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The GOLDMAN EXERCISES for DOUBLE AND TRIPLE TONGUING

ON·THE·CORNET,·TRUMPET·AND·OTHER
BRASS·INSTRUMENTS·IN·TREBLE·CLEF

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NEW AND REVISED EDITION

THE GOLDMAN EXERCISES

for

DOUBLE AND TRIPLE TONGUING

on the Cornet, Trumpet

and Other Brass Instruments

(IN TREBLE CLEF)

A COMPLETE AND SYSTEMATIC COURSE FOR MASTERING THE MORE ELABORATE FORMS OF TONGUING AND CONTAINING SUITABLE EXERCISING MATERIAL WITH INSTRUCTIVE TEXT FOR THE GRADUAL ADVANCEMENT AND PROGRESS OF PLAYERS IN GENERAL.

by

EDWIN FRANKO GOLDMAN

Murray Music Center
Salt Lake Center
Provo, Utah
AD 4-2018

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THE GOLDMAN EXERCISES

for

Double and Triple Tonguing

on the

CORNET-TRUMPET
And Other Brass Instruments

(IN TREBLE CLEF)

INTRODUCTION

In presenting this work to players of the Cornet, Trumpet, and other Brass Instruments, professional as well as amateur, it is the author's intention to explain the art of triple and double tonguing more thoroughly than has been done in previous works, and to give to the student all the suggestions and points of information which are necessary to a complete understanding of the subject. All Cornet Methods contain good tonguing exercises, but all do not dwell sufficiently upon them, nor do they explain them thoroughly. For this reason, many students who are not under the guidance of a capable instructor, are unable to succeed in this particular form of playing.

Most of these exercises are original; others are taken from leading methods. The exercises contained in the standard methods, such as Arban, St. Jacome, Gatti, World's, etc., are all well written, and cannot be improved upon. The exercises herein contained are devoted entirely and exclusively to the art of triple and double tonguing.

Some teachers believe that triple tonguing should be taken up at the very start. This is absolutely wrong. No one should begin triple tonguing until the single tonguing is well under control, and a good staccato has been acquired. Good single tonguing is necessary for triple tonguing, for the first two notes of each triplet are pronounced tu, tu. Fancy tonguing is only effective when well executed. It is not difficult to learn if it is correctly studied and diligently practised. It is even less difficult than it appears to be, and the average good player should be able to master it without trouble in a comparatively short time.

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All beginners, and most audiences, are much impressed by the more elaborate forms of tonguing. Its display appeals to them. It seems to be the ambition of every performer to master this particular kind of playing, but many spoil their playing entirely by attempting it too soon. In Orchestra playing the triple tonguing is rarely necessary. In the Band it is more often used, and for solo playing it is a requirement. Triple tonguing is more popular than double tonguing and more generally used, because of its brilliant effect.

It has often been said that too much triple and double tonguing spoil the single tonguing, and the tone. This will not happen if the fancy forms are correctly practiced, and the tone and single tonguing not neglected. Triple and double tonguing should not be practiced to the exclusion of other kinds of exercises. Sustained notes, slurs, scales and other fundamental studies must be practised each day. Great care should be exercised in the selection of suitable solos. It should be the aim of every performer to play solos that are of musical value. Many of the solos that contain triple tonguing variations, and many of the so-called Polkas are mere trash.

Most pupils do not know how to practise and study, and that is why they make so little progress. Running exercises over in an off-hand way, without any thought, is of no value. There is a reason for the existence of each exercise, and the pupil must know that reason. Each exercise is written with a specific object in view; therefore, exercises should be analyzed. The only way to do this, is to begin by playing slowly and becoming familiar with every note. The student should never practise without thinking of what he is doing, or of what must be accomplished. Details are always of utmost importance. After the exercises are mastered in a slow tempo, it will be a very simple matter to practise them a trifle faster each day, so that they can be played in the desired tempo. This is the only real way to secure a fine and perfect technic, and particularly so in triple and double tonguing.

To improve and perfect any kind of playing, whether for tone or for technic, nothing is more essential than to practise slowly at first. Most teachers and students do not realize the importance of this. Nevertheless, it is a fact that has been proven again and again, that the performer who has the most perfect technic and control of his instrument, is the one who begins by practising slowly.

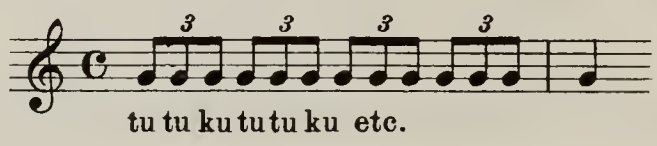
After having perfected the studies given in this book, the student may take up the scales, perfect chords, chords of the diminished seventh, arpeggios, and other exercises in any of the standard methods, and play them in double or triple tonguing, and he will find that the most difficult passages may be executed with all desirable speed, accuracy and ease.

Edwin Franko Goldman.

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 practised 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.

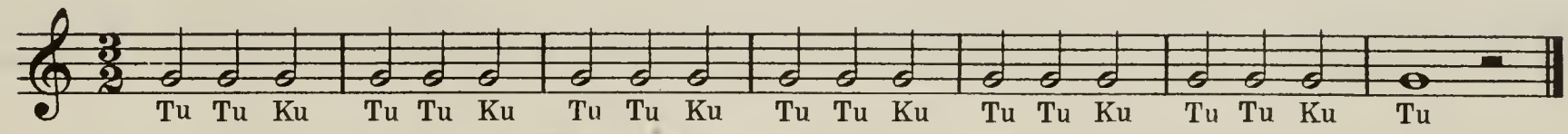
If these rules are strictly followed, Triple Tonguing will be mastered very readily and will be found no more difficult than single tonguing. All that is necessary is to practise conscientiously and carefully, for anyone can become an expert who has patience and perseverance.

Exercises for Triple Tonguing

The first few exercises are written in half and quarter notes so as to give the student an opportunity of learning the correct strokes of the tongue, before taking up the real triplets.

To be played very slowly: Accent the "Ku" a trifle, until it can be pronounced distinctly.

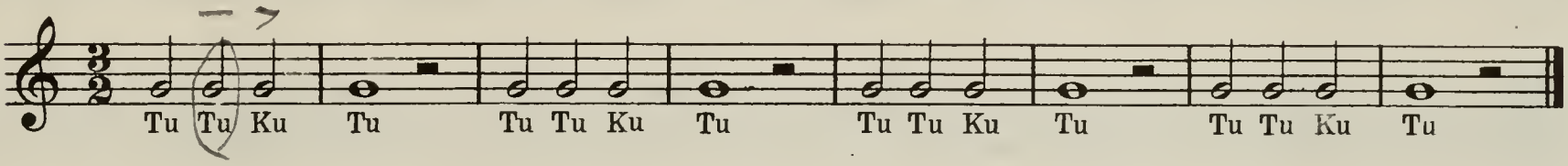
1.



Listen as if single tongue

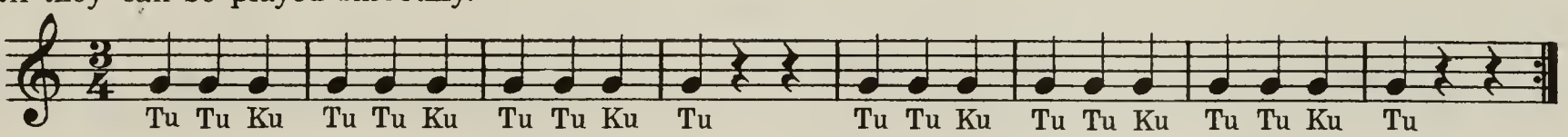
Repeat the first two exercises until the tongue becomes accustomed to the new stroke.

2.



Play even quarter notes, and observe the rests. Practise numbers **3 4 5** and **6** over and over again, until they can be played smoothly.

3.



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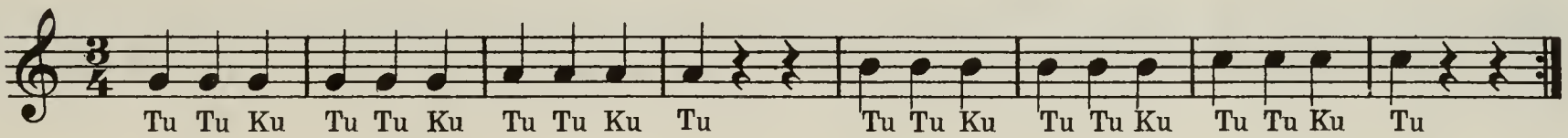

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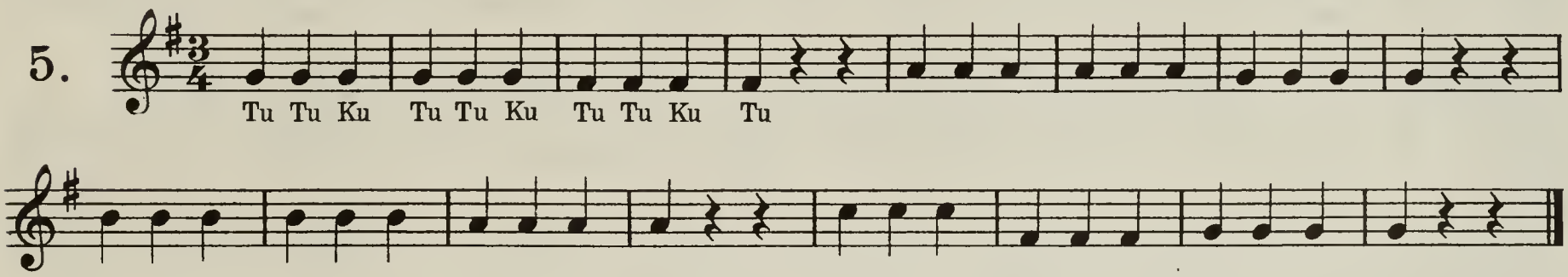

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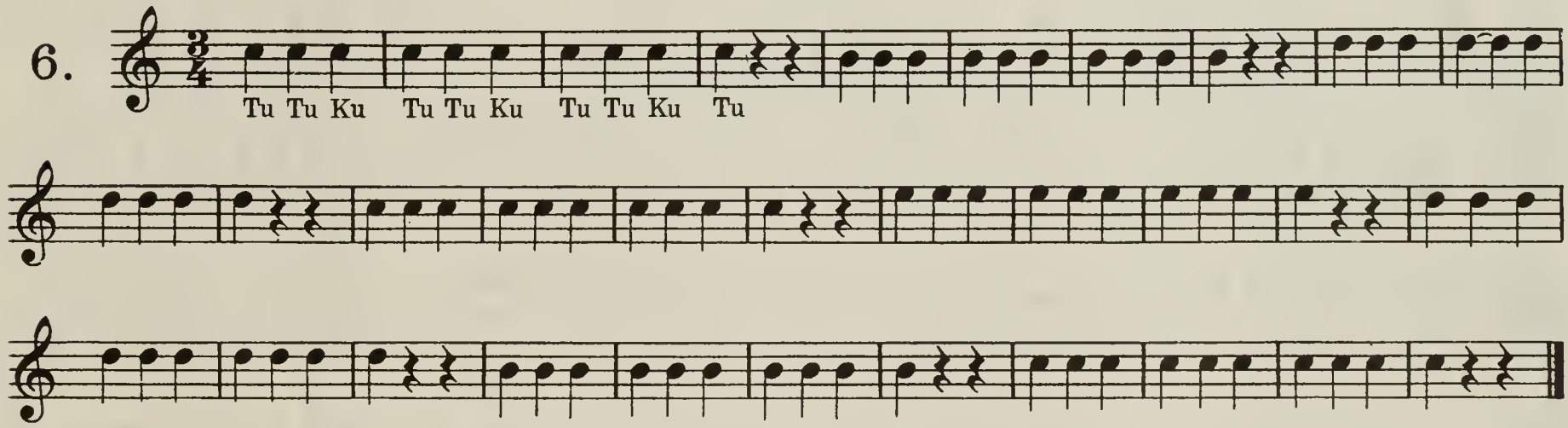

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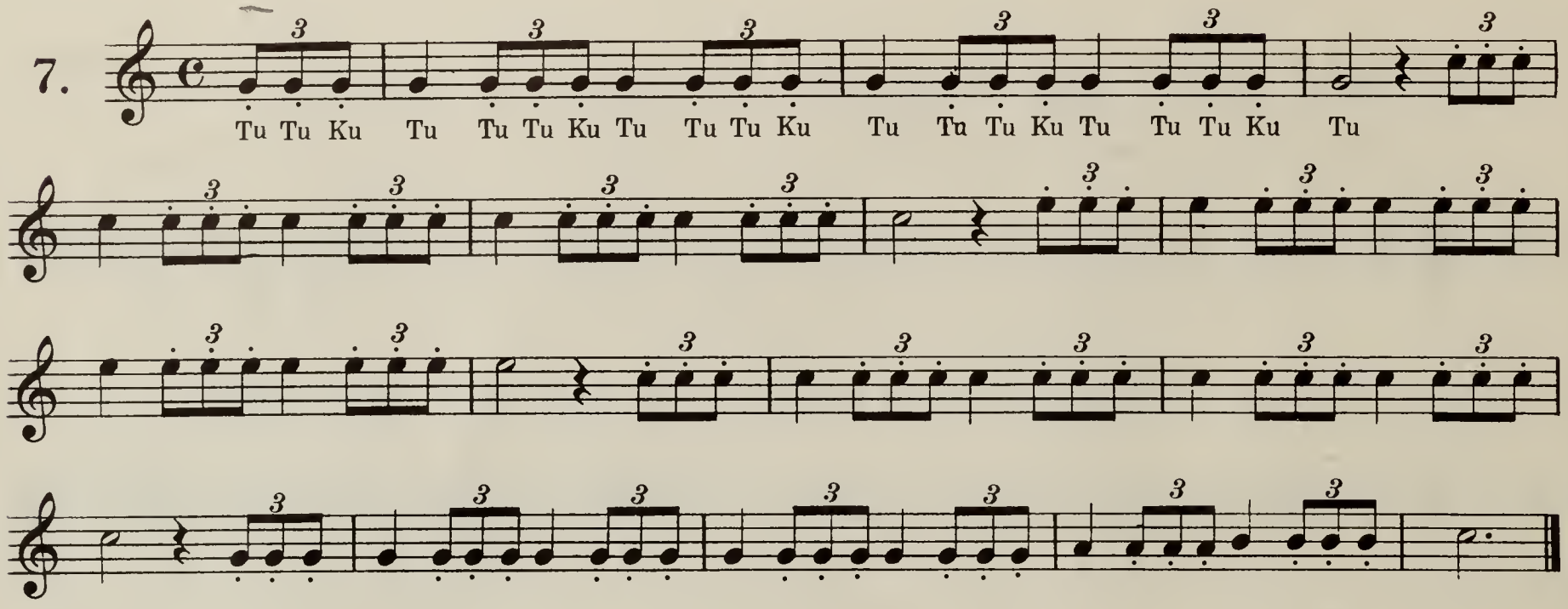
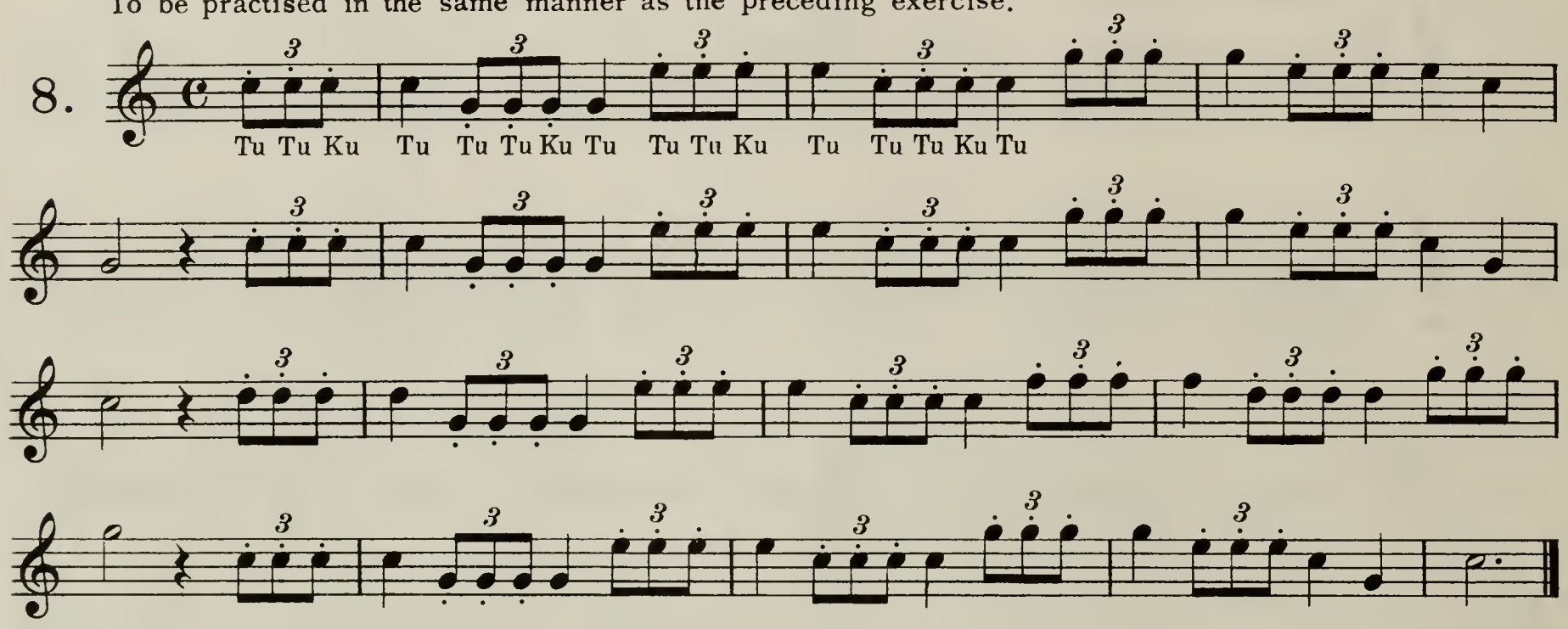
The triplets in this and the following exercises must be played very staccato. They must also be very even. Practise quite slowly at first until the tongue is under control. The triplets must be very distinct.

7.



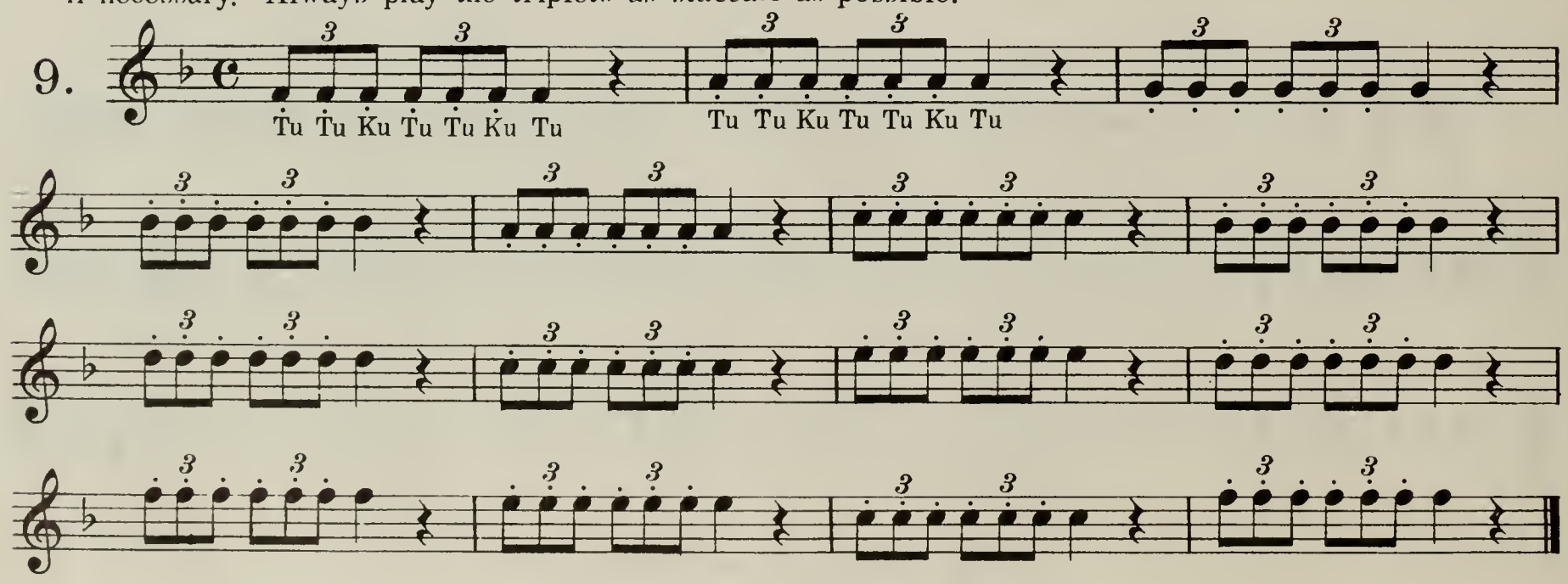
To be practised in the same manner as the preceding exercise.

8.



Here we have two triplets together. Practise this exercise with great care. Study each bar separately if necessary. Always play the triplets as staccato as possible.

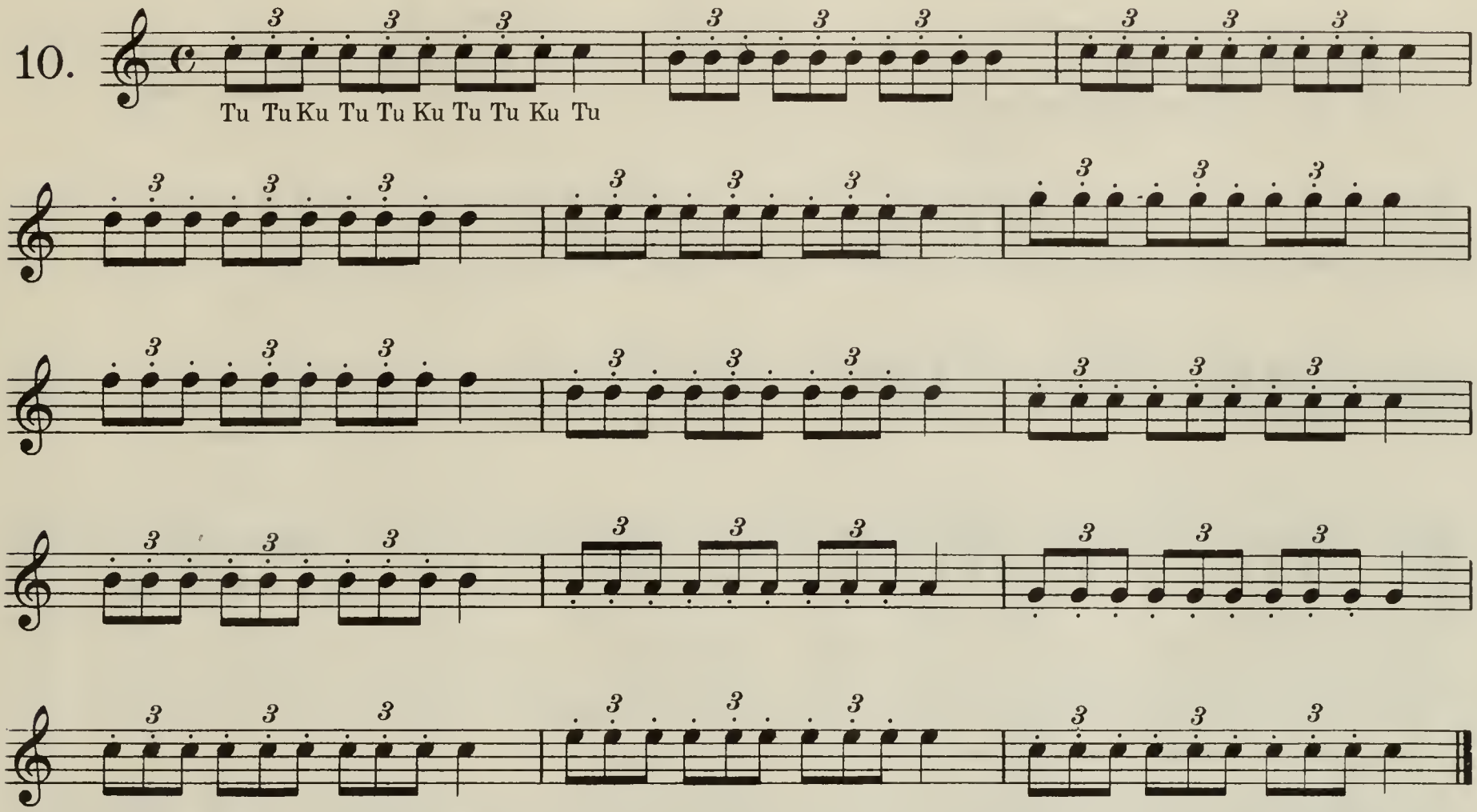
9.



