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# PRACTICAL STUDIES

*for the CORNET (and TRUMPET)*



~~~~~ BY ~~~~~

EDWIN FRANKO GOLDMAN

*Price \$1.50*



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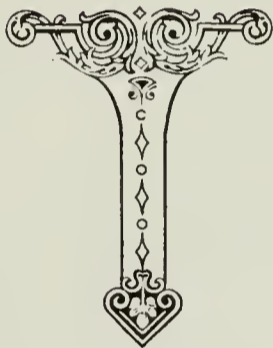
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# PRACTICAL STUDIES

for the

C O R N E T (and T R U M P E T)



by



EDWIN FRANKO GOLDMAN



CARL FISCHER COOPER  
SQUARE NEW YORK



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## Practical Studies

Each one of these studies has been written for the purpose of developing some certain phase of playing. They have been called "Practical Studies" because they represent the various forms and styles that the average musician is apt to be confronted with at any time. If properly and carefully practised, these studies should perfect the tonguing, whether it be in single, double or triple form. They will also improve the tonal quality, technic, phrasing, and rhythm, and give to the player a vast amount of surety and endurance.

The performer who can render these studies as they should be played, will be able to do justice to any piece of music that may be set before him in either orchestra or band. He will at the same time be able to perform any of the standard cornet solos in an artistic manner.

It is not necessary that these studies be practised in the order in which they are printed. The student may choose any exercise at random.

EDWIN FRANKO GOLDMAN

June, 1920



# 1. Staccato Tonguing

This staccato study should be practised slowly at first, and also with very even tonguing. After it has been mastered in slow tempo, begin to play it faster. In fact, it should be played as quickly as possible without sacrificing smoothness or clarity.

The musical score consists of 14 staves of music, organized into two systems of seven staves each. The first system begins with a treble clef, a common time signature, and a dynamic marking of *mf*. The second system begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The score features complex rhythmic patterns with many staccato notes, often grouped in beams. Some notes have accents (>) above them. The piece concludes with a *rall.* marking and a final double bar line. The second system begins with the tempo marking *a tempo* and a dynamic marking of *mf*.



## 2. Alternate Tonguing and Slurring

This study should be played with great care. Slur only the notes marked. All the sixteenths and eighths must be played as staccato and evenly as possible. In order to make the music sound light and brilliant, also play the second note of each slurred group of two, very short. It is essential to accent the notes that are so marked. Play slowly at first.

The musical score consists of ten staves of music in treble clef, 2/4 time. The first staff begins with a dynamic marking of *mf*. The music features a sequence of eighth and sixteenth notes, often grouped in pairs. Many notes are marked with an accent (>). Slurs are placed over specific pairs of notes, with the second note of each pair being notably shorter. The key signature changes from C major to B-flat major in the third staff, then to E-flat major in the fourth staff, and finally to A-flat major in the sixth staff. Dynamic markings include *f* in the third staff and *mf* in the sixth staff. The piece concludes with a final cadence in the tenth staff.



## 3. Staccato Tonguing

In exercises of this kind, the student must be extremely careful to have the intonation accurate. Some of the intervals are rather difficult. Therefore do not attempt to play with speed at first. Precise, sharp tonguing is essential.

Moderato

The image displays a musical score for an exercise titled "3. Staccato Tonguing". The score is written for a single melodic line on a treble clef staff in common time (C). The tempo is marked "Moderato". The exercise consists of 12 measures of music, each containing a series of eighth notes with staccato markings. The notes are primarily eighth notes and quarter notes, with some sixteenth notes in the later measures. The key signature has one sharp (F#), and the piece concludes with a double bar line. The notation includes various accidentals and articulation marks to guide the performer.



## 4. Staccato Tonguing

This study should in reality be counted in  $4/8$  time, with a triplet on each eighth count. If practised properly it will help to give one a certain degree of lightness and delicacy of tonguing, and at the same time, accuracy and speed.

The musical score consists of 12 staves of music in a single system. The key signature is one flat (B-flat), and the time signature is 2/4. The first staff begins with a dynamic marking of *mf* and a tempo marking of  $(\frac{4}{8})$ . The music is composed of eighth notes, with many of them grouped into triplets, indicated by a '3' above the notes. The piece concludes with a fermata over the final note of the twelfth staff.



## 5. Staccato Tonguing

This is another study that will help to improve the tonguing. Be careful to play all eighth and sixteenth notes very staccato, and try to maintain the same quality of tone throughout. A brilliant style is required for music of this kind.

*Allegro moderato*

The musical score consists of 12 staves of music in 6/8 time, marked *Allegro moderato*. The key signature has one flat (B-flat). The music is characterized by staccato articulation and includes various dynamics and tempo markings:

- Staff 1:** Starts with a dynamic marking of *f* (forte).
- Staff 7:** Features a *rall* (rallentando) marking followed by a *f* marking and a *a tempo* marking.
- Staff 12:** Ends with a *f* marking.

The notation includes numerous eighth and sixteenth notes, often with staccato dots above them, and rests marked with a 'y' symbol. The piece concludes with a double bar line.

# 6. Dotted Notes

This particular rhythm seems to bother most players. All the dotted notes come directly on the beat, and they should not sound too long or too short. The sixteenths must be played lightly, quickly, and staccato. The study looks very simple, but requires careful practise.

The musical score consists of 12 staves of music in 3/4 time, with a key signature of one sharp (F#). The piece is a study on dotted notes. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure contains a dotted quarter note followed by an eighth note. The piece continues with various rhythmic patterns involving dotted notes and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A *rall.* (rallentando) marking is present in the 10th measure, followed by a *mf* marking and an *a tempo* marking. The piece concludes with a final cadence in the 12th measure.



## 7. Dotted Notes

While in the same style as the previous exercise, this is perhaps somewhat more difficult. See that all dotted eighth notes are given equal value. The sixteenths must also be even.

