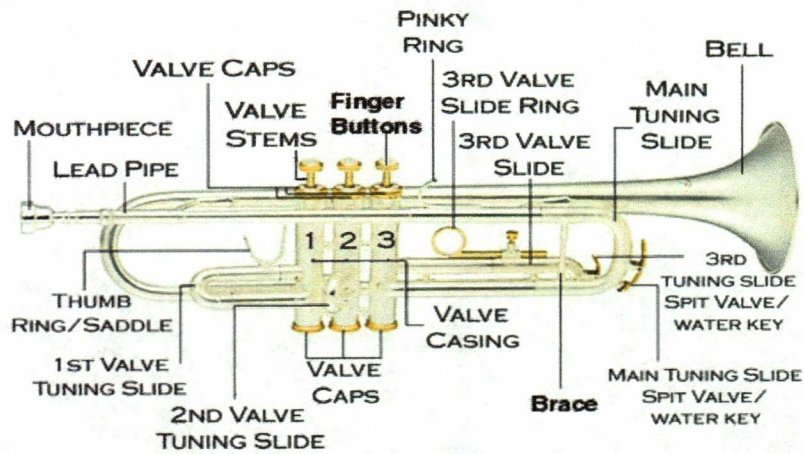


TRUMPET



DAILY / WEEKLY CARE

1. Remove valves one at a time and add 2 drops of valve oil. Turn the valve in a circular motion while lowering it back into the casing. This will spread the oil out evenly and allows the valve guide to snap into the guide groove. Add additional oil every 3 days or as needed.
2. Wash the mouthpiece with liquid dish soap. Run the mouthpiece brush back and forth through both ends. Rinse with clean water.
3. Wipe the dirt and smudges off the instrument with the polishing cloth. Give extra attention to the area where your hands hold the instrument to remove perspiration and skin oils.

MONTHLY CARE

1. Lay your instrument on a towel and remove the valves and slides. If slides and valves are stuck, do not try to free them. Take your instrument to an experienced repairman.
2. Using a large sink or bathtub, run lukewarm water over and through the valves and slides. Do NOT use hot water. It is important that you do not leave your instrument soaking in the water. Prolonged soaking will damage the lacquer finish.
3. Mix up a small container of liquid soap and water. Dip one snake brush end into the soap solution and run the brush through each slide, then rinse again with lukewarm water. Set the slides upright for the excess water to run out. Leave the slides for a short time to dry out completely.
4. Rinse each valve in the soap solution. Run the mouthpiece brush through the valve holes to clean any particles that may be lodged. Rinse with lukewarm water and wipe dry with a soft cotton cloth.
5. Run lukewarm water through the bell, valve and slide casings. Dip the snake brush end into the soap solution. Push the snake slowly down the bell until it appears in the first valve casing. Be careful not to push the snake through the first valve casing and into the second casing.

6. Re-dip the snake brush end into the soap solution and work it back and forth on each slide tube casing. Be careful not to allow the brush end to enter the valve casing.
7. Dip the large valve brush end into the soap solution and run it back and forth in the valve casings. Run lukewarm water through the bell, valve and slide casings to flush out the soap.
8. Turn the instrument around several times to allow all the water to drain. Insert a cotton cloth into the end of the valve rod. Wrap the cloth around the metal to protect the inside valve casing from contact with the metal. Run the cotton cloth back and forth through the slide and valve casings to remove any remaining grease and oil residue.

REASSEMBLY INSTRUCTIONS

1. Valves are numbered; 1, 2 and 3. Start with the 1st valve. Add 2 drops of valve oil and turn the valve as you lower it into the casing. Repeat with 2nd and 3rd valves.
2. Apply a light film of tuning slide grease around each of the slide tubes. Wipe off any excess grease. Insert the slides into the proper casing.
3. Clean the outside of the instrument with the polishing cloth.
4. Vacuum the inside of the case to remove dirt and lint.
5. Clean the outer case with a wet rag. Vinyl cleaning polishes work well to clean and shine the outer side of your case.

