Starting Out

A beginner's guide to brass playing
Book 2

This book is dedicated to the memory of
George Thompson of Grimethorpe – H. J. Lorriman

EXTRACT

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Foreword

Starting Out is an integrated series of tutor books and ensemble music. It is a fresh approach which we at Wright and Round believe will prove popular with pupil and teacher alike.

Starting Out Book Two is an individual brass tutor book which has been written with the same ideals in mind as *Starting Out* Book One. It progresses thoroughly and evenly. It is also clear, easy to understand and is suitable for all kinds of pupil but without neglecting the essentials of good technique and musicianship. Teachers will be particularly pleased to see scales recently prescribed by many of the music examination boards in sequence, unlike most tutor books, the instrumental range in this tutor should not exceed the technique of the pupil.

Starting Out books One and Two have been specifically designed to cover the early grades up to intermediate level as well as laying a solid foundation for later advanced study. They can be used alongside duets and ensemble material within the series or as the teacher desires.

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Daily warm ups

Like a good athlete a good brass player must warm up.

(1) Warm both the mouthpiece and the instrument by blowing air through at the same time as holding down the valves.

(2) To get the lips going, buzz the mouthpiece only.

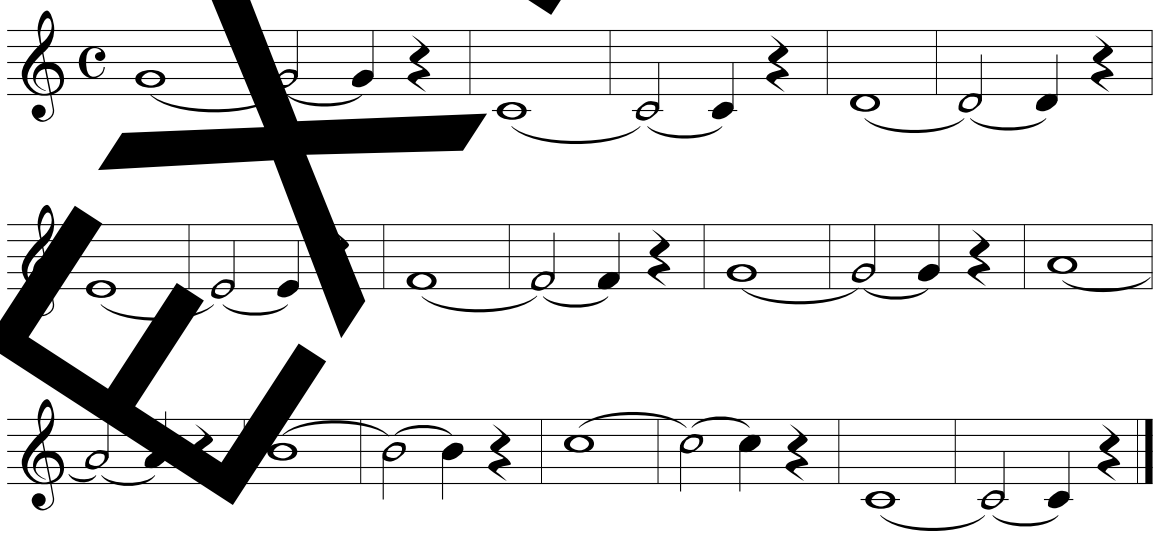
(3) Now play the following exercises:

BUZZING

As you learnt in book one buzzing with just your lips is one of the best ways to train your embouchure. Try buzzing a little every day.

LONG NOTES

Start each note with the breath only.



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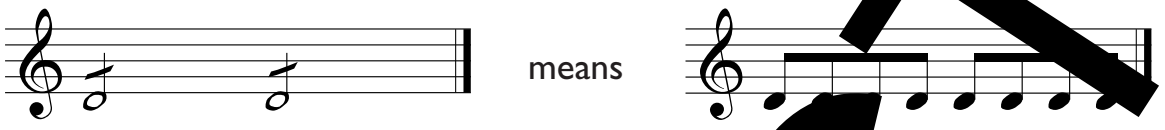
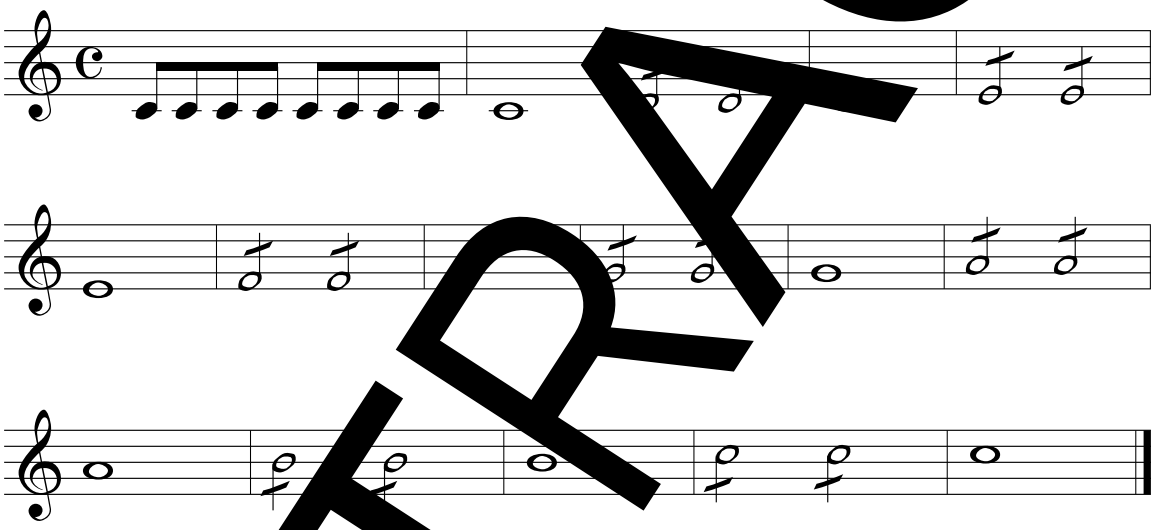
MUSICAL SHORT HAND

A line through the stem of a note means play quavers for the length of that note. In the case of a minim you must play four quavers.

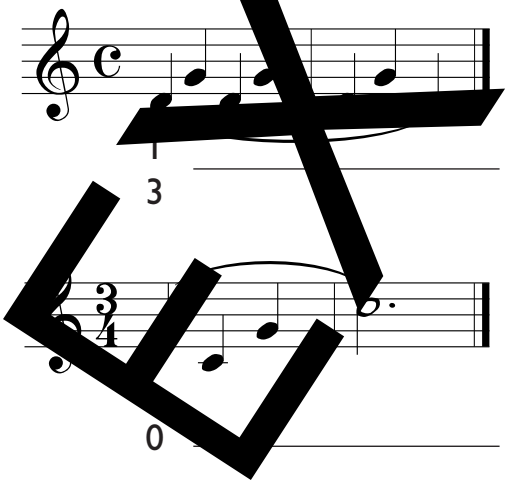


TONGUING EXERCISE

Remember to tongue from behind your top teeth.



