

RUBANK
Elementary
METHOD

CORNET OR
TRUMPET

A. F. ROBINSON

A FUNDAMENTAL COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

RUBANK®

 **HAL•LEONARD®**

Preliminary Lessons to Rubank Elementary Method for Trumpet or Cornet

By A. F. ROBINSON

The following four lessons are to be used when the student finds the first lessons of the book proper too difficult. These lessons will prove especially helpful to the younger student. However, the beginner who can play the second line G without much effort should be started on that tone because later results are much more satisfactory.

Whole Notes - Whole Rests

PRELIMINARY LESSON I

1

C
Open

2

Count 1 2 3 4 1 2 3 4

D
1/3

3

4

5

E
1/2

6

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Whole Notes - Whole Rests

1

2

3

4


5

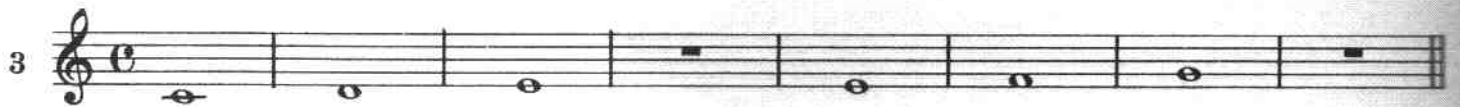
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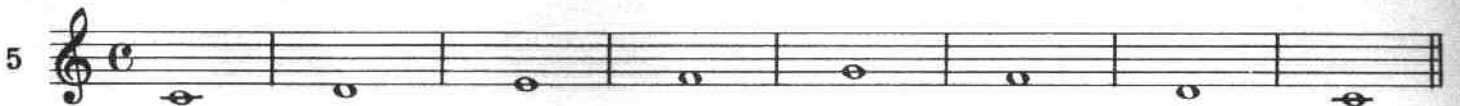
Whole Notes - Whole Rests

1 

2 

3 

4 

5 

6 

7 

8 

Half Notes - Half Rests

1
Count 12 34 12 34

2

3

4

5

6

7

8
Count 12 34

9

10

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RUBANK[®]

HAL•LEONARD
CORPORATION

7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

FINGERING CHART

RUBANK ELEMENTARY METHOD FOR CORNET BY A. F. ROBINSON

The chart displays four staves of music, each representing a different fingering combination. The notes and their corresponding fingerings are as follows:

- Staff 1:** F# (1 2 3), Gb (1 3), G (1 3), G# (2 3), Ab (1 2), A (1), A# (1), Bb (2), B (2), Cb (0), C (0), B# (0).
- Staff 2:** C# (1 2 3), Db (1 3), D (1 3), D# (2 3), Eb (1 2), E (1), Fb (1), F (1), E# (2), F# (2), Gb (0), G (0), G# (2 3), Ab (2 3).
- Staff 3:** A (1 2), A# (1), Bb (2), B (2), Cb (0), C (0), B# (1 2), C# (1 2), Db (1), D (1), D# (2), Eb (2), E (2), Fb (0).
- Staff 4:** F (1), E# (1), F# (2), Gb (2), G (0), G# (2 3), Ab (1 2), A (1 2), A# (1), Bb (2), B (2), Cb (2), C (0).

TABLE OF HARMONICS

The table shows seven rows of harmonics, each with two staves. The notes and fingerings are as follows:

- Row 1:** C (open), G (open), C (open), E (open), G (open), Bb (2), C (2); B (2), F# (2), B (2), D# (2), F# (2), A (2), B (2).
- Row 2:** Bb (1), F (1), Bb (1), D (1), F (1), Ab (1), Bb (1); A (1 2), E (1 2), A (1 2), C# (1 2), E (1 2), G (1 2), A (1 2).
- Row 3:** Ab (3), Eb (3), Ab (3), C (3), Eb (3), Gb (3), Ab (3); G (1 3), D (1 3), G (1 3), B (1 3), D (1 3), F (1 3), G (1 3).
- Row 4:** F# (1 2 3), C# (1 2 3), F# (1 2 3), A# (1 2 3), C# (1 2 3), E (1 2 3), F# (1 2 3).

