

~ Vintage Brass ~

FOUNDATION TO CORNET  
OR TRUMPET PLAYING  
AN ELEMENTARY METHOD



*by*

EDWIN FRANKO GOLDMAN

New and Revised Edition

With foreword by Maestro Gerard Schwarz

# FOREWORD

I have just read Edwin Franko Goldman's Elementary Method for Trumpet or Cornet and find it to be a very valuable work. Dr. Goldman deals with all of the important musical needs for the cornet/trumpet player and for that matter any musician. He deals with important issues of beginning theory and ear training as well as every aspect of musical literacy that would be valuable to any beginning musician and be helpful to any music teacher working with beginners. He is very specific about every technical issue of playing which can be very valuable but the private teacher needs to be able to be flexible with these issues. His section of songs are especially valuable and his method can stand up to the bible of cornet/trumpet playing, the Arban Method.

I commend Gordon Cherry for his wonderful efforts to bring these historical works to our attention and to make them available.

Gerard Schwarz  
Trumpet & Cornet virtuoso  
Music Director of the Seattle Symphony  
Co-Principal Trumpet of the New York Philharmonic

# CONTENTS



	<i>Page</i>		<i>Page</i>
Introduction and a Word to Teachers.....	I.	Construction of the Major Scale.....	30-31
A Word About the Author.....	II.	Major and Minor Scales.....	32-34
The Cornet and the Trumpet.....	1	Mutes .....	35
Picture of Cornet and Trumpet (Diagram).	2	The Slur .....	36-39
Description of Cornet and Trumpet.....	3	Rapid Tonguing .....	40-43
Position, etc. ....	4	Tonguing Exercises in Six-eight time.....	44-45
The Mouthpiece and Its Position on the Lips	5	Scale Studies .....	46-51
Difference Between Cornet and Trumpet		Chromatic Scales .....	52-55
Mouthpieces .....	5	Dotted Eighths followed by Sixteenths....	56-57
Care of Instrument .....	6	Intervals .....	58-59
The Valves .....	6	Triplets .....	60-61
The Slides .....	6	Chord Exercises .....	62-63
Discharge of Water .....	6	Lip Slurs .....	64-65
Silver Plating .....	6	Preparatory Exercises on the Grupetto.....	66-67
How to Practice .....	7	The Grupetto .....	68-69
What to Practice.....	7	The Trill .....	70-71
Transposition .....	7	Complete Table of Trills.....	72-73
Breathing .....	8	Grace Notes .....	74-75
Tuning .....	8	Sustained Tones (Crescendo and	
Time .....	8	Decrescendo) .....	76-77
Before Playing .....	9	Lip Slurs .....	76-77
After Playing .....	9	Complete Scale of Fingering for the Cornet	
Additional Advice .....	9	(Reference Chart) .....	78-81
Signs most frequently used.....	10	Hints on Song Playing.....	82-83
Rudiments of Music .....	11	Collection of Thirty Songs, with Explanations	84-97
Names of Notes.....	11	Six Special Studies .....	98-104
Different kinds of Notes and Rests.....	12	How to Tune the Cornet with the Piano and	
Sharps, Flats, Naturals, etc.....	12	Other Instruments .....	105
On Striking the Tone.....	13-25	Why the Instrument is Called Bb Cornet... ..	105
Dotted Quarter Notes followed by Eighths.	27	Playing from Vocal Music.....	105
Syncopation .....	28-29	A list of Principal Words used in Modern	
		Music .....	106

## INTRODUCTION

The need of an elementary method for the Cornet has prompted me to write this book. For years past, both teachers and students have found that the good methods published, did not contain exercises which the beginner could attempt to play. Teachers were compelled to write exercises for their pupils until they were far enough advanced to start one of the well-known methods.

Arban's Method, which is without doubt the greatest ever written for the instrument, cannot be used at the start, because the very first exercise covers too large a range.

Through my experience as teacher, I have become familiar with the wants and necessities of beginners, and it is through this practical knowledge that I have been inspired to write this book. The work embraces all the points that I, through personal experience have found to be of benefit to the pupil.

The exercises are written in the easiest keys, and so are easily within the grasp of the beginner; they are calculated to build up a good embouchure by starting correctly. The exercises are mostly short, so as not to tire the player, and are melodious and pleasing. Every exercise in the book is original, although three or four are modeled after Arban.

The exercises are explained in great detail, and the student will almost feel that the teacher is standing at his side. Aside from the exercises, the beginner will get a good knowledge of the rudiments of

music. The songs at the rear of the book are arranged in suitable keys, and the phrasing is correctly and carefully marked.

The student who has mastered these exercises, and has profited by the advice and suggestions given, has a good and solid foundation upon which to build, and there is no reason why he should not become an excellent player. Arban's Method may then be taken up, and with little or no difficulty, the player will be able to master the more intricate forms of playing.

