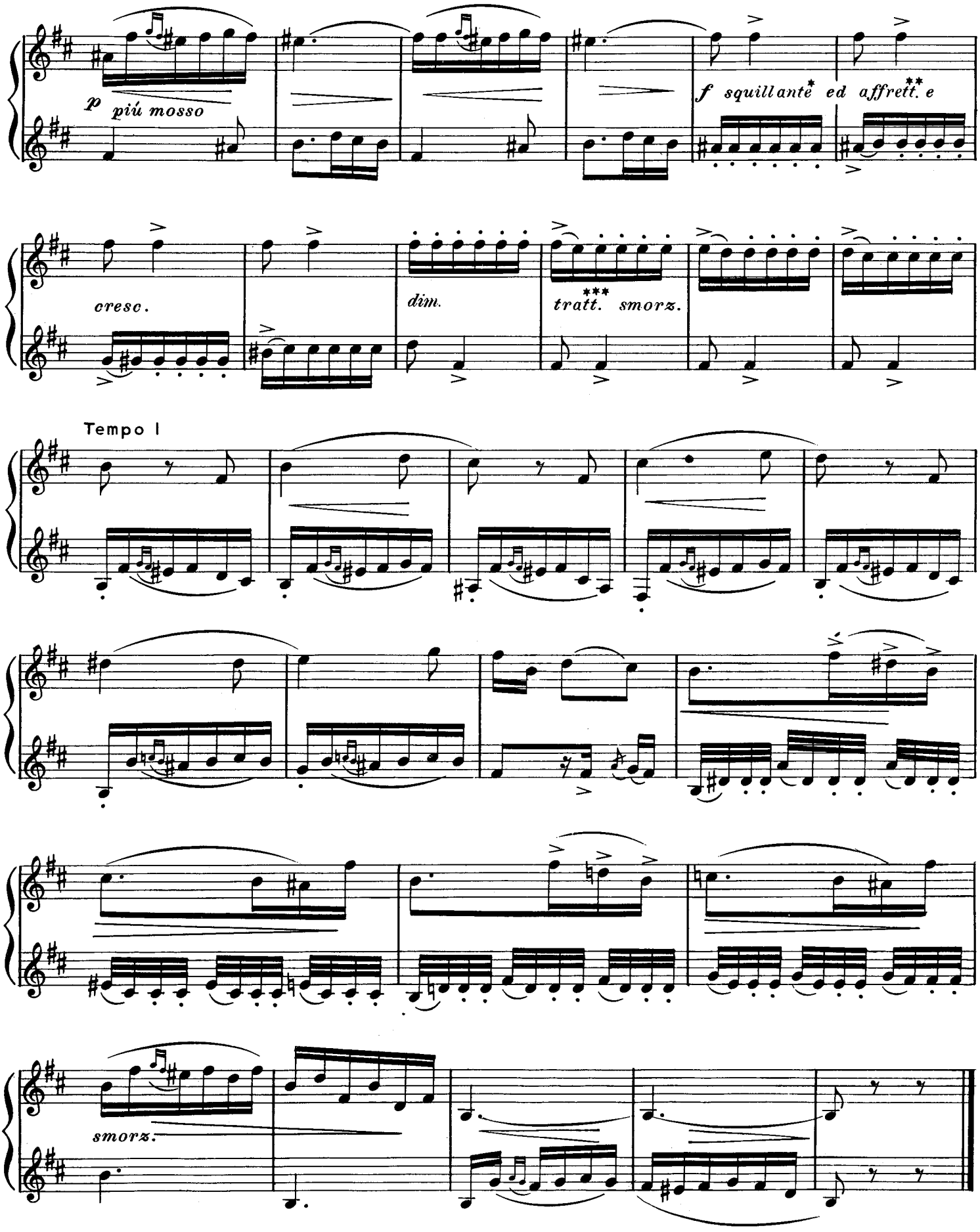

f
f
p
mf
f
ff

Andante sostenuto

De GOUY

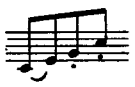
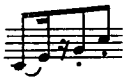
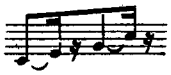



26
ff
rit.
p
pp
cresc.
animando


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

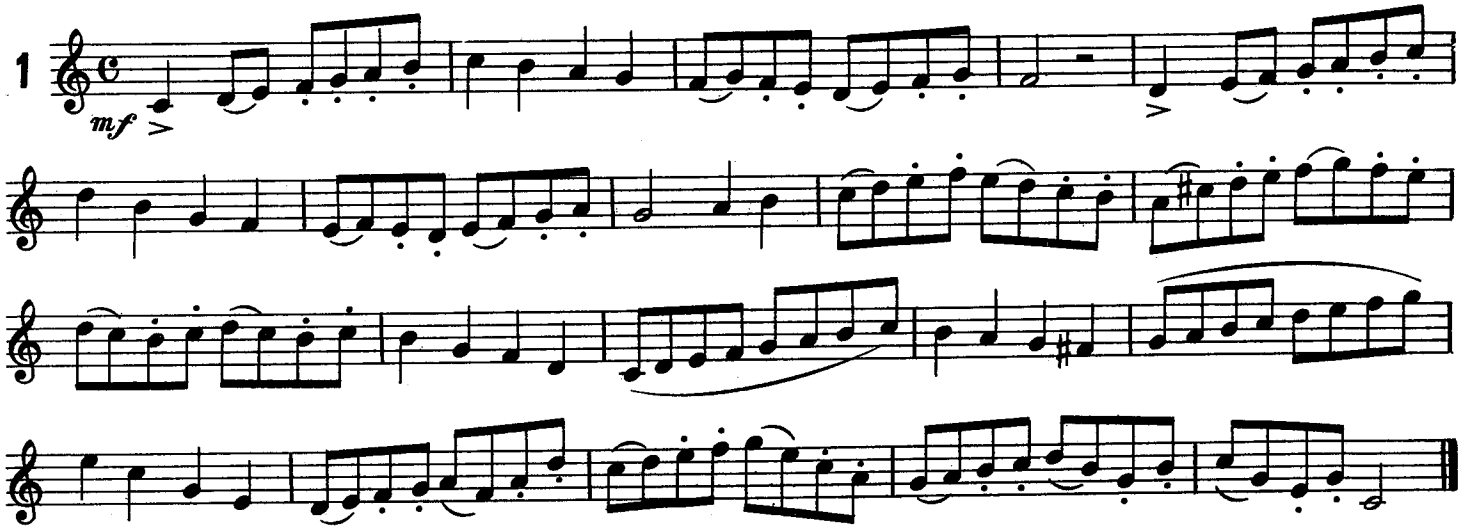
* sonorously.

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

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

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

1



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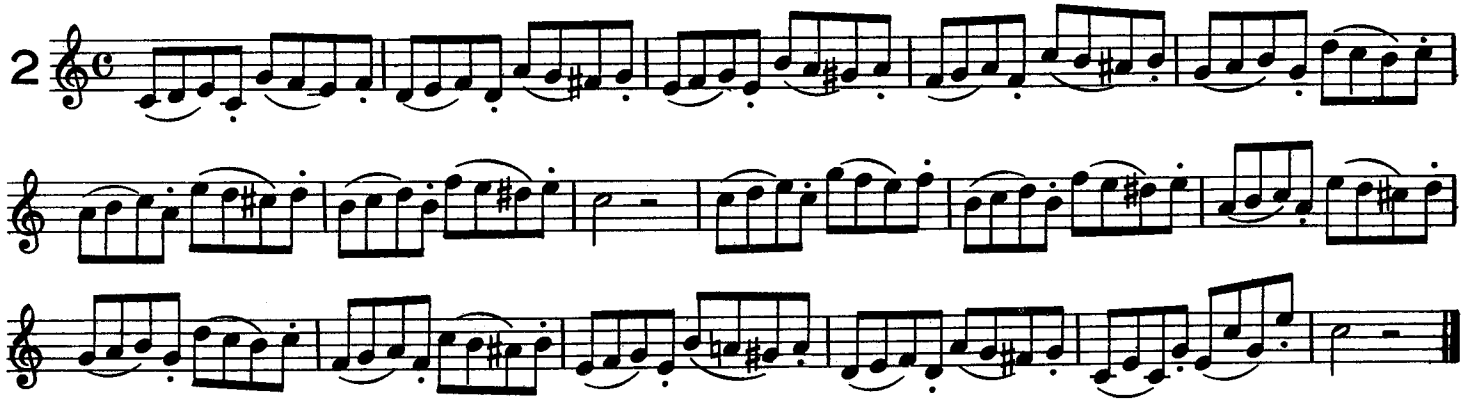

