

INTRODUZIONE

La Tromba è uno strumento a fiato (aerofono a bocchino) appartenente alla famiglia degli ottoni. Le principali caratteristiche della tromba che conosciamo oggi sono: un tubo, in parte cilindrico e in parte conico ripiegato su varie ritorte e tre pistoni, cioè tre valvole mediante le quali è possibile modificare la lunghezza del condotto acustico e quindi produrre tutti i suoni della scala cromatica.

La tromba è uno strumento molto duttile e squillante e può essere utilizzato sia come solista sia in orchestra, e si può adattare alle più svariate esigenze di repertorio.

Esistono diversi tipi di trombe, accordate in vari toni: Sib, Do, Re, Mib, Fa ecc. Il presente testo è stato concepito particolarmente per la Tromba in Sib.

Il suono della Tromba è squillante e melodioso.

La tromba nell'antichità

La tromba è uno strumento usato fin dall'antichità soprattutto in cerimonie rituali e militari proprio per il suo suono squillante.

Conosciamo la *hasosra* ebraica, la *tuba* romana, la *salpinx* greca e la *buccina* medievale.

Alla fine del XIV secolo compaiono i primi modelli di tromba curvati

Il termine "tromba" (*trompas* o *trombas*) per definire strumenti simili alla tromba compare per la prima volta tra il XII e XIII secolo.

Nel XVII secolo la tromba viene impiegata sempre più nella musica strumentale e operistica. Nel 1607 il Monteverdi nella sua "Toccatà" per il melodramma "Orfeo" prevede un complesso strumentale con 5 trombe.

Anche i più grandi compositori dell'età Barocca scrissero composizioni per questo strumento (Gabrieli, Corelli, Bach, Vivaldi, Albinoni ecc.).

I primi trattati didattici per tromba risalgono XVII secolo e sono: "Tutta l'arte della trombetta" del 1614 scritto dal veronese Cesare Bendinelli e "Modo per imparar a suonare di tromba" del 1638 di Girolamo Fantini.

La tromba a pistoni

La fortuna della tromba giunse al suo apice **dopo il 1815**, quando, dopo alcuni tentativi, rivelatisi inefficaci, di far produrre alla tromba naturale tutti i suoni (con prolunghe del caneggio, chiavi come nei legni o per mezzo di sordine), **il cornista Stolzel inventò il moderno sistema dei pistoni.**

Realizzata dal costruttore di strumenti **Bluhmel, nel 1818**, la tromba a pistoni accrebbe le possibilità di utilizzo dello strumento e, con le nuove possibilità che le vennero fornite, il suo repertorio si estese a tutti i campi della musica.

Il suo ruolo, nelle orchestre di tutti i tipi, è fondamentale. Attualmente **l'orchestra sinfonica possiede tre trombe**, che, **aggiungendosi a tre tromboni, quattro corni e un basso tuba**, costituiscono il nucleo più sonoro e squillante di tutta l'orchestra.

INTRODUCTION

The trumpet is a wind instrument (aerophone with mouthpiece) belonging to the brass family. The main characteristics of the modern trumpet are: a hollow tube (part cylindrical and part conical, doubled back) and three piston valves, i.e. three valves that let you change the length of the sound-producing tube and therefore produce all the notes of the chromatic scale.

The trumpet is a very flexible and shrill instrument that can be played both as a solo and in an orchestra. It can be adapted to suit a wide repertoire.

There are various kinds of trumpet, in different keys: B flat, C, D, E flat, F etc. This text has been realised for the trumpet in B flat in particular.

The sound of the trumpet is shrill and melodious.

The trumpet in ancient times

The trumpet is an instrument used since ancient times, above all in ritual and military ceremonies, precisely because of its shrill sound.

We know of the Hebraic *hasosra*, the Roman *tuba*, the Greek *salpinx* and the medieval *buccina*.

The first models of curved trumpet appeared at the end of the 14th Century.

The term "trumpet" (*trompas* or *trombas*) used to define instruments similar to the trumpet appeared for the first time between the 12th and the 13th Centuries.

In the 17th Century the trumpet became increasingly used in instrumental and operatic music. In 1607, in his "Toccatà" for the melodrama "Orfeo", Monteverdi included an instrumental section with five trumpets.

The greatest composers of the Baroque age also wrote compositions for this instrument (Gabrieli, Corelli, Bach, Vivaldi, Albinoni etc.).

The first teaching works for the trumpet date from the 17th Century and are: "All the Art of the Trombetta" by Cesare Bendinelli of Verona in 1614 and "How to Play the Trumpet" by Girolamo Fantini in 1638.

The valve trumpet

The success of the trumpet peaked **after 1815**, when, after a few unsuccessful attempts to make the natural trumpet produce all the notes (with tube extensions, keys as in woodwind instruments or mutes), **the horn player Stolzel invented the modern systems of piston valves.**

Created by the instrument maker **Bluhmel in 1818**, the valve trumpet increased the possible uses of this instrument and so, thanks to these new applications, its repertoire extended to cover all fields of music.

The trumpet plays a fundamental role in all kinds of orchestra. At the moment, the symphonic orchestra has **three trumpets that, together with three trombones, four horns and a bass tuba**, form the loudest and shrillest section in the whole orchestra.

Il suono di questo strumento è di fondamentale importanza anche nel **jazz** e nella **musica leggera**.

Il primo compositore che sfruttò le potenzialità della tromba fu, con ogni probabilità, L. van Beethoven.

I pistoni

Il meccanismo della Tromba moderna è costituito da tre pistoni, con l'utilizzo dei quali si possono ottenere tutti i suoni della scala cromatica.

La Tromba si sostiene con la **mano sinistra**, in posizione leggermente inclinata verso il basso.

La **mano destra**, col pollice sostiene la canna inferiore, mentre il 2°, 3° e 4° dito premono sui tasti dei pistoni per poterli abbassare.

Il primo pistone è quello più vicino all'imboccatura e si abbassa tramite il **dito indice della mano destra**.

Il secondo pistone (posizione centrale) si abbassa con il **dito medio destro** mentre **il terzo** (quello più vicino alla campana) si abbassa con **l'anulare destro**.

Le note si possono ottenere **senza premere i pistoni** (note naturali), o **abbassandoli in varie combinazioni** (singolarmente, due a due o tutti contemporaneamente).

Lo spartito della tromba

Gli spartiti per tromba si scrivono **in chiave di violino** ma, essendo il caneggio dello strumento tagliato nella tonalità di Sib, la tromba emette i suoni **un tono sotto a quelli scritti**.

Per questo motivo, se con la tromba si vuole suonare uno spartito nella stessa tonalità degli altri strumenti in Do, le soluzioni sono due: o si trasporta il tutto nella **chiave di tenore**, con il necessario spostamento d'accidenti sia nell'armatura della chiave, sia nelle note accidentate con alterazione transitorie, oppure si legge lo spartito in **chiave di violino, già trasportato un tono sopra** rispetto a quello degli strumenti in Do.

Quando nel corso di questo metodo si trovano **indicate contemporaneamente due diverse tonalità**, la prima si riferisce a quella corrispondente alle note scritte; la seconda, fra parentesi, a quella risultante dall'effetto tonale.

L'impostazione

Come regola generale il bocchino va posto **a metà della bocca** e appoggiato **prevalentemente sul labbro superiore**.

Per produrre il suono con la tromba non basta immettere aria nello strumento ma è necessario, al momento dell'espiazione, **far vibrare le labbra** (produzione del suono "buzz" simile ad un ronzio).

Il bocchino

Il bocchino, specialmente nelle prime fasi dell'impostazione, dovrebbe essere di **media grandezza**.

Un'imboccatura troppo piccola o troppo grande penalizzerebbe notevolmente questa delicatissima fase.



The sound of this instrument is also crucial in jazz and light music.

The first composer to exploit the potential of the trumpet was in all probability, L. van Beethoven.

The valves

The mechanism of the modern trumpet consists of three piston valves that let you produce all the notes in the chromatic scale.

The trumpet is held in the **left hand**, facing slightly downwards.

The **right hand** (the thumb) supports the lower tube, while the **2nd, 3rd and 4th fingers on the right hand press on the keys on the valves**.

The first valve is the one closest to the mouthpiece and is pressed by the **index finger**.

The second valve (central position) is pressed by the **middle finger** while **the third** (the one nearest the flared bell) is pressed by the **ring finger**.