Tongue
Compress
relax

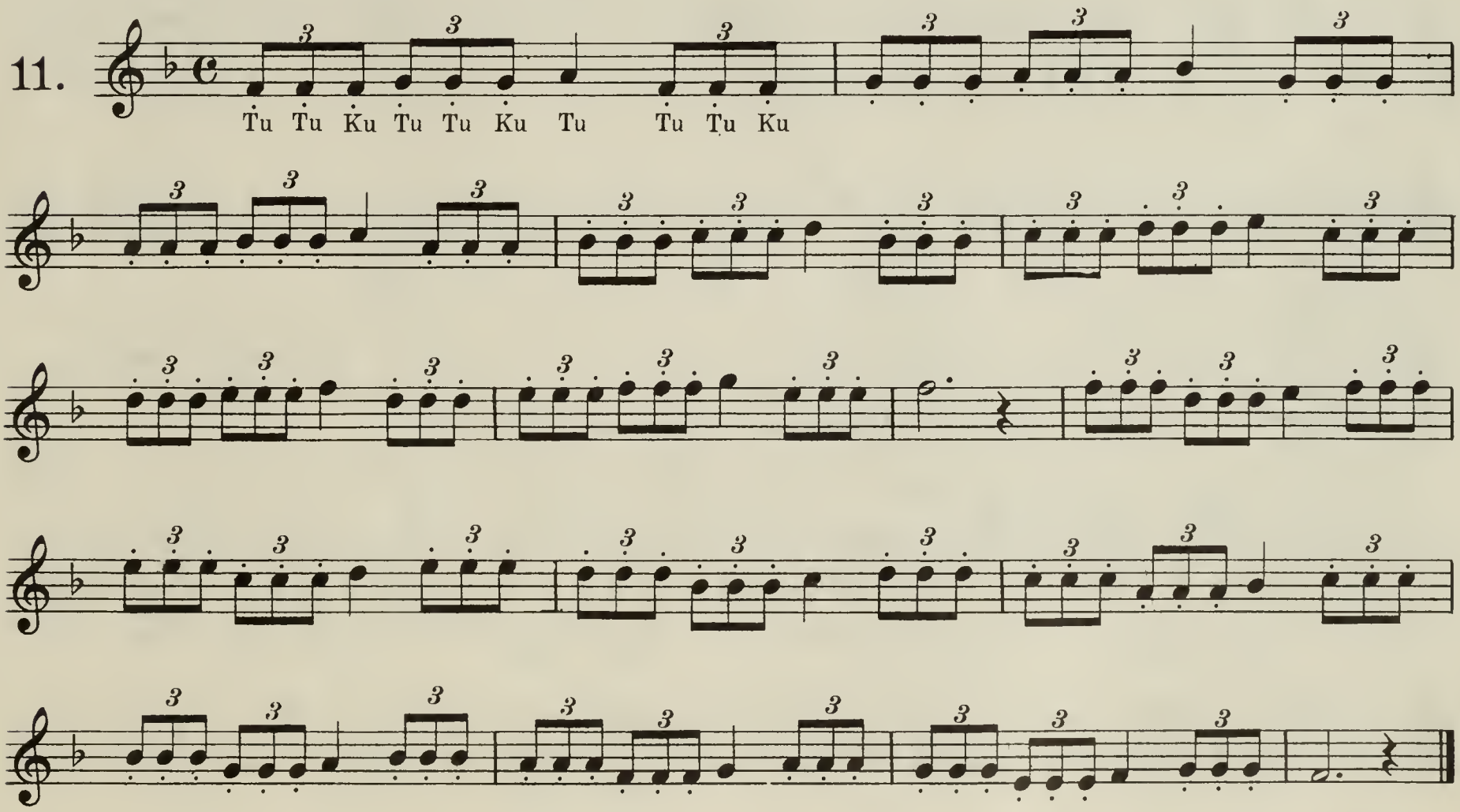
This exercise contains groups of three triplets, and if studied correctly will make the tongue stroke very light and precise. It gives the tongue good opportunity for action. Play each bar separately until it sounds smooth.

10.



To be practised in the same manner as Nº 10., always remembering to play slowly at first. One note must sound as distinct as the other.

11.



With this exercise a little more rapid tonguing may be attempted. Count two in a bar. Be sure to have the "Ku" sound just as precisely as the other notes. The more time spent on each exercise, the greater the benefit will be, and the quicker the progress.

12.

Tu Tu Ku Tu Tu Ku Tu

To be practised in the same manner as the preceding exercise. Be very careful of the lower notes, which are the most difficult to triple tongue.

13.

Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku

(ALL LONG)

Until now, all the triplets have been on the same note. In this exercise, it will be seen that the first note of most of the triplets is different than the other two. This form is used to a great extent in the playing of variations, and requires careful study and practice. Notice that in most of the triplets the first note is marked with an accent. The notes marked thus are the important ones, and should stand out from the rest. They represent the theme, and should be played so that the melody is easily and readily recognized. Give a strong and clear accent to the marked notes, and let all the others sound subordinate, but very even and precise. Do not attempt to play this too rapidly at first. It is one of the most important forms of triple tonguing; and should be thoroughly mastered.

14.

Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku

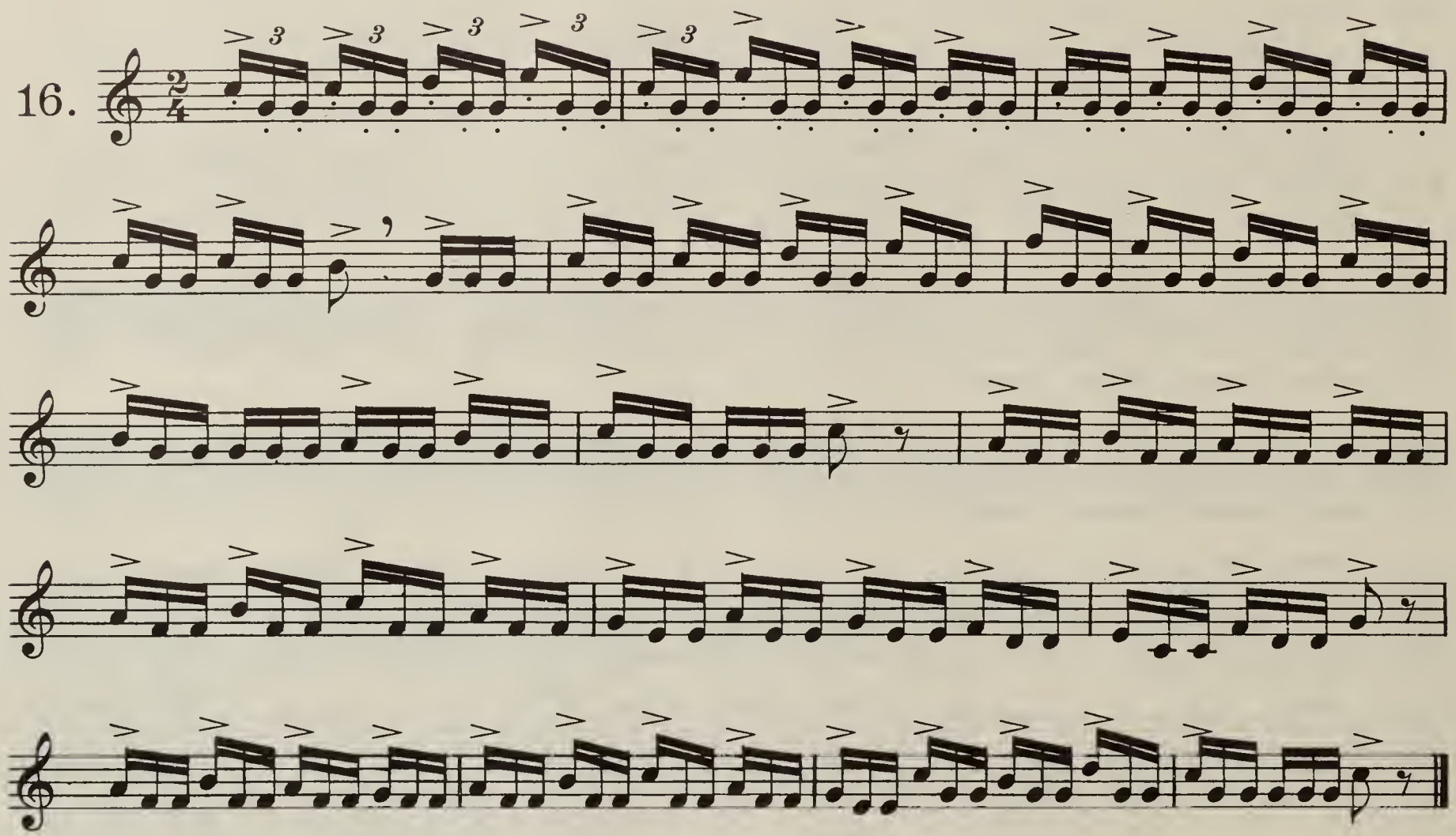
This exercise is in the style of the so-called "Polka" which is so popular with all soloists. The Polka is never played in a very rapid tempo. In order to play solos of this kind effectively, the player must be able to play single and triple tonguing equally well. The triplets are all triple tongued, and the two sixteenth notes that follow are single tongued. This combination of tonguing is used to a great extent in solos of this description, and must be carefully practised. All the triplets and sixteenth notes must be played very staccato, otherwise the music will not sound brilliant. Avoid all accents.

15.

Tu Tu Tu Ku Tu Tu Tu Tu Ku Tu Tu Tu Tu Ku Tu Tu Tu

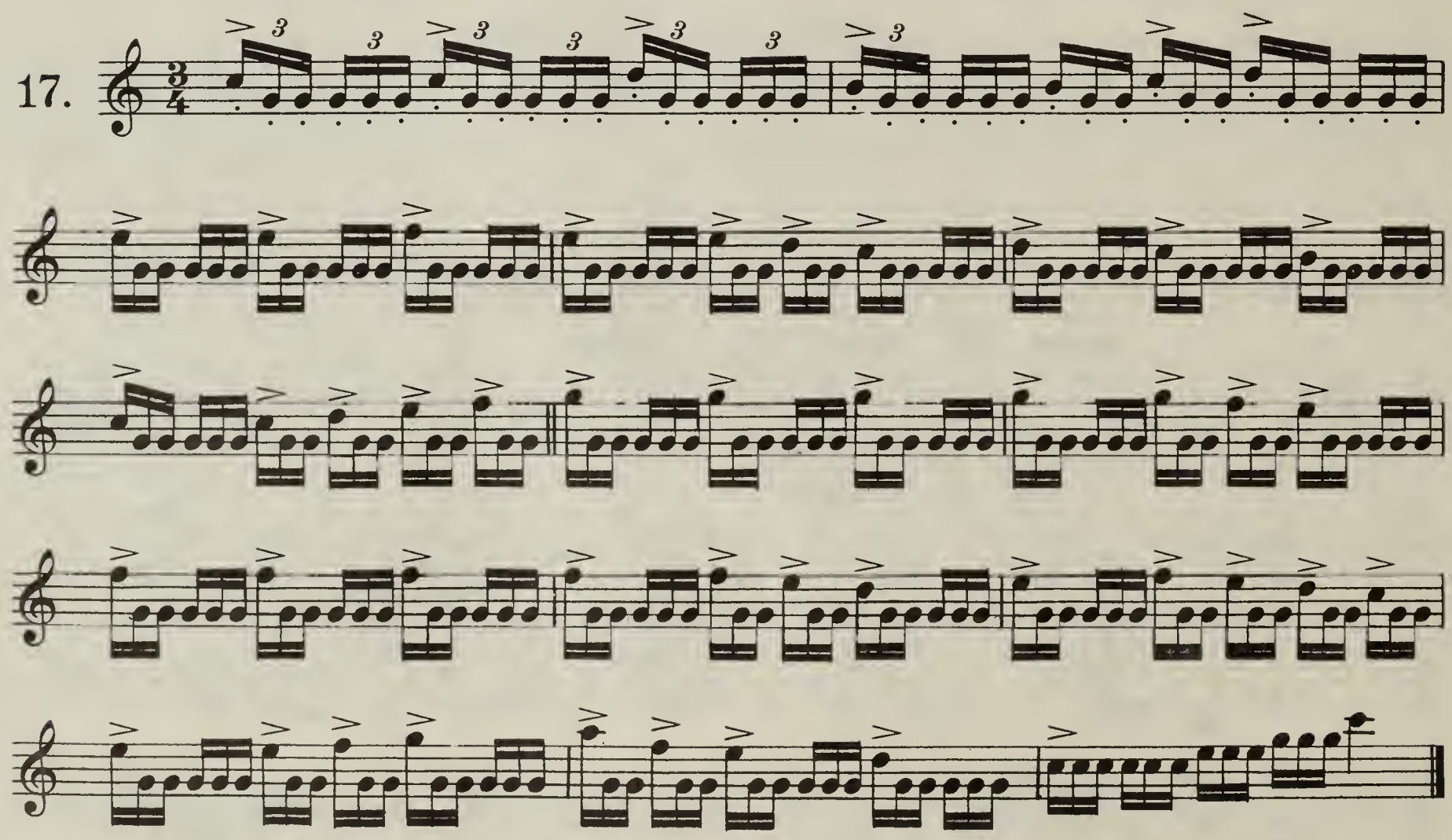
This is "Yankee Doodle" in triple tongue variation. Here the accent must be very precise on the notes of the theme.

16.



"America" in triple tongue variation. Practise this until it can be played so that any auditor can immediately recognize the melody.

17.



Nº **18** is a theme, and the following numbers until Nº **27** are triple-tongue variations in various forms, on this same theme. These exercises will readily demonstrate how many different effects can be obtained through triple tonguing. In some of these exercises it will be good to accent the notes marked, in order to bring out the theme more plainly, but in others, no accent is necessary because the melody will be distinct without the aid of accents.

These exercises are interesting and very instructive, and the student should devote much time to them. If these variations are not played very staccato, they will sound indistinct and slovenly. They must be practised so that the player understands the melody. Otherwise they cannot be played intelligently. Analyze these studies, by practising them very slowly at first.

THEME.

18.

19.

Tu Tu Ku Tu Tu Ku Tu

20.

Tu Tu Ku Tu Tu Ku Tu

21.

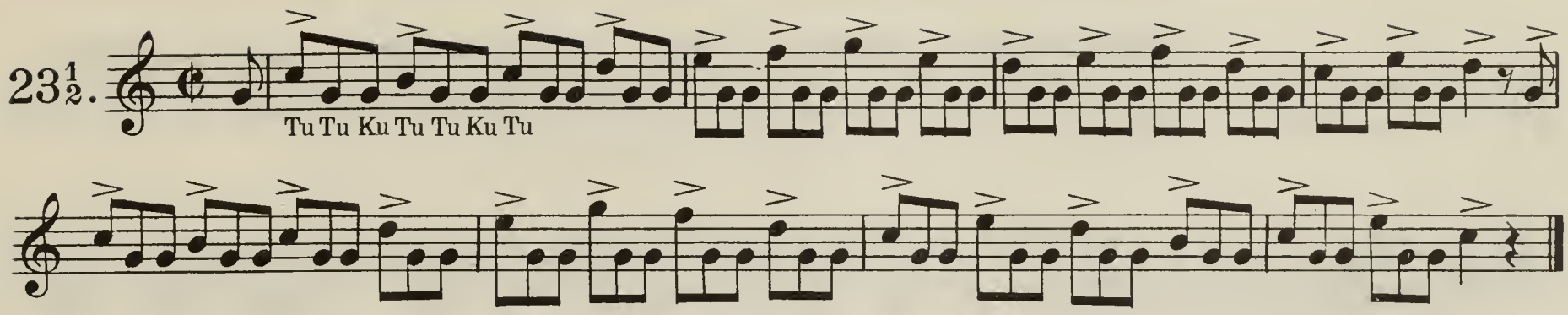
Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu

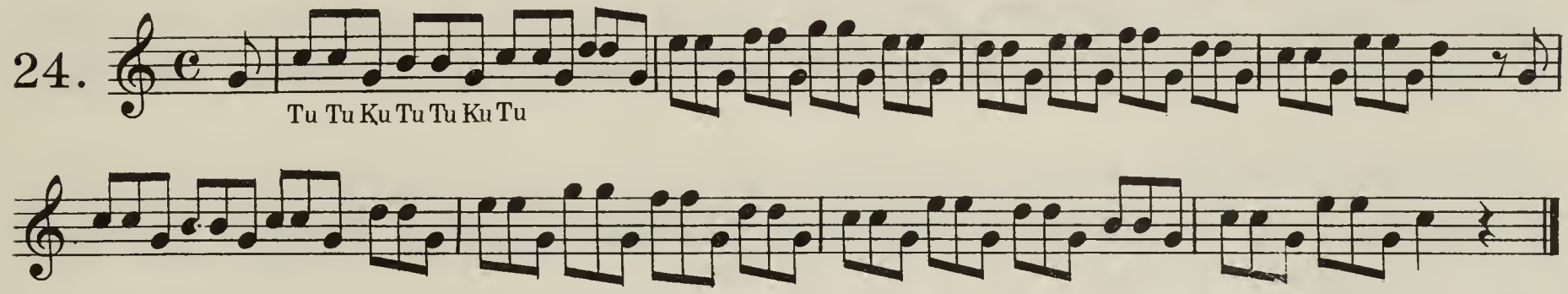
22.

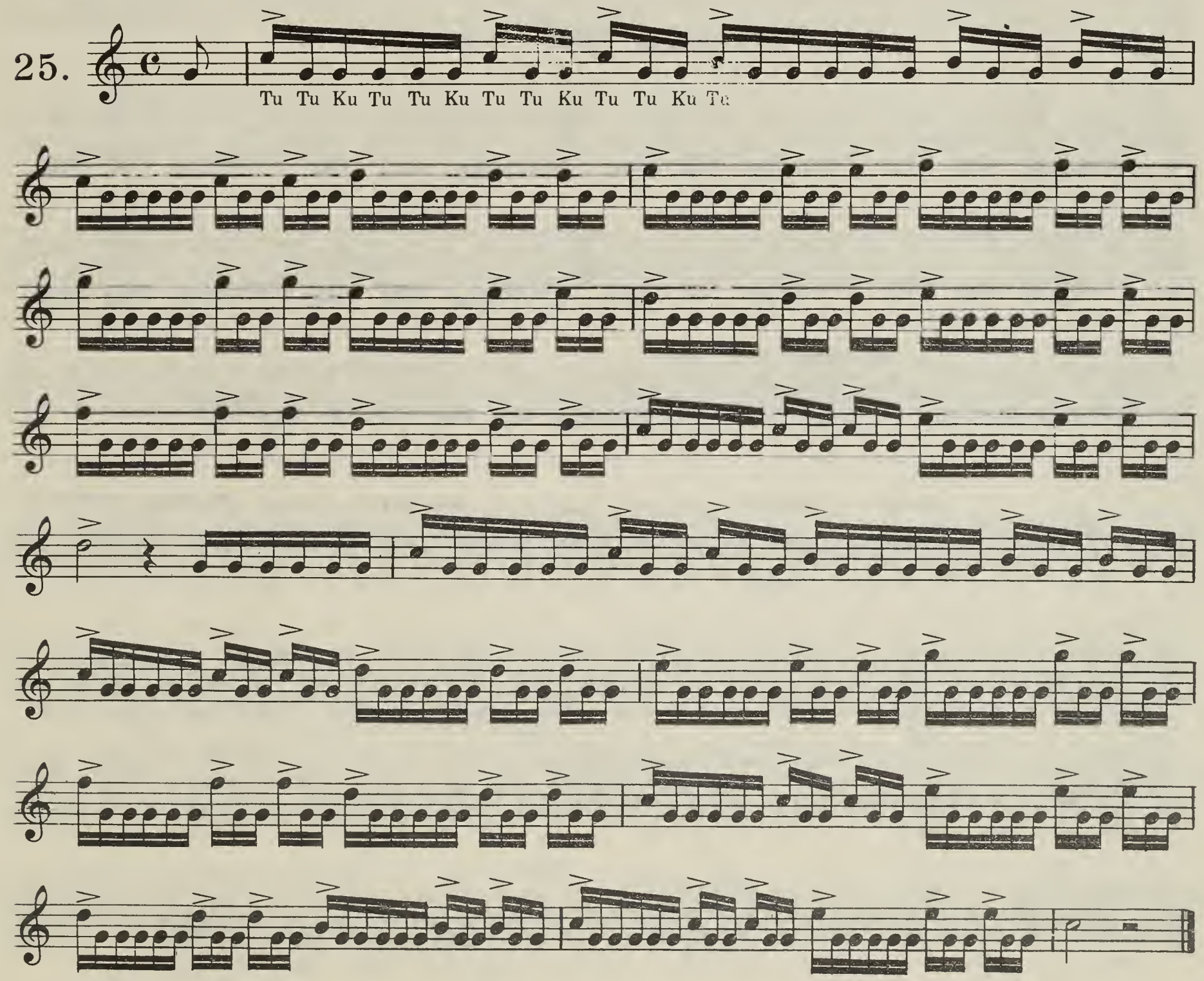
Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku

23.

Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu


23½.
Tu Tu Ku Tu Tu Ku Tu


24.
Tu Tu Ku Tu Tu Ku Tu


25.
Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu

26.

Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu

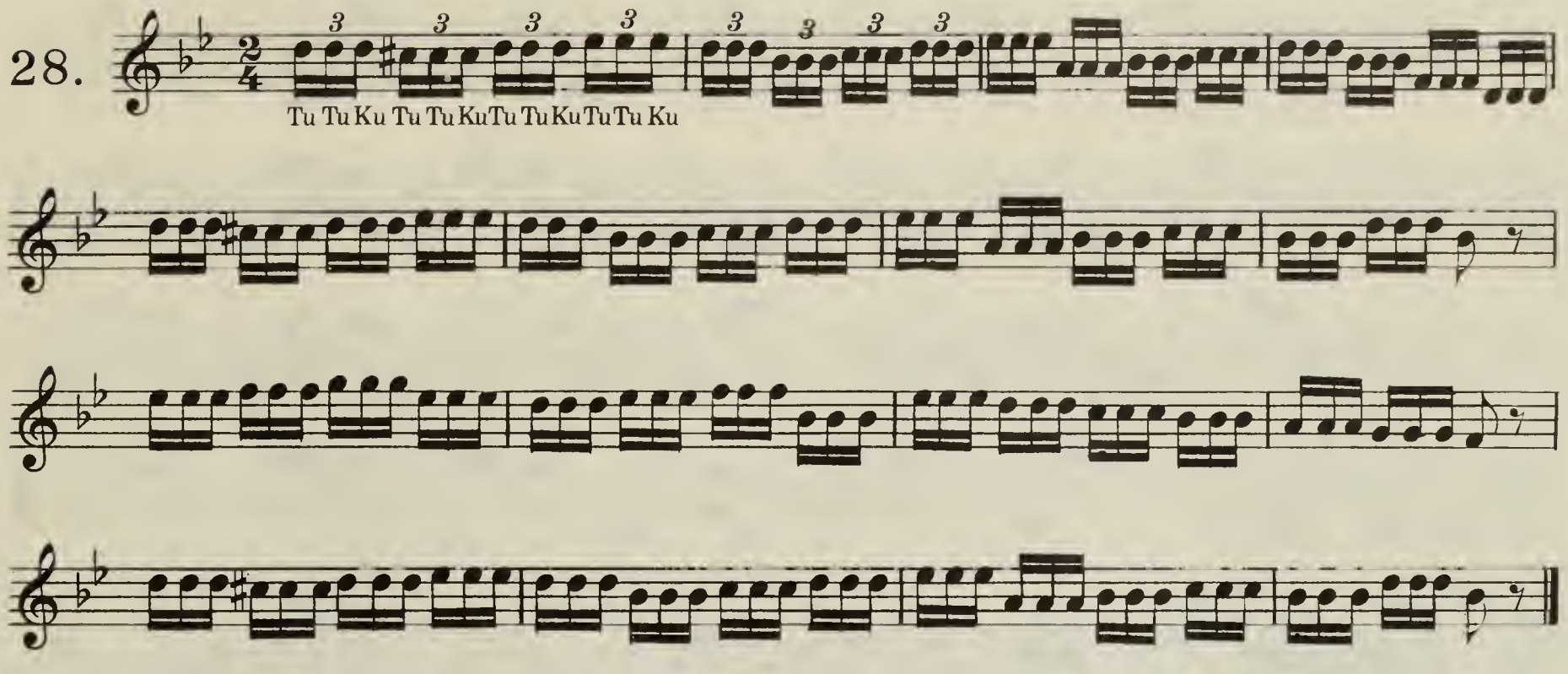
27.

Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku

Tu

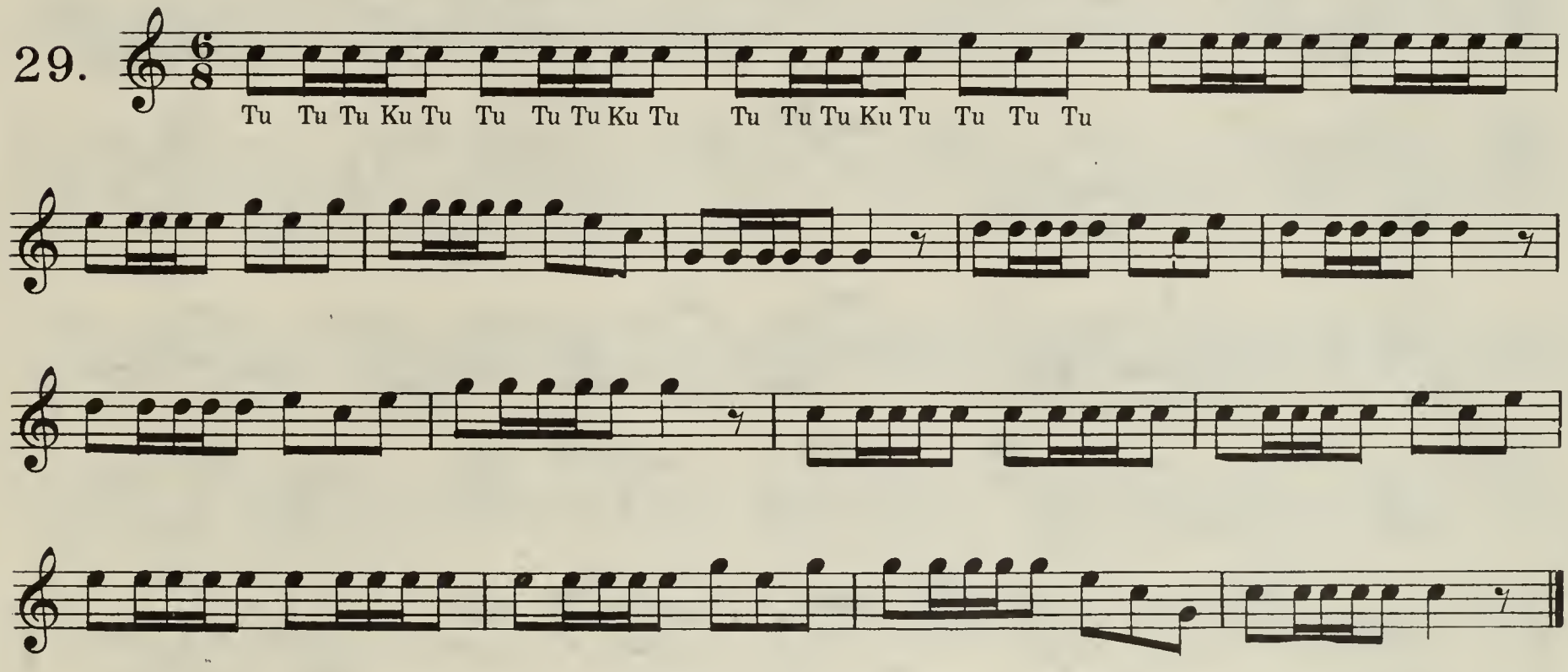
This exercise must be played without any accents and in the smoothest manner possible. The stroke of the tongue should be very precise, and the T and K sound equally strong.

28.



This is the style of tonguing used in trumpet playing. The eighth notes must be just as staccato as the triplets, If this is played with precision, it will make a brilliant effect.

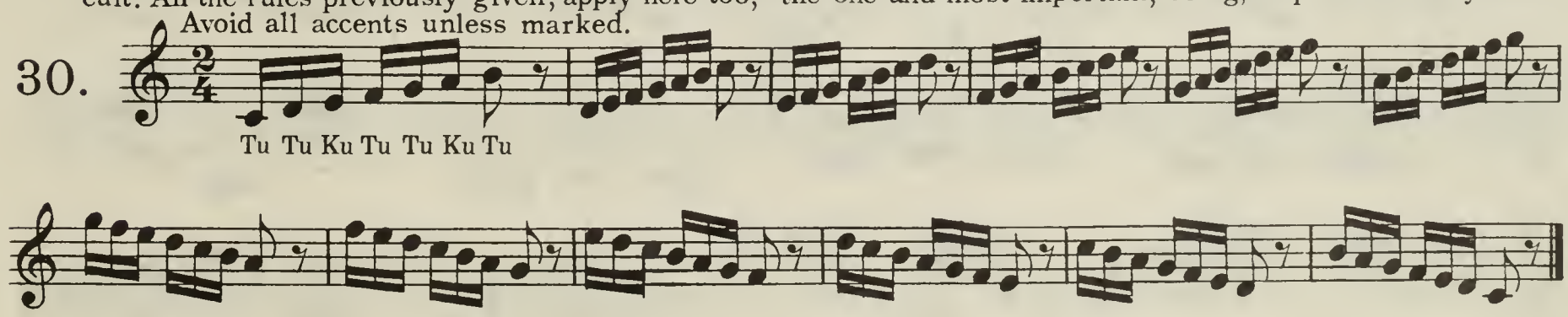
29.



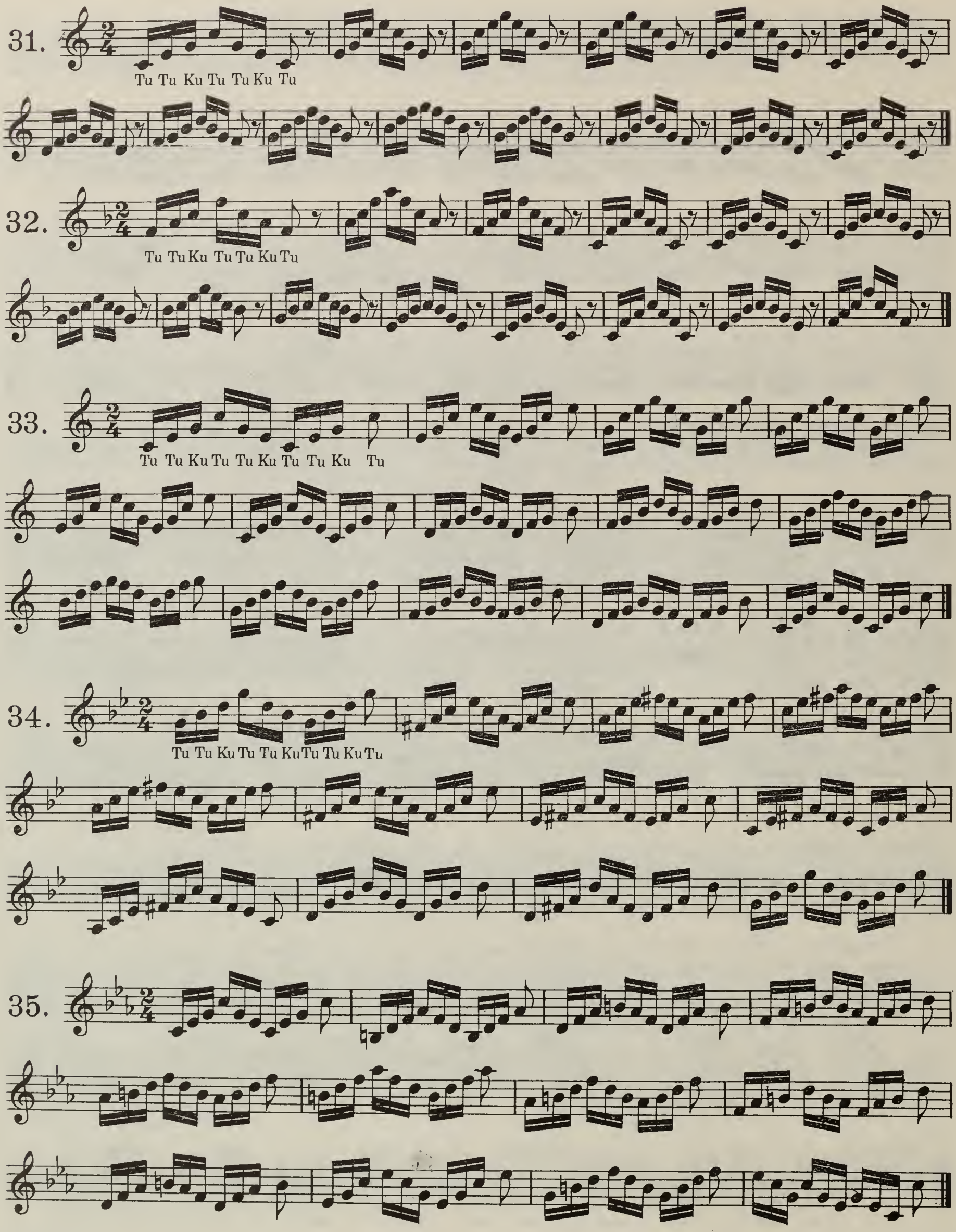
If the player has mastered the foregoing exercises, those that follow will need little or no explanation. They will however require plenty of careful study. All that follows is very difficult.

All kinds of scales, chords and arpeggios, etc. in triple tonguing are as useful as they are difficult. All the rules previously given, apply here too, the one and most important, being, to practise slowly at first. Avoid all accents unless marked.

30.



The larger the space or interval between the notes, the more difficult to triple tongue, consequently an extra amount of study is necessary.



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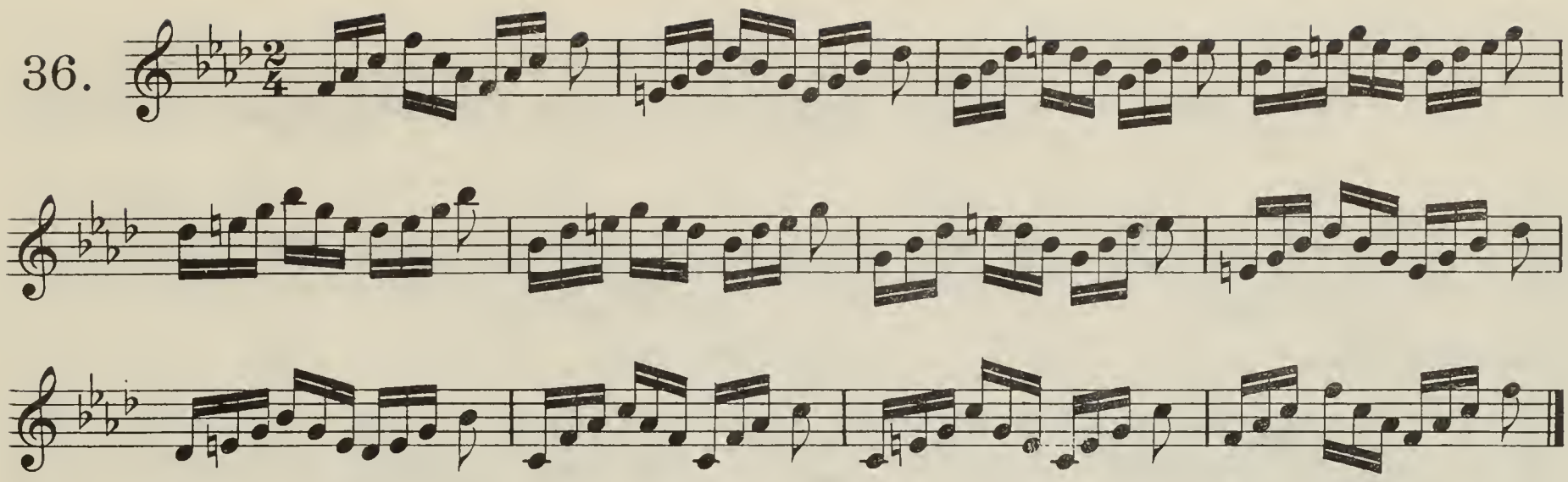
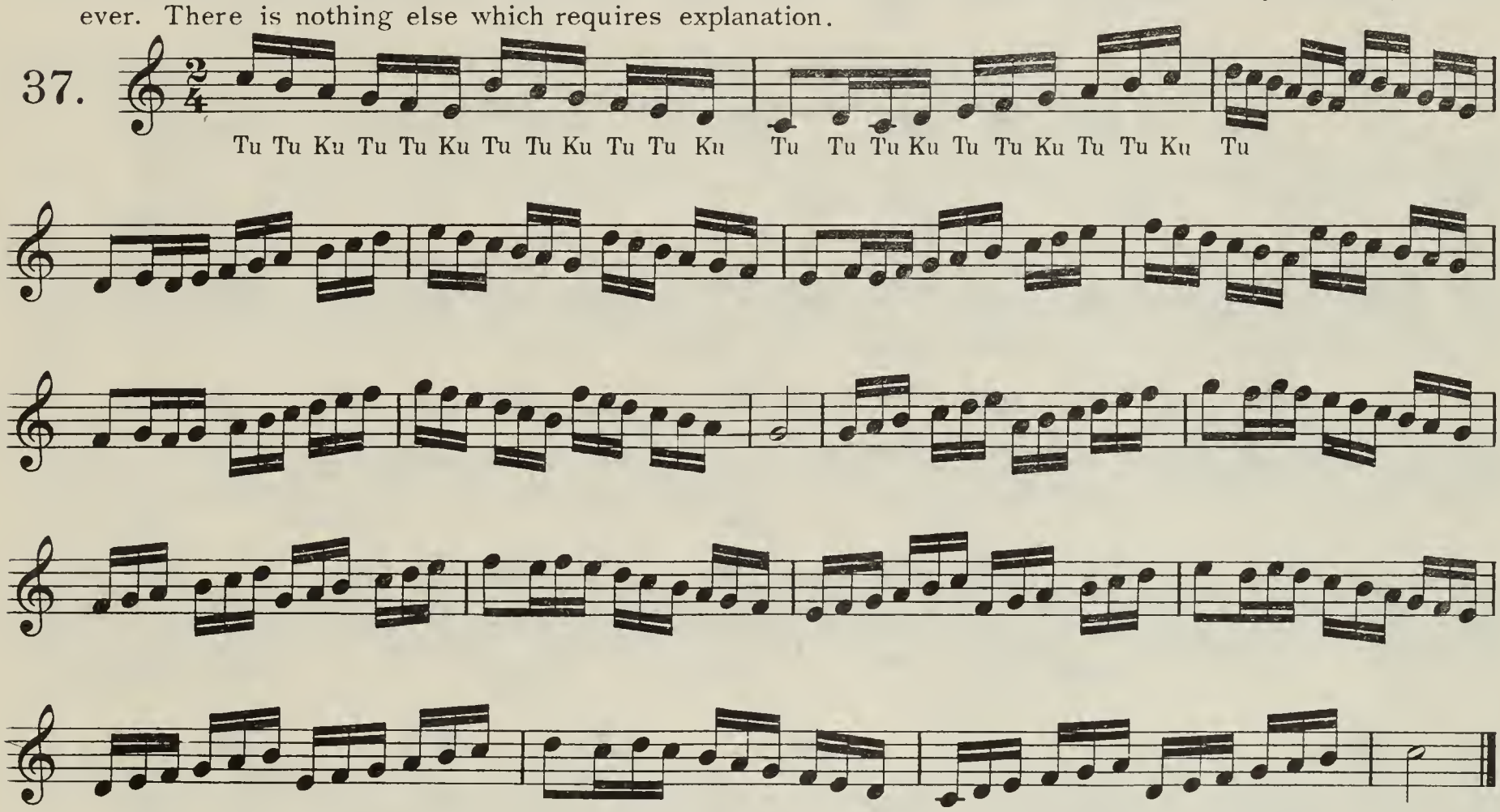


If the player has advanced to this stage by slow and sure degrees, he should now have mastered all forms of triple tonguing completely, and should be able to execute it without any difficulty whatever. There is nothing else which requires explanation.

37.



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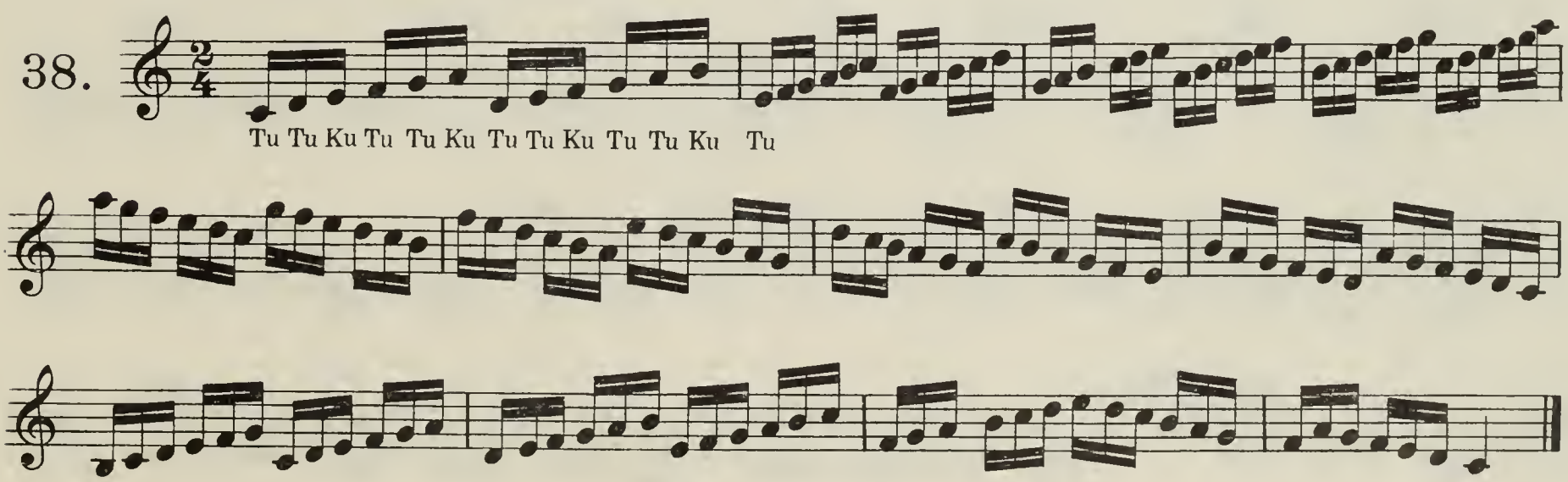
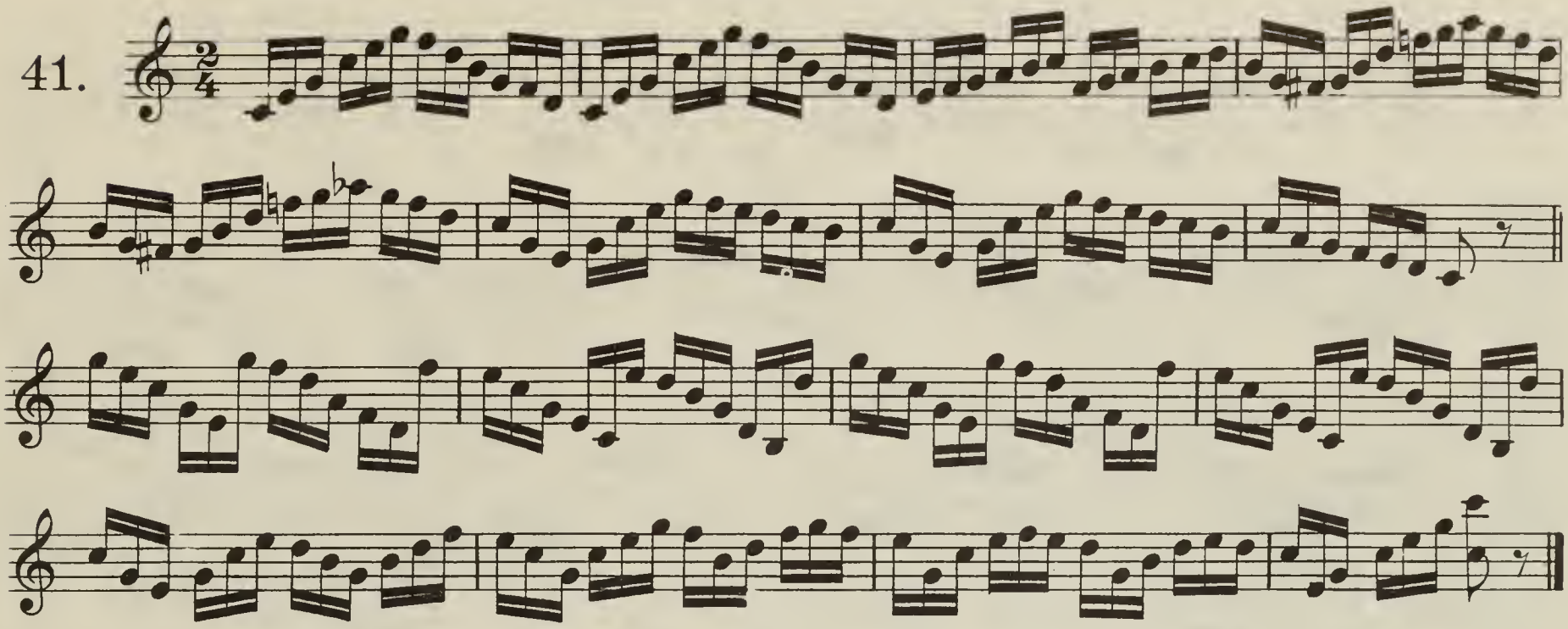


39.

Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu Tu Ku Tu

40.

41.



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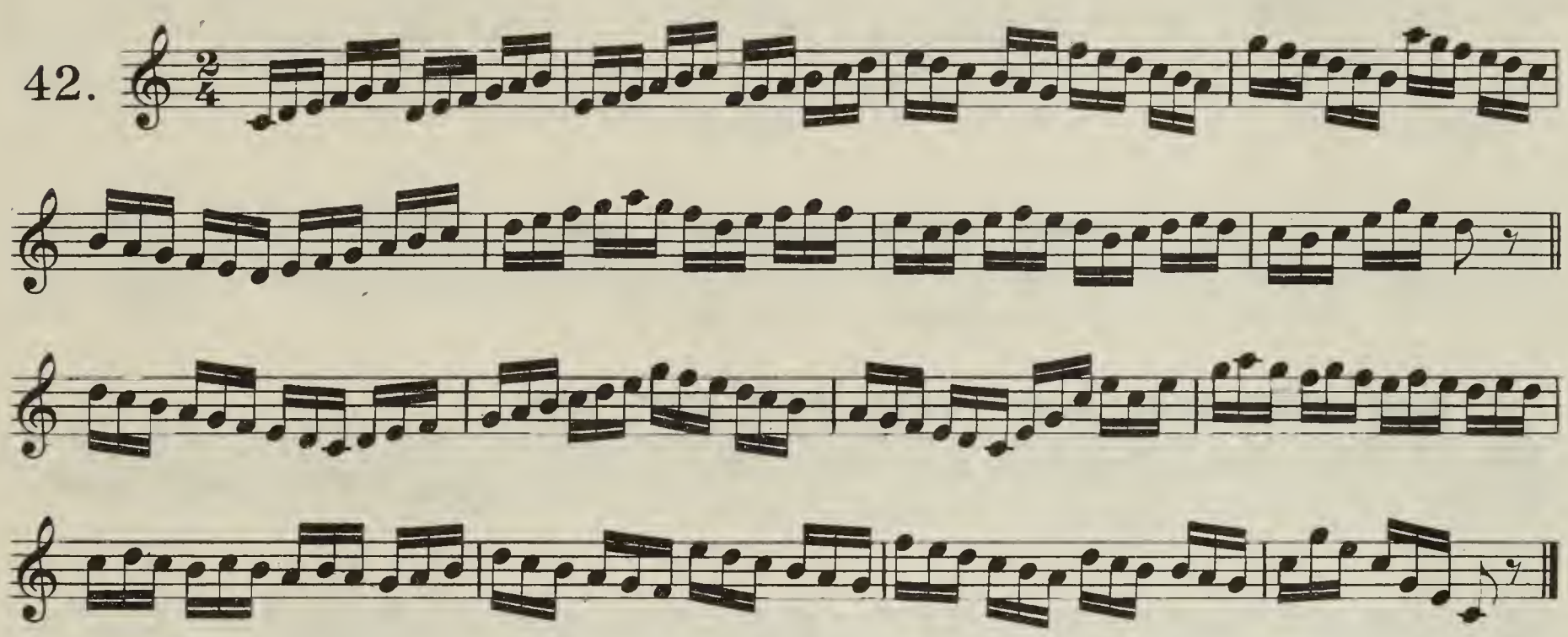

