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# PRACTICAL STUDIES

*for the CORNET (and TRUMPET)*



~~~~~ BY ~~~~~

EDWIN FRANKO GOLDMAN

Price \$1.50

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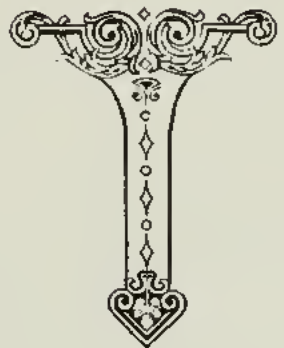
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# PRACTICAL STUDIES

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 12 staves of music. The first staff begins with a treble clef, a common time signature (C), and a mezzo-forte (mf) dynamic marking. The music is written in a key with one flat (B-flat major or D minor). The first four staves are in common time. The fifth staff changes to a key signature of two flats (B-flat major or D minor) and a 2/4 time signature. The sixth staff continues in 2/4 time and includes accent marks (>) over many notes. The seventh staff also has accent marks. The eighth staff ends with a 'rall.' (rallentando) marking. The ninth staff returns to common time and a mezzo-forte (mf) dynamic, with the tempo marking 'a tempo'. The final three staves continue in common time.



## 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, primarily in treble clef. The first staff begins with a *mf* (mezzo-forte) dynamic marking. The music is characterized by frequent slurs over pairs of notes, with many of these pairs having an accent (>) over the first note. The notes are mostly eighth and sixteenth notes, often beamed together. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the third staff, and then to three flats (B-flat, E-flat, and A-flat) in the fourth staff. Dynamic markings include *f* (forte) in the third staff, *mf* in the sixth staff, and *f* in the ninth staff. The score concludes with a final measure on 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 musical score is written for a single melodic line on a treble clef staff. It begins with a 'C' time signature and a 'Moderato' tempo marking. The music consists of 12 staves of staccato eighth and sixteenth notes. The notes are grouped in pairs or groups of four, often with slurs and accents. The key signature has one sharp (F#). The exercise is designed to develop precise, sharp tonguing skills.



## 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 is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The study begins with a dynamic marking of *mf* (mezzo-forte). The music is composed of continuous eighth-note triplets, indicated by a '3' over the notes. The first staff includes a circled '(4)' above the first triplet, likely indicating a count of four eighth notes per beat. The study progresses through 12 staves, each containing four measures of eighth-note triplets. The notes move in a stepwise fashion, primarily ascending and then descending, with some chromatic movement. The final staff concludes with a double bar line.



## 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*

*f*

*rall*

*a tempo*

*f*

## 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 is written for a single melodic line in treble clef, key of D major (one sharp), and 3/4 time. It consists of 12 staves of music. The notation features a complex rhythmic pattern of dotted eighth notes followed by sixteenth notes, all starting on the downbeat. Dynamic markings include *mf* (mezzo-forte) at the beginning of the first staff, *f* (forte) at the start of the third staff, *mf* at the start of the fourth staff, *f* at the start of the sixth staff, *rall.* (ritardando) at the start of the eighth staff, *mf* and *f* at the start of the ninth staff, and *a tempo* at the start of the tenth staff. The piece concludes with a final measure on the twelfth staff.



## 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 for Exercise 7, titled "Dotted Notes", is written for a single melodic line in 3/4 time. The key signature contains one sharp (F#). The exercise is composed of 11 staves of music. The first staff begins with a forte (*f*) dynamic. The second staff introduces a mezzo-forte (*mf*) dynamic. The third and fourth staves continue the rhythmic patterns. The fifth staff returns to forte (*f*), while the sixth staff is marked mezzo-forte (*mf*). The seventh staff features a forte (*f*) dynamic. The eighth staff is marked mezzo-forte (*mf*), and the ninth staff returns to forte (*f*). The tenth and eleventh staves continue the exercise without dynamic markings. The score concludes with a double bar line.