Notes can be obtained **without pressing the valves** (natural notes) or **by pressing them in various combinations** (singularly, or two at a time, or all together).

The trumpet score

Trumpet scores are written in **treble clef**, but given that the tube of the instrument is cut in the tone of B flat, the trumpet will emit notes one tone below that written. For this reason, if you want to play on the trumpet a piece written in C clef in the same tone as the other instruments, you have two possible options: either you transpose the score to **tenor clef**, with the necessary change of key signature and relative shift of alterations, or you read the score in **violin key**, already moved one tone up compared to that for instruments in C.

In this method, when you find **two different tones indicated at the same time**, the first refers to the written notes and the second (in brackets) is the result of the tonal effect.

Embouchure

As a general rule the mouthpiece is placed **in the middle of the mouth** and rests mostly on the upper lip.

To produce sound with the trumpet, blowing air into the instrument is not enough: you also need to vibrate your lips (producing a "buzz" or hum).

The mouthpiece

The cup-shaped mouthpiece, especially in the first stages of embouchure, should be **medium size**.

If too small or too big, the mouthpiece can significantly penalise this delicate phase.

Il colpo di lingua

Tramite la **tecnica del colpo di lingua** l'esecutore di tromba imparerà ad emettere suoni con grande precisione e purezza.

Per produrre un **buon attacco del suono** (*colpo di lingua*) si può pensare di avere sulla punta della lingua un granellino di sabbia e di doverlo espellere, producendo la sillaba "tu" (assicurandosi però di non far uscire la lingua dai denti).

Quando il risultato ottenuto sarà soddisfacente si potrà continuare a soffiare aria nel bocchino in maniera costante, come per spegnere delle candele accese alla distanza di circa un metro da noi.

La respirazione

Il suonatore di strumenti a fiato deve porre la massima attenzione al modo di **controllare e utilizzare la sua respirazione**. In condizioni normali una persona compie un atto respiratorio completo (inspirazione ed espirazione) circa 18 volte in un minuto (poco più di 3 secondi per atto).

Il tempo dell'espirazione e quello dell'inspirazione non sono uguali, in quanto l'espirazione è sempre un po' più lunga dell'inspirazione.

Per il suonatore di tromba la **durata dell'espirazione** deve essere **di gran lunga superiore a quella dell'inspirazione**, in modo che possa eseguire, con un solo fiato, parti consistenti di un brano musicale, rendendone perfettamente il fraseggio voluto dal Compositore.

Il suonatore deve perciò essere celere e prodigo nell'inspirazione, e moderato ed avaro nell'espirazione.

La **respirazione diaframmatica** è il tipo di respirazione più idonea per cantanti ed esecutori di strumenti a fiato. Il **diaframma** (muscolo che separa gli organi del torace da quelli dell'addome) **durante l'inspirazione si distende verso il basso**, aumentando la capacità polmonare, mentre nella fase della **espirazione si contrae**, favorendo la giusta pressione del fiato verso il bocchino dello strumento.

E' consigliabile comunque, per un suonatore principiante, non pretendere subito una lunga espirazione, ma conquistarla poco a poco, con tempo ed esercizio costante.

Consigli pratici

Al termine di questa breve introduzione sulla tromba, diamo alcuni consigli pratici agli allievi che vogliano iniziarne lo studio.

- L'allunno cercherà di produrre, fin dall'inizio, un suono lineare e uniforme.
- È opportuno esercitarsi in piedi, in quanto questa posizione favorisce il corretto posizionamento del diaframma e dei muscoli intercostali.
- Ogni suono dovrà essere attaccato tramite il colpo di lingua e sostenuto per tutto il suo valore.
- Se alcune note risultassero crescenti o calanti, si dovrà cercare fin da principio e senza indugio di correggerne l'intonazione.
- Se le labbra dovessero essere stanche conviene fermarsi e lasciarle riposare. Non è saggio esercitarsi quando le labbra sono stanche.

Tonguing

With the **technique of tonguing**, the trumpet player learns how to emit sounds with great precision and purity.

To produce a **good sharp sound** (*tonguing*), you should imagine you've got a grain of sand on the tip of your tongue that you want to spit out, producing the syllable "tu" (being careful to not extend the tongue beyond your teeth).

Once you get a satisfactory result, you can continue to blow a constant stream of air into the mouthpiece, as if blowing out a burning candle at a distance of about one metre.

Breathing

A wind instrument player must be very precise **with the control and use of his breath**. In normal conditions, a person completes a full breathing cycle (inhaling and exhaling) about 18 times a minute (just over 3 seconds a cycle).

The length of inhalation and exhalation are not the same, given that exhalation always takes a little bit longer than inhalation.

For a trumpet player, the **length of the exhalation** must be **much longer than the inhalation**, in order to be able to perform a decent part of a musical tune with a single breath, as indicated by the composer.

The player must therefore be swift and expansive when breathing in, moderate and economical when breathing out.

Diaphragm breathing is the most suitable type of breathing for singers and wind instrument players. **The diaphragm** (the muscle which separates the chest and abdominal organs) **extends downwards when breathing in**, thus increasing lung capacity, while **it contracts** when breathing out, thus promoting the correct breath pressure on the instrument mouthpiece.

It is therefore advisable, for a novice player, not to expect to achieve long exhalation straight away, but to acquire this skill little by little with time and constant practice.

Practical tips

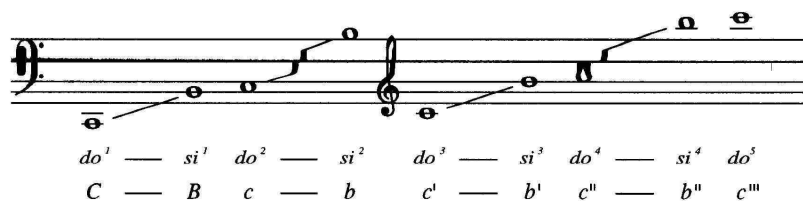
At the end of this short introduction to the trumpet, here are some practical tips for novices.

- The student should try to produce a linear and uniform sound, right from the start.
- It's best to practise while standing, as this position encourages the correct positioning of the diaphragm and rib muscles.
- Every sound should be hit by tonguing and maintained for its entire value.
- If some notes should rise or fall, you should try correcting the intonation right from the beginning and without losing any time.
- If your lips get tired, it's best to *stop and give them a rest*. It's not wise to practise when the lips are tired.

- I primi esercizi di questo metodo sono molto brevi poi, un po' alla volta, la lunghezza aumenta. Questo consentirà alle labbra di rinforzarsi gradualmente.
- Non si dovrà mai premere, per nessun motivo, il bocchino sulle labbra. Per raggiungere il registro acuto si utilizzerà solo una maggior compressione dell'aria che verrà immessa all'interno dello strumento.
- È importante cercare di immettere nello strumento, durante l'esecuzione, meno saliva possibile. Infatti la saliva, insieme all'aria vibrata nello strumento, rende il suono gracchiante, tremulo ed imperfetto, e sebbene non si possa evitarne la presenza, non bisogna tralasciare nulla per diminuirne la quantità.
- Nei momenti di inspirazione (per i quali è indispensabile aprire le parti laterali delle labbra) occorre non perdere la posizione delle labbra stesse sul bocchino.
- Gli zeri posti sopra le note le "posizioni a vuoto" indicano che quel determinato suono lo si otterrà senza l'ausilio dei pistoni.
- La virgoletta (,) indica il punto esatto in cui si dovrà prendere fiato
- The first exercises in this method are very short, but gradually get longer. This will allow your lips to strengthen progressively.
- You should never, for any reason, press the mouthpiece against the lips. To reach the sharp register, simply increase the air compression sent inside the instrument.
- It's important to emit as little saliva as possible while playing the instrument. In fact saliva, together with the air vibrated in the instrument, produces a grating, shaky and imperfect sound. While you can't avoid the presence of saliva, you should do everything you can to minimise it.
- On breathing in (when you can't avoid opening the sides of your mouth), it's crucial that you don't lose the position of your lips on the mouthpiece.
- The zeros placed above the notes (the "empty positions") mean that that particular sound can be got without using the valves.
- The comma (,) indicates the exact point where you should breathe.

