

\$9.95



THE MAGGIO EMOUCHURE

**ORIGINAL
LOUIS MAGGIO
SYSTEM
FOR BRASS**

by Carlton MacBeth

PLUS GROUP INSTRUCTION MANUAL

BASIC COURSE

TABLE OF CONTENTS

LOUIS MAGGIO

INTRODUCTION

TEACHING AIDS

1. THE PLAYING POSITION
2. THE EMOUCHURE
3. POSITION OF MOUTHPIECE
4. HOW TO TAKE A BREATH
5. RELAX
6. THE WARMUP
7. THE PEDAL TONES
8. MIDDLE REGISTER
9. EXTREME HIGH REGISTER
10. SYLLABLES
11. THE SLUR
12. THE TONGUE
13. FINGERINGS - SLIDE POSITIONS
14. INTONATION
15. ATTITUDE
16. SOUND

MAGGIO AND THE BRASS FAMILY

MAGGIO WARMUP A

MAGGIO WARMUP B

LESSON I PRODUCTION OF SOUND

LESSON II THE SLUR

LESSON III THE TONGUE

LESSON IV EXTREME REGISTER

LESSON V ENDURANCE

MAGGIO PHOTOGRAPHS



INTRODUCTION

"YOU DO WHAT I TELL YOU, SONNY, I'LL MAKE YOU PLAY BEAUTIFUL."

THIS WAS LOUIS MAGGIO'S OPENING STATEMENT TO ME IN 1947 AS A YOUNG CONFUSED AND MISGUIDED TRUMPET PLAYER. HAVING NOTHING TO LOSE AND EVERYTHING TO GAIN, I PROCEEDED TO FOLLOW HIS ADVICE AND FOUND EVERY SINGLE THING HE SAID TO COME TRUE.

LOUIE TOOK THE TOTAL BURDEN OF MY LEARNING HOW TO PLAY A TRUMPET (PREVIOUSLY BY TRIAL AND ERROR, RUMORS AND HEARSAY) OUT OF MY HANDS. HE BECAME THE MOST IMPORTANT INFLUENCE OF MY LIFE, AS HE DID WITH SO MANY OTHERS. HIS INGENIOUS SYSTEM FOR BRASS BOTH SHAPED AND EMPHASIZED MY PLAYING AND TEACHING CAREER.

CONSEQUENTLY, IN THE HOPE THAT THE PROFOUND TEACHINGS OF THIS GREAT MASTER SHOULD NOT REMAIN IN THE GRAVE WITH ITS CREATOR, I HAVE DEDICATED MYSELF TO PASSING ON HIS PRINCIPLES TO NEW GENERATIONS.

LOUIS MAGGIO'S ORIGINAL SYSTEM FOR BRASS IS SIMPLE AND QUITE DIRECT. HE LEFT NOTHING UP TO CHANCE. HIS INSTRUCTIONS COVERED THE ENTIRE CONCEPT OF BRASS PLAYING.

I HAVE ATTEMPTED TO DOCUMENT THE BASIC MAGGIO FUNDAMENTALS AS EXACTLY AS I REMEMBER LOUIE GIVING THEM TO ME. THE WARMUPS, LESSONS, EXAMPLES (ILLUSTRATIONS) AND TEACHING AIDS ARE DESIGNED TO ANSWER ANY QUESTIONS YOU MIGHT HAVE ABOUT THE SYSTEM.

YOU WILL FIND THAT I REPEAT MYSELF ON OCCASION. THIS IS NOT MERELY REDUNDANCY, BUT RATHER AN INTEGRAL PART OF MAGGIO'S METHOD. IT IS IN ORDER TO EMPHASIZE CERTAIN BASIC TEACHINGS. ALSO, TO KEEP THESE RULES IN YOUR THINKING. FOR AN EXAMPLE - THE WARMUP, WHICH IS A MUST, IS COUPLED WITH A SERIES OF PHOTOGRAPHS. THEIR PURPOSE IS TO INSTILL IN YOUR MIND THE IMPORTANCE OF PLAYING THE SAME WAY EVERY TIME. THIS WILL HELP TO DEVELOP CONSISTENCY.

THESE EXERCISES ARE DESIGNED FOR THE BEGINNER TO THE PROFESSIONAL. I HAVE STUDENTS FROM FOURTEEN TO OVER SIXTY PLAYING FROM DOUBLE PEDAL C TO DOUBLE HIGH C AND ABOVE. THIS PROVES ONE THING --- THAT BRUTE FORCE HAS NOTHING TO DO WITH IT. IT'S ALL IN KNOWING HOW!

THE LOUIS MAGGIO LIP FORMATION
 Reproduced from an actual photograph in
 Louis Maggio's studio, this picture proved
 to be invaluable in assisting students to
 grasp the idea of placing the lips in a
 forward position.



THE LOUIS MAGGIO LIP FORMATION

#2

D. C. Octave Higher

LEFT - A rare specimen of the music
 writing of Louis Maggio.

THE LITTLE MAN WITH A BIG MESSAGE

NEVER BEFORE HAD THE BRASS WORLD BEEN AFFECTED SO STRONGLY BY ANY ONE MAN THAN BY THE NOW LEGENDARY LOUIS MAGGIO. LIVING IN THE DAYS WHEN COMMUNICATIONS WERE SLOW AND THE DEVELOPMENT OF THE BRASS INSTRUMENT WAS IN ITS FORMATIVE YEARS, THE ARRAY OF PROFESSIONAL RESULTS HE LEFT BEHIND ARE A GREAT TRIBUTE TO HIS GENIUS.

MAGGIO'S MASTER INSTRUCTIONS WERE NOT MERELY THE PRODUCT OF SOME BRILLIANT SUPERBRAIN, BUT GREW OUT OF A TRAGIC ACCIDENT THAT CHANGED HIS ENTIRE LIFE. HAVING LEFT HIS NATIVE ITALY IN 1906, HE WAS APPEARING WITH THE ST. PAUL SYMPHONY WHEN DISASTER STRUCK IN 1919. IN SUBZERO WEATHER, WHILE RUNNING TO CATCH A STREETCAR, LOUIE SLIPPED ON THE ICY PAVEMENT AND FELL, STRIKING HIS MOUTH ON A SAFETY ZONE BUTTON. THE FORCE OF THE BLOW LITERALLY SHREDDED HIS LIPS AND KNOCKED OUT SEVERAL FRONT TEETH.

THE MEDICAL PROFESSION COULD NOT HELP AND HIS CAREER WAS OBVIOUSLY AT AN END. ALTHOUGH DESPONDENT, LOUIE PURSUED THE CHALLENGE AND FOR THE NEXT YEAR COUNSELED HIMSELF, CONCEIVING AND DEVELOPING A TOTALLY NEW CONCEPT OF BRASS PLAYING. TO THE AMAZEMENT OF HIS COLLEAGUES, THE SYSTEM MAGGIO HAD CREATED NOT ONLY ENABLED HIM TO RETURN TO HIS CHAIR WITH THE SYMPHONY, BUT HE WAS PLAYING BETTER THAN EVER. HE HAD ACQUIRED A REGISTER UNHEARD OF IN THOSE DAYS (FIVE OCTAVES) AND HE NOW DISPLAYED A RICH, VELVET TONE THROUGHOUT ALL REGISTERS.

WORD OF MAGGIO'S ACCOMPLISHMENT GRADUALLY SPREAD THROUGHOUT THE WORLD OF MUSIC, AND BELEAGUERED BRASS MUSICIANS BEGAN TO SEEK HIS HELP WITH THEIR INDIVIDUAL PROBLEMS. IN 1930, MAGGIO SETTLED IN LOS ANGELES TO SPEND HIS FULL TIME TEACHING, AND EVENTUALLY TO ESTABLISH AN INTERNATIONAL REPUTATION AS THE ACCLAIMED MASTER BRASS INSTRUCTOR.

AMONG THE MUSICIANS WHO SUFFERED INJURIES SIMILAR TO MAGGIO'S AND CONSEQUENTLY SOUGHT HIS HELP WERE RAFAEL MENDEZ AND CARLTON MACBETH.

MAGGIO WAS ABLE TO REBUILD EVERYONE THAT BROUGHT THEIR PROBLEMS TO HIM. IN ALL CASES THEY RETURNED TO THEIR PLAYING CAREER WITH EVEN GREATER STRENGTH AND MORE FINESSE THAN PRIOR TO THEIR MISFORTUNE. SUCH WAS HIS SUCCESS THAT AT ONE TIME ALMOST EVERY TOP STUDIO BRASS PLAYER ON THE WEST COAST WAS AN EXPONENT OF THE MAGGIO SYSTEM.

LOUIS MAGGIO, AS A RESULT OF HIS TOTAL DEDICATION TO MUSIC AND TO HIS STUDENTS, WAS MORE THAN JUST A GREAT TEACHER. HE BECAME A WAY OF LIFE FOR ALL WHO CAME HIS WAY.

AS YOU PROCEED THROUGH THESE PAGES INTO THE WORKS OF LOUIS MAGGIO, YOU MAY POSSIBLY SEE THIS "LITTLE MAN WITH A BIG MESSAGE" IN THE SAME LIGHT THAT HIS MANY GRATEFUL STUDENTS AND ADMIRERS SAW HIM.

