

# CLARKE'S TECHNICAL STUDIES FOR THE CORNET



By HERBERT L. CLARKE  
*SECOND SERIES*

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# CLARKE'S TECHNICAL STUDIES FOR THE CORNET

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## SECOND SERIES

*CONTAINING*

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For Technic, Endurance  
Elasticity of the Lips  
High Notes  
Ten Studies

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By HERBERT L. CLARKE

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*PRICE, \$1.50 NET*

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## INTRODUCTION

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**T**HERE are many books written for the Piano, Violin, etc., entirely devoted to Technic.

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

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

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

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

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

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

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

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

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

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

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

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

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

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## FIRST STUDY

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

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

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

Met. From ♩ = 160 to ♩ = 112

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

8 *pp*

9 *pp*

This page contains eleven staves of musical notation, numbered 10 through 21. Each staff is in 3/4 time and begins with a piano (*pp*) dynamic marking. The notation consists of eighth-note runs, often beamed in groups of four, with various accidentals (sharps, flats, and naturals) indicating chromatic and diatonic patterns. Each measure is followed by a double bar line and a repeat sign. The key signature for measures 10-19 is one sharp (F#), while measures 20 and 21 are in the key of C major. A checkmark is placed to the left of measure 20.

22 

23 

24 

25 

## ETUDE I

Met.  $\text{♩} = 120$

26 















## SECOND STUDY

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

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

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

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

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

27  $p$

28  $p$

29  $p$

30  $p$

31  $p$

32  $p$

33  $p$

34  $p$

35  $p$

36  $p$

37 

38 

39 

40 

41 

42 

43 

44 

## ETUDE II

45 







## THIRD STUDY

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

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

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

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

46 *p*

47 *p*

48 *p*

49 *p*

50 *p*

51 

52 

53 

54 

55 

56 

57 

58 

59 

60 

61 

62 

63

64

### ETUDE III

Met. ♩ = 138

65

72

## FOURTH STUDY

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

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

The fingers as well as the lips must be elastic.

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

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

Met.  $\text{♩} = 100 \text{ to } 144$

66 *pp*

67 *pp*

68 *pp*

69 *pp*

70 *pp*

71

pp

72

pp

73

pp

74 *pp*

75 *pp*

76 *pp*

The image displays three musical exercises for trumpet, numbered 77, 78, and 79. Each exercise is written on a single staff in treble clef with a common time signature (C). Exercise 77 is in E-flat major (one flat) and consists of four staves of music. Exercise 78 is in B-flat major (two flats) and also consists of four staves. Exercise 79 is in E major (one sharp) and consists of four staves. All three exercises begin with a piano (*pp*) dynamic marking. The music is composed of continuous eighth-note patterns, often beamed in groups of four or six, with various slurs and accents indicating phrasing and articulation. The exercises progress through different intervals and scales, ending with a final cadence on each staff.

80 *pp* 







81 *pp* 







82 *pp* 







83 *pp*

84 *pp*

85 *pp*

## ETUDE IV

Met.  $\text{♩} = 144$

86 *p*

The musical score for Etude IV is written for trumpet in G major (one sharp). It begins at measure 86 on page 21. The tempo is marked 'Met. ♩ = 144'. The first staff starts with a dynamic marking of 'p'. The music is characterized by a continuous, flowing melodic line with numerous slurs and accents. The key signature changes to E major (two sharps) in the fourth staff. The piece concludes with a final double bar line on the twelfth staff.

## FIFTH STUDY

ENDURANCE is 90% of Cornet Playing.

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

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

Don't attempt Ex. No. 94, until you have played the preceding one over many times with perfect ease. Then try another a step higher, and so on until you have mastered all.

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

**DO NOT STRAIN OR FORCE THE TONE.**

Single and Double Tonguing this Study add to your advancement.

ETUDE V *Must* be played in one breath.

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

87 *pp*

88 *pp*

89 *pp*

90 *pp*

91 *pp*

92 *pp*

93 *pp*

94 *pp*

95 *pp*

96 *pp*

97 *pp*



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

Met. ♩ = 76 to ♩ = 160



The image displays ten staves of musical notation, numbered 105 through 116. Each staff begins with a treble clef, a key signature, and a common time signature (C). The key signatures vary: 105 (B-flat), 106 (B-flat), 107 (D major), 108 (F major), 109 (B-flat), 110 (C major), 111 (D major), 112 (B-flat), 113 (D major), 114 (B-flat), 115 (D major), and 116 (F major). The time signature is common time (C). Each staff starts with a piano (p) dynamic marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The staves are arranged vertically, with each staff containing a single melodic line.

# ETUDE V

*Play the entire page in one breath.*  
Met. ♩ = 176

117

The musical score for Etude V is written on 11 staves. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The first staff includes a piano (pp) dynamic marking. The music is a continuous melodic line with many slurs and accents. The score ends with a double bar line and a repeat sign.

## SIXTH STUDY

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

Both tonguings should be used as usual.