L'altezza delle note viene così citata:

Pitches are referred to as follows:




do¹ — si¹ do² — si² do³ — si³ do⁴ — si⁴ do⁵
 C — B c — b c' — b' c'' — b'' c'''

Nel CD allegato l'allievo potrà trovare le basi pianistiche relative agli esercizi che nel metodo sono anticipati dal

The enclosed CD contains the piano bases for the exercises.

simbolo 

These are shown in the method by symbol 

Alcuni Studi proposti nel presente volume sono estratti da altri metodi. Di seguito diamo le relative indicazioni bibliografiche:

A few studies proposed in this book have been taken from other methods. Below is the relative bibliography:

- G. BIMBONI, *Metodo graduato e progressivo*, Edizioni Pucci, Portici (NA)
- H. PANOFKA, *24 vocalizzi per Soprano*, Ricordi, Milano
- C. CONCONE, *Scuola melodica*, Edizioni Giudici e Strada, Torino
- P. BONA, *Solfeggi*, Edizioni Giudici e Strada, Torino
- G. ROSSARI, *Metodo per Tromba e Congeneri*, Ricordi, Milano
- M. BORDOGNI, *Vocalizzi per Soprano*, Ricordi, Milano
- S. FICINI, *Metodo teorico pratico per la Cornetta*, Edizioni Pucci, Portici (NA)
- G. B. FROSALI, *Metodo pratico per Tromba (cornetta)*, Edizioni Saporetti e Cappelli, Firenze
- D. HILARION ESLAVA, *Metodo de Solfeo*, Madrid
- D. GATTI, *Gran Metodo Teorico pratico e progressivo per Cornetta e congeneri*, Ricordi, Milano
- G. MARIANI, *Metodo per Cornetta e congeneri*, Ricordi, Milano

La produzione del suono

The sound production

Unità 1 - Esercizi graduali
Unità 2 - Esercizi scaleggiati
Tonalità di Do Maggiore (Si \flat Magg)
Unità 3 - Portfolio sonoro

Unit 1 - Gradual exercises
Unit 2 - Scale exercises
Key C Major (B \flat Maj)
Unit 3 - Music Portfolio

UNITÀ 1 - Esercizi graduali

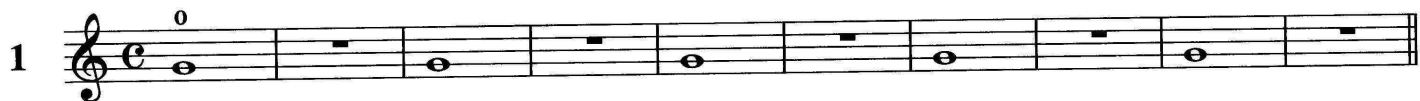
UNIT 1 - Gradual exercises

Estensione 

Figure: Semibreve e relativa pausa

Range 

Signs: Whole note and relative rest




Estensione 

Figure: Semibreve e relativa pausa

Range 

Signs: Whole note and relative rest

1 

2 

3 

4 

5 

6 

Estensione 

Figure: Semibreve e relativa pausa


Range 

Signs: Whole note and relative rest

7 

8 

9 

10 

11 

12 

Estensione 

Figure: Minima e relativa pausa

Range 

Signs: Half note and relative rest

1 

2 

3 

4 

Estensione 

Figure: Semibrevis, minime e relative pause

Range 

Signs: Whole and half note and relative rests

5 

6 

7 

8 

9 

Estensione 

Figure: Semibrevis, minime e relative pause

Range 

Signs: Whole and half note and relative rests

10 

11 

12 

13 

Estensione 

Figure: Semibrevis, minime e relative pause

Range 

Signs: Whole and half note and relative rests

1 

2 

3 

4 

5 

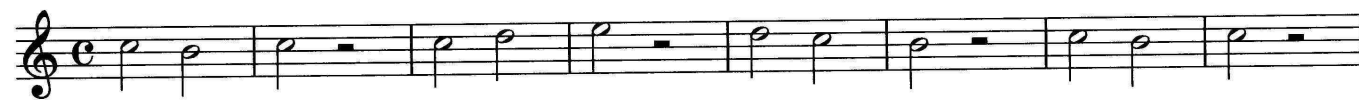
Estensione 

Figure: Semibrevis, minime e relative pause

Range 


Signs: Whole and half note and relative rests

6 

7 

8 

9 

10 

UNITÀ 2 - Esercizi scagliegiati**Tonalità di Do Maggiore (Si \flat Magg)**

Gli esercizi sottostanti possono essere eseguiti sia partendo dalla lettera "A" sia partendo dalla lettera "B" (esecuzione A-B oppure B-A). Questo consentirà all'alunno di abituarsi a suonare partendo da vari registri.

I puntini posti sopra alcune battute indicano quali note possono (a discrezione dell'insegnante) essere omesse dagli alunni che non hanno maturato a sufficienza la loro muscolatura labiale.

UNIT 2 - Scale exercises**Key C Major (B flat Maj)**

The exercises below can be performed starting not only from the letter "A" but also from the letter "B" (performance A-B or else B-A). This will permit the pupil to get used to playing starting from various registers.

The points placed above some beats indicate which notes can (at the teachers discretion) be omitted by the pupils who have not yet developed their lip muscle enough.

1 **A**
0, 1, 3, 3, 1, 0, 3, 2, 0, 1, 0

13 **B**
0, 1, 0, 2, 3, 0, 1, 3, 3, 0, 0, 2, 0

2 0, 1, 3, 1, 0, 3, 2, 0, 1, 0, 1, 0, 2, 3, 0, 1, 3, 3, 0, 2, 0

3 **A**

11 **B**

23

4

5 **A**

9 **B**

19

6 **A**

8

15 **B**

22

7 **A**

8

17 **B**

8 **A**

8

15 **B**

9 **A**

7

14 **B**

21

UNITÀ 3 - Portfolio sonoro

UNIT 3 - Music portfolio

Track 1  * *Base* *Suona / Play*



7

14

Track 2  *Base* *Suona / Play*



7

14

Track 3  *Base* *Suona / Play*



7

14


Track 4  *Base* *Suona / Play*

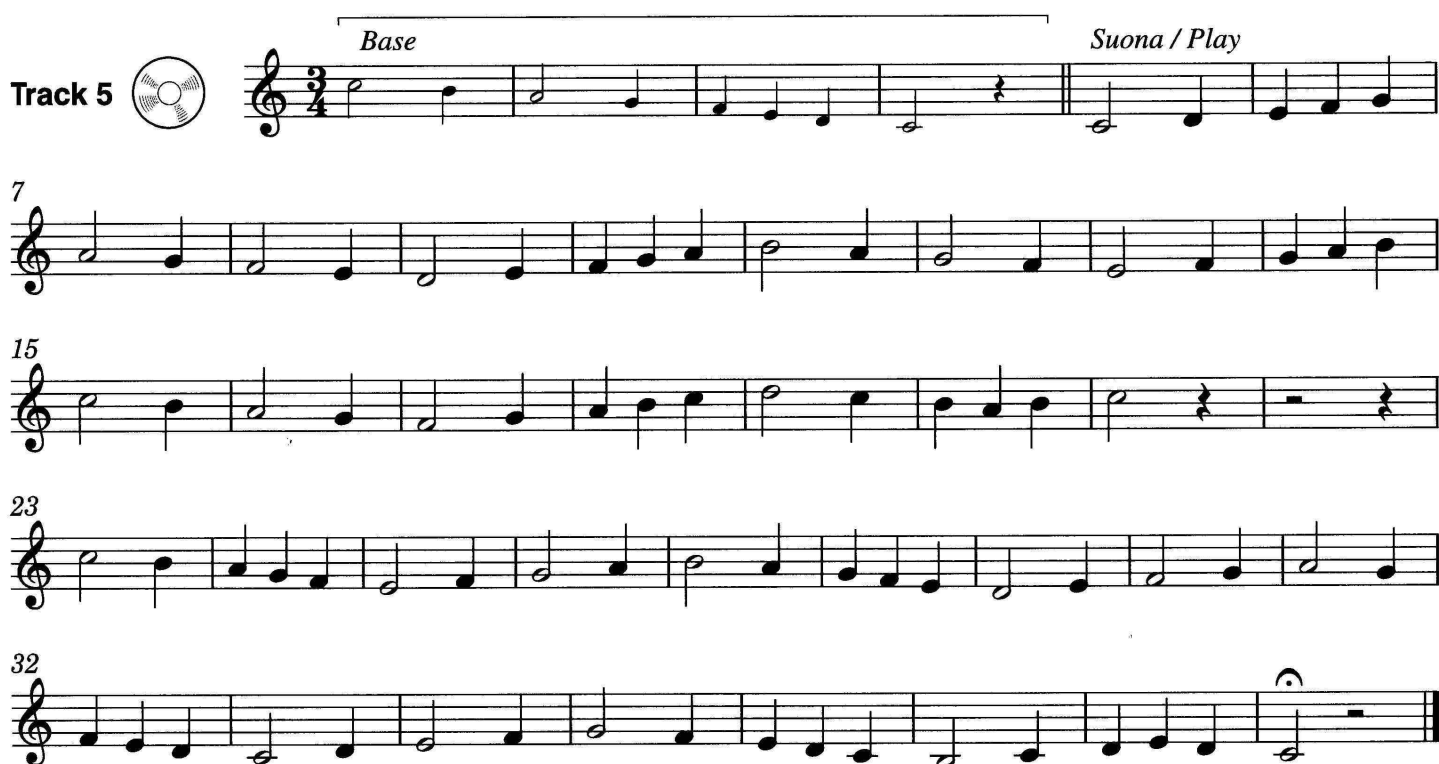


7

13

* Nota per l'intonazione Do (Si \flat) traccia 39 / Tuning note C (B \flat) is at track 39