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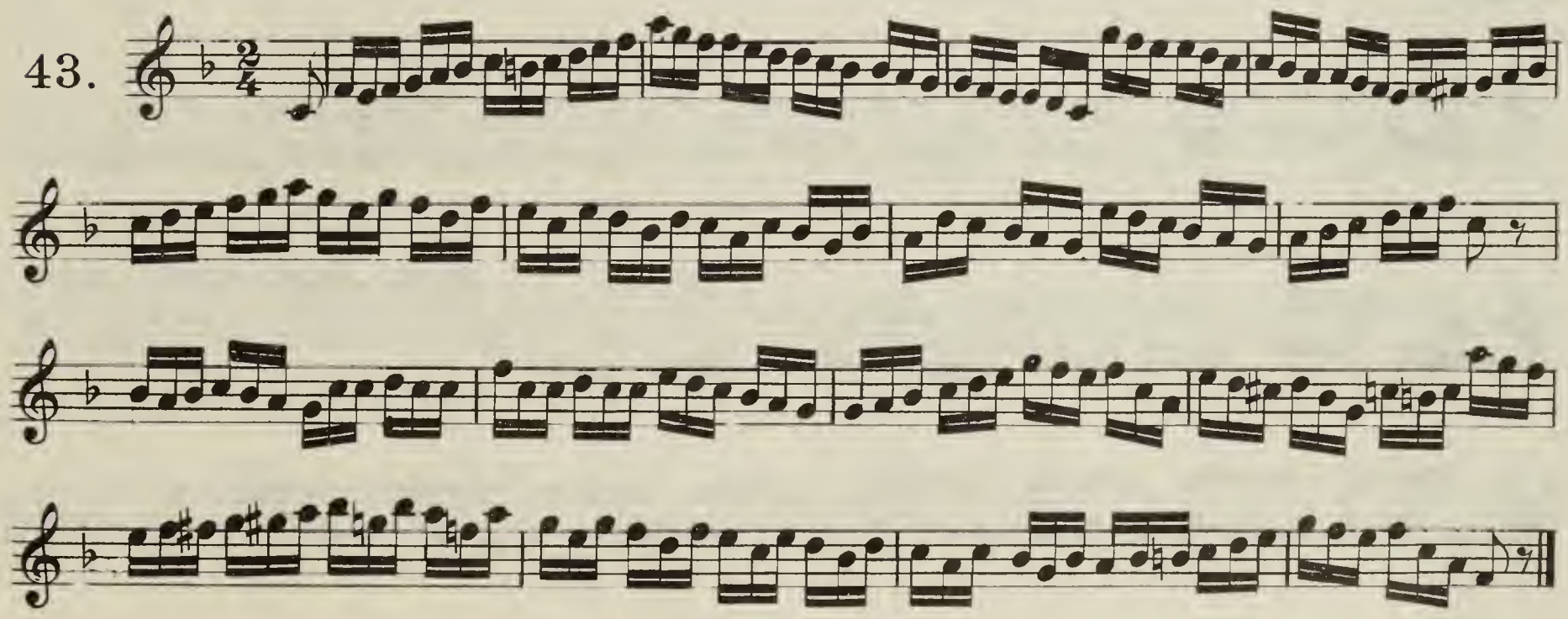
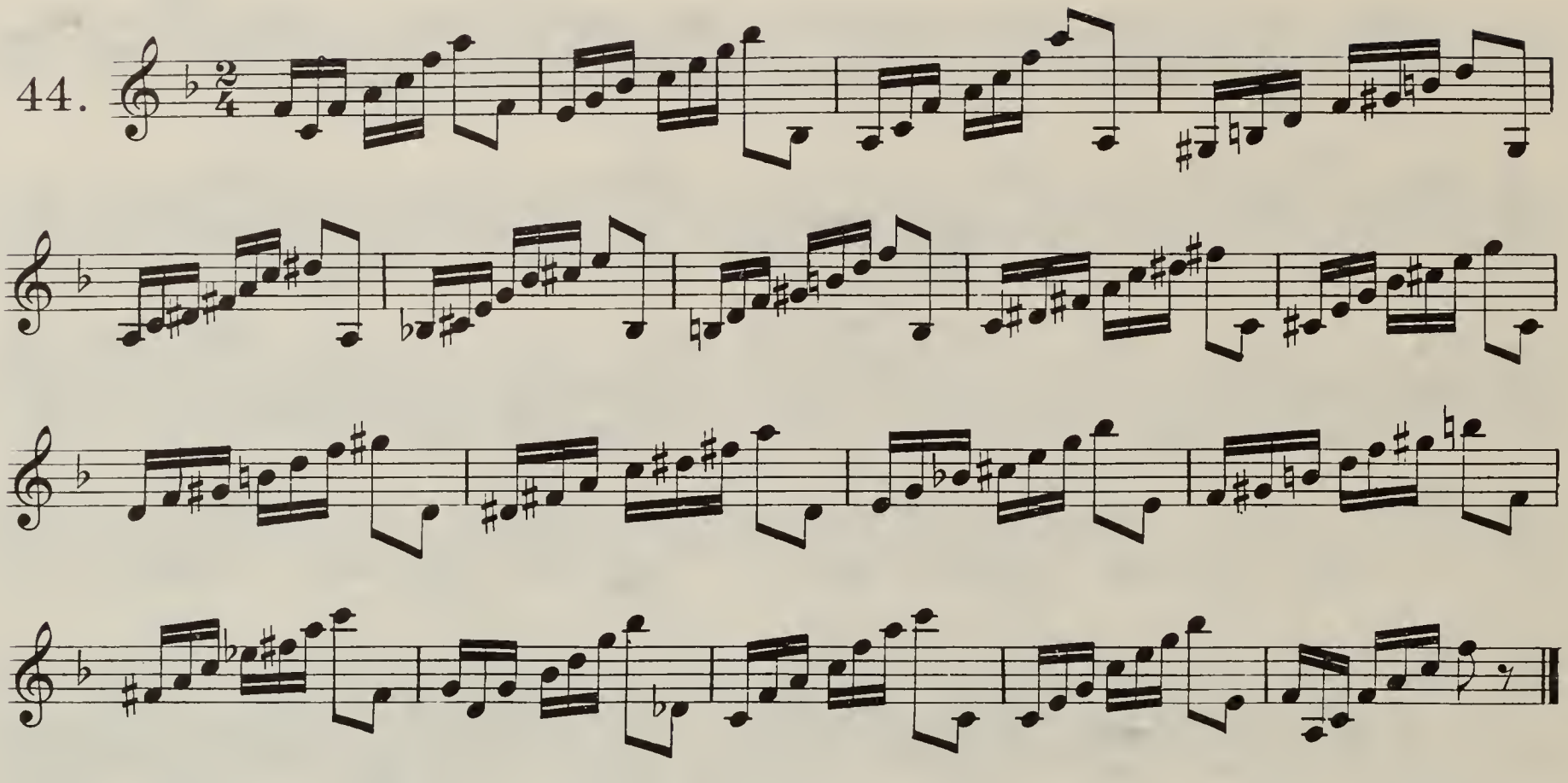
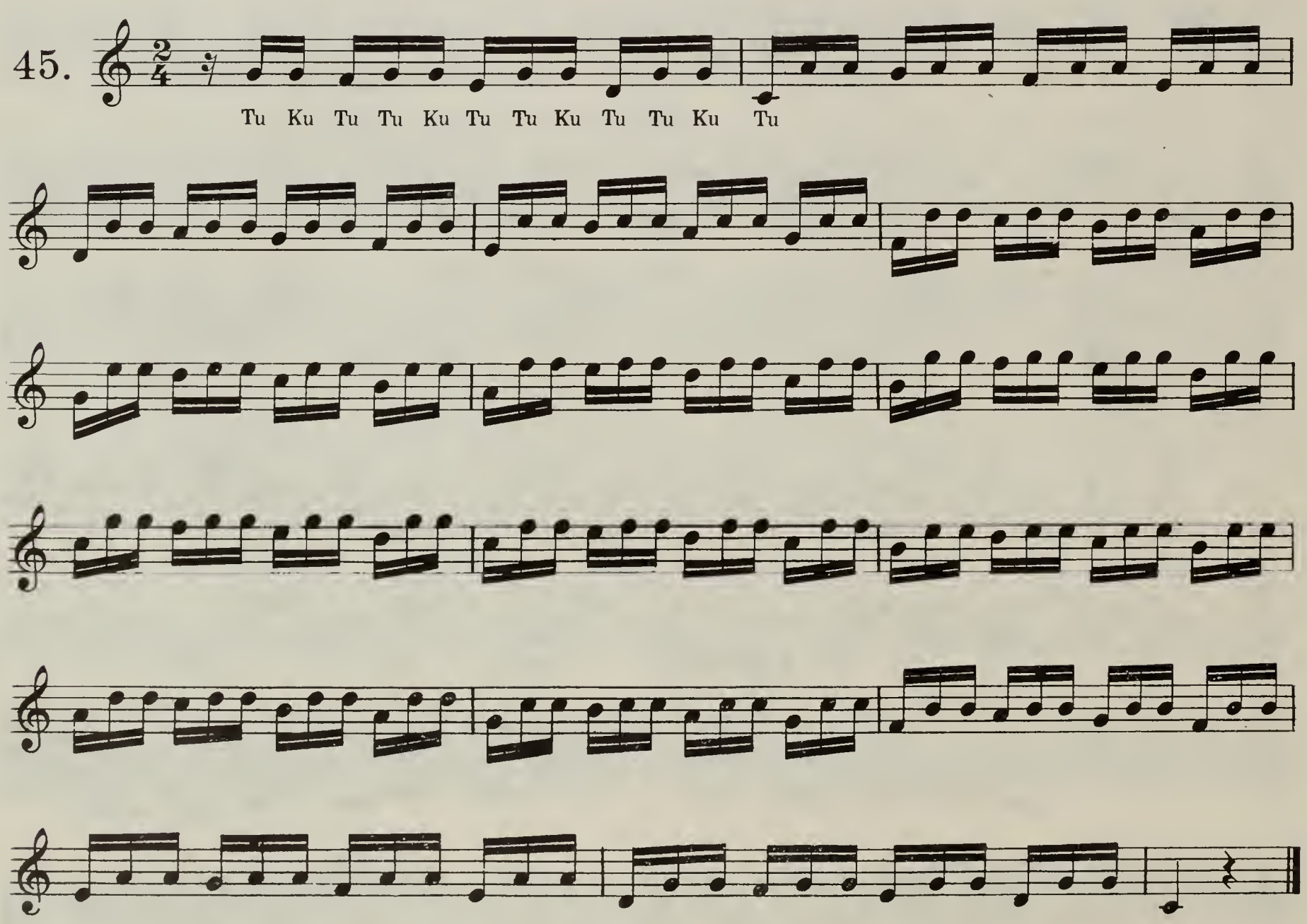


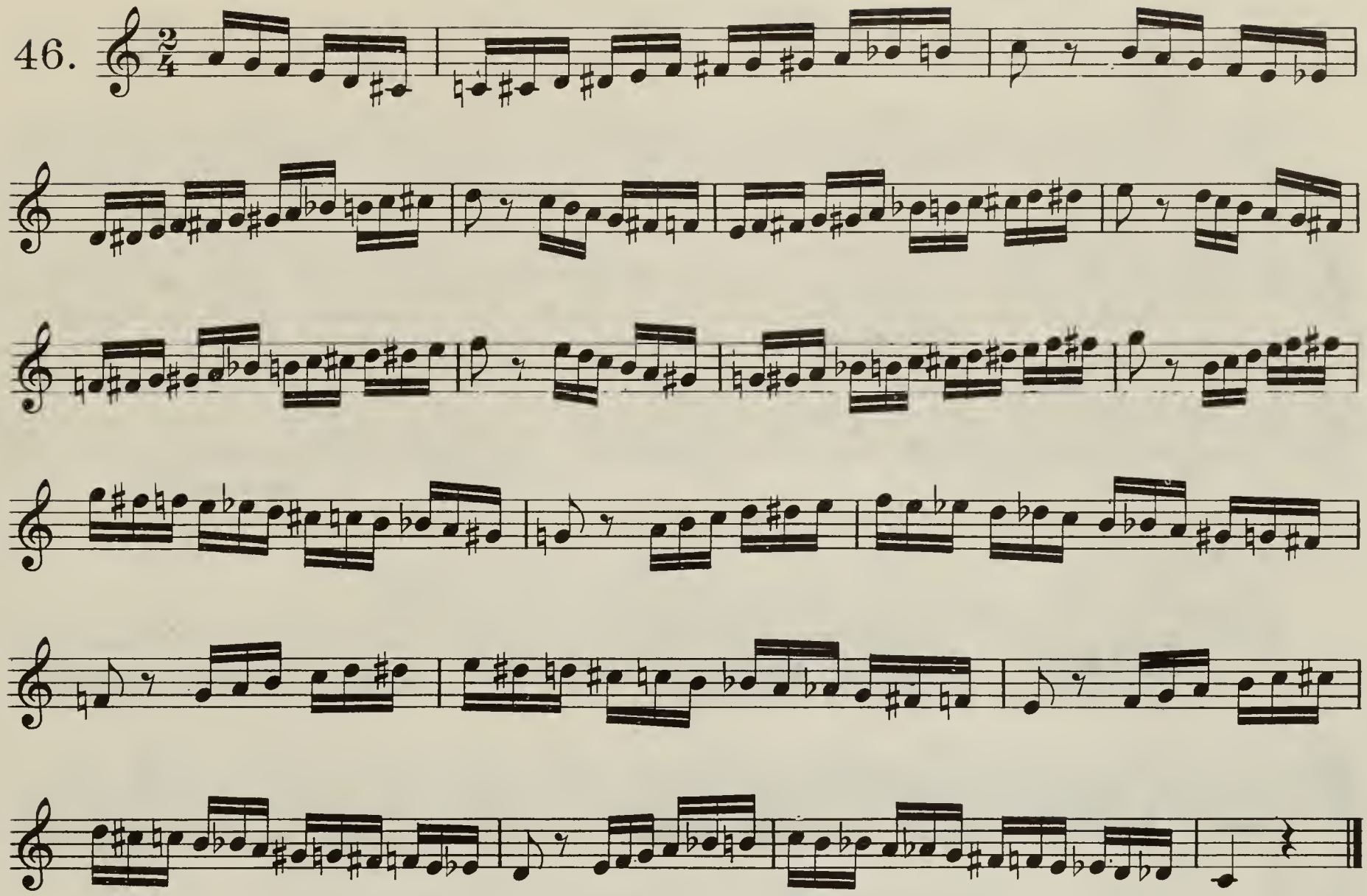
Play all notes staccato, the eighths as well as the triplets.





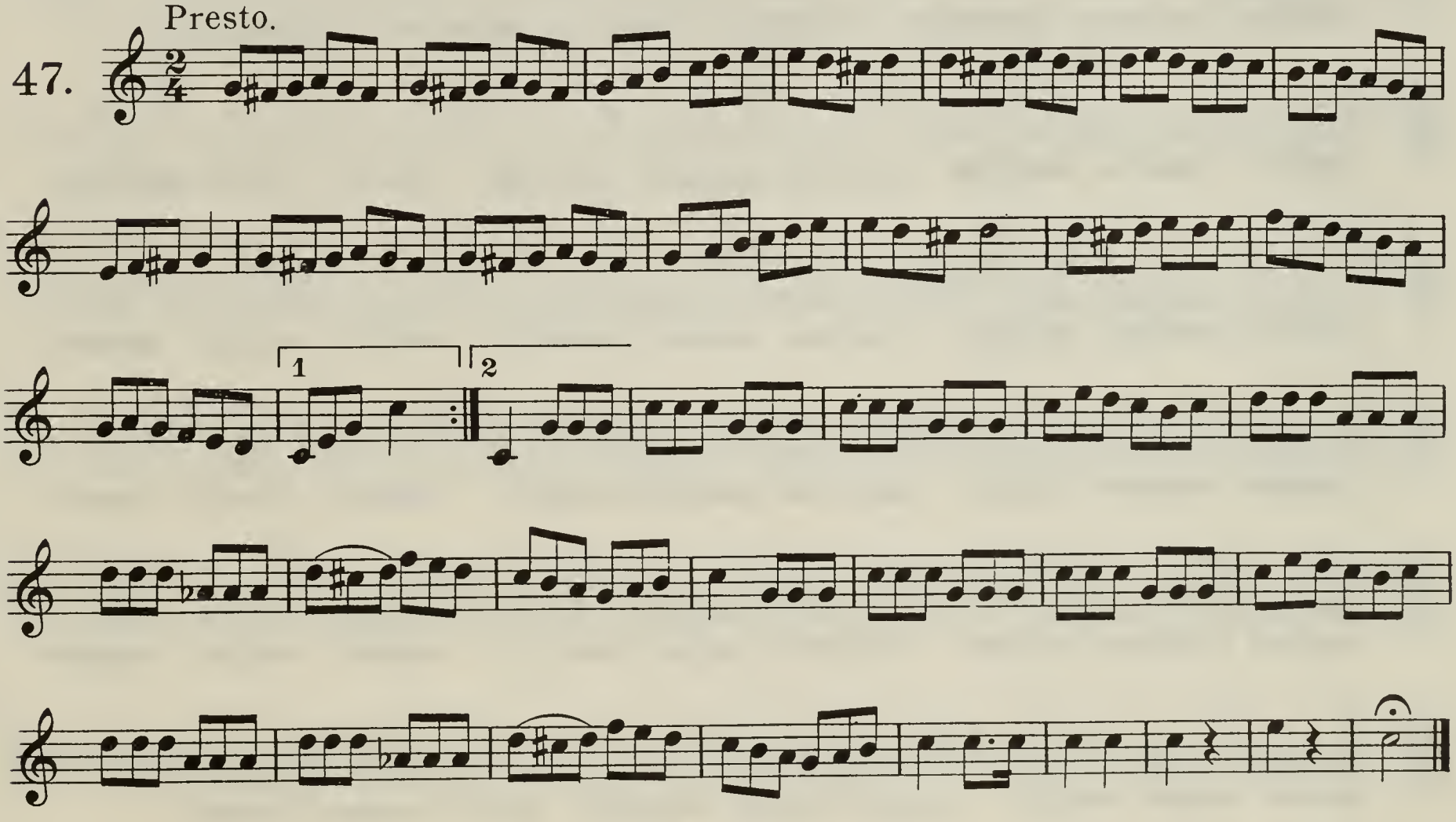
The fingers and the tongue must act simultaneously.

46.



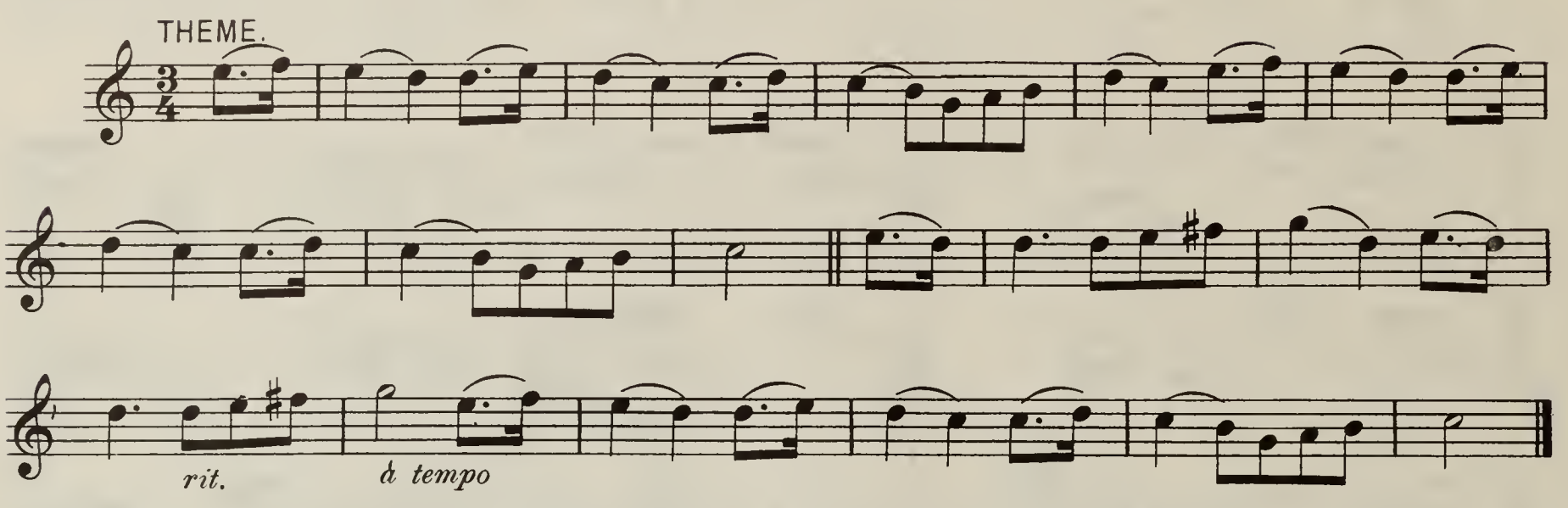
Presto.

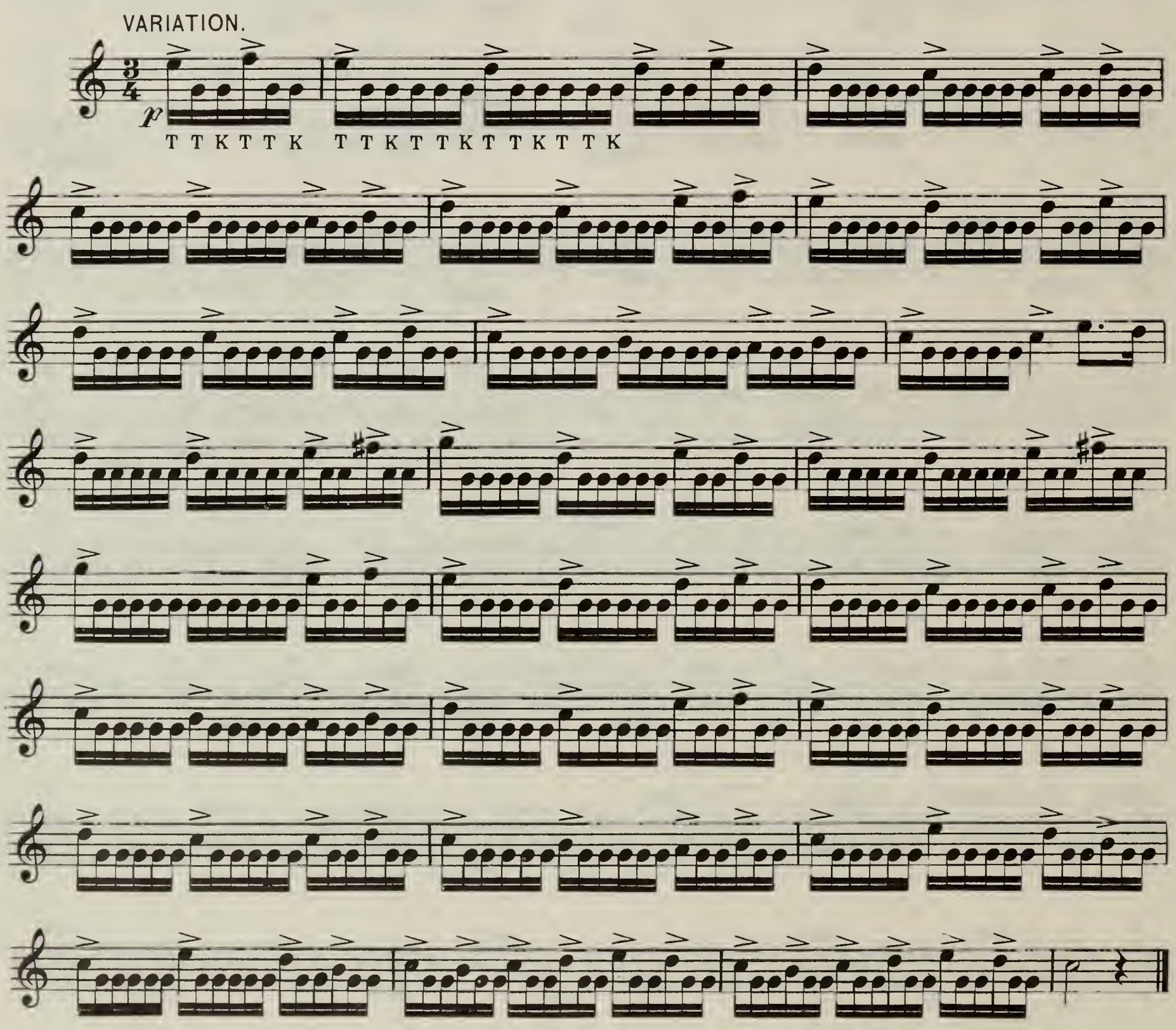
47.



Theme and Variation.

This is just another illustration of a theme with variation in triple tonguing. The melody in the variation should be very clear.





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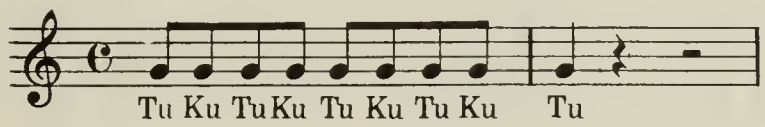
Double Tonguing

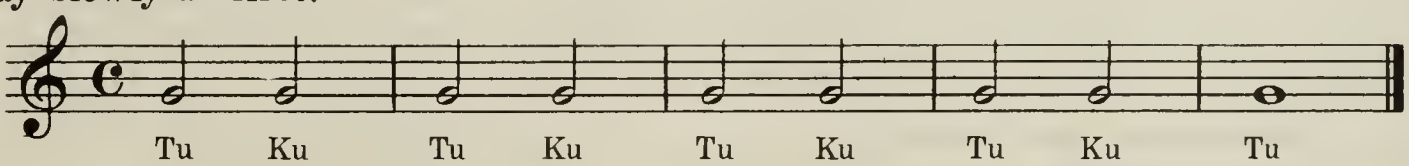
As a rule, all other forms of tonguing are studied and mastered before double tonguing is taken up at all. The stroke of the tongue in double tonguing is similar to that used in triple tonguing, the only difference being that the T and K strokes are evenly divided, while in triple tonguing we have two 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 practised 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 practise and study used in the triple tonguing should be employed in these exercises.

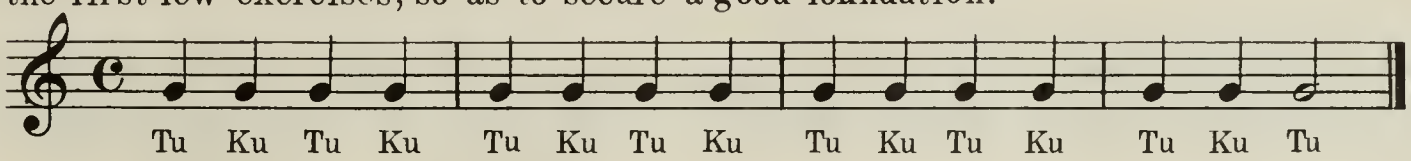
The following illustrates the pronunciation of the syllables. Pronouce with perfect equality.



