

A BEGINNING TRUMPET METHOD

by

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APPENDIX: A BEGINNING TRUMPET METHOD

INTRODUCTION

My reason for writing a beginning trumpet method stems from the inability to find a published method with the combination of fundamentals I used successfully during my twelve years in the public schools. I have combined a number of ideas from several methods and utilized a few new ideas of my own. The result is, I hope, a compendium of the basic fundamentals for a beginning trumpet student. The book is designed for one-to-one teaching.

NEW IDEAS AND CONCEPTS

PARENT INVOLVEMENT

One of the major concepts is to involve the parents. This is not the same concept as the Suzuki violin method where the parents actually play the instrument; it is more an effort to involve the parents with the child from the beginning, to help them gain an understanding of what we are trying to accomplish through private teaching, and how to accomplish it. The parent is strongly encouraged to attend two or three of the early lessons. The teacher should make the parent aware of good practice habits accomplished through a set daily routine, the importance of maintaining good posture, proper rest during the lesson, breathing, and the importance of encouraging the child. The parent should be informed weekly, through a take-home sheet, about information pertaining to the new lesson, bad habits such as posture, counting, etc., that the student may need help with. The parents may not really help very much with the actual teaching process, but the involvement and interest shown toward the child's new endeavor can do much in the way of motivation.

PRELIMINARY PAGE AND CONCEPTS

The beginning of the book does not concern the child with embouchure, breathing, counting, etc. The child is given the opportunity to see what he can do with the instrument by experimentation. The teacher should instruct the student how the instrument should be put together, how to hold it, and

then let him experiment with making the first sound. More times than not, the student will form the proper embouchure and the tone produced will be quite good. It is from this point that we begin to teach the proper fundamentals at the student's rate of ability.

Ability level varies with each student; problems concerning embouchure, tonguing, etc., need to be dealt with on an individual basis. If a student is developing rapidly, it would be to his advantage to be assigned supplementary materials. The less-advanced student may need to spend more than one week per lesson with supplementary material included between lessons. This method is designed with blank staves included for extra assignments.

PROCEDURES AND COMPARISONS

THE LIP SLUR

My method emphasizes the use of the lip slur as soon as the student is able to achieve it. The lip slurs become more advanced throughout the book and should be extended according to the student's progress.

My experience with other methods has been that very little attention is given the lip slur. The First Division Band Method¹ has one reference to the lip slur toward the end of the book. The explanation deals with the slur in its simplest form and is not referred to again.

The Breeze-Easy Method² makes no reference to the lip slur at all. The method simply approaches the slur on lesson nine.

The Take One Method³ makes no reference to the lip slur, and it is not introduced until the last page of the Take Two Method⁴, where four examples are used. The approach is in four forms: Easy, Medium, Difficult, and Advanced.

¹Fred Weber, First Division Band Method (Melville, NY: Belwin Mills Publishing Corporation, 1968), p. 18.

²John Kinyon, Breeze-Easy Method for Trumpet (New York: M. Witmark and Sons, 1958), p. 13.

³Charles Peters and Matt Betton, Take One (Park Ridge, Ill.: Neil A. Kjos Music Co., 1972).

⁴Charles Peters and Matt Betton, Take Two (Park Ridge, Ill.: Neil A. Kjos Music Co., 1972).

My method introduces the lip slur on lesson eight and continues to advance throughout the book. The student is encouraged to develop a daily routine involving long tones, lip slurs, and scales to be used as a warm-up. If the student can master the lip slurs in the book, the teacher is instructed to write out the more advanced forms to continue his progress. I think the treatment of the lip slur in the three methods mentioned above is inadequate. I feel the long tone study, scales, and lip slur exercises contribute more toward muscle control and technique development than any other set of exercises and should be used daily by the beginner, as well as the advanced student. Flexibility and strength are achieved through this practice.

TONGUING

The method of tonguing found in the First Division Book is the use of the syllable "Tu." Weber's explanation is as follows:

"When we start a tone we 'tongue' it unless certain marks indicate otherwise. To tongue a tone on the Cornet or Trumpet you merely say 'Tu' (or a similar syllable preferred by your teacher) as you start your tone. Teachers differ as to the exact spot for your tongue to touch. Ask your teacher which he prefers. DO NOT PUT YOUR TONGUE BETWEEN YOUR TEETH. Do this (tongue) as you start EVERY tone until we learn otherwise."⁵

I feel the Weber approach is weak due to the syllable sound used.

In the Breeze-Easy Method, the only information concerned with tonguing is found in the preliminary lesson. His explanation is as follows: "Start each tone with the tip of the tongue."⁶ This approach simply does not say enough.

⁵Weber, First Division Band Method, p. 7.

⁶Kinyon, Breeze-Easy Method for Trumpet, p. 4.

The Take One series approaches tonguing through the jazz articulation.

Their definition is as follows:

"The symbol for legato tonguing is 'dah;' the symbol for staccato tonguing is 'dot.' In jazz, you should legato tongue so that the notes are almost tied together. Jazz staccato tonguing is short and snappy. Legato tonguing is always long and smooth. Try to have silence between the 'dot' and the 'dah.'"⁷

I am in complete disagreement with the Peters-Betton jazz approach. I think the student will have a tendency to stop the tone with the tongue, using the "dot" and "dit," and their reference to short and snappy playing is misleading and could develop bad habits. I believe that good jazz players in the main are developed through the basic fundamentals of long tone study, lip slurs, scales, etc., through traditional teaching methods. I believe teaching jazz articulation at the young age can contribute more toward the development of bad habits than any other single factor. I have not included jazz articulation in my book and do not think they should be included until the student has good control of the basic fundamentals of traditional playing.

My method of tonguing is derived from my private study of trumpet with Dr. Paul Shull. The approach is to use the air sound instead of the syllable (or word) sound. This is accomplished by using the symbol "Too" as in the word "took."⁸ It has been my experience that when using the "Tu" or "dah" approach, many students misunderstand what the tongue and air need to do to start the sound, and in many instances, end up trying to say the syllable "Tu" or "dah" out loud to start the tone. Using Dr. Shull's approach, we are working with the air sound needed to produce a good tone. The "doo" (as in "dook") for legato tonguing should also be approached through the air technique.

⁷Peters and Betton, Take Two, p. 6.

⁸Dr. Paul Shull, "Basic Brass Warm-Up," Unpublished instructional manual, Kansas State University, 1971, p. 5.

If the student is able to tongue naturally in the beginning, it will not be necessary to refer to the section on tonguing. With the legato and staccato style, it is almost a certainty that some discussion of the tongue will have to be referred to. It has been my experience that the majority of students need instruction in this area.

PIVOT SYSTEM

I have studied the Donald S. Reinhardt Pivot System for Trumpet and found it to be a competent, thorough system of teaching trumpet; however, I do not recommend the system because I feel the approach is too complicated at the beginning level. The Reinhardt system is explained as follows:

"For the lower register from middle G descending to F# the attack should be with the syllable 'Ta.' This attack allows the tongue to lie flat in the mouth and allows great quantities of air needed to produce a good full lower register.

"The middle register from middle G to high G the attack should be with the syllable 'To.' This syllable places the tongue in a higher arched position in the mouth than before thus producing a shorter air column needed for this register.

"For the top register from high G ascending the attack should be with the syllable 'Te.' This syllable produces an even higher arch. Since the aperture at the roof of the mouth and the lips is much less for the top register, greater air pressure is necessary to force the air through the smaller space.

"For legato playing the syllables 'Da,' 'Do,' and 'Dee' should be substituted for each register. The 'tongue-level' regulates the size and direction of the air stream. The 'T' or 'D' enunciation governs the type of attack. The length and speed of the tongue stroke and the proper pressure and quantity from the air column determine the volume of tone being played. When playing a very soft tone, the tongue must be short and slow; and when playing a very loud tone, the stroke must be very long and rapid."⁹

⁹Donald S. Reinhardt, Pivot System for Trumpet (Philadelphia: Elkan-Vogel, Co., Inc., 1942), pp. 6-7.

Reinhardt goes into great detail with his pivot system in relation to the tongue articulation. In my method, I recommend that the mouthpiece be placed as near the middle of the mouth as possible, both vertically and horizontally. Because of the various types of lips, teeth, gums, and jaws, it is impossible for everyone to use the same mouthpiece placement. A good general rule to follow is to place the mouthpiece where it feels the most comfortable.

