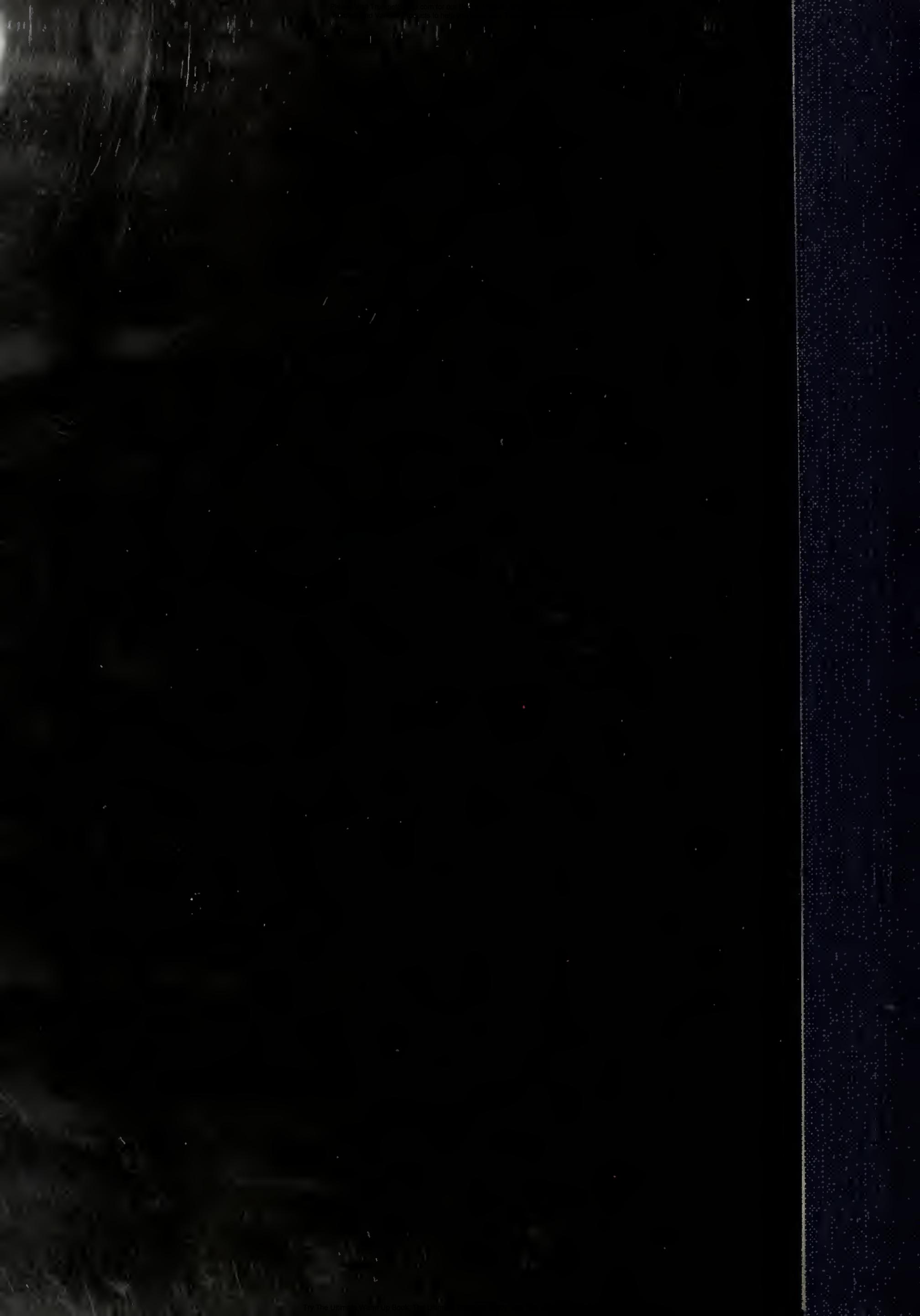


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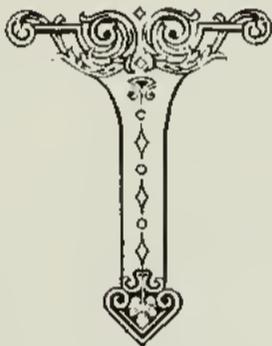
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# PRACTICAL STUDIES