ALTHOUGH THIS IS A BELATED TRIBUTE TO A GREAT MAN, MAY IT HELP TO BRING ABOUT SOME OF THE RECOGNITION AND ACCLAIM HE SO JUSTLY DESERVES.



LOUIS MAGGIO



THESE STUDIES ALSO BLOW THE CONCEPT THAT IT TAKES A LIFETIME TO LEARN TO PLAY A BRASS INSTRUMENT. IT DOESN'T WORK THAT WAY. ALL THAT IS NECESSARY IS AN HOUR AND A HALF TO TWO HOURS A DAY, SEVEN DAYS A WEEK FOR FIVE FULL WEEKS, PLENTY OF REST AND A CONSTANT AWARENESS OF THESE BASIC PRINCIPLES.

I WOULD RECOMMEND THAT YOU DO NOT PLAY PRIOR TO THE WARMUPS AND THE LESSONS. IF YOU HAVE AN EARLY CALL OR ARE UNABLE TO GO THROUGH THE LESSON OF THE WEEK BEFORE A PERFORMANCE, AT LEAST COMPLETE THE WARMUP. THEN, LATER IN THE DAY, MAKE UP THE LESSON.

"REMEMBER, OVER THE YEARS YOU HAVE DEVELOPED BAD HABITS TO PERFECTION, SO AT LEAST GIVE THIS SYSTEM A GOOD FIVE WEEKS." — LOUIS MAGGIO

INCLUDED IN THIS COURSE ARE A SERIES OF TEACHING AIDS. REFER TO THEM OFTEN. THEY SHOULD ANSWER ANY QUESTION YOU MIGHT HAVE. IF, BY ANY CHANCE I HAVE LEFT SOMETHING UNANSWERED OR VAGUE, DO NOT HESITATE TO WRITE AND GIVE ME THE OPPORTUNITY TO CORRECT ANY LACK OF COMMUNICATION.

FOLLOW THE SYSTEM ATTENTIVELY, CONCENTRATE ON THE FUNDAMENTALS — AND THE RESULTS WILL CONTINUE TO AMAZE YOU FOR THE REST OF YOUR PLAYING CAREER.

"PRACTICE, SONNY, THEY'LL BEAT A PATH TO YOUR DOOR." — MAGGIO

I'M HIP, LOUIE.

Carlton MacBeth

PRODUCTION OF SOUND



WET LIPS. FOLLOW PHOTOGRAPHS FOR ALL WARMUPS AND LESSONS.

- PHOTO #1 TAKE A BREATH LIKE A DROWNING MAN GOING DOWN FOR THE THIRD TIME.
#2 PLACE MOUTHPIECE DIRECTLY UNDER NOSE.
#3 RELAX AND MOVE MOUTHPIECE DOWN UNTIL THE BOTTOM LIP DROPS IN PLACE.
#4 PUMP AIR IN AND UP (LIKE ROLLING A TUBE OF TOOTHPASTE FROM THE BOTTOM).

MOUTHPIECE PLACEMENT SHOULD BE:

1. 2/3 UPPER, 1/3 LOWER.
2. CORNERS OF MOUTH IN TO EYE TEETH (AS IF TO WHISTLE).
3. LIPS TOGETHER.
4. BOTTOM LIP SLIGHTLY UNDER AND BEHIND TOP LIP.
5. BUZZ DOWN.

(REFER TO TEACHING AIDS 2 THROUGH 7)

TEACHING AIDS

1. THE PLAYING POSITION

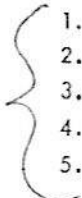
THE PLAYING POSITION CAN BE EITHER SITTING OR STANDING. I WOULD USUALLY SIT IN LOUIE'S STUDIO, BUT ON OCCASION WOULD STAND IN ORDER TO LOOSEN UP.

THE INSTRUMENT SHOULD BE HELD FIRMLY WITH THE LEFT HAND. THE RIGHT HAND (SLIDE OR VALVE HAND) SHOULD BE RELAXED, BUT STILL UNDER CONTROL. THE BELL OF THE HORN SHOULD BE TILTED SLIGHTLY DOWN TO ALLOW THE MOUTHPIECE TO FIT THE NATURAL CONTOUR OF THE LIPS.

2. THE EMBOUCHURE

"THE LIPS ARE LIKE REEDS. THEIR ONLY FUNCTION IS TO VIBRATE." ----- MAGGIO

THEY SHOULD ALWAYS BE:

- 
1. "WET"
 2. "TOGETHER"
 3. "IN A FORWARD POSITION"
 4. "CORNERS OF MOUTH IN TO EYE TEETH" (AS IF TO WHISTLE)
 5. "RELAXED AND SUPPLE" ----- LOUIS MAGGIO

3. POSITION OF MOUTHPIECE

REFER TO PHOTOGRAPHS

PHOTO #2 PLACE MOUTHPIECE DIRECTLY UNDER NOSE.

PHOTO #3 MOVE THE MOUTHPIECE DOWN UNTIL THE LOWER LIP FILLS ABOUT THE BOTTOM 1/3 OF THE CUP, LEAVING 2/3 ON THE TOP LIP. THERE IS ALWAYS THE DANGER OF THE MOUTHPIECE SLIPPING DOWN TOO FAR ON THE TOP LIP, THEREFORE THE STUDENT MUST KEEP A CONSTANT VIGIL AGAINST THIS HAPPENING.

4. HOW TO TAKE A BREATH

REFER TO PHOTOGRAPHS

PHOTO #1 "TAKE A BREATH LIKE A DROWNING MAN GOING DOWN FOR THE THIRD TIME." ----- LOUIS MAGGIO

LOUIE'S MEANING WAS TO GET AS MUCH AIR AS POSSIBLE INTO THE LUNGS IN THE SHORTEST AMOUNT OF TIME.

PHOTO #3 RETAIN THE AIR AND RELAX.

"SIT ON THE AIR WITH YOUR SHOULDERS, ALLOWING IT TO SHIFT TO THE BOTTOM PART OF THE LUNGS." ----- MAGGIO

TEACHING AIDS

PHOTO #4 PUMP AIR IN AND UP, LIKE:

1. ROLLING A TUBE OF TOOTHPASTE FROM THE BOTTOM.
2. A FORK LIFT.
3. A BOXER TAKING A BLOW IN THE STOMACH.
4. IN AND UP.

IF THE STUDENT FEELS SHORT OF BREATH OR LACKING IN SUFFICIENT AIR, IT IS USUALLY DUE TO IMPROPER BREATHING OR EXCESSIVE LOSS OF AIR THROUGH DISTRIBUTION (THE LIPS ARE TOO FAR APART).

TO SOLVE THIS PROBLEM, TAKE A SERIES OF SHORT BREATHS, AS FOLLOWS:

1. INHALE.
2. RELAX (RETAINING AIR).
3. TAKE SECOND BREATH.
4. RELAX (RETAINING AIR).
5. TAKE THIRD BREATH.
6. RELAX (SIT ON AIR WITH SHOULDERS).
7. PUMP AIR (EXHALE).

BE SURE TO KEEP LIPS TOGETHER TO CHECK UNNECESSARY LOSS OF AIR.

5. RELAX

THE BULK OF THE MUSCLES OF THE BODY SHOULD REMAIN RELAXED AS POSSIBLE AT ALL TIMES. NATURALLY, THERE WILL BE TENSION IN CERTAIN AREAS OF THE BODY (THE DIAPHRAGM, THE STOMACH MUSCLES AND THE EMBOUCHURE), BUT ONLY ENOUGH TENSION TO PERFORM THEIR FUNCTION.

"IF A STUDENT IS PLAYING RELAXED, YOU CAN HEAR IT IN THE SOUND." ----- MAGGIO

6. THE WARMUP

THE WARMUP IS A MUST WITH THE MAGGIO APPROACH. THE AIR STREAM IS STARTED AND THE POSITION OF THE EMBOUCHURE AND MOUTHPIECE ARE ATTAINED. THE LIPS ARE GRADUALLY INDUCED TO VIBRATE, AND GENERALLY BRING ABOUT A MORE RELAXED APPROACH TO PLAYING. THE TWO MAGGIO WARMUPS INCLUDED WITH THIS COURSE ARE DESIGNED TO ACCOMPLISH THESE FUNDAMENTALS. SWITCH THESE WARMUPS AS DIRECTED AND KEEP WORKING YOUR WAY DOWN TO PEDAL C (Bb) UNTIL IT BECOMES PART OF YOUR RANGE.