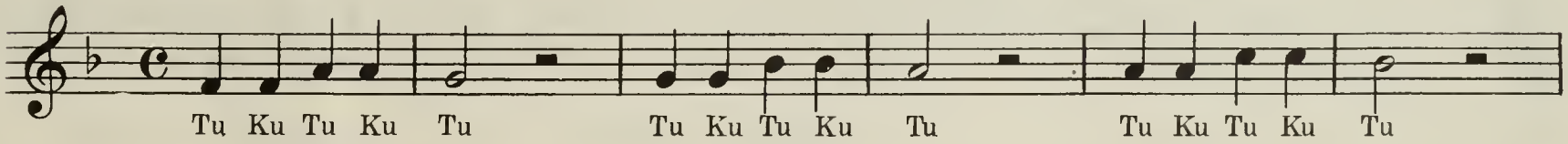
Practise this exercise until the tongue becomes accustomed to the new rhythm. Play slowly at first.

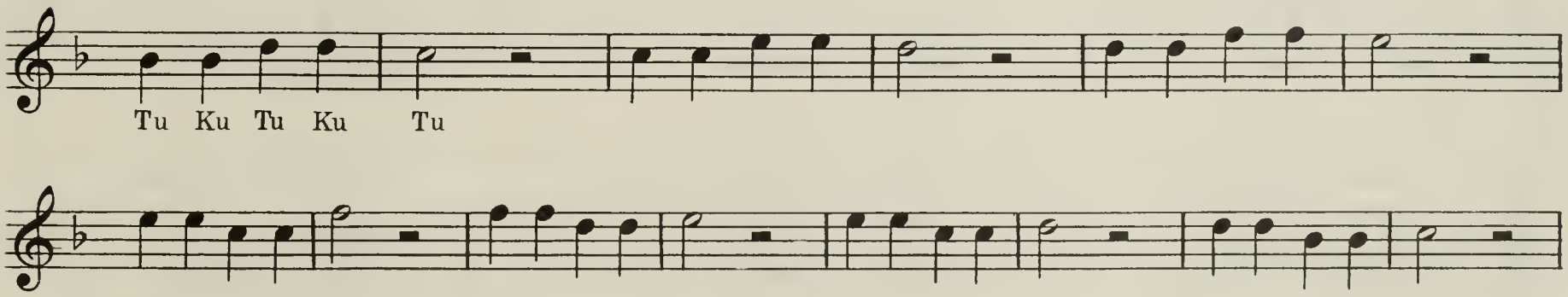
1.


A little extra accent on the "Ku" is necessary in the beginning. Devote much time to the first few exercises, so as to secure a good foundation.

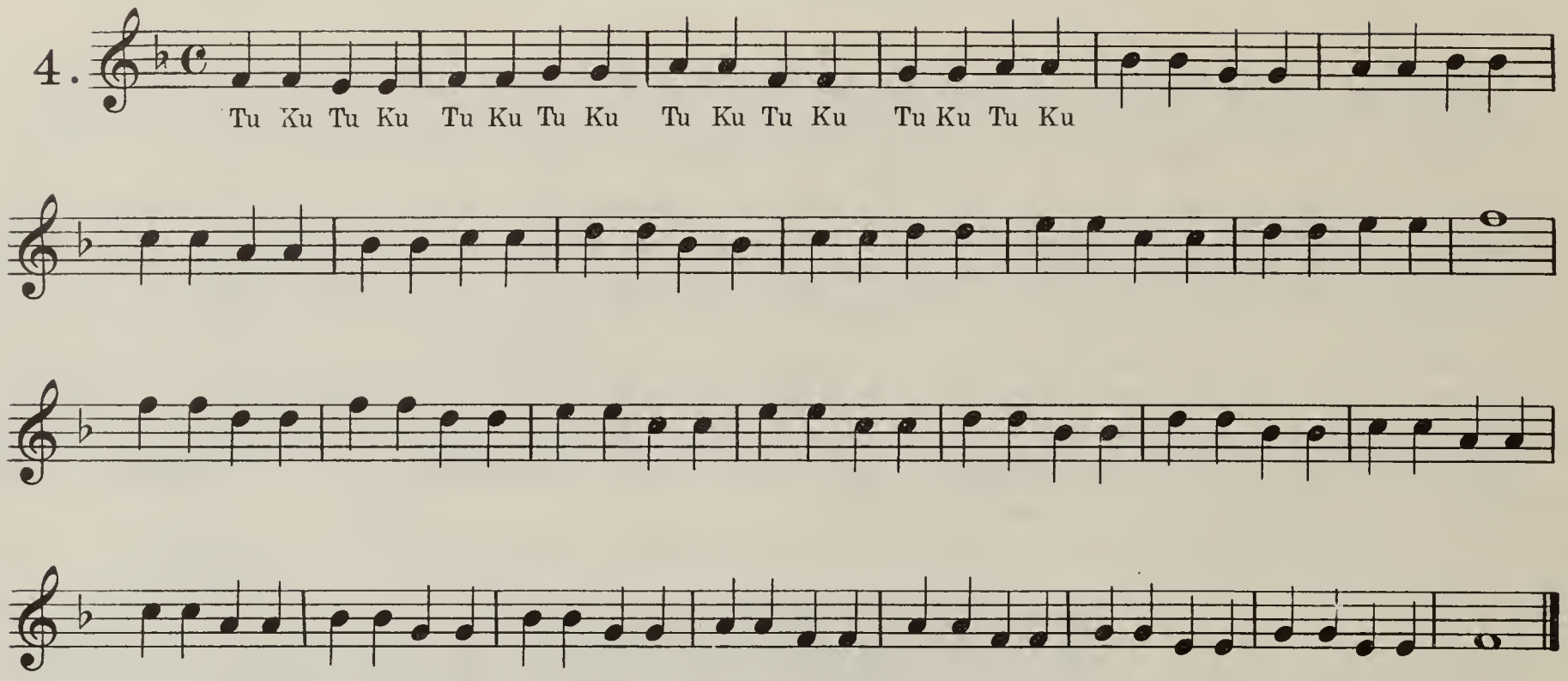
2.


Let the quarters all be of equal time value, and of equal tonal quality.

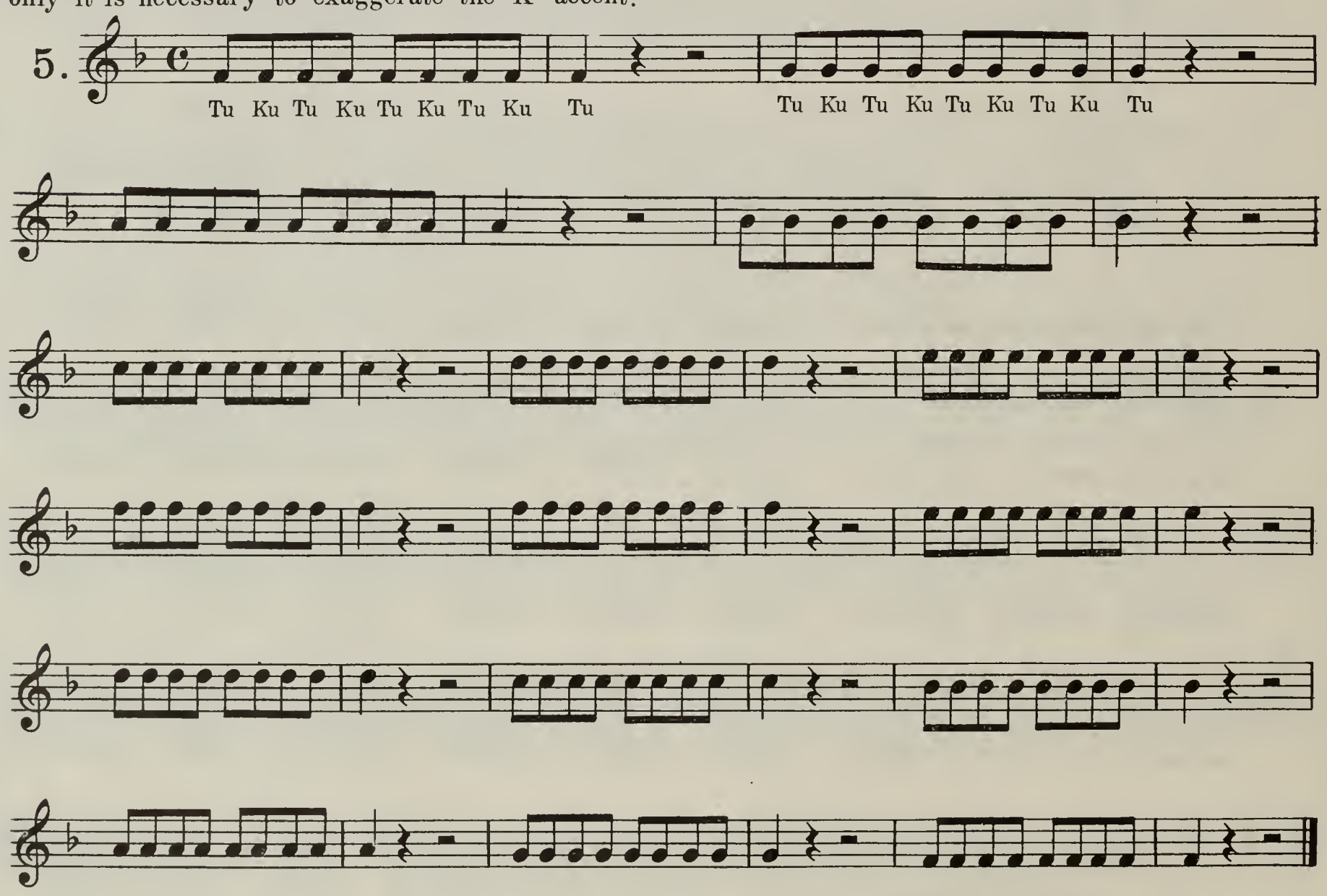
3.




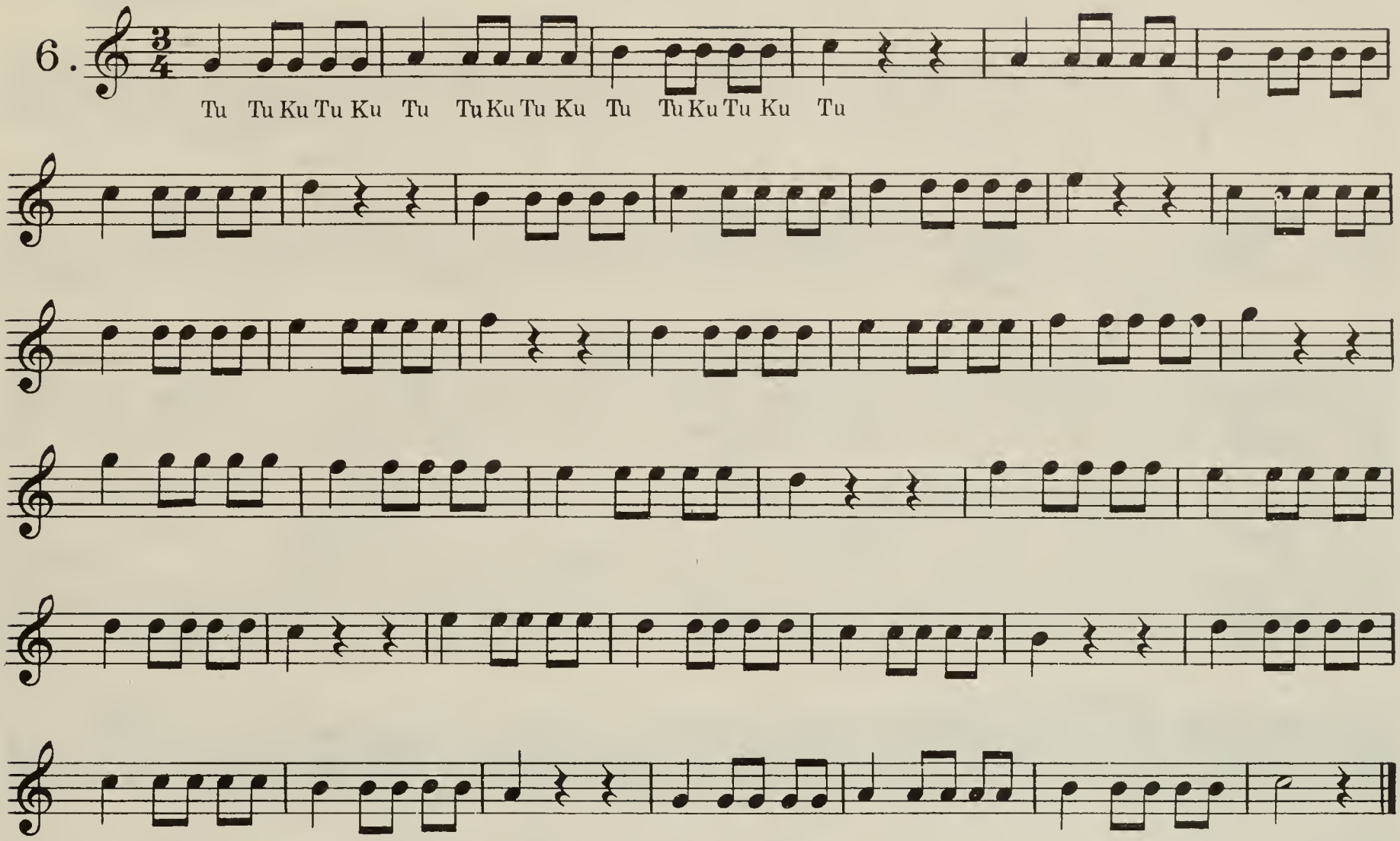
With each exercise the tongue should become more precise.



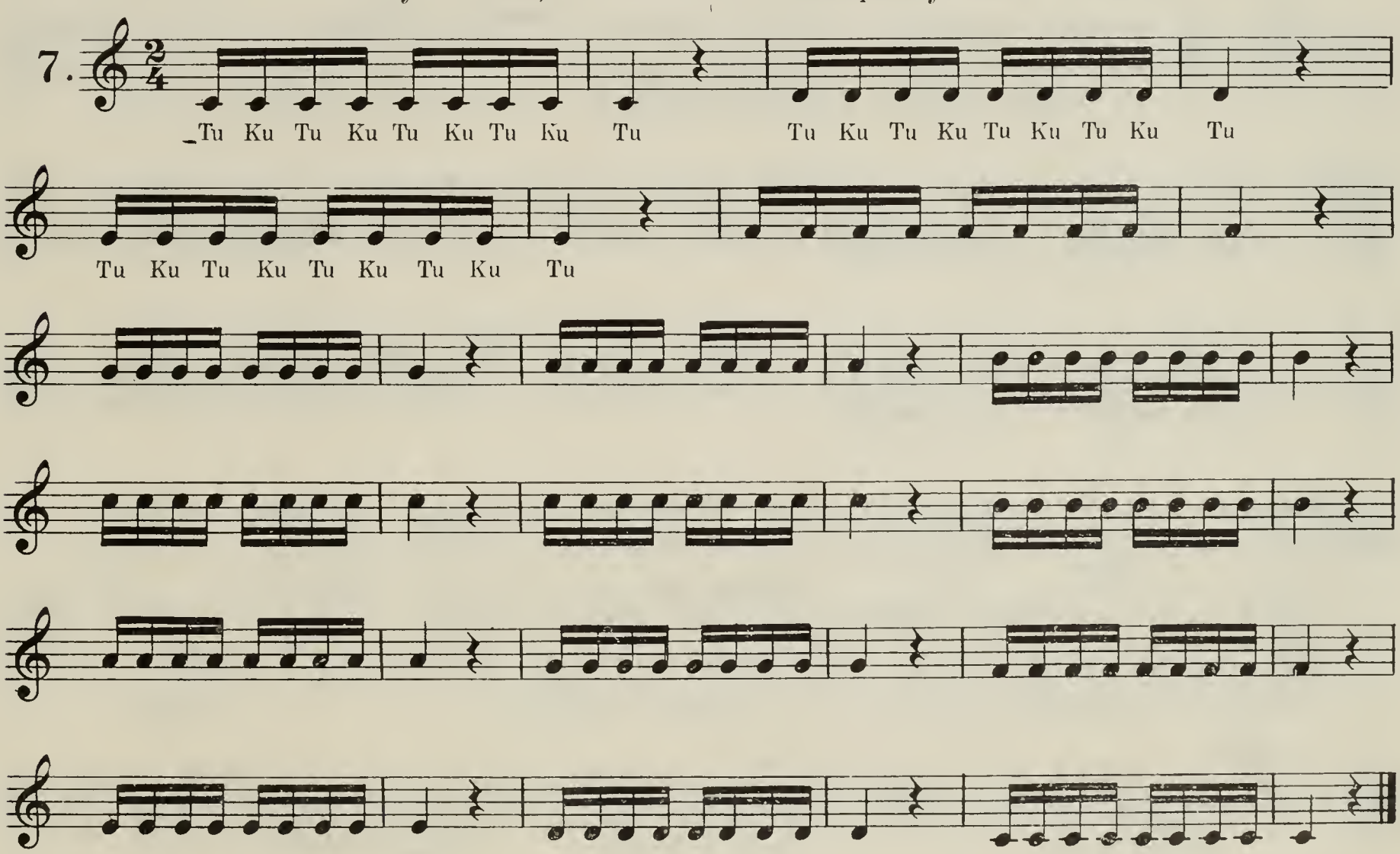
Beginning with this exercise the student should strive for even playing, and should be able to play his "K" so that it does not sound stronger or weaker than the other notes. For the first few exercises only it is necessary to exaggerate the "K" accent:



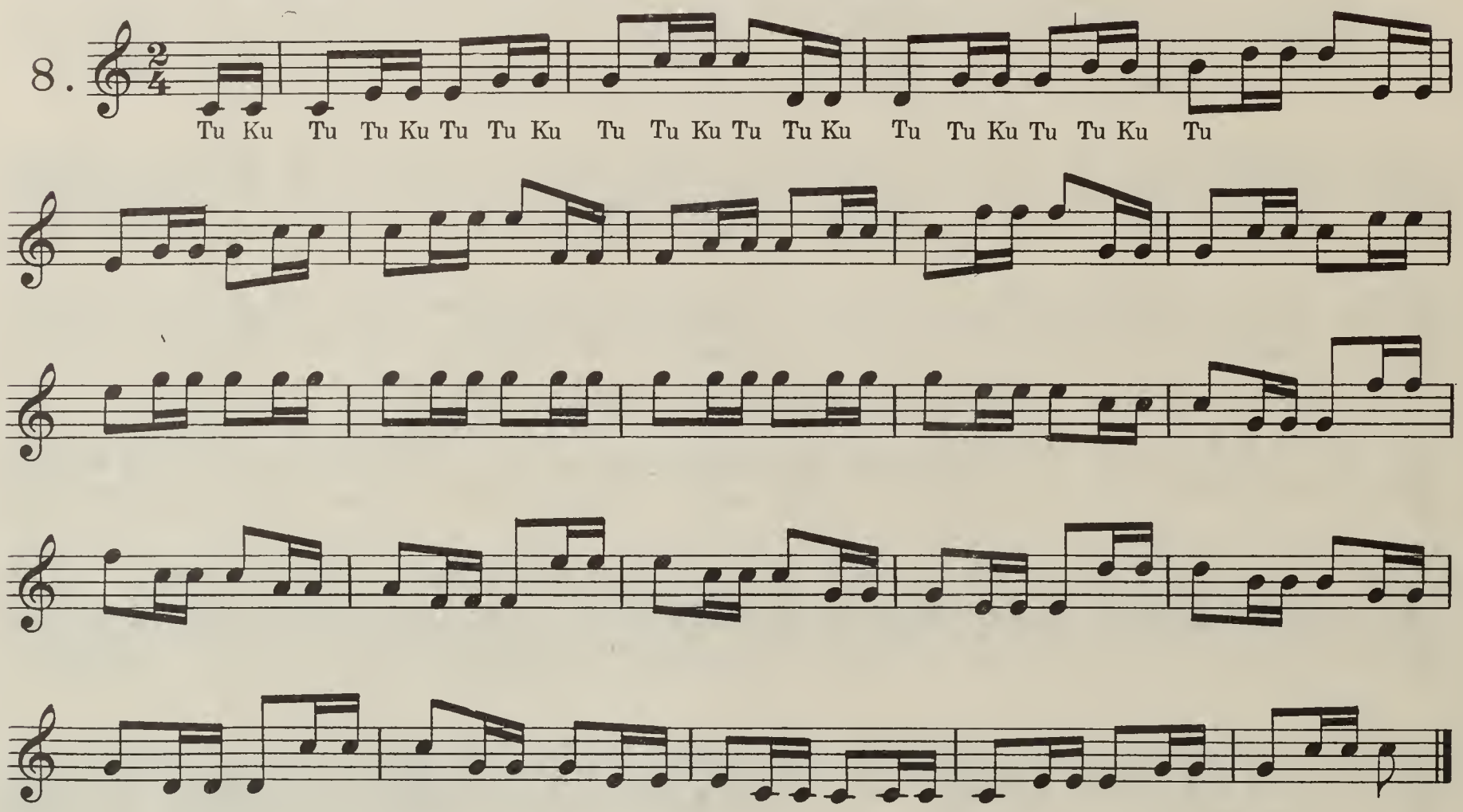
Play this in a moderate tempo.



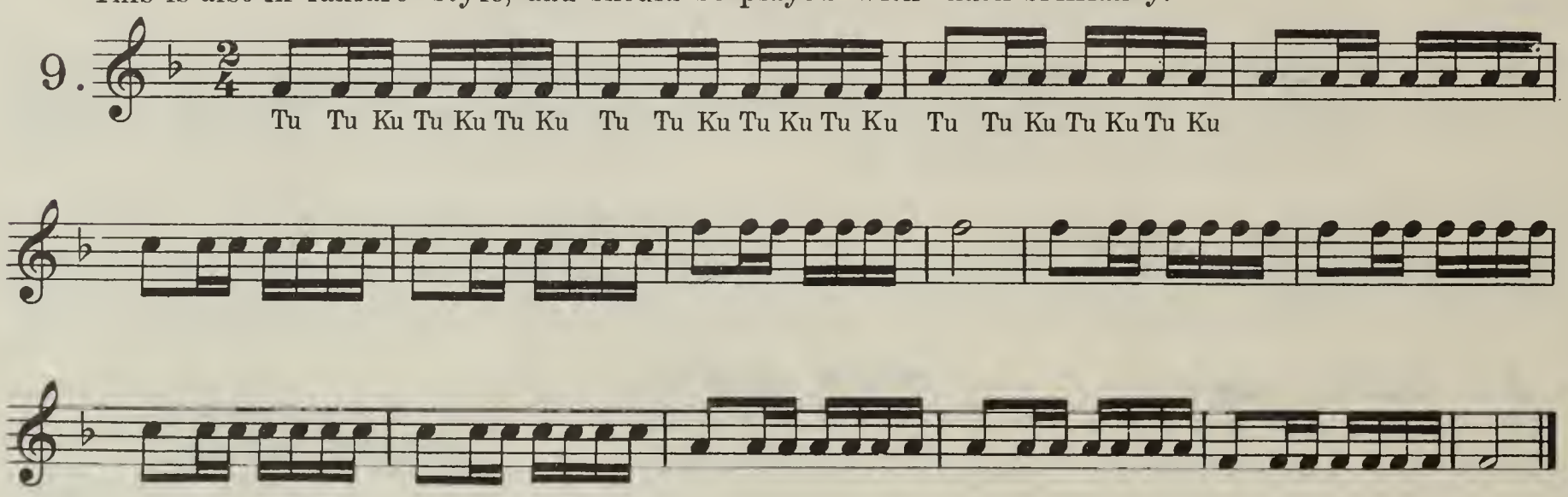
Beginning with this exercise, the speed may be increased, if the previous exercises have been mastered. The notes must be very staccato, and of the same tonal quality.



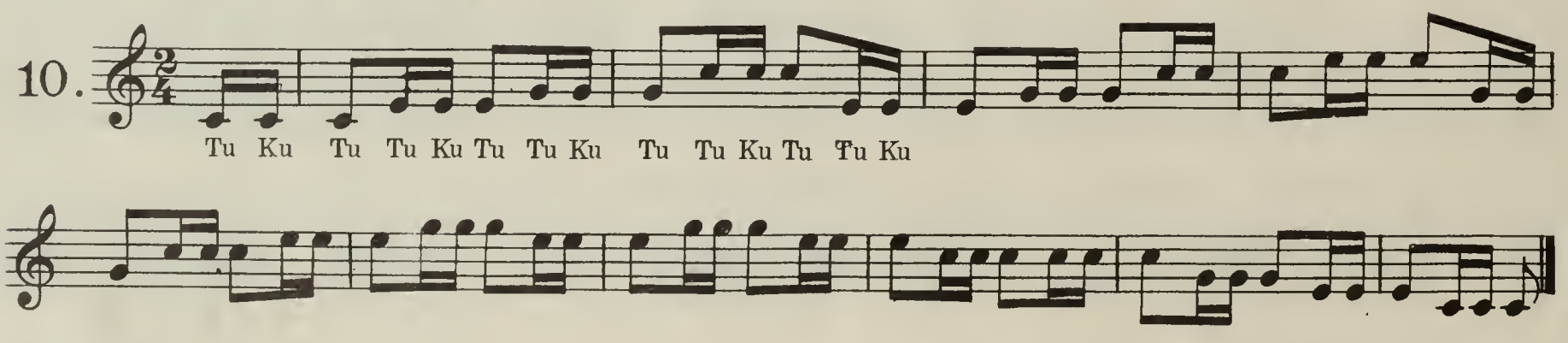
This exercise is in trumpet style (fanfare) which is used to a large extent. Play the eighth notes just as staccato as the sixteenths, and let one note sound just as distinctly as the other.