## 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 is written for a single trumpet part in 3/8 time. It consists of 12 staves of music. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). There are also articulation marks such as accents and staccato marks. The music is characterized by sharp tonguing and staccato eighth and sixteenth notes. The first staff has a tempo marking 'Allegro' and a dynamic marking '*f* (1 in a bar)'. The second staff has a dynamic marking '*mf*'. The third staff has a dynamic marking '*f*'. The fourth staff has a dynamic marking '*mf*'. The fifth staff has a dynamic marking '*f*'. The sixth staff has a dynamic marking '*ff*' and a '2' marking. The seventh staff has a dynamic marking '*f*'. The eighth staff has a dynamic marking '*mf*' and a '*f*' marking. The ninth staff has a dynamic marking '*f*'. The tenth staff has a dynamic marking '*mf*'. The eleventh staff has a dynamic marking '*f*'. The twelfth staff has a dynamic marking '*f*'.

## 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 is written for a trumpet in B-flat major, 6/8 time. It consists of 11 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 written in a staccato style, featuring eighth and sixteenth notes with short rests. The first staff starts with a forte (f) dynamic marking. The score includes various musical notations such as slurs, ties, and repeat signs. The final staff ends with a double bar line.



## 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 series of interval exercises. The key signature is one flat (B-flat), and the time signature is 4/8. The exercises are designed to be played at a moderate tempo, as indicated by the instruction "Not too fast". Each staff begins with a dynamic marking of *f* (forte) and a breath mark. The exercises involve various interval patterns, including ascending and descending scales, and are marked with articulation symbols (accents) to ensure clear attack and intonation. The exercises are arranged in a way that allows for a gradual increase in difficulty and range across the staves.



## 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 for 'Intervals' consists of ten staves of music. The key signature is B-flat major (two flats), and the time signature is 6/8. The first staff begins with a forte (*f*) dynamic marking. The exercise is composed of eighth-note intervals, primarily ascending and descending pairs, with some triplets and rests. The notation includes stems, beams, and dots for eighth notes, and various rests (quarter, eighth, and sixteenth notes) to indicate the timing of the intervals. The piece concludes with a double bar line and repeat signs.

## 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 is written for a single melodic line in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The first staff starts with a forte (*f*) dynamic. The music is characterized by syncopation, with many eighth notes and quarter notes that are accented. The score includes various dynamics: *f* (forte) at the beginning and in the middle, *mf* (mezzo-forte) in the third staff, and *p* (piano) in the seventh staff. 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 is written for a single melodic line in B-flat major, 2/4 time. It begins with a *mf* dynamic. The first staff contains four measures of music. The second staff contains four measures, ending with a quarter rest. The third staff contains four measures. The fourth staff contains four measures, ending with a quarter rest. The fifth staff contains four measures, starting with a *f* dynamic. The sixth staff contains four measures. The seventh staff contains four measures, ending with a quarter rest. The eighth staff contains four measures, starting with a *mf* dynamic. The ninth staff contains four measures, ending with a quarter rest. The tenth staff contains four measures. The eleventh staff contains four measures, ending with a double bar line and a key signature change to B-flat major.



## 14. Syncopation

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

Moderato

The musical score for exercise 14, titled "Syncopation", is written for trumpet in 2/4 time. It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of "Moderato". The key signature is one flat (B-flat). The score consists of 11 staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The fifth staff starts with a forte (*f*) dynamic. The music features complex syncopated rhythms with many beamed eighth and sixteenth notes. The piece concludes with a double bar line and repeat signs on the final staff.

## 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 for a single melodic line in 3/4 time. It consists of 12 staves of music. The first staff begins with a piano (*p*) dynamic. The second staff introduces a mezzo-forte (*mf*) dynamic. The third staff returns to mezzo-forte (*mf*) and then piano (*p*). The fourth staff continues with mezzo-forte (*mf*). The fifth staff is marked 'a little faster' and begins with a forte (*f*) dynamic. The sixth staff continues with forte (*f*). The seventh staff continues with forte (*f*). The eighth staff is marked 'a tempo' and begins with a piano (*p*) dynamic. The ninth staff is marked 'rall.' and continues with piano (*p*). The tenth staff continues with piano (*p*). The eleventh staff continues with piano (*p*). The twelfth staff continues with piano (*p*). The score includes various musical notations such as slurs, triplets, and dynamic markings to guide the performer.