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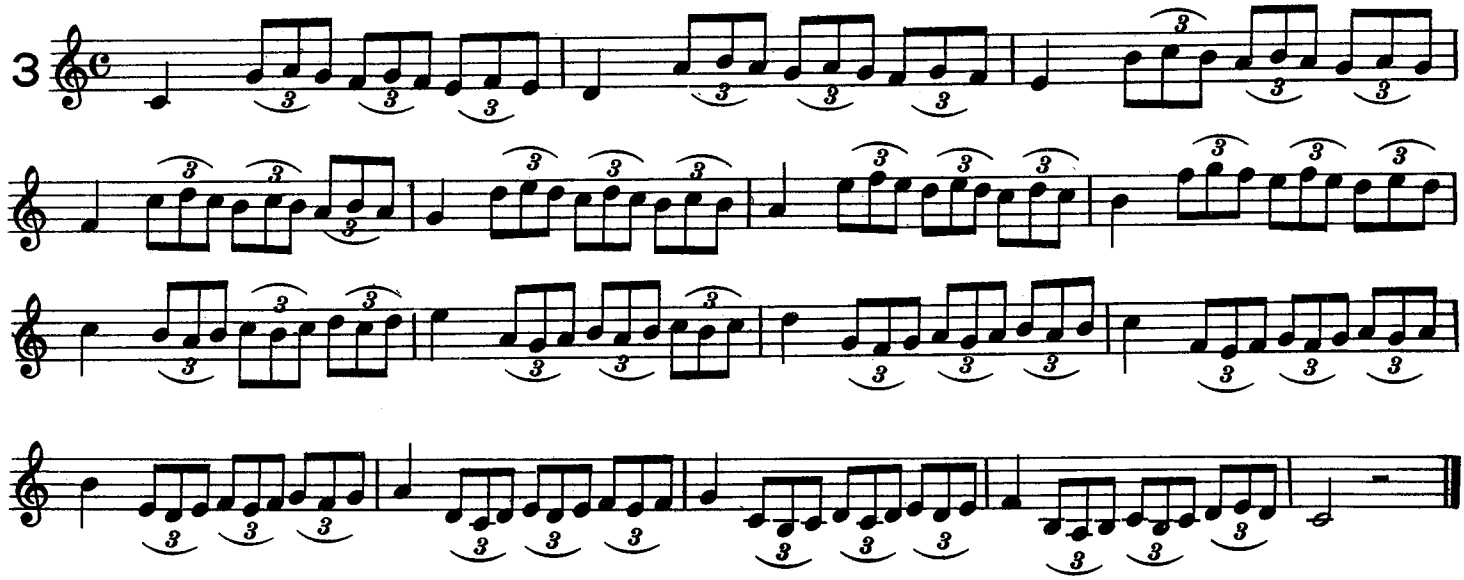
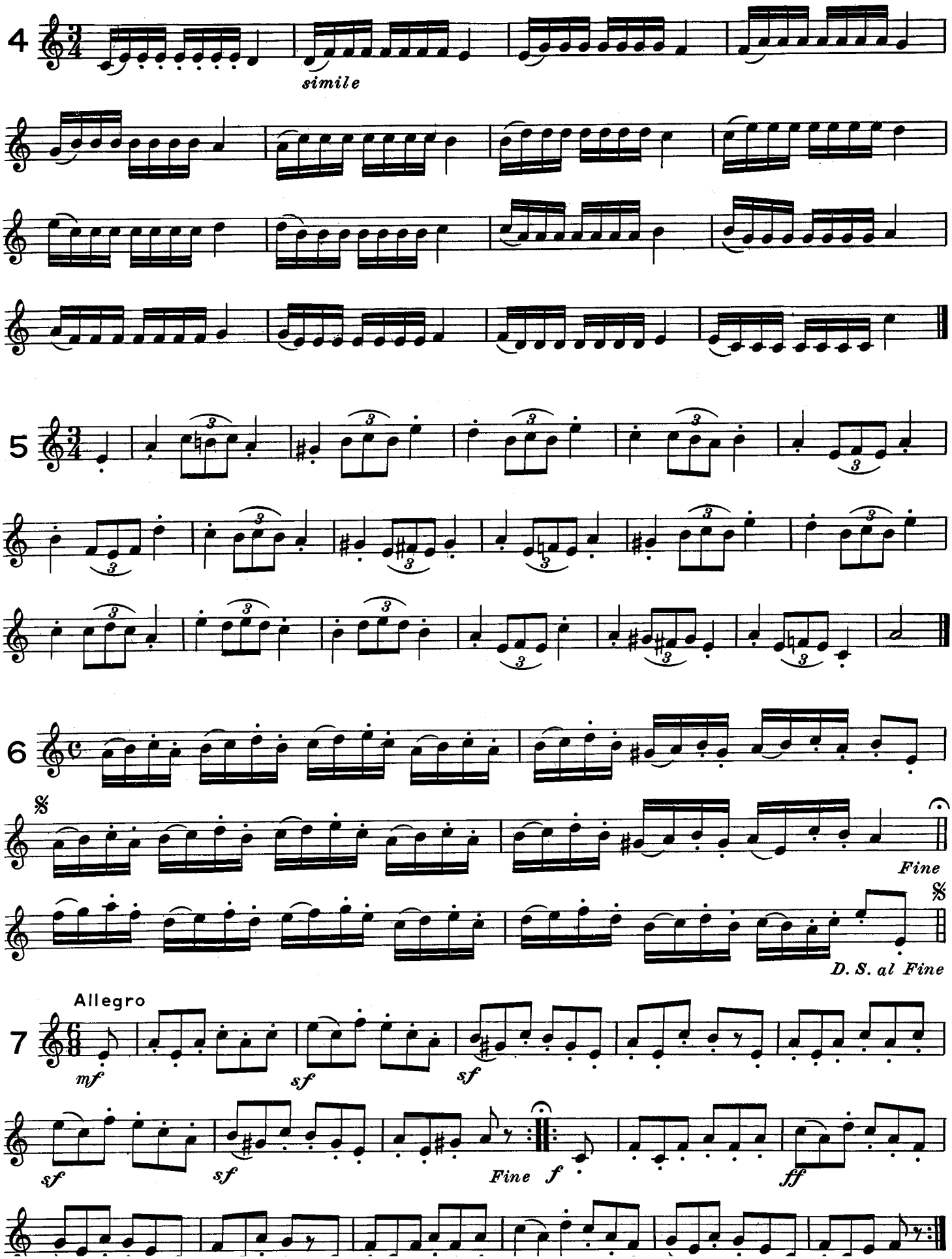
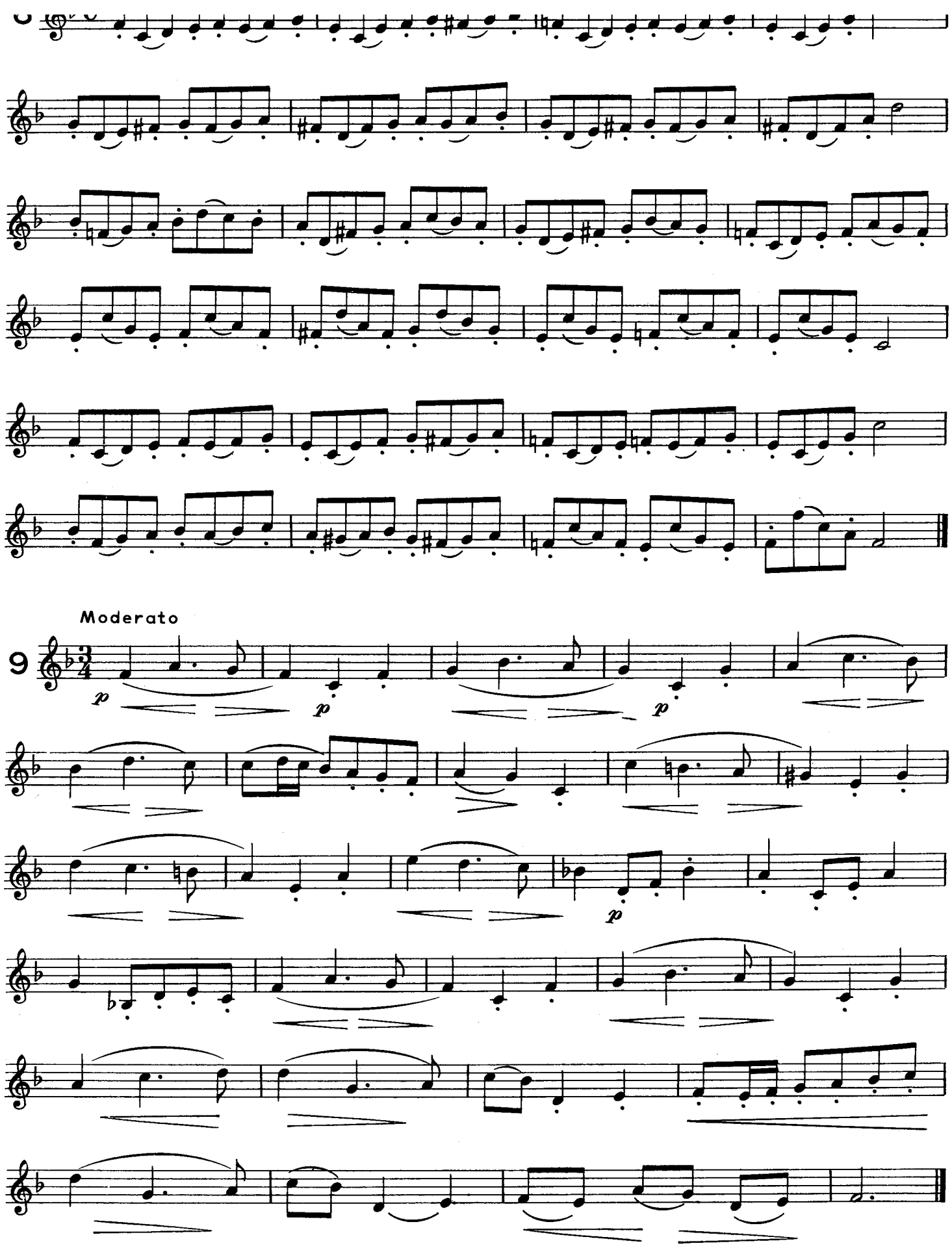
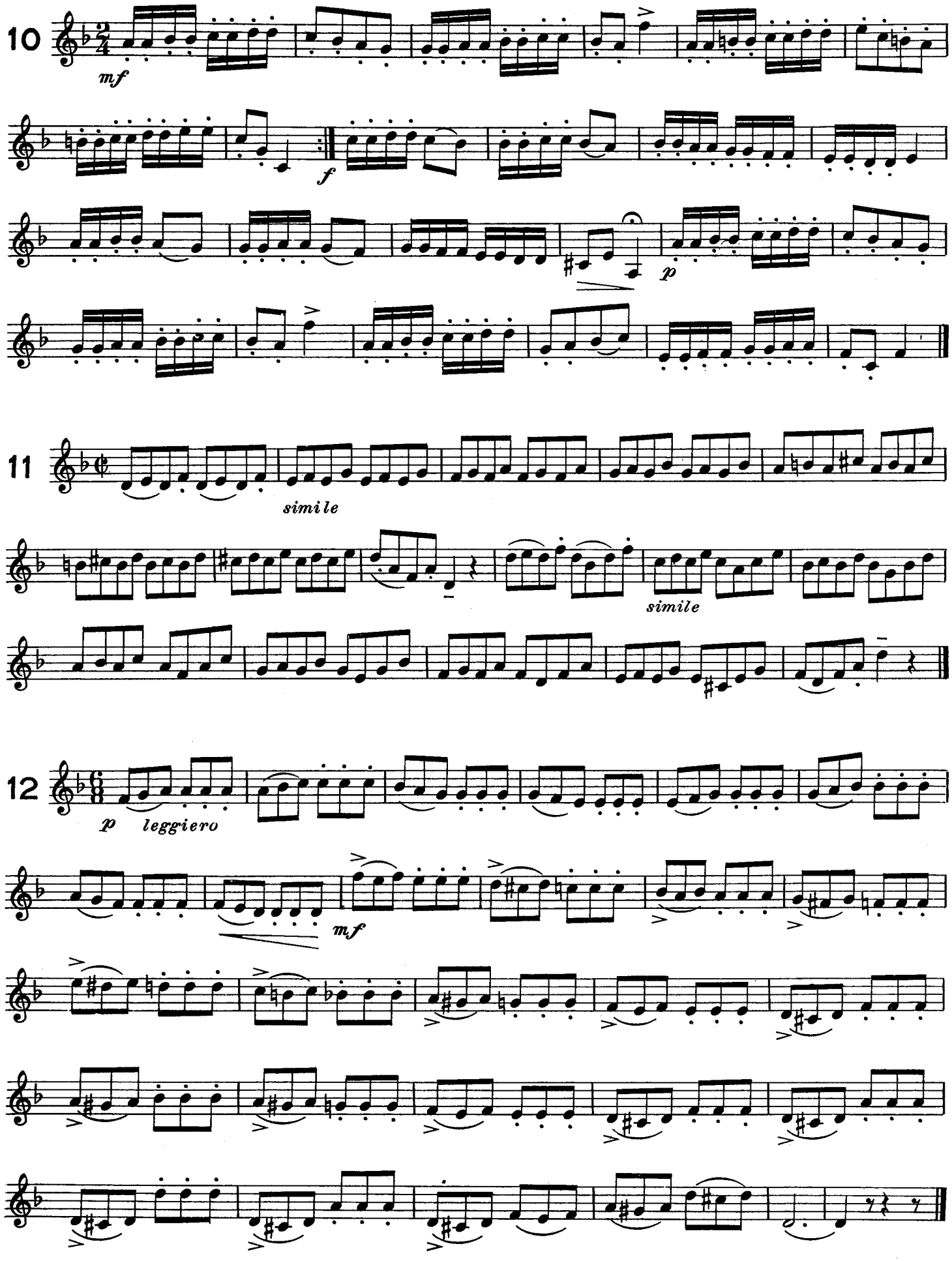
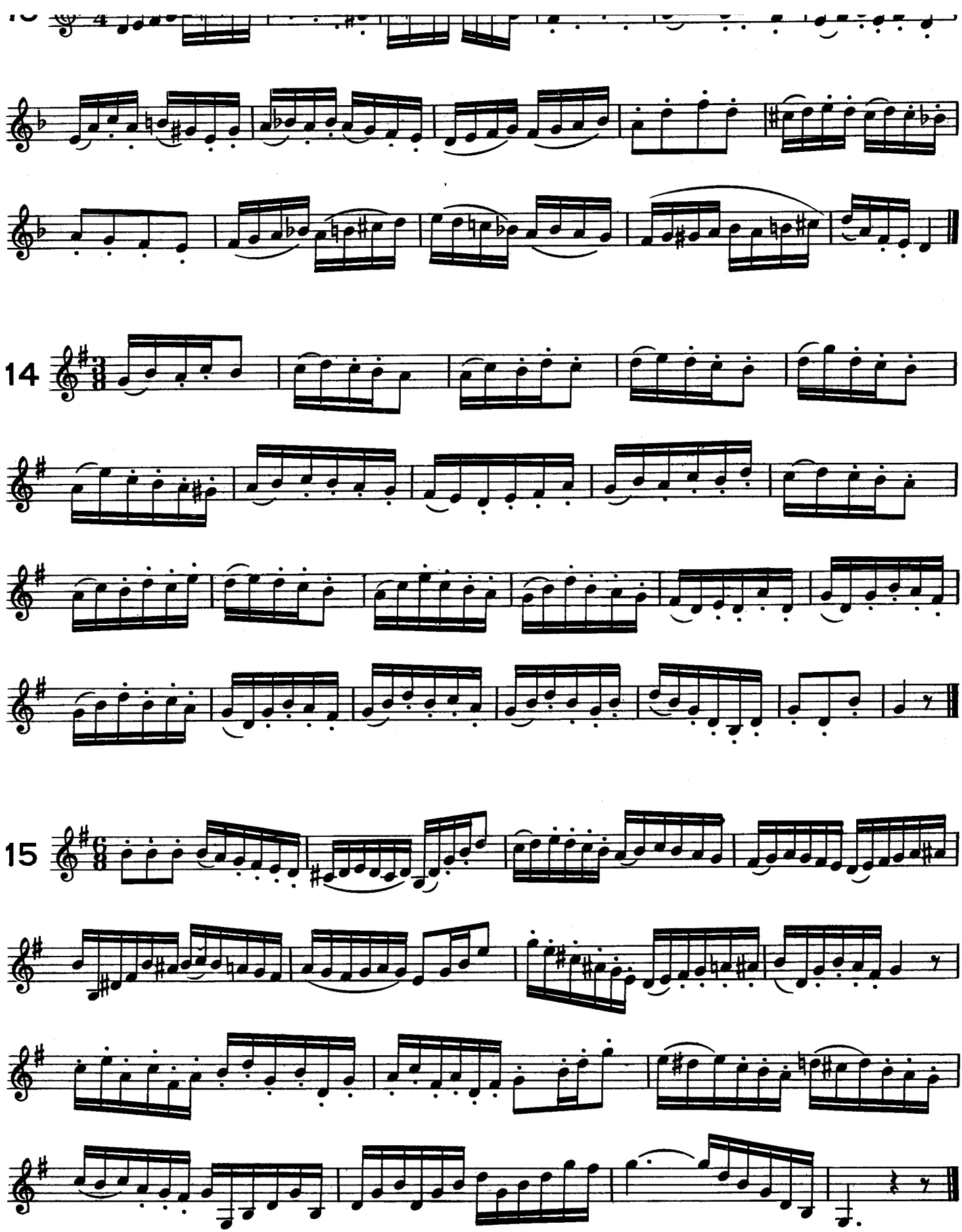



4
simile
5
6
Fine
D. S. al Fine
7
Allegro
mf
sf
sf
sf
sf
Fine
f
ff


Moderato
9
p
p
p
p


10
mf
f
p
11
simile
simile
12
p leggiero
mf



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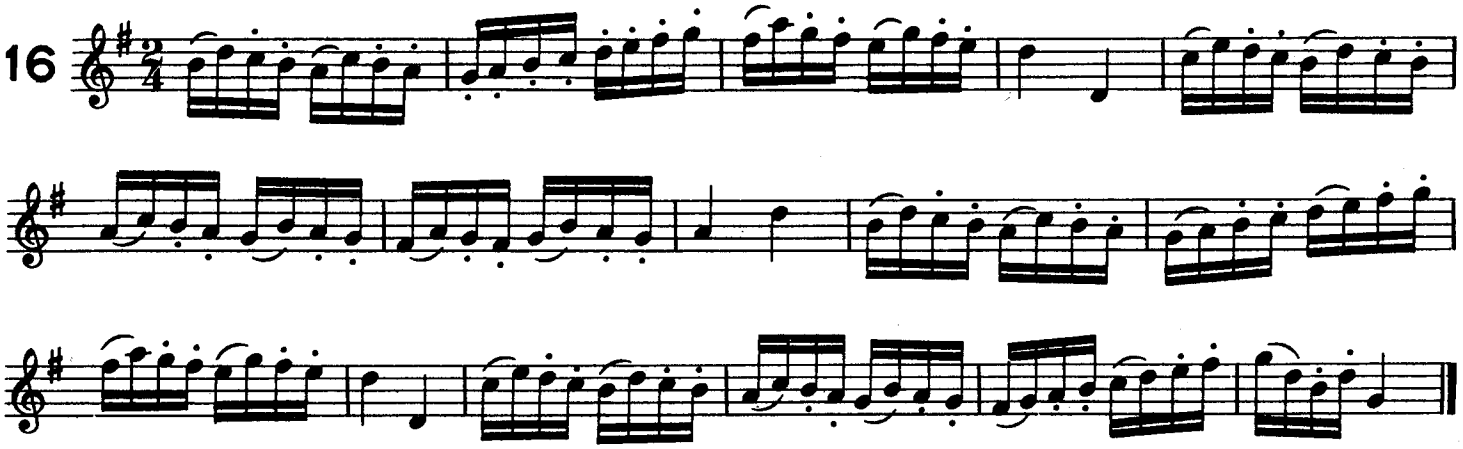

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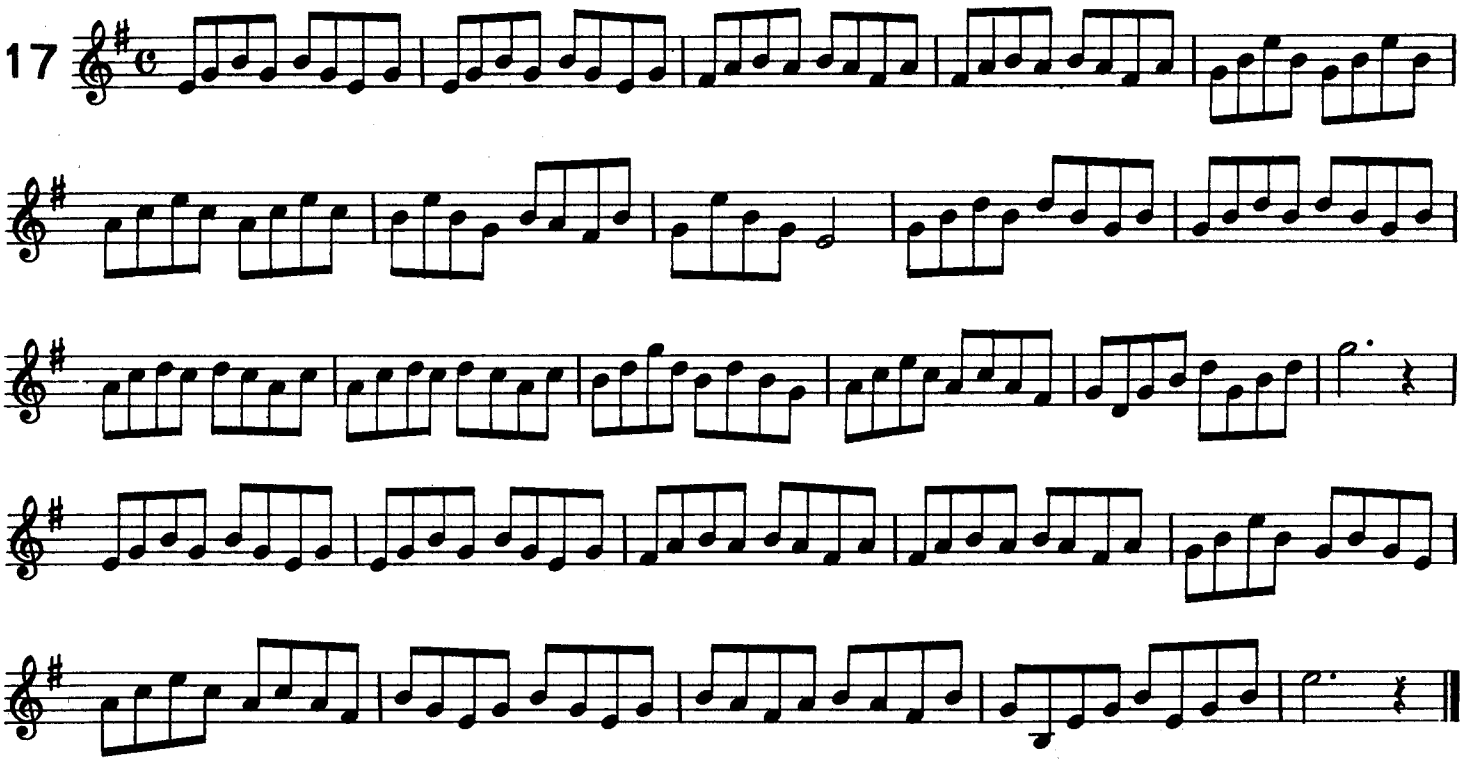