THINGS TO AVOID

1. Do not chew gum, eat or drink soft drinks just before or while you play your instrument. Food particles and sugar are difficult to dislodge and eventually will affect the playing qualities. If possible, rinse your mouth with water before playing.
2. Do not hit your mouthpiece into the receiver with your hand. Gently twist the mouthpiece in and it will seal properly. If the mouthpiece becomes stuck, do not try to remove with pliers. Get assistance! Your director or a qualified repairman will have a mouthpiece puller. This will remove the mouthpiece without causing damage to the instrument or mouthpiece.
3. If you stop for a break or end your playing session; put your instrument back into the case. Avoid laying the instrument down unprotected.
4. Do not leave your instrument soaking in the bathtub. Prolonged soaking will damage the lacquer finish.
5. Unless your case has a proper compartment, it is not advisable to carry books, music, papers or other large objects in the case.

BASIC FINGERING CHART

CORNET, TRUMPET, MELLOPHONE, ALTO HORN

CONN-SELMER, INC.

www.conn-selmer.com

Circles above the note represent the valves.
 Red (filled) circles indicate valves that are to be depressed.
 These fingerings also apply to valve trombone, baritone horn and euphonium
 when these instruments are written in treble clef.

3...	●	●	●	○	○	○	○	○	●
2...	●	○	●	●	○	●	○	○	●
1...	●	●	○	●	●	○	○	○	●

F# G G# Ab A A# Bb B C C# Db

3...	●	●	○	○	○	○	○	●	○
2...	○	●	●	○	●	○	○	●	●
1...	●	○	●	●	○	○	○	○	●

D D# Eb E F F# Gb G G# Ab A

3...	○	○	○	○	○	○	○	○	○
2...	○	●	○	●	○	●	○	○	○
1...	●	○	○	●	●	○	○	○	●

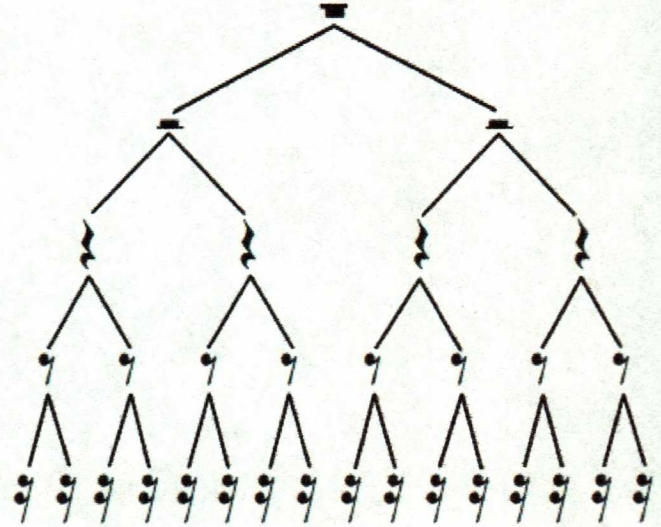
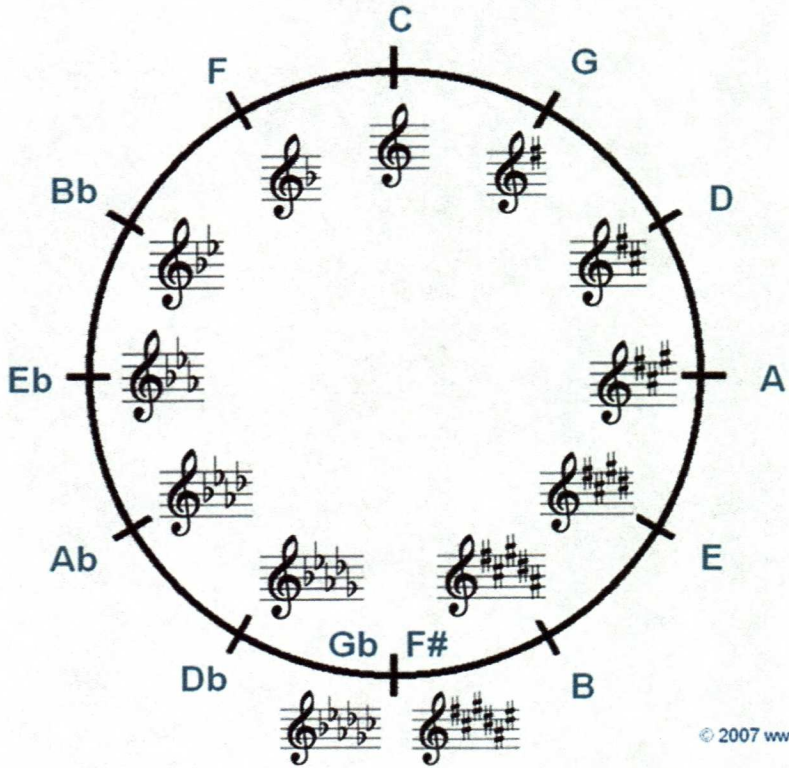
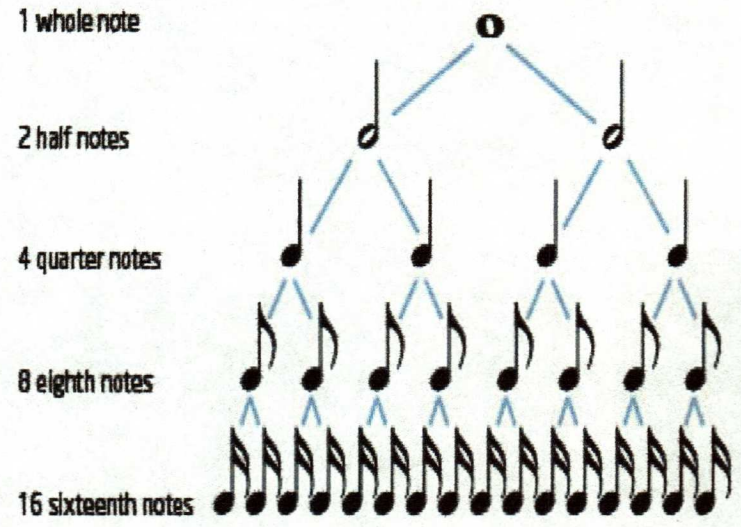
A# Bb B C C# Db D D# Eb E F

3...	○	○	●	○	○	○	○	○	○
2...	●	○	●	●	○	○	●	○	○
1...	○	○	○	●	●	●	○	○	○

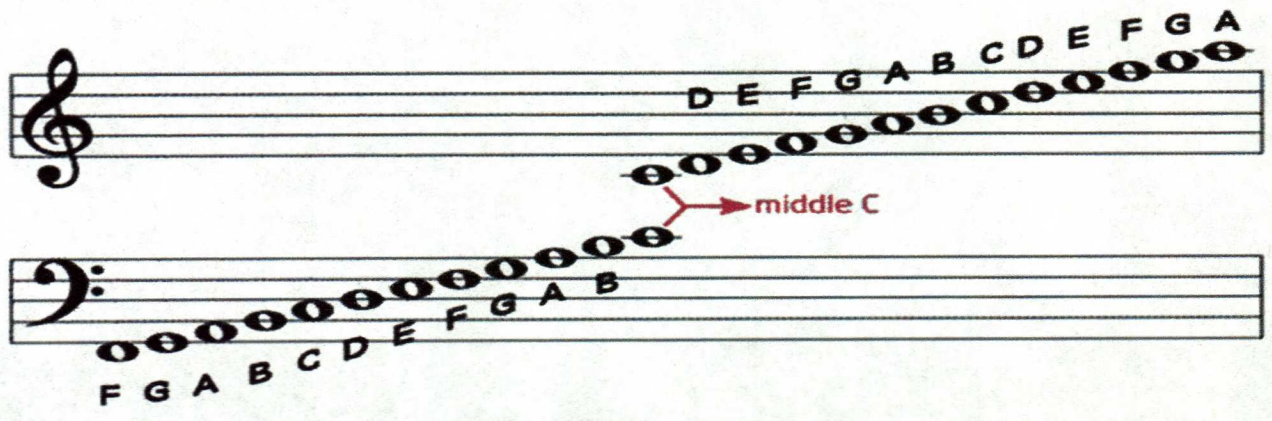
F# Gb G G# Ab A A# Bb B C

piano	<i>p</i>	soft
pianissimo	<i>pp</i>	very soft
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
crescendo	<i>cresc.</i> <	gradually louder
diminuendo	<i>dim.</i> >	gradually softer