## 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 for 'Slurring' is written for trumpet in 4/4 time at a Moderato tempo. It consists of ten staves, each containing four measures. The first measure of each staff begins with a triplet of eighth notes, marked with *mf* and a '3'. The triplet is slurred over the first three measures of the staff. The fourth measure of each staff contains a single eighth note. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the fifth measure of the third staff, and then to one flat (Bb) in the fourth measure of the fourth staff. The exercise concludes with a double bar line and 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

This page contains 12 staves of musical notation. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The music is written in a single system across the page. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *a tempo*. The music is written in a single system across the page.



## 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*

*mf*

*a little faster*

*f*

*rall.*

*Cadenza ad lib.*

*rall.*

*a tempo*

*mf*

## 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.

The image displays ten musical staves, each representing a cadenza exercise. The staves are numbered 1 through 10. Staves 1 through 5 are on the left side of the page, and staves 6 through 10 are on the right side. Each staff contains a single melodic line for a trumpet. The music is written in treble clef with a key signature of one sharp (F#). The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Some exercises include slurs and accents. The staves are arranged vertically, with the first five numbered staves on the left and the remaining five on the right.



This musical score is for a trumpet part, spanning measures 7 through 12. The notation is written on a single staff in treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including eighth and sixteenth notes, and frequent use of slurs and ties. Measure 7 begins with a series of eighth notes, followed by a half note. Measure 8 continues with eighth notes and a half note. Measure 9 features a half note followed by eighth notes. Measure 10 includes a half note, eighth notes, and a trill. Measure 11 consists of eighth notes and a half note. Measure 12 ends with a half note and eighth notes. The score is presented in a clear, professional layout with standard musical notation.

## 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 first staff begins with a *mf* dynamic. The second staff continues the melodic line. The third staff includes a *rall.* marking. The fourth staff features a *a tempo* marking. The fifth staff starts with a *p dolce* dynamic. The sixth staff continues the study. The seventh staff includes a *rall.* marking followed by a *mf* dynamic and a *a tempo* marking. The eighth staff continues the melodic line. The ninth staff continues the study. The tenth staff concludes the piece.



## 21. Grace Notes (Double)

23

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 is written for a single melodic line in treble clef, key of B-flat major (two flats), and 6/8 time. It consists of 12 staves of music. The first staff begins with a forte (*f*) dynamic marking. The music is characterized by frequent grace notes, which are slurred to the following eighth note. The tempo is marked 'Allegro'. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. A mezzo-forte (*mf*) and 'dolce' marking appear in the fifth staff. The piece concludes with a forte (*f*) marking on the eleventh staff.

## 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 for 'Grace Notes' is written for trumpet in 2/4 time. It consists of 11 staves of music. The key signature has one flat (B-flat). The tempo is marked 'Allegretto'. The score includes various dynamics: *f* (forte) at the beginning of the first staff, *p* (piano) at the start of the third staff, *f* at the start of the fourth staff, *rall* (rallentando) at the end of the seventh staff, and *a tempo* at the start of the eighth staff. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. Grace notes are indicated by a small 'x' above the note head. The piece concludes with a double bar line at the end of the eleventh staff.



## 23. Triplets

25

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 musical score is in 2/4 time and begins with a treble clef. It starts with a mezzo-forte (*mf*) dynamic. The first four measures each contain a triplet of eighth notes, indicated by a '3' over the notes. The melody continues with various eighth and sixteenth note patterns, some slurred and some accented. The section concludes with a double bar line and a key signature change to one flat.

*a little slower*

The second section of the musical score is in 2/4 time and begins with a treble clef. It starts with a piano (*p*) dynamic. The first two measures each contain a triplet of eighth notes, indicated by a '3' over the notes. The melody continues with various eighth and sixteenth note patterns, some slurred and some accented. The section concludes with a double bar line and a key signature change to one flat.

*a tempo*

The third section of the musical score is in 2/4 time and begins with a treble clef. It starts with a mezzo-forte (*mf*) dynamic. The first four measures each contain a triplet of eighth notes, indicated by a '3' over the notes. The melody continues with various eighth and sixteenth note patterns, some slurred and some accented. The section concludes with a double bar line and a key signature change to one flat.