SPECIAL INSTRUCTIONS

POSITION CHART FOR BASS TROMBONE WITH "F" ATTACHMENT AND "E" SLIDE

V= INDICATES VALVE IN USE

The chart displays five staves of music for Bass Trombone. Each staff shows a sequence of notes with corresponding valve numbers and slide instructions. The notes are written on a bass clef staff. The first staff shows notes for valves 1, 2, 3, 4, 5, 6, 7, 1, 2, 3. The second staff shows notes for valves 4, 5, 6, 7, 3, 4, 5, 6, 7, 1. The third staff shows notes for valves 2, 3, 4, 5, 6, 7, 3, 4, 5, 6, with the instruction 'WITH E SLIDE' below. The fourth staff shows notes for valves 6, 1, 2, 3, 4, 5, 6, (Sub) 7, 3, 4, with the instruction 'WITH E SLIDE' below. The fifth staff shows notes for valves (Sub) 5, 6, 6, 2, with the instruction 'WITH E SLIDE' below.

SINCE THERE ARE ONLY SIX POSITIONS ON THE SLIDE, WHEN VALVE IS IN USE THE "E" SLIDE MUST BE PULLED IN ORDER TO PLAY THE LOW "B" NATURAL. THIS WILL MAKE ALL VALVE NOTES ONE POSITION HIGHER. STUDENT SHOULD BECOME FLUENT IN BOTH "F" ATTACHMENT AND "E" SLIDE.

FRENCH HORN

THE MIDDLE LINE IN F (FRENCH HORN) IS INCLUDED IN ORDER TO FACILITATE CLASSROOM INSTRUCTION IN THE MAGGIO SYSTEM. WHEN PLAYING WITH TRUMPETS AND LOWER BRASS INSTRUMENTS, THE FRENCH HORN (F) SHOULD APPLY SYLLABLE CHANGES AS DIAGRAMMED BELOW (SEE LESSON ONE) THROUGHOUT THE COURSE

TAH TAY TEE TICH

The diagram shows a single staff of music with four measures. Each measure contains a note on the middle line of the staff. Above each note is a syllable: 'TAH', 'TAY', 'TEE', and 'TICH'. Arrows point from each syllable to its corresponding note.

WHEN STUDYING INDIVIDUALLY, FRENCH HORN MAY USE THE TRUMPET (TOP) LINE 8VB WITH THE CORRESPONDING SYLLABLE CHANGES.

THE PEDAL TONES

THE PEDAL TONE $B\flat$ CONCERT MAY BE ELUSIVE WHEN FIRST ATTEMPTED. IF EXERCISE ONE PROVES TO BE TOO DIFFICULT, PROCEED TO EXERCISE TWO. KEEPING THE LIPS TOGETHER, PRONOUNCE THE SYLLABLE "TAH" AND PLAY THE VIBRATION THAT RESULTS BELOW PEDAL $B\flat$ CONCERT. ONCE THIS NOTE IS ATTAINED THEN, WITHOUT TIGHTENING THE LIPS, INCREASE THE AIRSTREAM VELOCITY UNTIL THE VIBRATION REACHES CONCERT $B\flat$. THIS WILL GIVE THE PROPER FEELING FOR THE NOTE SO THAT EVENTUALLY IT WILL BE MASTERED.

EXERCISE ONE

EXERCISE TWO

TAH-----

TAH-----

TAH--

TAH

TAH

TAH

=

EACH TIME THE ABOVE SYMBOL APPEARS IN THE COURSE THE STUDENT SHOULD PLAY THE FULL PEDAL TONE EXERCISE.

† = NOSE BREATH

SEE TEACHING AIDS - ADVANCED STUDIES

TEACHING AIDS

7. THE PEDAL TONES

ANY NOTE BELOW THE NATURAL RANGE OF THE INSTRUMENT IS CALLED A PEDAL TONE. THEY WILL PROBABLY NEVER HAVE ANY MUSICAL VALUE, BUT PEDAL TONES ARE THE VERY FOUNDATION OF THE MAGGIO SYSTEM.


WHEN PLAYED CORRECTLY, PEDAL TONES:

1. FORCE THE STUDENT TO ADHERE TO THE CORRECT EMOUCHURE AND MOUTHPIECE PLACEMENT.
2. SET THE STAGE FOR THE EXTREME HIGH REGISTER. ONLY THE SYLLABLE (TICH) AND TENSION (CORNERS OF MOUTH IN TO EYE TEETH AS IF TO WHISTLE) ARE DIFFERENT.
3. EAR TRAINING, BREATH CONTROL, ETC.

REMEMBER TO APPROACH THE PEDAL TONES FROM AN OCTAVE ABOVE TO RETAIN THE PLAYING EMOUCHURE AND TO INSURE ACCURATE PITCH. USE CORRECT FINGERINGS AND SLIDE POSITIONS AND ALLOW THE MOUTHPIECE TO CRAWL UP THE UPPER LIP. THE TONGUE SHOULD BE KEPT FLAT ON THE FLOOR OF THE MOUTH WITHOUT ANY ARCH.

BE SATISFIED WITH ANY TYPE OF SOUND AT FIRST, AND CONCENTRATE UPON THE PRINCIPLES (AIR, RELAX, SYLLABLES, ETC.).



8. MIDDLE REGISTER

 "THINK OF BLOWING OUT OF THE BELL OF THE HORN INSTEAD OF INTO THE MOUTHPIECE FOR A MORE RELAXED AND RICHER SOUND." ----- LOUIS MAGGIO

THIS IS THE MOST IMPORTANT REGISTER OF ALL, MAINLY BECAUSE THE MAJORITY OF PLAYING IS DONE IN THIS AREA. WE APPROACH THE MIDDLE REGISTER WITH THE SAME CLOSED EMOUCHURE, THE PROPER SYLLABLE, AND A RICH, RELAXED AIR STREAM.

9. EXTREME HIGH REGISTER

DURING THIS COURSE WE WILL APPROACH THE HIGH REGISTER WITH THE FOLLOWING PHILOSOPHY:

1. RETAIN PEDAL NOTE EMOUCHURE IN THE HIGH REGISTER.
2. "AH" IN THROAT AT ALL TIMES.
3. PRONOUNCE SYLLABLE WITH THE TONGUE IN A HISSING FASHION (TICH).
4.  PLAY SMALL AT FIRST, THEN LET THEM GROW.
5.  GO AS HIGH AS POSSIBLE EVERY DAY. PEDAL TONES BETWEEN EACH ATTEMPT.
6. LOOK FOR A THIRD BELOW YOUR VERY TOP NOTE TO EVENTUALLY BE YOUR PRACTICAL RANGE.
7. THIS IS A REGISTER THAT COMES SLOW FOR SOME AND FAST FOR OTHERS.

REMEMBER, IF ALL OF THE PRINCIPLES OF THE MAGGIO SYSTEM ARE CORRECTLY APPLIED, THE HIGH NOTES WILL ALL COME OUT.

TEACHING AIDS

10. SYLLABLES

THE PRONOUNCING OF THE SYLLABLE, BY FORMATION OF THE TONGUE, IS THE HEART OF THE MAGGIO SYSTEM. "AH" IN THE THROAT AT ALL TIMES IS A CARDINAL RULE. THE SYLLABLES CREATE THE CORRECT AIR STREAMS FOR DIFFERENT REGISTERS. THEY SERVE THE SAME PURPOSE AS THE OCTAVE KEY ON A CLARINET. THEY ALLOW YOU TO PLAY FIVE FULL OCTAVES (DOUBLE PEDAL C TO DOUBLE HIGH C) WITHOUT ANY CHANGE OF THE EMBOUCHURE.

NATURALLY, THEY MUST BE COORDINATED WITH ALL OF THE OTHER FUNDAMENTALS OF LOUIS MAGGIO'S TEACHINGS. AFTER A WHILE YOU SHOULD BE ABLE TO HEAR THE SYLLABLE DISTINCTLY IN THE SOUND. AMONG THE BYPRODUCTS OF THE SYLLABLE ARE A MORE CENTERED SOUND AND INCREASED CONTROL OF PITCH.

11. THE SLUR

THE SLUR IS MOVING FROM ONE NOTE TO THE NEXT WITHOUT BREAKING THE AIR STREAM.

1. THE SLUR SHOULD BE PLAYED ENTIRELY BY SYLLABLE AND AIR.
2. THERE SHOULD BE NO VISIBLE CHANGE IN THE FACIAL MUSCLES.
3. COORDINATE THE SYLLABLE CHANGE, FINGER CHANGE OR SLIDE POSITION AND A SLIGHT KICK OF THE DIAPHRAGM.
4. MAINTAIN A FORWARD POSITION OF THE EMBOUCHURE.
5. NEVER SMILE.

12. THE TONGUE

THE TONGUE HAS A MULTIPLE ROLE IN THE MAGGIO SYSTEM.

1. THE TONGUE CREATES THE SYLLABLE.
 2. ON SINGLE ATTACKS FOLLOWED BY A SLURRED PASSAGE, THE TONGUE:
 - A. RESTS AT THE BASE OF THE TOP TEETH.
 - B. DROPS TO RELEASE THE AIR TO THE FLOOR OF THE MOUTH AND THE TIP RESTS AT THE BASE OF THE BOTTOM TEETH.
 - C. BENDS IN THE MIDDLE TO FORM THE SYLLABLE.
 3. WHEN TONGUING RAPIDLY, IT ACTS THE SAME AS A COBRA IN STRIKING POSITION ATTACKING THE BASE OF THE TOP TEETH.
- "THINK OF SLURRING THE PASSAGE AND ADD THE TONGUE TO THE SLUR." ----- MAGGIO

TEACHING AIDS

13. FINGERINGS - SLIDE POSITIONS

THESE EXERCISES SHOULD BE PLAYED WITH THE TRADITIONAL TRUMPET FINGERINGS AS INDICATED.