This table shows the seven finger combinations of the cornet and the tones possible to obtain with each. Many of the tones played in this manner, however, are badly out of tune. *The beginner must use only those fingerings listed in the "FINGERING CHART."*

Whole Notes - Whole Rests

1 "G"
open

2 "A"
1
2

3

4 "B"
2

5

6

7 "C"
open

8

9

10

11

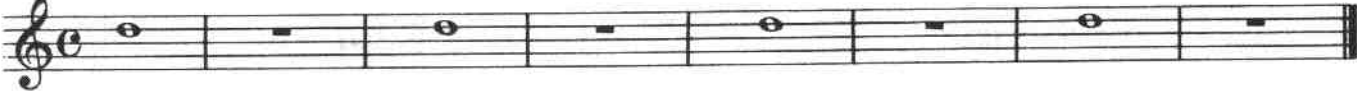
12

The student must not get in the habit of "forcing" or using extreme pressure in playing the higher notes. If any of the tones in the succeeding lessons are difficult to play, it is best to leave them out and practice long tones until the lips are developed more fully.

LESSON 2

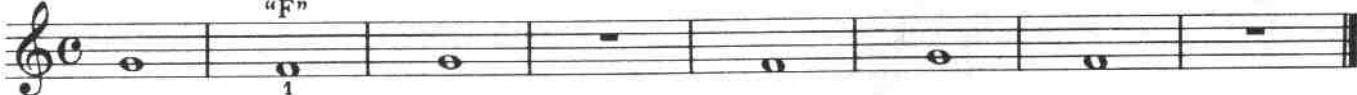
Whole Notes—Whole Rests (Continued)

1  "D"
1


2 


3 


4 

5  "F"
1

6 

7 

8 


9 


10 

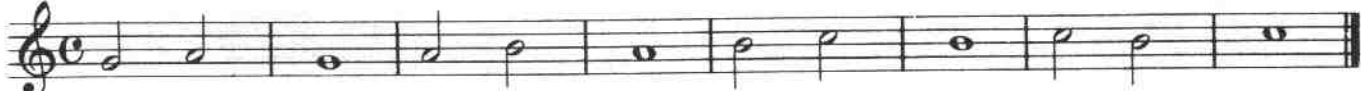
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12 

Half Notes - Half Rests


1 
Count 1 2 3 4

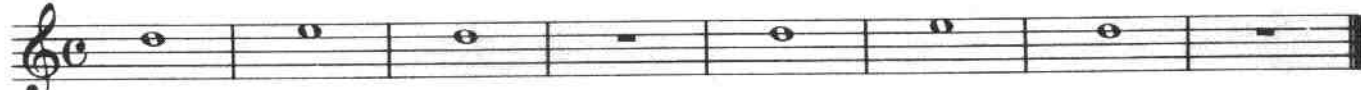
2 


3 


4 

5 


6 
"E"
open

7 

8 

9 
"E"
1
2

10 

11 


Half Notes - Half Rests (Continued)

1 


2 

3 

4 

5 

6 

7 


8 

9 

10 

11 

C Scale - Memorize

11 

Quarter Notes

1*
 (accent) > > > > > > > >

2

3

4

5

"B"
 2

6

7

* In all following lessons the 1st exercise is devoted to tone studies. These studies develop the lip muscles, improve tone quality, and increase lung capacity.