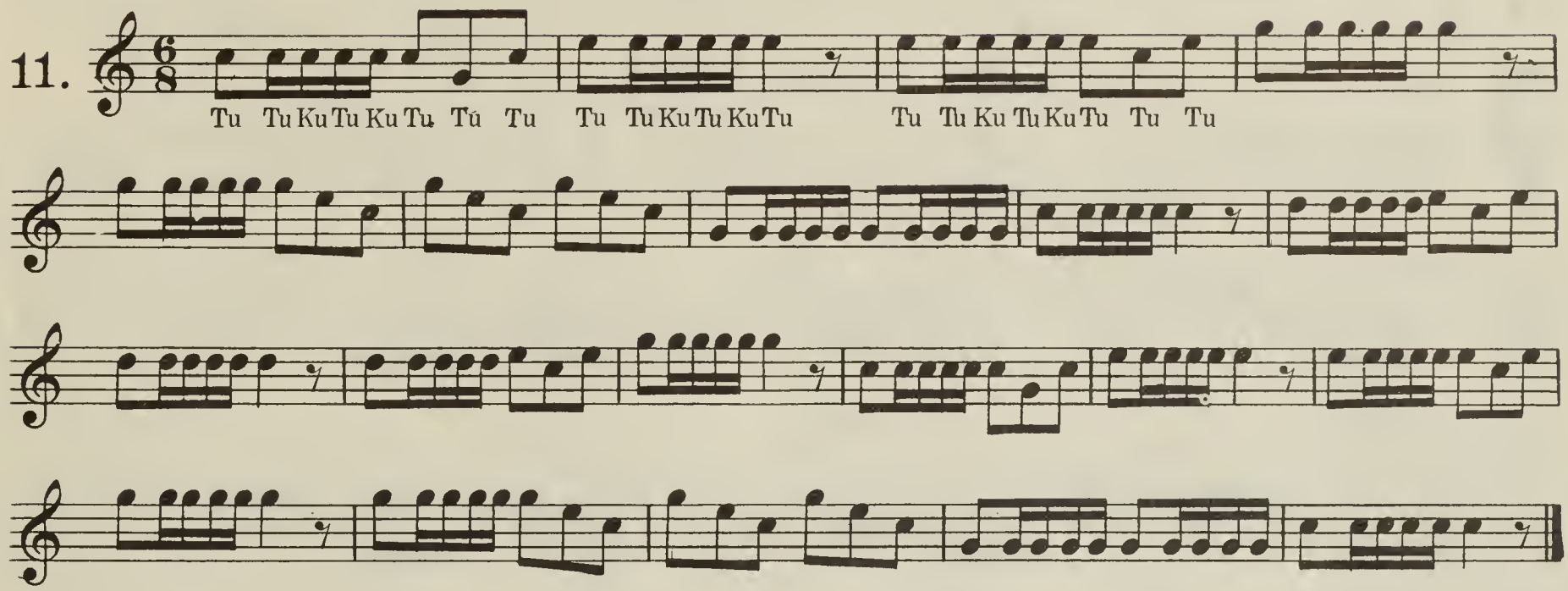
This is also in "fanfare" style, and should be played with much brilliancy.



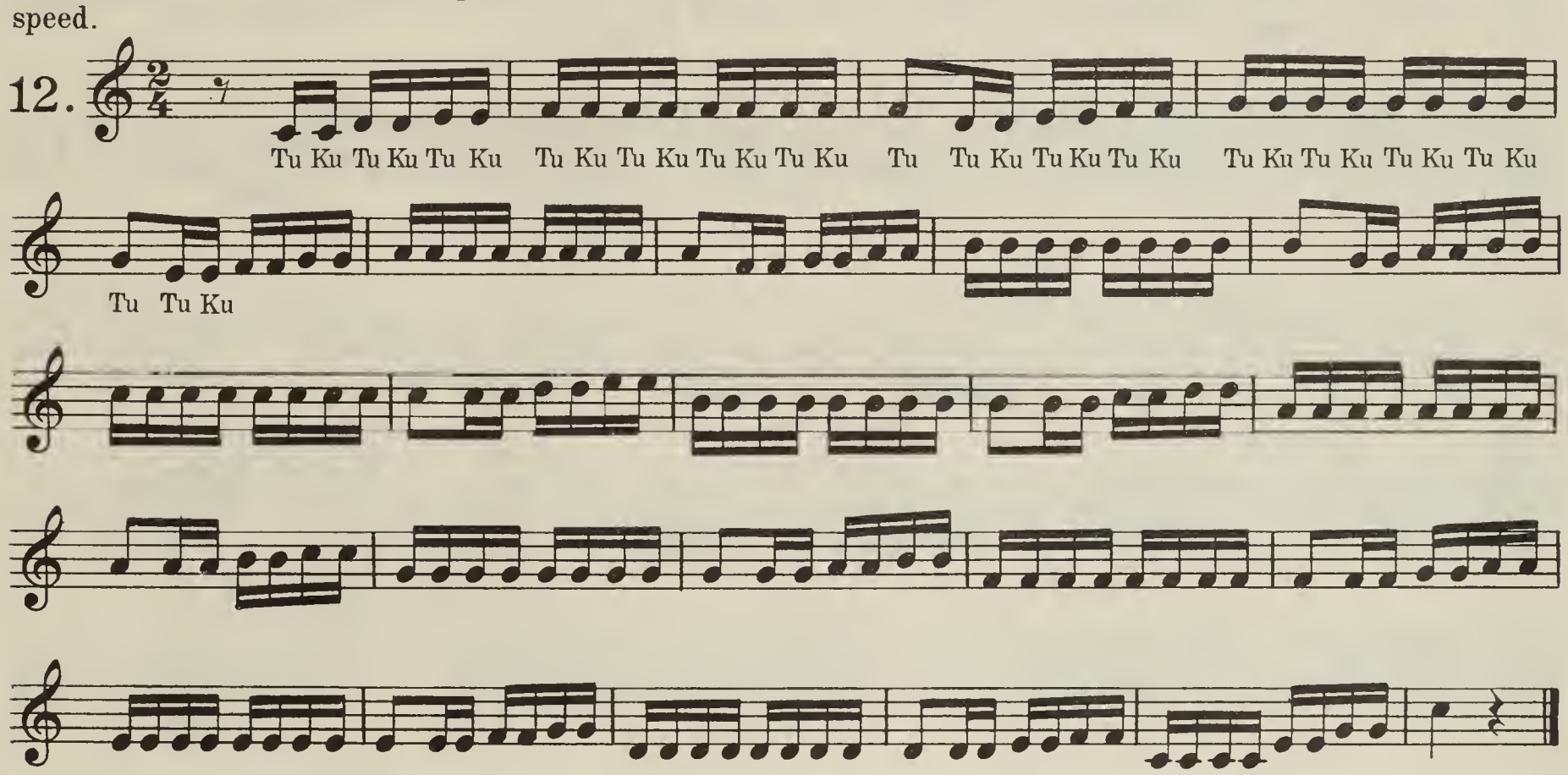
These exercises in trumpet style should be well mastered, for they are very important. They must be played in military fashion, and all the notes must sound short and snappy.

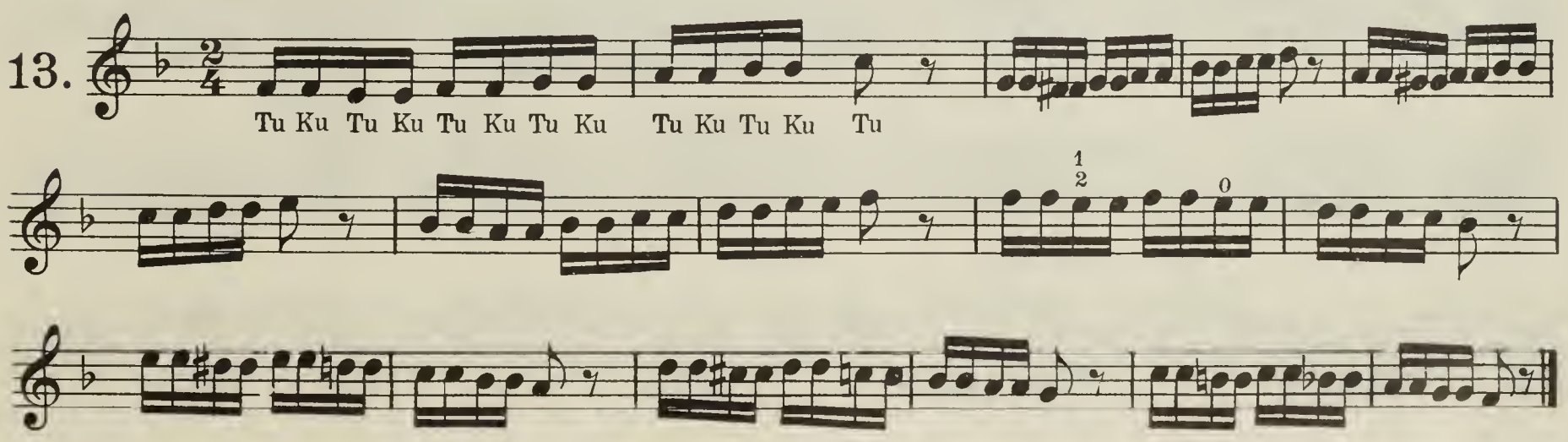


In this exercise all the notes must be very staccato, except the quarter notes. Be careful to play the four sixteenths evenly.



Exercises of this sort, if practised carefully, will help to give the tongue the necessary amount of speed.





14.

Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu

15.

16.

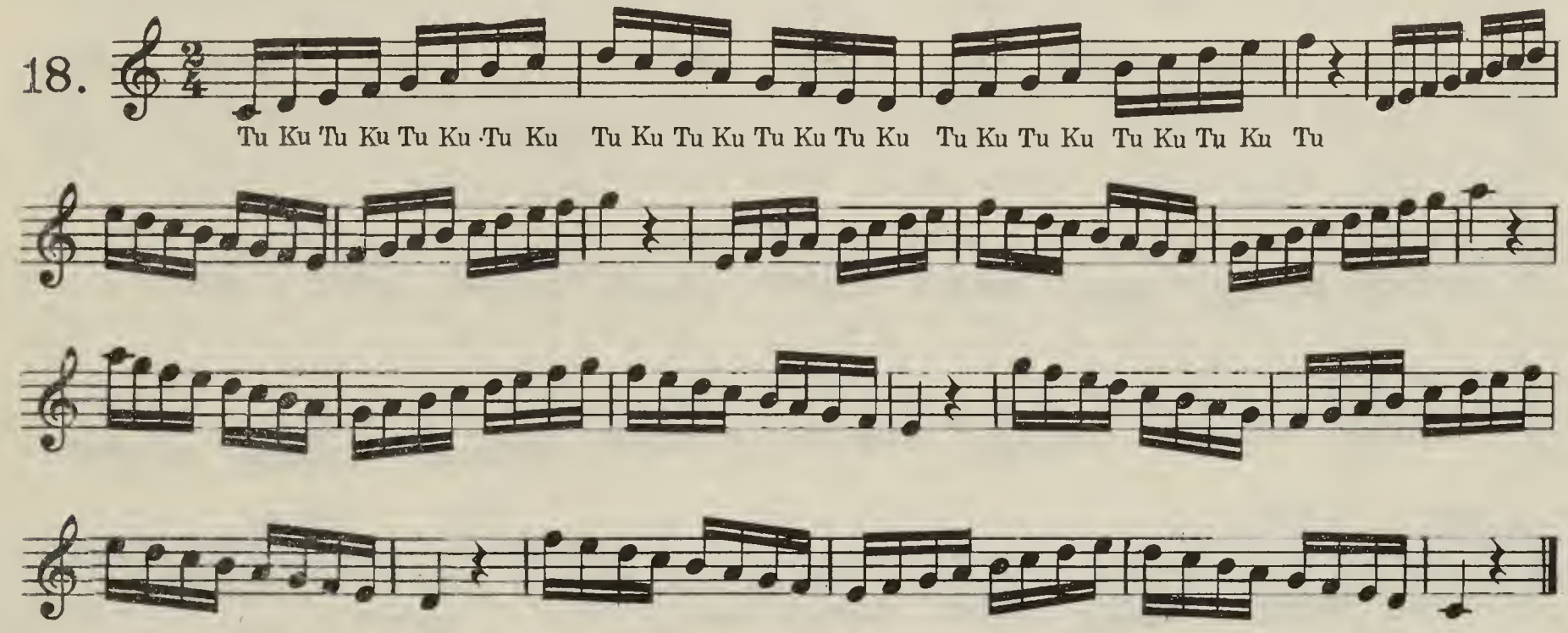
Tu Ku Tu Ku Tu

17.

Tu Ku Tu Ku Tu Ku Tu Ku Tu

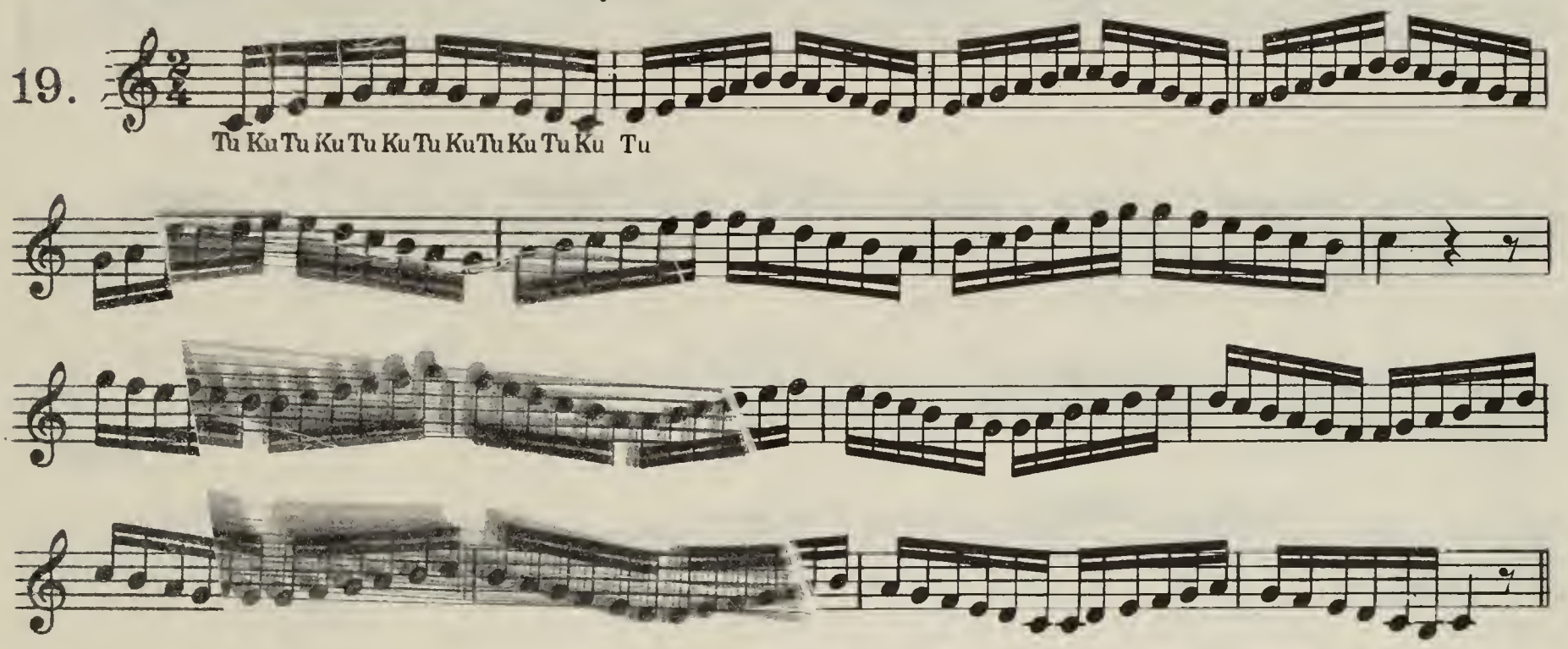
Nothing remains to be explained. By this time the student will understand his double tonguing thoroughly. All that is necessary to maintain the standard of speed etc., is regular daily practice. If the daily practice is neglected, the tongue will soon become slow and powerless.

18.



Practise these exercises until they can be played very rapidly.

19.



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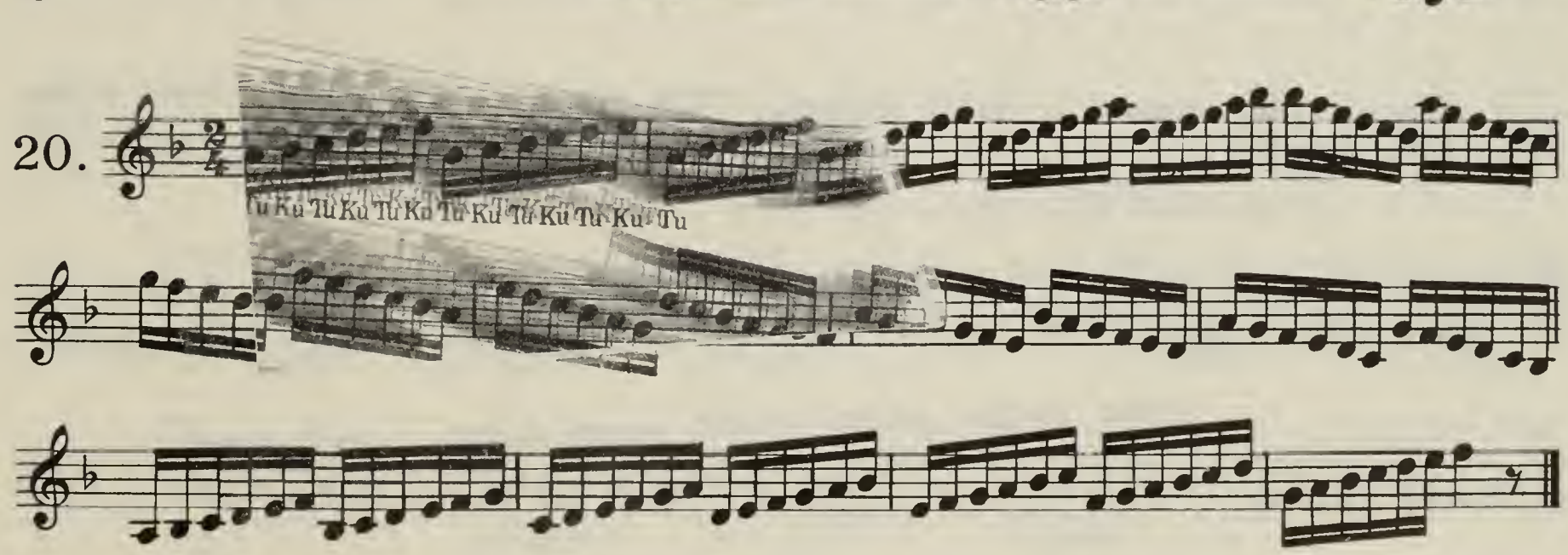

21.

Tu Ku Tu Ku Tu Ku Tu Ku Tu

22.

Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu

23.

Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu

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24.

Ku Tu Ku Tu Ku Tu Ku Tu

Exercises of this kind require much practice.

25.

Tu Ku Tu Ku Tu

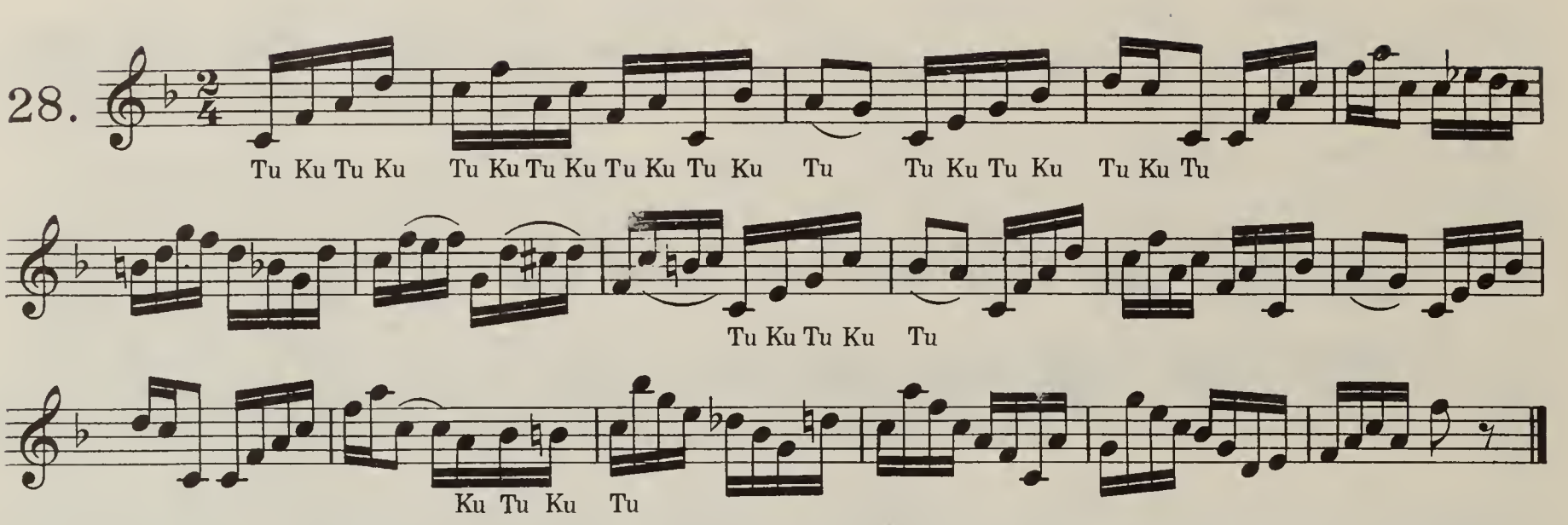
26.