## 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 for '24. Triplets' is written for trumpet in 2/4 time. It consists of 12 staves of music. The tempo is marked 'Allegretto'. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The study includes various triplet patterns, some of which are marked with a '3' above the notes. The key signature changes from C major to D major in the 8th staff. The tempo changes from 'Allegretto' to 'a tempo' in the 8th staff, and then to 'rall.' (rallentando) in the 9th staff. The study concludes with a final measure in the 12th staff.



## 25. For Lightness and Speed

27

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 is written for a single melodic line on a treble clef staff in 3/8 time. It consists of 12 measures across 12 staves. The key signature has one sharp (F#), and the tempo is marked 'Presto'. The score begins with a forte (*f*) dynamic and a series of eighth-note patterns, some with accents. The key signature changes to one flat (Bb) at the start of the fifth staff, where the dynamic changes to mezzo-forte (*mf*). The piece concludes with a final measure on the twelfth staff. Various musical notations such as slurs, ties, and accents are used throughout to indicate phrasing and emphasis.

## 26. Valse Etude

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

Not too fast

*mf*

*f*

*mf*



## 27. Cavatina

29

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 in 3/4 time, key of B-flat major. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff contains a whole rest. The third staff begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The fourth staff also begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The fifth staff contains a whole rest. The sixth staff contains a whole rest. The seventh staff contains a whole rest. The eighth staff concludes the section with a *rall.* (rallentando) marking.

Tempo I