Quarter Notes—Quarter Rests

1 

2 
Count 1 2 3 4



3 
Count 1 2 3 4



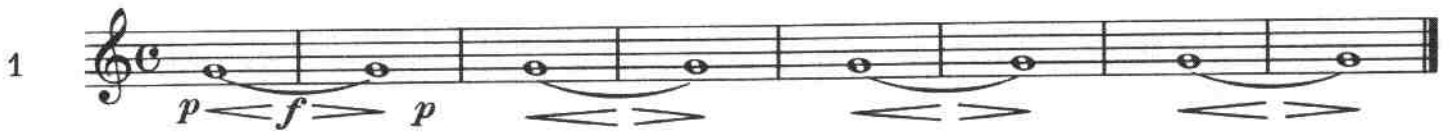
4 
Count 1 2 3 (4)



5 
Count (1) 2 3 4



Quarter Notes - Quarter Rests (Continued)

1 

2 









4 










6 


7 


Key of F


1 


2  (Note key)


3 

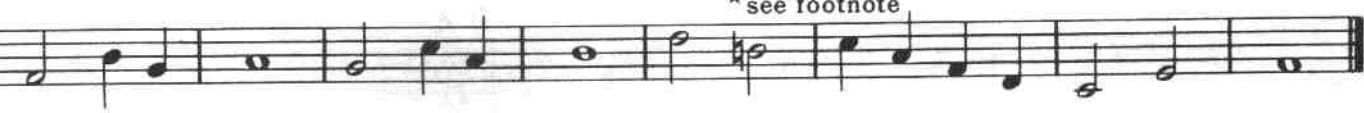
4 


5 


6 


7 

8 

9  * see footnote

10  * see footnote

11 

12 

* Naturals, flats, or sharps placed before any note are called "accidentals". They effect all similar notes within the measure in which they appear.

Dotted Half Notes*

1 

2 



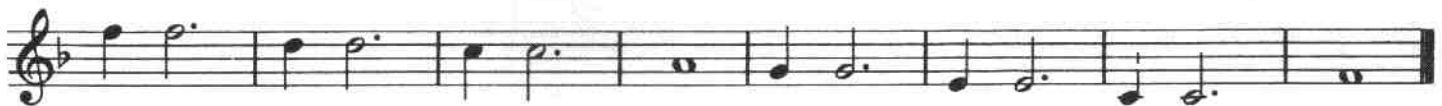
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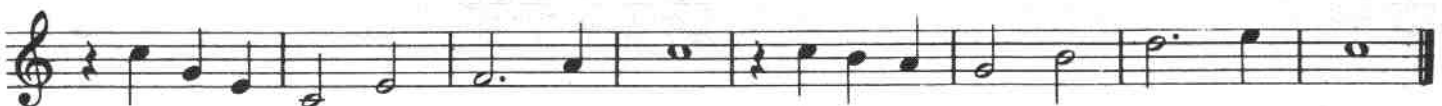
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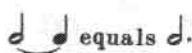


5 



6 



*)  equals half note . A dot placed after any note adds one-half of the original value.

The Slur*

1

2

3

4

5

6

7

B \flat Scale - Memorize "E \flat "

* The slur differs from the tie in that the notes effected appear on *different* lines or spaces.

Key of B \flat

1 

2 









4 





5 





6 

7 

Old Hundred

1 *Moderato*
mf (Medium loud)

Musical notation for 'Old Hundred' in G major, 4/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The tempo is marked 'Moderato' and the dynamic is 'mf (Medium loud)'. The melody features a series of quarter notes and half notes, with a repeat sign and a fermata over the final note of the first phrase.

Lightly Row

2

Musical notation for 'Lightly Row' in G major, 4/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody is a simple sequence of quarter notes.

Abide With Me

WM. H. MONK

3 *mp* (Medium soft)

Musical notation for 'Abide With Me' in G major, 4/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The tempo is 'Moderato' and the dynamic is 'mp (Medium soft)'. The melody is a sequence of quarter notes.

Duke Street

4 *Moderato*
mf

Musical notation for 'Duke Street' in G major, 4/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The tempo is 'Moderato' and the dynamic is 'mf'. The melody features a series of quarter notes and half notes.