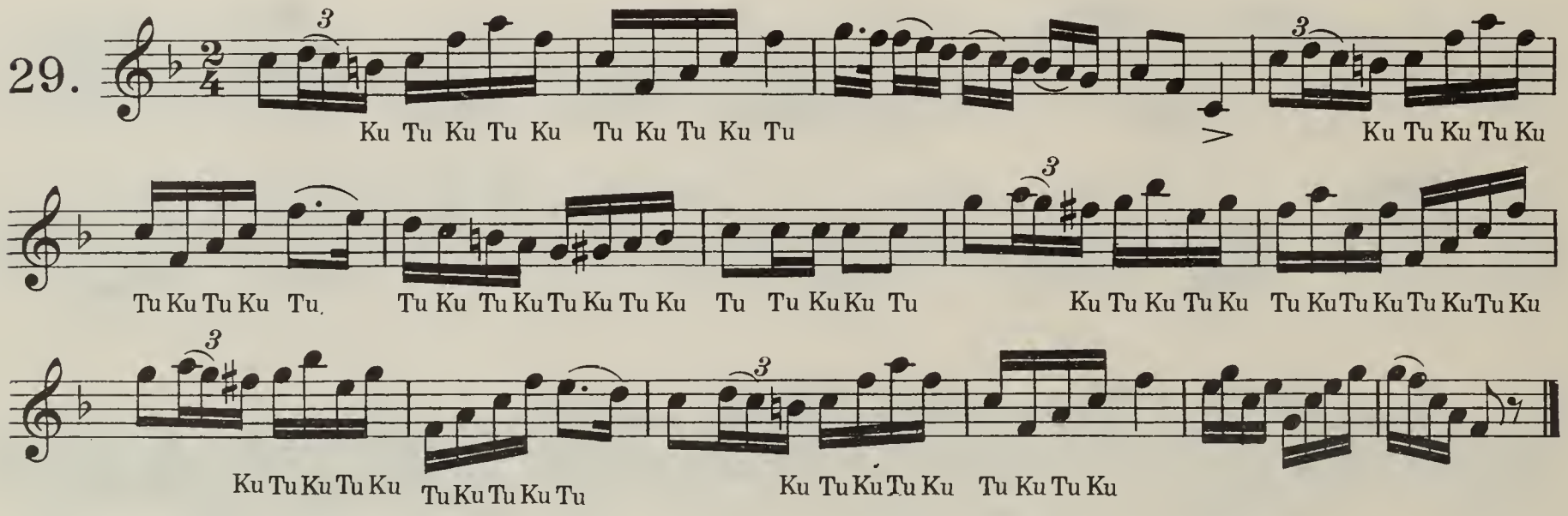
Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu

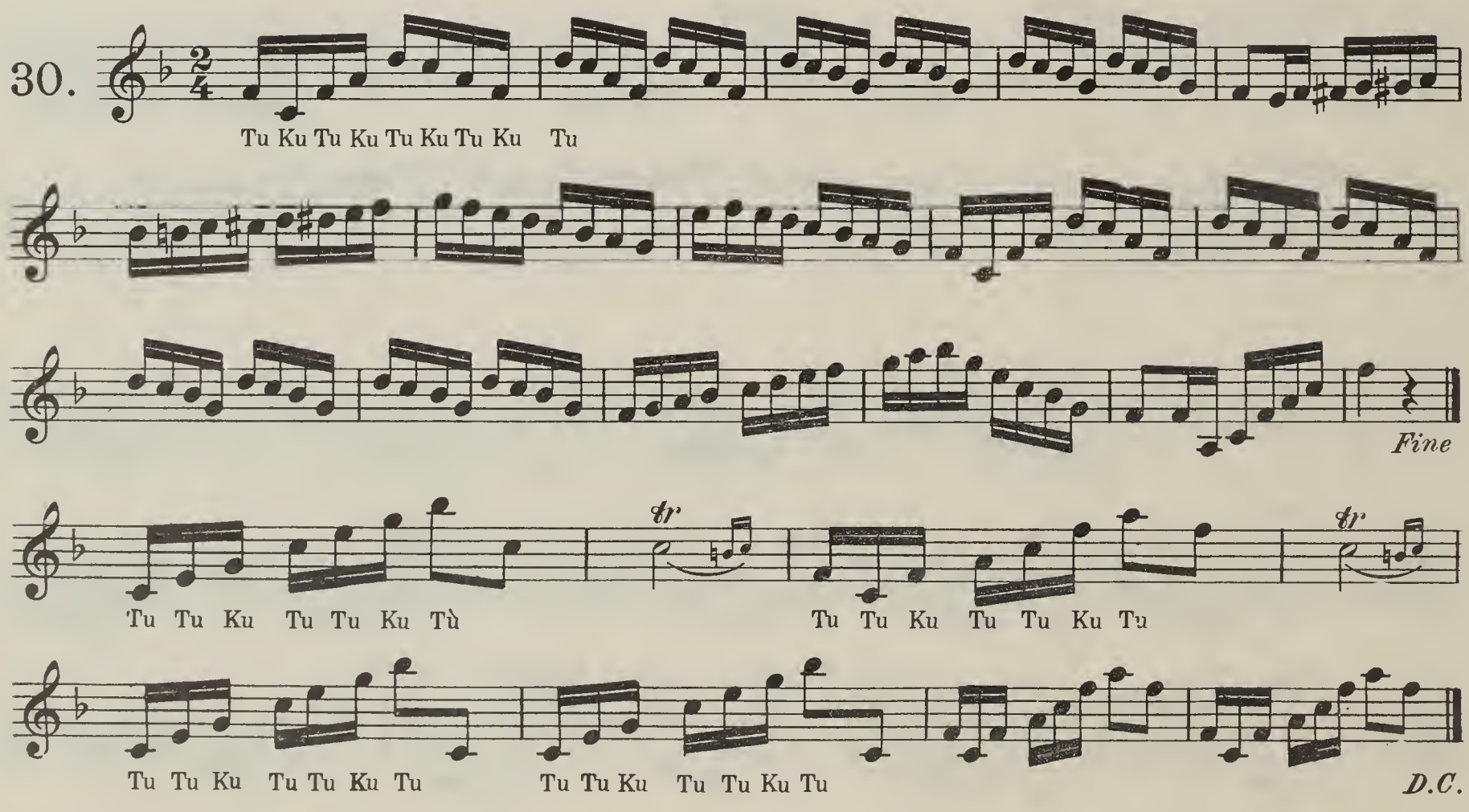
27.

Tu Tu Ku Tu Ku Tu Ku Tu

In this and the following exercise, there are some slurred notes.







The fingers and the tongue must act simultaneously in all these exercises.

31.

Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu

32.

Tu Tu Ku Tu Ku Tu Ku Tu Ku Tu Tu Ku Tu Ku Tu

33.

Tu Tu Ku Tu Ku Tu Ku Tu

34.

Tu Ku Tu Ku Tu Ku Tu Ku Tu

35.

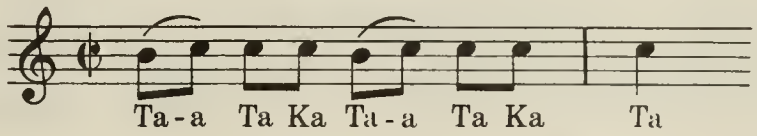
Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu Ku Tu

Double Tonguing and the Slur.

In combining the slur with the double staccato, it is necessary to employ a slightly different kind of pronunciation. The difference is so slight, however, that the performer will have no difficulty in acquiring this new form, especially if he has succeeded in playing the preceding exercises.

Until now the studies have been almost entirely on staccato playing, which is quite interesting, but which grows very monotonous when not relieved by an occasional reference to the slur. When combined, the slur and the staccato create a pleasing effect, and greatly facilitate technical difficulties.

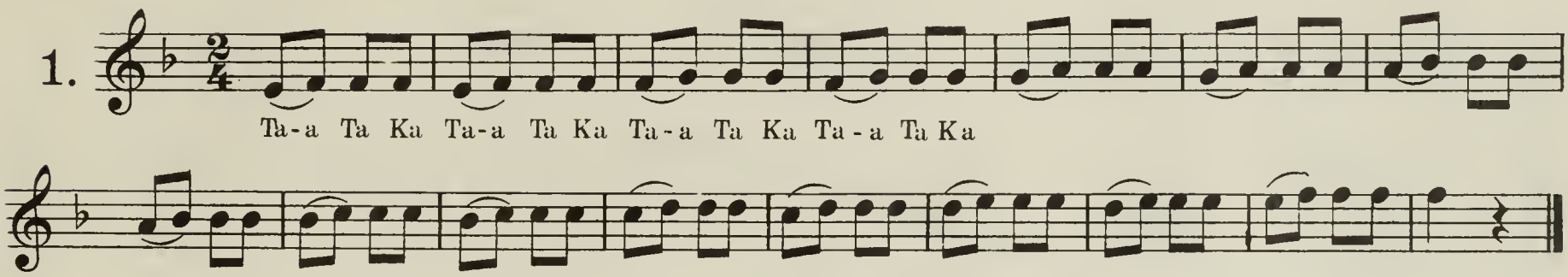
The following illustration shows the pronunciation of the syllables:-



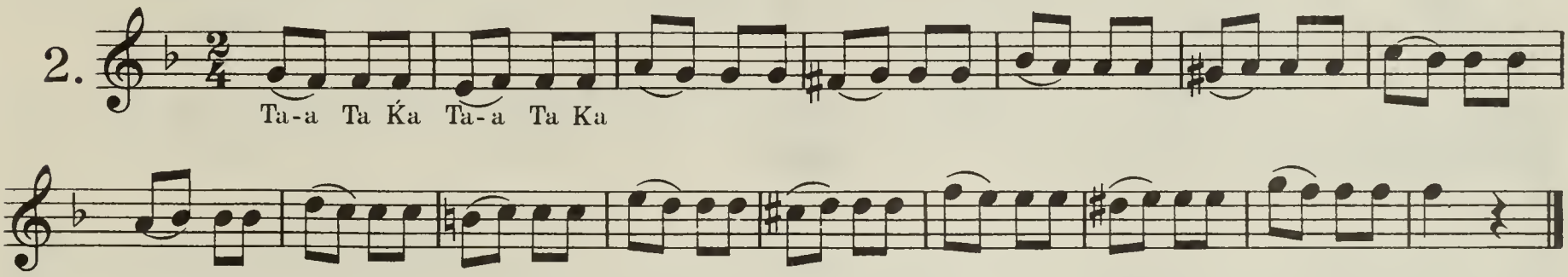
The syllable "Ta" serves to strike the first note, and the syllable "A", which comes afterwards enables the performer, by prolonging the sound, to slur smoothly to the second note.

This form of playing is a most important one, and one that can often be used to great advantage, since it does not tire the tongue as quickly as the straight double or triple tonguing.

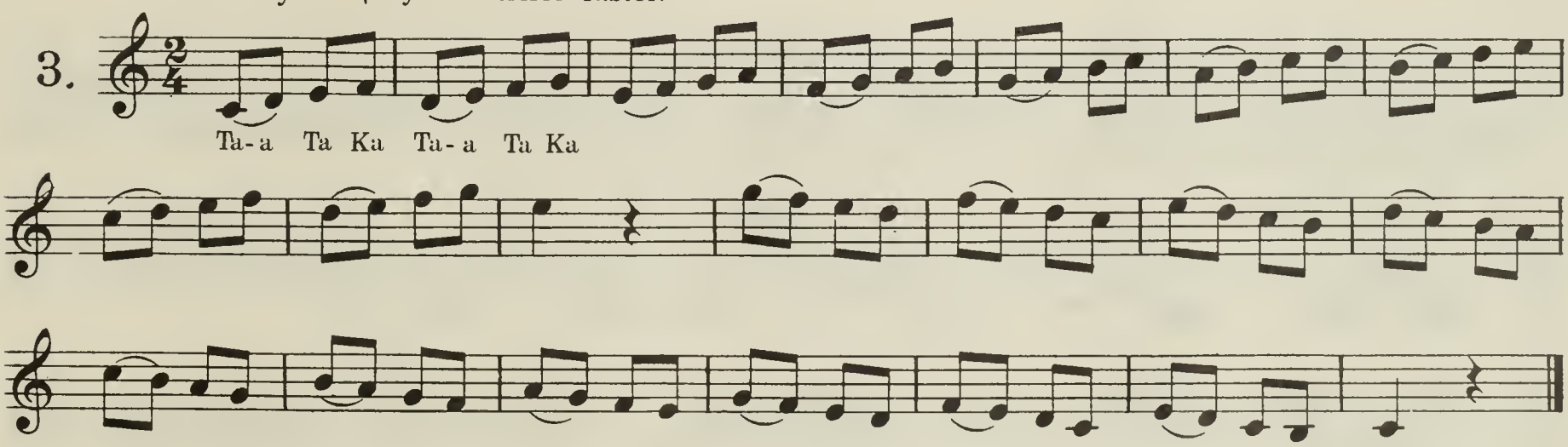
Play this exercise very slowly at first. The second note of each slur should be shortened a trifle, and the tongued notes should be played very staccato and evenly.



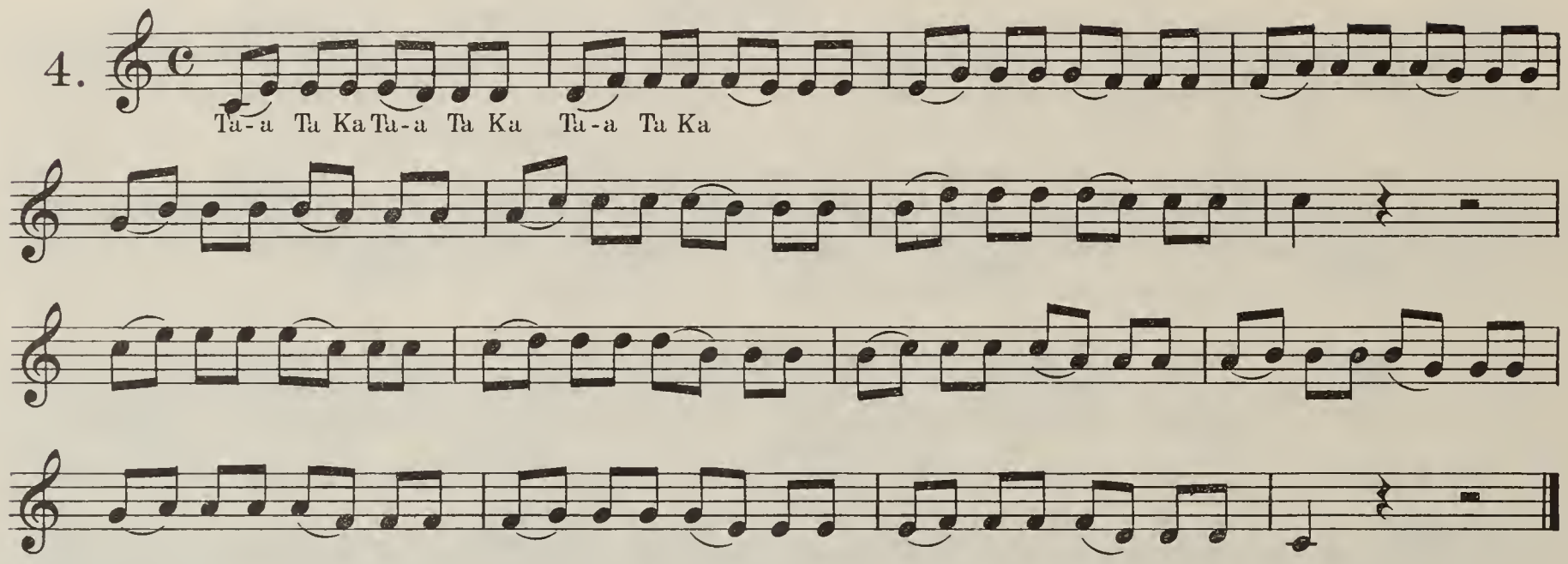
Practise in the same manner as the preceding exercise.

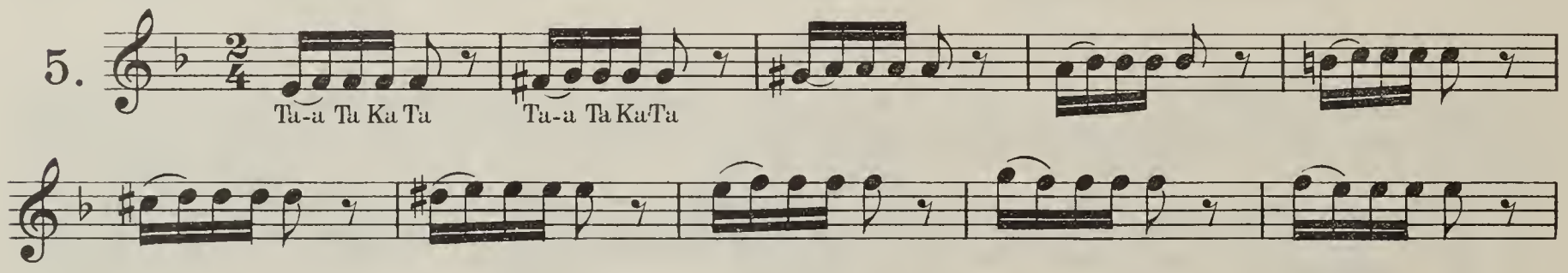


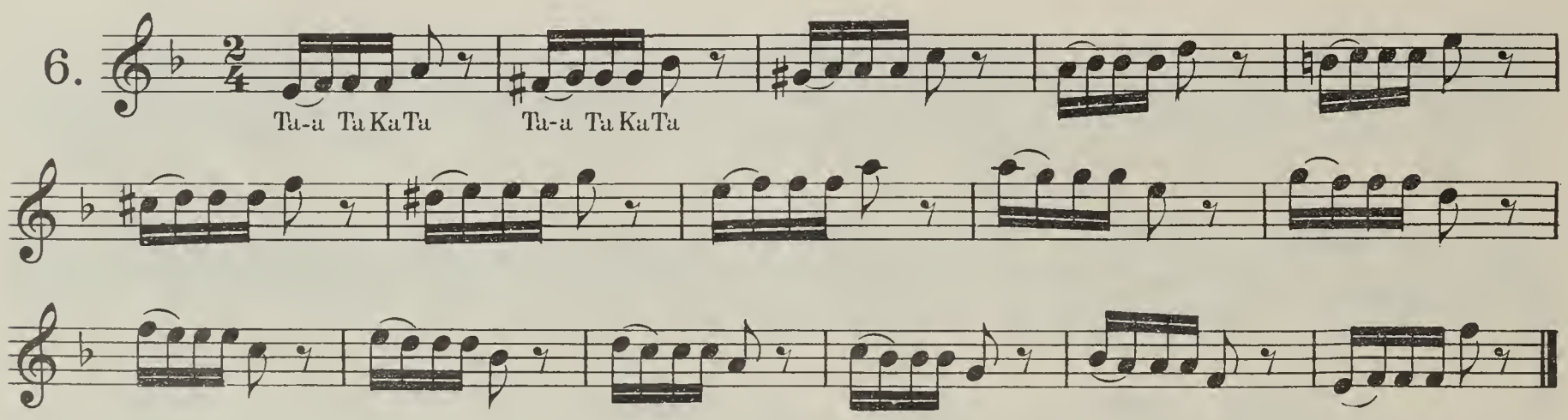
This may be played a trifle faster.



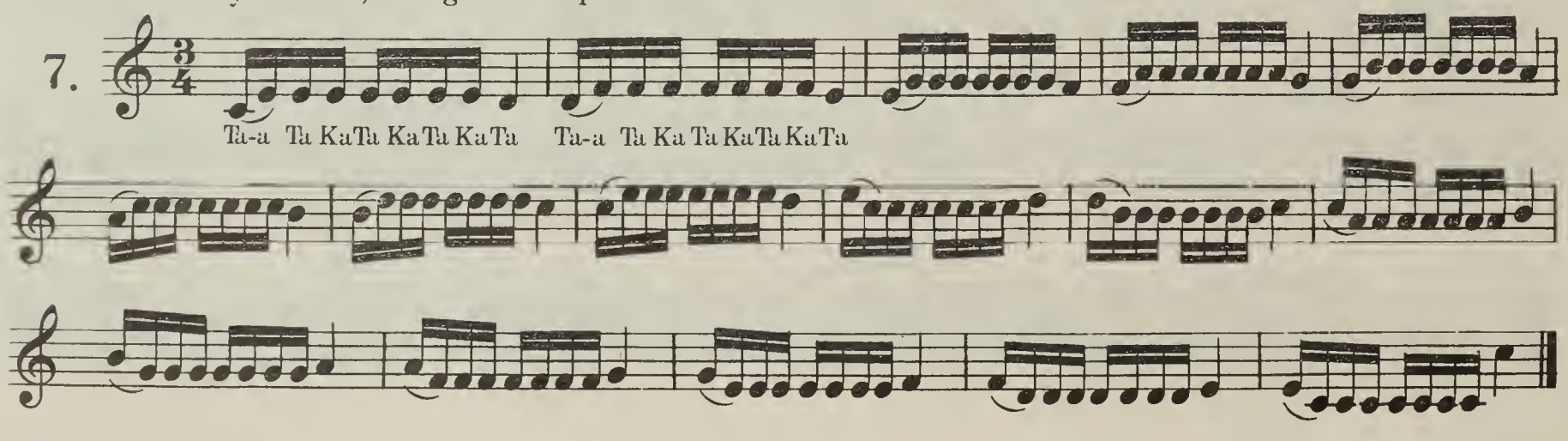
This is a form of the staccato and slur which is often used. Study it well.







Avoid any accents, and give the quarter note its value.



8.

Ta-a Ta Ka Ta Ka Ta Ka Ta-a Ta Ka Ta Ka Ta Ka Ta

9.

Ta-a Ta Ka Ta-a Ta Ka Ta-a Ta Ka Ta

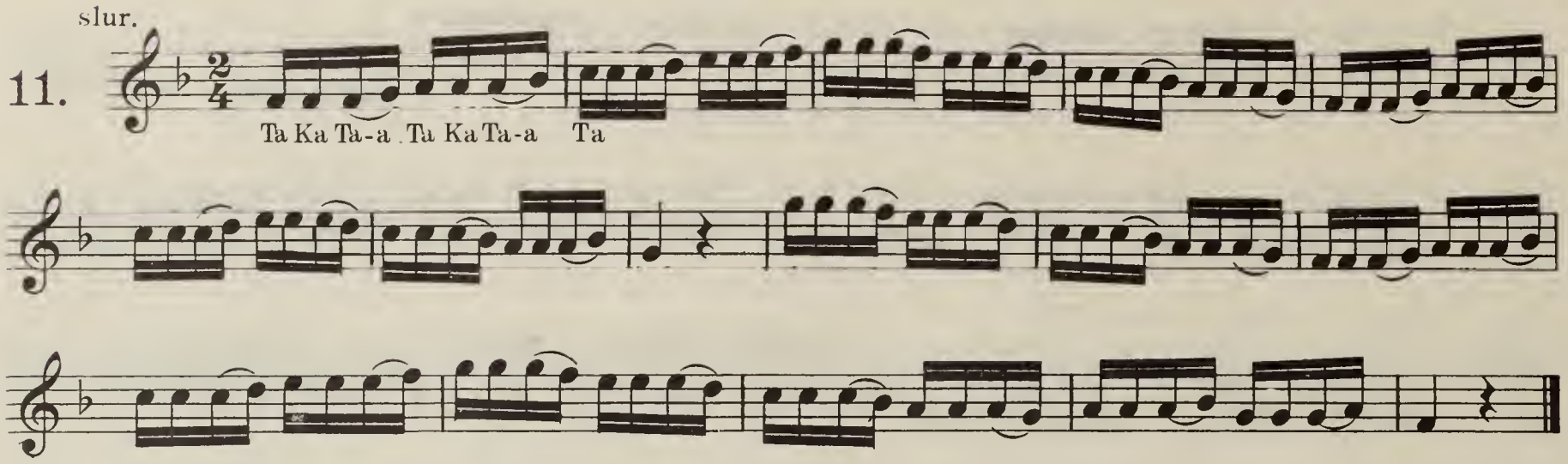
Exercises of this kind can be played very rapidly. Play in a moderate tempo first and without any hesitancy.

10.

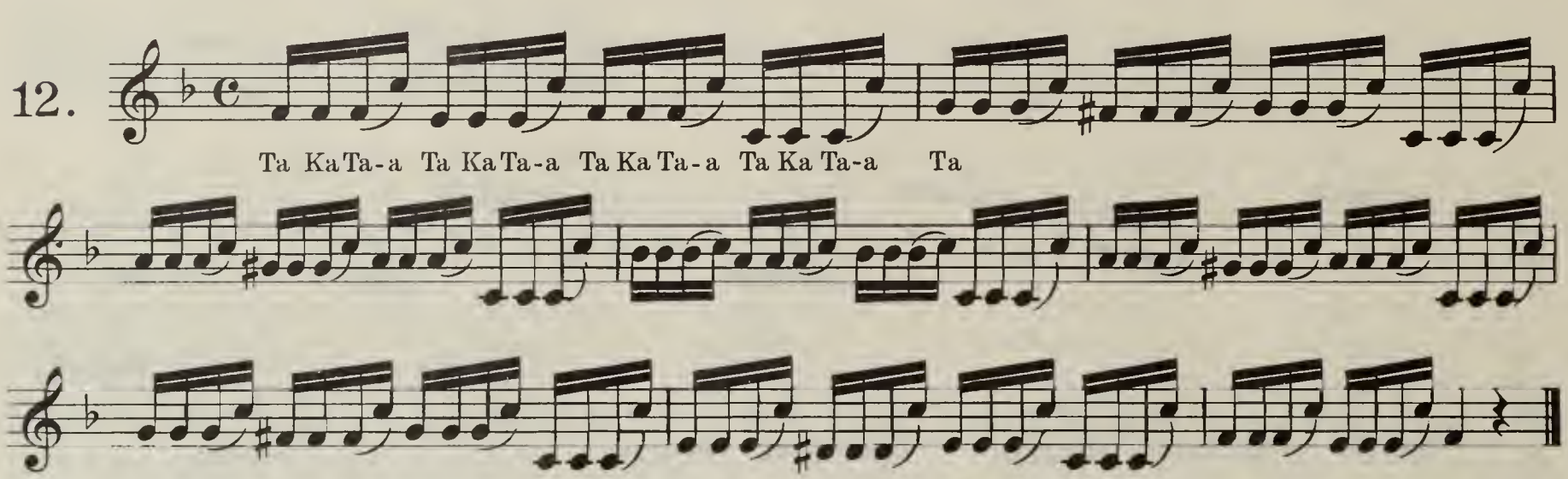
Ta-a Ta Ka Ta-a Ta Ka Ta-a Ta Ka Ta-a

In this and the next two exercises the form is reversed, the two staccato notes coming first, and then the slur.