LIP SLURS



Upwards

2 1 1 2 0
3 2

Downwards

2 1 1 2 1
2 3 3

As you go for the higher notes try pointing your chin to the floor.

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Lesson 1

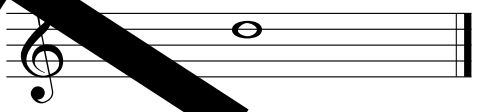
PRACTICE REGISTER

Day													
minutes													

This register must be filled in at the end of every day's practice.

The more practice you do, the better the player you will become.

The note high **D** played on first valve.



Use the syllable **Dee** or **Tee** for this note.

(If you have difficulty playing this note, practise playing it with the breath only using the syllable **Fee**. Remember to try to point your chin to the floor.)

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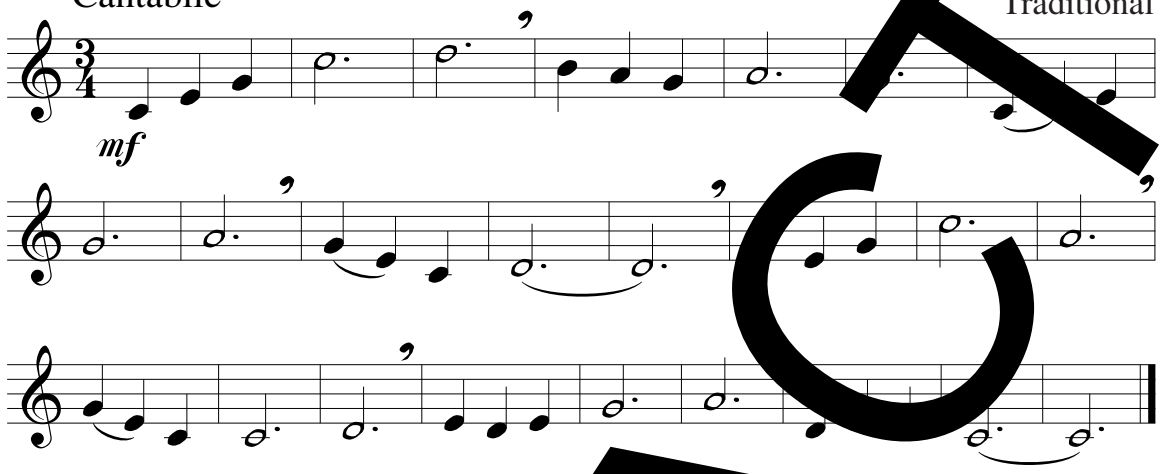
PIECES TO LEARN

Morning has broken

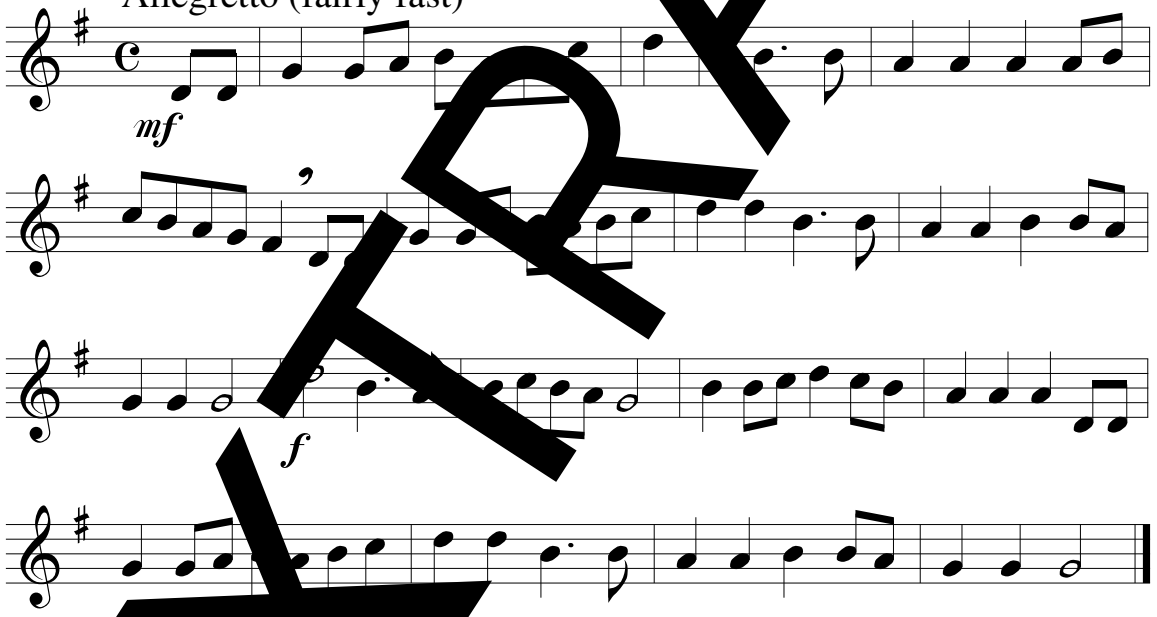
Cantabile

Traditional



Lord of the Dance

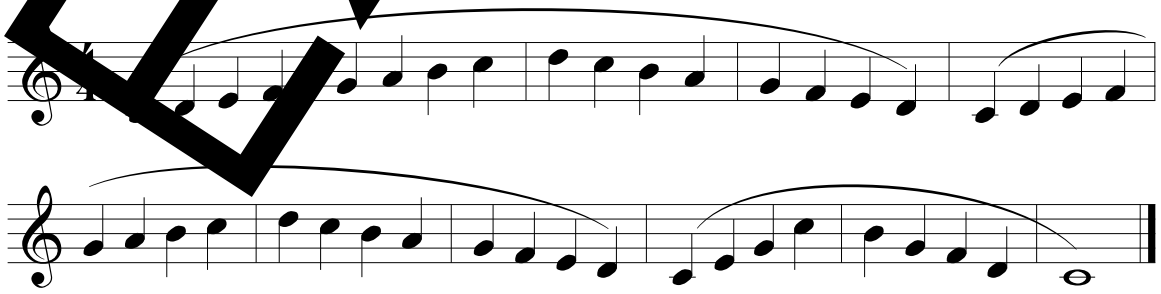
Traditional



STUDY NO. 1

Double Top

Lorriman



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Lesson 2

PRACTICE REGISTER

Day												
minutes												

This register must be filled in at the end of every day's practice.