The musical score consists of ten staves of music in 3/4 time. The notes are primarily eighth and sixteenth notes, many of which are dotted. The dynamic markings are as follows:

- Staff 1: *f*
- Staff 2: *mf*
- Staff 3: *mf*
- Staff 4: *mf*
- Staff 5: *f* (at the beginning) and *mf* (at the end)
- Staff 6: *f*
- Staff 7: *mf* (at the beginning) and *f* (at the end)
- Staff 8: *mf*
- Staff 9: *mf*
- Staff 10: *mf*



# 8. Trumpet Style

Sharp tonguing is the feature of this study. Every eighth and sixteenth note must be staccato. Play slowly at first. Eventually count one in a bar. Always bear in mind that quick tonguing must be light tonguing. Much music for the Trumpet is written in this style. It should be played with snap and brilliancy.

Allegro

The musical score consists of 12 staves of music in 3/8 time. The first staff begins with a dynamic of *f* (1 in a bar) and a *mf* dynamic later in the line. The second staff continues with *mf*. The third staff features a *f* dynamic. The fourth staff has a *mf* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *ff* dynamic followed by a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *mf* dynamic followed by a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *mf* dynamic. The eleventh staff has a *f* dynamic. The twelfth staff concludes the piece with a *f* dynamic.

## 9. Trumpet Style

No trumpet player can possibly achieve success unless he can tongue with precision and speed. Real trumpet parts call for staccato tonguing, to a great extent. In an exercise of this kind the eighths as well as the sixteenths must be played as short as possible, and the rests must be observed. Brilliancy is a requisite.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is marked with a forte 'f' dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped together. Many notes are marked with a 'y' symbol, indicating staccato tonguing. The piece concludes with a double bar line on the final staff.



# 10. Intervals

The slower this exercise is practised at the start, the greater the benefit will be. Each note should be played as distinctly as though it stood alone. In going from a high note to a low one, or from a low note to a high one, there must be no difference in either quantity or quality of the tone. The proper practice of this will give to the player great surety and accuracy of attack. Be careful of the intonation.

Not too fast

The musical score consists of ten staves of music, each containing a sequence of intervals. The key signature is one flat (B-flat major or D minor), and the time signature is 4/8. The exercise begins with a dynamic marking of *f* (forte) and a series of slurs. The intervals are primarily eighth and sixteenth notes, with some triplet markings. The notation includes various note values, rests, and slurs, indicating the specific intervals to be practiced. The exercise is designed to be played slowly at first to ensure clarity and accuracy in intonation and attack.



## 11. Intervals

Accurate intonation and even quality of tone are the important factors of an exercise of this kind. It is on the same order as the preceding study.

Very slowly at first

The musical score consists of ten staves of music in G major (one sharp) and 6/8 time. The first staff begins with a dynamic marking of *f* (forte). The exercise is a continuous sequence of eighth-note intervals, starting on G4 and moving through the scale: G-A-B-A-G, F-G-A-G-F, E-F-G-F-E, D-E-F-E-D, C-D-E-D-C, B-C-D-C-B, A-B-C-B-A, G-A-B-A-G. The intervals are played in pairs, with the upper note slightly higher than the lower note. The piece concludes with a final G4 note and a fermata.

## 12. Syncopation

Much music that the average cornetist is confronted with, is written in syncopation, particularly the so-called popular and rag-time numbers. The present study has the form of a "fox-trot" which is one of the popular dances of the day. Count two in a bar. Play all the eighths staccato, and give the quarters full value. This will make the syncopation stand out boldly. Accent most of the quarter notes very slightly as marked at the beginning.

Moderato

The musical score consists of ten staves of music in 2/4 time, marked Moderato. The key signature has one flat (B-flat). The music features syncopated rhythms with eighth and quarter notes. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Accents (>) are placed over many notes, and slurs are used to group phrases. The piece concludes with a double bar line.



## 13. Syncopation

Passages such as contained in this study are met with in most popular and ragtime numbers, and even in a considerable amount of standard music. The syncopated or longer notes should be accented slightly to help bring out the syncopated rhythm. In music of this kind the eighth notes should be long, and the sixteenths very short. Where two sixteenths are joined, they have the value of an eighth.

Moderato

The musical score consists of ten staves of music in 2/4 time, featuring syncopated rhythms. The key signature has one flat (B-flat). The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The music is characterized by syncopated eighth and sixteenth notes, often with accents. The first staff begins with a *mf* dynamic. The second staff contains a measure with a syncopated eighth note followed by a quarter rest. The fifth staff begins with a *f* dynamic. The eighth staff returns to a *mf* dynamic. The piece concludes with a double bar line at the end of the tenth staff.



# 14. Syncopation

The explanation of the previous exercise will apply similarly to this study.

Moderato

The musical score consists of ten staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The music features a complex rhythmic pattern with syncopation, primarily using eighth and sixteenth notes, often beamed together. The second staff continues the pattern. The third staff introduces a sharp sign (#) on the second line of the staff. The fourth staff continues the rhythmic development. The fifth staff begins with a dynamic marking of *f* and a key signature change to two flats (B-flat and E-flat). The sixth staff continues the pattern. The seventh staff continues the pattern. The eighth staff continues the pattern. The ninth staff continues the pattern. The tenth staff concludes the exercise with a final cadence.

## 15. Legato

To render this study properly, smoothness of style is necessary. Sustain the notes well, and give each its proper value. Be careful not to hurry the triplets. Some of the slurs are rather difficult. If this exercise is mastered, the performer should have no difficulty in rendering songs and arias in proper style.

Moderato

The musical score for '15. Legato' is written in 3/4 time and consists of 12 staves. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), and *f* (forte). It features numerous triplets and slurs, with some slurs being particularly challenging. The piece includes tempo changes: 'a little faster' and 'rall.' (rallentando). The score concludes with a double bar line.



## 16. Slurring

Be careful not to shorten the last note of each triplet. That is a common fault. Only tongue the first note of each bar, but do not accent it.

Moderato

The musical score consists of ten staves of music in treble clef, 3/4 time. The first staff begins with a dynamic marking of *mf* and a triplet of eighth notes. The music is characterized by continuous slurs over groups of notes, with some triplet markings. The key signature changes from C major to D major in the fifth staff, then to E major in the sixth staff, and finally to F# major in the seventh staff. The piece concludes with a fermata on the final note of the tenth staff.

# 17. Slurring

The same advice given for the two previous studies will apply here. Smoothness is very important in this exercise.

*Allegretto*

The musical score consists of 12 staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The first four measures of the first staff feature triplet markings (the number 3) under groups of three notes. The piece concludes with a double bar line and a fermata. The eighth staff includes a *rall.* (rallentando) marking and a *a tempo* marking. The final four staves continue the melodic and rhythmic patterns established in the first seven staves, ending with a double bar line and a fermata.