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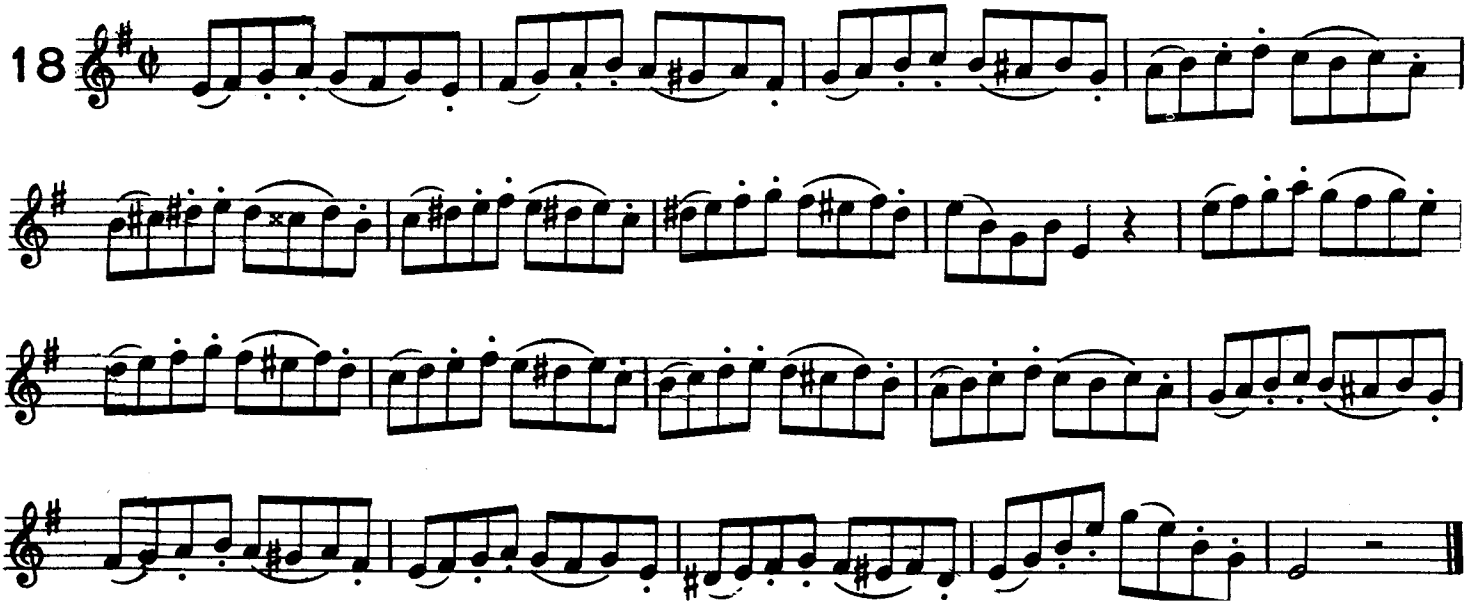
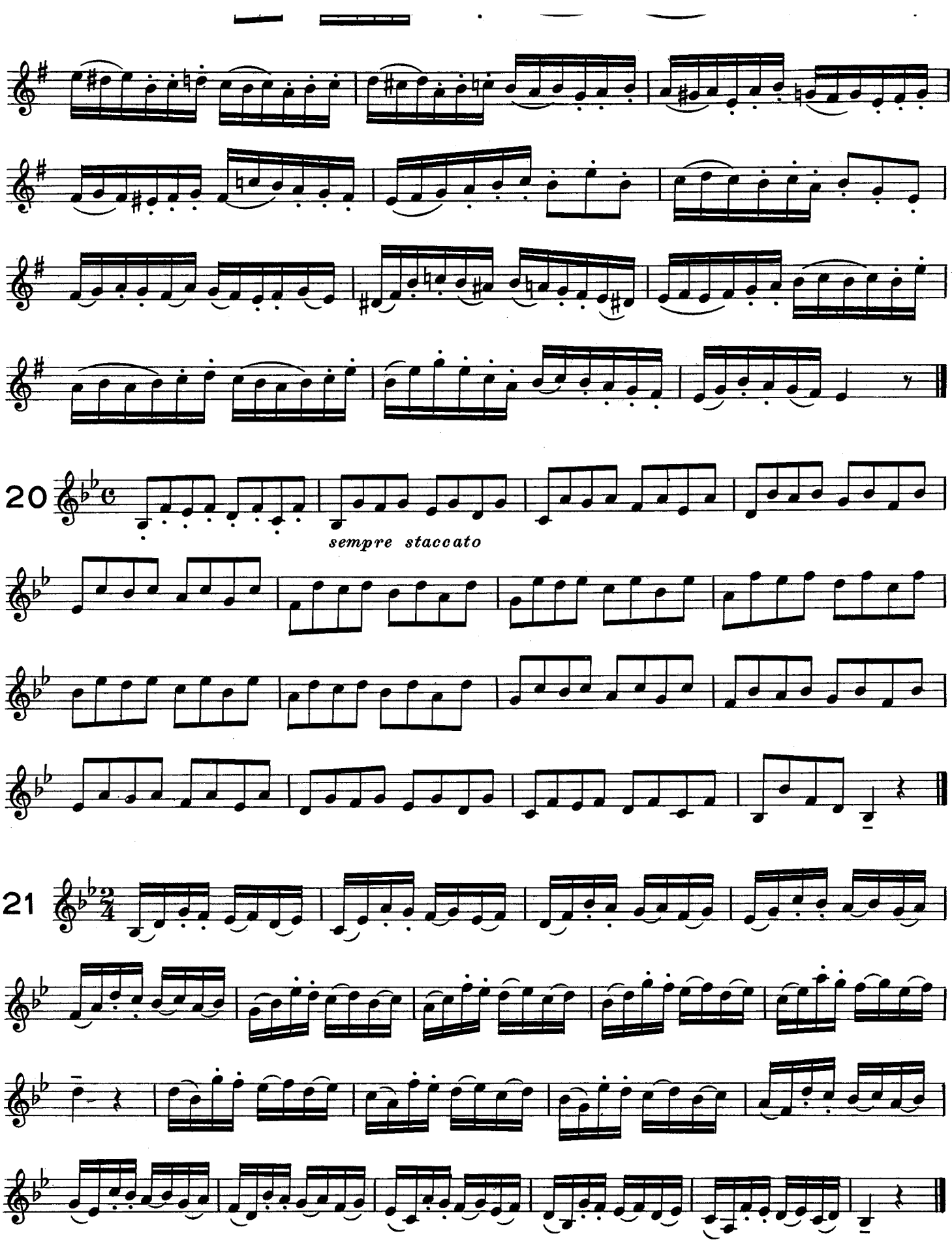
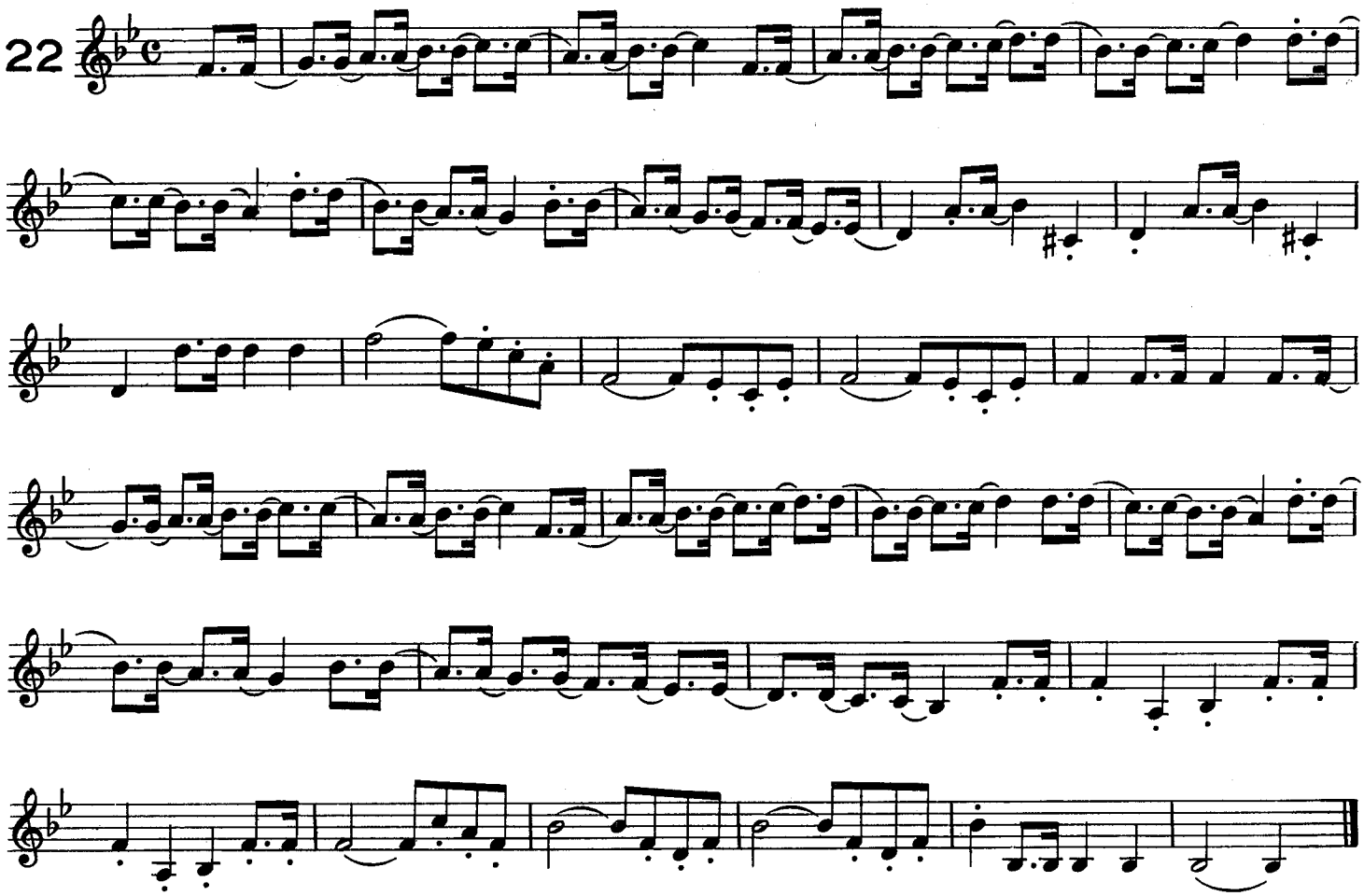