Dal Segno (𝄋) al Fine

D. 𝄋. al Fine means go back to the sign (𝄋) and finish at Fine.

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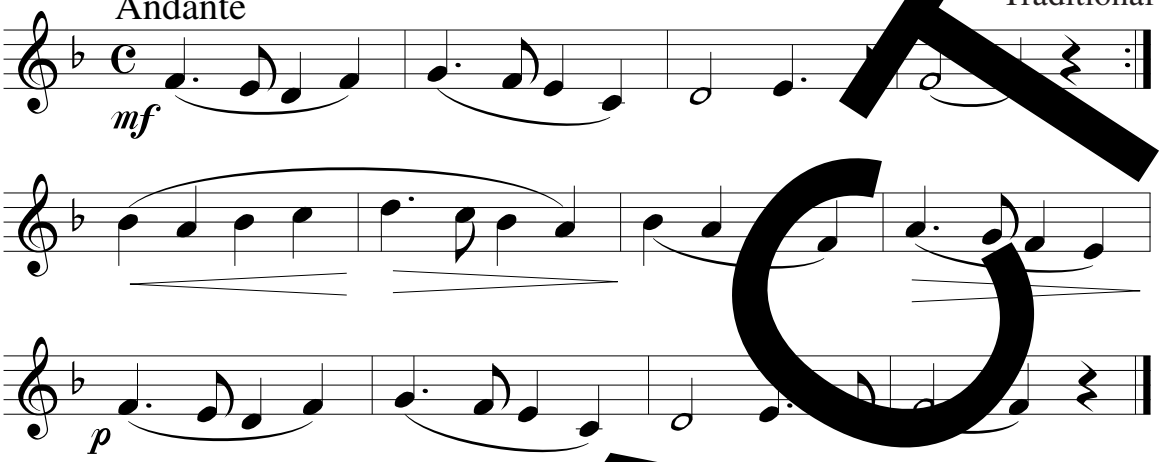
PIECES TO LEARN

All Through the Night

Andante

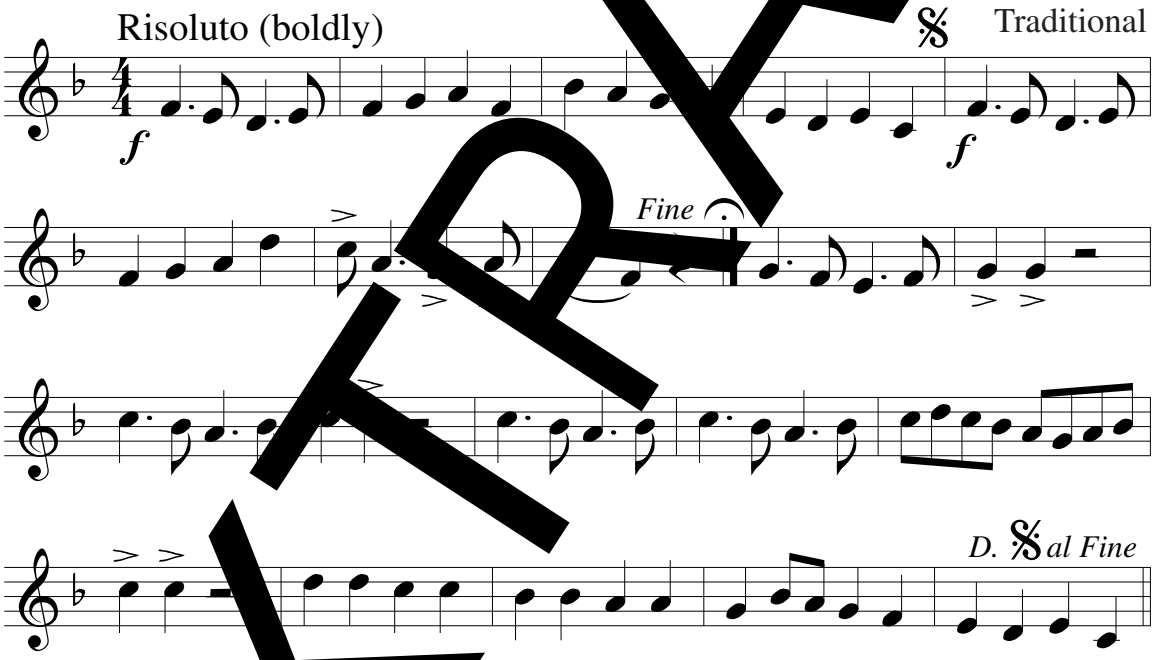
Traditional



Men o[illegible]

Risoluto (boldly)