Before concluding, I wish to state that this work is an "Elementary Method" pure and simple, but that the player who can perform well the exercises in it, may consider himself fairly advanced. It is not necessary to have mastered this entire method, before starting on one of the other methods, but, I would suggest finishing this book first, because progress in the new method will then be more rapid, and the student will have a better knowledge of music as well as of his instrument.

I have aimed to make the "Foundation to Cornet or Trumpet Playing" valuable to the teacher and to the pupil; and particularly to the pupil who is not within reach of a competent teacher, and must content himself with self-instruction. In fact, I have tried to write the lessons as though I were giving them personally to each student.

EDWIN FRANKO GOLDMAN.



## A WORD TO TEACHERS

To the teachers who find this book an aid in their work I should like to suggest that they devote special attention to the ear training of their pupils. It is necessary that the pupil be able to distinguish whether a note is in tune, or whether it be sharp or flat. The student who cannot make that distinction cannot hope to become a good performer.

It is necessary also for the beginner to learn the rudiments of music and particularly to become familiar with the scale formations, etc. These are

more easily and quickly learned than the actual playing of the instrument. I would also suggest that the teacher read the explanation of each lesson to the student, so that it may be thoroughly understood.

It will be found that the same suggestions and advice are repeated in many of the lessons. This has been done purposely, and to keep the pupil constantly reminded of what *not* to do.

EDWIN FRANKO GOLDMAN.

## NEW AND REVISED EDITION

Over twenty years have passed since I wrote this book, and I have just looked through its contents again with scrupulous attention. Aside from making a very few changes and improvements for this new edition, I would use every exercise again, just as it stands, if I were still teaching beginners.

I used these exercises successfully for many years with the hundreds of pupils I taught, until the year 1920, when I decided to devote all my attention to the conducting of my Band. I know from my experience as a cornetist, that these are sensible studies—

calculated to give the beginner, no matter how young, a proper start, a sound foundation, and the opportunity for making the steady and rapid progress which gives him encouragement and helps to build up his interest and enthusiasm.

If this newly revised edition continues with the same success as the original volume, I shall feel that I have done something worth-while for the advancement of the art of cornet and trumpet playing.

EDWIN FRANKO GOLDMAN.

January, 1936.



## A WORD ABOUT THE AUTHOR

Edwin Franko Goldman is one of the outstanding figures in the world of music today. The descendant 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 14 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 17 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, Anton Dvorak, Alfred Hertz, Walter Damrosch, Emil Paur, Felix Mottl, Engelbert Humperdinck, Arturo Toscanini, and his uncle Nahan Franko, among others. During this time Dr. Goldman also made a name for himself as cornet soloist, and as organizer and conductor of small ensembles which were in great demand.

A Cornet Method from the pen of Dr. Goldman is of exceptional value, for few other musicians of his calibre have had his experience with this instrument. For thirteen years Dr. Goldman 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 this Foundation Method. Dr. Goldman is also known as the composer of numerous works for various brass instruments and particularly of many bril-

liant cornet solos which have everywhere found favor.

In 1920, 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 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, Dr. Goldman has traveled 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 by dozens of 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. Dr. Goldman is Founder and Honorary Life President of the American Bandmasters' Association.

Dr. Goldman's marches are too well-known to need naming. No one can seriously contest his right to be known as the successor to John Philip Sousa. Dr. Goldman has just completed a book on Bands,\* based on his unusual experience; and this book, we have no doubt, will be the most useful and complete work of its kind ever written.

\* "Band Betterment," published by Carl Fischer, Inc.

# 1st Lesson

## ON STRIKING THE TONES

1.

2. C

Count 1234    1234    1234    1234    1234    1234    1234    1234    1234

3. G

Count 1234    1234

4. C                      D                      E                      F                      G

5. G                      F                      E                      D                      C

6. C                      E                      G                      E                      C

7. C                      G                      C                      G                      C

8. G                      C                      G                      C                      G

9. C                      E                      E                      C                      C                      G                      G                      C                      C

# 17<sup>th</sup> Lesson

## TONGUING EXERCISES IN $\frac{6}{8}$ TIME

1

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

2

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

3

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

4

5

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

6

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

WHO IS SYLVIA?

28.

F. Schubert

Moderato

*p*

1

1

THE LOTUS FLOWER

29.

R. Schumann

Andante

*p*

*pp*

*f* *p* *rit.*

CRADLE SONG

30.

J. Brahms

Allegretto

*mf*



## Study No 1

## HAPPY MOMENTS

Edwin Franko Goldman

The title of this study implies how the music should be played. Where two notes are slurred, be sure to play the second one staccato. Play all the sixteenth and eighth notes staccato, and give the quarter notes good value. Play slowly until you are familiar with every note.

Moderato

*mf*

The musical score is written on four staves. The first staff begins with the tempo marking 'Moderato' and the dynamic marking 'mf'. The music is in G major (one sharp) and 2/4 time. The first staff contains two measures of music. The second staff contains two measures. The third staff contains two measures. The fourth staff contains two measures, ending with a double bar line and a repeat sign. The music features a mix of slurred and staccato notes, including sixteenth and eighth notes, and quarter notes.