# 18. Trill

This slow movement is intended to develop the playing of trills. A trill is supposed to be purely ornamental, and should therefore be rendered in a graceful manner. Do not move the entire hand when trilling, but use only the finger. Some of these trills are easy, while others are difficult and require careful practice.

Andante

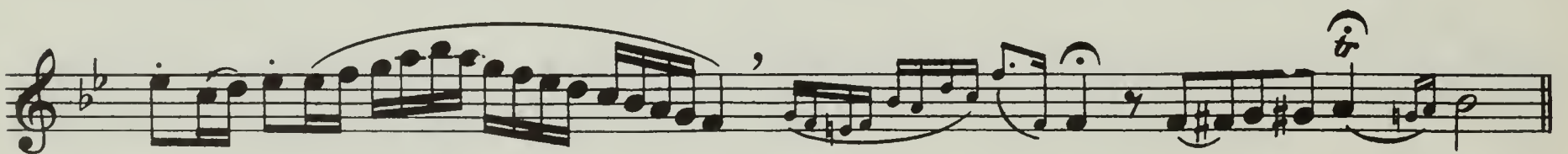
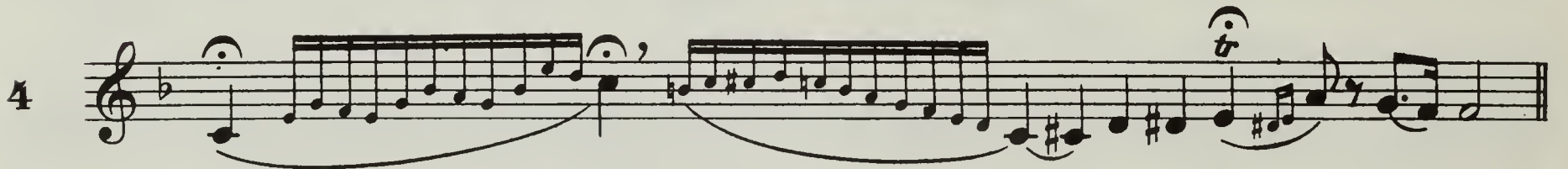
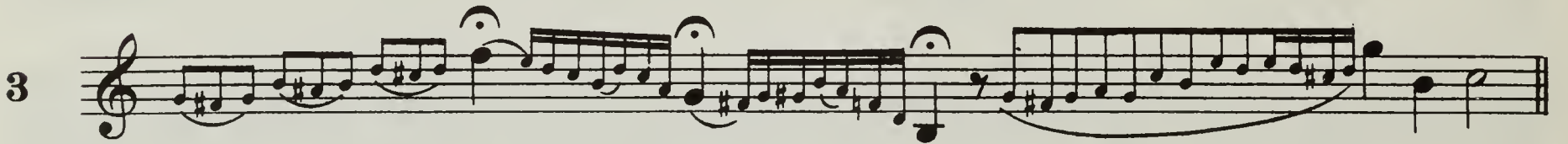
*a little faster*

*Cadenza ad lib.*

*a tempo*

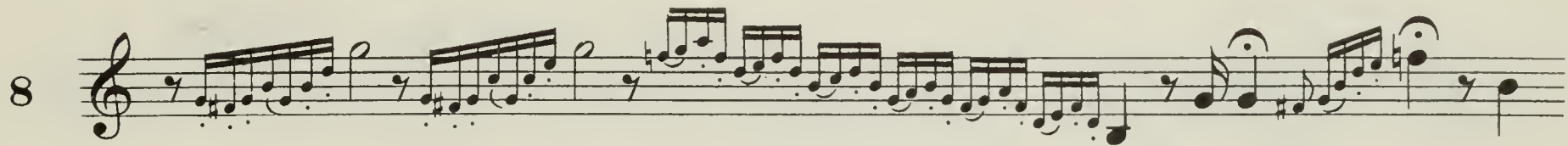
## 19. Cadenzas

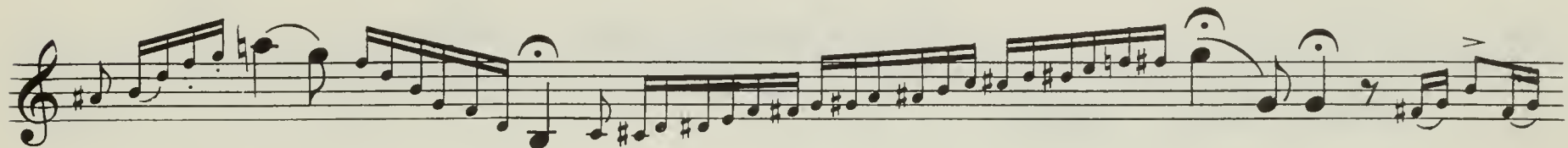
Most instrumental solos in the larger forms contain one or two cadenzas. When a cadenza is found, it indicates that the measure of time is to be suspended, and its performance left to the judgment and taste of the player. Cadenzas should be played in a free (ad libitum) style so as to display the tone, technic and other qualities of the player to the best possible advantage. As cadenzas are unaccompanied, they must be played with extreme care. Let every note sound, and do not sacrifice precision and style for speed.





7  Musical staff 7: Treble clef, key signature of one sharp (F#), starting with a common time signature. The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

8  Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

 Musical staff 9 (top): Treble clef, key signature of one sharp (F#). The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

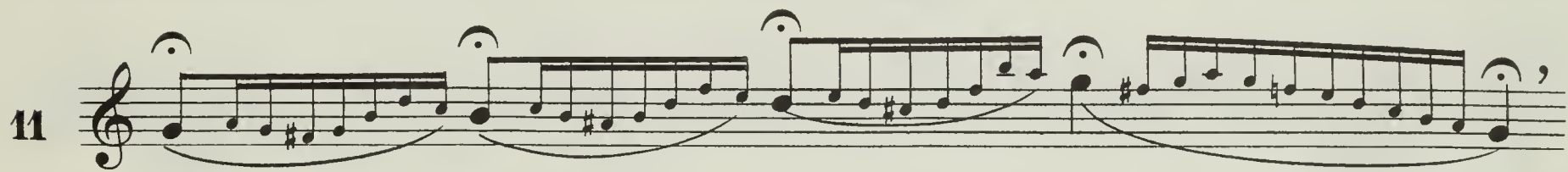
 Musical staff 9 (bottom): Treble clef, key signature of one sharp (F#). The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

9  Musical staff 9: Treble clef, key signature of one flat (Bb), starting with a common time signature. The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

 Musical staff 10 (top): Treble clef, key signature of one flat (Bb). The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

 Musical staff 10 (middle): Treble clef, key signature of one flat (Bb). The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

10  Musical staff 10: Treble clef, key signature of one flat (Bb). The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff. A trill (tr) is marked above a note in the second half.