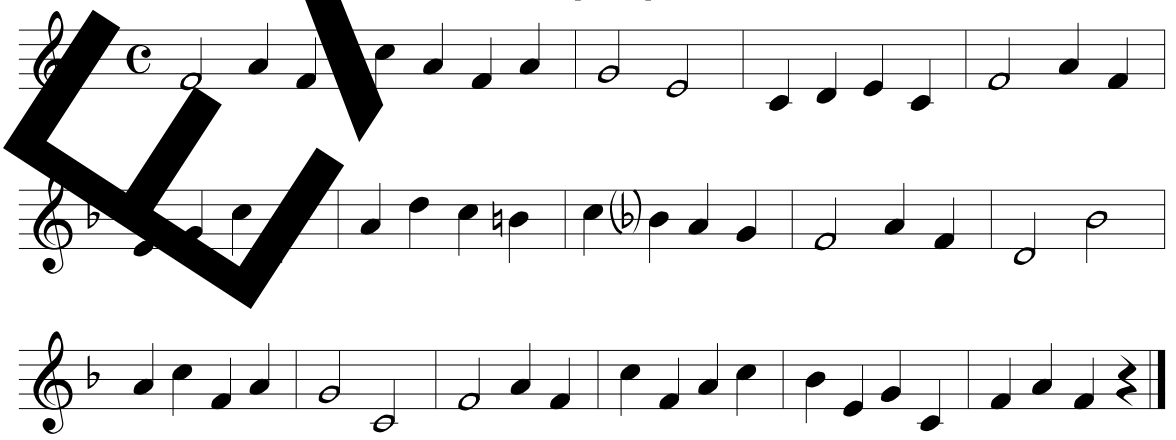
Traditional



STUDY No. 2

Study by Arban

Arban



EXTRACT

Lesson 3

PRACTICE REGISTER

Day												
minutes												

This register must be filled in at the end of every day's practice

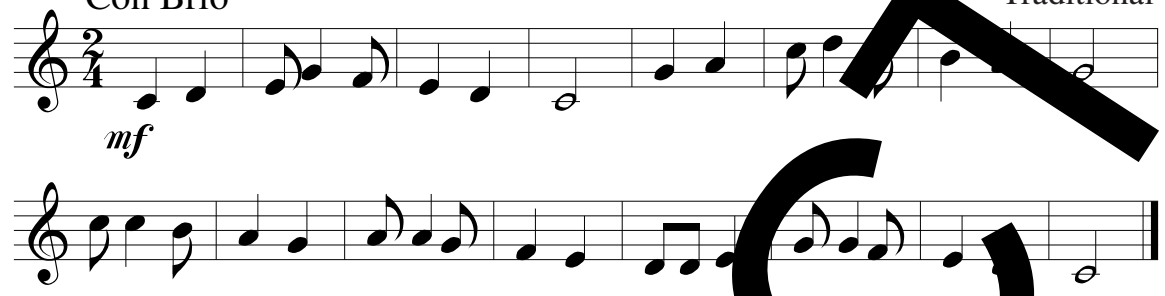
EXTRACT

PIECES TO LEARN

Czech Folk Tune

Con Brio

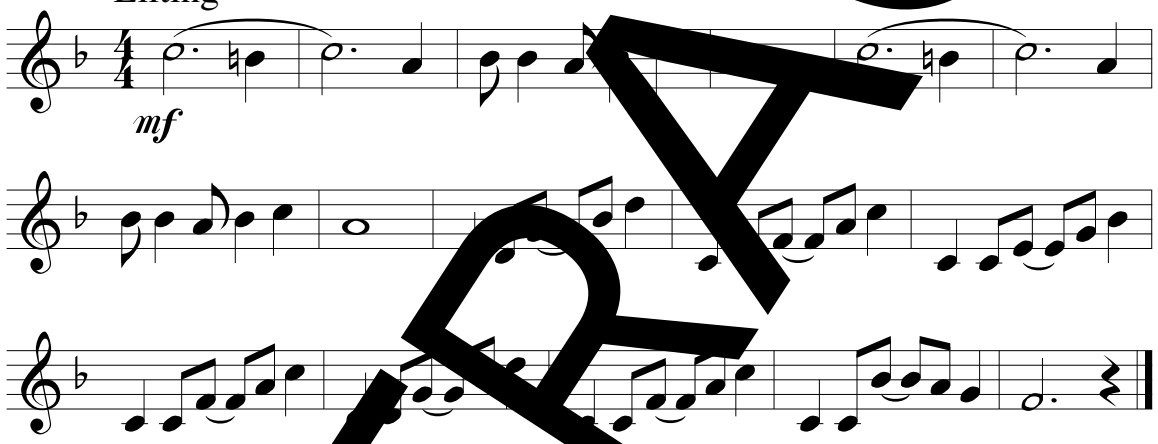
Traditional



Yellow Bird

Lilting

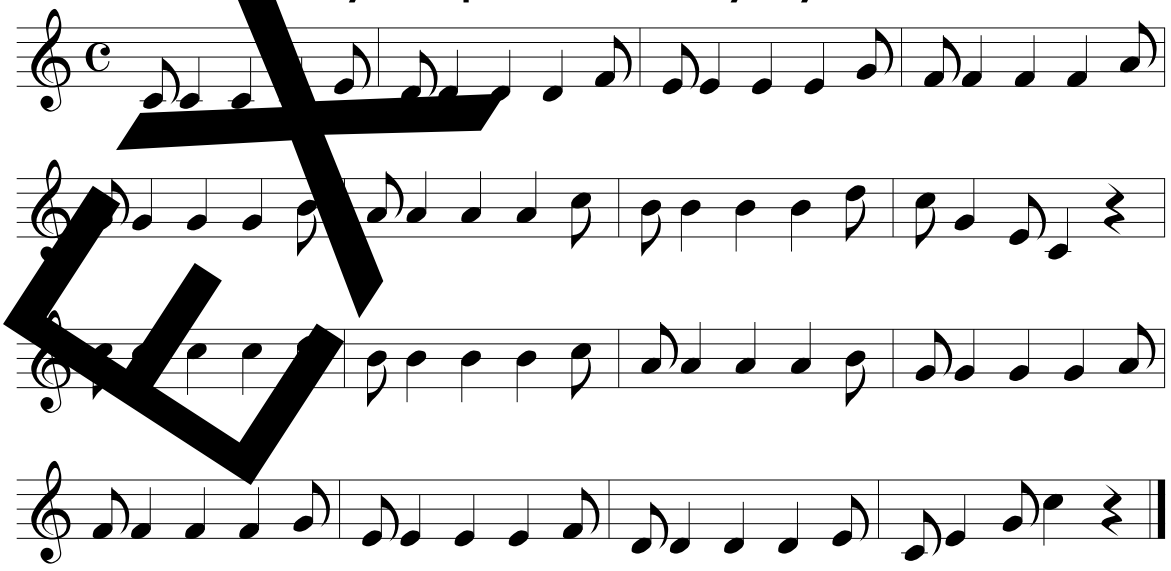
Traditional



STUDY NO. 3

Syncopation Study by Arban

Arban



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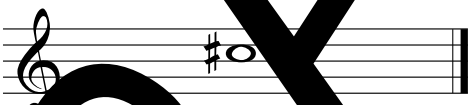
Lesson 4

PRACTICE REGISTER

Day												
minutes												

This register must be filled in at the end of every day's practice.

The note **C sharp** played first and second valves.



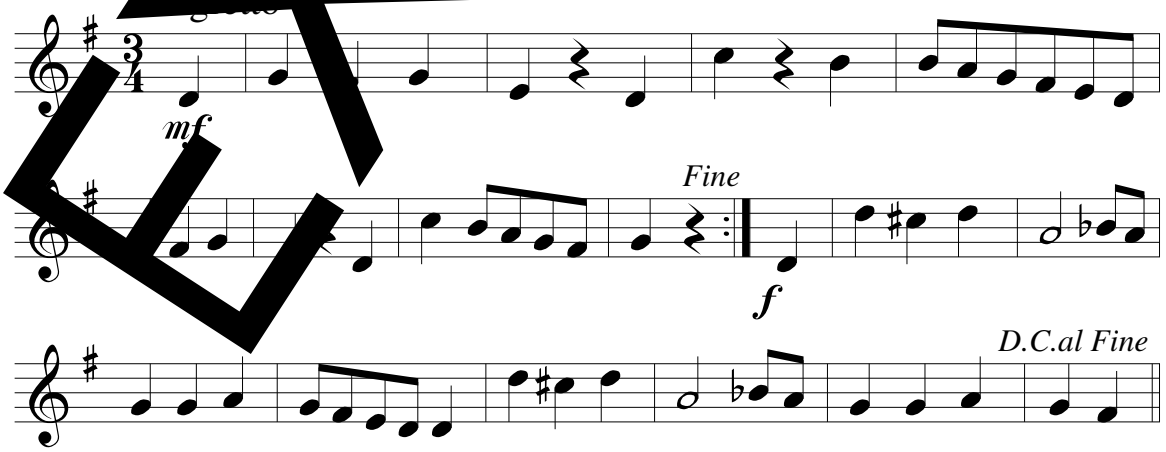
Remember: An accidental is a sharp or a flat or a natural sign which occurs in a piece but is not found in the key signature.