I try to achieve what I call the normal pivot system. My definition is to let the mouthpiece pivot, with the natural movement of the jaw, emphasizing the use of as little pressure as possible, and let the mouthpiece vary slightly with each register change. I feel this can be accomplished by suggesting the student try to keep the instrument as still as possible. Should the student begin to pivot the instrument excessively, then there should be cause for concern. I have discovered by having the student keep the instrument as still as possible that he will make the necessary amount of pivot needed for register change.

LESSON FORMAT

The first six lessons of my text are designed to be as short as possible and still cover the material. Methods such as the Breeze-Easy begin with a full page of whole notes. The majority of young students are not capable of playing for a great length of time. Hence, I believe the shorter lessons I have designed will allow the young embouchure a better opportunity for the rest needed during the first few lessons. The Kinyon method does not introduce a tune until the fourth lesson. My method allows the student to play his first tune at the end of lesson one. I believe this will give the student a feeling of accomplishment at a time when he needs it most--the very beginning. The lessons in my method gradually get longer as the embouchure gradually develops.

CONCLUSION

The purpose of any musical endeavor should be structured with the end result in mind. I believe music should be something to enrich the soul, to help release frustrations, and something to enjoy for the rest of one's life.

It is highly important to instill in the young student that accomplishment comes through self-discipline. To enjoy playing an instrument, one must play it well enough to be creative, or feel he is making an important contribution in the band or orchestra. This can only be achieved through hard work. The main point of emphasis in my book is to help develop a set of daily routines structured toward continual development.

The teacher should make an effort to know as much about the student's background as possible. The more familiar he becomes with the student's likes and dislikes, the better he will be able to relate and motivate. The student's personal concerns play an important part in his development as a musician. My experience has been that the more interest shown toward the student as an individual, the more confidence he will place in the teacher. The end result should be directed toward building character and musicianship, not just the mechanics of playing the instrument.

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Kinyon, John. Breeze-Easy Method for Trumpet. New York: M. Witmark and Sons, 1958.

Peters, Charles, and Betton, Matt. Take One. Park Ridge, Ill.: Neil A. Kjos Music Co., 1972.

_____. Take Two. Park Ridge, Ill.: Neil A. Kjos Music Co., 1972.

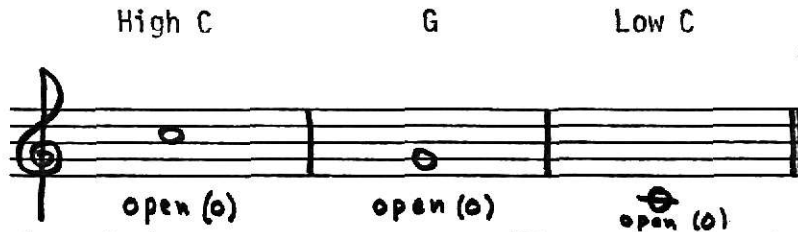
Reinhardt, Donald S. Pivot System for Trumpet. Philadelphia: Elkan-Vogel, Co., Inc., 1942.

Shull, Dr. Paul. "Basic Brass Warm-Up." Unpublished instructional manual, Kansas State University, 1971.

Weber, Fred. First Division Band Method. Melville, NY: Belwin Mills Publishing Corporation, 1968.

PRELIMINARY PAGE

OUR FIRST TONES



No valves down is called
open or 0.

One of the above three tones will come easier for you than the others. Your teacher will tell you which one you are playing. Practice holding this tone for several counts until you get the feel of it. Now you must try to play the tone G. If the high C comes easiest for you, you must relax your lip slightly in order to produce the lower pitch; if the low C comes easiest for you, you must "firm" the lips slightly in order to produce the higher pitch. When you can play the G with a full tone and in a relaxed manner, you are ready to proceed with Lesson One.

Be certain the mouthpiece is placed in the center of the mouth: half on the upper lip and half on the lower lip.

Note to instructor: Show the student and his parents how to assemble the instrument, the proper way to hold it, and basic instrument care. Then allow him to experiment making the first sounds. Do not mention embouchure, buzzing, etc., unless he is having difficulty producing a sound.


MATERIALS FOR LESSON I

Time Signature $\frac{4}{4}$ Top number tells how many counts in each measure
 Bottom number tells what kind of note gets one count

Could be written $\frac{4}{4}$ = 4 counts in a measure
 $\frac{1}{4}$ = 1 count

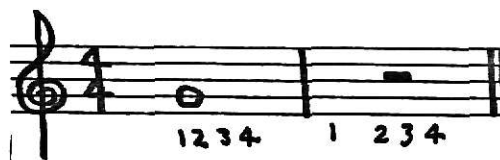
G or Treble Clef sign



Whole Note gets four counts. 
 The attack is on count one and the release
 on count one of the new measure.

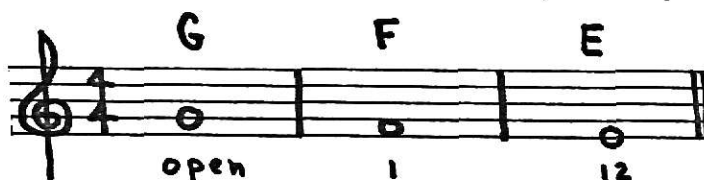
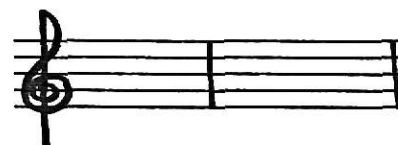


Whole Rest gets four counts.



Comma means take a breath. ,

Double bar means the end of a section.



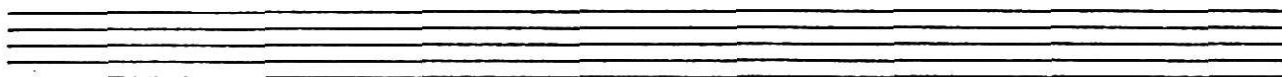
First three notes.

Go over Lesson I carefully with Mom and/or Dad and bring one or both of them to your next lesson.

Correct way to count a whole note and a whole rest.
 Try counting this.



Use this staff for extra assignments.



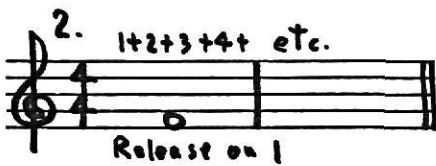
LESSON I

Count these two measures out loud, then play and count.



+ = and
Do not puff out your cheeks.

As you go lower, the lips will feel more relaxed or loose, but the corners of the mouth should stay firm all the time.



Always sit straight while playing.



It is important not to overture the lip--REST OFTEN.



FIRST TUNE--THE ROLLER COASTER



NEW MATERIALS FOR LESSON 2

The Tongue

Say "Too" as in the word "Took" with air and not the sound.

New Notes



Leger Line--any line added above or below the staff

Half Note--Play half as long as a whole note.

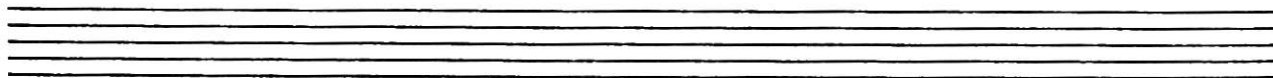


Half Rest--Rest 1 + 2 + --same as half note.



Extra Assignments

Draw some half rests.



LESSON 2

Count Line: Count--play.



- A. Count line one out loud.
- B. Practice blowing air with "Too" sound on each note before playing.
- C. Play.



If you tap your foot while playing, tap your toe inside your shoe.



Check your posture.

Half Notes and Rests



REST OFTEN



Keep the corners of your mouth firm all the time.

THREE BLIND MICE



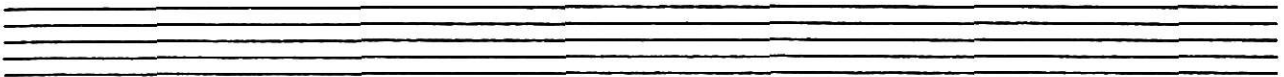
NEW MATERIALS FOR LESSON 4

$\frac{2}{4}$ ← Time Signature - 2 counts in each measure.