How Can I Leave Thee

CRAMER

5 *Andante*
p (Soft) *mf*
pp (Very soft) *p* *f*

Musical notation for 'How Can I Leave Thee' in G major, 4/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The tempo is 'Andante'. The dynamic markings are 'p (Soft)', 'mf', and 'pp (Very soft)'. The melody features a series of quarter notes and half notes with slurs and dynamic markings.

Eighth Notes

1


2
Repeat from beginning
Repeat from double bar
Count 1 and 2 and 3 and 4 and *1 2 and 3 4*

1 and 2 3 4 *1 2 3 4 and* *1 2 3 and 4*

3


5

Eighth Notes (Continued)

1 

2 

3 

4 

5 


6 

7 

8 

9 

10 

11 

12 

* The lip slur is made entirely through the use of the lips and without the aid of valve changes. It is most important in the development of the lip muscles and must be practiced daily.

Eighth Notes - Eighth Rests

1

2

3

5

* *D. S.* (*Dal Segno*) - Back to sign (§)
Al Fine - To finish (∩)

* *D. S. al Fine*

Review of Keys

1 

2 

3 





4 





5 





6 

Key of E \flat

1 

2 

3 



4 

5 




6 






7 

Dotted Quarter Notes

1 

2 

3 

4 

5 

6 

6 

7 

8 


9 

9 

10 

Dotted Quarter Notes (Continued)

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

11 

12 

Key of A \flat

1

2

3

4

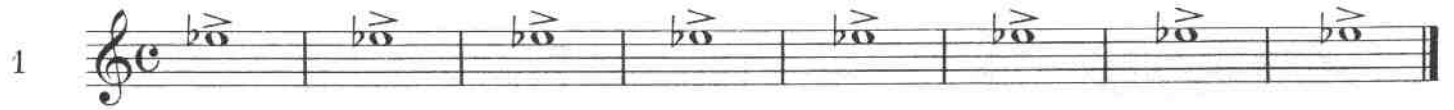
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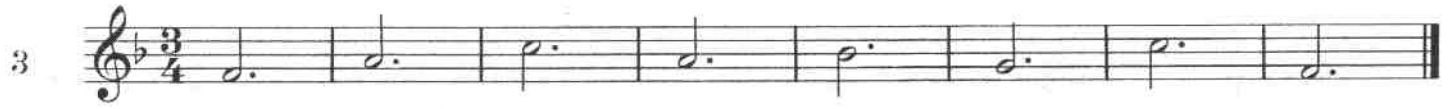
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8

Three-Four Time

1 

2 

3 

4 



5 

6 



7 



8 



An interesting Solo at this stage is, The Dancer by Endresen for Bb Cornet and Piano.

Nearer, My God, to Thee

LOWELL MASON

1

mp

Musical notation for the first piece, consisting of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is marked *mp* (mezzo-piano). The melody is written on a single line.

In the Gloaming

English Air

2

mf

Andante

Musical notation for the second piece, consisting of four staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a 2/4 time signature. The music is marked *mf* (mezzo-forte) and *Andante*. The melody is written on a single line.

Onward, Christian Soldiers

A. S. SULLIVAN

3

mf

Marcia

Musical notation for the third piece, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (F), and a 4/4 time signature. The music is marked *mf* (mezzo-forte) and *Marcia*. The melody is written on a single line.

Auld Lang Syne

Scotch Folk Song

4

f (loud)

Moderato

Musical notation for the fourth piece, consisting of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is marked *f* (loud) and *Moderato*. The melody is written on a single line.