1. CONCENTRATE ON CLEAN FINGERING.
2. THINK OF A FAST RELEASE AS WELL AS BANGING THE VALVES DOWN.
3. MEMORIZE AS SOON AS POSSIBLE IN ALL REGISTERS.

INCLUDED IN THE BASS CLEF BOOK ARE SUGGESTED SLIDE POSITIONS. THESE ARE PLACED OVER THE NOTES TO ALLOW THE TROMBONE STUDENT THE FREEDOM NEEDED TO CONCENTRATE ON THE BASIC PRINCIPLES WITHOUT BEING CONCERNED WITH THE SLIDE POSITIONS.

(REFER TO "SPECIAL INSTRUCTION" PAGES REGARDING BASS TROMBONE AND FRENCH HORN)

14. INTONATION

(PLAYING IN TUNE)

"PLAY YOUR INTERVALS IN TUNE -- AND YOU WILL PLAY YOUR INSTRUMENT IN TUNE."

----- LOUIS MAGGIO

THINK OF THE PITCH YOU WANT, AND FOLLOW THE MAGGIO PRINCIPLES OF AIR, RELAX AND SYLLABLE. THIS WILL MAKE POSSIBLE THE PITCH YOU ARE THINKING.

15. ATTITUDE



"EITHER YOU WILL PLAY THE HORN OR IT WILL PLAY YOU." ----- MAGGIO


THIS IS YOUR DECISION.

1. DON'T BE AFRAID TO MAKE A MISTAKE.
2. ANALYZE YOUR PLAYING.
3. YOU MUST HAVE FAITH IN THESE TEACHINGS. THEY HAVE BEEN PROVEN.

THE MAGGIO SYSTEM HAS PRODUCED MORE GREAT BRASS INSTRUMENTALISTS THAN ANY OTHER APPROACH.

4. IF YOU CAN PLAY BEYOND YOUR ABILITY ONCE IN A WHILE, THEN WITH THIS COURSE BEAUTIFUL SOUNDS, CLEAN ARTICULATION AND SEEMINGLY EFFORTLESS REGISTERS WILL BE AN EVERYDAY OCCURENCE.

16. SOUND

 "ALL OTHER THINGS EQUAL, THE SOUND IS STILL THE DIFFERENCE BETWEEN A GOOD AND A GREAT INSTRUMENTALIST." ----- LOUIS MAGGIO

WE ALL HAVE AN IDEA OF THE SOUND WE WOULD LIKE TO HAVE ON OUR INSTRUMENT. IT MAY DIFFER FROM STUDENT TO STUDENT, ACCORDING TO INDIVIDUAL TASTE.

YET, THERE IS THE NATURAL FREE SOUND OF THE INSTRUMENT THAT IS ALWAYS THERE. THIS IS WHAT LOUIS MAGGIO ATTEMPTED TO BRING OUT IN HIS STUDENTS. ONCE WE HAVE THE RICH, CLEAR, RAW SOUND OF THE INSTRUMENT PLAYED BY THESE PRINCIPLES, THEN WE CAN DEVELOP A PARTICULAR SOUND TO FIT THE TYPE OF MUSIC WE WANT TO PLAY.

THE REQUISITES OF A GOOD MAGGIO SOUND ARE:

1. RICH AND BIG.
 2. DENSE CORE.
 3. CENTERED PITCH.
 4. RELAXED.
 5. FULLY CONTROLLED IN ALL REGISTERS AT ALL VOLUMES.
- 

MAGGIO & THE BRASS FAMILY

ALTHOUGH LOUIS MAGGIO WAS ESSENTIALLY A TRUMPET PLAYER, HIS APPROACH TO BRASS PLAYING ENCOMPASSED ALL THE VARIOUS INSTRUMENTS. HE CONSIDERED THE TRUMPET, TROMBONE, TUBA, FRENCH HORN, BARITONE AND ALL OF THE OTHER BRASS INSTRUMENTS AS ONE BIG BRASS FAMILY. HE TREATED EACH OF THEM IN THE SAME WAY.

MAGGIO'S METHODS HAVE PRODUCED SOME OF THE WORLD'S MOST ACCOMPLISHED TROMBONE AND TUBA PLAYERS, AND HAVE BEEN THOROUGHLY PROVEN WITH THE ENTIRE RANGE OF BRASS INSTRUMENTS.

"IN ORDER TO PLAY TWO INSTRUMENTS EQUALLY WELL, YOU MUST PRACTICE TWICE AS LONG EACH DAY." ----- LOUIS MAGGIO

THIS WAS LOUIE'S ANSWER TO THE DOUBLER ON BRASS, AND OBSERVATIONS OF CURRENT INSTRUMENTALISTS ATTEST TO THE VALUE OF HIS THEORY.

WARMUP A

MOUTHPIECE PLACEMENT SHOULD BE:

1. 2/3 UPPER, 1/3 LOWER.
2. CORNERS OF MOUTH IN TO EYE TEETH (AS IF TO WHISTLE).
3. LIPS TOGETHER.
4. BOTTOM LIP SLIGHTLY UNDER AND BEHIND TOP LIP.
5. BUZZ DOWN.

(REFER TO TEACHING AIDS 2 THROUGH 7)

TA-----AH
TA-----AH
TA-----AH

1

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

TA-----AH
TA-----AH
TA-----AH

2

4 4 7 4 5 5 0 5 1 6 2 6

TA-----AH TA-----AH TA-----AH

3

2 1 2 3 1 2 3

(Svo) 2 2 2 3 2

2 7 3 7

1 1 3 1 2 2 3

3 1 4 b3

2 2 2 3 2

1 1 3 1 2 2 3

4 2 5 b4

TA-----AH TA-----AH

4

2 3 1 3 3

(Svo) 2 3 2 3 0 3

5 3 6 b5

3 2 3 3

0 3 2 3

6 4 7 b6

TA-----AH TA-----AH

5

1 2 3 3 1 3

(Svo) 2 2 3 1 3

7 6 b3 b7

3 2 3 3

1 3 2 3

1 6 b4 0

WARMUP B

TA-----AH TA-----AH TA-----AH TA-----AH

1

1 2 3 1 2 3 2 3 4 2 3 4

TA-----AH TA-----AH TA-----AH TA-----AH

2

3 4 5 3 4 5 4 5 6 4 5 6

TA-----AH TA-----AH TA-----AH TA-----AH

3

5 6 7 5 6 7 1 2 3 6 7 8

TA-----AH TA-----AH

TA-----AH TA-----AH

4

TA-----AH TA-----AH

TA-----AH TA-----AH

5

TA-----AH TA-----AH

6

REST FIVE MINUTES

3/18/81
 11/17/86
 1/12/86
 11/15/88

LESSON I

PRODUCTION OF SOUND

SYLLABLES

(THE PURPOSE OF USING SYLLABLES IS TO PLAY IN THE EXTREME REGISTERS WITHOUT MAKING A CHANGE OF EMBOUCHURE.)

1. PRECEDE THIS LESSON WITH WARMUP A.
2. THE THROAT IS IN AN "AH" POSITION AT ALL TIMES.
3. PRONOUNCE THE SYLLABLES WITH THE TONGUE.
4. IN THE HIGH REGISTER, A HISSING SOUND IS CREATED WITH THE TONGUE UP AND FORWARD.
5. BE SURE AND RELAX.

(REFER TO TEACHING AIDS 8 AND 16)

SYLLABLES TO PRONOUNCE IN DIFFERENT REGISTERS

SYLLABLES	TAH	TAY	TEE	TICH
TRUMPET All Bb Instruments				
F FRENCH HORN				
TROMBONE All C Instruments				

TA ----- AH TA ----- AH

TA ----- AH

TA ----- AH

3

6 4 7 b6 7 4 6 5 3 6 b5 6 3 5

TA ----- AH

TA ----- AH

4

4 2 5 b4 5 2 4 3 1 4 b3 4 1 3

TAH TA ----- AH

TAH TA ----- AH

5

7 3 7 2 6 2 6 1

LESSON I

TAH

TA ----- AH

TAH

TA ----- AH

6

5 1 5 5 4 7 4 4

TAH

TA ----- AH

TAH

TA ----- AH

7

3 6 3 3 2 5 2 2

TAH

TA ----- AH

TA ----- AH TAH TAH

8

1 4 2 1 1 6 4 1

LESSON I

TAH TA----- AYE

TAH TA----- AYE

9

1 2 3 2 3 2 2 1

(Loco) (Loco)

(8vb) (8vb)

2 1 2 2 0 2 1 0

7 3 5 4 6 2 4 3

TAH TA----- AYE

TAH TA----- EE

10

2 3 0 1 2 2 3 2 0

(Loco) (Loco)

(8vb) (8vb)