$\frac{2}{4}$ ← Quarter Note = 1 count.

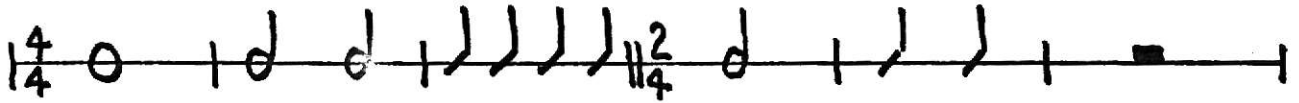
} Quarter Rest = 1 count.

Extra Assignments



LESSON 4

Count Line



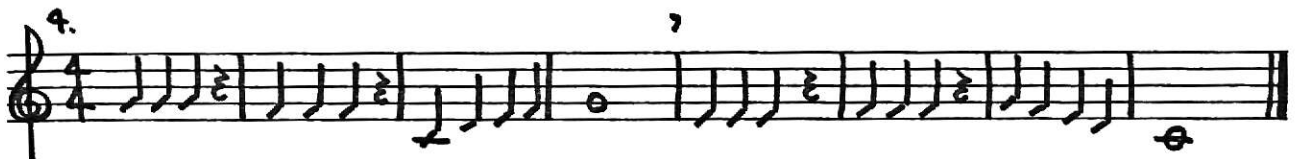
First Tune in $\frac{2}{4}$ Time



Reminder--Every note is tongued with "Too" (Took) sound.



Quarter Notes and Rests in $\frac{4}{4}$ Time



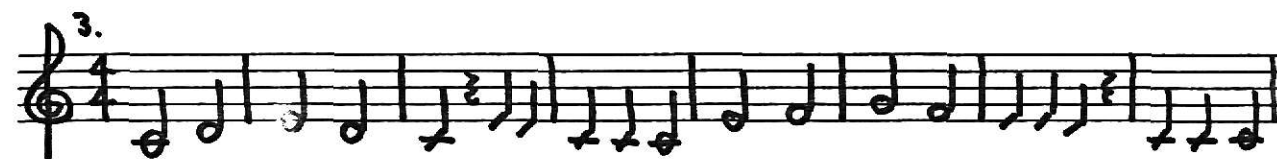
REST OFTEN

A new way to play Mary's Lamb



LESSON 5

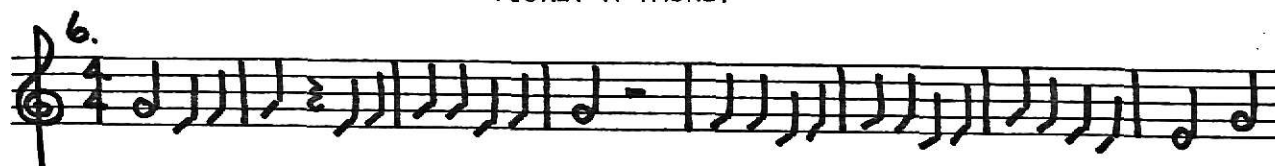
A review of notes and rests



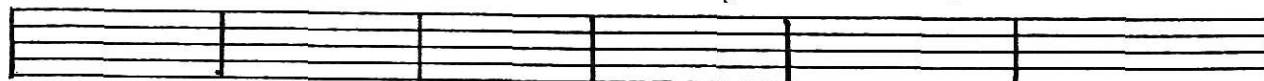
LEAP FROG



TISKET-A-TASKET

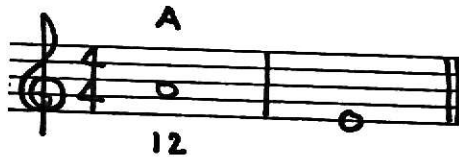


Short Quiz--Draw the following on the staff.



Treble Clef Whole Note Half Note Whole Rest Quarter Note Quarter Rest


NEW MATERIALS FOR LESSON 6

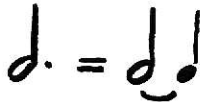


What do these two notes have in common?



What do these two notes have in common?

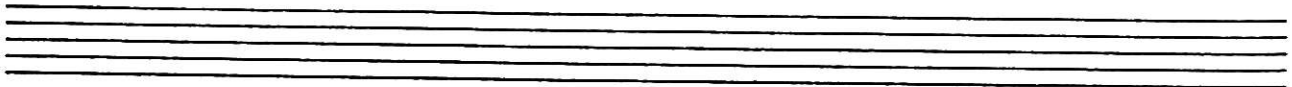
The Tie--combines both notes into one tone. When this sign  appears, do not use the tongue.




This is the same as a dotted half note.


Dotted notes--A dot following a note means to add on half the note's original value.

Draw some dotted notes. Write the counts under the notes.



Example  = 4 counts

 = 2 counts


 = 1 count











 = 4 + 2 = 6 counts

 = 2 + 1 = 3 counts

 = 1 + 1/2 = 1 1/2 counts

Four quarter notes = 4 counts

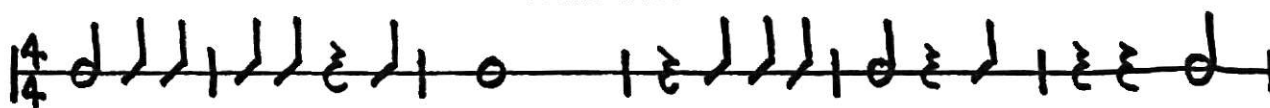
Two half notes = 4 counts

One dotted half tied to a quarter = 4 counts

One whole note = 4 counts

LESSON 7

Count Line



New Note

What other note is played first valve?

b lowers a tone $\frac{1}{2}$ step

GO TELL AUNT RHODIE



The Accent--Accent means to emphasize the note. Play a stronger attack.
Ask your teacher to demonstrate.

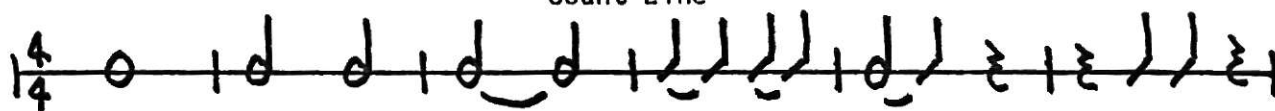
Try this:

Stronger attack, more air



LESSON 8

Count Line

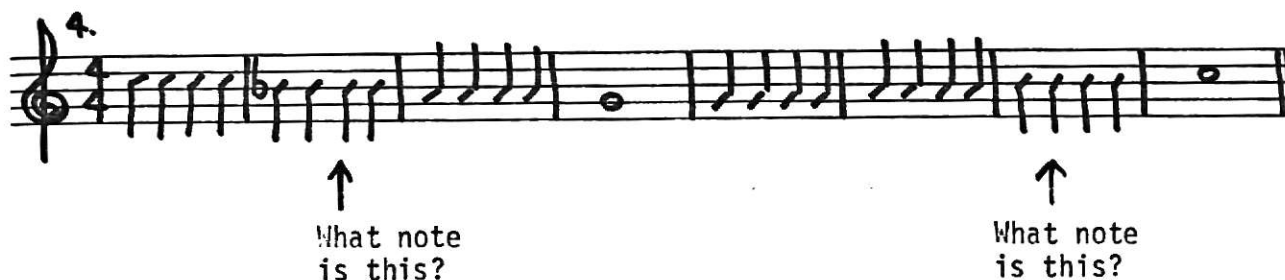


New Notes

Name the three notes played open: _____



Some exercises will be easier for you to play than others. Spend a little more practice time on the harder exercises.



FIRST SCALE

A scale is eight notes in succession (ascending or descending), beginning and ending on the same tone.



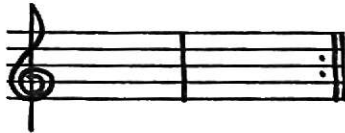
The Lip Slur (Use 1st and 3rd valves). Tongue only the first note.