Sixteenth Notes

(See footnote on counting)

1 

2 

3 

4 

5 

6 

7 

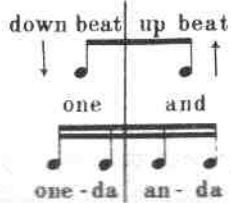
8 

9 

10 

11 

12 



Sixteenth Notes (Continued)

(See footnote on counting)

1

2

3

4

5

6

down beat | up beat
↓ ↑
one and
one an da

down beat | up beat
↓ ↑
one and
one da | and

Sixteenth Notes (Continued)

1 

2 

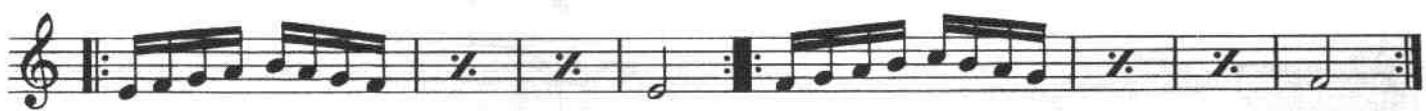
3 







5* 








6 

7 

* These exercises should also be slurred but only after they are tongued evenly.

Key of G

1 

2 

3 





4 







6 

7 

Written  Played  Staccato - play short values

Dotted Eighth Notes

1

2

3

4

5

6

7

8

9

10


11

12

An interesting Solo at this stage is Lyra by Vander Cook for Bb Cornet and Piano.
 Nubank Elem. Meth. Cornet

Dotted Eighth Notes (Continued)

1 

2 

3 





4 



5 







6 

Key of D

1 

2 

3 







4 

5 



6 





Rock of Ages

THOMAS HASTINGS

Maestoso

1 *mp*

Musical notation for 'Rock of Ages' in G major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Maestoso' and the dynamic is 'mp'. The melody is written in a simple, hymn-like style with dotted rhythms and eighth notes.

My Maryland

2 *f*

Musical notation for 'My Maryland' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is 'Maestoso' and the dynamic is 'f'. The melody is written in a simple, hymn-like style with dotted rhythms and eighth notes.

Lead, Kindly Light

JOHN B. DYKES

Moderato

3 *mp*

Musical notation for 'Lead, Kindly Light' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is 'Moderato' and the dynamic is 'mp'. The melody is written in a simple, hymn-like style with dotted rhythms and eighth notes.

Tramp! Tramp! Tramp!

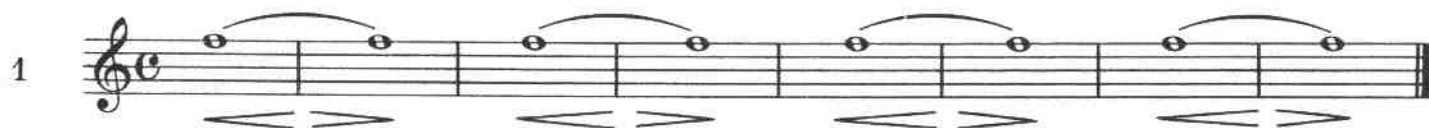
GEO. F. ROOT

Marcia

4 *f*

Musical notation for 'Tramp! Tramp! Tramp!' in G major, 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is 'Marcia' and the dynamic is 'f'. The melody is written in a simple, hymn-like style with dotted rhythms and eighth notes.

Alla Breve (cut time)

1 

2 

3 
Count 1 2

4 
Count 1 2 1 2

5 




6 
Count 1 + 2 +



7 


Count 1 2 +





Alla Breve (Continued)

1 

2 

3 



4 
Count 1 (+) 2 +





5 









Alla Breve (Continued)

1

2

3

6

7

Key of A

1

2

3

4

6

Six-Eight Time

After each lesson in six-eight time has been played with the student counting six beats to the measure, they should be reviewed counting two beats to the measure, as fast six-eight time such as six-eight march time is counted in this manner: 1 2 3 4 5 6

1 2

1

2

3

4

5

6

7


8


9


10


11


Six-Eight Time (Continued)


1 


2 


3 











5 









7 

Six-Eight Time (Continued)

