

# LEVY'S

## CORNET INSTRUCTION BOOK

Describing how he learned to Play the Cornet



COMPOSED

WRITTEN

ARRANGED

— BY —

# JULES LEVY

Copyrighted 1895

C. G. CONN & CO., Elkhart, Ind.

Please Visit [TrumpetStudio.com](http://TrumpetStudio.com)

LEVY'S INSTRUCTION BOOK  
OR  
HOW I LEARNED TO PLAY THE CORNET.

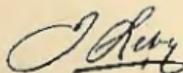
Composed

Written

And

Arranged

By myself



My Dear Reader:— I have loved the Cornet from my earliest infancy and always had a longing to become a Cornet player. About five years previous to my becoming the proud owner of a Cornet, I procured a mouthpiece which I kept constantly pressed to my lips. I begged and prayed of my father to buy me a Cornet, my chosen instrument. I kept on begging and, after five years persuaded him to accede to my long pleading. He went to an auction room and bought a Cornet for fifteen shillings English money (about three dollars). Now, considering a good plain brass Cornet by a first class maker ought to cost about fifty dollars, my readers can readily imagine what kind of an instrument mine was, bought at a sale for a petty three dollars. Of course I had no instructor, so I began to blow in my own fashion, using my cheeks and puffing them out as though I had apples in my mouth, never dreaming that it was necessary to use the tongue. The consequence was almost fatal to me. I nearly blew myself into consumption. I had to have a physician's advice and after two or three months good treatment, I soon recovered. A short time after, I was advised to join a band by many people who believed I would become a good player. A very fine Cornetist in London took a fancy to me, and offered to give me a few lessons. I accepted his offer. He gave me six lessons, and finding an apt pupil he agreed to give me six more. But my misfortune began thus early. He was in a Military Band, and on the eve of giving me my second six lessons, he had to leave the city with his regiment. I nearly broke my heart for I had just begun to know how to blow properly. What could I do without an instructor and only just had my first six lessons. He took pity on my woe-begone appearance and wrote me about twenty progressive exercises, and told me to work hard at them. I did so for at least ten or twelve hours a day, and I am thankful to say that I made great strides through practicing nothing but those studies, which not only made my lungs strong but gave me a strong embouchure. I will, in the following pages, try my best to give all beginners my idea how to learn the Cornet properly from the commencement, so please pay attention to all I say.

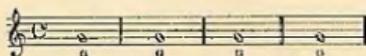
Copyright 1885, by C. G. Conn & Co., Elkhart, Ind.

Please Visit [TrumpetStudio.com](http://TrumpetStudio.com)

## LEVY'S CORNET INSTRUCTOR.

Now, my pupil, take your Cornet firmly in your left hand, and be careful to place the mouth-piece right in the centre of the lips, which you must have closed. Above all things, be careful not to put the mouth-piece on the side of the mouth. It is almost impossible to get a proper embouchure by so doing. Consequently, if you find your mouth-piece shifting from the centre of the lips to the side, don't allow it to be obstinate, but put it in its right place. It may be difficult at first, but persevere, and after you have overcome this point you will reap the benefit of my advice. Be careful to put the tips of your fingers on the tops of the Pistons and always keep them there; after you have made considerable progress you will see how easily you will use the Pistons and how graceful it looks. If you observe Cornet players closely, you will find that instead of using the tips of the fingers, most of them place their fingers right over the valves and use the fingers from the first joint.

Now, another piece of advice: always stand while practicing, and never allow the bell of the Cornet to descend, always keeping it parallel with the nose or thereabouts. The first note I tried to play was "G" on the second line, because I am certain it is the easiest to produce for a person who has never blown a note. Thus,



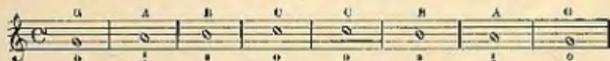
Please remember this note is G, made on the Cornet without the use of the Pistons. The proper way to obtain a note, is to imagine you have something on your tongue, say for instance, a hair. You may try time after time to remove it, but only with your tongue. Dear pupil, you must always have that hair on your tongue until you can manipulate the notes properly. In addition to using the tongue, you must tighten your lips and try to get rid of that troublesome hair. When I make a mark, thus  you must try to get that wretched hair off your tongue. It will trouble you for some time, and don't forget that when you make the note properly, you must keep the lips pressed against the mouth-piece, and hold on to it as long as possible. Count four very slowly for each of the following measures.



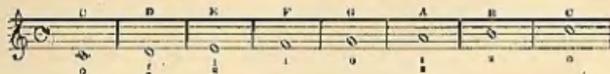
I beg of the pupil to be patient and play the above notes, or try to play them, hundreds of times until your patience is rewarded by becoming acquainted with them.

My idea of learning to play on an instrument, is to commence at the beginning and go on slowly, slowly, inch by inch. By so doing, you become thoroughly acquainted with what you are doing, and are more satisfied with your work as you continue. I do not agree with a great number of people who wish to learn tunes before they can make their notes correctly. I have no patience with such people; they never do anything creditably, and it takes them twice as long to learn anything properly. Those who study from this book will find the first lessons very tedious, but yet very beneficial.

For the student who is not acquainted with the names of the notes, I shall write a few giving the names and fingering of them below. When the letter "o" is marked over a note, it means that the pupil must not use any fingers, and it is called an open note. When you see written the number 1, it means the first finger, 1 & 2, first and second fingers, 1, 2 & 3, first, second, and third fingers. Now, as I make the notes I will write the name as well as the fingering, and please take great notice of them as I shall not repeat writing the fingering many times. I will now commence my first lesson.



The first Scale is music that a beginner must become acquainted with is the Scale of C commencing with C below the lines and continuing upward to C on the third space.



Please Visit [TrumpetStudio.com](http://TrumpetStudio.com)

## LEVY'S CORNET INSTRUCTOR.

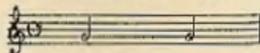
Please don't forget my instructions to get rid of that troublesome hair, and always commence making the note with the *tip of the tongue*. Remember, that to strengthen the muscle of the lip, you must learn to hold the notes *very, very long*, in fact, as long as you can hold your breath.

I will write the notes with their names and value

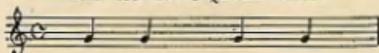
A "Semibreve" or Whole Note.



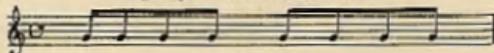
Two "Minims" or Half Notes.



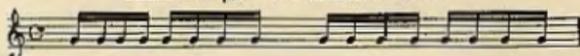
Four "Crotchets" or Quarter Notes.



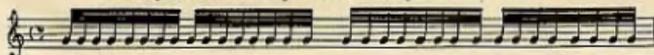
Eight "Quavers" or Eighth Notes.



Sixteen "Semiquavers" or Sixteenth Notes.



Thirty two "Demisemiquavers" or Thirtysecond Notes.



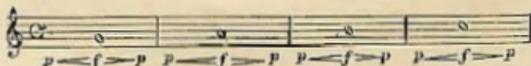
Sixty four "Semidemisemiquavers" or Sixty fourth Notes.



I shall now ask the pupil to take particular notice of the mark I make under the note. He must commence the note very softly, and then increase the sound until it reaches the middle of the note, then decrease it to the end.