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



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EDWIN FRANKO GOLDMAN



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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 ten staves of music, all in treble clef and 2/4 time. The first staff begins with a dynamic marking of *mf*. The second staff continues the pattern. The third staff is similar. The fourth staff ends with a fermata. The fifth staff begins with a dynamic marking of *f*. The sixth staff includes accents (>) over the notes. The seventh staff also includes accents. The eighth staff ends with a *rall.* marking. The ninth staff begins with a tempo marking of *a tempo*. The tenth staff ends with a fermata. The music is a continuous sequence of eighth-note staccato patterns.

## 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 mezzo-forte (*mf*) dynamic. The music features a series of eighth-note pairs, with the second note of each pair slurred and accented. The key signature changes from C major to B-flat major in the third staff, then to A-flat major in the fourth staff. The dynamic increases to forte (*f*) in the fifth staff. The piece concludes with a mezzo-forte (*mf*) dynamic in the tenth staff. The notation includes various articulation marks such as accents, slurs, and staccato dots.

### 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

## 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 G major (one flat) and 2/4 time. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. A circled '4' is written above the first measure, indicating a 4-beat count. The music is marked *mf* and features a series of eighth-note triplets. The first staff contains 8 measures, the second 8, the third 8, the fourth 8, the fifth 8, the sixth 8, the seventh 8, the eighth 8, the ninth 8, the tenth 8, the eleventh 8, and the twelfth 8. Each measure contains a triplet of eighth notes, with a '3' written above the notes. The notes are primarily eighth notes and quarter notes, with some slurs and accents. The piece concludes with a final triplet in the twelfth measure.

# 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, written in a key with one flat (B-flat). The tempo is marked *Allegro moderato*. The piece begins with a dynamic marking of *f* (forte). The music is characterized by staccato articulation and includes various rhythmic patterns such as eighth and sixteenth notes. Dynamic markings include *f*, *rall* (rallentando), and *a tempo*. The score concludes with a double bar line and a final *f* dynamic marking.

## 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 in treble clef, 3/4 time, and the key of D major (one sharp). It consists of 12 staves of music. The first staff begins with a dynamic marking of *mf*. The second staff continues the pattern. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *rall.* followed by *mf* and *f*. The tenth staff has a dynamic marking of *f*. The eleventh staff has a dynamic marking of *f*. The twelfth staff has a dynamic marking of *f*. The piece concludes with a fermata on the final note.

## 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, with many dotted eighth notes. The dynamics are marked as follows: *f* (forte) on the first staff, *mf* (mezzo-forte) on the second staff, *f* on the fifth staff, *mf* on the sixth staff, *mf* on the seventh staff, and *f* on the eighth staff. The music is written in a single melodic line on a treble clef.

# 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 marking of *f* and a tempo instruction of "(1 in a bar)". The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often with staccato articulation. Dynamics range from *mf* to *ff*. A fermata is present over a note in the sixth staff, and a second ending bracket is shown in the seventh staff. The score concludes with a final measure in the twelfth staff.