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Basic Tempo Markings

From fastest to slowest, the common tempo markings are:

- *Prestissimo* — extremely fast (200 and above bpm)
- *Vivacissimamente* — adverb of *vivacissimo*, "very quickly and lively"
- *Vivacissimo* — very fast and lively
- *Presto* — very fast (168–200 bpm)
- *Allegrissimo* — very fast
- *Vivo* — lively and fast
- *Vivace* — lively and fast (≈140 bpm)
- *Allegro* — fast and bright or "march tempo" (120–168 bpm)
- *Allegro moderato* — moderately quick (112–124 bpm)
- *Allegretto* — moderately fast (but less so than *allegro*)
- *Allegretto grazioso* — moderately fast and gracefully
- *Moderato* — moderately (108–120 bpm)
- *Moderato espressivo* — moderately with expression
- *Andantino* — alternatively faster or slower than *andante*
- *Andante* — at a walking pace (76–108 bpm)
- *Tranquillamente* — adverb of *tranquillo*, "tranquilly"
- *Tranquillo* — *tranquil*
- *Adagietto* — rather slow (70–80 bpm)
- *Adagio* — slow and stately (literally, "at ease") (66–76 bpm)
- *Grave* — slow and solemn
- *Larghetto* — rather broadly (60–66 bpm)
- *Largo* — Very slow (40–60 bpm), like *lento*
- *Lento* — very slow (40–60 bpm)
- *Largamente/Largo* — "broadly", very slow (40 bpm and below)
- *Larghissimo* — very very slow (20 bpm and below)

Articulation Terms:

- *Marcato* — marching tempo "Staccotto-ish" Strong
- *Misterioso* - slightly slower than *marcato*
- *Tempo comodo* — at a comfortable speed
- *Tempo giusto* — at a consistent speed
- *L'istesso tempo* — at the same speed
- *Non troppo* — not too much (e.g. *Allegro ma non troppo*, "fast but not too much")
- *Assai* — rather, very, enough as is needed (e.g. *Adagio assai*)
- *Con* — with (e.g. *Andante con moto*, "at a walking pace with motion")
- *Molto* — much, very (e.g. *Molto allegro*)
- *Poco* — a little (e.g. *Poco allegro*)
- *Quasi* — as if (e.g. *Più allegro quasi presto*, "faster, as if presto")
- *tempo di...* — the speed of a ... (e.g. *Tempo di valse* (speed of a waltz), *Tempo di marcia* (speed of a march))

All of these markings are based on a few root words such as 'allegro', 'largo', 'adagio', 'vivace', 'presto' 'andante' and 'lento'. By adding the *-issimo* ending the word is amplified, by adding the *-ino* ending the word is diminished, and by adding the *-etto* ending the word is endeared. Many

tempos also can be translated with the same meaning, and it is up to the player to interpret the speed that best suits the period, composer, and individual work.

N.B. Metronome markings are a guide only and depending on the time signature and the piece itself, these figures may not be appropriate in every circumstance.

Common qualifiers

- *assai* — very, very much, as in *Allegro assai* (but also understood by some as "enough")
- *con brio* — with vigour or spirit
- *con fuoco* — with fire
- *con moto* — with motion
- *non troppo* — not too much, e.g. *Allegro non troppo* (or *Allegro ma non troppo*) means "Fast, but not too much."
- *non tanto* — not so much
- *molto* — much, very, as in *Molto allegro* (very fast and bright) or *Adagio molto*
- *poco* — slightly, little, as in *Poco adagio*
- *più* — more, as in *Più allegro*; used as a relative indication when the tempo changes
- *meno* — less, as in *Meno presto*
- *poco a poco* — little by little
- In addition to the common *allegretto*, composers freely apply Italian [diminutive](#) and [superlative suffixes](#) to various tempo indications: *andantino*, *larghetto*, *adagietto*, and *larghissimo*.