Track 5  *Base* *Suona / Play*



7
15
23
32

Detailed description: Track 5 is a musical score in 3/4 time. It begins with a CD icon and the title 'Track 5'. The score is divided into two sections: 'Base' (measures 1-14) and 'Suona / Play' (measures 15-32). The notation is on a single treble clef staff. The 'Base' section consists of a sequence of eighth and quarter notes. The 'Suona / Play' section continues with similar rhythmic patterns, ending with a final note and a fermata.

Track 6  *Base* *Suona / Play*



7
14

Detailed description: Track 6 is a musical score in common time (C). It begins with a CD icon and the title 'Track 6'. The score is divided into two sections: 'Base' (measures 1-7) and 'Suona / Play' (measures 8-14). The notation is on a single treble clef staff. The 'Base' section features a sequence of quarter notes. The 'Suona / Play' section continues with a similar sequence, ending with a final note and a fermata.

Track 7  *Base* *Suona / Play*



7
14
22

Detailed description: Track 7 is a musical score in 3/4 time. It begins with a CD icon and the title 'Track 7'. The score is divided into two sections: 'Base' (measures 1-14) and 'Suona / Play' (measures 15-22). The notation is on a single treble clef staff. The 'Base' section consists of a sequence of eighth and quarter notes. The 'Suona / Play' section continues with similar rhythmic patterns, ending with a final note and a fermata.

Gli intervalli (1)

Tonalità di Do Maggiore (Si^b Magg)

Unità 1 - Esercizi a squillo

Estensione Do₃ - Mi₄ (Si^b₂ - Re₄)

Unità 2 - Gli intervalli o salti

Estensione Si₂ - Mi₄ (La₂ - Re₄)

Unità 3 - Esercizi sui salti

Estensione Si₂ - Mi₄ (La₂ - Re₄)

Unità 4 - Cromatismo

Unità 5 - Flessibilità

Sulla 1^a Posizione - Do₃ - Do₄ (Si^b₂ - Si^b₃)

Unità 6 - Portfolio sonoro

The intervals (1)

Key C Major (B^b Maj)

Unit 1 - Blare exercises

Range c' - e'' (b^b - d'')

Unit 2 - Intervals or leaps

Range b - e'' (a - d'')

Unit 3 - Exercises on leaps

Range b - e'' (a - d'')

Unit 4 - Chromatism

Unit 5 - Flexibility

On the 1st Position - c' - c'' (b^b - b^b'')

Unit 6 - Music Portfolio

UNITÀ 1 - Esercizi a squillo

Estensione Do₃ - Mi₄ (Si^b₂ - Re₄)

Gli "esercizi a squillo" che seguono vanno eseguiti con un'intensità di suono forte.

L'intensità dipende dalla forza con la quale un suono viene emesso e corrisponde al suo volume.

Per indicare l'intensità da attribuire ad un frammento musicale, ad un esercizio, ad un brano intero, il compositore utilizza le "indicazioni dinamiche" segnalate nello spartito tramite scritte abbreviate o semplici lettere.

INDICAZIONI DINAMICHE

ppp = più che pianissimo

pp = pianissimo

p = piano

mp = mezzo piano

mf = mezzo forte

f = forte

ff = fortissimo

fff = più che fortissimo

Le espressioni dal piano al forte (*crescendo*) e viceversa dal forte al piano (*diminuendo*) vengono indicate sia con le abbreviazioni *cresc.* e *dim.* sia con le "forcelle", segni che indicano appunto un cambio graduale di intensità.

UNIT 1 - Blare exercises

Range c' - e'' (b^b - d'')

The "blare exercises" that follow should be executed with a loud sound.

The intensity depends on the force with which a sound is emitted and matches its volume.

To indicate the intensity to give to a musical fragment, to an exercise, to a complete piece, the composer uses "dynamic indications" indicated in the score by abbreviations or just letters.

DYNAMIC INDICATIONS

ppp = very very soft

pp = very soft

p = soft

mp = less soft

mf = less loud

f = loud

ff = louder

fff = very louder

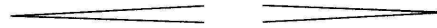
The expressions from soft to loud (*increasing*) and vice versa from loud to soft (*diminishing*) are indicated both by the abbreviations *cresc.* and *dim.* and by "forcelle", signs that indicate a gradual change in intensity.



dal forte al piano
from loud to soft



dal piano al forte
from soft to loud



dal piano al forte e ritorno al piano
from soft to loud and back to soft

1

2

3

7

4

5

6

7

7

8

9

10

7

11

12

11

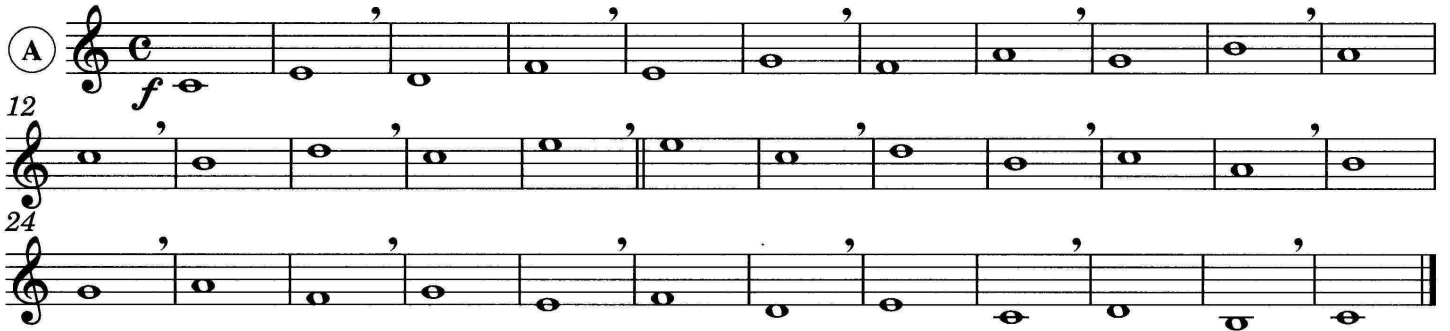
UNITÀ 2 - Gli intervalli o salti

Estensione $Si_2 - Mi_4$ ($La_2 - Re_4$)

UNIT 2 - Intervals or leaps

Range $b - e''$ ($a' - d''$)

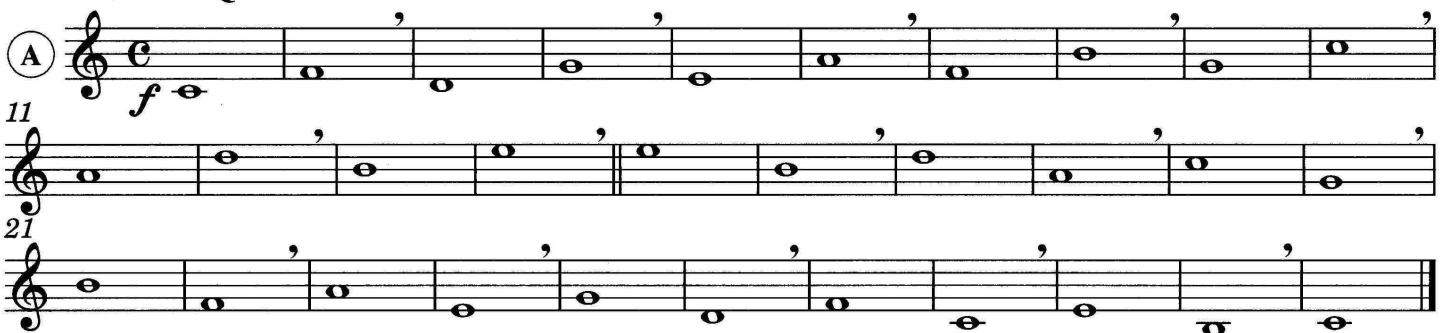
1. Salti di Terza / Third intervals

(A) 