# 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.



## 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. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. A dynamic marking of *f* (forte) is placed below the first measure. The music is a continuous sequence of eighth-note intervals, primarily moving in a stepwise fashion. The intervals include: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4, C4-B3, B3-A3, A3-G3, G3-F3, F3-E3, E3-D3, D3-C3, C3-B2, B2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-B1, B1-A1, A1-G1, G1-F1, F1-E1, E1-D1, D1-C1, C1-B0, B0-A0, A0-G0, G0-F0, F0-E0, E0-D0, D0-C0, C0-B-1, B-1-A-1, A-1-G-1, G-1-F-1, F-1-E-1, E-1-D-1, D-1-C-1, C-1-B-2, B-2-A-2, A-2-G-2, G-2-F-2, F-2-E-2, E-2-D-2, D-2-C-2, C-2-B-3, B-3-A-3, A-3-G-3, G-3-F-3, F-3-E-3, E-3-D-3, D-3-C-3, C-3-B-4, B-4-A-4, A-4-G-4, G-4-F-4, F-4-E-4, E-4-D-4, D-4-C-4, C-4-B-5, B-5-A-5, A-5-G-5, G-5-F-5, F-5-E-5, E-5-D-5, D-5-C-5, C-5-B-6, B-6-A-6, A-6-G-6, G-6-F-6, F-6-E-6, E-6-D-6, D-6-C-6, C-6-B-7, B-7-A-7, A-7-G-7, G-7-F-7, F-7-E-7, E-7-D-7, D-7-C-7, C-7-B-8, B-8-A-8, A-8-G-8, G-8-F-8, F-8-E-8, E-8-D-8, D-8-C-8, C-8-B-9, B-9-A-9, A-9-G-9, G-9-F-9, F-9-E-9, E-9-D-9, D-9-C-9, C-9-B-10, B-10-A-10, A-10-G-10, G-10-F-10, F-10-E-10, E-10-D-10, D-10-C-10, C-10-B-11, B-11-A-11, A-11-G-11, G-11-F-11, F-11-E-11, E-11-D-11, 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## 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

*f*

*mf*

*p*

*f*

# 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. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Moderato'. The first measure of the first staff has a dynamic marking of *mf*. The music features a syncopated rhythm with eighth and sixteenth notes. The second staff ends with a double bar line and a repeat sign. The third staff continues the melody. The fourth staff has a dynamic marking of *f*. The fifth staff ends with a double bar line and a repeat sign. The sixth staff continues the melody. The seventh staff has a dynamic marking of *mf*. The eighth staff ends with a double bar line and a repeat sign. The ninth staff continues the melody. The tenth staff ends with a double bar line and a repeat sign.

# 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 key signature is one flat (Bb). The first staff begins with a dynamic marking of *mf*. The second staff continues the melodic line. The third staff introduces a key change to two flats (Bb, Eb) and includes a sharp sign (#) above a note. The fourth staff continues the pattern. The fifth staff begins with a dynamic marking of *f*. The sixth staff continues the melodic line. The seventh staff continues the pattern. The eighth staff continues the melodic line. The ninth staff continues the pattern. The tenth staff concludes the exercise with a final note and a fermata.

# 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 consists of ten staves of music in 3/4 time. The first staff begins with a *p* dynamic. The second staff has a *mf* dynamic. The third staff has a *mf* dynamic followed by a *p* dynamic. The fourth staff is marked *a little faster*. The fifth staff is marked *f*. The sixth staff is marked *rall.*. The seventh staff is marked *a tempo* and *p*. The eighth staff is marked *mf*. The ninth staff is marked *p*. The tenth staff is marked *p*. The music features various rhythmic patterns, including triplets and slurs, and changes in key signature from C major to B-flat major.

# 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

# 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 ten staves of music in 3/4 time. The first staff begins with a dynamic marking of *mf* and includes several triplet markings. The piece is marked *Allegretto*. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the fifth staff. The eighth staff includes a *rall.* (rallentando) marking and a *a tempo* marking. The exercise concludes with a final slurred eighth note on the tenth staff.

# 18. Trill

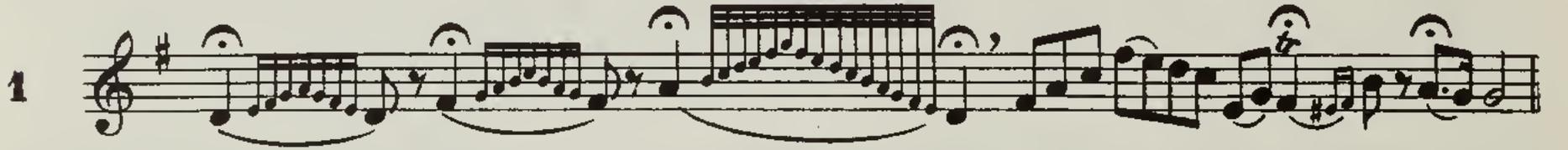
This slow movement is intended to develop the playing of trills. A trill is supposed to be purely ornamental, and should therefore be rendered in a graceful manner. Do not move the entire hand when trilling, but use only the finger. Some of these trills are easy, while others are difficult and require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