20
sempre staccato
21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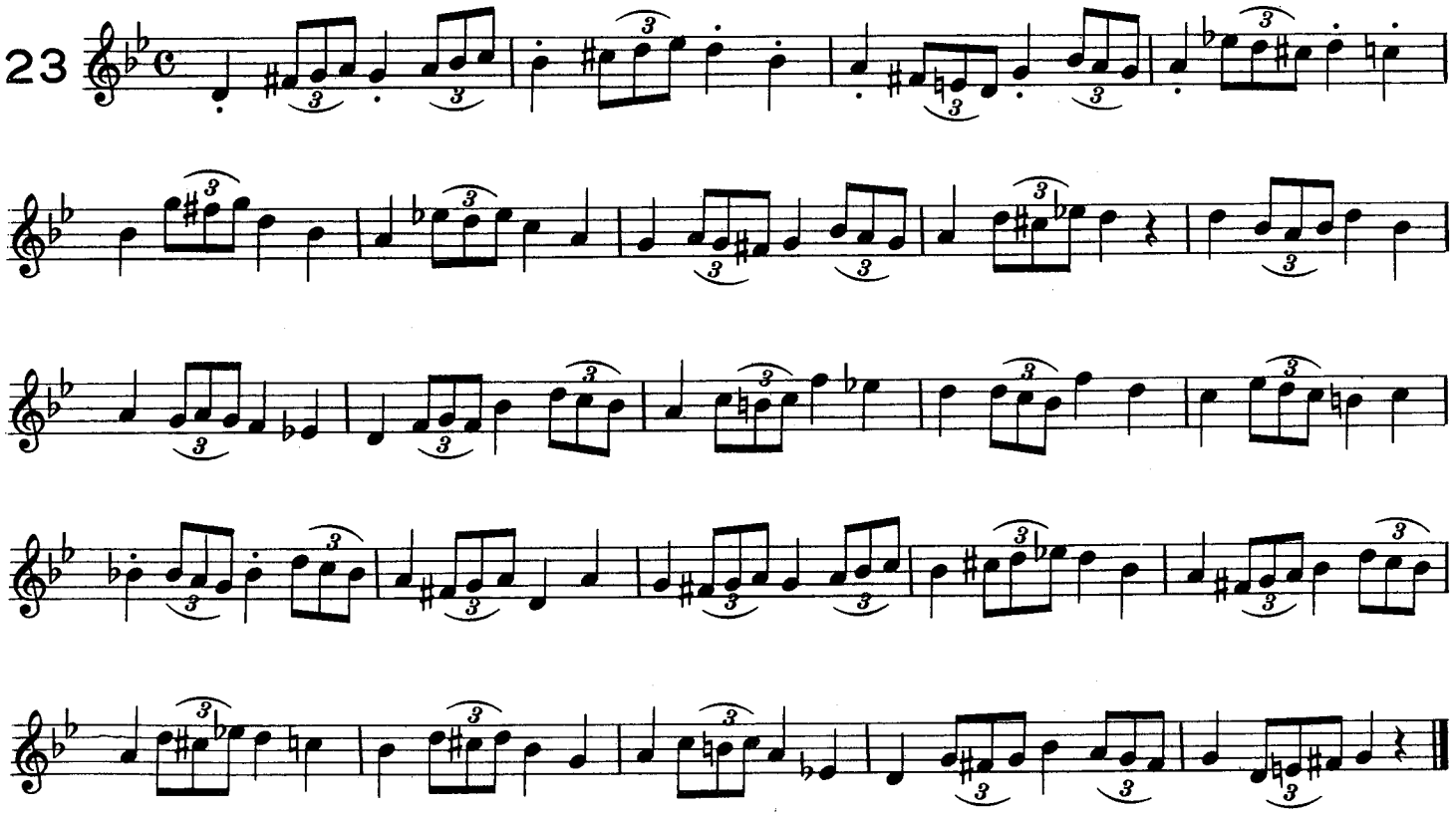
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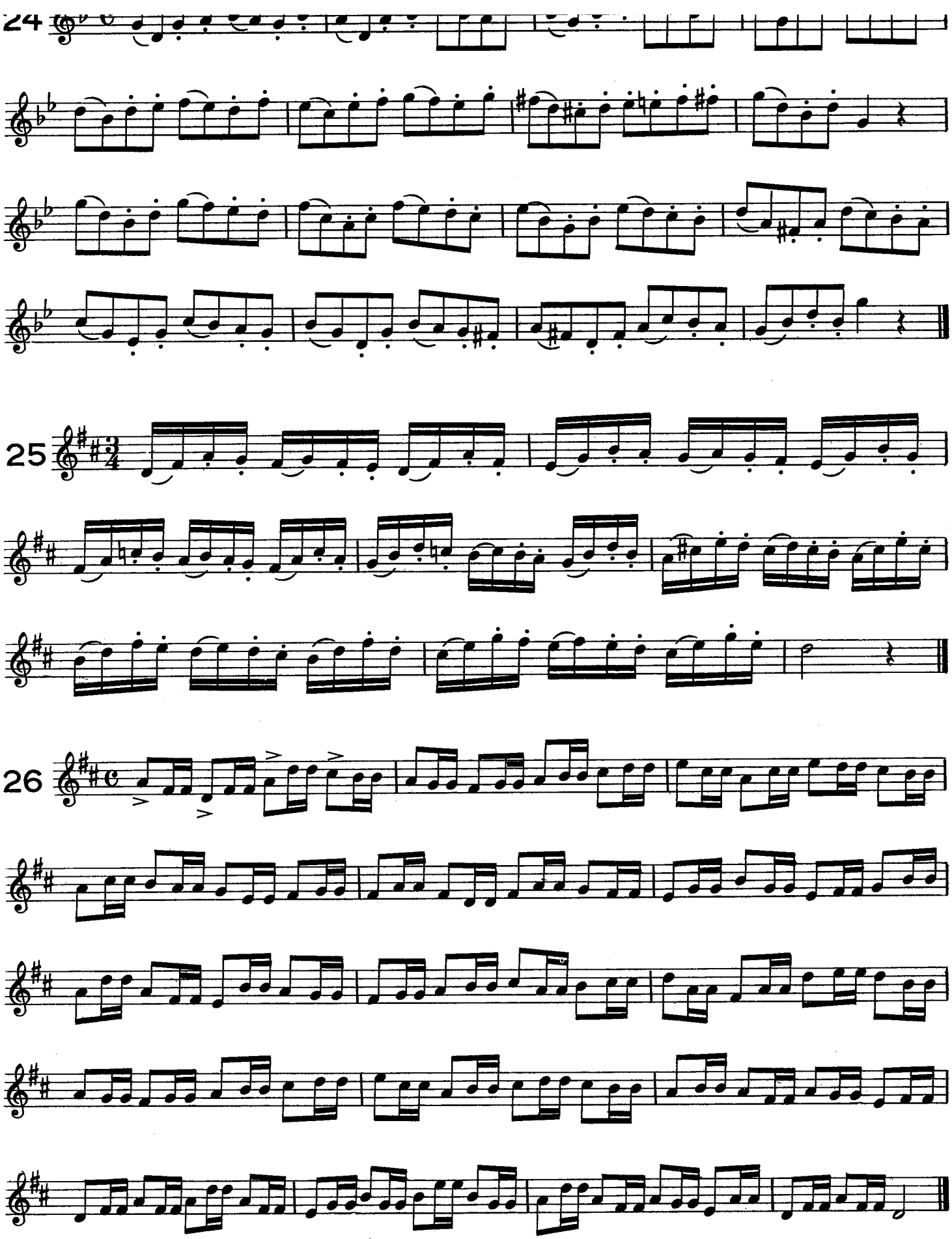
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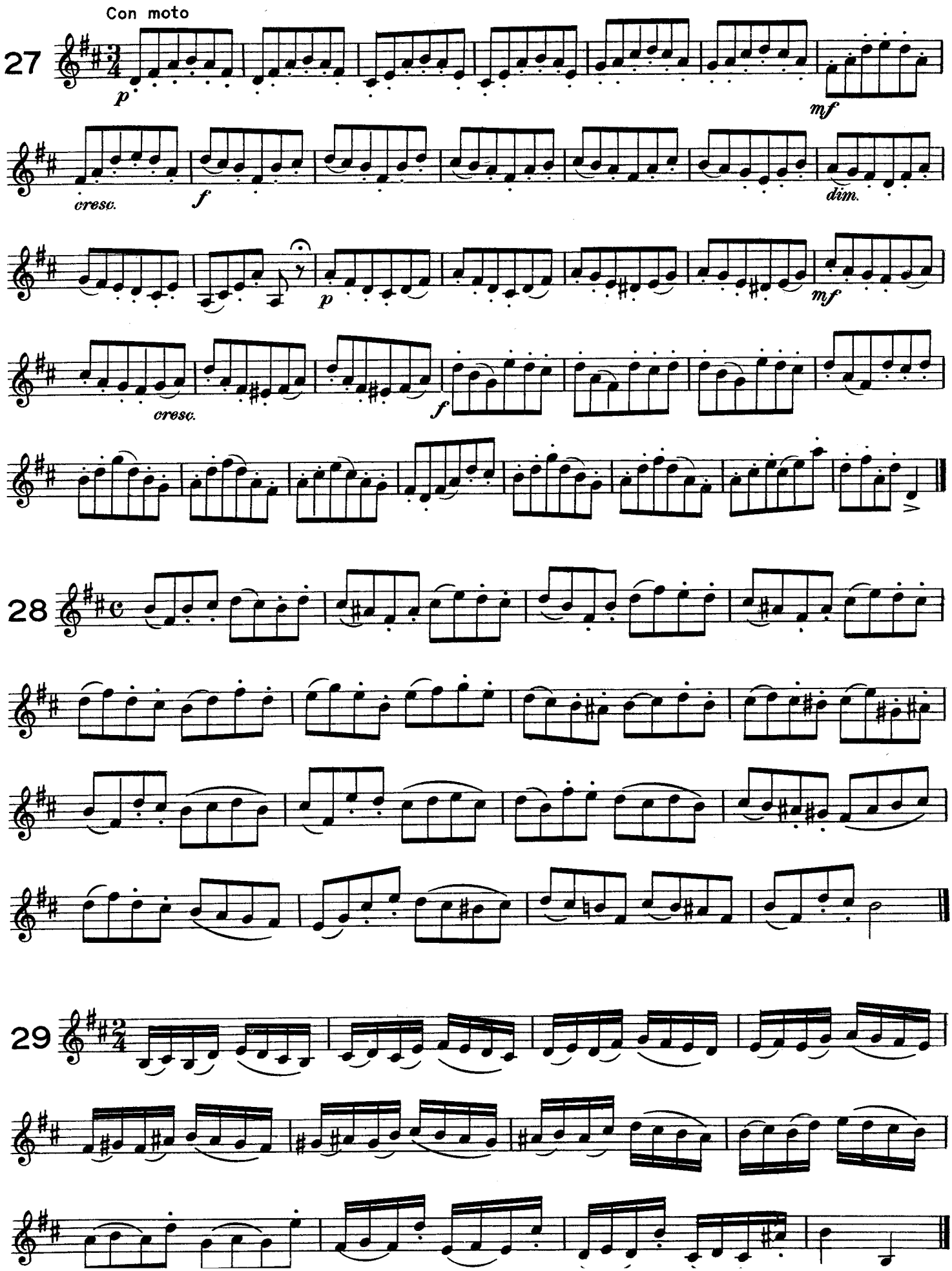
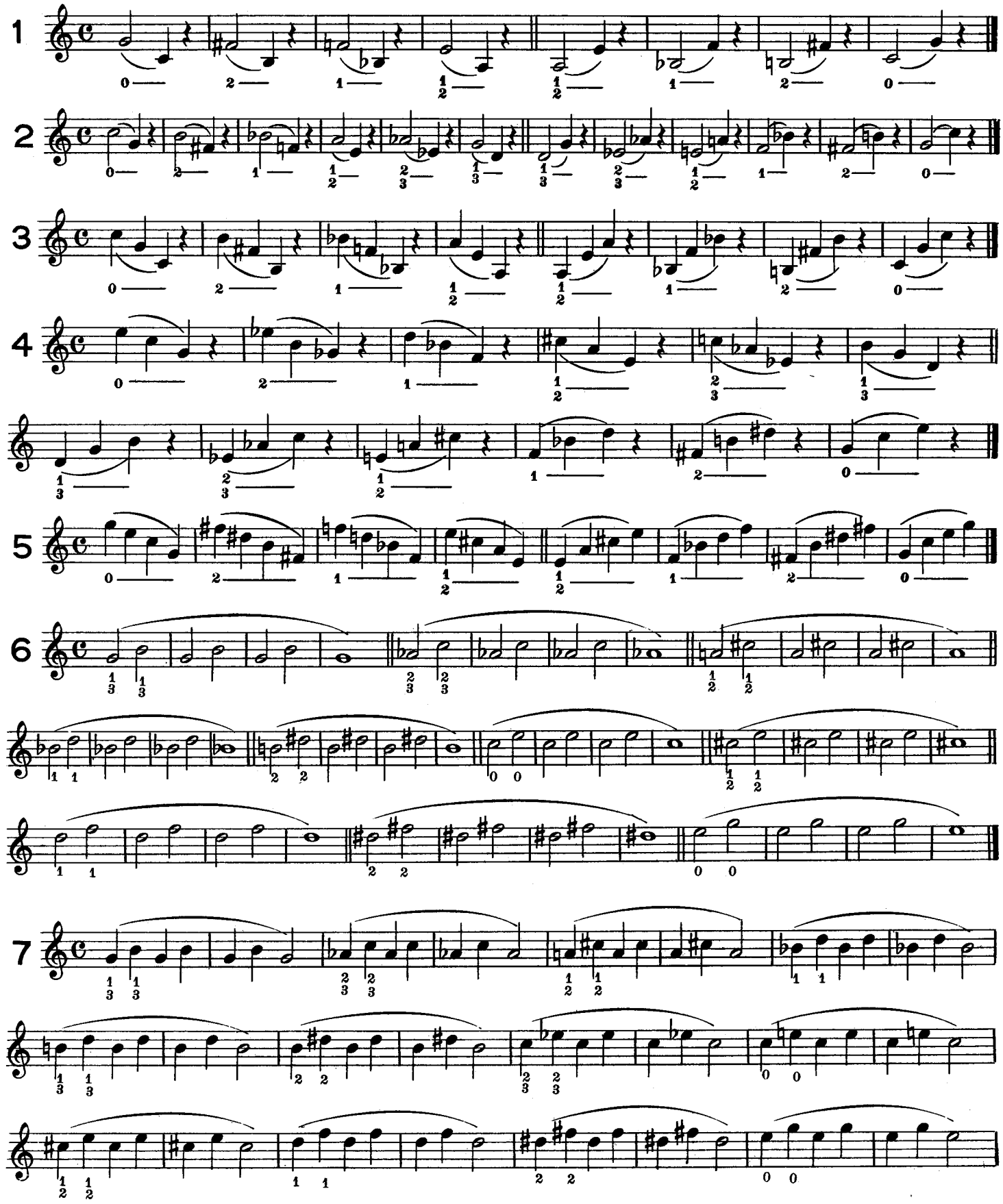
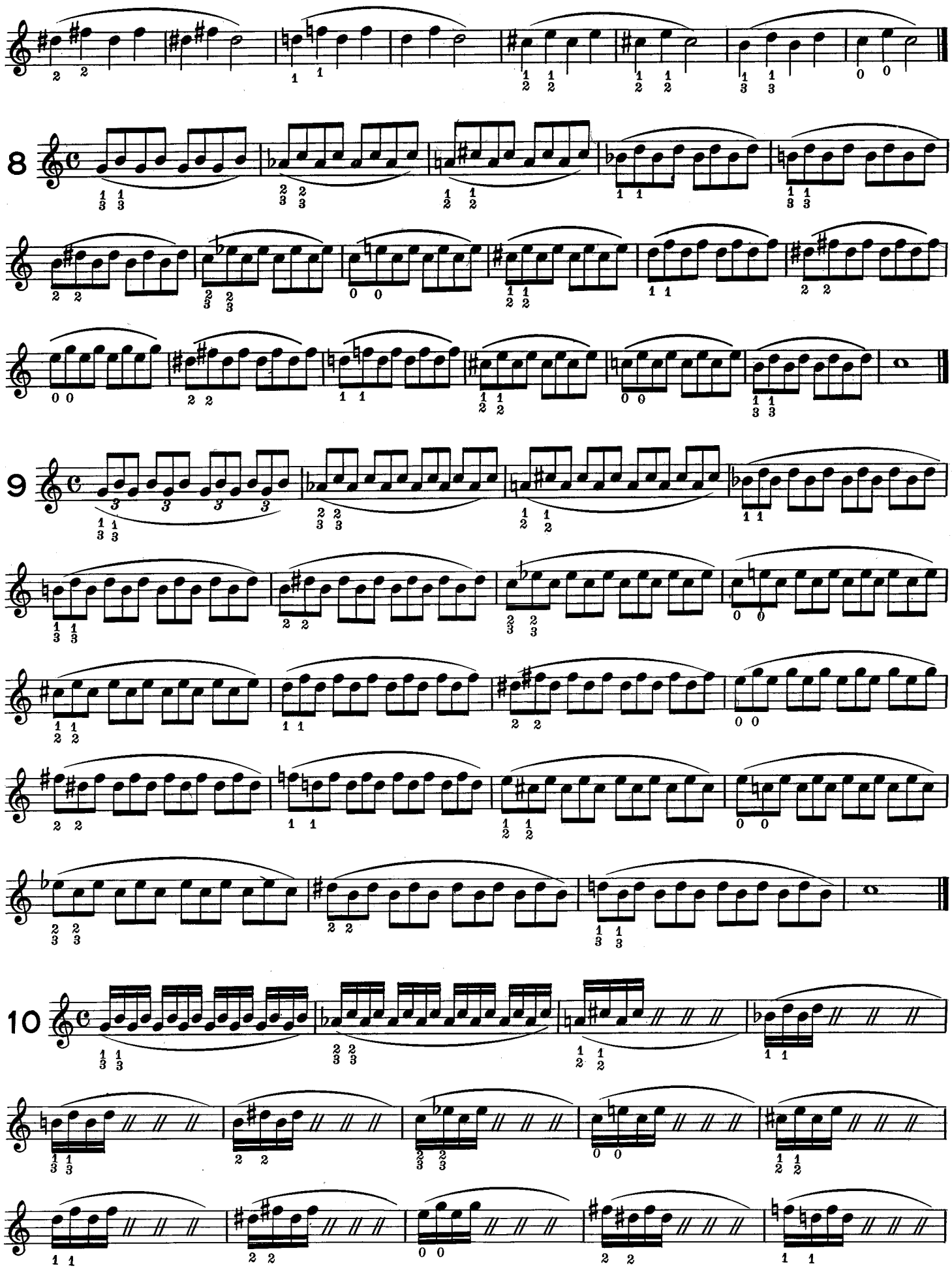
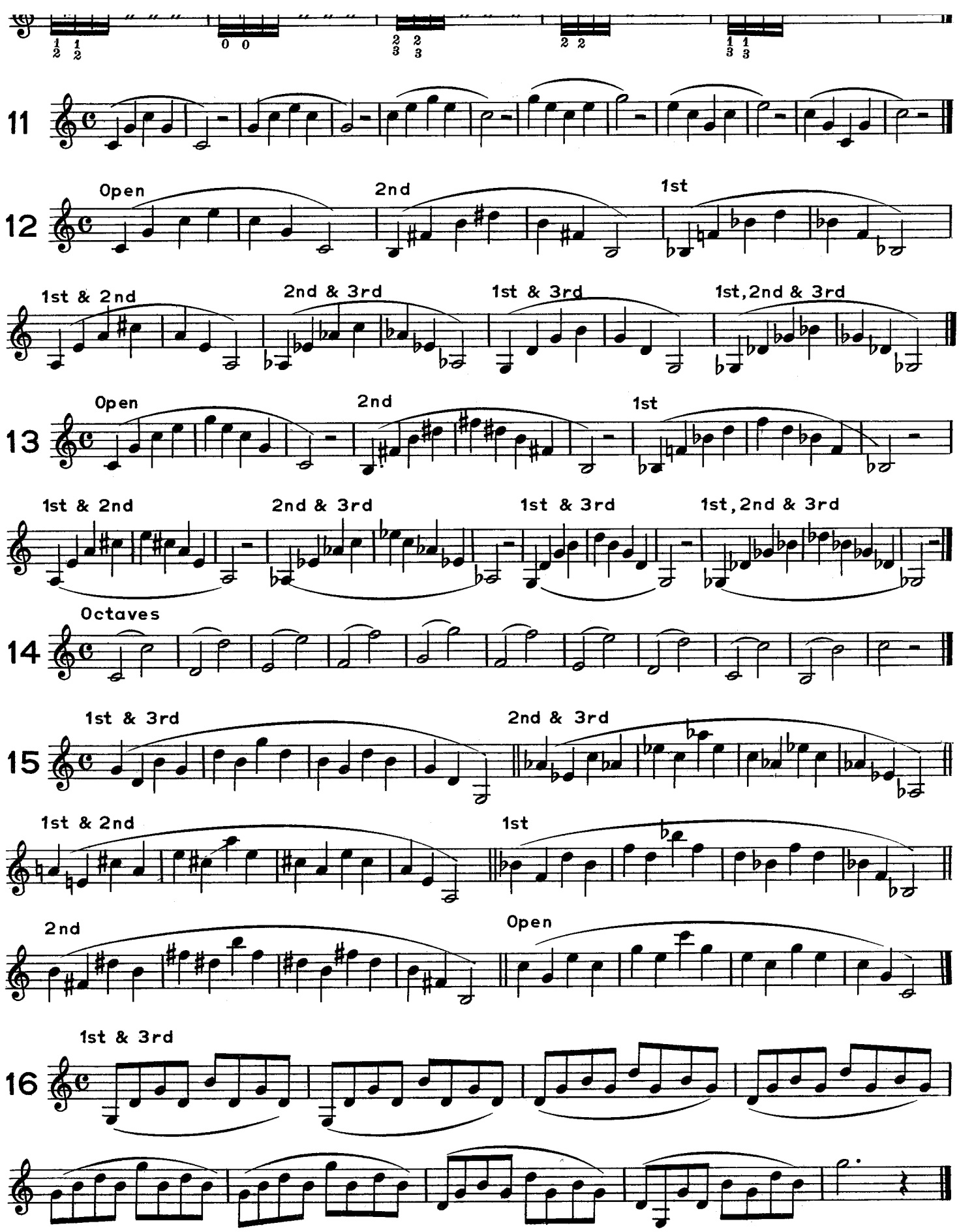
25
26