(B) 

(C) 

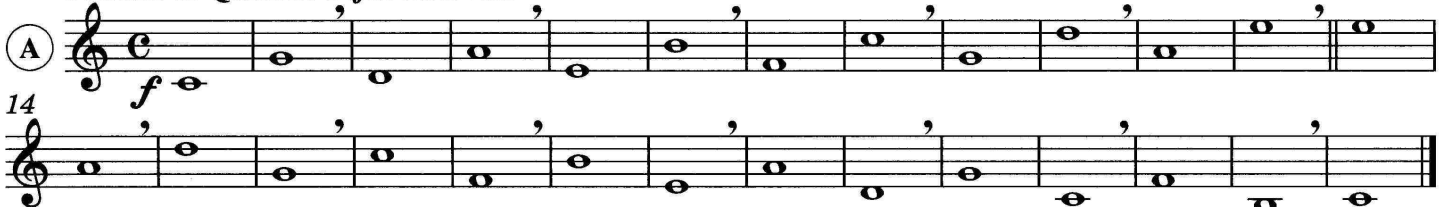
2. Salti di Quarta / Fourth intervals

(A) 

(B) 

(C) 

3. Salti di Quinta / Fifth intervals

(A) 

B

8 *mf* *f* *p*

C

p *ff* *p*

4. Salti di Sesta / Sixth intervals

A

12 *f*

B

f *p* *p* *f*

C

f

5. Salti di Settima / Seventh intervals

A

10 *f*

B

mf *dim.* *pp*

C

f *p* *pp*

6. Salti di Ottava / Octave intervals

A

f

B

pp *ff*

C

p *f* *p*

UNITÀ 3 - Esercizi sui salti*Estensione Si₂ - Mi₄ (La₂ - Re₄)***UNIT 3 - Exercises on leaps***Range b - e'' (a - d'')***Salti di Terza / Third intervals**

1 **A**

f

8

15 **B**

22

29

2

Salti di Quarta / Fourth intervals

2 **A**

p

8

16 **B**

f

24

Salti di Quinta / Fifth intervals

3 **A**

f

8

15 **B**

mf

23

Salti di Sesta / Sixth intervals

4 **A**
mf

8

16 **B**
f

23

30

Salti di Settima / Seventh intervals

5 **A**
p

8

16

24 **B**
p

Salti di Ottava / Octave intervals

6 **A**
f

8

15 **B**
f

22 *mf*

p

UNITÀ 4 - Cromatismo

Nello schema sono rappresentati **tutti i suoni della scala cromatica** che, di norma, vengono eseguiti con la tromba. Ogni battuta dello schema rappresenta un suono che viene prima indicato con i *diesis* poi con i *bemolle*.

Esempio Fa# = Solb



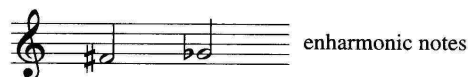
I **numeri** riportati sopra le note indicano i **pistoni che dovranno essere abbassati** per produrre quella determinata nota.

Quando sono scritte **numerazioni diverse** significa che si può ottenere quella nota con due diteggiature diverse (la prima diteggiatura è quella consigliata, le altre sono diteggiature "di ripiego").

UNIT 4 - Chromatism

Shown in the diagram are **all the sounds of the chromatic scale** that are usually, performed with the trumpet. Every beat of the diagram represents a sound that is first indicated with the *sharp* and then with the *flat*.

Example Fa# = Gb



The **numbers** shown above the notes indicate the **keys that should be pressed** to produce that particular note.

When **different numerations** are written, it means that you can obtain that note with two different fingerings (the first fingering is the recommended one, the other fingerings are "fallbacks").

Scala ascendente (diesis) / Ascending scale (sharp)

Scala discendente (bemolle) / Descending scale (flat)

UNITÀ 5 - Flessibilità

Per ottenere benefici dallo **studio delle legature sui suoni armonici** (flessibilità) si dovrà passare **gradualmente da una nota all'altra** senza dare accenti alla nota legata e senza interrompere il suono. Se fra la prima e la seconda nota vi sarà assenza di suono anche solo per un istante (soffio) l'esercizio non sarà stato eseguito in modo corretto, quindi andrà ripetuto fino ad ottenere l'effetto desiderato.

UNIT 5 - Flexibility

To obtain benefits from the **study of flexibility** one should pass **gradually from one note to another** without accent on the slurred note and without interrupting the sound. If between the first and second note there is an absence of sound even for only an instant (blow) the exercise will not have been carried out correctly, therefore should be repeated until the desired effect has been obtained.

Flessibilità sulla 1ª posizione / Flexibility on the 1st position

The musical score consists of 11 numbered staves, each containing a sequence of notes in 4/4 time. The exercises are designed to improve flexibility by gradually transitioning between notes without accents or interruptions. The dynamic markings are as follows:

- Staff 1: *p* (piano)
- Staff 2: *mf* (mezzo-forte)
- Staff 3: *p* (piano)
- Staff 4: *mf* (mezzo-forte)
- Staff 5: *p* (piano)
- Staff 6: *mf* (mezzo-forte)
- Staff 7: *p* (piano)
- Staff 8: *mf* (mezzo-forte)
- Staff 9: *p* (piano)
- Staff 10: *p* (piano)
- Staff 11: *pp* (pianissimo)

UNITÀ 6 - Portfolio sonoro

UNIT 6 - Music portfolio

Track 8



7

14

21

29

Base Suona / Play

Track 9




7

14

21

28

Base Suona / Play

Track 10 

Base *Suona / Play*

9

17

25

32

Track 11 

Base *Suona / Play*

8

16

24

Track 12 

Base *Suona / Play*

7

13

19

25

Gli intervalli (2)

Tonalità di Fa e Sol Magg (Mi \flat e Fa Magg) - Re e Mi min (Do e Re min)

- Unità 1 - Esercizi a squillo
Estensione Do₃ - Sol₄ (Si \flat ₂ - Fa₄)
- Unità 2 - Gli intervalli o salti
Estensione Sol₂ - Mi₄ (Fa₂ - Fa₄)
- Unità 3 - Esercizi sui salti
Estensione Sol₂ - Mi₄ (Fa₂ - Fa₄)
- Unità 4 - Studietti ricreativi
- Unità 5 - Cromatismo
- Unità 6 - Flessibilità
sulle 7 Posizioni della tromba
- Unità 7 - Portfolio sonoro

The intervals (2)

F Maj and G Maj Keys (E \flat and F Maj) - D and E min (C and D min)

- Unit 1 - Blare Exercises
Range c' - g'' (b \flat - f'')
- Unit 2 - Intervals or leaps
Range g - e'' (f - f'')
- Unit 3 - Exercises on leaps
Range g - e'' (f - f'')
- Unit 4 - Recreational easy studies
- Unit 5 - Chromatism
- Unit 6 - Flexibility
on the 7 Positions of the trumpet
- Unit 7 - Music Portfolio

UNITÀ 1 - Esercizi a squillo

Estensione Do₃ - Sol₄ (Si \flat ₂ - Fa₄)

UNIT 1 - Blare exercises

Range c' - g'' (b \flat - f'')

The musical score for Unit 1 consists of seven staves of music in 4/4 time, marked 'f' (forte). The exercises are as follows:

- Staff 1: A sequence of notes with accents: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 2: A sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 3: A sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 4: A sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 5: A sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 6: A sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 7: A sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

7 *f*

5

9

8 *f*

4

9 *f*

7

10 *f*

7

11 *f*

7

12 *f*

7

UNITÀ 2 - Gli intervalli o salti*Estensione Sol₂ - Mi₄ (Fa₂ - Fa₄)***UNIT 2 - Intervals or leaps***Range g - e" (f - f")***Salti di Terza (Fa Magg) / Third intervals (F Maj)**

1 *f*

9

Salti di Terza (Re min) / Third intervals (D min)

2 *p*

9

12

123

Salti di Quarta (Sol Magg) / Fourth intervals (G Maj)

3 *f*

8

2

Salti di Quarta (Mi min) / Fourth intervals (E min)

4 *mf*

9

Salti di Quinta (Fa Magg) / Fifth intervals (F Maj)

5 *mf*

8

16

Salti di Quinta (Re min) / Fifth intervals (D min)

6 *mf*

5

10

1 12

This section contains two staves of music. The first staff starts at measure 6 with a mezzo-forte (*mf*) dynamic. It features a sequence of eighth notes with upward leaps of a fifth. The second staff continues the sequence, with measure numbers 5, 10, 1, and 12 indicated. The key signature has one flat (Bb) and the time signature is 3/4.