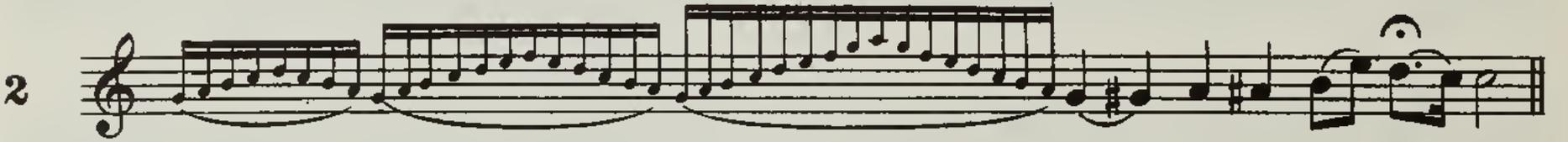
Andante

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic. It features a series of trills marked with 'tr' and accents. The second staff continues with similar trill exercises. The third staff is marked 'a little faster' and begins with a forte (*f*) dynamic. The fourth staff includes a change in time signature to 3/4 and features more complex trill patterns. The fifth staff is marked 'rall.' and shows a deceleration in tempo. The sixth staff is labeled 'Cadenza ad lib.' and contains a series of trills with varying rhythmic values. The seventh staff features a rapid sixteenth-note run followed by a trill, marked 'rall.'. The eighth staff is marked 'a tempo' and returns to the original tempo, starting with a mezzo-forte (*mf*) dynamic. The final two staves conclude the piece with trill exercises.

# 19. Cadenzas

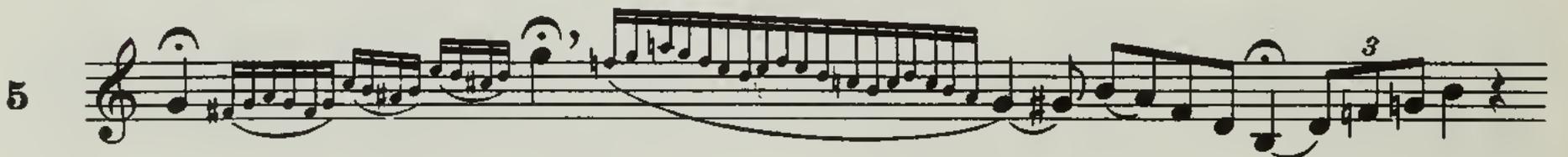
Most instrumental solos in the larger forms contain one or two cadenzas. When a cadenza is found, it indicates that the measure of time is to be suspended, and its performance left to the judgment and taste of the player. Cadenzas should be played in a free (*ad libitum*) style so as to display the tone, 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.

1 

2 

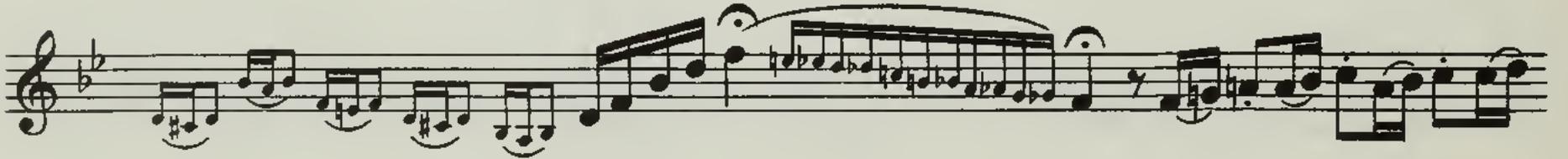
3 

4 

5 



6 





Musical score for trumpet, measures 7-12. The score is written in treble clef and includes various musical notations such as eighth notes, sixteenth notes, slurs, and dynamic markings. Measure 7 starts with a treble clef and a key signature of one sharp (F#). Measure 8 continues with similar notation. Measure 9 introduces a key signature change to one flat (Bb). Measure 10 continues in Bb. Measure 11 continues in Bb. Measure 12 continues in Bb. The score is highly technical, featuring complex rhythmic patterns and melodic lines.