2 3 0 2 3 2 2 2 2

5 1 3 2 4 5 2 1

TAH TA----- EE

TAH TA----- AYE-EE

11

1 2 0 1 2 1 2 2

(Loco) (Loco)

(8vb) (8vb)

1 1 1 1 2 2 2 2

3 4 1 3 2 3 4 2

TAH TA---- AYE-EE TAH TA---AYE--EE

0 2 1 0 3 0 2 3

1 2 3 1 5 0 2 3

TAH TA--AYE-EE--EE TAH TA-- AYE-EE--

1 2 1/2 0 1/2 1 1 1 1

4 4 1 1/2 3 3 3 3

TAH TA-AYE-EE-ICH TAH TA--EE-----ICH TAH

2 2 2 2 0 0 0 0

2 2 2 2 1 1 1 1

TAH TAY-EE-----ICH TAH TAY-EE-----ICH

2 1 2 2 0 2 0 0

4 3 #3 2 1 2 #2 1

TAH TAY-EE-----ICH TAH TEE-----ICH-----

2 0 1 2 0 2 2 0

2 1 3 2 1 3 2 #3

TAH TEE-----ICH----- TAH TEE-----ICH-----

1 2 0 1 2 1 2 2

3 #2 1 1 2 3 2 2

LESSON I

18 TAH TEE-ICH----- TAH TEE-ICH-----

0 2 1 0 2 0 2 3

(Loco) (Loco)

(Sw) (Sw)

1 2 3 1 #3 1 2 #3

19 TAH TEE-ICH----- TAH TEE-ICH-----

2 2 0 2 1 1 1 1

(Loco) (Loco)

(Sw) (Sw)

#2 2 1 #2 3 3 3 3

20 TAH TICH----- TAH TICH----- TAH

2 2 2 2 0 0 0 0

(Loco) (Loco)

(Sw) (Sw)

2 2 2 2 1 1 1 1

LESSON 11

THE SLUR

1. PRECEDE THIS LESSON WITH WARMUP B.

2. CONCENTRATE ON:

- A. PLENTY OF AIR.
- B. KEEPING LIPS TOGETHER WHILE CHANGING OCTAVES.
- C. "AH" IN THROAT.
- D. PRONOUNCE SYLLABLES WITH TONGUE.
- E. REST AS LONG AS YOU PLAY.
- F. RETAIN SAME EMBOUCHURE IN ALL REGISTERS.

(REFER TO TEACHING AID 12)

TAH TAH TAH TA-----AH TA-----AH TA--AYE----

1

TAH TAH TAH TA-----AH TA-----AH TAY-----AYE

2

TAH TAH TAH TA-----AH TA-----AH TAY-----EE

3

TAH TAH TAH TA-----AH TA-----AH TAY--EE-----

4

TAH TAH TAH TA-----AH TA-----AH TEE-----

5

LESSON II

TAH TAH TAH TAH-----AH TAH-----AH TEE-----

6

TA-----AH TAH TAH TA-----AH TA-----AH TEE-----

7

TA-----AH TAH TAH TA-----AH TA-----AH TEE-----

8

LESSON II

TA-----AH TAH TAH TAH-----AH TAH-----AH TEE-----

TA-----AH TAH TAH TA-----AH TA-----AH TEE-----ICH

TA-----AH TAH TAH TA-----AH TA-----AH TEE ICH-----

REST FIVE MINUTES

TA-----AH TAH TAH TA-----AH TA-----AYE TICH-----

12

Musical score for measure 12. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The vocal line has a melodic line with a slur over the first two notes and a fermata over the last note. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the treble. The key signature has one sharp (F#) and the time signature is 4/4. The measure ends with a C-clef on the right side of each staff.

TA-----AH TAH TAH TA-----AH TAH--AYE--TICH-----

13

Musical score for measure 13. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The vocal line has a melodic line with a slur over the first two notes and a fermata over the last note. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the treble. The key signature has one sharp (F#) and the time signature is 4/4. The measure ends with a C-clef on the right side of each staff.

TA-----AH TAH TAH TA-----AH TAY-----TICH-----

14

Musical score for measure 14. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The vocal line has a melodic line with a slur over the first two notes and a fermata over the last note. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the treble. The key signature has one sharp (F#) and the time signature is 4/4. The measure ends with a C-clef on the right side of each staff.

TA-----AH TAH TAH TA-----AH TAY-----EE TICH-----

15

Musical score for measure 15. It consists of three staves. The top staff is the vocal line, starting with a whole note chord and followed by a melodic line. The middle staff is the piano accompaniment, marked with a piano (p) dynamic and containing chords. The bottom staff is the bass line, also marked with a piano (p) dynamic. Handwritten annotations include "(loeo)" above the piano staff and "(8va)" above the bass staff. The key signature has one sharp (F#).

TA-----AH TAH TAH TA-----AH TAY EE---- TICH-----

16

Musical score for measure 16. It consists of three staves. The top staff is the vocal line, starting with a whole note chord and followed by a melodic line. The middle staff is the piano accompaniment, marked with a piano (p) dynamic and containing chords. The bottom staff is the bass line, also marked with a piano (p) dynamic. Handwritten annotations include "(loeo)" above the piano staff and "(8va)" above the bass staff. The key signature has one sharp (F#).

TA-----AH TAH TAH TA-----AH TEE----- TICH-----

17

Musical score for measure 17. It consists of three staves. The top staff is the vocal line, starting with a whole note chord and followed by a melodic line. The middle staff is the piano accompaniment, marked with a piano (p) dynamic and containing chords. The bottom staff is the bass line, also marked with a piano (p) dynamic. Handwritten annotations include "(loeo)" above the piano staff and "(8va)" above the bass staff. The key signature has one sharp (F#).

TA-----AH TAH TAH TA-----AH TEE----- TICH-----

18

Musical score for measure 18. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The vocal line has a melodic line with a slur over the first two notes and a fermata over the last note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The measure ends with a double bar line and a repeat sign.

TA-----AH TAH TAH TA-----AH TEE----- TICH-----

19

Musical score for measure 19. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The vocal line has a melodic line with a slur over the first two notes and a fermata over the last note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The measure ends with a double bar line and a repeat sign.

TA-----AH TAH TAH TA-----AH TEE----- TICH-----

20

Musical score for measure 20. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The vocal line has a melodic line with a slur over the first two notes and a fermata over the last note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The measure ends with a double bar line and a repeat sign.

TA-----AH TAH TAH TA-----AH TEE----- TICH-----

21

(loco) (Sw)

TA-----AH TAH TAH TA-----AH TEE----- ICH TICH-----

22

(loco) (Sw)

TA-----AH TAH TAH TA-----AH TEE ICH----- TICH-----

23

(loco) (Sw)

6/23/81

LESSON III

THE TONGUE

1. PRECEDE THIS LESSON WITH WARMUP A.
2. CONCENTRATE ON:
 - A. A STEADY STREAM OF AIR.
 - B. THINKING OF SLURRING EXERCISE AND ADD TONGUE.
 - C. RELAX.

(REFER TO TEACHING AID 11)

TAH TAH TAH TAH TAH TAH TAH TAH TA-----AYE

1

TAH TAH TAH TAH TAH TAH TAH TAY-----

2

TAH TAH TAH TAH TAH TAH TAH TAH TAY-----

3

(Sua)

(loco)

TAH TAH TAH TAH TAH TAH TAH TAH TAY----EE

4

(Sua)

(loco)

TAH TAH TAH TAH TAH TAH TAH TEE-----

5

(Sua)

(loco)

TAH TAH TAH TAH TAH TAH TAH TAH TEE-----

6

(Loco)

(Svb)

TA-----AH TAH TAH TAH TAH TAH TAH TAH TAY TEE-----

7

(Loco)

(Svb)

TA-----AH TAH TAH TAH TAH TAH TAH TAH TAY TEE-----

8

(Loco)

(Svb)

TA-----AH TAH TAH TAH TAH TAH TAH TAY TEE-----

9

Musical score for measure 9. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The middle staff is the piano accompaniment, starting with a bass clef and a common time signature. The bottom staff is a second piano accompaniment, also with a bass clef and common time. The score includes various musical notations such as notes, rests, and accidentals. A section of the middle staff is marked '(loco)'. The measure ends with a double bar line and a repeat sign.

TA-----AH TAH TAH TAH TAH TAH TAH TAY TEE TEE-----

10

Musical score for measure 10. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The middle staff is the piano accompaniment, starting with a bass clef and a common time signature. The bottom staff is a second piano accompaniment, also with a bass clef and common time. The score includes various musical notations such as notes, rests, and accidentals. A section of the middle staff is marked '(loco)'. The measure ends with a double bar line and a repeat sign.

TA-----AH TAH TAH TAH TAH TAH TAH TAY TEE TEE---ICH

11

Musical score for measure 11. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The middle staff is the piano accompaniment, starting with a bass clef and a common time signature. The bottom staff is a second piano accompaniment, also with a bass clef and common time. The score includes various musical notations such as notes, rests, and accidentals. A section of the middle staff is marked '(loco)'. The measure ends with a double bar line and a repeat sign.