"*f*" is an abbreviation of *fortissimo*.

"*p*" is an abbreviation of *pianissimo*.



Be very careful to count four very slowly for each of the above notes.

It is not my intention to bother the pupil with a long dissertation about this, that, or the other, as I have seen done in other instruction books, but simply explain how I taught myself the Cornet, nothing else. All I ask is diligent study and constant application, then what I have and shall recommend will make you a player. I have shown you how to produce a sound, and how to follow that production up until you can make a perfect note. If the pupil is strong, he must dwell on the above notes at least six hours a day.

## LEVY'S CORNET INSTRUCTOR.

I will now ask the pupil to give strict attention to the following, which is called the Chromatic Scale, being composed of half tones. This will enable him to become acquainted with every note he will meet while he is a Cornet player. Pay great attention to the fingering, also the notes.

Please notice the different fingering for the same note, for instance, C sharp below the line is made with all three fingers down at the same time, while C sharp in the third space is made with the first and second fingers only. E flat and D sharp are fingered the same, with the second finger, when you meet them on the fourth line and fourth space, but when on the first line and below the line, they are made with the second and third fingers. G flat above the line, and F sharp on the fifth line, are made with the second finger, but when they come below the line they are made with all three fingers down. B flat and A sharp are made with the first finger. When in doubt about the fingering of a note, refer to the Chromatic Scale. It will save the pupil many lessons from Cornet teachers, if he will follow my instructions very closely and strictly. I will not mark the fingering again.

The following is Common time, or four counts to each measure.

SCALE OF C

## LEVY'S CORNET INSTRUCTOR.

Now, my dear pupil, if you practice very regularly you will make fair progress. You must be patient and not try to play tunes until you are well acquainted with all the notes on the Cornet. I will now introduce to you some lower notes, with the name and fingering of each marked.



When you can make these lower notes, you must work hard at the Chromatic Scale. Hold each of the following notes a minute if possible.



It is necessary now to make a little further progress, so I will show you how to slur or tie notes together.



Repeat these studies fifty times a day.

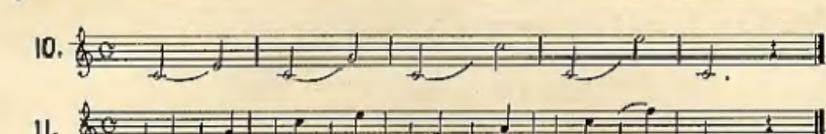


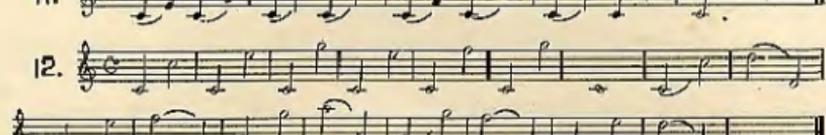


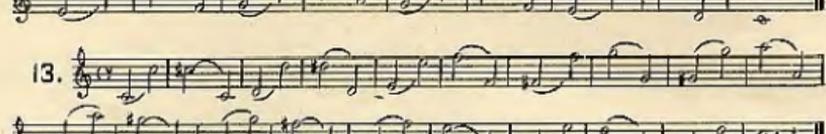
LEVY'S CORNET INSTRUCTOR.

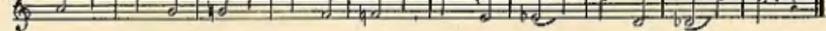
8. 

9. 

10. 

11. 

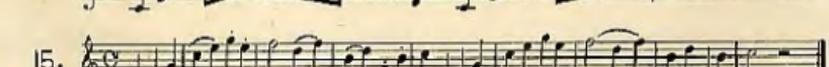
12. 

13. 

Another tempo which the pupil will often meet is called "six eight":

*Very Slow*

14. 

15. 

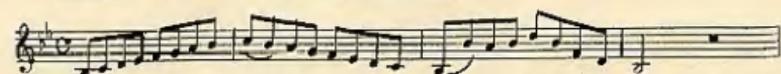
16. 

17. 

18. 

19.  

20.  

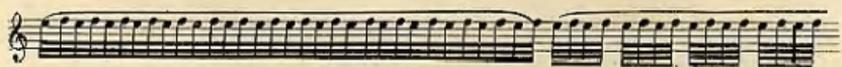
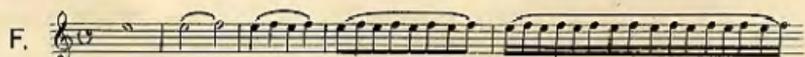
21.  

The pupil should now have progressed sufficiently to study the "trill," or as it is commonly called, the "shake." The following study will illustrate the manner in which the trill should be executed. Commence very slowly and increase the speed.

22. A.   

B.   

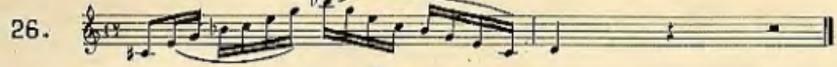
LEVY'S CORNET INSTRUCTOR.



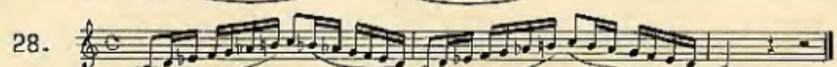
LEVY'S CORNET INSTRUCTOR.

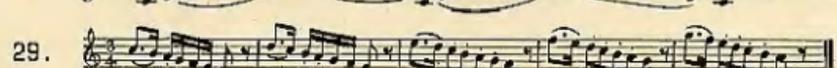
24. 

25. 

26. 

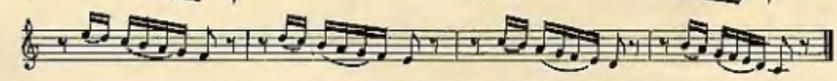
27. 

28. 

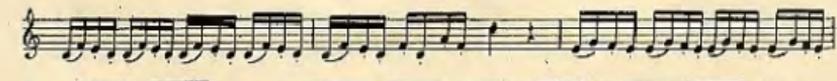
29. 

30. 

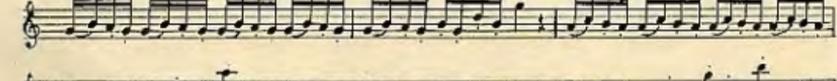
31. 



















LEVY'S CORNET INSTRUCTOR.

51. 

52. 

53. 

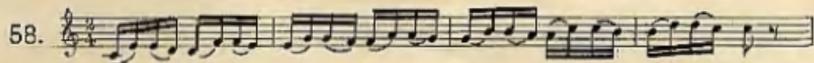
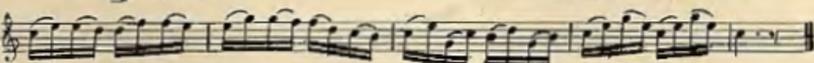
54. 

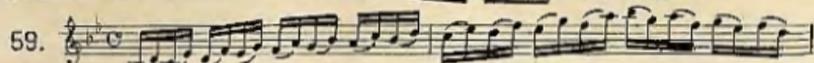
55. 