An accidental lasts throughout the rest of the bar in which it appears unless it is cancelled by another accidental.

PIECES TO LEARN

Minuet by Haydn

Haydn



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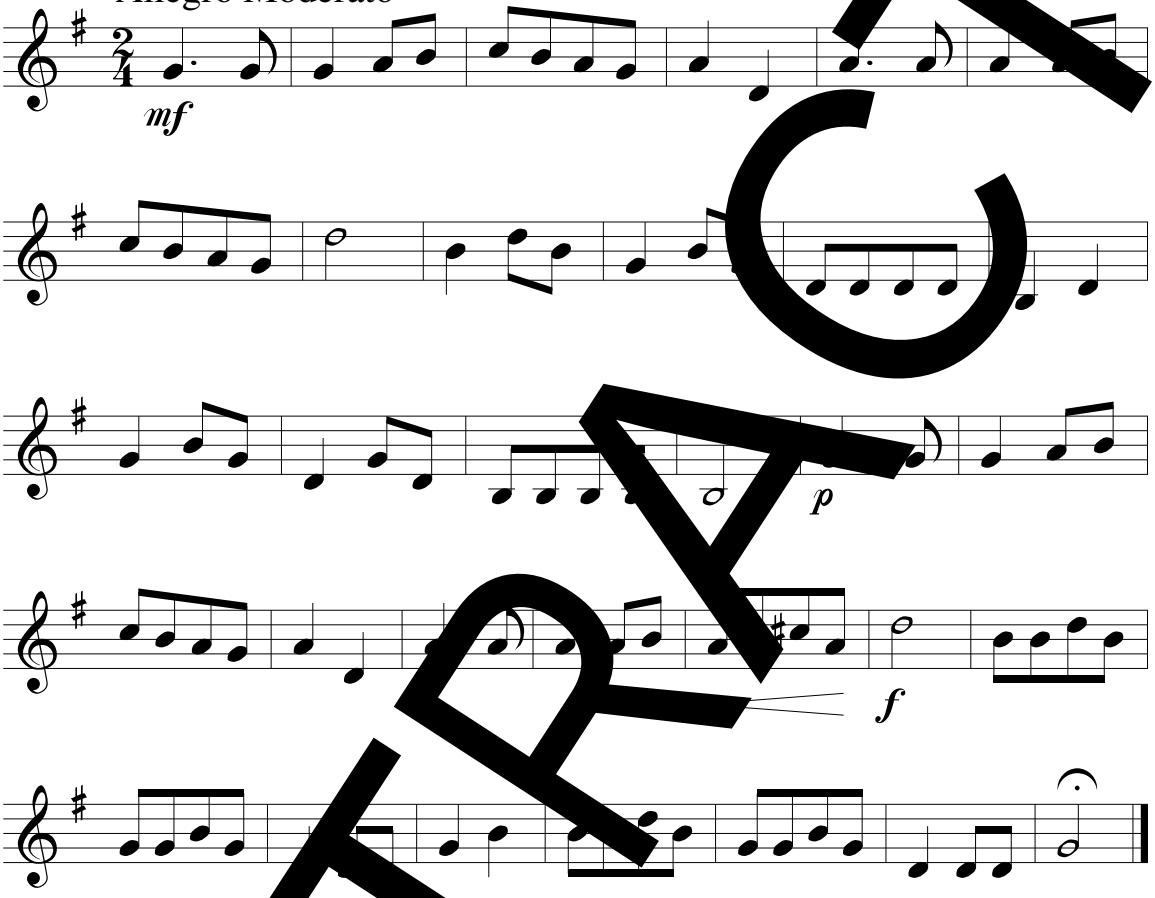
Horse Guards Trumpeter

Lorriman

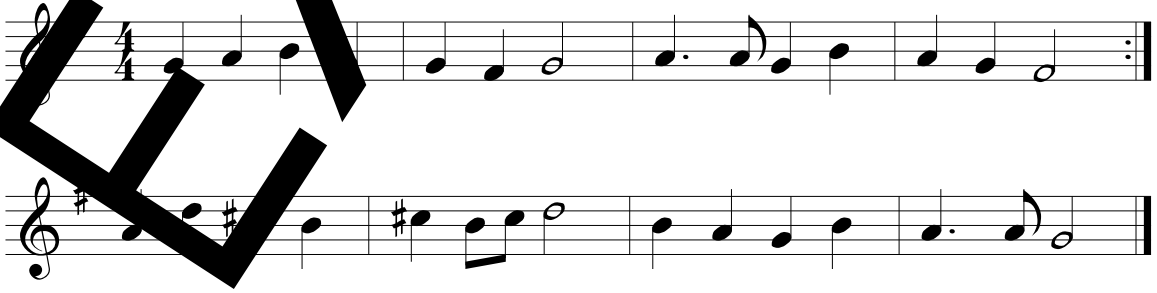
Allegro Moderato



STUDY NO. 4

Chorale

Lorriman



EXTRACT

Lesson 5

PRACTICE REGISTER

Day													
minutes													

This register must be filled in at the end of every day [illegible]

The note low **C sharp** played first, second and third valves.

TRUMPET/CORNET TRIGGERS

If your instrument is fitted with a [illegible] ring on the third slide (and sometimes the first) you will be able to extend the slide whilst playing. Obviously it will be important to keep this slide well greased. (Trombone slide cream may be better than petroleum jelly.)

You may even be lucky enough to have an instrument fitted with triggers which extend the slides by levers.

In both cases it will be necessary to extend these slides in order to play certain notes in tune. Low C sharp is always out of tune when played with first, second and third valves. Therefore in slow melodies it is important to play this note with the valve slides extended.