The page contains seven numbered musical exercises in 6/8 time. Exercise 1 is a simple melody with four measures, each containing a pair of beamed eighth notes. Exercise 2 is a melody with four measures, featuring a key signature of one sharp (F#) and a mix of quarter and eighth notes. Exercise 3 is a rhythmic exercise with four measures of eighth-note patterns. Exercise 4 is a melody in one sharp (F#) with four measures of eighth-note patterns. Exercise 5 is a melody in two flats (Bb, Eb) with four measures of eighth-note patterns. Exercise 6 is a melody in two flats (Bb, Eb) with four measures, including a repeat sign and a key signature change to one sharp (F#) in the final measure. Exercise 7 is an E major scale exercise in one sharp (F#) with a key signature change to two sharps (F#, C#) in the final measure, labeled 'E Scale-Memorize (D#)'. The scale is written in two parts: the first part covers the first six notes (E, F#, G, A, B, C#) and the second part covers the last two notes (D, E).

An interesting Solo at this time is Romance by E. DeLamater for Bb Cornet and Piano.

Key of E

1

1
3 3 2 1 2 1 2

2

2
3

3

4

5

6

Sweet and Low

J. BARNBY

1 *Larghetto*
p

Drink to Me Only With Thine Eyes

English Air

2 *Andante moderato*
mf

Silent Night, Holy Night

FRANZ GRUBER

3 *Moderato*
mp

Believe Me, If All Those Endearing Young Charms

MOORE

4 *Moderato*
mf

Chromatic

1

Exercise 1, first staff: Treble clef, C major key signature, common time. The staff contains a sequence of whole notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are marked with accidentals: # for D, E, F, G, A, B, and b for B, A, G, F, E, D.

2

Exercise 2, first staff: Treble clef, D major key signature, common time. The staff contains a sequence of whole notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The notes are marked with accidentals: # for D, E, F, G, A, B, and b for B, A, G, F, E, D.

3

Exercise 3, first staff: Treble clef, D major key signature, common time. The staff contains a sequence of whole notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The notes are marked with accidentals: # for D, E, F, G, A, B, and b for B, A, G, F, E, D.

4

Exercise 4, first staff: Treble clef, C major key signature, common time. The staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are marked with accidentals: # for D, E, F, G, A, B, and b for B, A, G, F, E, D.

Exercise 4, second staff: Treble clef, C major key signature, common time. The staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are marked with accidentals: # for D, E, F, G, A, B, and b for B, A, G, F, E, D.

Exercise 4, third staff: Treble clef, C major key signature, common time. The staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are marked with accidentals: # for D, E, F, G, A, B, and b for B, A, G, F, E, D.

Chromatic (Continued)

1

Musical notation for exercise 1, consisting of seven staves of music in treble clef with a common time signature. The exercise features a series of chromatic lines with various accidentals (sharps, flats, naturals) and rests.

2

Musical notation for exercise 2, consisting of six staves of music in treble clef. The first two staves are in 2/4 time with a key signature of one sharp (F#). The third staff begins with a 3/8 time signature. The exercise includes eighth and sixteenth notes, rests, and various accidentals.

An interesting Solo at this time is Waltz Chromatic by Endresen for B \flat Cornet and Piano.

Syncopation

1

2

3

4

5

L'Elisire D'Amore

DONIZETTI

Lento

Duet from Lucia di Lammermoor

DONIZETTI

Tempo di Marcia

March

Con energia

DE GOUY

The musical score for 'March' by DE GOUY is written for two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The piece begins with a *ff* (fortissimo) dynamic. The melody in the upper staff is characterized by slurs and accents, while the bass line in the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The score consists of four systems of two staves each, ending with a double bar line.

Minuet from Don Juan

MOZART

The musical score for 'Minuet from Don Juan' by MOZART is written for two staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece begins with a *p* (piano) dynamic. The melody in the upper staff is marked with slurs and accents, and the bass line in the lower staff provides a rhythmic accompaniment. The score consists of three systems of two staves each, ending with a double bar line and a first/second ending section.