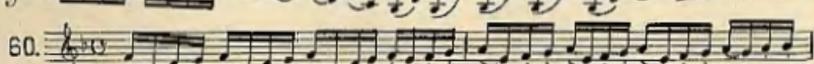
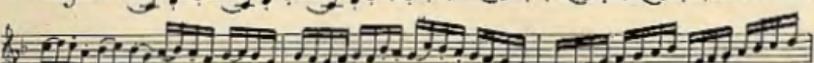
56. 

57. 

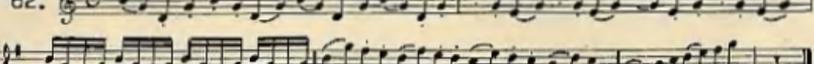
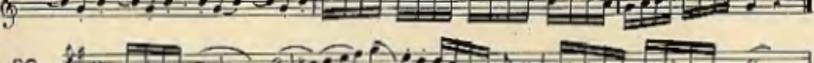
LEVY'S CORNET INSTRUCTOR.

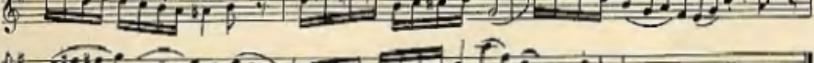
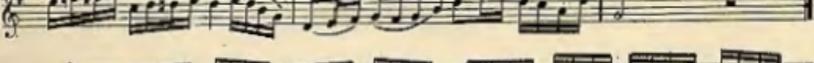
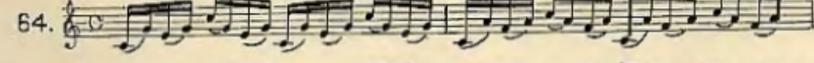
58.  

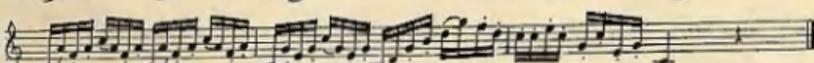
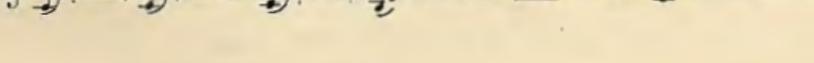
59.  

60.   

61.   

62.   

63.   

64.   

LEVY'S CORNET INSTRUCTOR.

65. 

66. 

67. 

The pupil must take particular care how he practises the following exercise. If he will study hard he will be able to make a perfect trill.

68. 

LEVY'S CORNET INSTRUCTOR

*Moderato*

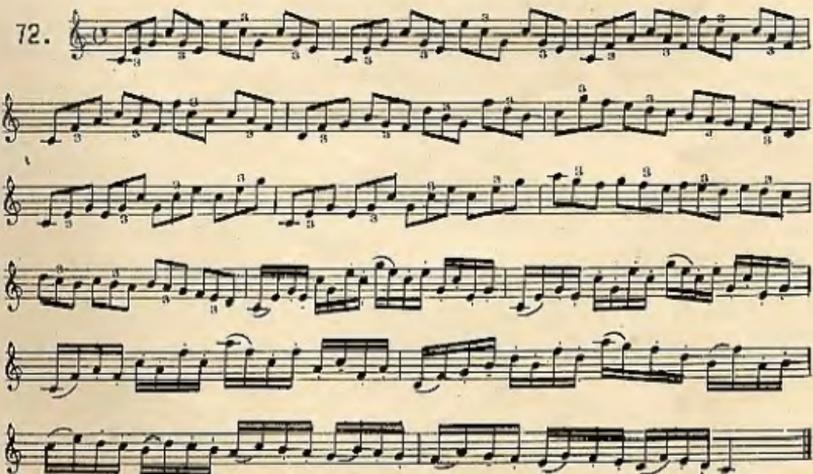
69. 

*Andante*

70. 

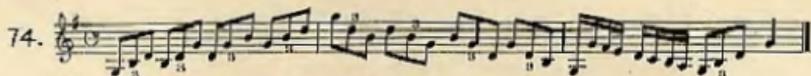
*Allegro*

71. 

72. 

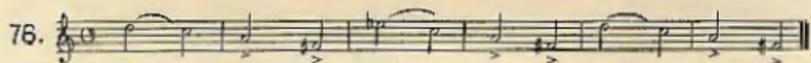
LEVY'S CORNET INSTRUCTOR.

73. 

74. 

*Very staccato meaning very short*

75. 

76. 

77. 

78. 

79. 

80. 

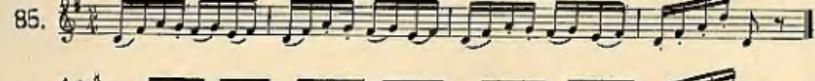
81. 

LEVY'S CORNET INSTRUCTOR.

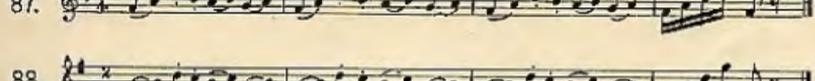
82. 

83. 

84. 

85. 

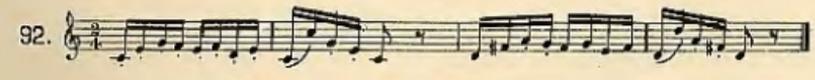
86. 

87. 

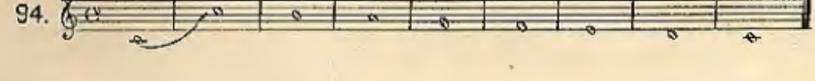
88. 

89. 

90. 

91. 

92. 

93. 

94. *Adagio* 

LEVY'S CORNET INSTRUCTOR.

95. *Andante*

96. *Moderato*

97. *Allegretto*

98. *Presto*

99.

100.

101. Single tonguing, very short staccato notes.

102.

103. Very staccato.

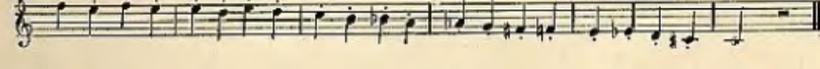
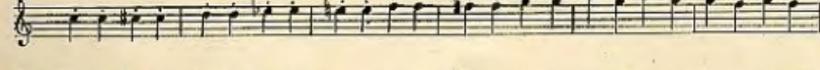
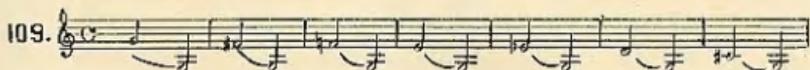
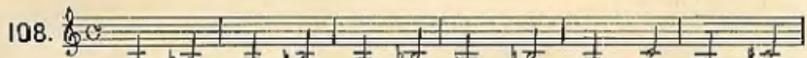
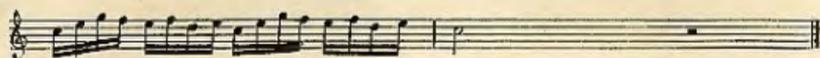
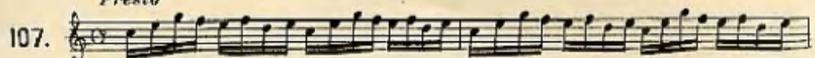
104. *Andante* Make slight stress on every note.

105. *Moderato*

106. *Allegro*

LEVY'S CORNET INSTRUCTOR.

*Presto*



LEVY'S CORNET INSTRUCTOR.

114.

115.

116.