NEW MATERIALS FOR LESSON 9

Time Signature **3** Top number tells how many counts in each measure
4 Bottom number tells what kind of note gets one count

Could be written **3** = 3 counts in a measure
J = 1 count

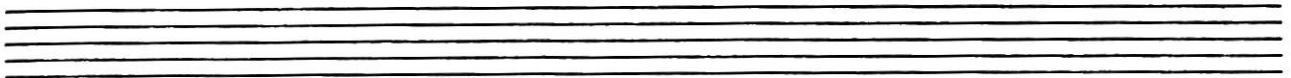


Repeat Sign



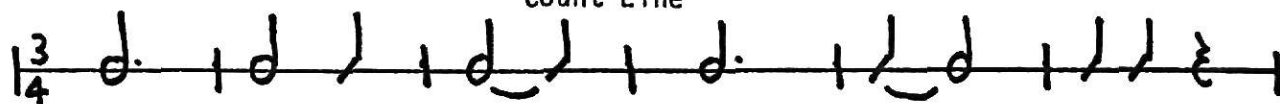
First and Second Endings

Extra Assignments



LESSON 9

Count Line



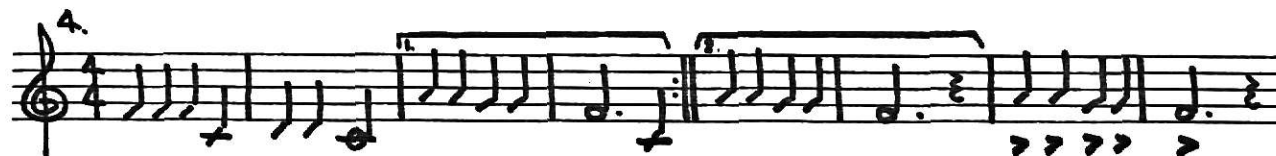
LOO-BY-LOO



POP GOES THE WEASEL



OLD MACDONALD



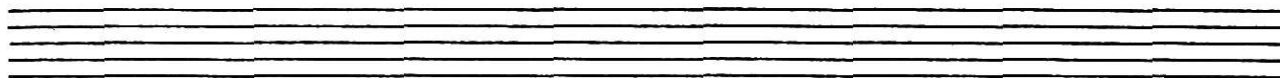
NEW MATERIALS FOR LESSON 10

The Slur--Tongue only the first note.



Do not tongue the second note.
Just move the valves.

Extra Assignments



NEW MATERIALS FOR LESSON 11

Scale in quarter notes
How fast and accurately can you play this?

p

Soft

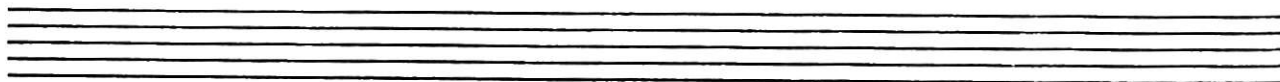
f

Loud



Pick-up notes--Notes beginning on any
Count other than one.

Extra Assignments



NEW MATERIALS FOR LESSON 12

Sharp--raises a tone a half step



This sharp is called a key signature.
Key of G--All F's are sharped.

F sharp

Low B

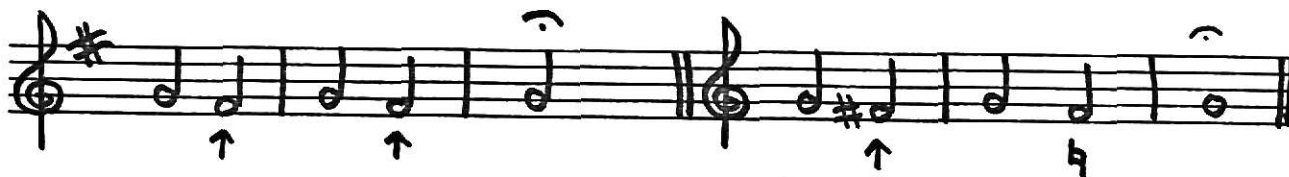
New Notes



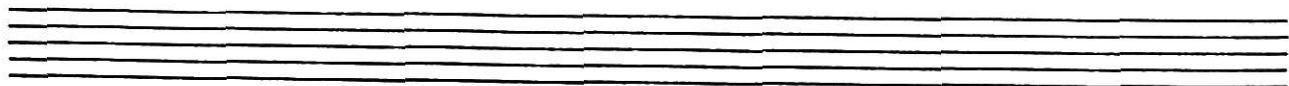
C = Common time--same as $\frac{4}{4}$



Accidental--a sharp or flat appearing without
a key signature.



Extra Assignments

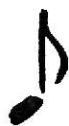


LESSON 12, CONT.

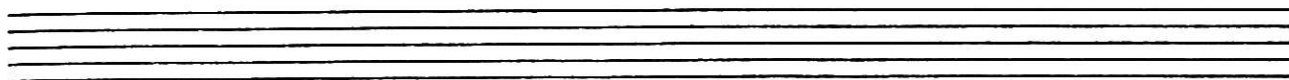
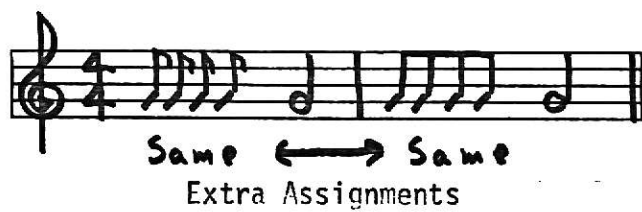
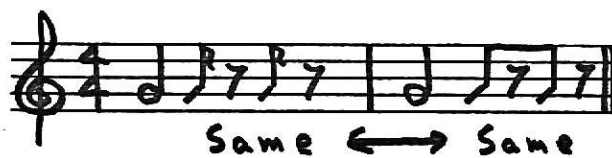
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NEW MATERIALS FOR LESSON 13

Eighth Note

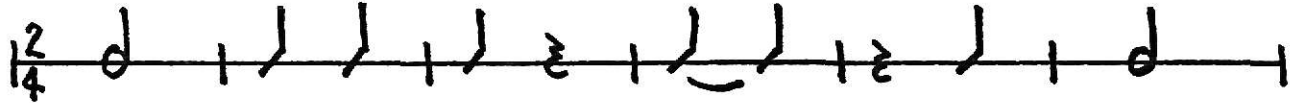


Eighth Rest



LESSON 13

Count Line



Haydn



LONG LONG AGO



LESSON 13, CONT.

LESSON 14

REVIEW PAGE

Write the names under the notes.



Write the counts under each note.



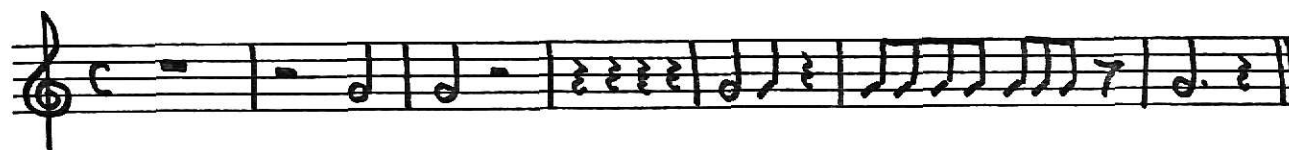
Write the counts under each note.



What would you say to tongue these notes?



Write the counts under the rests.



What does the top number of a time signature mean?

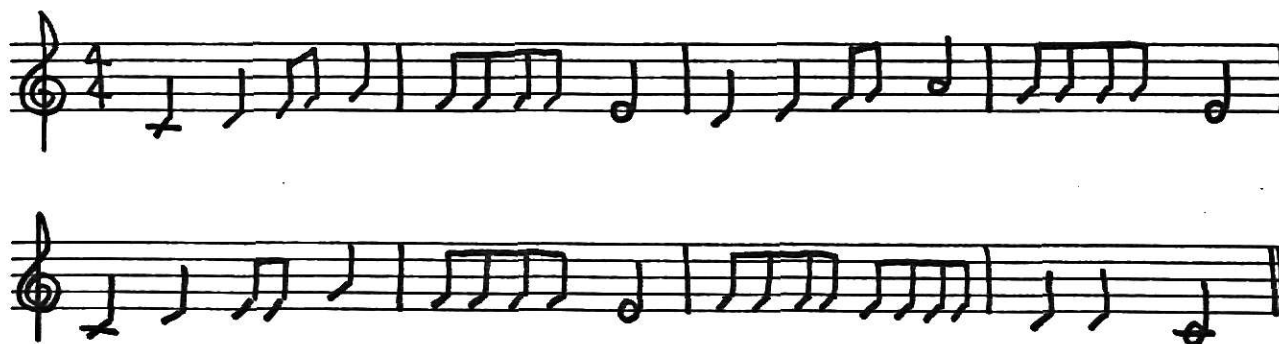
What does the bottom number of a time signature mean?

