

**HERBERT L. CLARKE**

**ELEMENTARY  
STUDIES**

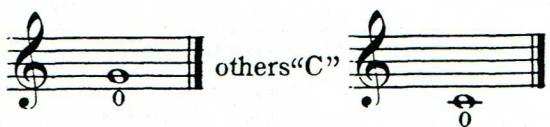
**FOR THE TRUMPET**



E1072

**CARL FISCHER®**

Some beginners in starting their first tone, find "G" easier:



Practice on the tone that is easier for you. Continue on the same note until a clear tone is produced.

If "G" is the easier, follow the above instructions; then relax the lips, blow softer, until "C" can be produced in the same manner, before starting on the first exercise.

Directions for exact speed of tempo according to a Metronome: Place the pendulum weight at the figure given in brackets: for example in Ex. 1, when the pendulum weight is placed at 60, each tick is equal to a quarter note.

Count 1 2 3 4 Met. ( $\text{♩} = 60$ )

**Student 1**

**Teacher**

Met. ( $\text{♩} = 80$ )

**Student 2**

**Student 3**

Met. ( $\text{♩} = 80$ )

**Student 4**

Met. ( $\text{♩} = 80$ )

**Student 5**

Met. ( $\text{♩} = 92$ )

## SECOND LESSON

A continuation of easy studies, arranged in duet form, but ascending a step or two as the lips grow stronger, to a full octave.

Do not practice after the lips feel tired or refuse to vibrate. Rest a few moments, then try again.  
Use patience always.

Count 1 2 3 4 (Met.  $\text{♩} = 92$ )

6

(Met.  $\text{♩} = 92$ )

7

(Met.  $\text{♩} = 96$ )

8

(Met.  $\text{♩} = 96$ )

9

(Met.  $\text{♩} = 96$ )

10

## THIRD LESSON

In this lesson the duets are dispensed with, as by this time the student should have a correct idea of "tempo" or "time" and will be able to count alone by marking the time with his foot, or by using the Metronome and setting it at the time marked at the beginning of each exercise, thus:  $\text{♩} = 100$  - when the pendulum weight is placed at 100, each tick is equal to a quarter-note.

The following exercises are twice the length of the first ten.

Count 1 2 3 4 (Met.  $\text{♩} = 100$ )

**11**

**12**

Met.  $\text{♩} = 100$

**13**

**14**

Met.  $\text{♩} = 100$

**15**

E F G A B G F E

C G E C B G F D

E G F A D G E C

## FOURTH LESSON

In the previous lessons only whole notes were used—now divide them. A *whole note* requires *four beats*, consequently a *half note* requires *two beats* and two *half notes* equal one *whole note*.

A half note is shaped like a zero, but with a stem,

Always take a full breath before beginning to play. Notice that commas (,) are placed above the staff at certain intervals; they are used in all the exercises to show when to breathe.

Count 1 2 3 4 (Met.  $\text{d} = 92$ )

**16**

Met.  $\text{d} = 92$

**17**

Met.  $\text{d} = 92$

**18**

Met.  $\text{d} = 96$

**19**

Met.  $\text{d} = 96$

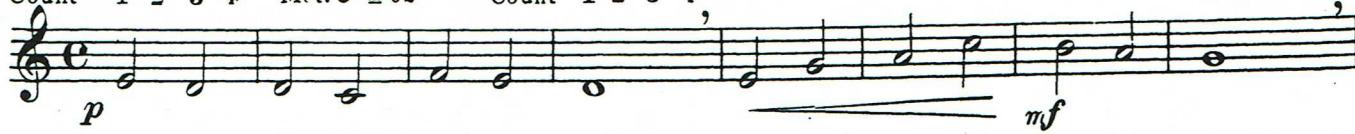
**20**

## FIFTH LESSON

By this time the student must have become familiar with the notes and their names with the fingering. He must have formed a general idea of the change of pressure, contracting the lips for a higher note, with more power from the chest and relaxing the lips for a lower note, with less wind power.

This lesson treats of *whole* and *half* notes.

Count 1 2 3 4 Met.  $\text{♩} = 92$  Count 1 2 3 4 , 1 2 3 4 ,

**21** 

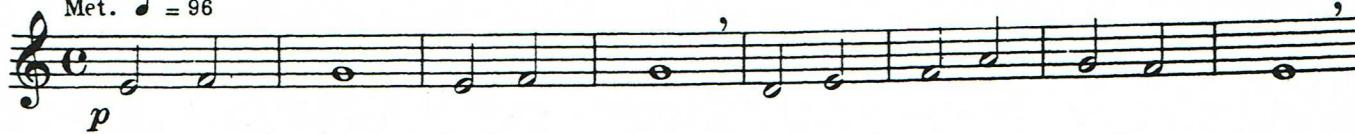
1 2 3 4 , 1 2 3 4 , 1 2 3 4 ,

**22** 

**23** Met.  $\text{♩} = 96$  , , ,



**24** Met.  $\text{♩} = 96$  , , ,



**25** Met.  $\text{♩} = 96$  , , ,



## SIXTH LESSON

There have been exercises in *whole* and *half* notes, now the *quarter notes* will be introduced. Each *quarter note* receives one beat in  $\frac{4}{4}$  or common time.  
*Two quarter notes equal a half note, and four quarter notes equal a whole note.*  
*A quarter note is a round dot with a stem,*   
 Try and play four measures in one breath, practicing endurance.

Count 1 2 3 4 (Met.  $\text{♩} = 60$ )

26 

27 

28 

29 

30 

## SEVENTH LESSON

This lesson contains exercises made up as a general review, as far as the student has progressed, using *whole*, *half* and *quarter* notes.

Give full value for every note, remembering to count 1-2-3-4 for a *whole* note; 1-2 for a *half* note, and 1, for a *quarter* note.