## 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 marking. The second and third staves continue the melodic line. The fourth staff includes a *rall.* marking followed by a double bar line and then *a tempo*. The fifth staff continues the piece. The sixth staff begins with a *p dolce* dynamic marking. The seventh staff includes a *rall.* marking followed by a double bar line and then *a tempo* and *mf*. The eighth, ninth, and tenth staves complete the study with various rhythmic patterns and grace notes.

## 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 consists of ten staves of music in 6/8 time, written in the key of B-flat major. The first staff begins with a dynamic marking of *f*. The second staff continues the melodic line. The third staff introduces a change in dynamics to *mf dolce*. The fourth staff continues with the *mf dolce* dynamic. The fifth staff features a change in dynamics to *f*. The sixth staff continues with the *f* dynamic. The seventh staff continues the melodic line. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff concludes the study with a final melodic phrase.

## 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 signature of one flat (B-flat). The piece is marked *Allegretto*. The first staff begins with a dynamic marking of *f*. The second staff continues the melodic line. The third staff features a dynamic marking of *p*. The fourth staff returns to *f* and includes a triplet of eighth notes. The fifth staff continues the pattern. The sixth staff is marked *rall* and includes a fermata over a note. The seventh staff is marked *a tempo* and *f*. The eighth and ninth staves continue the melodic development. 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*

*mf*

*f*

*a little slower*

*p*

*a tempo*

# 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 12 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' above them, 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 has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *f*. The eleventh staff has a dynamic marking of *mf*. The twelfth staff has a dynamic marking of *mf*. The score includes tempo markings: *Allegretto* at the beginning, *rall.* (rallentando) on the eighth staff, and *a tempo* on the ninth staff. The key signature changes from one sharp (F#) to two sharps (F# and C#) on the sixth staff. The piece concludes with a double bar line and a fermata on the twelfth staff.

# 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 in 3/8 time. The first staff begins with a dynamic marking of *f* (forte). The second staff ends with a fermata. The third staff begins with a dynamic marking of *mf* (mezzo-forte). The fourth staff ends with a fermata. The fifth staff begins with a dynamic marking of *f*. The sixth staff ends with a fermata. The seventh staff begins with a dynamic marking of *f*. The eighth staff ends with a fermata. The ninth staff begins with a dynamic marking of *f*. The tenth staff ends with a fermata. The eleventh staff begins with a dynamic marking of *f*. The twelfth staff ends with a fermata. The music features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals and slurs.

# 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 and consists of 12 staves. The key signature has two flats (B-flat and E-flat). The piece begins with a dynamic marking of *mf*. The first staff includes the tempo instruction "Not too fast". The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the first and second staves. The dynamics vary throughout, with a *f* marking appearing in the third staff. The piece concludes with a double bar line at the end of the twelfth staff.

## 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 in groups. There are several slurs and phrasing marks throughout. The second staff has a *mf* dynamic. The third staff starts with a forte (*f*) dynamic and includes a *mf* dynamic marking later. The fourth staff also starts with *f* and has a *mf* marking. The fifth and sixth staves continue with various dynamics and phrasing. The seventh staff ends with a *rall.* (rallentando) marking. The eighth staff concludes the section 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 in groups. There are several slurs and phrasing marks throughout. The second staff has a *mf* dynamic. The third staff starts with a forte (*f*) dynamic and includes a *f* dynamic marking later. 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*

The musical score consists of 12 staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a dynamic marking of *f* (forte). The first six staves contain a complex melodic line with many slurs and ties. The seventh staff introduces a dynamic change to *mf dolce* (mezzo-forte dolce). The eighth staff continues with a similar melodic pattern. The ninth staff features a *rall.* (rallentando) marking, followed by a *f* marking and a tempo change to *a tempo*. The final three staves conclude the piece with a final *f* dynamic marking.

