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Practical Studies for the Trumpet

EDWIN FRANKO GOLDMAN

Edited by Joey Tartell

1. Staccato Tonguing

This staccato study should be practiced 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.

4 *mf*

7

10

13

16 *f*

19

22

26 *a tempo*

29 *mf*

32

35



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2. Alternate Tonguing and Slurring

9

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, 4/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The music features a sequence of eighth and sixteenth notes, with slurs and accents indicating specific articulation techniques. The key signature changes from C major to B-flat major at the beginning of the fifth staff. The score concludes with a double bar line at the end of the tenth staff.



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10. Intervals

The slower this exercise is practiced 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 note, 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

Musical score for intervals exercise, measures 1-73. The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 4/8. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* (forte). The exercise involves playing intervals between notes, with arrows indicating the direction of the intervals. The intervals are: 1st (C4 to D4), 2nd (C4 to E4), 3rd (C4 to F4), 4th (C4 to G4), 5th (C4 to Bb4), 6th (C4 to Ab4), 7th (C4 to Gb4), and 8th (C4 to Fb4). The intervals are played in a sequence that moves up and then down the scale, with some chromatic alterations. The score ends with a double bar line at measure 73.



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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

mf

6

11

16

22

27

32

37

mf

43

49

55



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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

p

6

mf

12

mf *p*

18

a little faster

25

f

30

35

39 *rall.* *a tempo*

p

44

49

54

59



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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 judgement and taste of the player. Cadenzas should be played in a free (ad libitum) style so as to display the tone, technique 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. 

52 

6. 

54 

55 



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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 *mf*

6 *mf*

11 *f*

17 *mf*

22 *mf*

27 *f*

31 *f*

35 *rall.* *tempo*

41

46

51

56

60



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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

mf

6

f

mf

f

mf

27

32

37

41

42

mf

48

54

f

60



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