Begin each number very slowly, and increase the speed gradually until you play very quickly.

117.

118.

119.

120.

121.

122.

123. *Andante*

124. *Allegro*

125. *Presto*

LEVY'S CORNET INSTRUCTOR.

126. *Adagio*



127. *Andante*



128. *Allergo*



129. *Presto*



Repeat all of these studios many times.

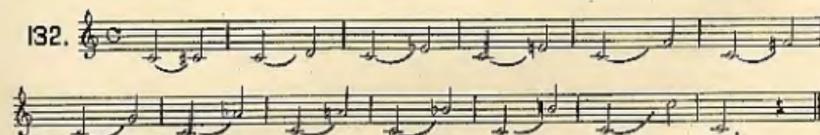
130.



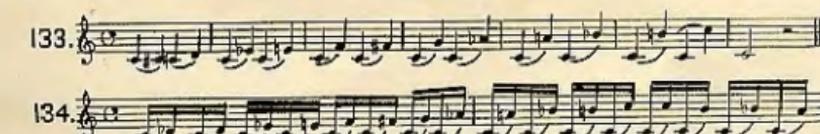
131.



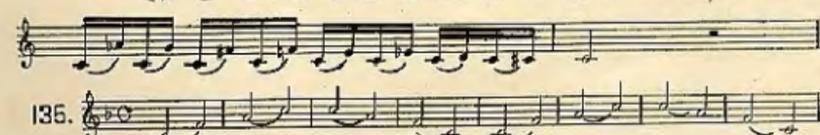
132.



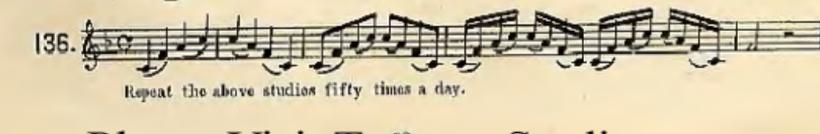
133.



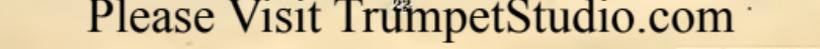
134.



135.



136.



Repeat the above studios fifty times a day.

LEVY'S CORNET INSTRUCTOR.

137. 

138. *Andante*  *Slow* *al tempo*

139. *Allegro* 

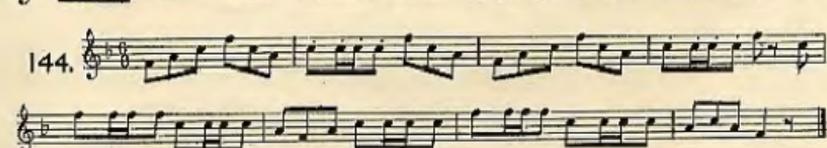
140. *Allegro Moderato* 

LEVY'S CORNET INSTRUCTOR.

141. 

142. 

143. 

144. 

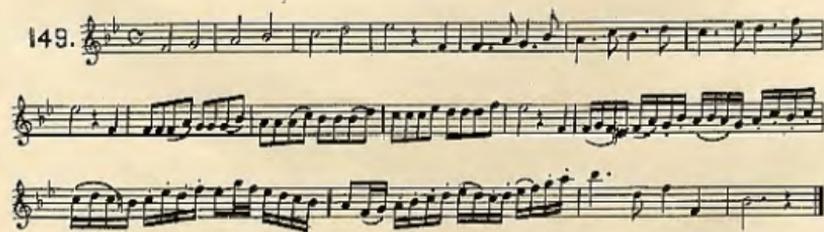
145. 

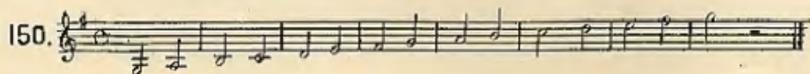
LEVY'S CORNET INSTRUCTOR.

146.  Exercise 146 consists of four staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some beamed eighth notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide accompaniment with eighth and quarter notes.

147.  Exercise 147 consists of four staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff is marked *a little slower* and features sixteenth-note patterns. The fourth staff is marked *a tempo* and returns to eighth and quarter notes.

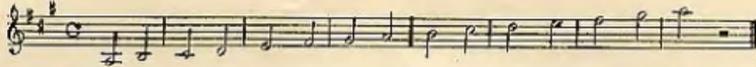
148.  Exercise 148 consists of four staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff provides accompaniment with eighth and quarter notes.

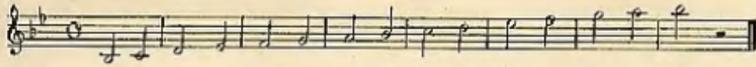
149.  Exercise 149 consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes. The second and third staves provide accompaniment with eighth and quarter notes.

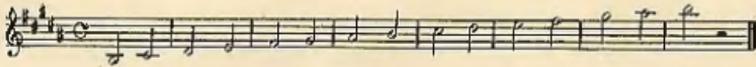
150.  Exercise 150 consists of one staff of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes.

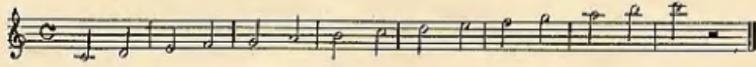
LEVY'S CORNET INSTRUCTOR.

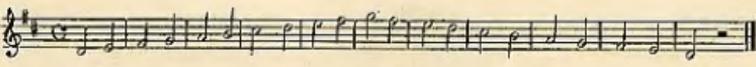
151. 

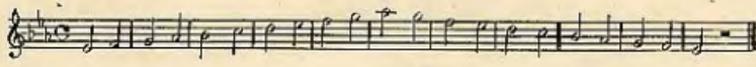
152. 

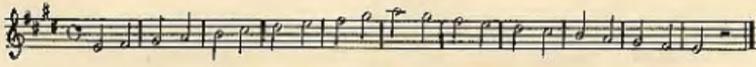
153. 

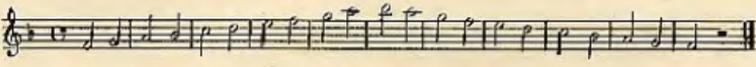
154. 

155. 

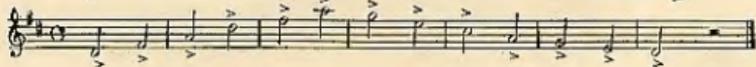
156. 

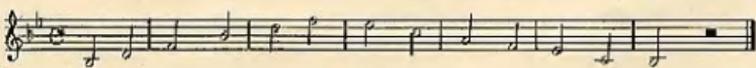
157. 

158. 

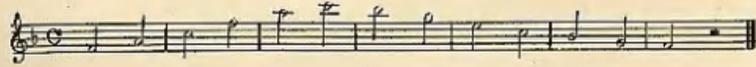
159. 

160. 

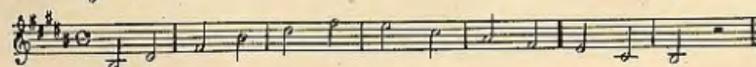
161. 

162. 

163. 

164. 

165. 