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

Adhere strictly to the fingerings given.






1 1
2 2
0 0
2 2
3 3
2 2
1 1
3 3
11
12
Open
2nd
1st
1st & 2nd
2nd & 3rd
1st & 3rd
1st, 2nd & 3rd
13
Open
2nd
1st
1st & 2nd
2nd & 3rd
1st & 3rd
1st, 2nd & 3rd
14
Octaves
15
1st & 3rd
2nd & 3rd
1st & 2nd
1st
2nd
Open
16
1st & 3rd

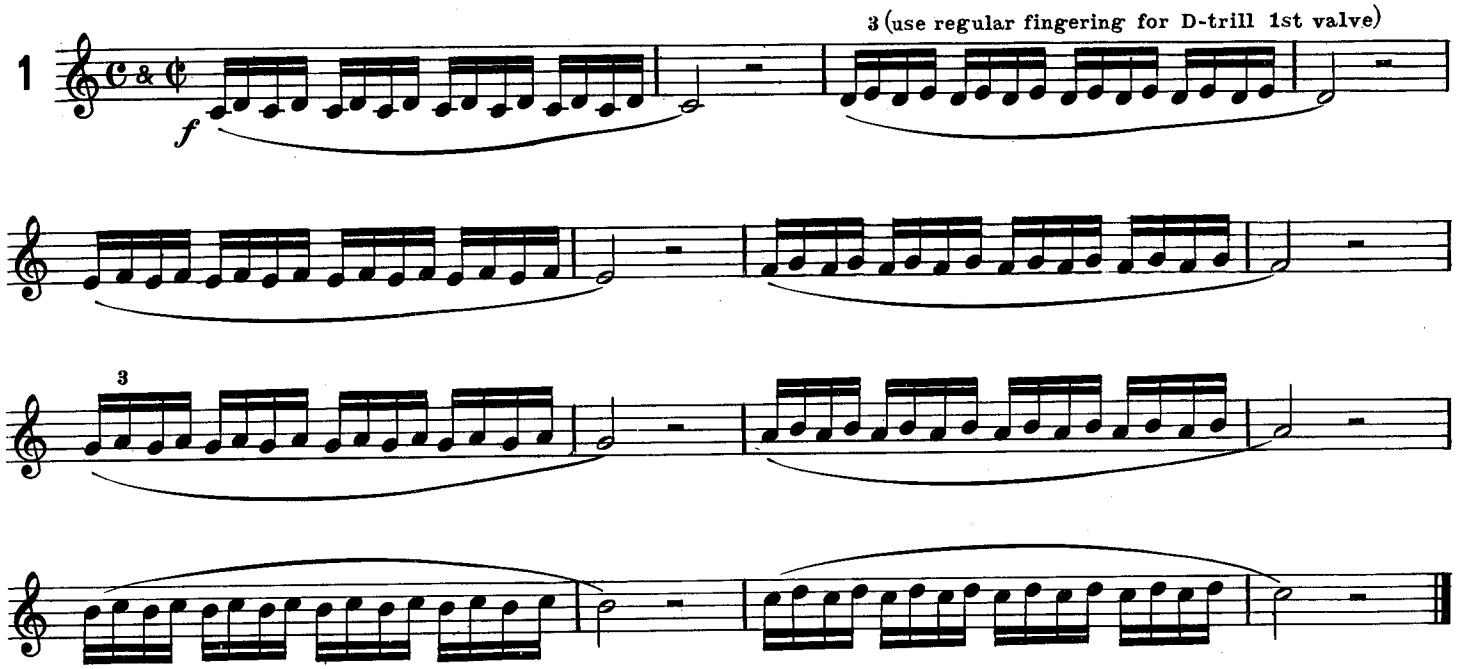
Musical Ornamentation (Embellishments)

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

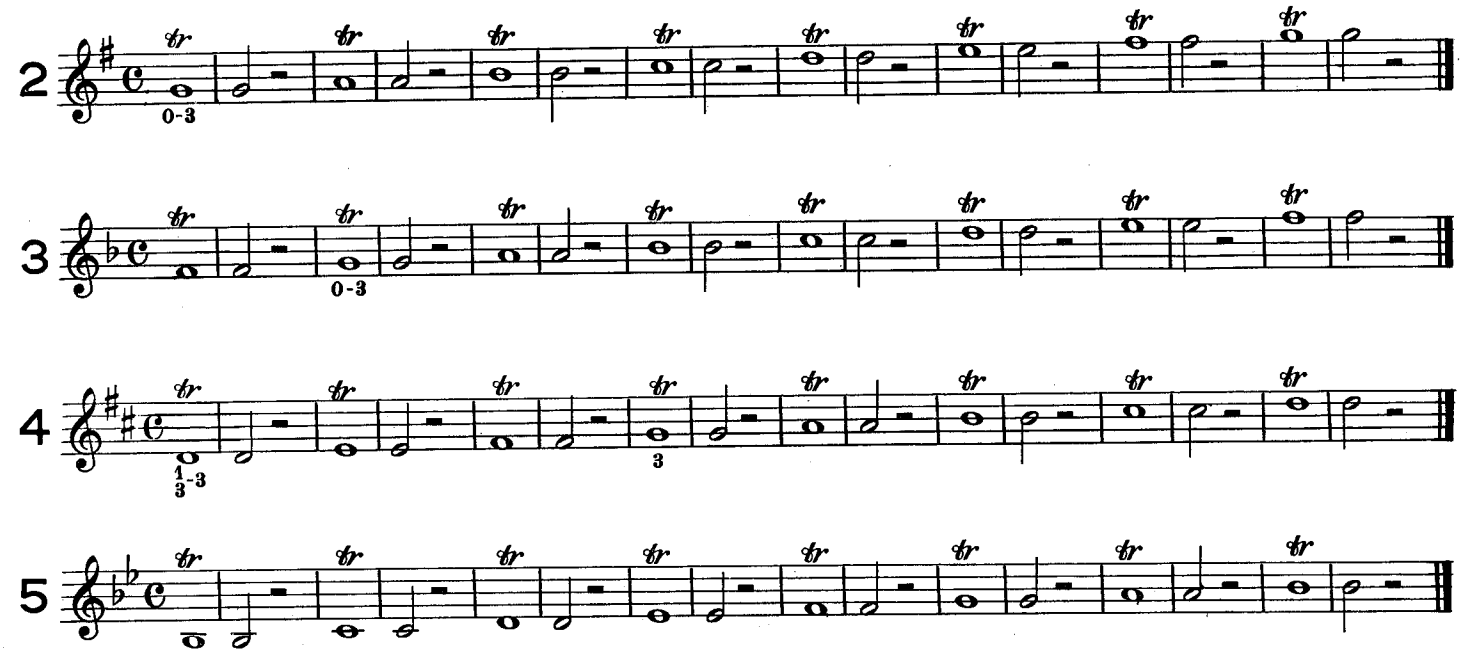
The Trill (Shake)

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

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



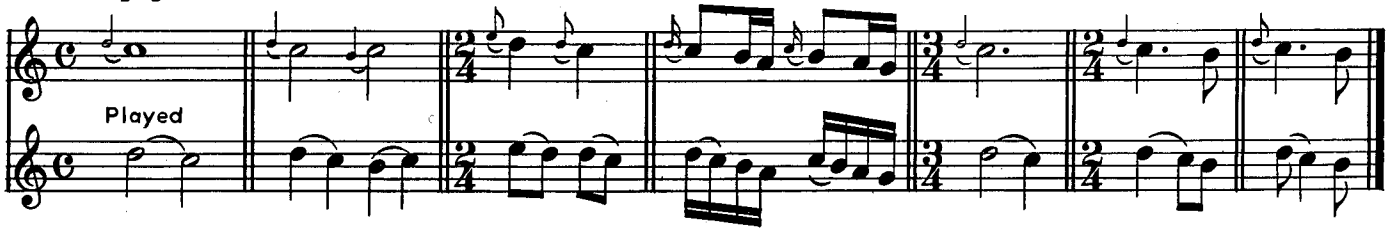
Play as in No.1



Long grace notes

6

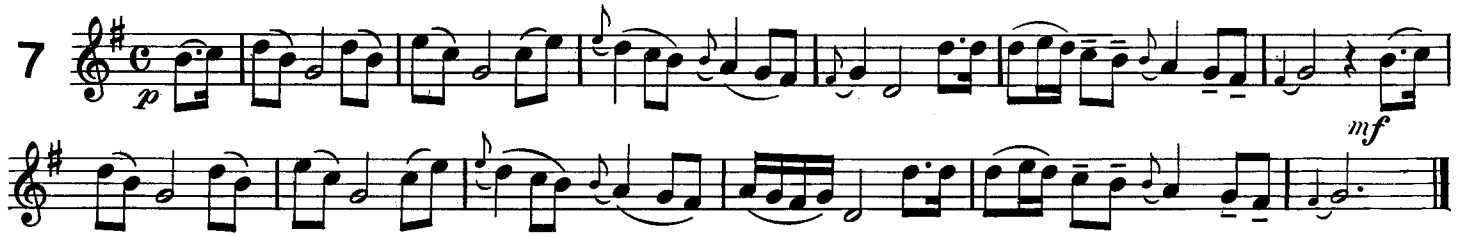
Played



from "Serenade" Haydn

Andante cantabile

7

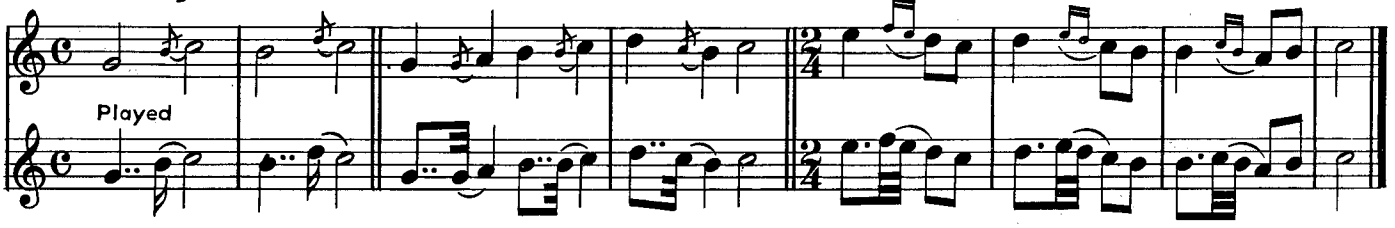


In instrumental music of recent composition the short grace notes should occupy as little time as possible and that value is taken preceding the principal note. They may be single, double, triple or quadruple, as the case may be. The single short grace note is printed as a small eighth note with a stroke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

Short grace notes

8

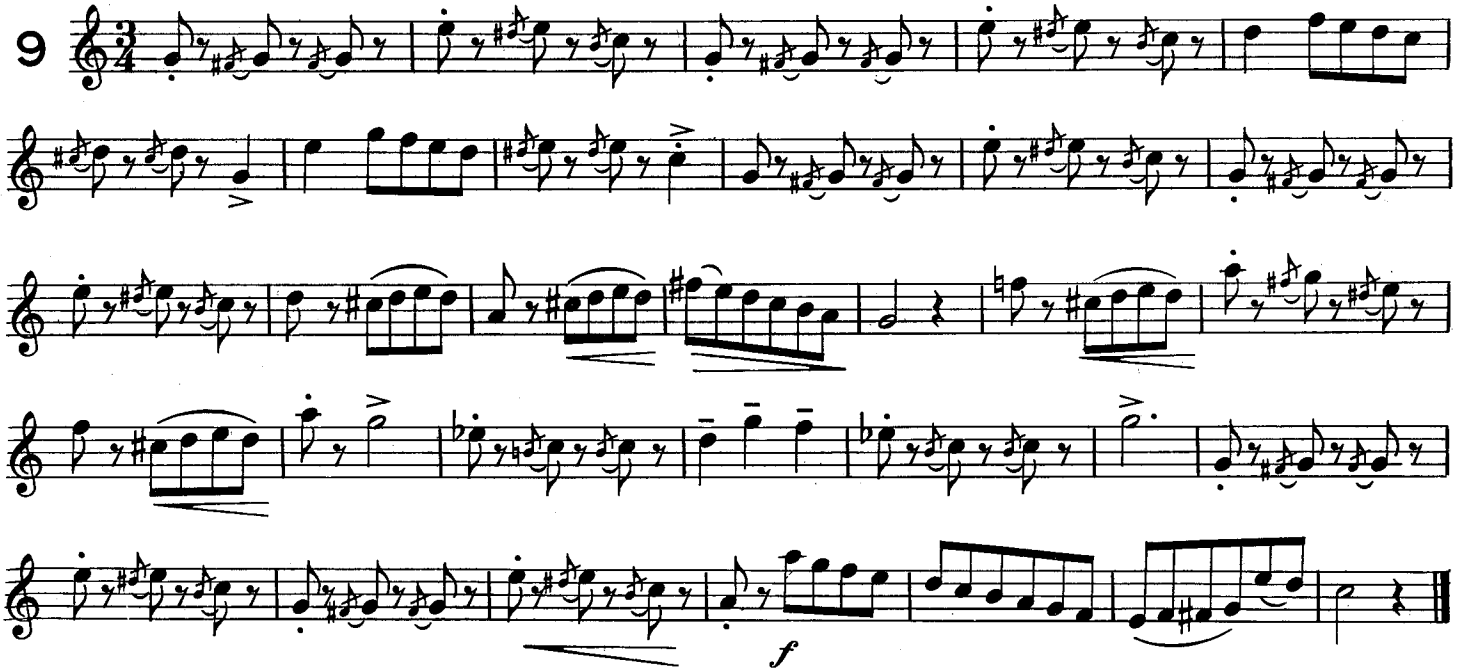
Played



Allegretto

ARBAN

9



Allegro

ARBAN

10

p

Fine

D.C. al Fine

11

12

13

14

The Mordent

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

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

The mordent takes its value from the principal note.