DEFINE THE FOLLOWING



LESSON 14, CONT.

LITTLE EXERCISE



EXERCISE OF SLURRED NOTES

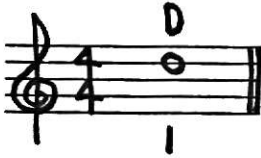


EXERCISE OF LIP SLURS



NEW MATERIALS FOR LESSON 15

High D



New Note

Repeat Sign for one measure



Natural Sign



Fermata

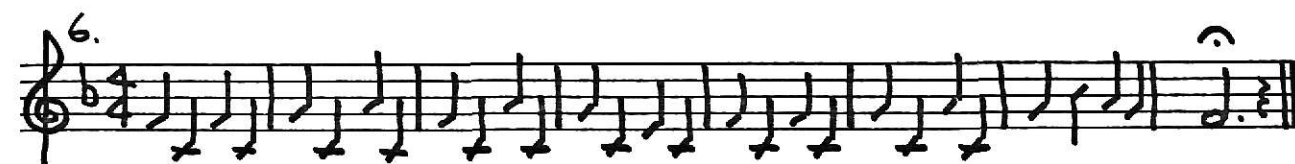
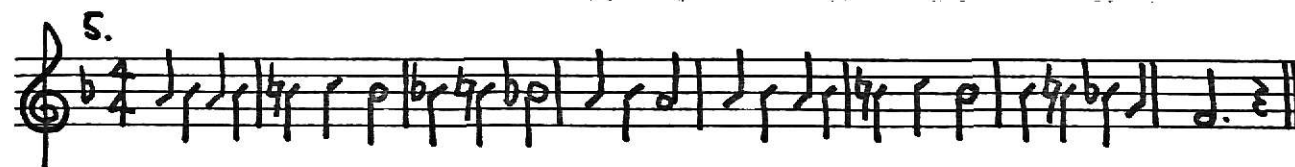


LESSON 15

Count Line

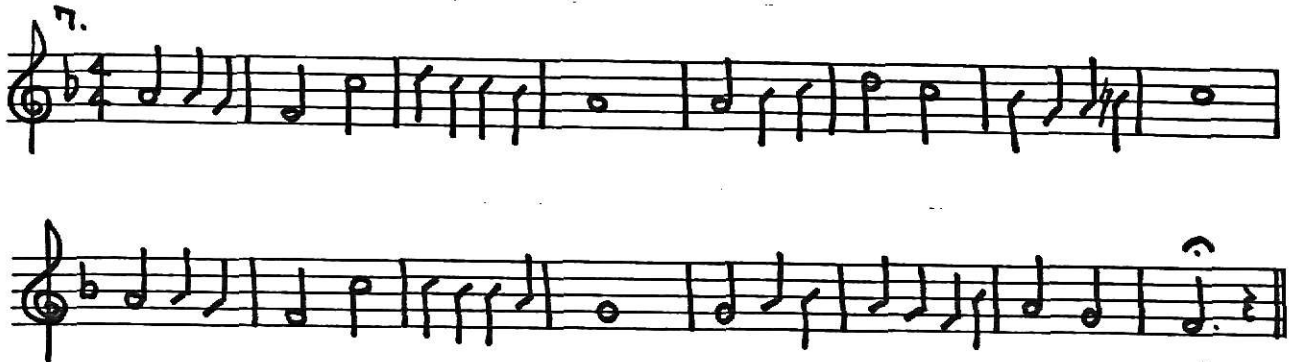


ARE YOU SLEEPING?

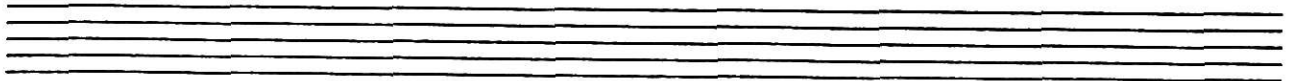


LESSON 15, CONT.

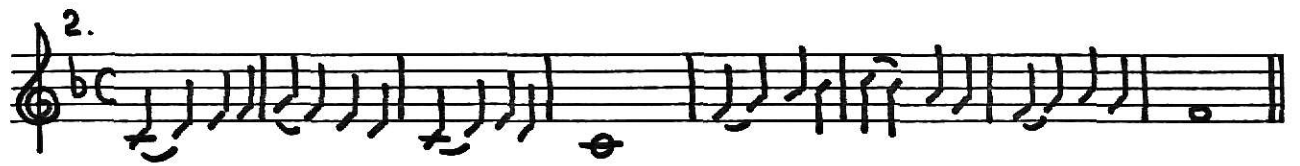
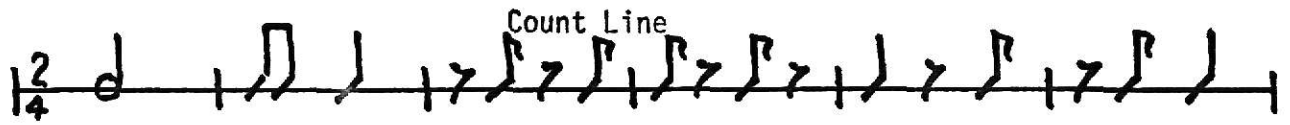
ABIDE WITH ME



Extra Assignments



LESSON 16



FIGHT SONG

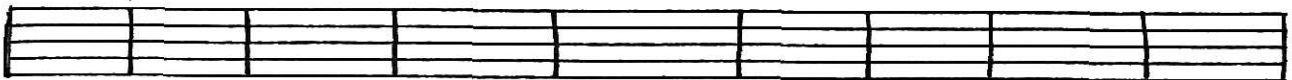


LESSON 16, CONT.

GERMAN WALTZ

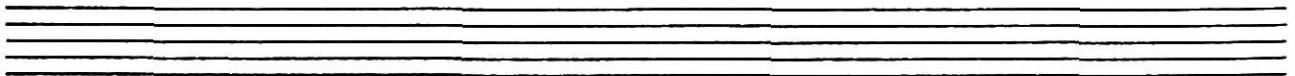


Draw the following on the staff.



Whole Note	Flat	Quarter Note	Time Signature	Quarter Rest	Half Note	Half Rest	Tie two notes	Dotted Half
---------------	------	-----------------	-------------------	-----------------	--------------	--------------	------------------	----------------

Extra Assignments



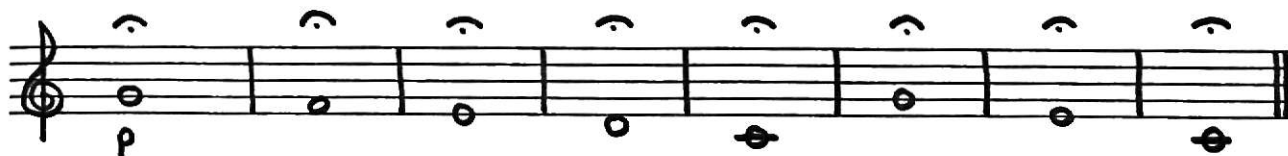
LESSON 17

HOW TO WARM UP

It is important to warm up properly each day before you begin practice. All athletes warm up prior to the game to get the body limbered up and ready to go full speed. The musician must also prepare his body before his daily practice.

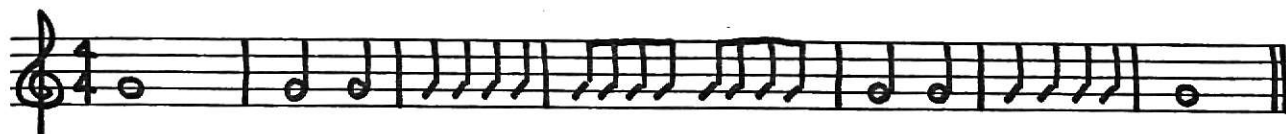
Step One--Long Tones

Hold each tone as long as you can--time yourself with a watch and see how much improvement you can make each week. Play with a nice tone, but don't play as loudly as you can while warming up.