Salti di Sesta (Sol Magg) / Sixth intervals (G Maj)

7 *f*

9

17

This section contains two staves of music. The first staff starts at measure 7 with a forte (*f*) dynamic. It features a sequence of eighth notes with upward leaps of a sixth. The second staff continues the sequence, with measure numbers 9 and 17 indicated. The key signature has two sharps (F# and C#) and the time signature is 3/4.

Salti di Sesta (Mi min) / Sixth intervals (E min)

8 *f*

8

This section contains two staves of music. The first staff starts at measure 8 with a forte (*f*) dynamic. It features a sequence of eighth notes with upward leaps of a sixth. The second staff continues the sequence, with measure number 8 indicated. The key signature has two sharps (F# and C#) and the time signature is 4/4.

Salti di Settima (Fa Magg) / Seventh intervals (F Maj)

9 *f* *mf*

8

This section contains two staves of music. The first staff starts at measure 9 with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. It features a sequence of eighth notes with upward leaps of a seventh. The second staff continues the sequence, with measure number 8 indicated. The key signature has one flat (Bb) and the time signature is 4/4.

Salti di Settima (Re min) / Seventh intervals (D min)

10

8 13 123

This section contains two staves of music. The first staff starts at measure 10. It features a sequence of eighth notes with upward leaps of a seventh. The second staff continues the sequence, with measure numbers 8, 13, and 123 indicated. The key signature has one flat (Bb) and the time signature is 3/4.

Salti di Ottava (E min) / Octave intervals (E min)

11

8 13

This section contains two staves of music. The first staff starts at measure 11. It features a sequence of eighth notes with upward leaps of an octave. The second staff continues the sequence, with measure numbers 8 and 13 indicated. The key signature has two sharps (F# and C#) and the time signature is 3/4.

UNITÀ 3 - Esercizi sui salti*Estensione Sol₂ - Mi₄ (Fa₂ - Fa₄)*

Gli esercizi che seguono possono essere eseguiti **partendo da qualsiasi lettera**, cioè A, da B o da C (da C quando l'esercizio è suddiviso in tre parti).

A seconda delle capacità di ogni singolo allievo l'insegnante potrà suggerire di eseguire tutte le parti o soltanto alcune di esse (nell'**esercizio n. 1**, ad esempio, si potrà suggerire, a quegli allievi che non hanno ancora ben sviluppato il registro medio-acuto, di suonare soltanto le parti AC).

UNIT 3 - Exercises on leaps*Range g - e'' (f - f'')*

The exercises that follow can be carried out **starting from any letter**, that is from A, from B or from C (from C when the exercise is divided into three parts).

According to the capacity of every single pupil the teacher could suggest carrying out all the parts or just some of them (in **exercise no. 1**, for example, one could suggest, to those pupils who have not yet well developed the middle-high register, to play only the parts AC).

1

9

18

27

35

2

6

11

3

8

15

23 **C**

31

4 **A** **B** (2)

5 **C**

10

5 **A**

7

13 **B**

20 **C**

28

6 **A** **B**

6 **C**

11

10 **A**

5 **B**

10

14

11 **A**

6 **B**

12 **C**

18

12 **A**

5

10 **B**

15

19

UNITÀ 4 - Studietti ricreativi

UNIT 4 - Recreational easy studies

Do Magg (Si \flat Magg) / C Maj (B \flat Maj)

1 *f*

11

Fa Magg (Mi \flat Magg) / F Maj (E \flat Maj)

2 *p* *cresc.* *f*

9 *dim.* *p* *pp*

17 *f*

Do Magg (Si \flat Magg) / C Maj (B \flat Maj)

3

7

14

Sol Magg (Fa Magg) / G Maj (F Maj)

4 *mf* *f* *p*

9 *p e cresc.* *f* *mf*

18 *f*

Sol Magg (Fa Magg) / G Maj (F Maj)

5 *f*

7

14 *ff*

Fa Magg (Mi \flat Magg) / F Maj (E \flat Maj)

6

7

Detailed description: This block contains the first musical exercise. It consists of two staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note F4, followed by eighth notes G4, A4, B4, and C5. The second staff continues the melody with eighth notes D5, E5, F5, G5, and A5, followed by a quarter rest.

Do Magg (Si \flat Magg) / C Maj (B \flat Maj)

7

6

12

19

Detailed description: This block contains the second musical exercise. It consists of four staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note C4, followed by eighth notes D4, E4, F4, and G4. The second staff continues with eighth notes A4, B4, C5, and D5. The third staff continues with eighth notes E5, F5, G5, and A5. The fourth staff concludes with a quarter rest.

Mi min (Re min) / E min (D min)

8

5

9

Detailed description: This block contains the third musical exercise. It consists of three staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one sharp (F-sharp), and a 4/4 time signature. The melody begins with a quarter note E4, followed by eighth notes F4, G4, and A4. The second staff continues with eighth notes B4, C5, D5, and E5. The third staff concludes with a quarter rest.

Do Magg (Si \flat Magg) / C Maj (B \flat Maj)

9

6

12

Detailed description: This block contains the fourth musical exercise. It consists of three staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note C4, followed by eighth notes D4, E4, F4, and G4. The second staff continues with eighth notes A4, B4, C5, and D5. The third staff concludes with a quarter rest.

Re min (Do min) / D min (C min)

10

6

11

Detailed description: This block contains the fifth musical exercise. It consists of three staves of music in 3/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter note D4, followed by eighth notes E4 and F4. The second staff continues with eighth notes G4 and A4. The third staff concludes with a quarter rest.

UNITÀ 5 - Cromatismo

UNIT 5 - Chromatism

1 *mf*

2 *mf*

3 *mf*

5

4 *mf*

6

5 *f*

6 *f*

7 *mf*

8 *f*

9 *p* *mf* *f*

10 *ff*

UNITÀ 6 - Flessibilità
sulle 7^a Posizione della tromba

UNIT 6 - Flexibility
on the 7th Positions of the trumpet

| posizione / position | pistoni / fingering | suoni / notes |
|----------------------|---------------------|---------------|
| I | 0 | |
| II | 2 | |
| III | 1 | |
| IV | 3 / 1 + 2 | |
| V | 2 + 3 | |
| VI | 1 + 3 | |
| VII | 1 + 2 + 3 | |

1

2

3

4

UNITÀ 7 - Portfolio sonoro

UNIT 7 - Music portfolio

Moderato

da / from Concone

Base

Suona / Play

Track 13



Musical notation for Track 13, measures 1-6. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Moderato. The music is in treble clef. The first six measures are marked 'Base' and the last two are marked 'Suona / Play'. A dynamic marking 'p' is present at the start of the 'Suona / Play' section.

7

Musical notation for Track 13, measures 7-14. The music continues in the same key and time signature.

15

Musical notation for Track 13, measures 15-21. The music continues in the same key and time signature.

22

Musical notation for Track 13, measures 22-28. The music concludes with a double bar line.

Moderato

da / from Concone

Base

Suona / Play

Track 14



Musical notation for Track 14, measures 1-6. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Moderato. The music is in treble clef. The first six measures are marked 'Base' and the last two are marked 'Suona / Play'.

7

Musical notation for Track 14, measures 7-14. The music continues in the same key and time signature.

15

Musical notation for Track 14, measures 15-23. The music continues in the same key and time signature.

24

Musical notation for Track 14, measures 24-30. The music concludes with a double bar line.