15

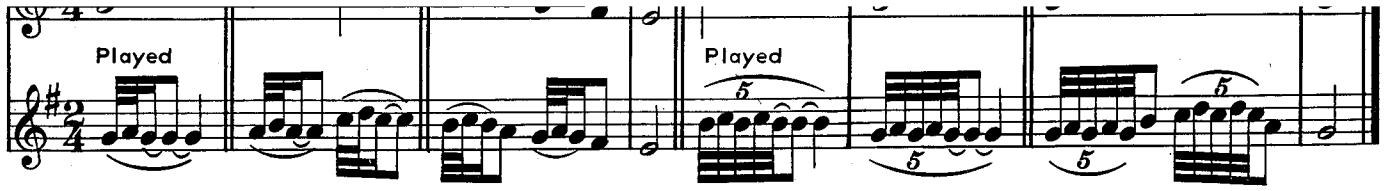
Short Mordent (single)

Played

Long Mordent (double)

Played

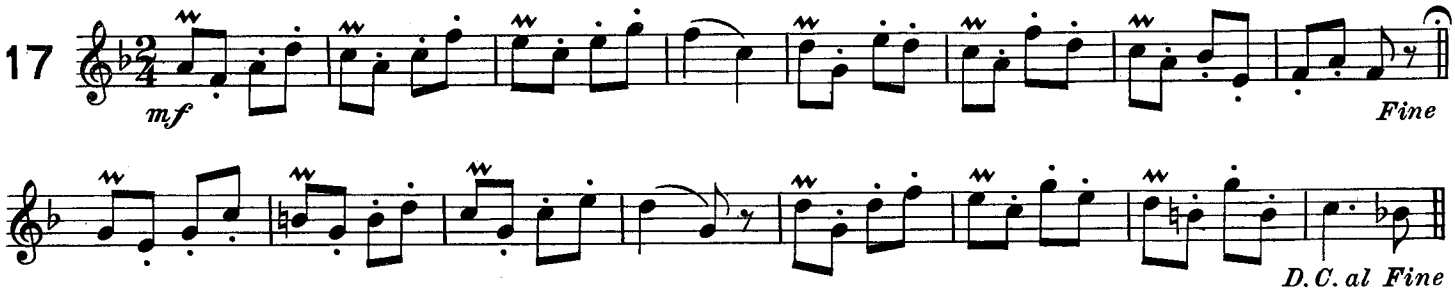
16



Allegretto moderato

ARBAN

17



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

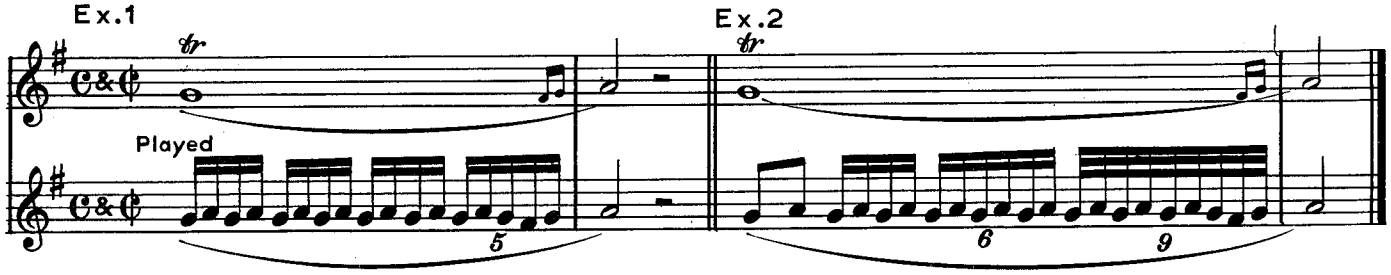
The closing of the trill consists of two tones: the scale tone below the principal note and the principal note.

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

Ex.1

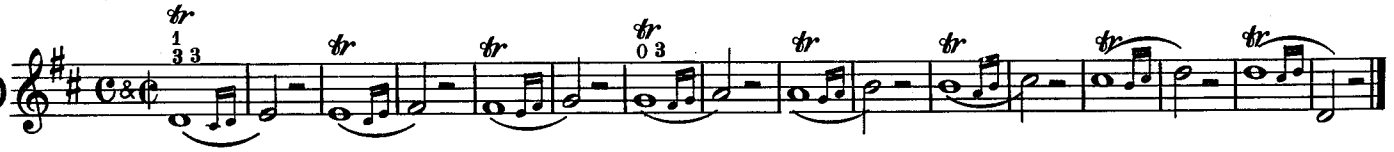
Ex.2

18



19

20



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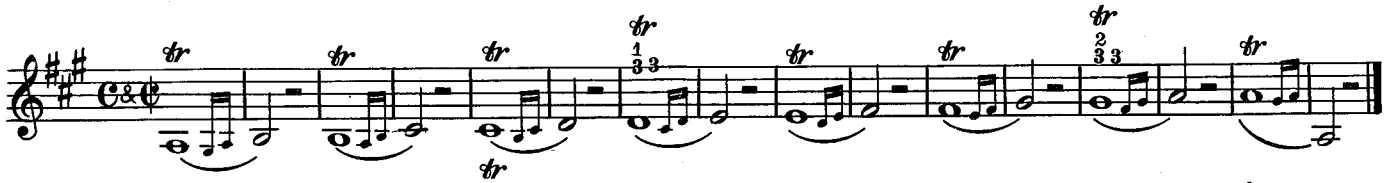

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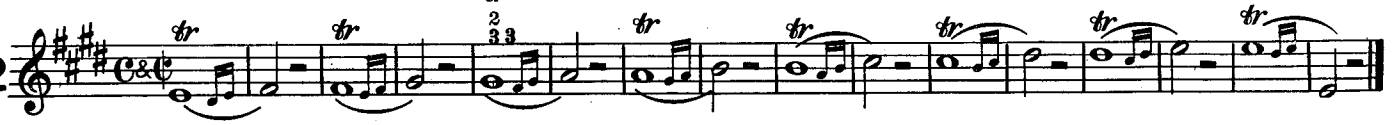


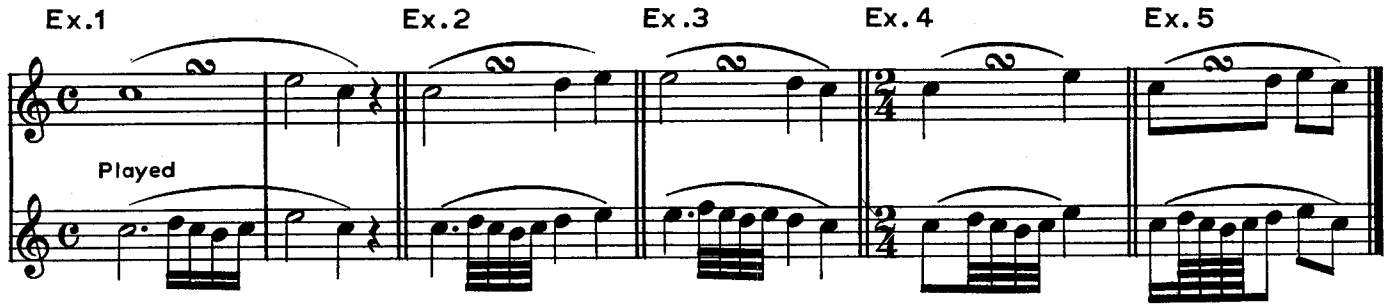
The Turn (Gruppetto)

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

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

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

23



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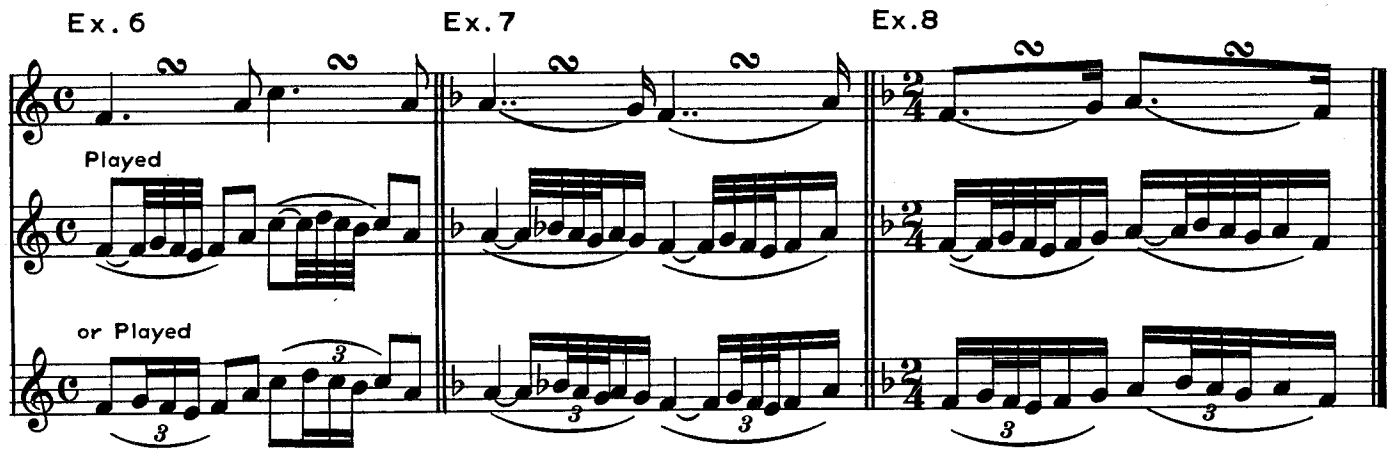
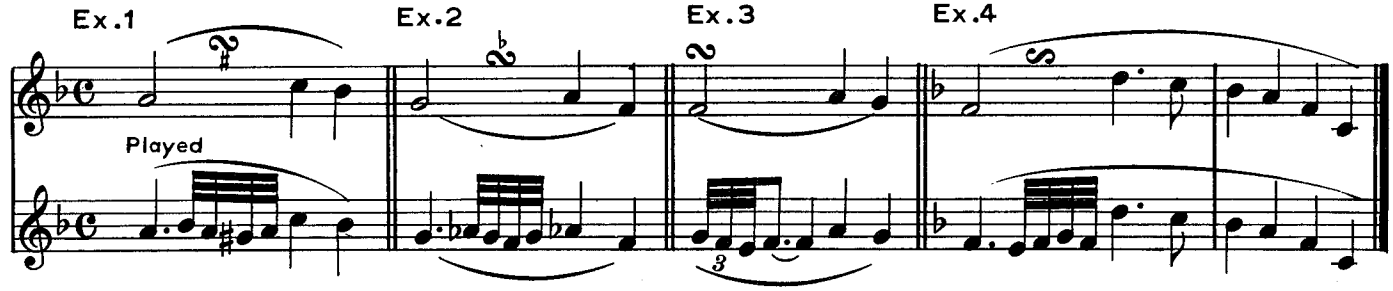


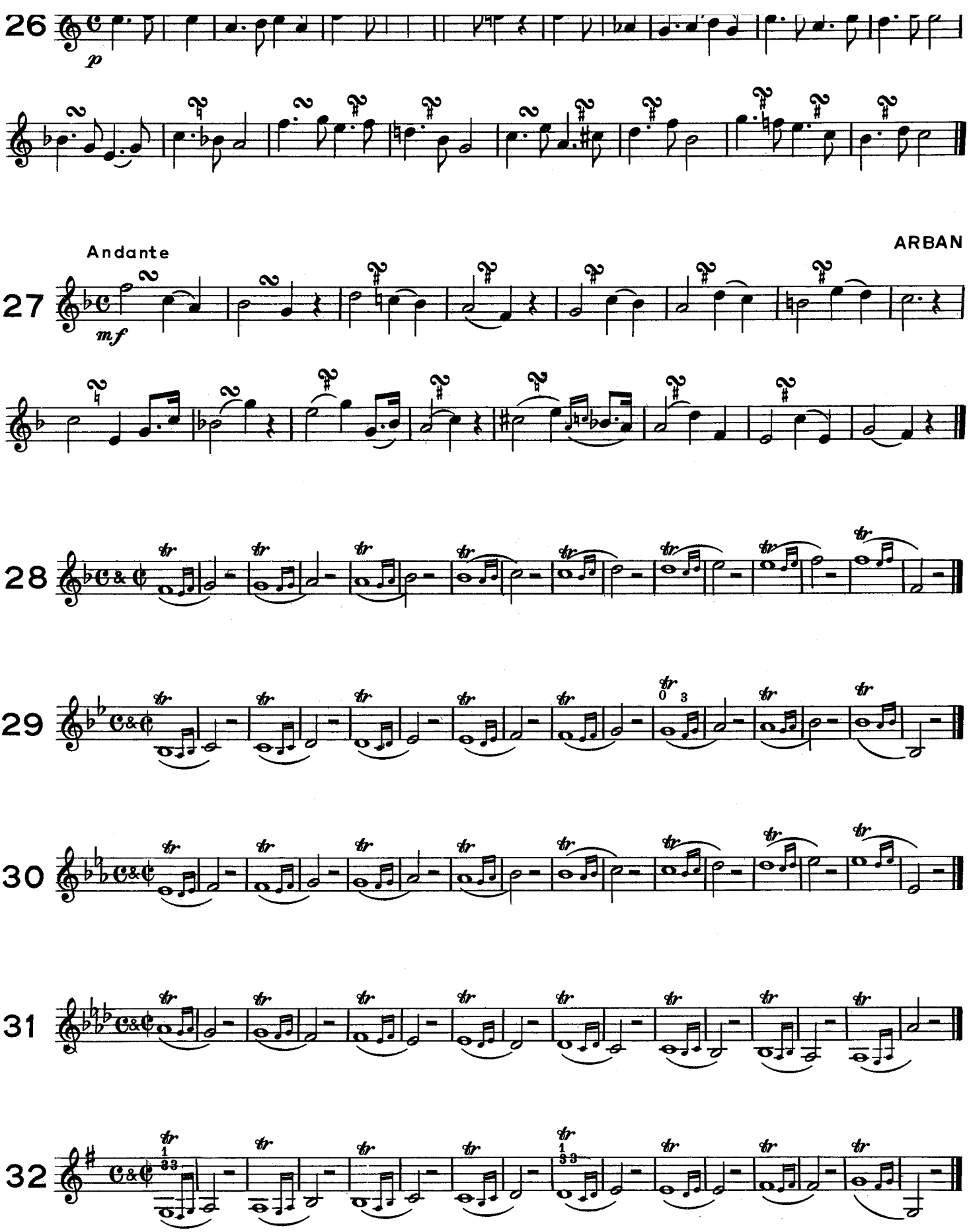
Sometimes an accidental sign occurs with the turn, and in this case when written above the sign, it refers to the highest tone of the turn, but when written below, to the lowest. (Ex.2 and 1 below).