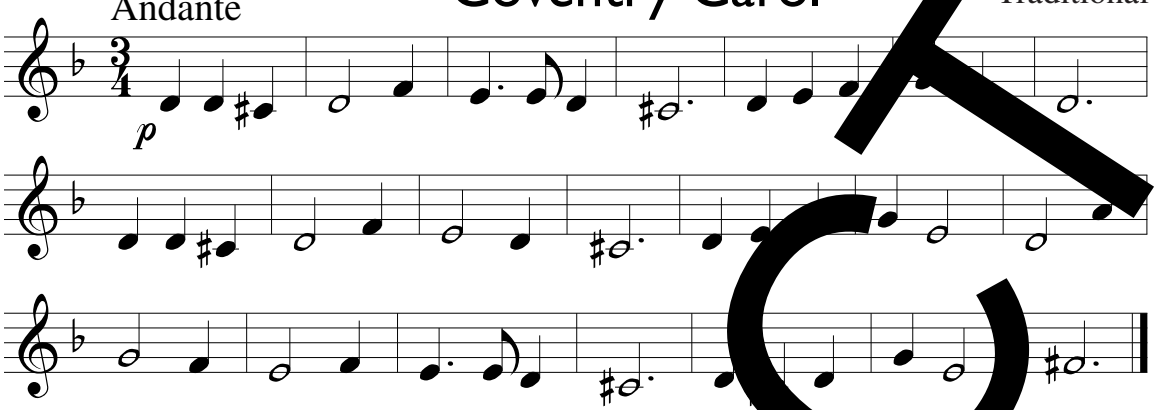
Instruments with four valves can play low C sharp well in tune by using second and fourth valves.

EXTRACT

PIECES TO LEARN

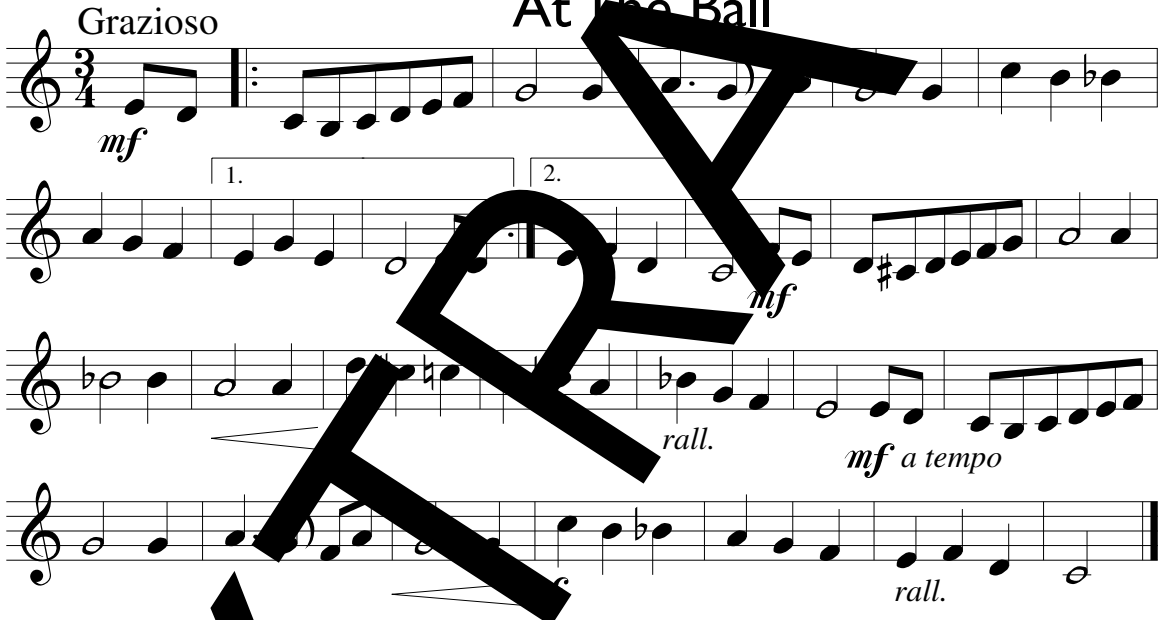
Coventry Carol

Traditional



At The Ball

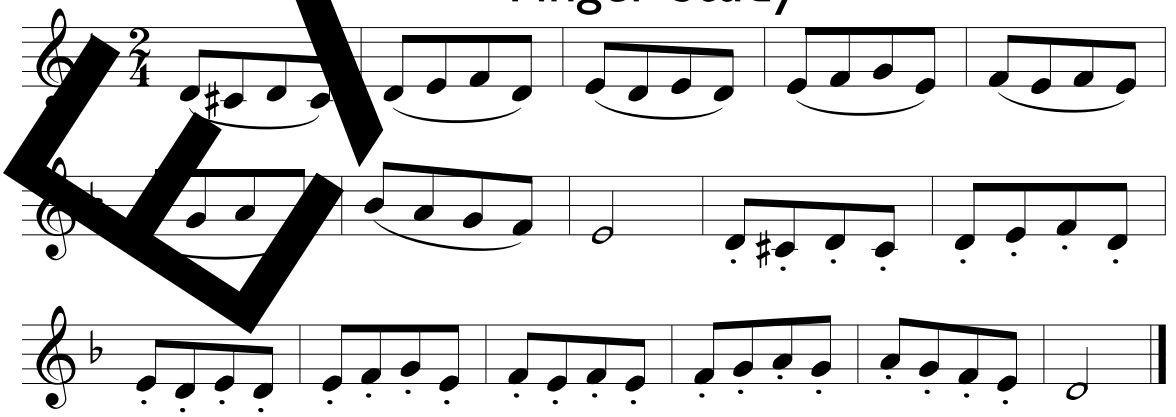
Lorriman



STUDY NO. 5

Finger Study

Lorriman



EXTRACT

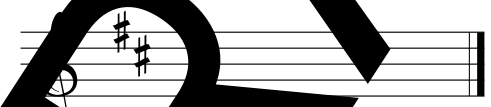
Lesson 6

PRACTICE REGISTER

Day													
minutes													

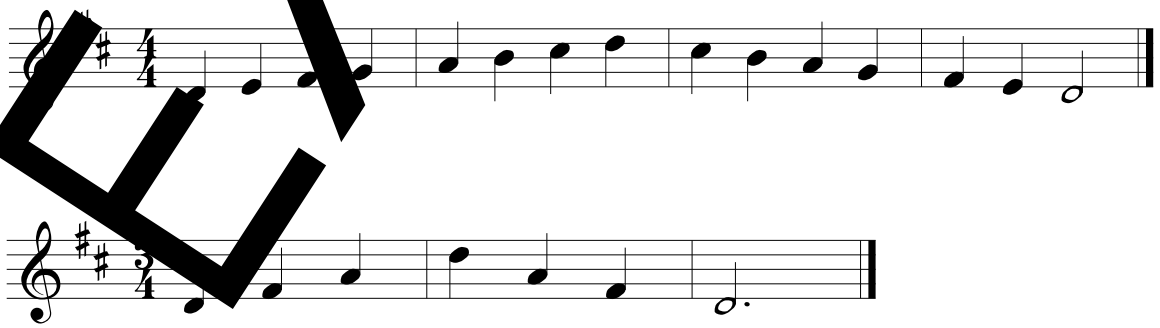
This register must be filled in at the end of every day's practice.