Andante con moto

da / from Concone

Track 15



Base Suona / Play

7

15

23

31

39

Moderato

da / from Concone

Track 16



Base Suona / Play

7

15

23

31

Le articolazioni

The articulations

- Unità 1 - Esercizi a squillo
- Unità 2 - Il legato
- Unità 3 - Lo staccato
- Unità 4 - Lo staccato-legato
- Unità 5 - Studietti ricreativi
- Unità 6 - Cromatismo
- Unità 7 - Flessibilità
- Unità 8 - Portfolio sonoro

- Unit 1 - Blare Exercises
- Unit 2 - The slur
- Unit 3 - Detached notes
- Unit 4 - The portamento
- Unit 5 - Recreational easy studies
- Unit 6 - Chromatism
- Unit 7 - Flexibility
- Unit 8 - Music Portfolio

UNITÀ 1 - Esercizi a squillo

UNIT 1 - Blare exercises

The musical score consists of five exercises, each on a single staff in 4/4 time. Exercise 1 starts with a treble clef and a 4/4 time signature. It features a sequence of eighth notes, followed by a series of beamed eighth notes, and ends with a final chord. Exercise 2 follows a similar pattern but includes some slurs and accents. Exercise 3 is a shorter piece with a few slurs. Exercise 4 is a more complex piece with many beamed eighth notes. Exercise 5 is a shorter piece with a few slurs and accents.

4



6



5



9



7



4



8



5



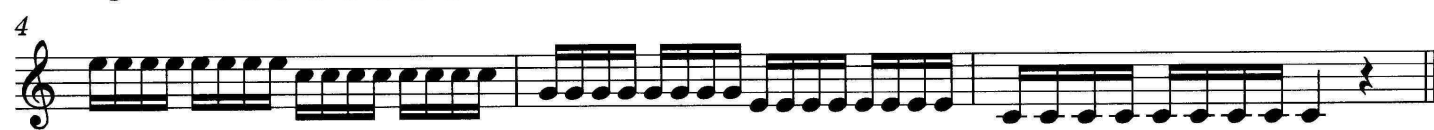
9



9



4



10



4



7



10



UNITÀ 2 - Il legato

Per **ottenere il legato** bisogna dare l'attacco sulla prima delle note legate e, sostenendo il suono con il fiato, raggiungere le altre, avendo cura di diminuire o aumentare la velocità e la quantità dell'aria che viene immessa nello strumento a seconda che il movimento melodico sia ascendente o discendente.

Esempi:

a) delle due note legate insieme si produrrà l'attacco nella prima e, sostenendo il fiato, si raggiungerà la seconda aumentando sensibilmente la velocità dell'aria che verrà immessa nello strumento.

b) nelle quattro note legate insieme, si darà l'attacco sulla prima e, sostenendo il fiato, si raggiungeranno gradualmente le altre, aumentando la velocità dell'aria che verrà immessa nello strumento.

UNIT 2 - The slur

To **obtain the slur** you need to attack on the first note of the slurred phrase and maintaining the sound with your breath, reach the others, being careful to diminish or increase the speed and the quantity of the air that's directed into the instrument according to whether the melodic movement is ascending or descending.

Examples:

a) with two notes together you will make the attack on the first and maintain your breath, while reaching the second by greatly increasing the velocity of the air that's directed into the instrument.

b) with four notes together, you will make the attack on the first and, maintain your breath, while gradually reaching the others, increasing the velocity of the air that's directed into the instrument.

The musical exercises are as follows:

- Exercise 1:** Treble clef, 4/4 time. Staff 1: Four measures of eighth notes with slurs and accents. Staff 2: Four measures of eighth notes with slurs and accents, ending with a whole rest.
- Exercise 2:** Treble clef, 4/4 time, key signature of one flat. Staff 1: Four measures of eighth notes with slurs and accents. Staff 2: Four measures of eighth notes with slurs and accents. Staff 3: Four measures of eighth notes with slurs and accents. Staff 4: Four measures of eighth notes with slurs and accents, ending with a whole rest.
- Exercise 3:** Treble clef, 4/4 time. Staff 1: Four measures of eighth notes with slurs and accents. Staff 2: Four measures of eighth notes with slurs and accents. Staff 3: Four measures of eighth notes with slurs and accents. Staff 4: Four measures of eighth notes with slurs and accents, ending with a whole rest.

The musical score consists of ten systems of notation, each with a system number on the left. The notation is in treble clef with a 4/4 time signature. The systems are as follows:

- System 4:** Four staves of music. The first staff has a '4' above it. The music consists of eighth and sixteenth notes, many with slurs.
- System 5:** Two staves of music. The first staff has a '5' above it. The music consists of eighth and sixteenth notes, many with slurs.
- System 6:** Two staves of music. The first staff has a '6' above it. The music consists of eighth and sixteenth notes, many with slurs.
- System 7:** Two staves of music. The first staff has a '7' above it. The music consists of eighth and sixteenth notes, many with slurs.
- System 8:** Two staves of music. The first staff has an '8' above it. The music consists of eighth and sixteenth notes, many with slurs.
- System 9:** Two staves of music. The first staff has a '9' above it. It features triplets of eighth notes and slurs. The word *sim.* is written above the first triplet.
- System 10:** Two staves of music. The first staff has a '10' above it. It features triplets of eighth notes and slurs. The word *sim.* is written above the first triplet.

UNITÀ 3 - Lo staccato

Per **ottenere lo staccato** occorre far vibrare l'aria nel bocchino per mezzo del colpo di lingua dato ad ogni nota, soprattutto quando la nota si trova contrassegnata da un puntino o dal simbolo ▽.

a) Il puntino (staccato vibrato) posto sopra o sotto alle note dell'esercizio n. 1 produce l'effetto:

Scrittura Esecuzione

b) Il simbolo ▽ (staccato secco) posto sopra o sotto alle note dell'esercizio n. 3 produce l'effetto sotto descritto:

Scrittura Esecuzione

UNIT 3 - Detached notes

To **obtain the detached** you need to vibrate the air in the mouthpiece with the tongue strike given to every note, above all, when the note is marked by a point or by the symbol ▽.

a) The point placed above or under the notes of the exercise no. 1 produces the effect:

Writing Execution

b) The symbol ▽ placed above or under the notes of the exercise no. 3 produces the effect described below:

Writing Execution

1

6

2

6

3

6

4

6

5

5

9

6

5

9

7

5

8

5

9

3

10

3

11

4

12

4

13

4

14

4

15

3

16

3

17

4

18

4

UNITÀ 4 - Lo staccato legato

Lo staccato-legato (o suono portato), si ottiene tramite un colpo di lingua dolcissimo dato ad ogni nota, sostenendone però il valore fin quasi ad evitare l'impercettibile pausa necessaria all'articolazione fra un suono e l'altro.

UNIT 4 - The portamento

The portamento (or carrying the tone), is obtained by a light tongue strike given to every note, but holding the value until almost avoiding the imperceptible pause needed for the articulation between one sound and another.

The musical score consists of two columns of exercises. The left column, titled 'UNITÀ 4 - Lo staccato legato', contains exercises 1, 2, 3, and 4. The right column, titled 'UNIT 4 - The portamento', contains exercises 5, 6, 7, and 8. Each exercise is written on a single staff in treble clef. Exercises 1, 2, 3, and 5 are in 4/4 time, while exercise 4 is in 2/4 time. Exercises 6, 7, and 8 are in 4/4 time. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and are often grouped with slurs. Exercise 4 includes triplet markings. Exercise 8 includes a fermata over the final note.

UNITÀ 5 - Studietti ricreativi

UNIT 5 - Recreational easy studies

1

6

12

2

9

17

3

6

12

4

10

20

5

5

9
13

6
7
12
17
22
26
31

7
5
9
14

8
6
12

UNITÀ 6 - Cromatismo

UNIT 6 - Chromatism

1 *p* *mp*

6 *mf* *f*

11 *ff*

2 *mf* *f* *mf*

7 *mf* *f* *mf*

13 *f* *mf*

19 *mf* *ff*

3 *p*

6 *f*

11 *p*

16 *mf*

21 *f*

UNITÀ 7 - Flessibilità

UNIT 7 - Flexibility

The musical score consists of six exercises, each with a treble and bass staff. Exercise 1 is in 4/4 time, marked *mf*, with fingerings 0, 2, 1, 12. Exercise 2 is in 4/4 time, marked *p*, with fingerings 23, 13, 123. Exercise 3 is in 4/4 time, marked *p*. Exercise 4 is in 4/4 time, marked *mf*. Exercise 5 is in 3/4 time, marked *p*. Exercise 6 is in 3/4 time, with dynamics *mf*, *pp*, and *mf* indicated across the system. The score includes various musical notations such as slurs, ties, and accidentals.