Mood markings with a tempo connotation

Some markings that primarily mark a [mood](#) (or character) also have a tempo connotation:

- [Agitato](#) — agitated, with implied quickness
- [Appassionato](#) — to play passionately
- [Dolce](#) — sweetly
- [Espressivo](#) - *expressively*
- [Furioso](#) — to play in an angry or furious manner
- [Giocoso](#) — merrily
- [Lacrimoso](#) — tearfully, sadly
- [Maestoso](#) — majestic or stately (which generally indicates a solemn, slow movement)
- [Morendo](#) — dying
- [Sostenuto](#) — sustained, sometimes with a slackening of tempo
- [Scherzando](#) — playful
- [Vivace](#) — lively and fast, over 140 bpm (which generally indicates a fast movement)

Terms for change in tempo

Composers may use expressive marks to adjust the tempo:

- *Accelerando* — speeding up (abbreviation: *accel.*)
- *Allargando* — growing broader; decreasing tempo, usually near the end of a piece
- *Meno mosso* — less movement or slower
- *Mosso* — movement, more lively, or quicker, much like *più mosso*, but not as extreme

- *Più mosso* — more movement or faster
- *Rallentando* — slowing down, especially near the end of a section (abbreviation: *rall.*)
- *Ritardando* — slowing down (abbreviation: *rit.* or more specifically, *ritard.*)
- *Ritenuto* — slightly slower; temporarily holding back. (Note that the abbreviation for *ritardando* can also be *rit.* Thus a more specific abbreviation is *riten.* Also sometimes *ritenuto* does not reflect a tempo change but a character change instead.)
- *Rubato* — free adjustment of tempo for expressive purposes
- *Stretto* — rushing ahead; temporarily speeding up
- *Stringendo* — pressing on faster

While the base tempo indication (such as *allegro*) appears in large type above the staff, these adjustments typically appear below the staff or (in the case of keyboard instruments) in the middle of the grand staff.

They generally designate a *gradual* change in tempo; for immediate tempo shifts, composers normally just provide the designation for the new tempo. (Note, however, that when *Più Mosso* or *Meno Mosso* appears in large type above the staff, it functions as a new tempo, and thus implies an immediate change.) Several terms control how large and how gradual this change are:

- *poco a poco* — bit by bit, gradually
- *subito* — suddenly
- *poco* — a little
- *molto* — a lot
- *assai* — quite a lot, very

After a tempo change, a composer may return to a previous tempo in two different ways:

- *a tempo* - returns to the base tempo after an adjustment (e.g. "ritardando ... a tempo" undoes the effect of the ritardando).
- *Tempo primo* or *Tempo I* - denotes an immediate return to the piece's original base tempo after a section in a different tempo (e.g. "Allegro ... Lento ... Tempo I" indicates a return to the Allegro). This indication often functions as a structural marker in pieces in [binary form](#).

Basic Training

12 Major Scales and Drum Rudiments

Concert C major



Concert F major



Concert B \flat major



Concert E \flat major



Concert A \flat major



Concert D \flat major



Concert Gb major

Trumpet in B \flat - Basic Training - Pg. 2

Musical notation for Concert Gb major, featuring a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to three flats.

Concert B (Cb) major

Musical notation for Concert B (Cb) major, featuring a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to three sharps.

Concert E major

Musical notation for Concert E major, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to three sharps.

Concert A major

Musical notation for Concert A major, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to three sharps.

Concert D major

Musical notation for Concert D major, featuring a treble clef, a key signature of two sharps (F#, C#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to two sharps.

Concert G major

Musical notation for Concert G major, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to one sharp.