Step Two--Tonguing

Use the exercise below with at least two different notes from the above exercise.



Step Three--Lip Slurs



Through seven valve positions
2-1-12-23-13-123
Ask your director how to do this.



Through seven valve positions

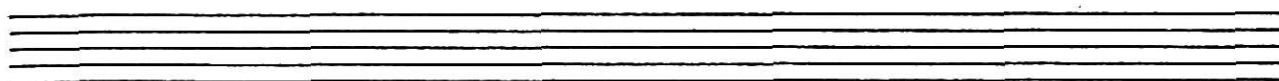
LESSON 17, CONT.

Step Four--Scales

As you learn new scales, add to your daily warm-up.

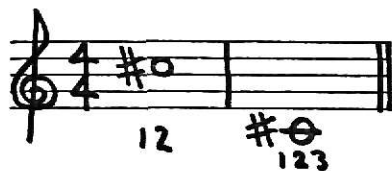


Extra Assignments



NEW MATERIALS FOR LESSON 18

New Note--C Sharp



New Note--G Sharp



TERMS

Maestoso--Stately

Andante--Medium Slow

Allegro--Medium Fast

LESSON 18

Count Line

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes eighth and sixteenth notes, rests, and a "Count Line" label above the staff.

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C#5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note E7, and a quarter note F#7. The eighth measure contains a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F#8, a quarter note G8, and a quarter note A8. The eleventh measure contains a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a quarter note E9, a quarter note F#9, and a quarter note G9. The thirteenth measure contains a quarter note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F#10. The fifteenth measure contains a quarter note G10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a quarter note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a quarter note F#11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a quarter note E12, a quarter note F#12, and a quarter note G12. The twentieth measure contains a quarter note A12, a quarter note B12, and a quarter note C13. The twenty-first measure contains a quarter note D13, a quarter note E13, and a quarter note F#13. The twenty-second measure contains a quarter note G13, a quarter note A13, and a quarter note B13. The twenty-third measure contains a quarter note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a quarter note F#14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a quarter note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a quarter note E15, a quarter note F#15, and a quarter note G15. The twenty-seventh measure contains a quarter note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure contains a quarter note D16, a quarter note E16, and a quarter note F#16. The twenty-ninth measure contains a quarter note G16, a quarter note A16, and a quarter note B16. The thirtieth measure contains a quarter note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a quarter note F#17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a quarter note B17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a quarter note E18, a quarter note F#18, and a quarter note G18. The thirty-fourth measure contains a quarter note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure contains a quarter note D19, a quarter note E19, and a quarter note F#19. The thirty-sixth measure contains a quarter note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure contains a quarter note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a quarter note F#20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a quarter note B20, a quarter note C21, and a quarter note D21. The fortieth measure contains a quarter note E21, a quarter note F#21, and a quarter note G21. The forty-first measure contains a quarter note A21, a quarter note B21, and a quarter note C22. The forty-second measure contains a quarter note D22, a quarter note E22, and a quarter note F#22. The forty-third measure contains a quarter note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure contains a quarter note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a quarter note F#23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a quarter note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a quarter note E24, a quarter note F#24, and a quarter note G24. The forty-eighth measure contains a quarter note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure contains a quarter note D25, a quarter note E25, and a quarter note F#25. The fiftieth measure contains a quarter note G25, a quarter note A25, and a quarter note B25. The fifty-first measure contains a quarter note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a quarter note F#26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a quarter note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a quarter note E27, a quarter note F#27, and a quarter note G27. The fifty-fifth measure contains a quarter note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure contains a quarter note D28, a quarter note E28, and a quarter note F#28. The fifty-seventh measure contains a quarter note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure contains a quarter note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a quarter note F#29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a quarter note B29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a quarter note E30, a quarter note F#30, and a quarter note G30. The sixty-second measure contains a quarter note A30, a quarter note B30, and a quarter note C31. The sixty-third measure contains a quarter note D31, a quarter note E31, and a quarter note F#31. The sixty-fourth measure contains a quarter note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure contains a quarter note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a quarter note F#32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a quarter note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a quarter note E33, a quarter note F#33, and a quarter note G33. The sixty-ninth measure contains a quarter note A33, a quarter note B33, and a quarter note C34. The seventieth measure contains a quarter note D34, a quarter note E34, and a quarter note F#34. The seventy-first measure contains a quarter note G34, a quarter note A34, and a quarter note B34. The seventy-second measure contains a quarter note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a quarter note F#35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a quarter note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a quarter note E36, a quarter note F#36, and a quarter note G36. The seventy-sixth measure contains a quarter note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure contains a quarter note D37, a quarter note E37, and a quarter note F#37. The seventy-eighth measure contains a quarter note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure contains a quarter note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a quarter note F#38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a quarter note B38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a quarter note E39, a quarter note F#39, and a quarter note G39. The eighty-third measure contains a quarter note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure contains a quarter note D40, a quarter note E40, and a quarter note F#40. The eighty-fifth measure contains a quarter note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure contains a quarter note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a quarter note F#41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a quarter note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a quarter note E42, a quarter note F#42, and a quarter note G42. The ninetieth measure contains a quarter note A42, a quarter note B42, and a quarter note C43. The hundredth measure contains a quarter note D43, a quarter note E43, and a quarter note F#43. The hundred-first measure contains a quarter note G43, a quarter note A43, and a quarter note B43. The hundred-second measure contains a quarter note C44, a quarter note D44, and a quarter note E44. The hundred-third measure contains a quarter note F#44, a quarter note G44, and a quarter note A44. The hundred-fourth measure contains a quarter note B44, a quarter note C45, and a quarter note D45. The hundred-fifth measure contains a quarter note E45, a quarter note F#45, and a quarter note G45. The hundred-sixth measure contains a quarter note A45, a quarter note B45, and a quarter note C46. The hundred-seventh measure contains a quarter note D46, a quarter note E46, and a quarter note F#46. The hundred-eighth measure contains a quarter note G46, a quarter note A46, and a quarter note B46. The hundred-ninth measure contains a quarter note C47, a quarter note D47, and a quarter note E47. The hundred-tieth measure contains a quarter note F#47, a quarter note G47, and a quarter note A47. The hundred-first measure contains a quarter note B47, a quarter note C48, and a quarter note D48. The hundred-second measure contains a quarter note E48, a quarter note F#48, and a quarter note G48. The hundred-third measure contains a quarter note A48, a quarter note B48, and a quarter note C49. The hundred-fourth measure contains a quarter note D49, a quarter note E49, and a quarter note F#49. The hundred-fifth measure contains a quarter note G49, a quarter note A49, and a quarter note B49. The hundred-sixth measure contains a quarter note C50, a quarter note D50, and a quarter note E50. The hundred-seventh measure contains a quarter note F#50, a quarter note G50, and a quarter note A50. The hundred-eighth measure contains a quarter note B50, a quarter note C51, and a quarter note D51. The hundred-ninth measure contains a quarter note E51, a quarter note F#51, and a quarter note G51. The hundred-tieth measure contains a quarter note A51, a quarter note B51, and a quarter note C52. The hundred-first measure contains a quarter note D52, a quarter note E52, and a quarter note F#52. The hundred-second measure contains a quarter note G52, a quarter note A52, and a quarter note B52. The hundred-third measure contains a quarter note C53, a quarter note D53, and a quarter note E53. The hundred-fourth measure contains a quarter note F#53, a quarter note G53, and a quarter note A53. The hundred-fifth measure contains a quarter note B53, a quarter note C54, and a quarter note D54. The hundred-sixth measure contains a quarter note E54, a quarter note F#54, and a quarter note G54. The hundred-seventh measure contains a quarter note A54, a quarter note B54, and a quarter note C55. The hundred-eighth measure contains a quarter note D55, a quarter note E55, and a quarter note F#55. The hundred-ninth measure contains a quarter note G55, a quarter note A55, and a quarter note B55. The hundred-tieth measure contains a quarter note C56, a quarter note D56, and a quarter note E56. The hundred-first measure contains a quarter note F#56, a quarter note G56, and a quarter note A56. The hundred-second measure contains a quarter note B56, a quarter note C57, and a quarter note D57. The hundred-third measure contains a quarter note E57, a quarter note F#57, and a quarter note G57. The hundred-fourth measure contains a quarter note A57, a quarter note B57, and a quarter note C58. The hundred-fifth measure contains a quarter note D58, a quarter note E58, and a quarter note F#58. The hundred-sixth measure contains a quarter note G58, a quarter note A58, and a quarter note B58. The hundred-seventh measure contains a quarter note C59, a quarter note D59, and a quarter note E59. The hundred-eighth measure contains a quarter note F#59, a quarter note G59, and a quarter note A59. The hundred-ninth measure contains a quarter note B59, a quarter note C60, and a quarter note D60. The hundred-tieth measure contains a quarter note E60, a quarter note F#60, and a quarter note G60. The hundred-first measure contains a quarter note A60, a quarter note B60, and a quarter note C61. The hundred-second measure contains a quarter note D61, a quarter note E61, and a quarter note F#61. The hundred-third measure contains a quarter note G61, a quarter note A61, and a quarter note B61. The hundred-fourth measure contains a quarter note C62, a quarter note D62, and a quarter note E62. The hundred-fifth measure contains a quarter note F#62, a quarter note G62, and a quarter note A62. The hundred-sixth measure contains a quarter note B62, a quarter note C63, and a quarter note D63. The hundred-seventh measure contains a quarter note E63, a quarter note F#63, and a quarter note G63. The hundred-eighth measure contains a quarter note A63, a quarter note B63, and a quarter note C64. The hundred-ninth measure contains a quarter note D64, a quarter note E64, and a quarter note F#64. The hundred-tieth measure contains a quarter note G64, a quarter note A64, and a quarter note B64. The hundred-first measure contains a quarter note C65, a quarter note D65, and a quarter note E65. The hundred-second measure contains a quarter note F#65, a quarter note G65, and a quarter note A65. The hundred-third measure contains a quarter note B65, a quarter note C66, and a quarter note D66. The hundred-fourth measure contains a quarter note E66, a quarter note F#66, and a quarter note G66. The hundred-fifth measure contains a