11  Musical staff 11: Treble clef, key signature of one flat (Bb). The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

 Musical staff 12 (top): Treble clef, key signature of one sharp (F#). The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

12  Musical staff 12: Treble clef, key signature of one flat (Bb). The staff contains a complex melodic line with many slurs and ties, including a large slur covering the first half of the staff.

## 20. Grace Notes (Single)

Grace notes are ornaments, and as their name implies must be played in a graceful manner. Lightness and delicacy are the principal requirements of these notes. Do not accent them. Just touch them lightly and slur into the following note. Only single grace notes are used in this study.

Grazioso

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The piece is titled "Grazioso".

- Staff 1:** Starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure contains a 7-measure rest. The music begins with a mezzo-forte (*mf*) dynamic. It features a series of eighth-note patterns with single grace notes slurred into the main notes.
- Staff 2:** Continues the eighth-note patterns with grace notes.
- Staff 3:** Continues the eighth-note patterns with grace notes.
- Staff 4:** Continues the eighth-note patterns with grace notes. A tempo marking of *a tempo* appears above the staff.
- Staff 5:** Continues the eighth-note patterns with grace notes. A *rall.* (ritardando) marking is placed below the staff.
- Staff 6:** The tempo returns to *a tempo*. The dynamic changes to piano (*p dolce*).
- Staff 7:** Continues the eighth-note patterns with grace notes.
- Staff 8:** Continues the eighth-note patterns with grace notes. A *rall.* marking is placed below the staff, followed by a *mf* dynamic marking.
- Staff 9:** Continues the eighth-note patterns with grace notes.
- Staff 10:** Continues the eighth-note patterns with grace notes, ending with a double bar line.



## 21. Grace Notes (Double)

In this study, two grace notes are introduced. They should be played in a delicate manner, but both should be distinctly heard. The two grace notes should be slurred to the following eighth note, making three slurred notes in all. Lightness should characterize this entire study.

Allegro

The musical score consists of 12 staves of music in 6/8 time, written in a single treble clef with a key signature of one flat (B-flat). The piece begins with a dynamic marking of *f* (forte) and the tempo marking *Allegro*. The first five staves feature a melodic line with eighth-note patterns and grace notes. The sixth staff introduces a new section with a dynamic marking of *mf dolce* (mezzo-forte dolce). The seventh and eighth staves contain a complex, rapid sixteenth-note passage. The final five staves return to the eighth-note melodic pattern, ending with a dynamic marking of *f* (forte).

## 22. Grace Notes

The explanatory notes in connection with the two preceding studies also apply to this one in every respect. They should all be practised with great care and attention as to detail.

## Allegretto

The musical score consists of ten staves of music in 2/4 time, written in a key with one flat (B-flat major or D minor). The piece is marked 'Allegretto'. The notation includes various rhythmic patterns, grace notes, and dynamic markings. The first staff begins with a forte (*f*) dynamic. The second staff continues the pattern. The third staff features a piano (*p*) dynamic. The fourth staff returns to forte (*f*) and includes a triplet of eighth notes. The fifth staff continues the forte passage. The sixth staff is marked 'rall' (rallentando). The seventh staff is marked 'a tempo' and returns to forte (*f*). The eighth and ninth staves continue the piece. The tenth staff concludes the piece with a final cadence.



# 23. Triplets

In a study of this kind it is essential, first of all, to note which notes are slurred, and which are tongued. Do not accent the first note of each triplet. Accuracy of fingering is necessary. Play slowly at first, counting four eighths to the bar.

*Allegro*

The first section of the piece is in 2/4 time and begins with a *mf* dynamic. It consists of six staves of music. The first staff starts with a *mf* dynamic and features four triplet eighth notes. The subsequent staves continue with a complex rhythmic pattern of eighth and sixteenth notes, including slurs and accents. The section concludes with a double bar line and a fermata.

*a little slower*

The second section is in 2/4 time and begins with a *p* dynamic. It consists of three staves of music. The first staff starts with a *p* dynamic and features two triplet eighth notes. The subsequent staves continue with a complex rhythmic pattern of eighth and sixteenth notes, including slurs and accents. The section concludes with a double bar line and a fermata.

*a tempo*

The third section is in 2/4 time and begins with a *a tempo* marking. It consists of two staves of music. The first staff starts with a *a tempo* marking and features a complex rhythmic pattern of eighth and sixteenth notes, including slurs and accents. The second staff continues the pattern and concludes with a double bar line and a fermata.



# 24. Triplets

This study should be practiced with great care, in order to gain accurate rhythm. Observe the marks and count four eighths to the bar at first.

*Allegretto*

The musical score consists of 14 staves of music in 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *mf*. The music is composed of eighth notes, with many groups of three notes beamed together and marked with a '3' and a slur, indicating triplets. The second staff continues the pattern. The third staff introduces a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf*. The fifth staff continues the triplet pattern. The sixth staff features a key signature change to one sharp (F#) and a dynamic marking of *f*. The seventh staff continues in the new key signature. The eighth staff has a dynamic marking of *f* and includes the tempo marking *a tempo*. The ninth staff has a dynamic marking of *rall.* and includes the tempo marking *a tempo*. The tenth staff continues the triplet pattern. The eleventh staff has a dynamic marking of *f*. The twelfth staff continues the triplet pattern. The thirteenth staff has a dynamic marking of *mf*. The fourteenth staff concludes the piece with a final triplet and a fermata.



# 25. For Lightness and Speed

After this study has been mastered, the student may play it in the fastest possible tempo. Be careful to accent the notes marked. Remember that without lightness there can be no speed.