TA-----AH TAH TAH TAH TAH TAH TAH TAY TEE TICH-----

12

(Lento)

TA-----AH TAH TAH TAH TAH TAH TEE TEE TICH-----

13

(Lento)

REST FIVE MINUTES

TA-----AH TAH TAH

14

TA-----AH TAH TAH TAH TAH TAH TAH TEE TEE TICH-----

15

TA-----AH TAH TAH TAH TAH TAH TAH TEE TICH-----

16

TA-----AH TAH TAH TAH TAH TAH TAY TEE TEE TICH-----

17

TA-----AH TAH TAH TAH TAH TAH TEE TEE TICH TICH-----

18

Musical score for exercise 18, consisting of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The piece is in 3/4 time. The vocal line starts with a long note on 'TA' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. There are handwritten annotations: '(loco)' above the middle staff and '(SVA)' above the bottom staff. The piece ends with a final chord.

TA-----AH TAH TAH TAH TAH TAH TEE TICH TICH-----

19

Musical score for exercise 19, consisting of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The piece is in 3/4 time. The vocal line starts with a long note on 'TA' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. There are handwritten annotations: '(loco)' above the middle staff and '(SVA)' above the bottom staff. The piece ends with a final chord.

TA-----AH TAH TAH TAH TAH TAY TEE TEE TICH TICH-----

20

Musical score for exercise 20, consisting of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The piece is in 3/4 time. The vocal line starts with a long note on 'TA' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. There are handwritten annotations: '(loco)' above the middle staff and '(SVA)' above the bottom staff. The piece ends with a final chord.

REST FIVE MINUTES

TA-----AH TAH TAH TEETICH TICH TICH TA-----AH TAH TAH TEETICH TICH TICH

21

(SVA) (Loco) (SVA) (Loco)

TA-----AH TAH TAH TEETICH TICH TICH TA-----AH TAH TAH TEETICH TICH TICH

22

(SVA) (Loco) (SVA) (Loco)

TA-----AH TAH TAH TICH TICH TICH TICH TA-----AH TAH TAH TICH TICH TICH TICH

23

(SVA) (Loco) (SVA) (Loco)

7/25/81

LESSON IV

EXTREME REGISTERS

1. PRECEDE THIS LESSON WITH WARMUP B.
- 2. ALTERNATE THE SLUR AND TONGUE FROM DAY TO DAY.
3. THE SLUR IS USUALLY THE EASIER WAY TO PLAY THE TOP NOTES AND PEDAL REGISTER.
- 4. MAKE A CONSTANT EFFORT TO INCREASE YOUR RANGE EACH DAY.
- 5. DON'T BE DISCOURAGED ABOUT A SMALL SOUND IN THE UPPER REGISTER AT FIRST. SEE MAGGIO QUOTE,

(REFER TO TEACHING AID 9)

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----AH

1

Musical notation for exercise 1, featuring three staves (treble, alto, and bass clefs) with vocal line and accompaniment. The notation includes slurs and a '(loso)' marking above the final notes of the vocal line.

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----AYE

2

Musical notation for exercise 2, featuring three staves (treble, alto, and bass clefs) with vocal line and accompaniment. The notation includes slurs and a '(loso)' marking above the final notes of the vocal line.

LESSON IV

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----AYE

3

(Svo)

(loco)

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----AYE

4

(Svo)

(loco)

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----EE

5

(Svo)

(loco)

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA---- AH TA-----EE

6

Musical score for exercise 6. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line has lyrics: "TAH TAH TAH TA-----AH TA-----AH TA-----AH TA---- AH TA-----EE". The piano accompaniment includes a (Svo) marking on the first staff and a (lso) marking on the second staff. The music is in a 2/4 time signature and features a mix of eighth and quarter notes with various rests.

TAH TA-----AH TA-----AH TA-----AH TA-----AYE TA--AYE-EE

7

Musical score for exercise 7. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line has lyrics: "TAH TA-----AH TA-----AH TA-----AH TA-----AYE TA--AYE-EE". The piano accompaniment includes a (Svo) marking on the first staff and a (lso) marking on the second staff. The music is in a 2/4 time signature and features a mix of eighth and quarter notes with various rests.

TAH TA-----AH TA-----AH TA-----AH TA-----AYE TA--AYE-EE

8

Musical score for exercise 8. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line has lyrics: "TAH TA-----AH TA-----AH TA-----AH TA-----AYE TA--AYE-EE". The piano accompaniment includes a (Svo) marking on the first staff and a (lso) marking on the second staff. The music is in a 2/4 time signature and features a mix of eighth and quarter notes with various rests.

LESSON IV

TAH TA-----AH TA-----AH TA-----AH TA-----AYE TA AYE EE

9

Musical score for measure 9. It consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment, marked with a downward arrow and the instruction "(Sva)". The bottom staff is the bass line. The key signature has two flats (Bb and Eb). The time signature is common time (C). The measure contains six measures of music, ending with a double bar line.

TAH TA-----AH TA-----AH TA-----AYE TA AYE EE TAY EE-----

10

Musical score for measure 10. It consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment, marked with a downward arrow and the instruction "(Loco)". The bottom staff is the bass line. The key signature has two flats (Bb and Eb). The time signature is common time (C). The measure contains six measures of music, ending with a double bar line.

TAH TA-----AH TA-----AH TA-----AYE TA--AYE-EE TAY EE-----

11

Musical score for measure 11. It consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment, marked with a downward arrow and the instruction "(Loco)". The bottom staff is the bass line. The key signature has two flats (Bb and Eb). The time signature is common time (C). The measure contains six measures of music, ending with a double bar line.

LESSON IV

TAH TA-----AH TA----AH TA-----AYE TA-AYE--EE TAY-EE--TICH

12

Musical score for measure 12. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The vocal line has a melodic line with slurs and a final note with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes. A section of the piano accompaniment is marked "(Solo)". There are two downward-pointing triangles on the left side of the piano staff, one above and one below the staff.

TAH TA-----AH TA----AH TA-----EE TA EE----- TEE-----ICH

13

Musical score for measure 13. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The vocal line has a melodic line with slurs and a final note with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes. A section of the piano accompaniment is marked "(Solo)". There are two downward-pointing triangles on the left side of the piano staff, one above and one below the staff.

TAH TA-----AYE-EE---ICH TAH TA----AYE-EE---ICH

14

Musical score for measure 14. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The vocal line has a melodic line with slurs and a final note with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes. A section of the piano accompaniment is marked "(Solo)". There are two downward-pointing triangles on the left side of the piano staff, one above and one below the staff.

TAH TA-----AYE-EE---ICH TAH TA-----EE---ICH

15

TAH TA-----EE---ICH TAH TA-----AYE-EE---ICH

16

TAH TA-----AYE-EE-ICH

17

REST FIVE MINUTES

LESSON IV

TAH TEE---ICH----- TAH TEE---ICH-----

18

(Sua) (Loco) (Sua)

TAH TEE---ICH----- TAH TICH-----

19

(Sua) (Loco) (Sua)

TAH TICH-----

20

(Sua)

LESSON IV

8/26/81

LESSON V

ENDURANCE

1. PRECEDE THIS LESSON WITH WARMUP A.
2. PLAY THIS EXERCISE IN A VERY AGGRESSIVE FASHION.
3. REST BRIEFLY.
4. APPLY ALL OF THE PRINCIPLES USED IN THE PREVIOUS FOUR LESSONS.
5. DON'T OVER BLOW.
6. OBSERVE - AIR - RELAX - SYLLABLES.

(REFER TO TEACHING AIDS WITH ANY QUESTIONS)

TA-----AH TA-----AH TA-----AH

1

(8/16)

TA-----AH TA-----AH TA-----AH

2

LESSON V

TA-----AH TA-----AH TA-----AH

3

TA-----AH TA-----AH TA-----AH

4

TA-----AH TA-----AH TA-----AH

5

LESSON V

TA-----AH TA-----AH TA-----AH

6

(8va)

Detailed description: This system contains measure 6. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It contains a melodic line with a slur over the first three notes and a fermata over the final note. The middle staff is the piano accompaniment, starting with a treble clef and a common time signature, featuring a similar melodic line with a slur and fermata. The bottom staff is the piano accompaniment, starting with a bass clef and a common time signature, featuring a bass line with a slur and fermata. The measure ends with a double bar line and a common time signature.

TA-----AH TA-----AH TA-----AH

7

(8va)

Detailed description: This system contains measure 7. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It contains a melodic line with a slur over the first three notes and a fermata over the final note. The middle staff is the piano accompaniment, starting with a treble clef and a common time signature, featuring a similar melodic line with a slur and fermata. The bottom staff is the piano accompaniment, starting with a bass clef and a common time signature, featuring a bass line with a slur and fermata. The measure ends with a double bar line and a common time signature.

TA-----AH TA-----AH TA-----AH

8

(8va)

Detailed description: This system contains measure 8. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It contains a melodic line with a slur over the first three notes and a fermata over the final note. The middle staff is the piano accompaniment, starting with a treble clef and a common time signature, featuring a similar melodic line with a slur and fermata. The bottom staff is the piano accompaniment, starting with a bass clef and a common time signature, featuring a bass line with a slur and fermata. The measure ends with a double bar line and a common time signature.