The scale of D major has two sharps in the key signature, F sharp and C sharp.



STUDY NO

THE D MAJOR SCALE & ARPEGGIO



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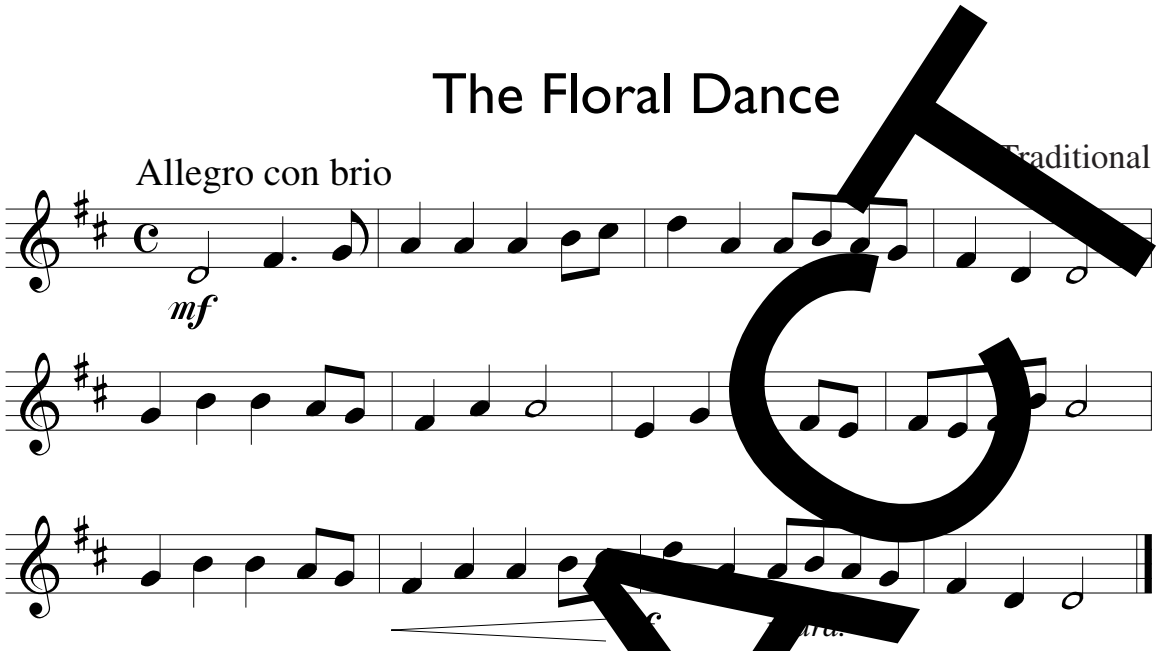
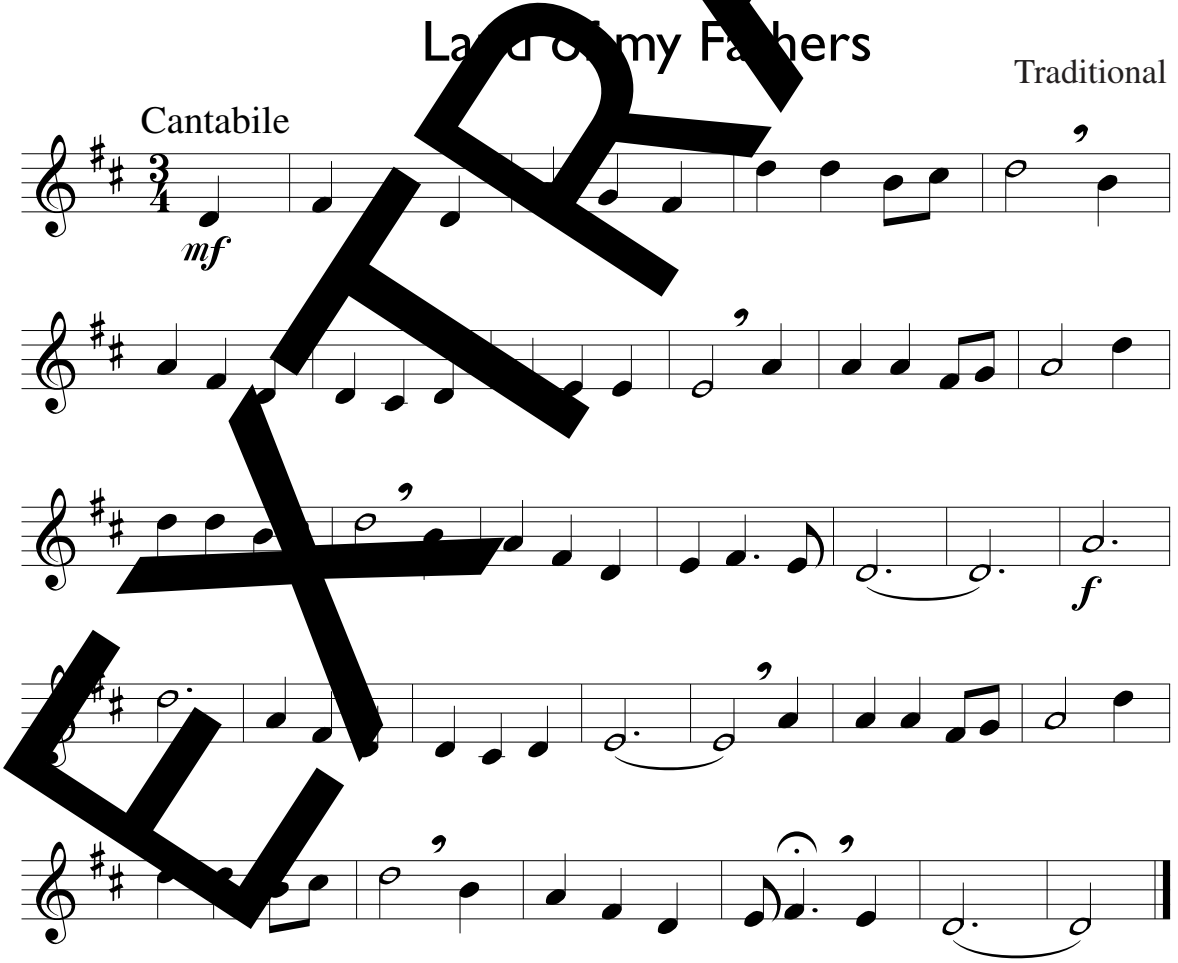
PIECES TO LEARN