The Tempo I section consists of four staves of music in 3/4 time, key of B-flat major. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff contains a whole rest. The third staff begins with a forte (*f*) dynamic and includes a forte (*f*) dynamic marking. The fourth staff concludes the section with a *rall.* (rallentando) marking.

## 28. Etude brillante

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

*Allegro maestoso*

*f*

*mf dolce*

*a tempo*

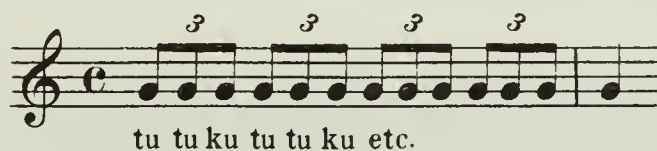
*f* *rall.* *f*



## 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

tu tu ku tu tu tu ku tu tu tu ku tu

2

tu tu ku tu tu tu ku tu tu tu ku tu


3

tu tu ku




## 30. Triple Tonguing

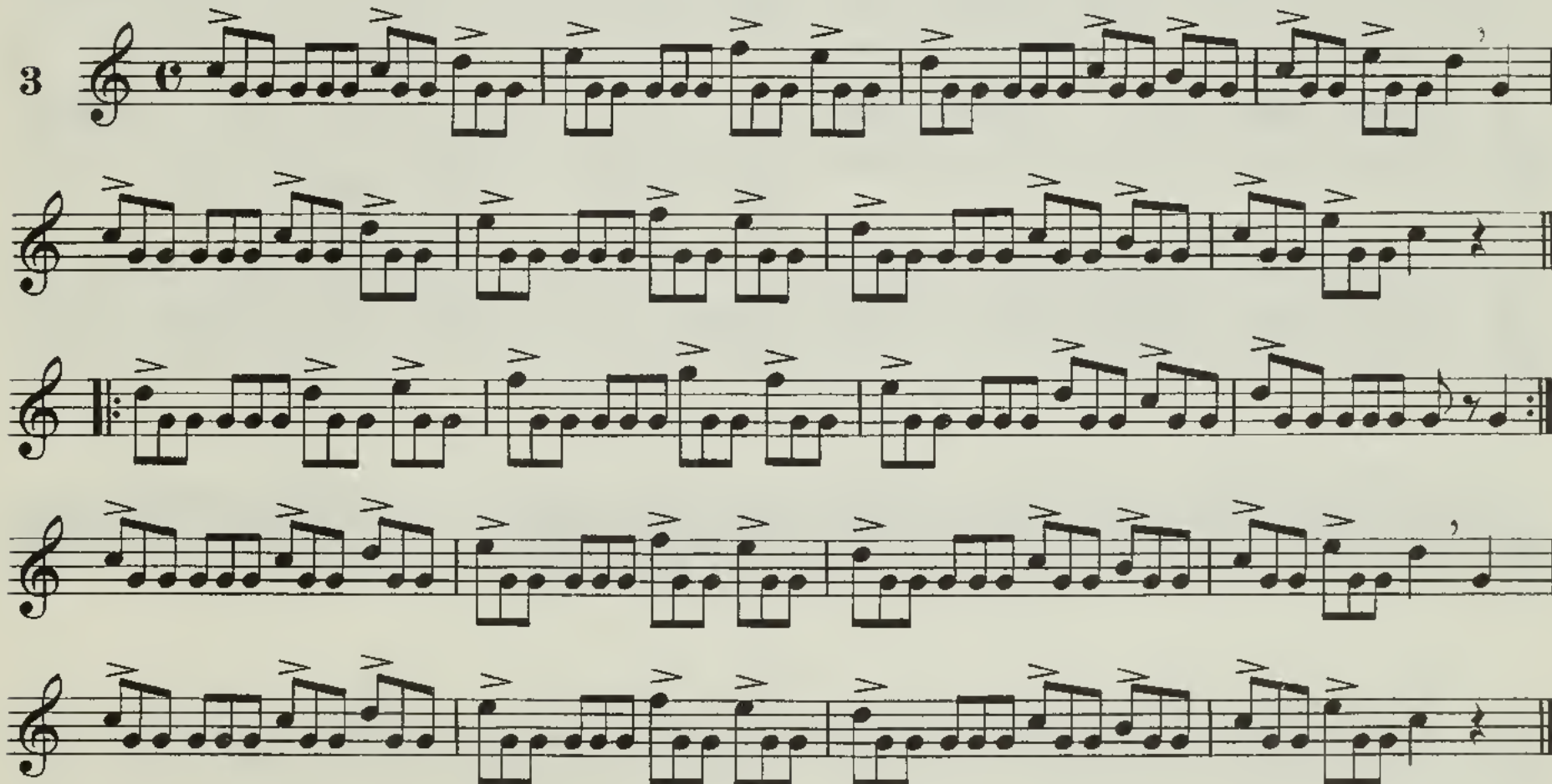
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2



3



## 31. Triple Tonguing

1

2

The image displays two musical exercises, labeled 1 and 2, for trumpet playing. Exercise 1 is written in 2/4 time and consists of five staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a measure containing two triplet eighth notes, followed by eighth and sixteenth note patterns. The exercise continues with various rhythmic combinations of eighth and sixteenth notes, including some measures with rests. Exercise 2 is also in 2/4 time and consists of five staves. It begins with a treble clef and a key signature of one flat. The first staff starts with a measure containing two triplet eighth notes, followed by eighth and sixteenth note patterns. The exercise continues with various rhythmic combinations of eighth and sixteenth notes, including some measures with rests. Both exercises are designed to improve triple tonguing technique.



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## This image shows a page of musical notation for a piano exercise. It consists of five systems of staves, each containing two staves. The first system is marked with a large '1' and the fifth system with a large '5'. The notation is written in treble clef with a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also several accidentals (sharps, flats, and naturals) throughout the piece. The overall style is that of a technical exercise or etude.