TA-----AH

TA-----AH

TA-----AH

9

TA-----AH

TA-----AH

TA-----AH

10

TA-----AH

TA-----AH

TA-----AH

11

LESSON V

TA-----AH TA-----AH TA-----AH

12

TAH TA-----AH TA-----AH TA-----AH

13

TA-----AH TA-----AH TA-----AH

14

TAH TA-----AH TA-----AH TA-----AH

15

Musical score for measure 15. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics 'TAH TA-----AH TA-----AH TA-----AH' are written above the staff. The piano accompaniment is on two staves below, with a bass clef on the bottom staff and a treble clef on the middle staff. A downward-pointing arrow is placed below the first staff, and another arrow with '(8va)' written next to it is placed below the middle staff. The music features a series of eighth notes and quarter notes, with some notes beamed together.

TA-----AH TA-----AH TA-----AH

16

Musical score for measure 16. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics 'TA-----AH TA-----AH TA-----AH' are written above the staff. The piano accompaniment is on two staves below, with a bass clef on the bottom staff and a treble clef on the middle staff. A downward-pointing arrow with '(8va)' written next to it is placed below the middle staff. The music features a series of eighth notes and quarter notes, with some notes beamed together. The measure ends with a fermata over a G note on the vocal line.

TAH TA-----AH TA-----AH TA-----AH

17

Musical score for measure 17. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics 'TAH TA-----AH TA-----AH TA-----AH' are written above the staff. The piano accompaniment is on two staves below, with a bass clef on the bottom staff and a treble clef on the middle staff. A downward-pointing arrow is placed below the first staff, and another arrow with '(8va)' written next to it is placed below the middle staff. The music features a series of eighth notes and quarter notes, with some notes beamed together.

LESSON V

TA-----AH TA-----AH TA-----AH

18

(84)

Detailed description: This musical exercise consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains three phrases of notes, each starting with a 'TA' syllable followed by a long dashed line and ending with an 'AH' syllable. The middle and bottom staves are piano accompaniment, with the middle staff having a treble clef and the bottom staff having a bass clef. Both piano staves feature a steady eighth-note accompaniment. The exercise concludes with a final G-clef on the right side of each staff.

TAH TA-----AH TA-----AH TA-----AH

19

(85)

Detailed description: This musical exercise consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains four phrases: 'TAH', 'TA-----AH', 'TA-----AH', and 'TA-----AH'. The middle and bottom staves are piano accompaniment, with the middle staff having a treble clef and the bottom staff having a bass clef. Both piano staves feature a steady eighth-note accompaniment. The exercise concludes with a final G-clef on the right side of each staff. There are downward-pointing arrows on the first two staves.

TA-----AH TA-----AH TA-----AH

20

(86)

Detailed description: This musical exercise consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains three phrases of notes, each starting with a 'TA' syllable followed by a long dashed line and ending with an 'AH' syllable. The middle and bottom staves are piano accompaniment, with the middle staff having a treble clef and the bottom staff having a bass clef. Both piano staves feature a steady eighth-note accompaniment. The exercise concludes with a final G-clef on the right side of each staff.

TAH TA-----AH TA-----AH TA-----AH

21

TA-----AH TA-----AH TA-----AH

22

TAH TA-----AH TA-----AH TA-----AH

23

LESSON V

TA-----AH TA-----AH TA-----AH

24

TAH TA-----AH TA-----AH TA-----AH

25

TA-----AH TA-----AH TA-----AH

26

TAH TA-----AH TA-----AH TA-----AYE--AH-----AH

27

Musical score for measure 27. It consists of three staves: a vocal line in treble clef, a guitar line in treble clef labeled "(Gtr)", and a bass line in bass clef. The vocal line has lyrics "TAH TA-----AH TA-----AH TA-----AYE--AH-----AH" above it. The guitar line has a "(Loso)" marking above the first staff. There are downward-pointing triangles under the first and second staves. The music is in a key with one sharp (F#) and a 4/4 time signature.

TAY--AH--AYE TAY--AH-----AYE TAY--AH-----AYE

28

Musical score for measure 28. It consists of three staves: a vocal line in treble clef, a guitar line in treble clef labeled "(Loso)", and a bass line in bass clef. The vocal line has lyrics "TAY--AH--AYE TAY--AH-----AYE TAY--AH-----AYE" above it. The guitar line has a "(Loso)" marking above the first staff. The music is in a key with one sharp (F#) and a 4/4 time signature.

TAH TA-----AH TA-----AH TA-----AYE--AH-----AH

29

Musical score for measure 29. It consists of three staves: a vocal line in treble clef, a guitar line in treble clef labeled "(Gtr)", and a bass line in bass clef. The vocal line has lyrics "TAH TA-----AH TA-----AH TA-----AYE--AH-----AH" above it. The guitar line has a "(Loso)" marking above the first staff. There are downward-pointing triangles under the first and second staves. The music is in a key with one sharp (F#) and a 4/4 time signature.

LESSON V

TAY--AH--AYE TAY--AH-----AYE TAY--AH-----AYE

30

Musical score for measure 30. It consists of three staves. The top staff is the vocal line, with lyrics 'TAY--AH--AYE', 'TAY--AH-----AYE', and 'TAY--AH-----AYE' above it. The middle and bottom staves are piano accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line features a melodic line with slurs and a fermata at the end. The piano accompaniment consists of eighth and sixteenth notes with slurs.

TAH TA-----AH TA-----AH TA-----AYE-AH-----AH

31

Musical score for measure 31. It consists of three staves. The top staff is the vocal line, with lyrics 'TAH', 'TA-----AH', 'TA-----AH', and 'TA-----AYE-AH-----AH' above it. The middle and bottom staves are piano accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line features a melodic line with slurs and a fermata at the end. The piano accompaniment consists of eighth and sixteenth notes with slurs. There are two downward-pointing triangles on the middle staff, one above the first measure and one below the second measure. The word '(cres)' is written above the second measure, and '(dec)' is written below the first measure.

TAY--AH--AYE TAY--AH-----AYE TAY--AH-----AYE

32

Musical score for measure 32. It consists of three staves. The top staff is the vocal line, with lyrics 'TAY--AH--AYE', 'TAY--AH-----AYE', and 'TAY--AH-----AYE' above it. The middle and bottom staves are piano accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line features a melodic line with slurs and a fermata at the end. The piano accompaniment consists of eighth and sixteenth notes with slurs.

TAH TA-----AH TA-----AH TA-----EE-AH-----AH

33

TEE--AH--EE TEE--AH-----EE TEE--AH-----EE

34

TAH TA-----AH TA-----AH TA-----EE-AH-----AH

35

LESSON V

TA--AH--EE TEE--AH-----EE TEE--AH-----EE

36

TAH TA-----AH TA----AYE--AH---- TA-----AYE--EE--AYE-AH-----

37

TEE--AYE--EE TEE--AYE--AH--AYE--EE TEE--AYE--AH-----AYE--EE

38

TAH TA-----AH TA-----AYE-----AH TA-----AYE-EE-AYE--AH-----

39

Musical score for measure 39. It consists of three staves. The top staff is the vocal line with lyrics 'TAH TA-----AH TA-----AYE-----AH TA-----AYE-EE-AYE--AH-----'. The middle staff is the piano accompaniment, and the bottom staff is the cello part. There are two downward-pointing triangles on the left side of the piano and cello staves, and a '(cello)' marking above the piano staff.

TEE--AYE--EE TEE--AYE-AH--AYE--EE TEE--AYE-AH-----AYE-EE

40

Musical score for measure 40. It consists of three staves. The top staff is the vocal line with lyrics 'TEE--AYE--EE TEE--AYE-AH--AYE--EE TEE--AYE-AH-----AYE-EE'. The middle staff is the piano accompaniment, and the bottom staff is the cello part.

TAH TA-----AH TA-----AYE-AH----- TA-----AYE--EE-AYE-AH-----

41

Musical score for measure 41. It consists of three staves. The top staff is the vocal line with lyrics 'TAH TA-----AH TA-----AYE-AH----- TA-----AYE--EE-AYE-AH-----'. The middle staff is the piano accompaniment, and the bottom staff is the cello part. There are two downward-pointing triangles on the left side of the piano and cello staves, and a '(cello)' marking above the piano staff.

LESSON V

TEE--AYE---EE TEE--AYE-AH-AYE--EE TEE--AYE-AH-----AYE--EE

42

(Sw)

TAH TA---AYE--AH TA--AYE-EE-AYE--AH TA--AYE-EE-----AYE--AH

43

(Loco)

(Sw)

(Loco)

TEE-----EE TEE-----AYE-EE----- TEE-----AYE--AH--AYE--EE-----

44

(Sw)

TAH TA-AYE-AH TA-AYE-EE--AYE--AH TA-AYE-EE-----AYE-AH

45

Musical notation for measure 45. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: TAH TA-AYE-AH TA-AYE-EE--AYE--AH TA-AYE-EE-----AYE-AH. The vocal line has a melodic line with a slur over the first two phrases and a longer slur over the last two. There are some handwritten notes above the staff, including a 're' with a slur. The middle staff is a piano accompaniment in treble clef, starting with a downward-pointing triangle and the word '(Loco)'. The bottom staff is a piano accompaniment in bass clef, starting with a downward-pointing triangle and the word '(Sua)'. Both piano parts have a similar melodic line with slurs.