3. Allegro

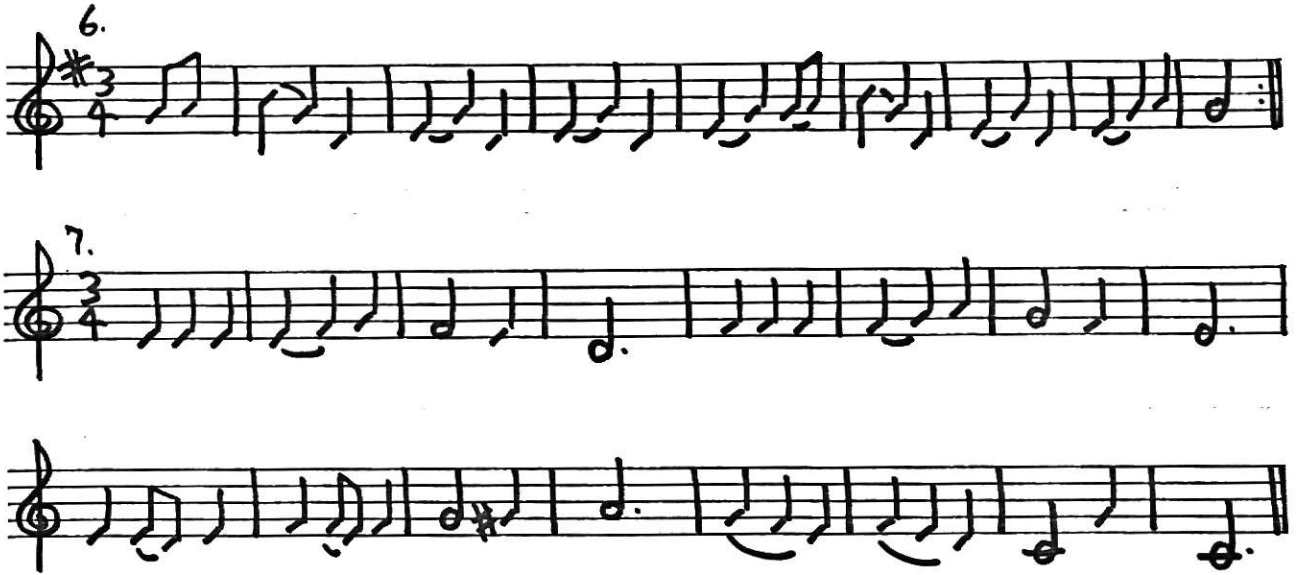
Handwritten musical notation for the third movement, 'Allegro'. It is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with a final whole note G4.

Handwritten musical notation for "Andante". The staff shows a treble clef, key signature of one sharp (F#), and common time (C). The tempo marking "Andante" is written above the staff. The melody consists of quarter notes, eighth notes, and sixteenth notes.

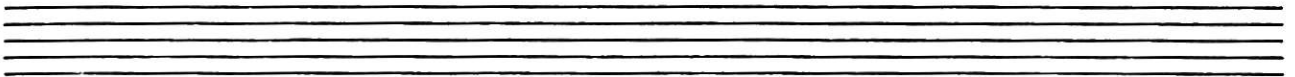
5. Maestoso

LESSON 18, CONT.

HOLE IN MY BUCKET



Extra Assignments



LESSON 19

KEY SIGNATURE REVIEW

G

C

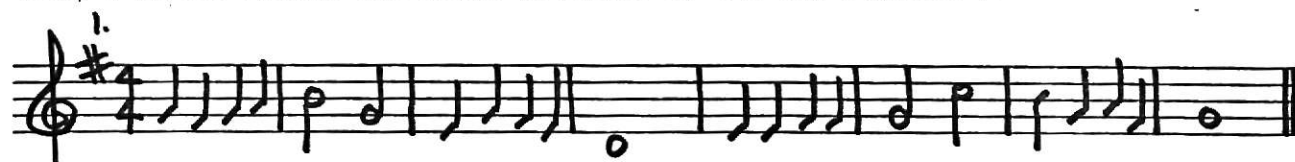
D

F

Bb New Key



Draw a circle around the notes affected by the key signature.



LESSON 19, CONT.

NEW MATERIALS FOR LESSON 20

Dotted Quarter



Tenuto Style

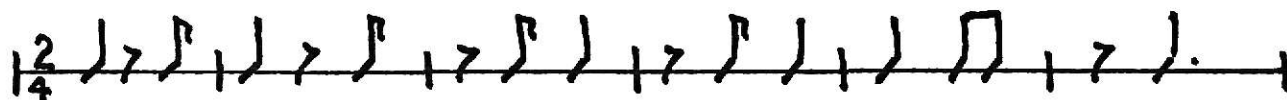


TERMS

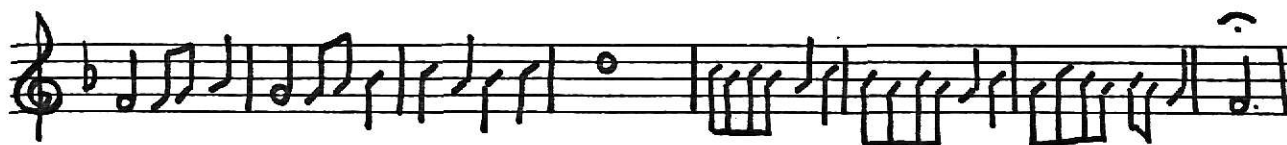
mf	Medium Loud
mp	Medium Soft

LESSON 20

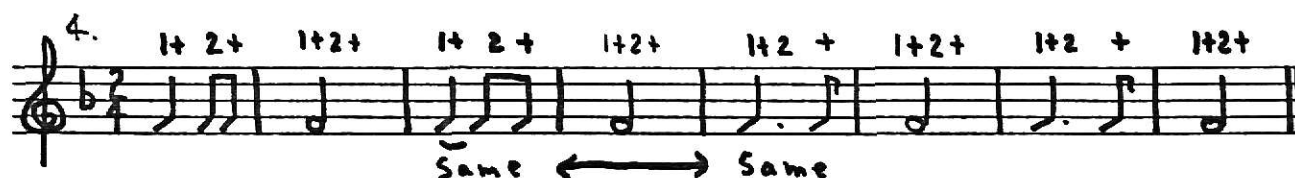
Count Line



A line under a tone means to connect each tone smoothly--use "Do" instead of "Too" attack.