## 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:

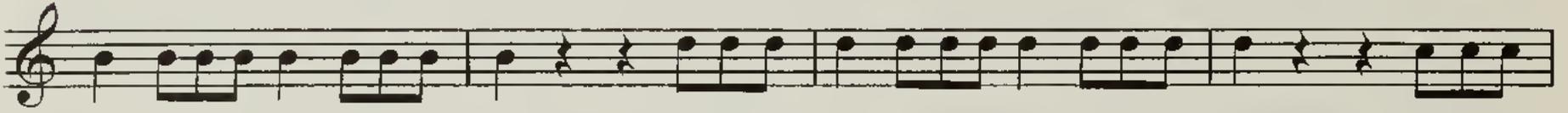


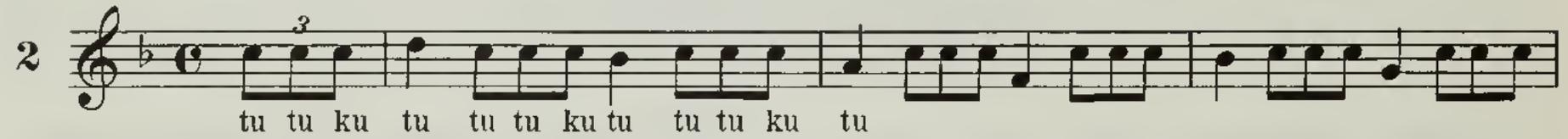
For the syllable "tu," the tip of the tongue is pressed against the upper front teeth and drawn suddenly down, producing the first sound. The tongue does not act at all for the third sound, but remains motionless at the bottom of the mouth, allowing the pronunciation of the syllable "ku" to come from 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.

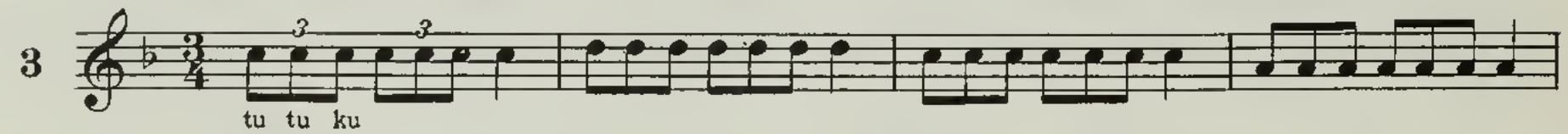
# 29. Triple Tonguing

1 



2 



3 



# 30. Triple Tonguing

The musical score is divided into three parts, each with five staves of music. Part 1 is in C major and 4/4 time, starting with a treble clef and a common time signature. It features a sequence of eighth notes with triplets indicated by a '3' over the notes. Part 2 is in B-flat major and 4/4 time, starting with a treble clef and a key signature of one flat. It features a sequence of eighth notes with triplets indicated by a '3' over the notes. Part 3 is in C major and 4/4 time, starting with a treble clef and a common time signature. It features a sequence of eighth notes with accents indicated by a 'v' over the notes.

# 31. Triple Tonguing

1

2

The image contains two musical exercises, labeled 1 and 2, each consisting of five staves of music in 2/4 time. Exercise 1 is written in treble clef and features eighth notes and triplets. Exercise 2 is also in treble clef and features eighth notes with accents and triplets. Both exercises conclude with a double bar line and a fermata.

3

The musical score consists of nine staves of music in 3/4 time. The first staff is marked with a '3' and a treble clef. The music features a complex rhythmic pattern of eighth and sixteenth notes, with many notes beamed together. Each measure begins with a dynamic marking of '>' (accent). The piece concludes with a final note followed by a fermata and a repeat sign.

# 32. Triple Tonguing

The musical score consists of five numbered exercises, each presented on two staves. Exercise 1 is in C major, 3/4 time, and features a sequence of eighth notes with triple tonguing markings. Exercise 2 is in C major, 3/4 time, with a similar eighth-note pattern. Exercise 3 is in B-flat major, 3/4 time, using eighth notes. Exercise 4 is in B-flat major, 3/4 time, using quarter notes. Exercise 5 is in C major, 3/4 time, using quarter notes. All exercises conclude with a double bar line.

# 33. Triple Tonguing (Trumpet Style)

The image displays three exercises for triple tonguing on the trumpet. Exercise 1 is in 6/8 time and consists of four staves of music. Exercise 2 is in 2/4 time and consists of four staves of music. Exercise 3 is in 3/8 time and consists of four staves of music. Each exercise includes various rhythmic patterns, slurs, and triplets, with the number '3' indicating the triplets. The exercises are designed to improve the player's ability to execute triplets with precision and control.