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

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

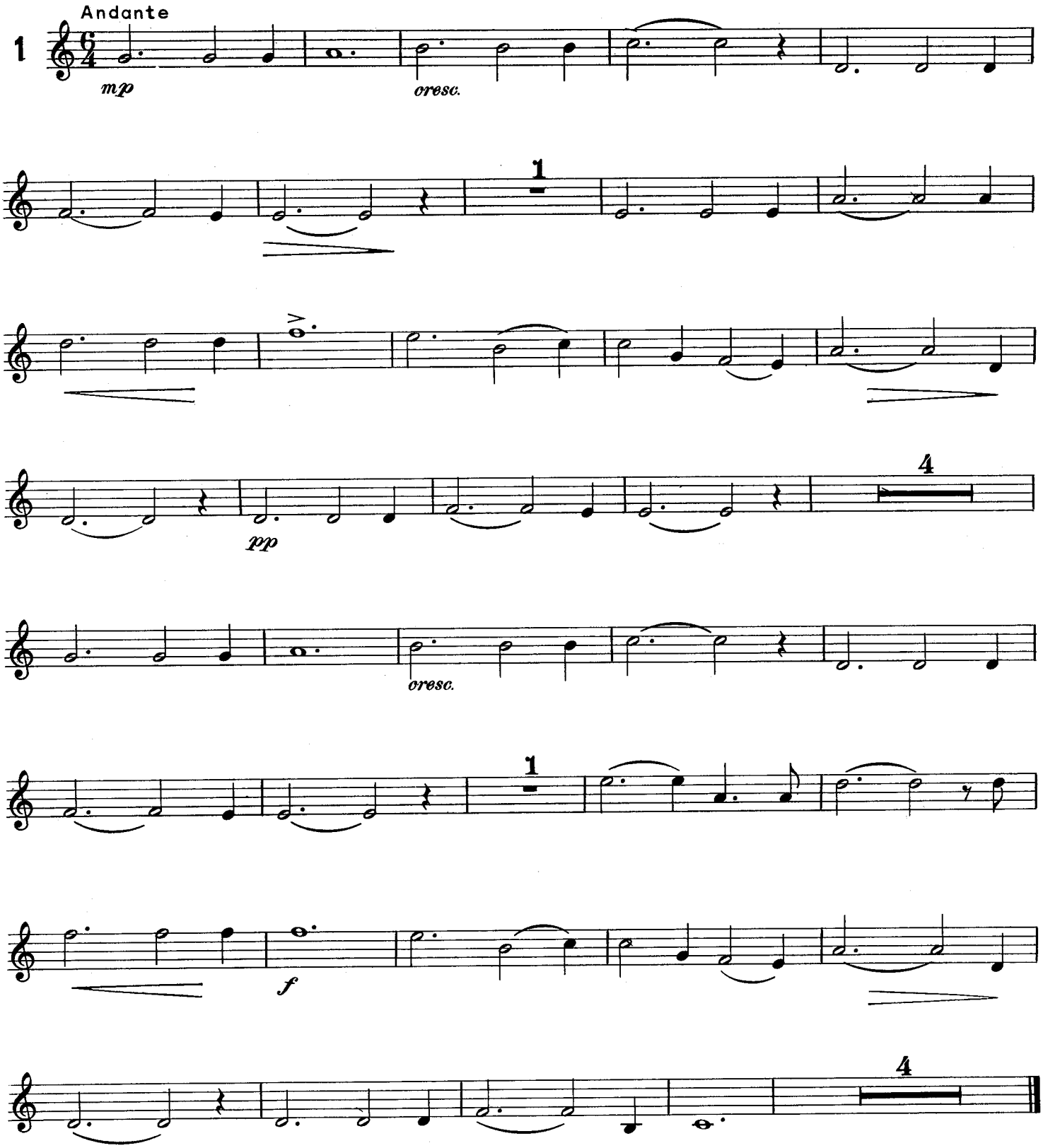
25




26
p
Andante
ARBAN
27
mf
28
29
30
31
32

Calm As the Night

BOHM

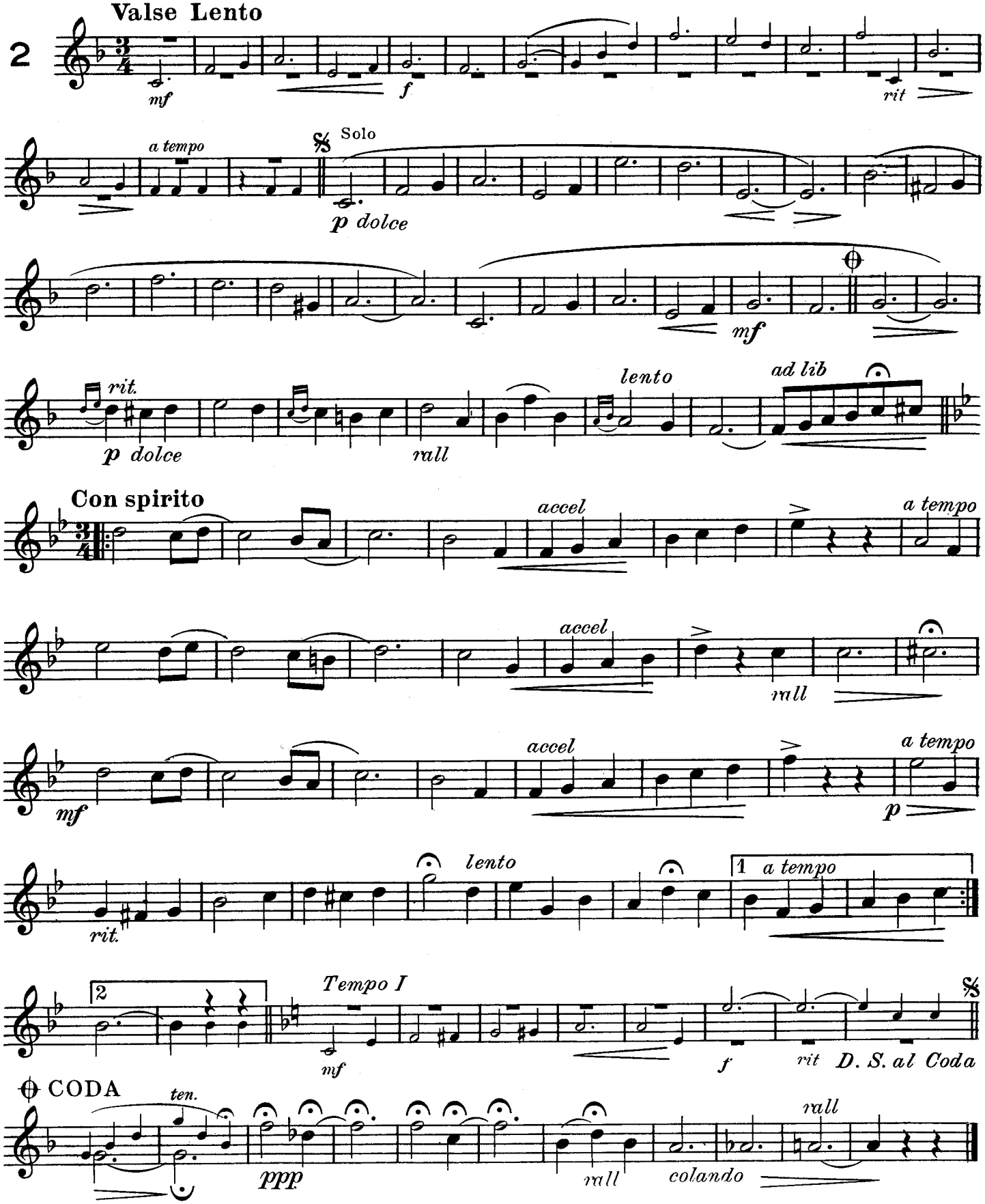


* Each solo in this section is also published separately with Piano accompaniment.

B♭ Trumpet (Solo)
Cornet - Bar.

C. H. TAYLOR

Valse Lento



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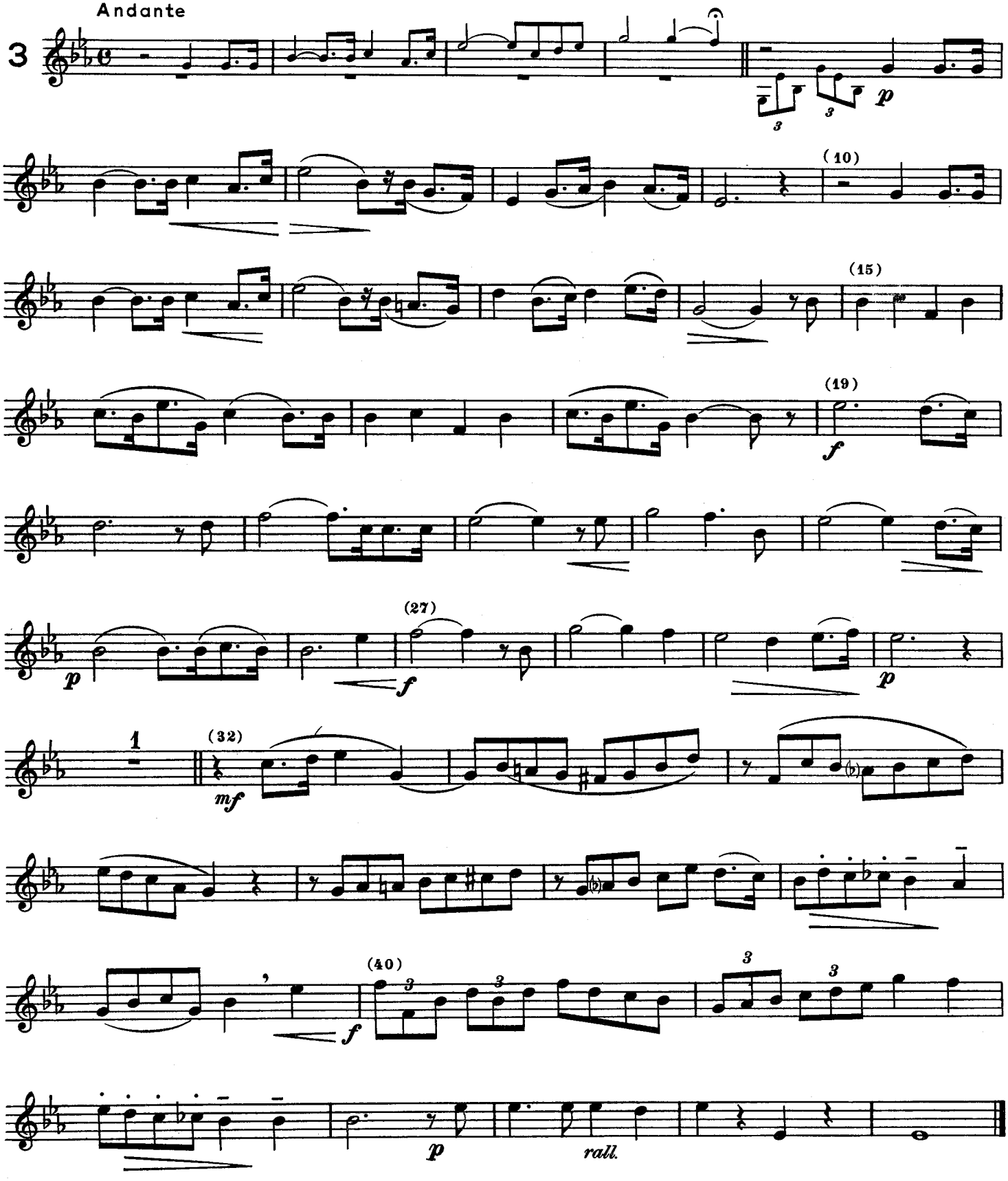
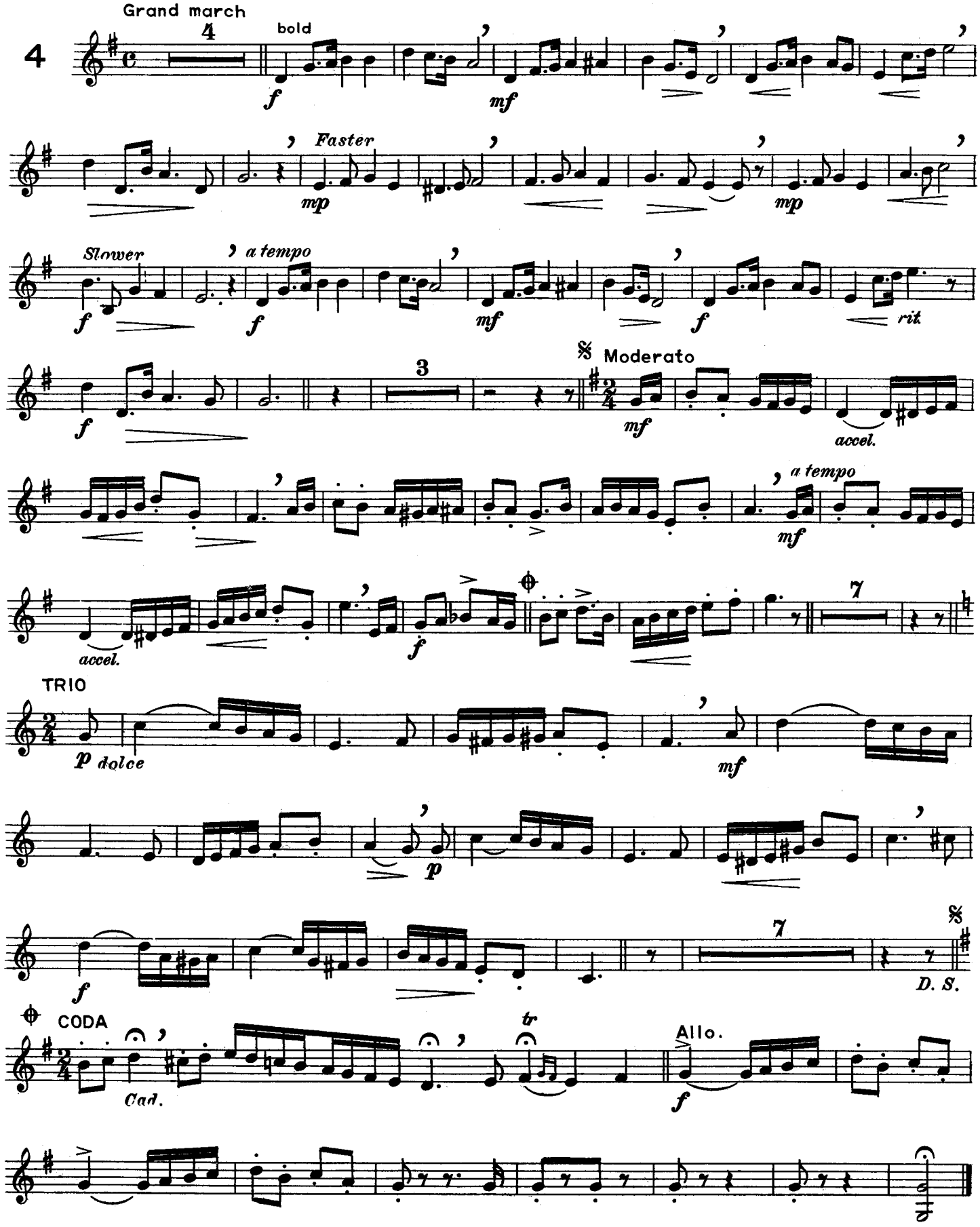
Cantique de Noel

