

# Edwin Franko **Goldman** Practical Studies for the Trumpet

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Edited by  
**Joey Tartell**



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## Preface to the Original Edition

Each 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 practiced, these studies should perfect the tonguing, whether it be in single, double or triple form. They will also improve the tonal quality, technique, phrasing and rhythm, and given 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 practiced in the order in which they are printed. The student may choose any exercise at random.

—Edwin Franko Goldman

## Commentary on the Exercises

The following studies are excellent for providing a musical setting to develop skills demanded of trumpet players. The first five focus on tonguing. Take the staccato markings as a stylistic note. Be careful that the notes do not sound clipped. Even when playing staccato the goal is to play a musical line. Staccato notes should have a nice bounce to them.

Studies nos. 6 and 7 concentrate on dotted notes. To play this study accurately, subdivide each beat in 2, and play the sixteenth note on the upbeat of the subdivision. Numbers 8 and 9 are in “Trumpet Style,” which means they have a lot of fanfare-like passages, and should be played with confidence and bravado.

Numbers 10 and 11 are centered on intervals. Each note needs to be precisely in the center of the pitch with a clear attack for a successful performance.

Syncopation is the focus of nos. 12, 13, and 14. Mr. Goldman notes that these types of rhythms were in popular and ragtime music when he wrote these studies, and also in a lot of other music. That is even truer today. The modern trumpet player must be comfortable with syncopated rhythms.

Legato playing and slurring are addressed in nos. 15, 16 and 17. When preparing these studies, concentrate on blowing from the middle of one note directly to the middle of the next.

Number 18 introduces trills. As Mr. Goldman notes, trills are ornamental. To ensure that you are not detracting from the musical line, practice it first without the trills. When adding the trills, make sure they add to the musical effect.

Number 19 is a series of short cadenzas. These examples are a good foundation of cadenza playing and must be performed with a clear musical vision.

Grace notes are the focus of nos. 20, 21, and 22. Much like trills, grace notes are ornaments meant to add to the music. Similarly, practice without the grace notes at first and then add them for the intended musical effect. Be diligent about the cleanliness and lightness required for grace notes to be effective.

Numbers 23 and 24 are centered on triplets. Practice this slowly at first to gain the coordination of fingers and tongue. The triplets have a forward momentum that, when played well, drive the music forward.

The last four studies, nos. 25–28, offer the performer an opportunity to showcase the skills developed throughout the book. Treat each as an unaccompanied solo. You are responsible not only for great technical skills, but creating great music.

## On Triple and Double Tonguing

Mr. Goldman's instructions for both triple and double tonguing are very clear and should be followed. The directions mention that the "ku" should be used on the third note of the triplet. There are many players that use the "ku" for the second note of the triplet, using the pattern "tu ku tu" very effectively. When double tonguing, there are situations in which starting with the "ku" makes the line more fluid. One possible example is starting a line of seven sixteenth notes on the second sixteenth of the beat. Starting with the "ku" puts the "tu" on the strong parts of the beat. It is a good idea to practice the following exercises in more than one way. Practice the triple tonguing with both the "tu tu ku" and "tu ku tu" patterns. Practice the double tonguing with both the "tu ku" and "ku tu" patterns. Once you have done this, you will be able to make the best choice for the music you are performing.

## A Note about Staccato Tonguing

Staccato tonguing was an important enough concept to Mr. Goldman that it is the title of four of his first five studies. The focus on precision, clarity, and lightness is as valuable today as it has ever been. At the time these studies were written, there was also an emphasis on the shortness of the notes. This has changed. Players today strive for each note, even a sixteenth note marked staccato, to be full-bodied. Should the staccato notes end up clipped, the tonguing can end up sounding labored, and the musical intent will be lost. With this in mind, be mindful when practicing these studies to retain the fluid nature of the musical line with precise, clear, and light tonguing that produces a full and clear sound on each note.

—Joey Tartell



## About Joey Tartell

Joey Tartell is an Associate Professor of Trumpet and the Director of Undergraduate Studies at Indiana University's Jacobs School of Music. Before joining the faculty, he enjoyed a career as an in-demand lead and freelance trumpet player. Joey was the lead player for Maynard Ferguson, touring the United States, Australia, Asia, and Europe, and can be heard on the recording "*These Cats Can Swing*." He also played lead for the Smithsonian Jazz Masterworks Orchestra, including a State Department tour of Egypt; the U.S. Army Field Band's Jazz Ambassadors, including a State Department tour of India and appearances at the Montreux and North Sea Jazz Festivals; and the Glenn Miller Orchestra. Joey has also toured with Boston Brass, Canadian Brass, and the Woody Herman Orchestra.