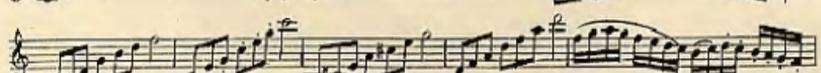
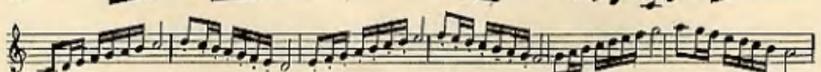
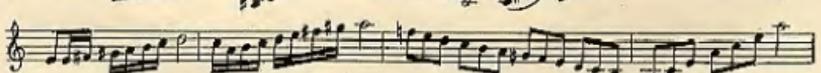
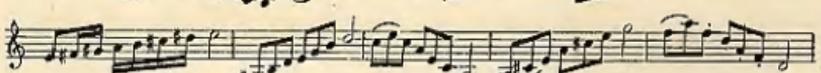
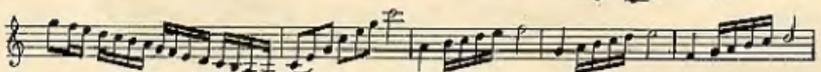
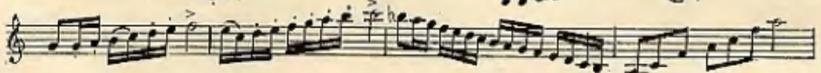
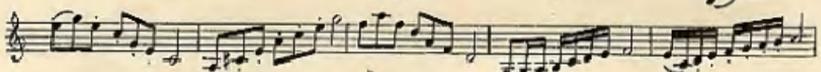
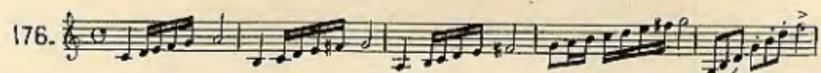
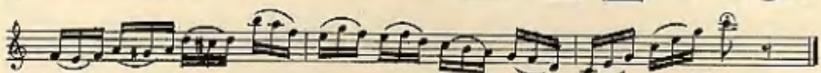
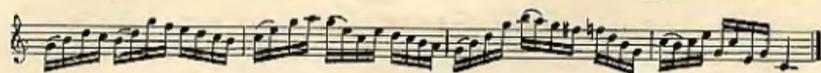
166. 



I do not advocate double and triple tonguing, because it spoils the tone by constantly using the tongue in a different manner from which it should be used. It generally comes naturally, then it is all right, but by constantly practising it I am sure it produces a French or thin tone. Therefore, I do not advise it, as my tonguing came to me naturally. I can only advise the pupil to try and do it little by little. All the advice I can give to procure proficiency in triple tonguing, is to pronounce the words in the following manner.

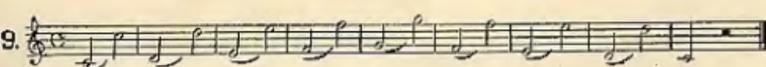
I will leave the tonguing to the application and energy of the pupil, and proceed with a more serious part of cornet playing namely, difficult studies.

LEVY'S CORNET INSTRUCTOR.

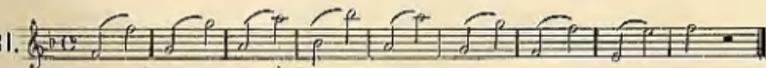


177. 

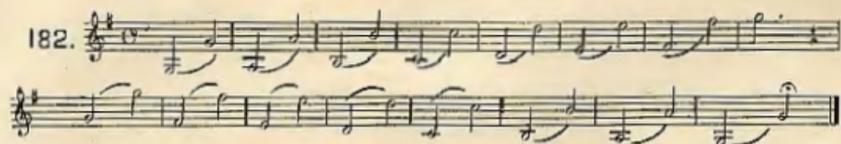
178. 

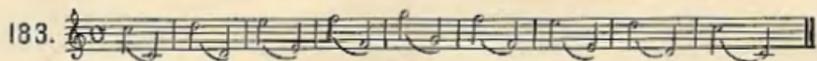
179. 

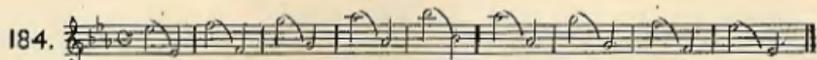
180. 

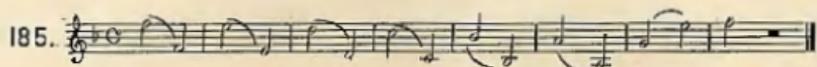
181. 

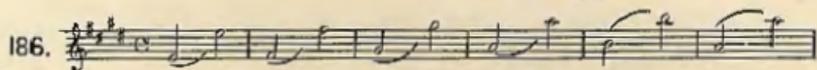
LEVY'S CORNET INSTRUCTOR

182. 

183. 

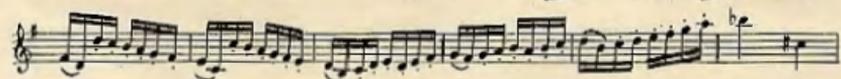
184. 

185. 

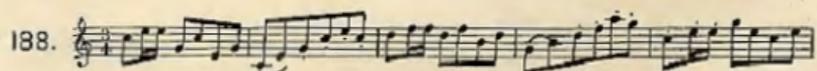
186. 

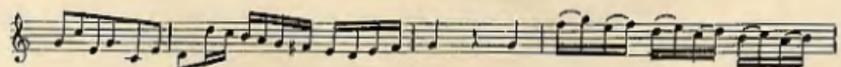


187. 



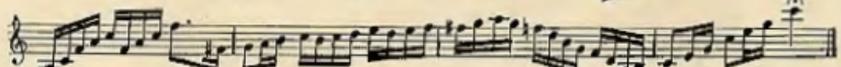


188. 









LEVY'S CORNET INSTRUCTOR.

189.

Musical score for exercise 189, consisting of four staves of music in 2/4 time with a key signature of one sharp (F#). The exercise features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

*Very staccato*

190.

Musical score for exercise 190, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#). The exercise is characterized by a very staccato style, featuring rapid sixteenth-note passages.

191.

Musical score for exercise 191, consisting of two staves of music in 2/4 time with a key signature of one sharp (F#). This exercise includes several triplet markings over eighth notes.

192.

Musical score for exercise 192, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#). The exercise features a mix of eighth and sixteenth notes with triplet markings.

193.

Musical score for exercise 193, consisting of two staves of music in 2/4 time with a key signature of one sharp (F#). The exercise consists of continuous eighth-note patterns.

Two dots placed in front of a double bar, indicates that you are to repeat the movement just played.

Please Visit [TrumpetStudio.com](http://TrumpetStudio.com)

194. 

195. 

196. 

197. 

LEVY'S CORNET INSTRUCTOR.

197. *Andante sostenuto* (Slow and sustained and with feeling)

198.

199.

200.

201.

*Melody expressive*

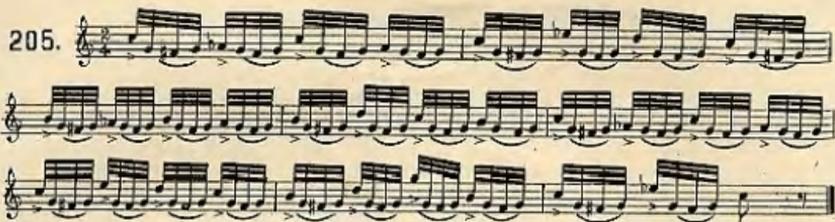
201.