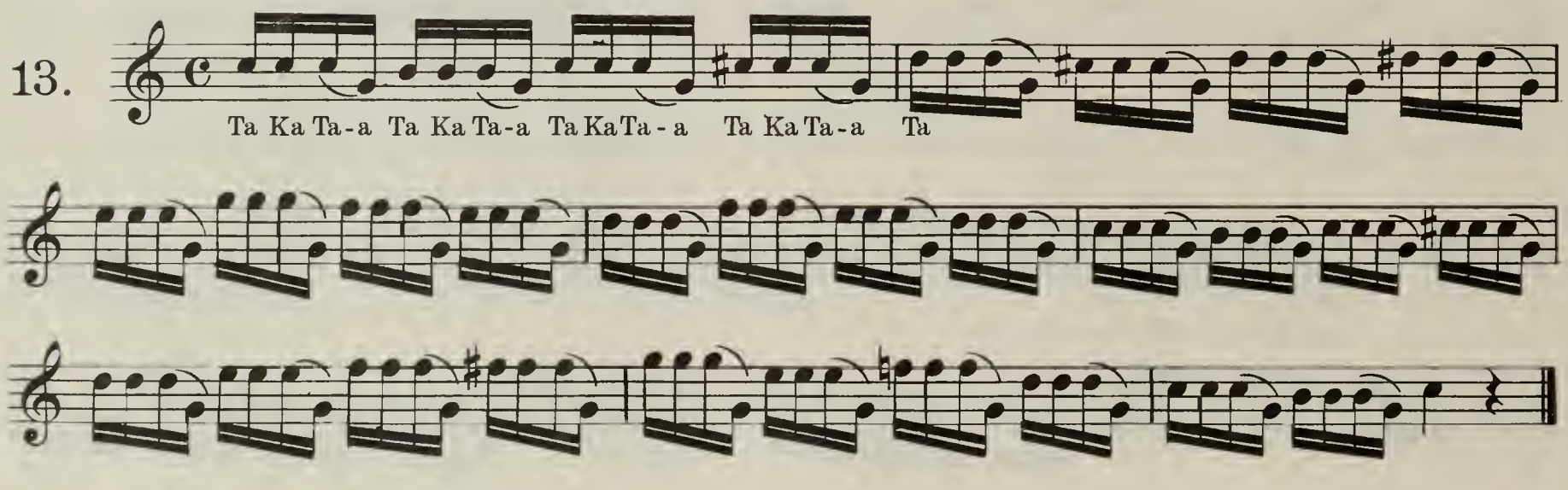
11.



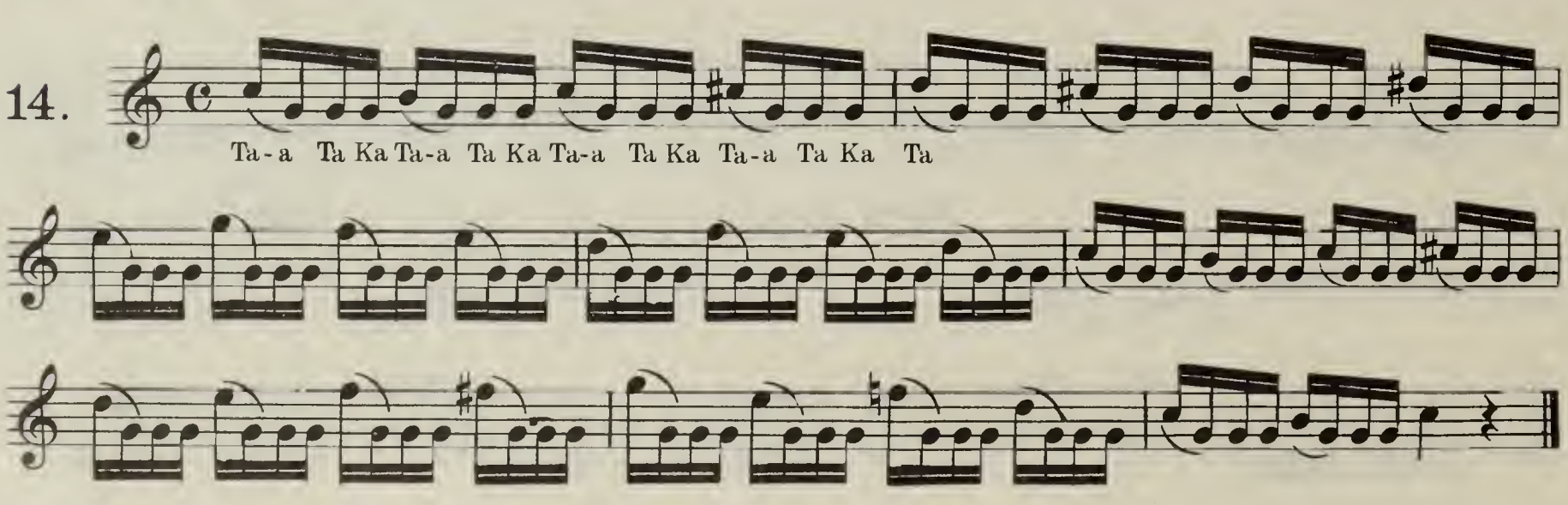
12.



13.



14.



15.

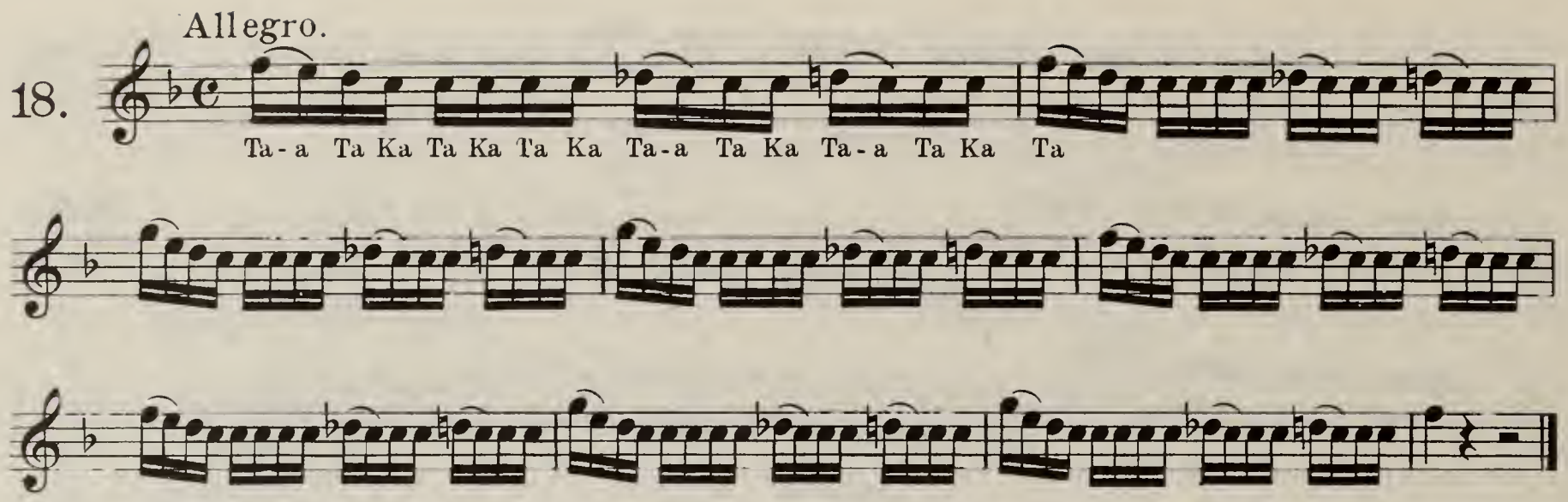
Ta-a Ta Ka Ta a Ta Ka Ta-a Ta Ka Ta-a Ta Ka

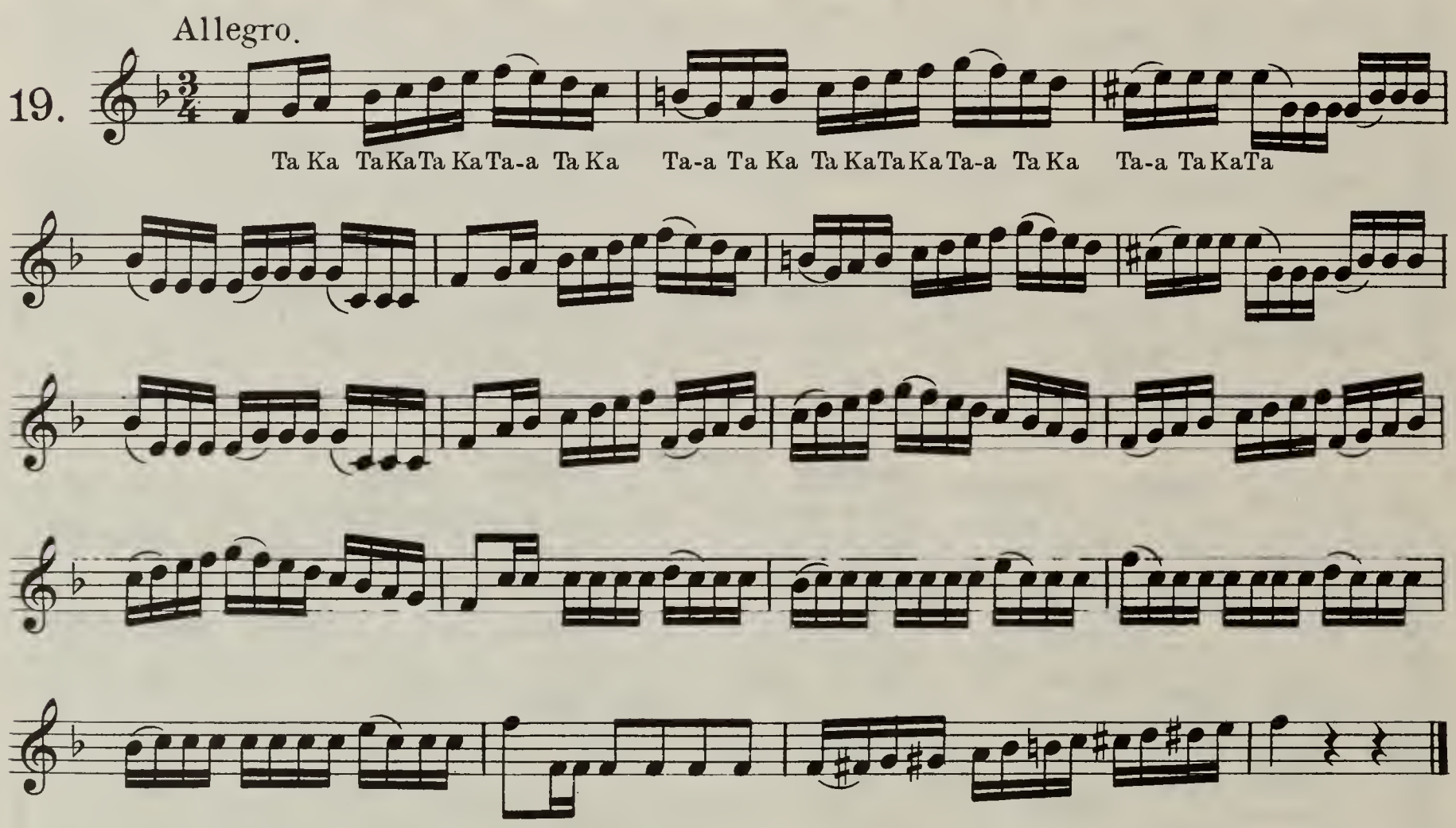
16.

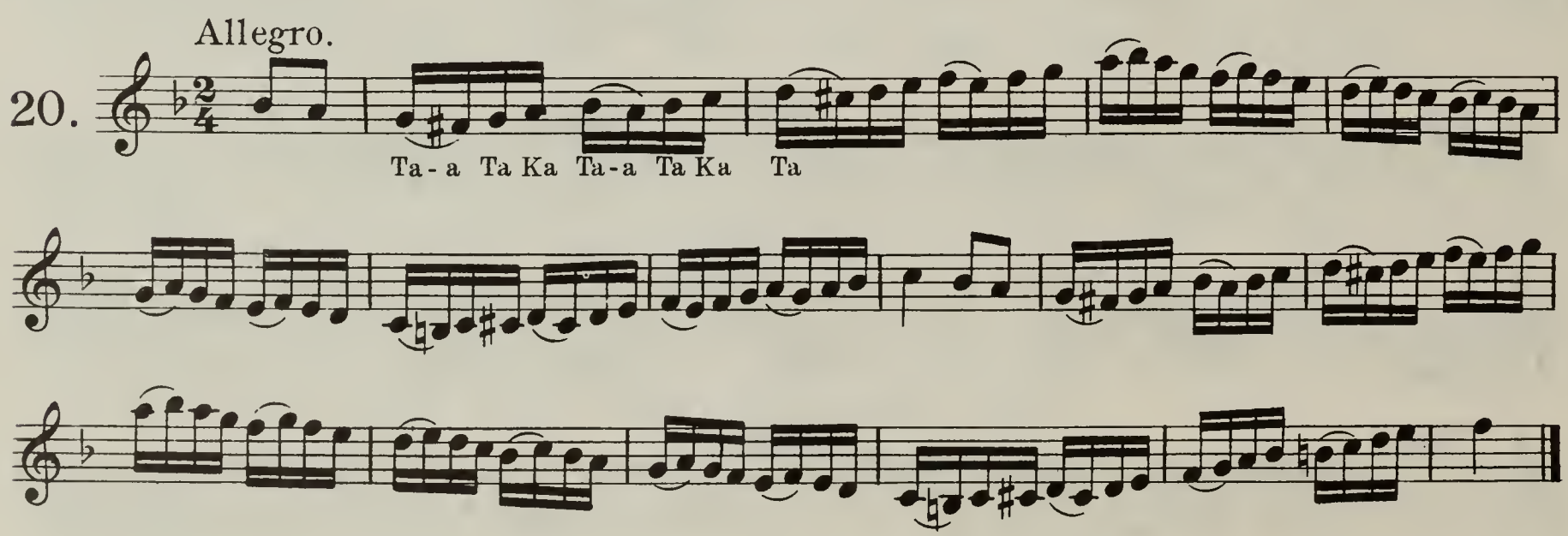
Ta-a Ta Ka Ta-a Ta Ka Ta-a Ta Ka Ta-a Ta Ka

17.

Ta-a Ta Ka Ta-a Ta Ka Ta-a Ta Ka Ta-a Ta Ka Ta

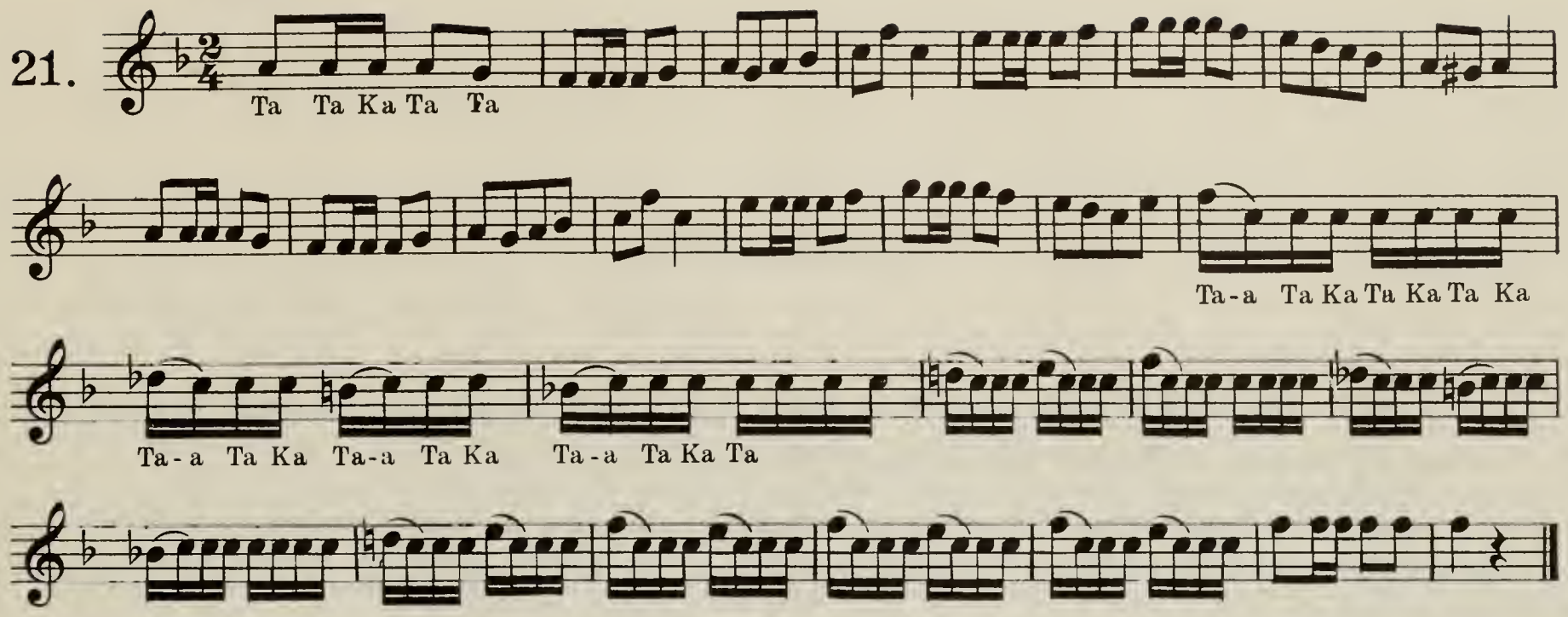

Allegro.
18.
Ta - a Ta Ka Ta Ka Ta Ka Ta - a Ta Ka Ta - a Ta Ka Ta


Allegro.
19.
Ta Ka Ta Ka Ta Ka Ta - a Ta Ka Ta - a Ta Ka Ta Ka Ta Ka Ta - a Ta Ka Ta - a Ta Ka Ta

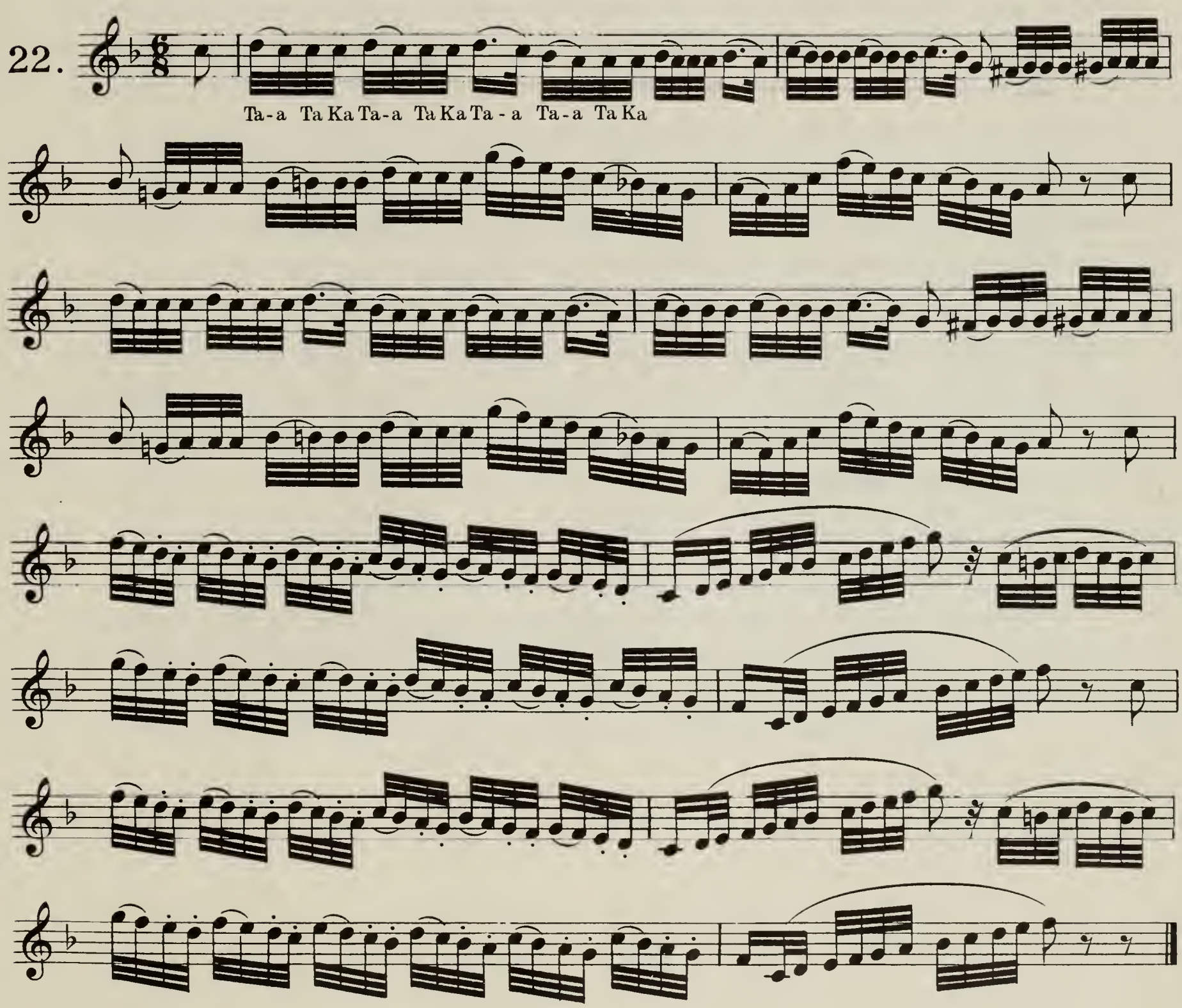

Allegro.
20.
Ta - a Ta Ka Ta - a Ta Ka Ta

Presto.

21.


Ta Ta Ka Ta Ta
Ta-a Ta Ka Ta Ka Ta Ka
Ta-a Ta Ka Ta-a Ta Ka Ta-a Ta Ka Ta

22.


Ta-a Ta Ka Ta-a Ta Ka Ta-a Ta-a Ta Ka

Conclusion

After the student has completed these studies, he should be able, with ease and accuracy, to play all music requiring triple or double tonguing.

In order to maintain the accuracy and speed of the tongue, it is necessary to devote at least fifteen minutes a day to careful practice of triple and double tonguing. The single tonguing should be practised even more diligently, and sustained tones should be played for fifteen minutes each day. The exercises in the standard Cornet methods are all worth studying, and will benefit the player to a large extent. For those who cannot find time to practise tonguing at home, it will prove of considerable help to carry a mouthpiece, and wherever an opportunity occurs, to practise thereon pronouncing the syllables, thereby giving the tongue the necessary exercise. If the lips do not seem to be strong enough, the player must endeavor to strengthen them by playing appropriate exercises in a systematic manner, but he should not allow his lips to become tired.

The exercises which I have written entitled "Daily Embouchure Studies",*) have worked wonders with thousands of cornetists. If these exercises are played each day, the lips will always be kept in good condition. It requires but half an hour's practice to play them through as directed. For those whose time is limited, these exercises will prove of extraordinary value.

*) *"Daily Embouchure Studies"* for Strengthening the Lips, Improving the Tone, Perfecting the Technic and Adapted for all Brass Instruments by Edwin Franko Goldman. Published by Carl Fischer, Inc., Issued for Treble and Bass Clef Instruments, *Price 50¢*

A WORD ABOUT THE AUTHOR * * * *

Edwin Franko Goldman is one of the outstanding figures in the world of music today. The descendent of two great musical families, he early convinced his teachers—Carl Sohst and others—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 a lad of seventeen and already a famous cornetist. Before he was thirty, he had played in orchestras and bands under most of the great conductors of the day: Gustav Mahler, Camille Saint-Saens, Luigi Mancinelli, Antonin Dvorak, Alfred Hertz, Walter Damrosch, Emil Paur, Felix Mottl, Engelbert Humperdinck, Arturo Toscanini, his uncle Nahan Franko, and others. During this time, Dr. 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.

In 1918, Dr. Goldman gave up teaching in order to give his efforts to the formation of the band which bears his name and which is so well-known today. The Goldman Band has been pronounced by all critics to be unique and to have no equal in the world. Its annual summer concerts and frequent appearances on the radio have been heard by millions. Dr. Goldman's efforts toward raising the standard of bands and band-music have earned him the reputation of being the creator of the modern symphony band. In the interests of bands, Dr. Goldman has travelled many times to all parts of the United States in order to advise and inspire others, giving generously and altruistically of his time. In appreciation of his endeavors, Dr. Goldman has been honored by presentations from many 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. He is the Founder and Honorary Life President of the American Bandmasters' Association.

Any Cornet Method from the pen of Dr. Goldman is of exceptional value, for few musicians of his calibre have had his experience with this instrument. For thirteen years, he devoted his entire energies to teaching the Cornet and Trumpet. Pupils came to him from all over the United States and from many foreign lands as well. On the basis of his experience as a teacher, he has written numerous aids to the study of the cornet, in addition to his "Foundation Method." Dr. Goldman is also the composer of many works for various brass instruments and particularly of brilliant cornet solos, which have found favor everywhere.

Dr. Goldman's marches are almost as well known today as are those of John Philip Sousa, and he deservedly merits the mantle of the famous "March King."

—The Publishers

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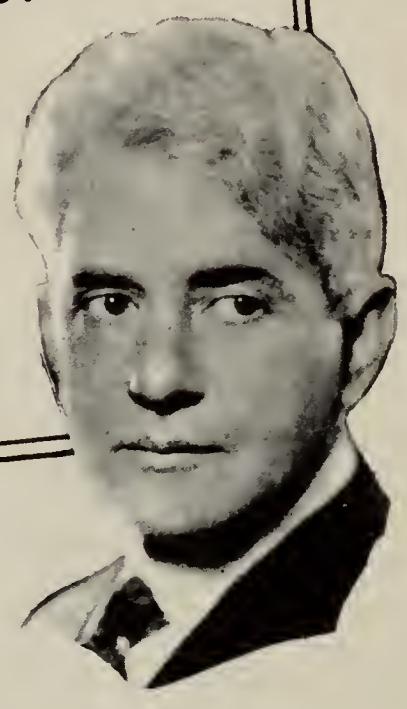

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