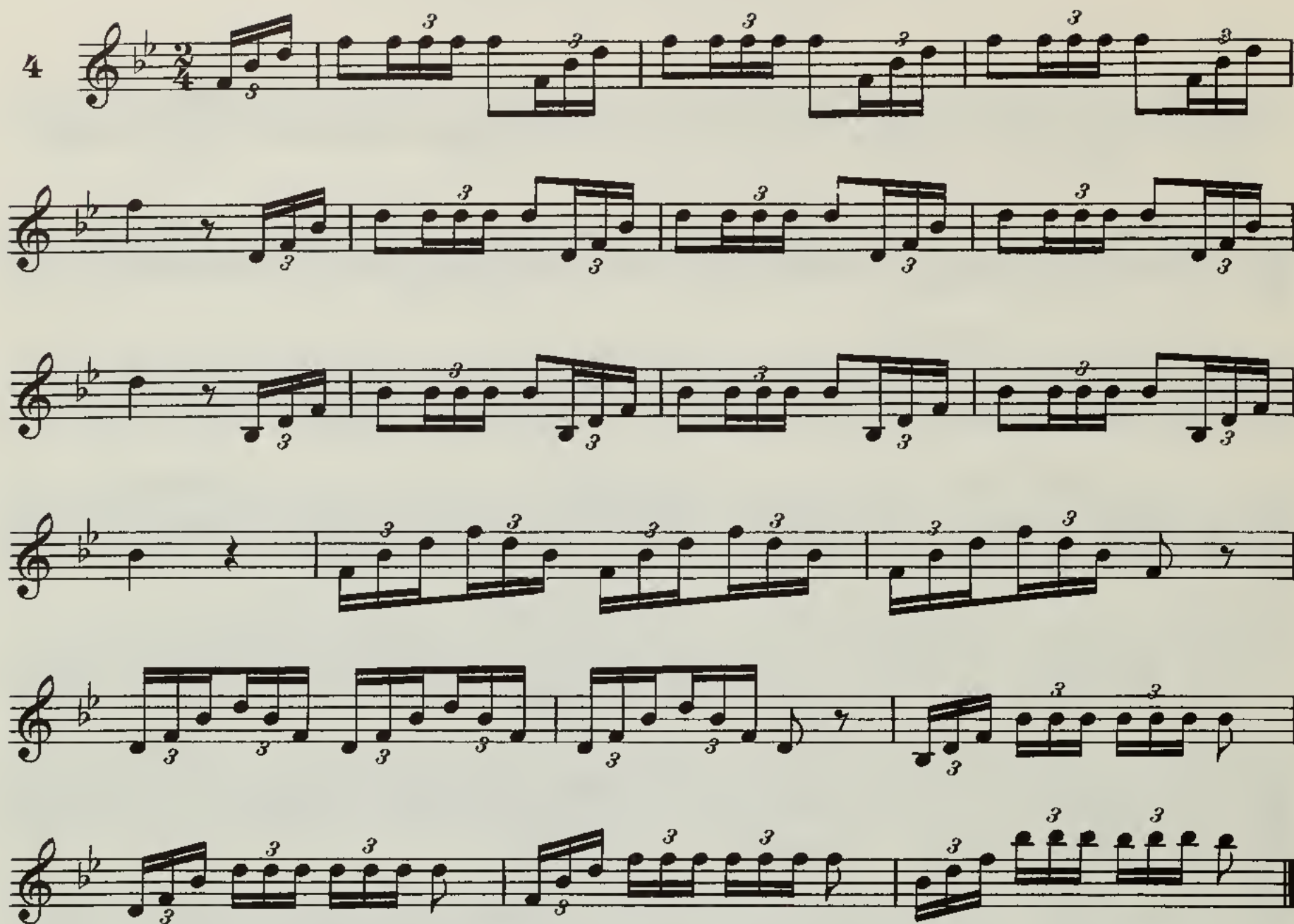
## 33. Triple Tonguing (Trumpet Style)

1

2

3

Detailed description: The image displays three musical exercises for trumpet, each consisting of four staves. Exercise 1 is in 8/8 time and features a mix of eighth and quarter notes with triplets. Exercise 2 is in 2/4 time and includes eighth, quarter, and half notes with triplets. Exercise 3 is in 3/8 time and primarily uses eighth notes with triplets. All exercises conclude with a final triplet and a quarter rest. The exercises are numbered 1, 2, and 3 at the beginning of their respective staves.



## 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.

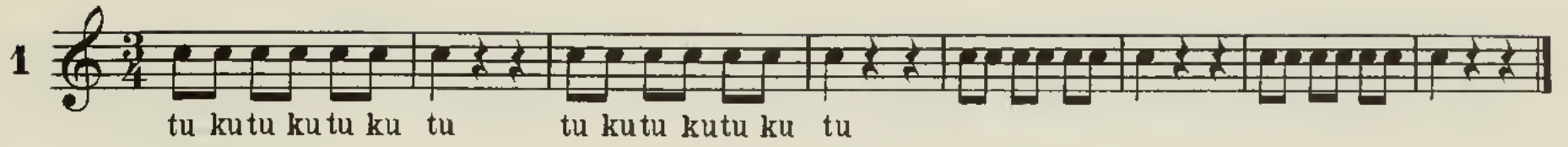
No detailed explanations are necessary. The same method of practice and study used in the triple tonguing should be employed in these exercises.