Dotted Quarter measures three and five are played the same.

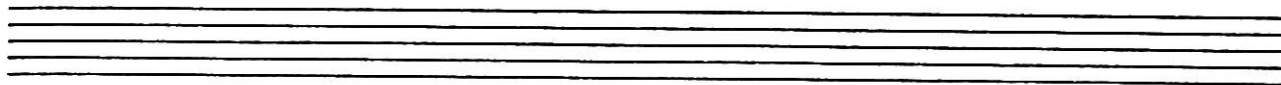


LESSON 20, CONT.

AMERICA



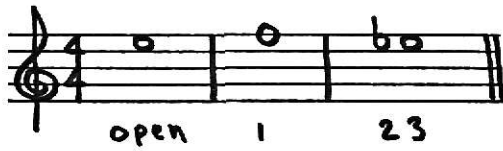
Extra Assignments



NEW MATERIALS FOR LESSON 21

E F Eb

New Notes



Staccato



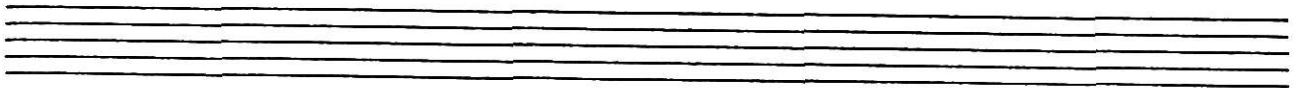
Crescendo



Decrescendo



Extra Assignments

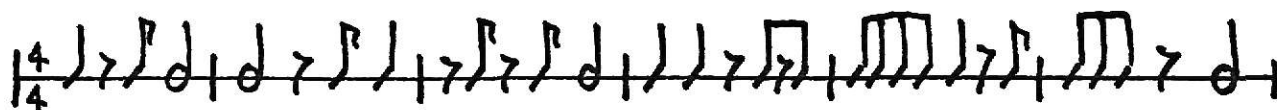


NEW MATERIALS FOR LESSON 22

Chromatic Scale



Syncopation



TERMS


Modulation

Changing Keys

Da Capo (D.C.)

Back to the beginning

Dal Segno (D.S.)

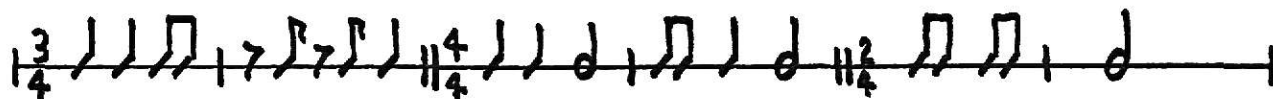
Repeat from the sign 

Fine

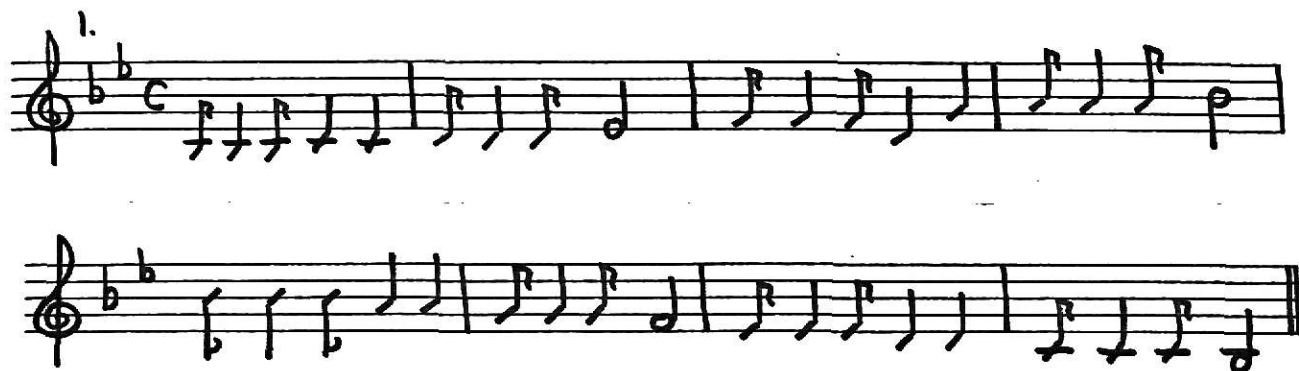
Finish

LESSON 22

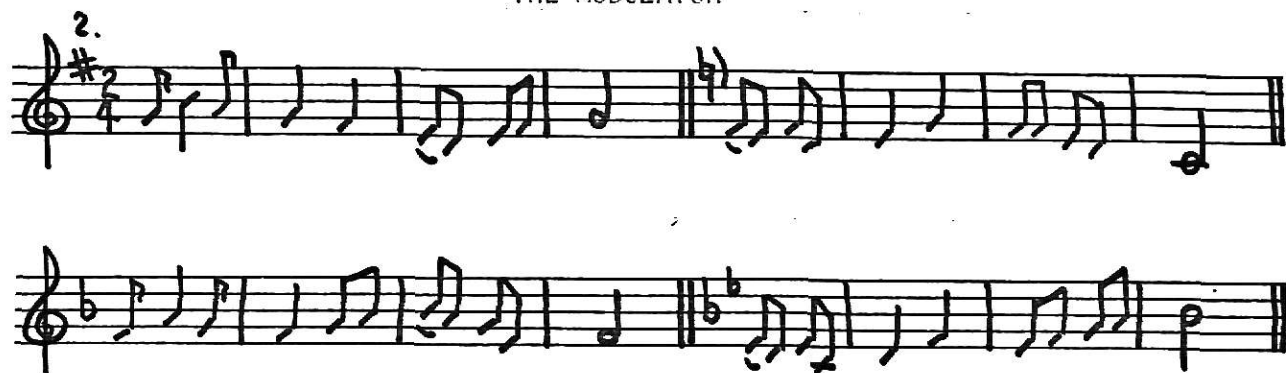
Count Line



SYNOPSIS



THE MODULATOR



TEST YOUR SKILL



LESSON 22, CONT.

FINAL ASSIGNMENT

Dvorak

p legato

mf

D.C. al Fine

Fine

FINGERING CHART

The following table summarizes the fingering information for each row of the chart:

Row	Notes	Fingerings
1	G, G#, A ^b , A, A#, B ^b	13, 23, 23, 12, 1, 1
2	B, C, C#, D ^b , D	2, 0, 123, 123, 13
3	D#, E ^b , E, F, F#, G ^b	23, 23, 12, 1, 2, 2
4	G, G#, A ^b , A, A#, B ^b	0, 23, 23, 12, 1, 1
5	B, C, C#, D ^b	2, 0, 12, 12, 1
6	D#, E ^b , E, F, F#, G ^b , G	2, 2, 0, 1, 2, 2, 0

A BEGINNING TRUMPET METHOD

by

JACK EARL BROOKSHIRE

B.S., Northeastern (Oklahoma) State College, 1962

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1976

The purpose of this study is to present a beginning trumpet method with a combination of fundamentals which I found to be successful during twelve years teaching in the public schools. The method includes conventional combined with novel approaches. The book is designed for one-to-one teaching.

Throughout the course of study, parents are involved, and are urged to attend a few of the early lessons. They are informed weekly through a progress report concerning the child's progress and how they might be of assistance to the child.

The beginning of the book is designed to give the child an opportunity to see what he can accomplish through experimentation. The book is designed to suit a child at any level of development with supplementary material included with each lesson.

The major emphasis is the use of the lip slur, tonguing technique, and the pivot system of embouchure control. The book is compared with five popular current methods: The First Division Band Method by Fred Weber, The Breeze-Easy Method by John Kinyon, The Take One Method by Matt Betton and Charles Peters, and The Pivot System for Trumpet by Donald S. Reinhardt. The book also makes reference to an unpublished instructional manual titled Basic Brass Warm-Up by Dr. Paul Shull at Kansas State University.