TEE-----EE TEE-----AYE-EE----- TEE-----AYE-AH-AYE-EE-----

46

Musical notation for measure 46. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: TEE-----EE TEE-----AYE-EE----- TEE-----AYE-AH-AYE-EE-----. The vocal line has a melodic line with a slur over the first two phrases and a longer slur over the last two. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef, starting with a downward-pointing triangle and the word '(Sua)'. Both piano parts have a similar melodic line with slurs.

TAH TA---AYE--AH TA--AYE--EE--AYE--AH TA--AYE--EE-ICH-EE-AYE--AH

47

Musical notation for measure 47. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: TAH TA---AYE--AH TA--AYE--EE--AYE--AH TA--AYE--EE-ICH-EE-AYE--AH. The vocal line has a melodic line with a slur over the first two phrases and a longer slur over the last two. There are some handwritten notes above the staff, including a 're' with a slur. The middle staff is a piano accompaniment in treble clef, starting with a downward-pointing triangle and the word '(Loco)'. The bottom staff is a piano accompaniment in bass clef, starting with a downward-pointing triangle and the word '(Sua)'. Both piano parts have a similar melodic line with slurs.

LESSON V

48 TICH--EE--ICH TICH--EE--AYE--EE-ICH TICH-EE-AYE--AH-AYE-EE--ICH

Musical score for measure 48. It consists of three staves. The top staff is the vocal line with lyrics: "TICH--EE--ICH TICH--EE--AYE--EE-ICH TICH-EE-AYE--AH-AYE-EE--ICH". The middle and bottom staves are piano accompaniment. The bottom staff includes a "(Sua)" marking. The music is in 4/4 time and features a key signature of one sharp (F#).

49 TAH TA--EE--AH TA--EE-----AH TA--EE-----ICH--EE-----AH

Musical score for measure 49. It consists of three staves. The top staff is the vocal line with lyrics: "TAH TA--EE--AH TA--EE-----AH TA--EE-----ICH--EE-----AH". The middle and bottom staves are piano accompaniment. The middle staff includes a "(Loco)" marking. The bottom staff includes a "(Sua)" marking. The music is in 4/4 time and features a key signature of one flat (Bb).

50 TICH--EE--ICH TICH-EE-----ICH TICH-EE-----AH--EE-----ICH

Musical score for measure 50. It consists of three staves. The top staff is the vocal line with lyrics: "TICH--EE--ICH TICH-EE-----ICH TICH-EE-----AH--EE-----ICH". The middle and bottom staves are piano accompaniment. The bottom staff includes a "(Sua)" marking. The music is in 4/4 time and features a key signature of one flat (Bb).

REST FIVE MINUTES

LESSON V

TAH TAY--EE--AYE TAY-EE-----AYE TAY-EE----ICH-EE-----AYE

51

Musical score for exercise 51. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written above the notes. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The piano part includes dynamic markings: a downward-pointing triangle followed by '(Loso)' for the middle staff, and '(Suo)' followed by a downward-pointing triangle followed by '(Sua)' for the bottom staff. The music is in a 4/4 time signature and features a melodic line with eighth and sixteenth notes, often beamed together, and a piano accompaniment with a steady eighth-note pattern.

TAH TAY--EE--AYE TAY-EE-----AYE TAY-EE----ICH-EE-----AYE

52

Musical score for exercise 52. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written above the notes. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The piano part includes dynamic markings: a downward-pointing triangle followed by '(Loso)' for the middle staff, and '(Suo)' followed by a downward-pointing triangle followed by '(Sua)' for the bottom staff. The music is in a 4/4 time signature and features a melodic line with eighth and sixteenth notes, often beamed together, and a piano accompaniment with a steady eighth-note pattern.

TAH TAY--EE--AYE TAY-EE-----AYE TAY-EE----ICH-EE-----AYE

53

Musical score for exercise 53. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (Bb, Eb). The lyrics are written above the notes. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of two flats. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The piano part includes dynamic markings: a downward-pointing triangle followed by '(Loso)' for the middle staff, and '(Suo)' followed by a downward-pointing triangle followed by '(Sua)' for the bottom staff. The music is in a 4/4 time signature and features a melodic line with eighth and sixteenth notes, often beamed together, and a piano accompaniment with a steady eighth-note pattern.

TAH TEE-----EE TEE-----ICH-EE----- TEE-----ICH-----EE-----

54

Musical score for exercise 54. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "TAH TEE-----EE TEE-----ICH-EE----- TEE-----ICH-----EE-----". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It contains the word "(Loco)" and a downward-pointing triangle. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. It contains the word "(Suo)" and a downward-pointing triangle. The music is written in a style typical of early 20th-century pedagogical materials, with slurs and ties connecting notes across measures.

TAH TEE-----EE TEE-----ICH-EE----- TEE-----ICH-----EE-----

55

Musical score for exercise 55. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "TAH TEE-----EE TEE-----ICH-EE----- TEE-----ICH-----EE-----". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It contains the word "(Loco)" and a downward-pointing triangle. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. It contains the word "(Suo)" and a downward-pointing triangle. The music is written in a style typical of early 20th-century pedagogical materials, with slurs and ties connecting notes across measures.

TAH TEE-----EE TEE-----ICH-EE----- TEE-----ICH-----EE-----

56

Musical score for exercise 56. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "TAH TEE-----EE TEE-----ICH-EE----- TEE-----ICH-----EE-----". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It contains the word "(Loco)" and a downward-pointing triangle. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. It contains the word "(Suo)" and a downward-pointing triangle. The music is written in a style typical of early 20th-century pedagogical materials, with slurs and ties connecting notes across measures.

TAH TEE-ICH--EE TEE-ICH-----EE TEE-ICH-----EE

57

Musical score for measure 57, consisting of three staves. The top staff is a vocal line with lyrics 'TAH TEE-ICH--EE TEE-ICH-----EE TEE-ICH-----EE'. The middle and bottom staves are piano accompaniment. The middle staff has a downward-pointing triangle above the first measure and the marking '(loco)'. The bottom staff has a downward-pointing triangle above the first measure and the marking '(Sua)'. The piano part features a rhythmic pattern of eighth notes with slurs and ties.

TAH TEE---ICH TAH TEE-ICH--- TAH TEE-ICH-----

58

Musical score for measure 58, consisting of three staves. The top staff is a vocal line with lyrics 'TAH TEE---ICH TAH TEE-ICH--- TAH TEE-ICH-----'. The middle and bottom staves are piano accompaniment. The middle staff has downward-pointing triangles above the first, second, and third measures, and the marking '(loco)'. The bottom staff has downward-pointing triangles above the first, second, and third measures, and the marking '(Sua)'. The piano part features a rhythmic pattern of eighth notes with slurs and ties.

TAH TEE---ICH TAH TEE-ICH--- TAH TEE-ICH-----

59

Musical score for measure 59, consisting of three staves. The top staff is a vocal line with lyrics 'TAH TEE---ICH TAH TEE-ICH--- TAH TEE-ICH-----'. The middle and bottom staves are piano accompaniment. The middle staff has downward-pointing triangles above the first, second, and third measures, and the marking '(loca)'. The bottom staff has downward-pointing triangles above the first, second, and third measures, and the marking '(Sua)'. The piano part features a rhythmic pattern of eighth notes with slurs and ties.

TAH TEE--ICH TAH TEE--ICH---- TAH TEE--ICH-----

60

TAH TICH---- TAH TICH----- TAH TICH-----

61

TAH TICH---- TAH TICH----- TAH TICH-----

62



LOUIS MAGGIO, honored by some of his grateful students at a banquet in 1950 at Nickodelli's Restaurant, Selma and Argyle, in Hollywood. Represented are the cream of the motion picture and studio brass players of the 1950's. At Maggio's right is Rafael Mendez, considered by many the world's top trumpet virtuoso. Also included in the photo are Max Herman and Don Linder, now executives of Local 47, AFM, in Hollywood. The author was not able to attend the celebration, being on tour as first trumpeter with the Charlie Barnet Orchestra at the time.

Bottom row, left to right: Charlie Gifford, Gene Lafreniere, Steady Nelson, Ray Woods, Andy Secrest, Gene Morgan, Paul Geil, Paul Weigand, Phil Candeva, Louis Maggio, Rafael Mendez, (?), Harry Thomas, Zeke Ellis, Eddie Ehler, Harold Peppie, Al Golden, Dick Cathcart, Vern Rowe, Bobby Goodrich and Van Rasey. Top row, left to right: George Faye, George Kennedy, Seymour Shkelow, Elmer Smithers, Don Linder, Curt Dorsch, Dave Wadeschlegel, Jerry Rosen, Max Herman, Don Gregory, Earl Collier, Dale Nichols, Colin Greitz, Ralph Hardin, Ted Vesely, (?).