Count 1 2 3 4    1 2 3 4 Met.  $\text{♩} = 104$

31

1 2 3 4    1 2 3 4 Met.  $\text{♩} = 100$

32

Met.  $\text{♩} = 104$

33

Met.  $\text{♩} = 100$

34

Met.  $\text{♩} = 88$

35

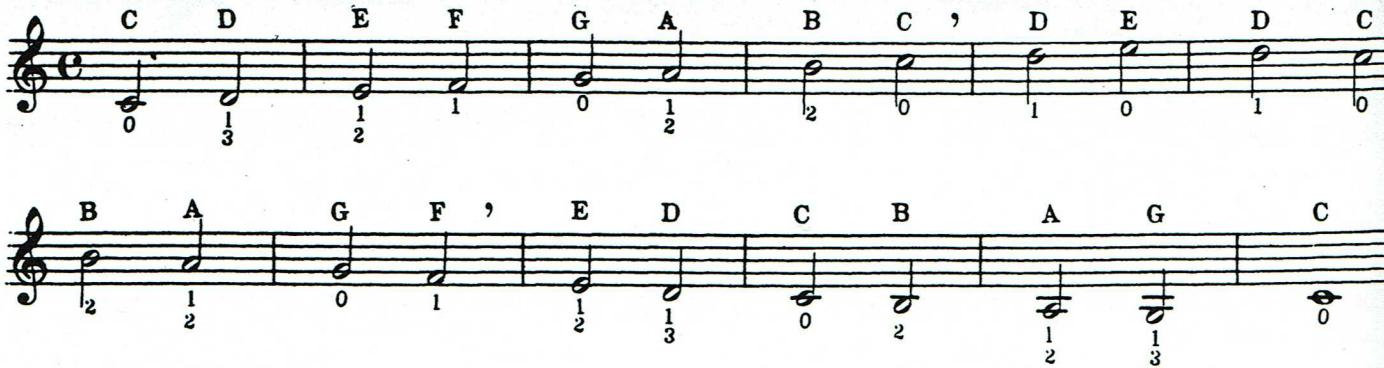
## EIGHTH LESSON

The Seventh Lesson taught the use of *whole*, *half* and *quarter* notes. There is still another form of notation; by placing a *dot* after any note, its time value is prolonged by one-half. For example; a *dot* written after a *half-note*, thus:  gives this note the time value of *three quarter notes*.

Example



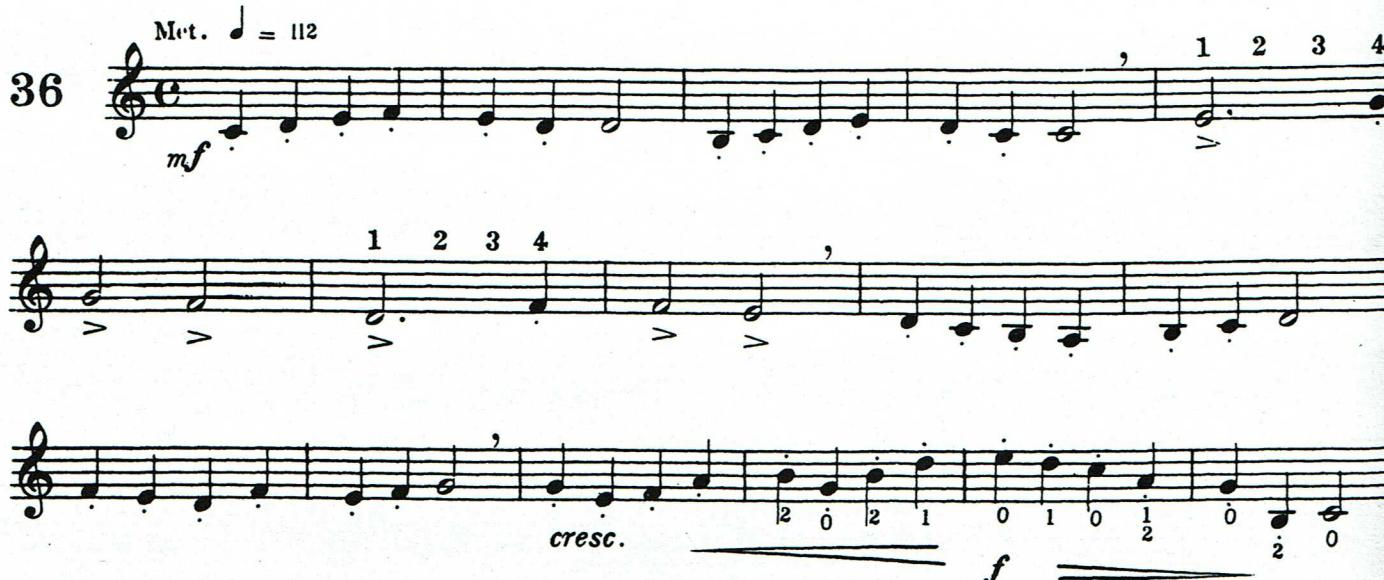
By practicing faithfully all the preceding exercises the student will have strengthened his lips sufficiently to add two more notes to the scale above C in the third space, and three notes below C on the first line below the staff.



Memorize this example thoroughly before commencing the following exercises.  
Lines above or below the staff are called *leger* or *added* lines.

Met.  $\text{♩} = 112$

36



37 Met.  $\text{d} = 112$

1 2 3, 4

38 Met.  $\text{d} = 116$

*cresc.*

39 Met.  $\text{d} = 116$

40 Met.  $\text{d} = 120$

37 Met.  $\text{d} = 112$

38 Met.  $\text{d} = 116$

39 Met.  $\text{d} = 116$

40 Met.  $\text{d} = 120$