## 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

2 



3 



4 

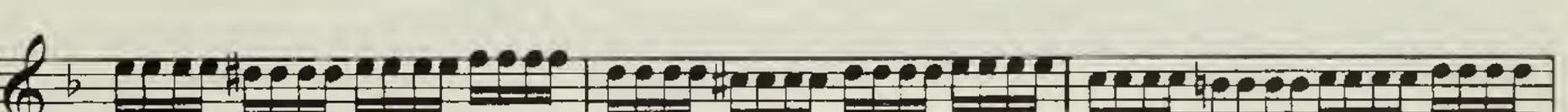




5 









# 35. Double Tonguing

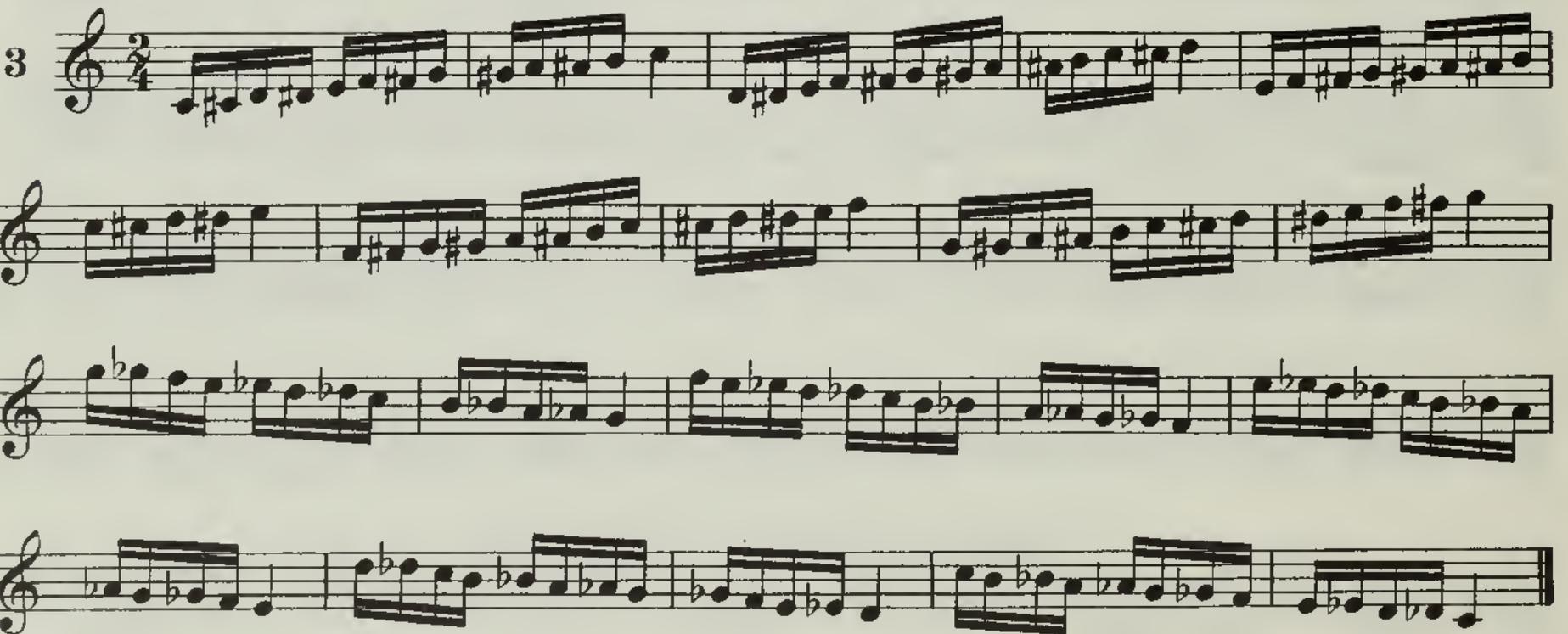
1



2



3



# 36. Double Tonguing



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