Presto

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a dynamic marking of *f*. The tempo is indicated as *Presto*. The music is written in a key with one sharp (F#), likely D major. The first six staves are in the key of D major, and the last six staves are in the key of B minor. The score features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Many notes are marked with accents (>) and slurs. The piece concludes with a double bar line and repeat signs.

# 26. Valse Etude

This "Valse Etude" is a practical study and should be rendered with taste and discretion.

Not too fast

The musical score for "26. Valse Etude" is written in 3/4 time with a key signature of one flat (B-flat). The piece begins with a *mf* dynamic and a tempo instruction of "Not too fast". The first line of music features a series of eighth and sixteenth notes, with a *mf* dynamic marking. The second line continues the melodic line. The third line introduces a *f* dynamic marking and includes a double bar line. The fourth and fifth lines consist of continuous sixteenth-note passages. The sixth line returns to a *mf* dynamic. The seventh and eighth lines continue the melodic development. The ninth line shows a change in articulation with slurs. The tenth line concludes the piece with a final cadence.



# 27. Cavatina

In this "Cavatina" the student is given an opportunity to display good phrasing, as well as fine tonal quality. Do not play the eighth or sixteenth notes short in music of this kind.

Andante

The Andante section consists of eight staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, with various phrasing slurs. The second staff continues with similar rhythmic patterns. The third staff introduces a forte (*f*) dynamic. The fourth staff returns to mezzo-forte (*mf*). The fifth and sixth staves continue with intricate melodic lines. The seventh staff concludes with a *rall.* (rallentando) marking. The eighth staff ends with a double bar line.

Tempo I

The Tempo I section consists of four staves of music. It begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, with various phrasing slurs. The second staff continues with similar rhythmic patterns. The third staff introduces a forte (*f*) dynamic. The fourth staff concludes with a *rall.* (rallentando) marking. The section ends with a double bar line.

# 28. Etude brillante

An opportunity for brilliant playing is afforded in this study. Play the music precisely as written.

Allegro maestoso

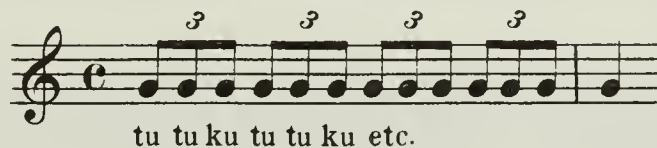
The musical score consists of ten staves of music in G major (one flat) and 4/4 time. The first staff begins with a forte (*f*) dynamic. The second and third staves continue with complex rhythmic patterns. The fourth staff introduces a mezzo-forte (*mf*) and dolce dynamic. The fifth and sixth staves maintain the complex rhythmic texture. The seventh staff features a *rall.* (rallentando) marking. The eighth staff includes a *f* dynamic and an *a tempo* marking. The ninth and tenth staves conclude the piece with intricate rhythmic figures.



## Triple Tonguing

Triple Tonguing is a form of staccato which is used for playing triplets (singly or in groups) where the necessary speed cannot be obtained with ordinary or single tonguing. It is an effect obtained by the pronunciation of the letters T T K, or the syllables Tu Tu Ku. It is a muffled articulation of these letters or syllables. This particular kind of tonguing consists of evenly detaching a regular succession of notes, without permitting the stroke of the tongue to be either too long or too short. In order to arrive at this degree of proficiency, the earlier studies, which serve as the foundation, should be practiced very slowly. The first step in triple tonguing is to know how to articulate. It is necessary to pronounce the syllable "Ku" for the third note of each triplet.


The following illustration demonstrates the pronunciation of the syllables. The student must strive to pronounce with perfect equality the syllables:

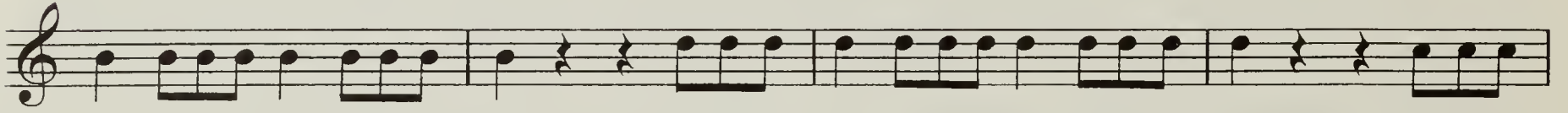



For the syllable "tu," the tip of the tongue is pressed against the upper front teeth and drawn suddenly down, producing the first sound. The tongue does not act at all for the third sound, but remains motionless at the bottom of the mouth, allowing the pronunciation of the syllable "ku" to come from the throat. The "ku" may be said to be "coughed" into the instrument, and by forcing a column of air into the mouthpiece, determines the third sound. As the articulation of the K or Ku is produced farther from the mouthpiece than that of the T or Tu, it must be more strongly accented, in order to make the triplet sound perfectly even. In the beginning, it will be good to give the Ku an extra accent until it has been gotten under control. Later on just a slight accent is necessary to make it of equal tonal value with the other notes. In order to acquire this tongue to-and-fro movement with ease and regularity, it must be done slowly at first. The tongue acts as a sort of valve, allowing the same quantity of air to escape at each syllable. The "tu tu ku" must always be emitted sharply and with precision. Do not pronounce "du du gu" instead. This latter will always sound slovenly and ragged.

If these rules are strictly followed, Triple Tonguing will be mastered very readily and will be found no more difficult than Single Tonguing. All that is necessary is to practice conscientiously and carefully, for anyone can become an expert who has patience and perseverance.