Bolero

DE GOUY

The musical score for Bolero by De Gouy consists of two staves. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff begins with a piano (*p*) dynamic and a *cresce* marking. The second system includes dynamics of *p*, *mf*, and *legato*. The third system features *mf* and *cresce*. The fourth system includes *f*, *ff*, and *p*. The fifth system shows a series of *cresce* markings leading to *mf*, *f*, and *ff*.

Air by Mozart

The musical score for Air by Mozart consists of two staves. The first system is marked *Allegretto* and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a piano (*p*) dynamic. The second system continues with various dynamics and phrasing marks.

HUNTERS CHORUS FROM THE OPERA
Der Freischütz

CARL M. von WEBER

Vivace

The musical score is written for Horn in E-flat (indicated by a sharp sign on the staff) in 2/4 time. It consists of six systems of two staves each. The tempo is marked 'Vivace'. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings: *p* (piano) at the start of the second system, *pp* (pianissimo) in the fourth system, and *mf* (mezzo-forte) in the fifth system. The piece concludes with a double bar line at the end of the sixth system.

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RUBANK ELEMENTARY METHODS

A Series of Graded Fundamental Courses for Individual or Like-Instrument Class Instruction

FLUTE (Piccolo)	Petersen	E♭ or BB♭ BASS (Tuba)	Hovey
CLARINET	Hovey	DRUMS	Yoder
OBOE	Hovey	BELL LYRA	Whistler
BASSOON	Skornicka	MARIMBA or XYLOPHONE	Peterson
SAXOPHONE	Hovey	TYMPANI	Whistler
CORNET or TRUMPET	Robinson	GUITAR (Spanish)	DePressles
FRENCH HORN (E♭ Alto-Mellophone)	Skornicka	VIOLIN	Potter
TROMBONE or BARITONE	Long	VIOLA	Ward
		CELLO	Ward
		STRING BASS	Ward

RUBANK INTERMEDIATE METHODS

A Series of Graded Follow Up Courses for Individual or Like-Instrument Class Instruction

FLUTE (Piccolo)	Skornicka-Petersen	TROMBONE or BARITONE	Skornicka-Boltz
CLARINET	Skornicka-Miller	E♭ or BB♭ BASS (Tuba)	Skornicka-Boltz
OBOE	Skornicka-Koebner	DRUMS	Buggert
BASSOON	Voxman	MARIMBA-XYLOPHONE-VIBES	Jolliff
SAXOPHONE	Skornicka	VIOLIN	Potter
CORNET or TRUMPET	Skornicka	VIOLA	Ward
FRENCH HORN (E♭ Alto-Mellophone)	Skornicka-Erdman	CELLO	Ward

RUBANK ADVANCED METHODS

A Series of Outlined Courses of Studies Designed to Follow Any of the Various Elementary or Intermediate Method Series

FLUTE, Vol. I	Voxman-Gower	CORNET or TRUMPET, Vol. II	Gower-Voxman
FLUTE, Vol. II	Voxman	FRENCH HORN, Vol. I	Gower-Voxman
CLARINET, Vol. I	Voxman-Gower	FRENCH HORN, Vol. II	Gower-Voxman
CLARINET, Vol. II	Voxman-Gower	TROMBONE or BARITONE, Vol. I	Gower-Voxman
OBOE, Vol. I	Voxman-Gower	TROMBONE or BARITONE, Vol. II	Gower-Voxman
OBOE, Vol. II	Voxman	E♭ or BB♭ BASS (Tuba), Vol. I	Gower-Voxman
BASSOON, Vol. I	Voxman-Gower	E♭ or BB♭ BASS (Tuba), Vol. II	Gower-Voxman
BASSOON, Vol. II	Voxman	DRUMS	Whistler
SAXOPHONE, Vol. I	Voxman-Gower		
SAXOPHONE, Vol. II	Voxman		
CORNET or TRUMPET, Vol. I	Gower-Voxman		