Although teaching full time, Mr. Tartell remains an active performer. He is founding member of the professional trumpet ensemble Tromba Mundi, which performed in Carnegie Hall in 2015. He regularly serves as a guest lead trumpet/soloist with several orchestras for Pops concerts, including serving as the Guest Principal for the Indianapolis Symphony Orchestra's entire 2014-15 Pops season. Joey has also played with the St. Louis, Houston, Cincinnati, Detroit, National Arts Centre (Ottawa), and Baltimore Symphony Orchestras. Also active in the recording studios, he has recorded for the Bob and Tom Show, Hal Leonard Publications, Shawnee Press, Cedar Point Amusement Park, Williams Gaming, and many others.

Mr. Tartell is also active as a soloist and clinician. He has been a featured soloist and clinician at both the International Trumpet Guild conference and the National Trumpet Competition, in addition to regularly appearing at schools across the country.

Joey earned a Master's degree in Jazz Studies from the University of Miami, and a Bachelor of Music degree from the Eastman School of Music, where he was also awarded a Performer's Certificate.

## About Edwin Franko Goldman

Edwin Frank Goldman (1878–1956) was one of the outstanding figures in the world of music. The descendant of two great musical families, he convinced his teachers (Carl Sohst and others) at any early age of his immense talent for his chosen instrument, the cornet, and at the age of fourteen was given a scholarship by the renowned master, Jules Levy. His ten-year association with the Metropolitan Opera Orchestra began when he was only seventeen and already a famous cornetist. Before he was thirty he had played in orchestras and bands under many of the great conductors of his day, including Gustav Mahler, Camille Saint-Saëns, Antonin Dvorák, Walter Damrosch, Felix Mottl, Engelbert Humperdinck and Arturo Toscanini, among others. During this time, Mr. Goldman also made a name for himself as a cornet soloist and as an organizer and conductor of small ensembles which were in great demand.

As a composer for his instrument, Mr. Goldman had contributed innumerable instructive and solo works, all of which proclaimed his varied talents as both a pedagogue and soloist. Prominent among his instructive works, his *Foundation to Cornet or Trumpet Playing* and his *Exercises for Double and Triple Tonguing* may claim first rank among similar publications.

For thirteen years, Mr. Goldman devoted his energies to teaching the cornet and trumpet. Pupils came to him from all over the world. On the basis of his expertise as a teacher, he wrote numerous aids to the study of the cornet. In addition to the aforementioned methods, Mr. Goldman was also known as the composer of numerous works for various brass instruments and particularly of many brilliant cornet solos which had found favor.

In 1918, Mr. Goldman abandoned his teaching activities in order to devote his efforts to the formation of the band which bears his name and is performing today. The Goldman Band has been a unique institution and has no equal in the world. Its annual summer concerts have been heard by millions. Mr. Goldman's efforts toward raising the standards of bands and band music have earned him the reputation of being the creator of the modern symphony band. In the interests of bands, Mr. Goldman repeatedly traveled to all parts of the United States to advise and inspire others, giving generously and altruistically of his time. In appreciation of his efforts, Mr. Goldman was honored by presentations by numerous universities, bands and other organizations, and has been the recipient of official honors from the city of New York, the commonwealth of Massachusetts and the governments of Italy and France. Mr. Goldman was the founder and honorary life president of the American Bandmasters' Association.

# 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

7

10

13

16 *f*

19

22 *rall.*

26 *a tempo*

29 *mf*

32

35

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## 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 is written for a single melodic line in treble clef, common time (C). It consists of 32 measures, divided into eight systems of four measures each. The key signature changes from C major to B-flat major (two flats) at measure 9 and back to C major at measure 29. The score includes various articulations: slurs over pairs of notes, accents (>) on specific notes, and dynamic markings including *mf* (mezzo-forte) at measures 1, 15, and 29, and *f* (forte) at measures 11 and 26. The notation features a mix of eighth and sixteenth notes, often beamed together in groups of two or four. A large, faint watermark is visible across the center of the page.

## 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 in common time (C). The tempo is marked 'Moderato'. The exercise consists of 36 measures, divided into 12 groups of three measures each. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many notes are marked with a staccato dot. The key signature has one sharp (F#), indicating the key of D major or B minor. The exercise includes several trills and slurs, and concludes with a double bar line at the 36th measure.

## 4. Staccato Tonguing

11

This study should in reality be counted in 4/8 time, with a triplet on each eighth count. If practiced 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 in treble clef, key of B-flat major (two flats), and 2/4 time. The tempo/mood is marked *mf* (mezzo-forte). The score consists of 36 measures, organized into nine systems of four measures each. The notation features a variety of eighth and sixteenth notes, many of which are grouped in triplets, indicated by a '3' over the notes. The piece concludes with a final double bar line at measure 36.

## 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*

4

8

12

15

19

23 *rall.* *a tempo*

*f*

27

30

33

37

41

## 6. Dotted Notes

13

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 practice.

6

12

17

23

30

37

44

49

54

59

64

*mf*

*f*

*mf*

*f*

*rall.*

*a tempo*

*mf*

*f*