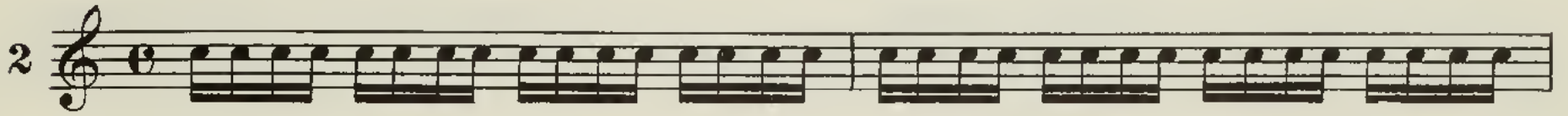
The following illustrates the pronunciation of the syllables. Pronounce with perfect equality.






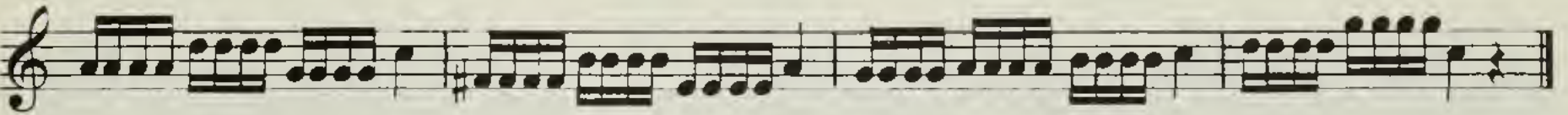
## 34. Double Tonguing

1   
tu kutu kutu ku tu tu kutu kutu ku tu

2 




3 

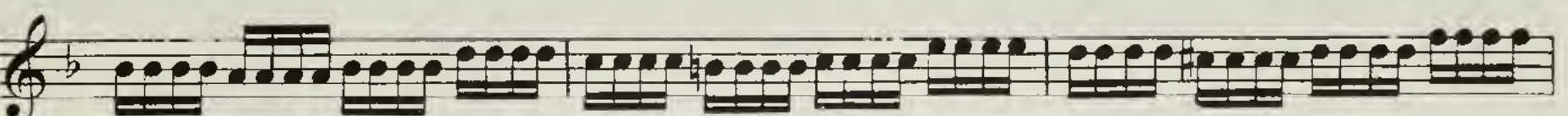


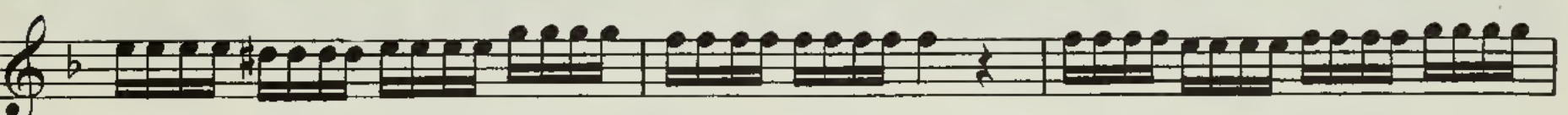
4 



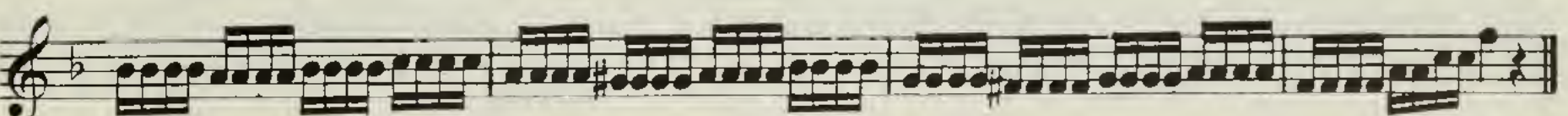


5 











## 35. Double Tonguing

1

2

3



## 36. Double Tonguing

41

1

2



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