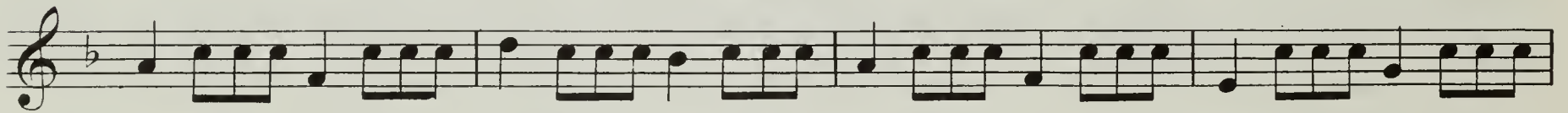
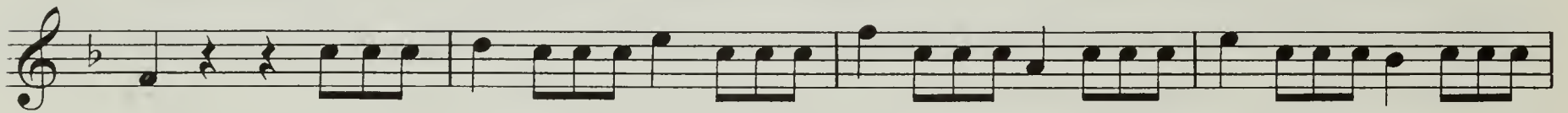
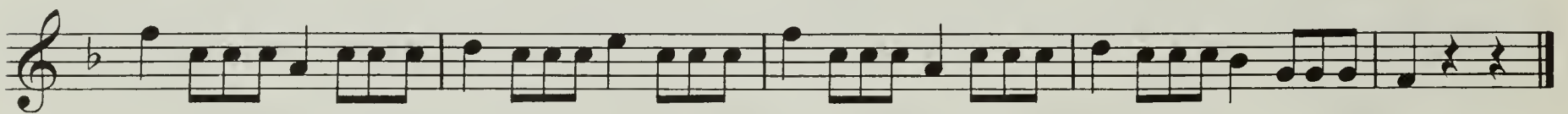
## 29. Triple Tonguing

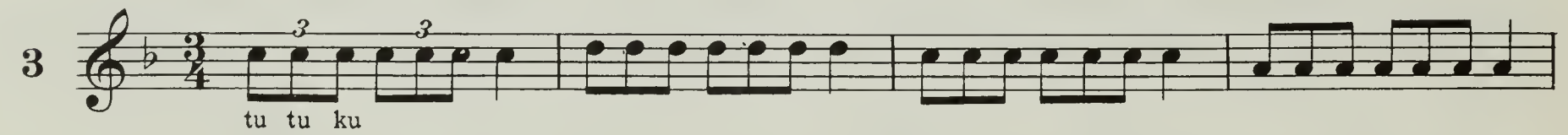
1 

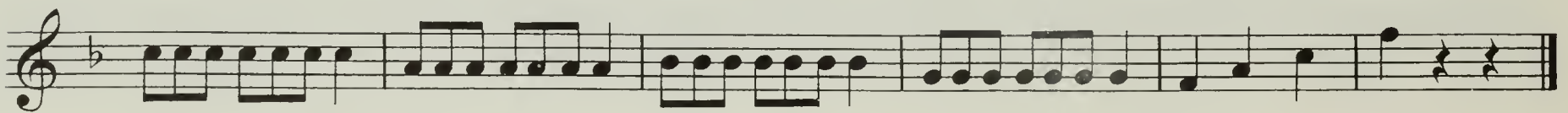





2 

3 



## 30. Triple Tonguing

The image displays three musical exercises for triple tonguing, each in treble clef and 6/8 time. Exercise 1 is in C major and consists of 12 staves. The first staff begins with three triplets of eighth notes, followed by a series of eighth-note patterns. Exercise 2 is in B-flat major and consists of 12 staves, featuring a more complex rhythmic pattern with many sixteenth notes. Exercise 3 is in C major and consists of 12 staves, characterized by a consistent eighth-note pattern with accents on every other note.

# 31. Triple Tonguing

1

2

Detailed description of the musical score: The page contains two exercises, labeled '1' and '2'. Exercise 1 consists of six staves of music in 2/4 time. The first two staves feature eighth-note patterns with triplets. The next four staves feature sixteenth-note patterns with triplets and rests. Exercise 2 also consists of six staves of music in 2/4 time. The first two staves feature eighth-note patterns with triplets and accents. The next four staves feature sixteenth-note patterns with triplets and accents.



3

### 32. Triple Tonguing

The image displays five numbered exercises for triple tonguing, each consisting of two staves of music in 2/4 time. Exercise 1 is in C major. Exercise 2 is in C major. Exercise 3 is in B-flat major. Exercise 4 is in B-flat major. Exercise 5 is in C major. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and triplets, designed to develop triple tonguing technique.



### 33. Triple Tonguing (Trumpet Style)

1

2

3

### Double Tonguing

As a rule, all other forms of tonguing are studied and mastered before double tonguing is taken up at all. The stroke of the tongue in double tonguing is similar to that used in triple tonguing, the only difference being that the T and K strokes are evenly divided, while in triple tonguing we have two T's to each K. All the rules followed in triple tonguing apply to double tonguing. With double tonguing a wonderful amount of speed may be acquired, particularly in the execution of scales and arpeggios. Though most people believe that double tonguing is far more difficult than other forms, this belief is not well founded. The fact is, that because it is not as brilliant as triple tonguing, it is more neglected. If it is studied systematically and practiced regularly, it can be thoroughly mastered and will prove of incalculable value to the player. Passages that were difficult and troublesome are played with ease in double tonguing.

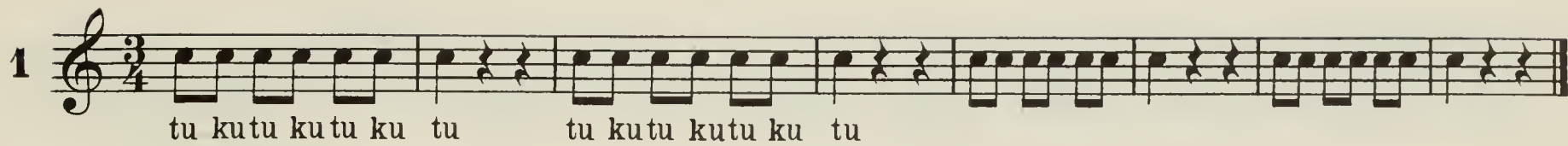
No detailed explanations are necessary. The same method of practice and study used in the triple tonguing should be employed in these exercises.

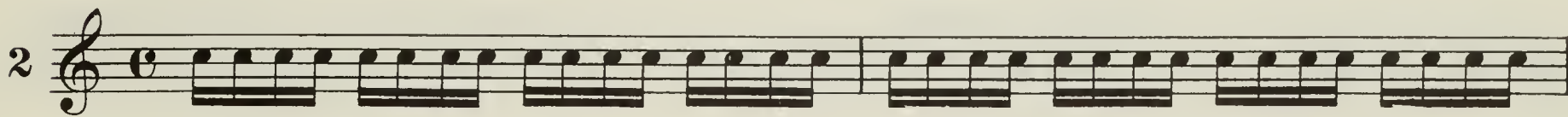
The following illustrates the pronunciation of the syllables. Pronounce with perfect equality.