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Lesson 7

PRACTICE REGISTER

Day													
minutes													

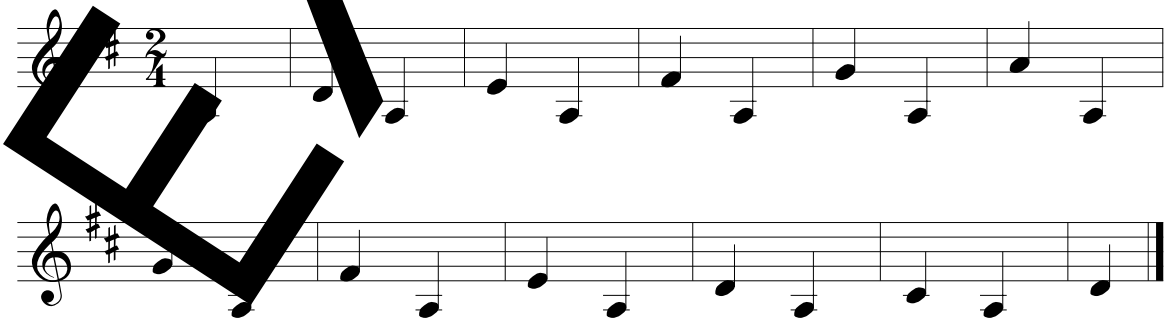
This register must be filled in at the end of every day's practice.

The note low **A** played first and second [illegible]ve.

Think the syllable **Daw** or [illegible] for th[illegible] note.

STUDY NO.

Interval Study



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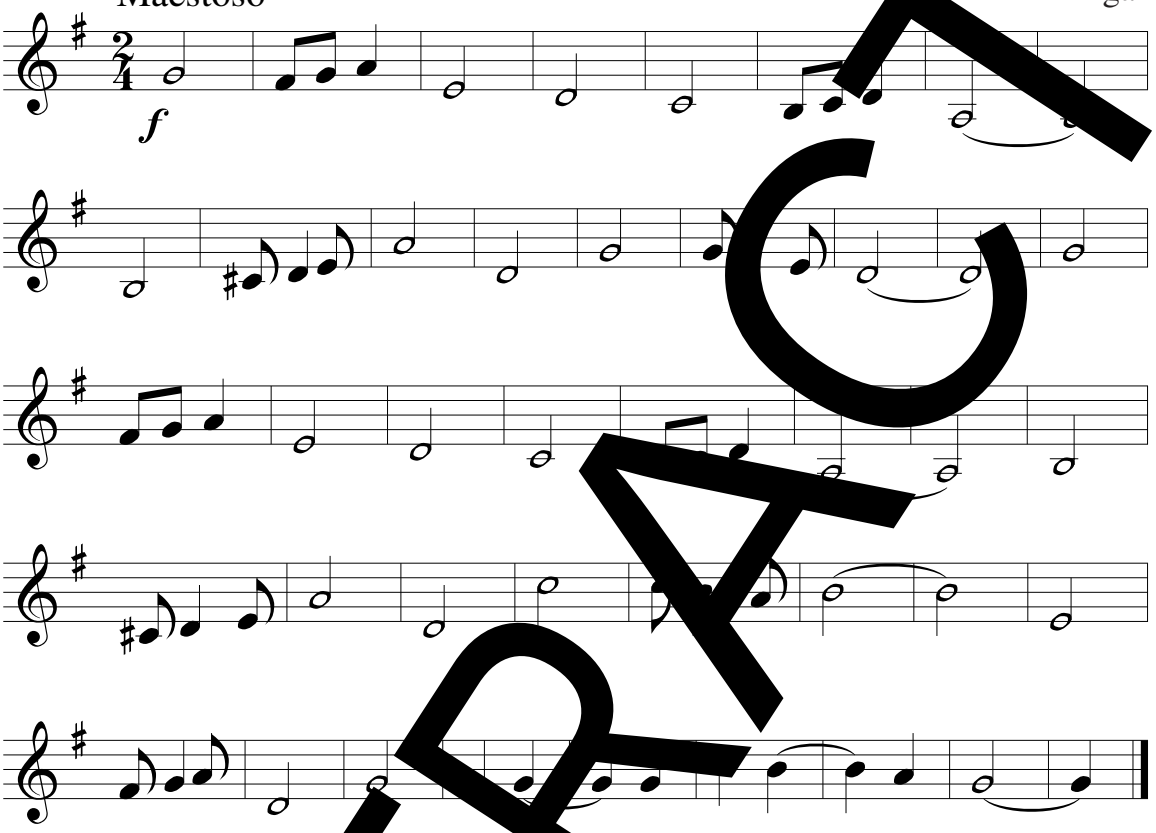
PIECES TO LEARN

Pomp & Circumstance March No. 1

Maestoso

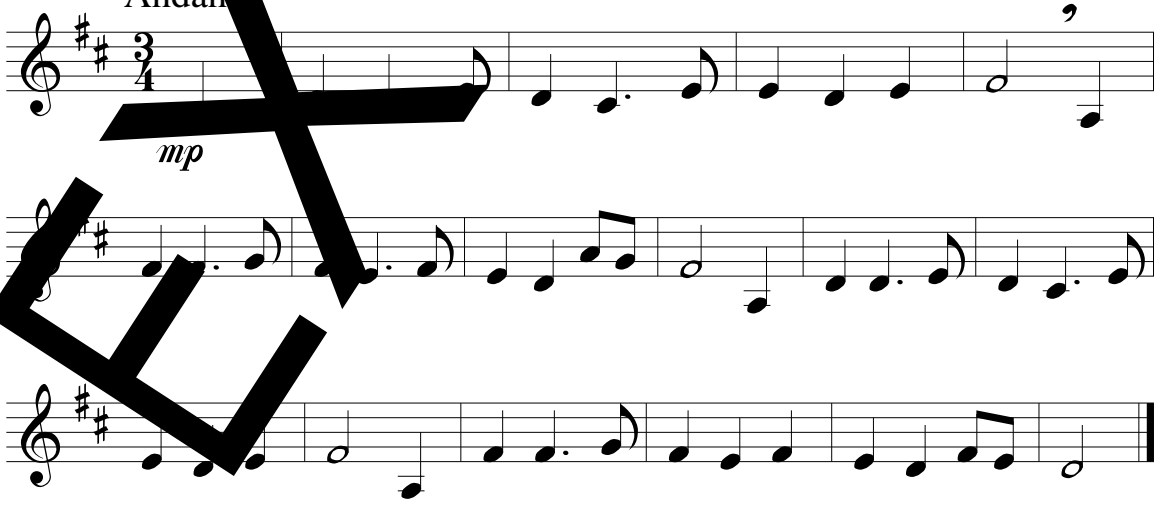
Elgar



Impromptu

Andan

Schubert



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