202.

203.

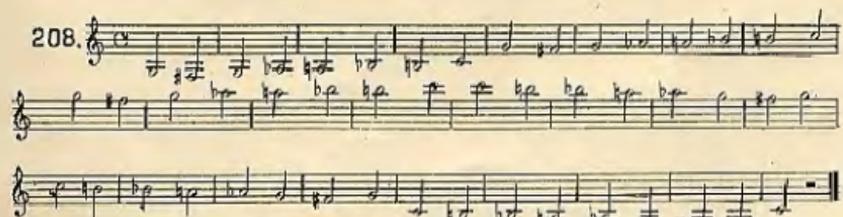
204.

LEVY'S CORNET INSTRUCTOR.

205. 

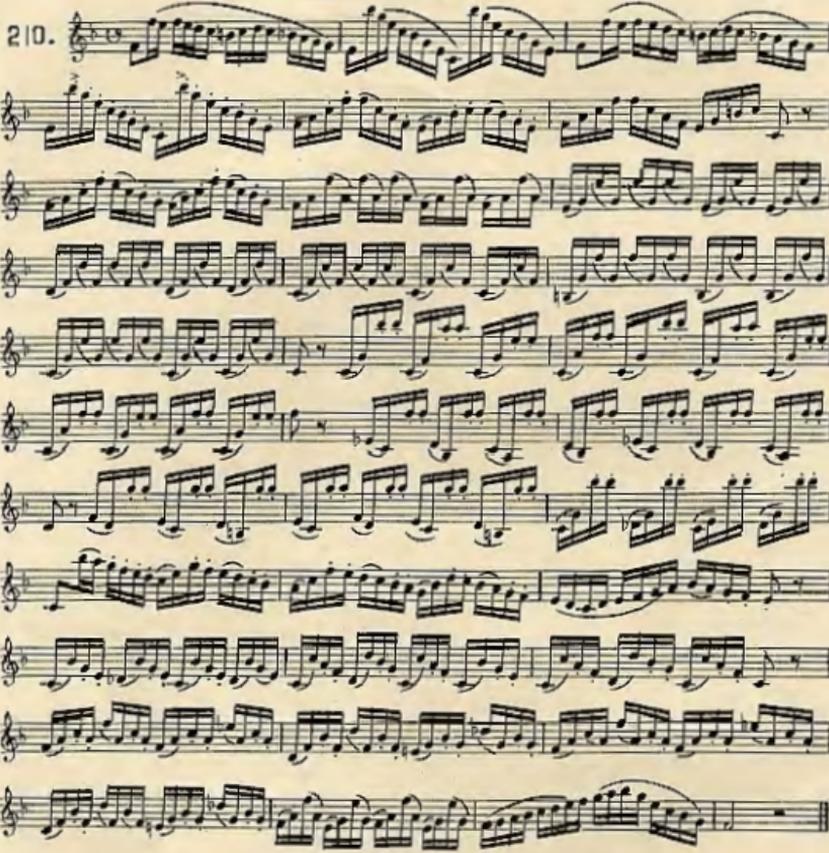
206. 

207. 

208. 

209. 

LEVY'S CORNET INSTRUCTOR.

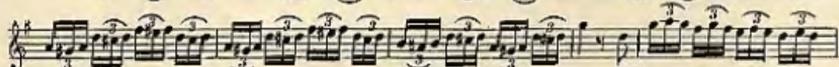
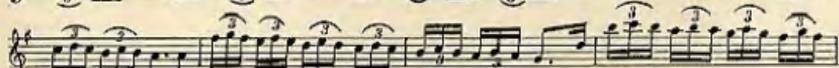
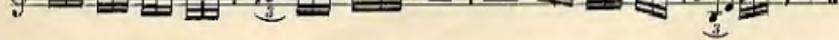
210. 

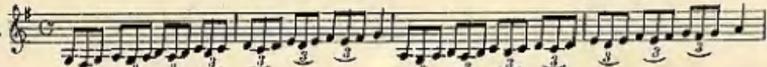
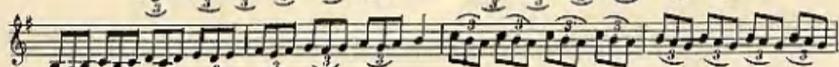
211. 

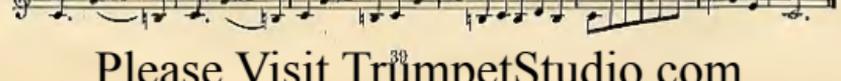
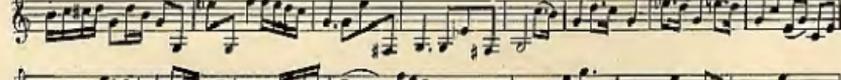
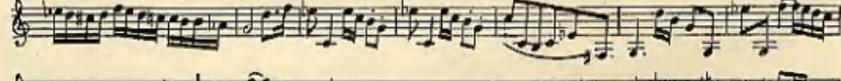
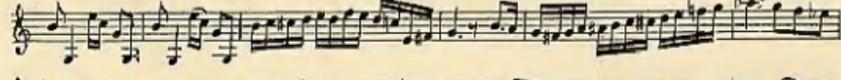
LEVY'S CORNET INSTRUCTOR.

212.  

213.      

214.     

215.    



219. 

220. 

221. 

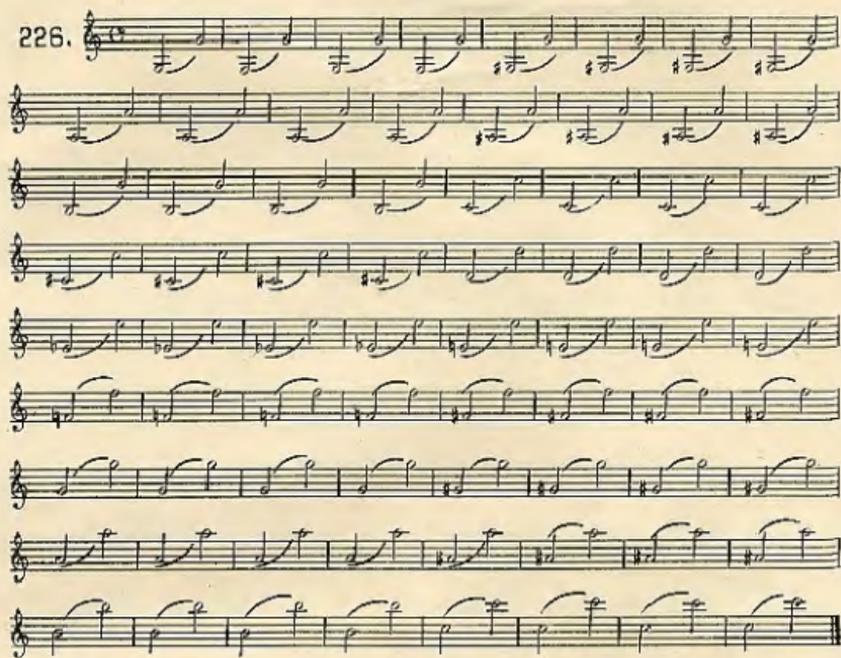
222. 