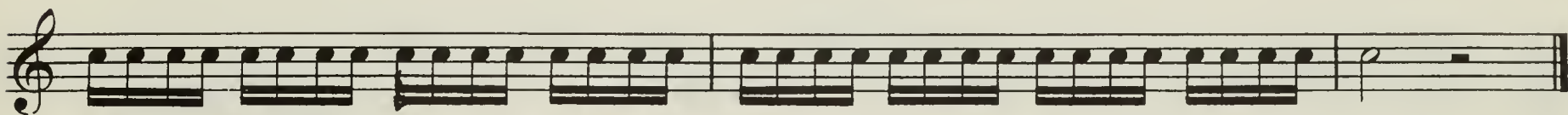
Tu Ku Tu Ku Tu Ku Tu Ku Tu



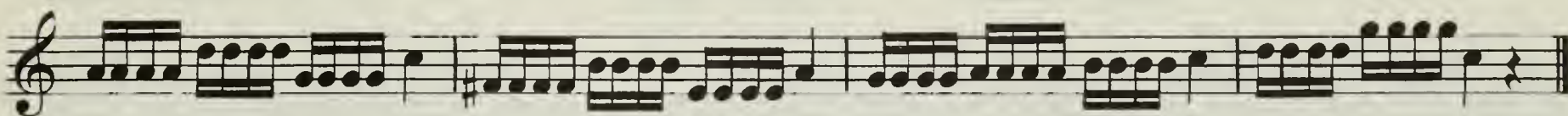
# 34. Double Tonguing

1   
tu kutu kutu ku tu tu kutu kutu ku tu

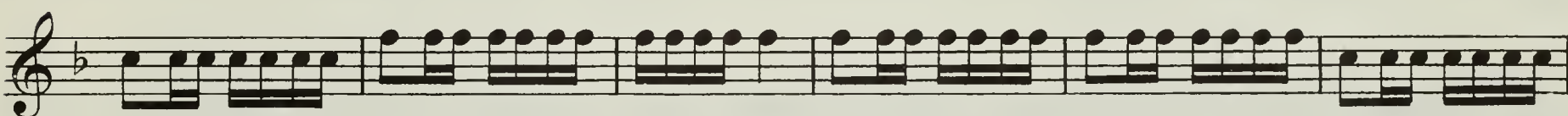
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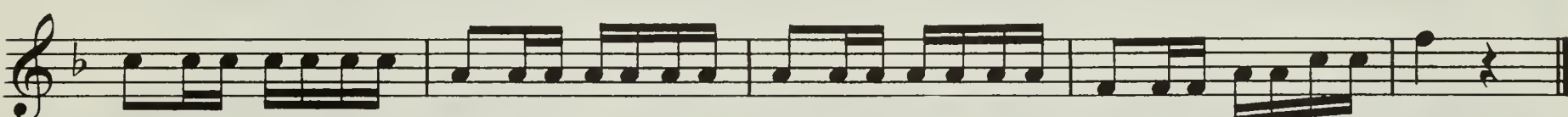


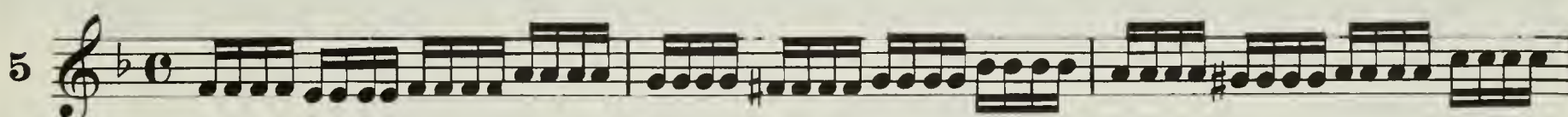
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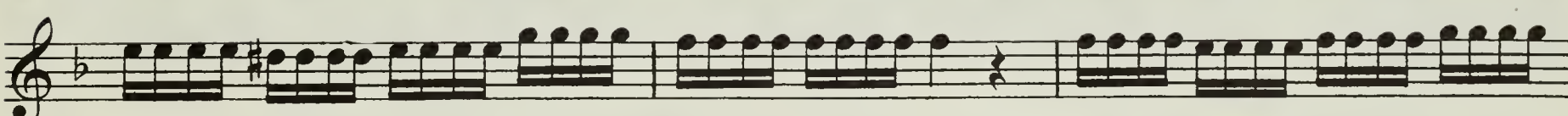
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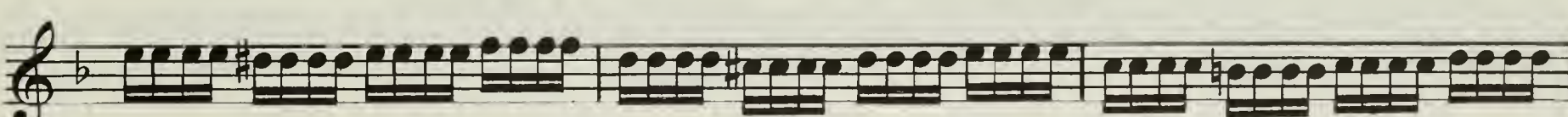


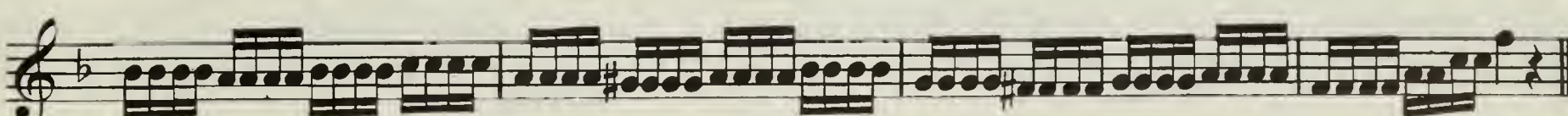


5 





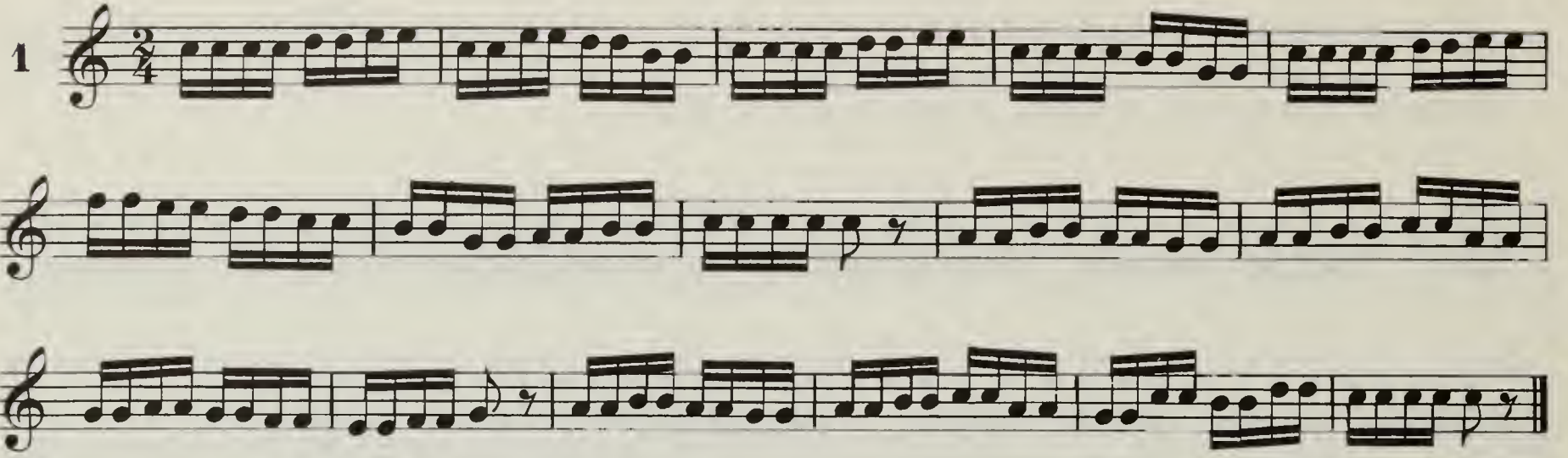






# 35. Double Tonguing

1



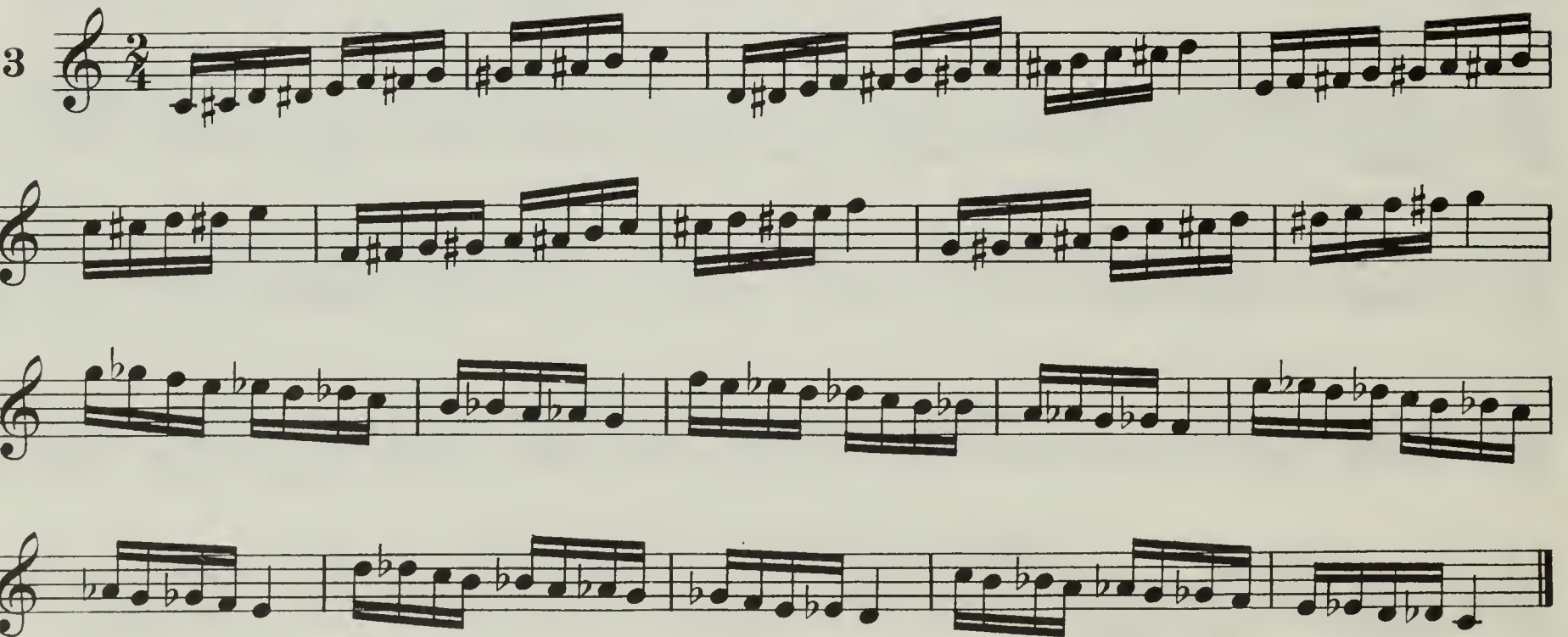
Exercise 1, first system: Treble clef, 2/4 time signature. The first staff contains a sequence of eighth-note patterns. The second staff continues the pattern with some rests and a fermata.

2



Exercise 2, first system: Treble clef, 2/4 time signature. The first staff contains a sequence of eighth-note patterns with accents (>) above each note. The second staff continues the pattern with some rests and a fermata.

3



Exercise 3, first system: Treble clef, 2/4 time signature. The first staff contains a sequence of eighth-note patterns with various accidentals (sharps and flats). The second staff continues the pattern with some rests and a fermata.



### 36. Double Tonguing

1

2

Detailed description of the musical exercises: Exercise 1 is a single-staff piece in 6/8 time, starting with a treble clef and a key signature of one flat. It contains 12 measures of music, primarily consisting of rapid sixteenth-note runs and double tonguing exercises. Exercise 2 is a single-staff piece in 6/8 time, starting with a treble clef and a key signature of one flat. It contains 12 measures of music, primarily consisting of rapid sixteenth-note runs and double tonguing exercises.



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