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

Met.  $\text{♩} = 92 \text{ to } 132$

118 *pp*

119 *pp*

120 *pp*

121 *pp*

122 *pp*

123 *pp*



124 *pp*




125 *pp*





126 *pp*

127 *pp*

128 *pp*

129 *pp* 

130 *pp* 

131 *pp* 

## ETUDE VI

Met.  $\text{♩} = 138$

132 *pp*

*mf*

*f*

## SEVENTH STUDY

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

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

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

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

133 *pp*

134 *pp*

135 *pp*

136 *pp*

137 *pp*

138 *pp*

139 *pp*

140 *pp*

141 *pp*

142 *pp*

143 *pp*

144 

145 

146 

147 

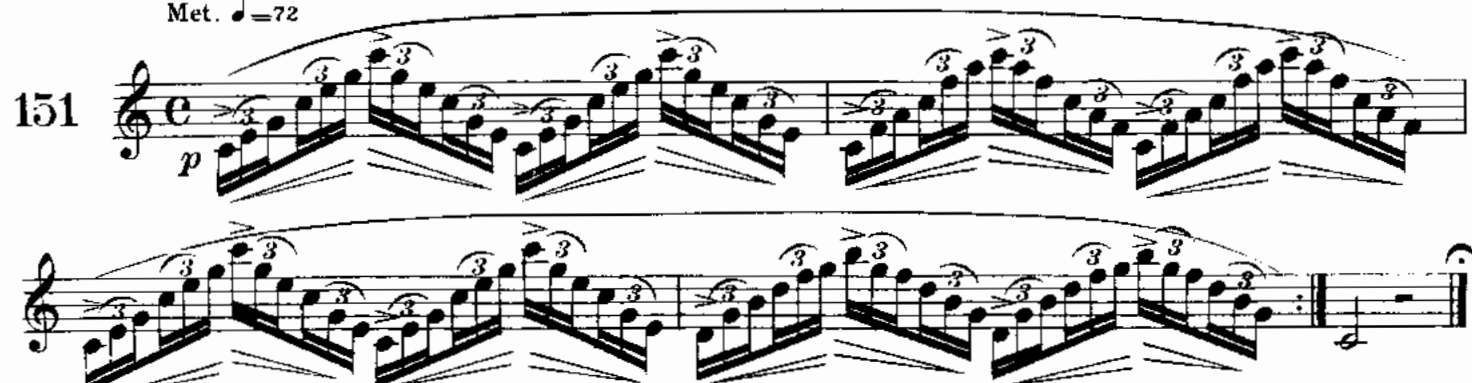
148 

149 


150 


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


Met. ♩ = 72


151 


H.L.C. II 49


152 

153 

154 

155 

156 

157 

Met. ♩ = 132

H.L.C. II 49

## ETUDE VII

Met. ♩ = 152

170 *p*

*mf*

*agitato*

*p* *cres* *cen* *do*

*mf*

*pp*

*f* *furioso*

*dim.*

## EIGHTH STUDY

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

Practice them, both Single and Triple Tongue.

Met.  $\text{♩} = 92$

171 *pp*

172 *pp*

173 *pp*

174 *pp*

175 *pp*

Exercise 175 consists of five staves of music in 2/4 time, key of D major. The first staff begins with a piano (*pp*) dynamic and contains four triplet eighth notes. The exercise features a continuous melodic line with various intervals, including thirds, fourths, and fifths, and includes slurs and accents throughout.

176 *pp*

Exercise 176 consists of five staves of music in 2/4 time, key of D major. The first staff begins with a piano (*pp*) dynamic and contains four triplet eighth notes. The exercise features a continuous melodic line with various intervals, including thirds, fourths, and fifths, and includes slurs and accents throughout.

## ETUDE VIII

Met. ♩ = 84

177

The musical score for Etude VIII, starting at measure 177, is written for trumpet in 2/4 time. It consists of 11 staves of music. The key signature changes from one sharp (F#) to one flat (Bb) between the fourth and fifth staves. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various articulations like accents and slurs. The piece concludes with a final double bar line at the end of the eleventh staff.

## NINTH STUDY

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

No strain is necessary if played properly.

Met.  $\text{♩} = 144$

178 *pp* *cresc.* - - - en - - - do

*mf* *dim.*

179 *pp* *cresc* - - - en - - - do

*mf* *dim.*

180 *pp* *cresc* - - - en - - - do

*mf* *dim.*

181 *pp* *cresc* - en - - - do

*mf* *dim.*

182 *pp* *cres - cen - do*

*f* *dim.*

183 *cres - cen - do*

*dim.*

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

Met. ♩ = 160

184 *p* *cresc.* *f* *dim.*

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

Met.  $\text{♩} = 100$

185

The musical score for Exercise 185 is a single-breath trumpet exercise. It begins with a tempo marking of 100 beats per minute (Met.  $\text{♩} = 100$ ) and is in 2/4 time. The key signature is one sharp (F#), indicating D major. The exercise is numbered 185. It consists of nine staves of music. The first staff starts with a treble clef and a key signature of one sharp. The music is a continuous sequence of eighth and sixteenth notes, often grouped in triplets and marked with accents. The exercise is designed to be played in a single breath.

186 *pp*

The musical score for exercise 186 is written for trumpet in 2/4 time. It begins with a piano (*pp*) dynamic marking. The exercise consists of nine staves of music, each containing eighth-note triplets. The key signature changes from one flat (B-flat) to one sharp (F-sharp) during the piece. The notation includes various accidentals (sharps, flats, naturals) and a final half-note ending on the ninth staff. A large slur covers the entire piece.

## TENTH STUDY

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

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

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

Met. ♩ = 66

187

The musical score for 'Tenth Study' consists of six staves of music. The first staff begins with the measure number '187' and a tempo marking 'Met. ♩ = 66'. The music is written in treble clef with a common time signature. The melody is composed of eighth and sixteenth notes, frequently beamed in groups, and larger notes (half and whole notes) that are accented with a 'v' symbol. The key signature contains one sharp (F#). The piece concludes with a double bar line at the end of the sixth staff.

Met.  $\text{♩} = 66$

188



## AN IRISH BALLAD TREATED IN THE SAME MANNER

Met.  $\text{♩} = 72$

189



## AN OLD GERMAN FOLK SONG

TREATED IN LIKE MANNER

Met. ♩ = 80

190

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Met. ♩ = 80'. The score consists of ten staves of music. The melody is characterized by eighth-note patterns and slurs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music concludes with a double bar line and a repeat sign at the end of the tenth staff.

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