223.

224.

225.

LEVY'S CORNET INSTRUCTOR.

226. 

227. 

228. 

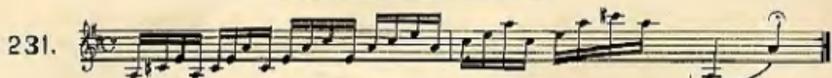
229. 

230. 

Practise the above runs slowly at first, and gradually increase the tempo.

Please Visit [TrumpetStudio.com](http://TrumpetStudio.com)

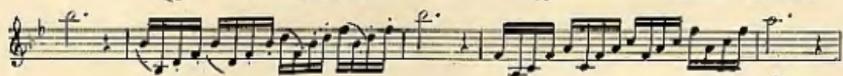
LEVY'S CORNET INSTRUCTOR.

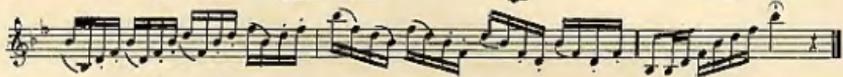
231. 

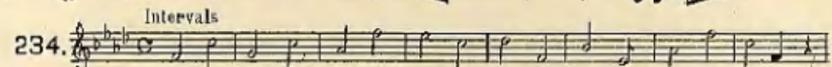
232. 



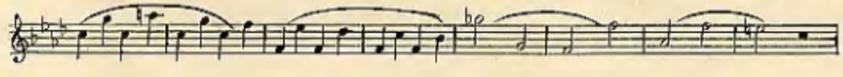
233. 





234. *Intervals* 

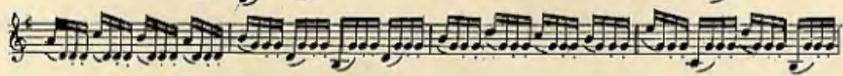








235. 









236.

237.

238. *Syncopated study*

239.

A musical score consisting of five staves. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The key signature has one sharp (F#). The piece concludes with a final cadence on the fifth staff.

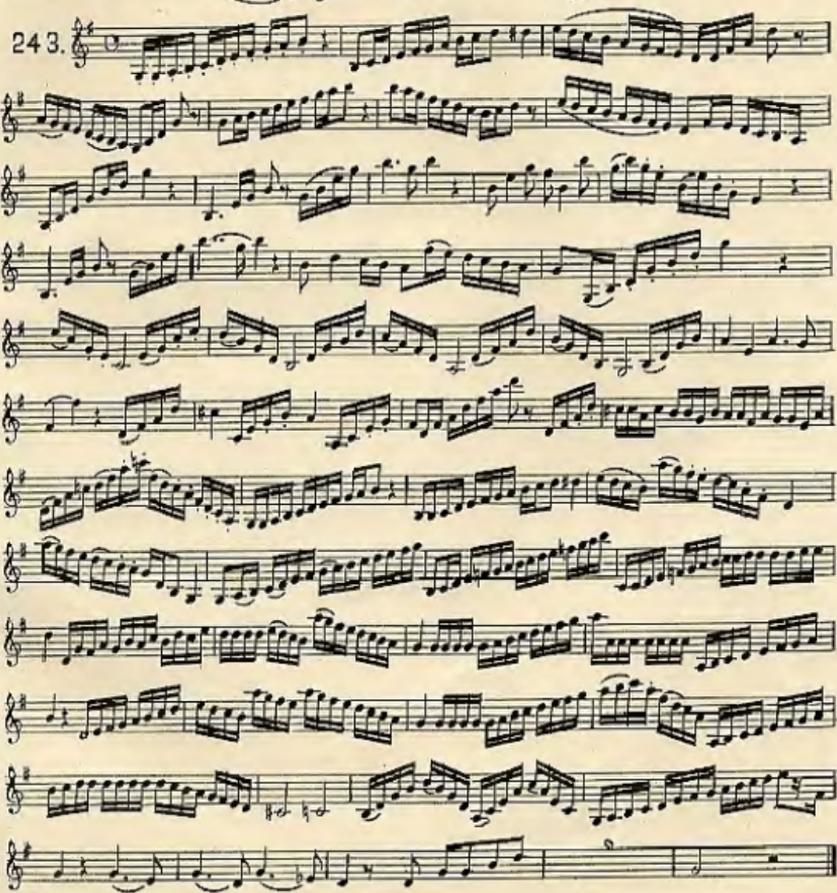
240. *Andante*

Exercise 240, marked *Andante*, consists of five staves of music in 3/4 time. The key signature has one sharp (F#). The exercise features a mix of quarter, eighth, and sixteenth notes, with some measures containing rests. The piece ends with a final note on the fifth staff.

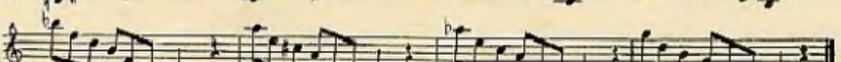
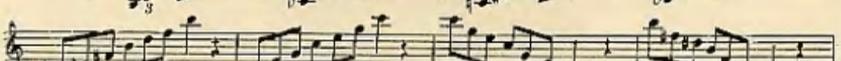
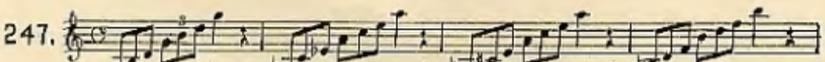
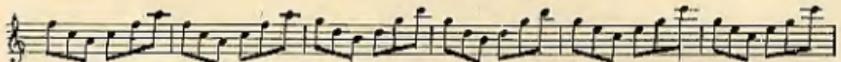
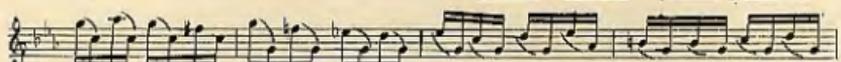
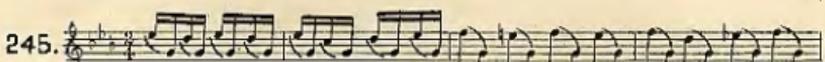
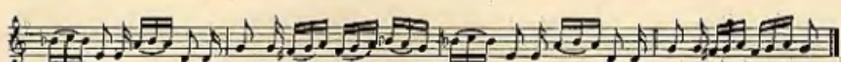
241.

Exercise 241 consists of five staves of music in 3/4 time. The key signature has two sharps (F# and C#). The exercise is composed of quarter and eighth notes, with some measures containing rests. The piece concludes on the fifth staff.

242. 

243. 

LEVY'S CORNET INSTRUCTOR.



248.

249.

"GOD SAVE THE QUEEN" OR "MY COUNTRY 'TIS OF THEE"

IN EUROPE ASIA AFRICA AND AMERICA.

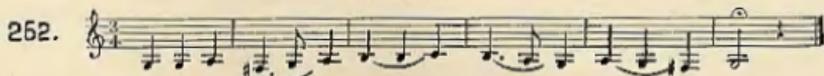
EUROPE.