(O Holy Night)

Solo B♭ Cornet (or Trumpet)

ADOLPHE ADAM
Transcribed by G.E.Holmes





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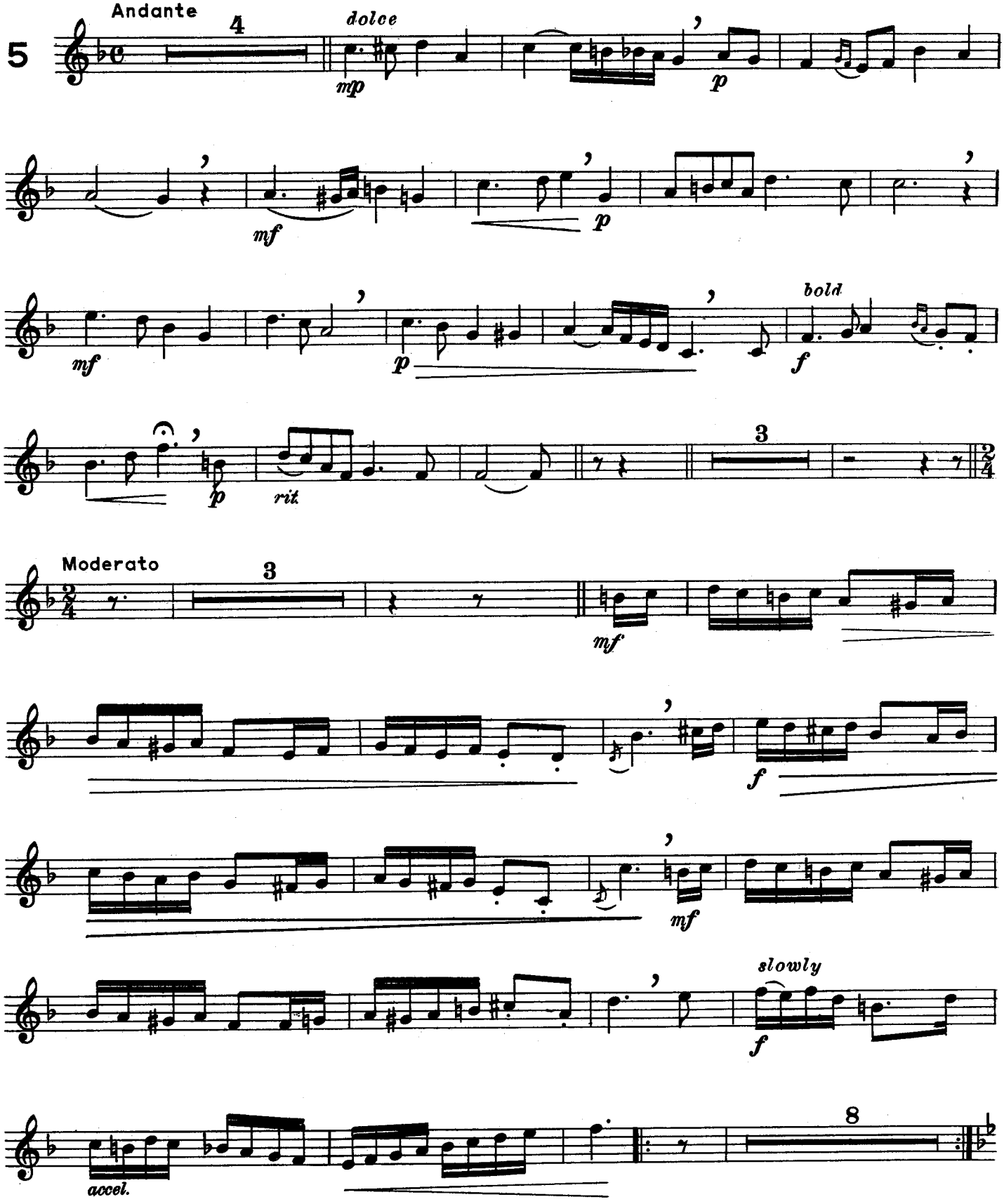
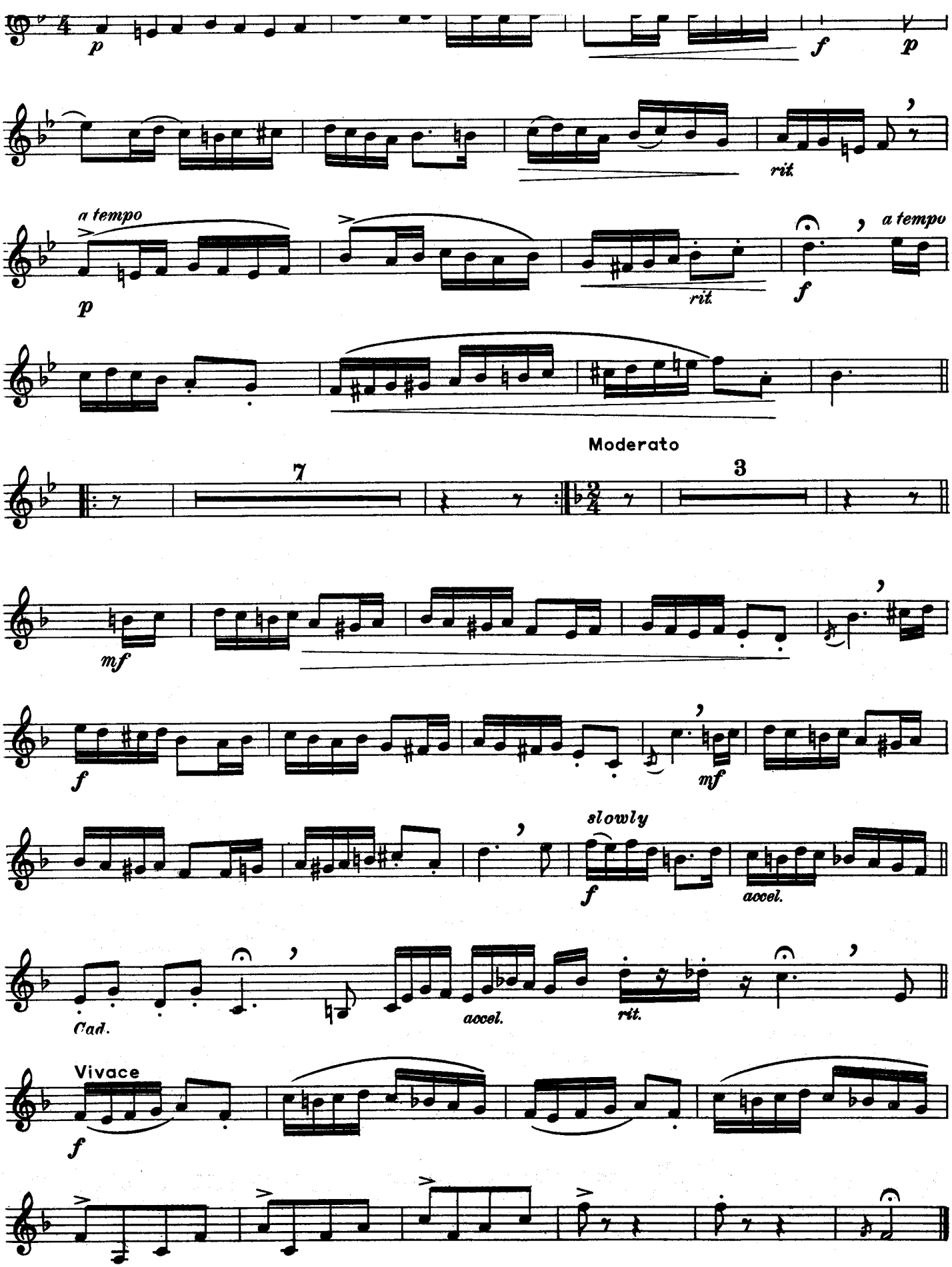
ARCTURUS

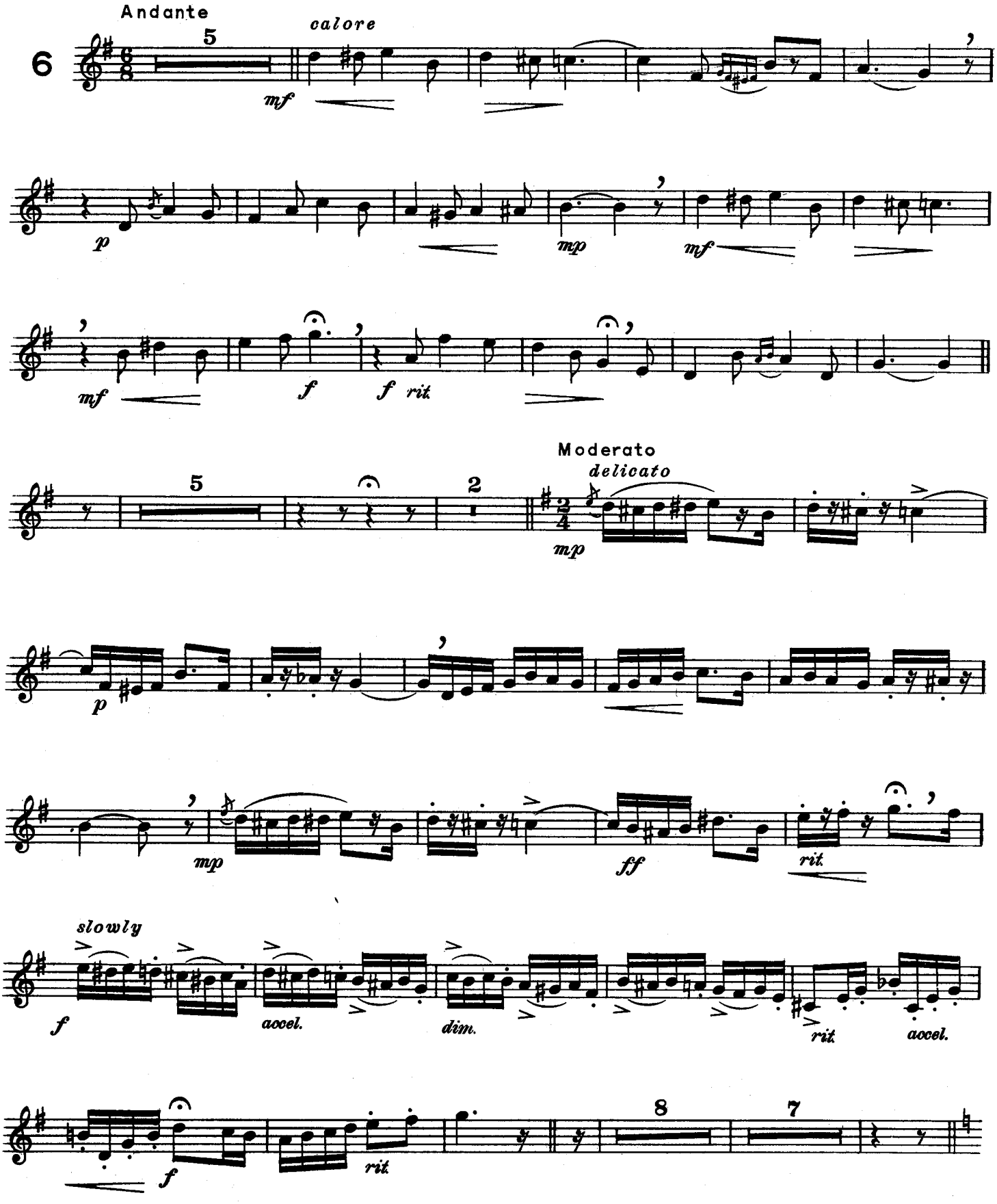
VANDER COOK

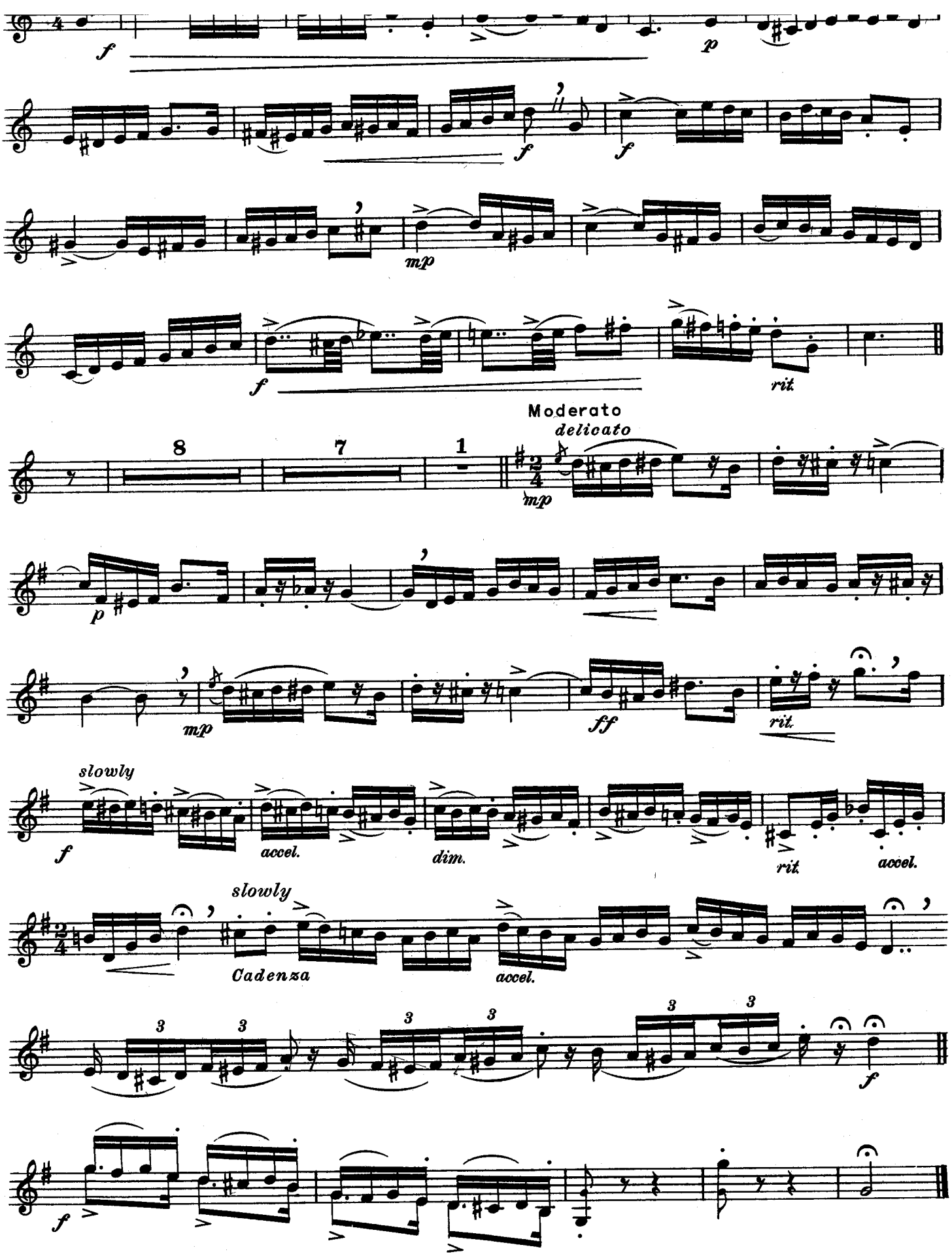



p
f
p
rit.
a tempo
p
rit.
f
a tempo
Moderato
7
3
mf
f
mf
slowly
f
accel.
Cad.
accel.
rit.
Vivace
f

RIGEL

VANDER COOK




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