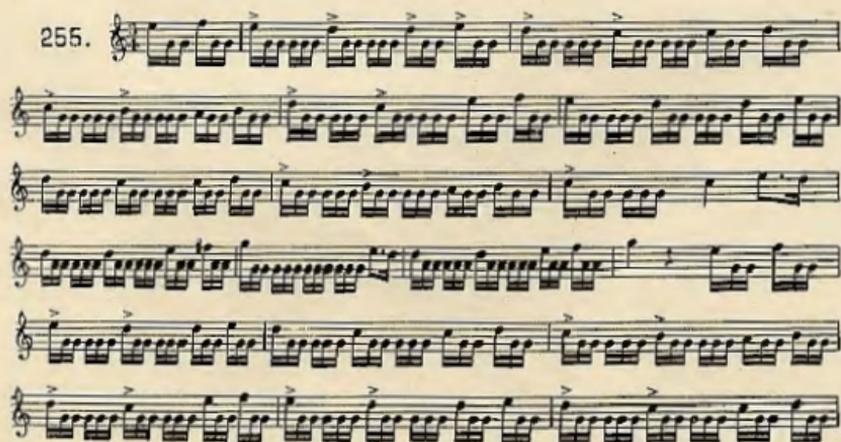
ASIA.



AFRICA.



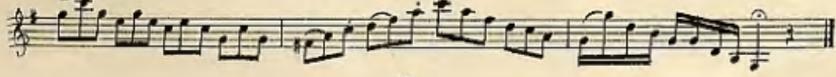
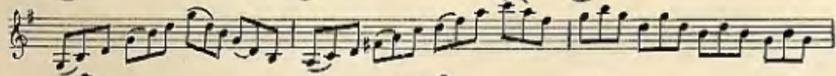
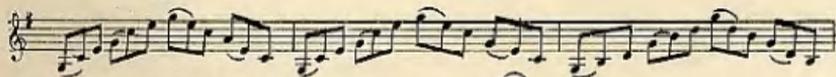
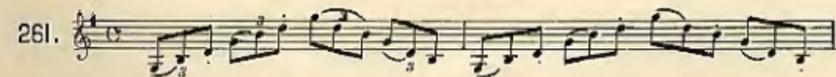
AMERICA.



LEVY'S CORNET INSTRUCTOR.



EXERCISES IN THE FORM OF CADENZAS.



LEVY'S CORNET INSTRUCTOR.

262.

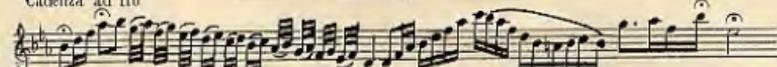
263.

264.

265.

266.

Cadenza ad lib

267. 

268. 

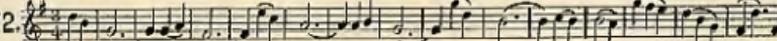
269. 

270. 

271. 

271. 

Levy's Cadenza to Aronson's "My Darling Waltz."

272. 

272. 

272. 

LEVY'S CORNET INSTRUCTOR.

273.

274.

275.

276.

277.

LEVY'S CORNET INSTRUCTOR.

278.



279.



280.



281.



282. 

283. 

284. 

285. 

286.

287.

LEVY'S CORNET INSTRUCTOR.

Cadenza for Cornet Polka.

288. 

289. 

290. 

291. 

292. 

293. 

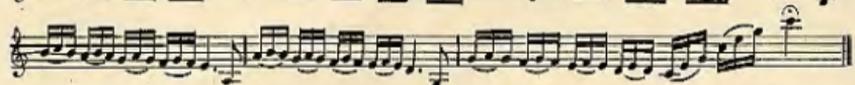
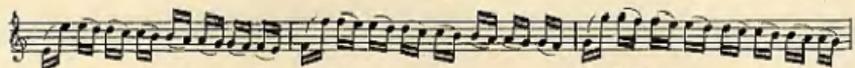
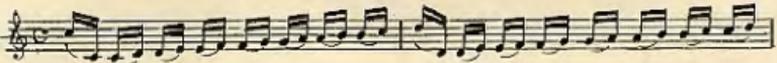
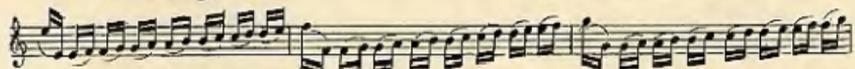
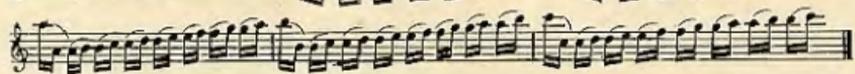
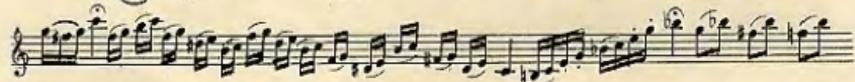
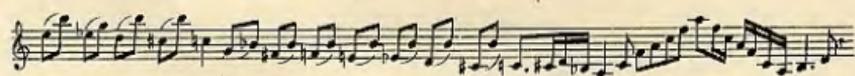
## LEVY'S CORNET INSTRUCTOR.

294. 

295. 

296. 

## LEVY'S CORNET INSTRUCTOR.

297.  Musical notation for exercise 297, first staff. It begins with a treble clef and a common time signature. The melody features eighth-note patterns with slurs and accents. Musical notation for exercise 297, second staff. Continuation of the melody from the first staff. Musical notation for exercise 297, third staff. Continuation of the melody from the first staff.298.  Musical notation for exercise 298, first staff. It begins with a treble clef and a common time signature. The melody features eighth-note patterns with slurs and accents. Musical notation for exercise 298, second staff. Continuation of the melody from the first staff. Musical notation for exercise 298, third staff. Continuation of the melody from the first staff.299.  Musical notation for exercise 299, first staff. It begins with a treble clef and a common time signature. The melody features eighth-note patterns with slurs and accents. Musical notation for exercise 299, second staff. Continuation of the melody from the first staff. Musical notation for exercise 299, third staff. Continuation of the melody from the first staff.300.  Musical notation for exercise 300, first staff. It begins with a treble clef and a common time signature. The melody features eighth-note patterns with slurs and accents. Musical notation for exercise 300, second staff. Continuation of the melody from the first staff. Musical notation for exercise 300, third staff. Continuation of the melody from the first staff. Musical notation for exercise 300, fourth staff. Continuation of the melody from the first staff. Musical notation for exercise 300, fifth staff. Continuation of the melody from the first staff. Musical notation for exercise 300, sixth staff. Continuation of the melody from the first staff.

LEVY'S CORNET INSTRUCTOR.

LEVY'S CADENZA TO SWEET SIXTEEN WALTZ.

301.

Musical score for exercise 301, featuring a complex cadenza with various rhythmic patterns and dynamics. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is highly technical, featuring sixteenth and thirty-second note passages, slurs, and dynamic markings such as *rit.* (ritardando). The piece concludes with a final cadence on the eleventh staff.

302.

Musical score for exercise 302, featuring a rhythmic study with a steady eighth-note pattern. The score consists of 2 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is highly technical, featuring a steady eighth-note pattern throughout. The piece concludes with a final cadence on the second staff.

My dear pupil, I hope you are satisfied with my Instruction Book. I have tried my best, I can do no more. I have written the last study merely to show the resources of the Corn Cornet. I can play it with ease.

*John Levy*  
Please Visit [TrumpetStudio.com](http://TrumpetStudio.com)