UNITÀ 8 - Portfolio sonoro

UNIT 8 - Music portfolio

Moderato assai

da / from Bona

Track 17

(Lento/Slow)



Base

Suona / Play

Track 18

(Veloce/Fast)

7

13

Cantabile

19

26

33

39

Allegro giusto

da / from Concone

Track 19

(Lento/Slow)



Base

Suona / Play

Track 20

(Veloce/Fast)

7

14

20

27

34

smorz.

f

smorz.

Allegro risoluto

da / from Concone

Track 21
(Lento/Slow)



Track 22
(Veloce/Fast)

Base Suona / Play

energico

7

13

18

24

deciso

Moderato

da / from Panofka

Track 23
(Lento/Slow)



Track 24
(Veloce/Fast)

Base Suona / Play

p

7

13

cresc. *f* *p*

19

f *f* *pp*

25

f *pp* *f* *rit.*

33

P a tempo

41

p *p* *rit.*

Tempi semplici e composti

- Unità 1 - Esercizi a squillo
- Unità 2 - Le articolazioni
- Unità 3 - Studietti ricreativi
- Unità 4 - Cromatismo
- Unità 5 - Flessibilità
- Unità 6 - Portfolio sonoro

Simple and compound meters

- Unit 1 - Blare exercises
- Unit 2 - The articulations
- Unit 3 - Recreational easy studies
- Unit 4 - Chromatism
- Unit 5 - Flexibility
- Unit 6 - Music Portfolio

UNITÀ 1 - Esercizi a squillo

UNIT 1 - Blare exercises

The musical score consists of four exercises, each with three staves. Exercise 1 is in 2/4 time, Exercise 2 in 2/4 time, Exercise 3 in 6/8 time, and Exercise 4 in 6/8 time. Each exercise features a melodic line on the top staff and two accompaniment lines on the bottom staves. The exercises include various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) and breath marks (v) are present throughout the score.

The image displays ten numbered musical exercises for blare instruments, arranged in a vertical sequence. Each exercise is presented on one or more staves:

- Exercise 5:** Three staves. The top staff has a treble clef and a 3/4 time signature. It features a sequence of eighth notes with accents. The middle and bottom staves provide harmonic accompaniment with chords and some rests.
- Exercise 6:** Two staves. The top staff has a treble clef and a 3/4 time signature. It features a sequence of eighth notes with accents. The bottom staff provides harmonic accompaniment.
- Exercise 7:** Three staves. The top staff has a treble clef and a 2/4 time signature. It features a sequence of eighth notes with accents. The middle and bottom staves provide harmonic accompaniment.
- Exercise 8:** Two staves. The top staff has a treble clef and a 2/4 time signature. It features a sequence of eighth notes with accents. The bottom staff provides harmonic accompaniment.
- Exercise 9:** Two staves. The top staff has a treble clef and a 3/4 time signature. It features a sequence of eighth notes with accents. The bottom staff provides harmonic accompaniment.
- Exercise 10:** Three staves. The top staff has a treble clef and a 3/4 time signature. It features a sequence of eighth notes with accents. The middle and bottom staves provide harmonic accompaniment.

UNITÀ 2 - Le articolazioni

UNIT 2 - The articulations

1

5

10

15

2

5

9

13

3

4

8

4

4

8

5

5

6

5

9

7

4

7

10

8

5

10

14

9

4

7

10

4

7

11



12



13



14



15



16

4

7

9

17

4

8

18

4

8

19

3

6

20

4

UNITÀ 3 - Studietti ricreativi

UNIT 3 - Recreational easy studies

Allegro moderato

1 

7

14

Andantino

2 

9

17

Allegro marziale

3 

7

13

18

24

29

Andante maestoso

Musical score for 'Andante maestoso' in 4/4 time. The piece consists of four staves of music, with measure numbers 4, 5, 9, and 13. The melody is characterized by frequent triplet patterns and a steady, slow tempo.

Allegro marziale

Musical score for 'Allegro marziale' in 4/4 time. The piece consists of four staves of music, with measure numbers 5, 6, 10, and 14. The tempo is faster and more rhythmic, featuring many triplet patterns.

Andantino

Musical score for 'Andantino' in 2/4 time. The piece consists of five staves of music, with measure numbers 6, 9, 17, 24, 31, and 41. The tempo is slow and features a mix of eighth and sixteenth notes with various articulations.

UNITÀ 4 - Cromatismo

UNIT 4 - Chromatism

1 *mf*

7

13 *f*

19 *ff*

2 *f*

4

8

3 *mf*

7

4 *mf* *f* *p*

7 *mf* *f* *p*

13 *mf* *f* *p*

19 *f*

The image displays a musical score for Unit 4 - Chromatism, consisting of four exercises. Exercise 1 is in 6/8 time, marked *mf* and *ff*. Exercise 2 is in 4/4 time, marked *f*, and features triplet markings. Exercise 3 is in 2/4 time, marked *mf*. Exercise 4 is in 2/4 time, marked *mf*, *f*, and *p*. The score includes various chromatic patterns and dynamic markings.

UNITÀ 5 - Flessibilità

UNIT 5 - Flexibility

1 *p* 0 2 1 12 23 13 123

2 *mf*

8

3 *mf p mf p mf p*

7

4 *p*

7

5 *p < mf > p p < mf > p p < mf > p p < mf > p*

9 *p < mf > p p < mf > p p < mf > p*

6 *f p f p f*

10 *p f p f p*

21 *f p f ppp*

UNITÀ 6 - Portfolio sonoro

UNIT 6 - Music portfolio

Allegretto grazioso

da / from Panofka
Suona / Play

Track 25

(Lento/Slow)



Track 26

(Veloce/Fast)

Base

7

13

19

26

32

38

44

51

Andante molto

da / from Panofka
Suona / Play

Track 27

(Lento/Slow)



Track 28

(Veloce/Fast)

Base

7

15

23

27

Allegretto amabile

da / from Concone

Track 29
(Lento/Slow)

Track 30
(Veloce/Fast)



Base

Suona / Play

9

18

28

39

48

57

dolce

dolce legato

sf

p

dolce

sf

p

rall. e dim.

a tempo

con grazia

Andante mesto

Suona / Play

da / from Concone

Track 31
(Lento/Slow)

Track 32
(Veloce/Fast)



* Base

8

17

25

33

41

49

56

riten.

p

dim.

dim.

* Vedi acciaccatura p. 96 / See grace note p. 96

Duetti

Unità 1 - Duetti
Unità 2 - Cromatismo
Unità 3 - Flessibilità
Unità 4 - Portfolio sonoro

Duets

Unit 1 - Duets
Unit 2 - Chromatism
Unit 3 - Flexibility
Unit 4 - Music Portfolio

UNITÀ 1 - Duetti

Nei duetti che seguono l'allievo suonerà la parte scritta nel primo rigo e il Maestro quella scritta nel secondo rigo. Successivamente potranno essere invertite le parti.

UNIT 1 - Duets

In the duets that follow, the pupil will play the part written on the first line and the teacher, the part written on the second. Afterwards, the roles can be inverted.

Do Magg. (Si \flat Magg.) / C Maj (B \flat Maj)

Moderato

1

8

14

20

26

13 3

p

cresc.

f

pp e rinf.

f

p

cresc.

smorz.

Do Magg. (Si \flat Magg.) / C Maj (B \flat Maj)

Allegro giusto

2 *mf* *pp*

5 *mf* *pp*

9 *p*

13

17 *f*

21 *smorz.*

123 13 23 3 1

La min. (Sol min.) / A min. (G min.)

Molto moderato

3

7

Musical score for measures 7-12. The piece is in G major. Measure 7 starts with a treble clef and a bass clef. The melody in the treble clef features a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a half note G2, a quarter note A2, and a quarter note B2. Dynamics include *f* at measure 8 and *pp* at measure 11.

13

Musical score for measures 13-18. The melody in the treble clef features eighth notes G4, A4, B4, and C5. The bass line consists of a half note G2, a quarter note A2, and a quarter note B2. Dynamics include *f* at measure 13 and *pp* at measure 18.

19

Musical score for measures 19-24. The melody in the treble clef features a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a half note G2, a quarter note A2, and a quarter note B2. Dynamics include *f* at measure 21 and *stent. e rall.* at measure 24.

25

Musical score for measures 25-30. The melody in the treble clef features a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a half note G2, a quarter note A2, and a quarter note B2. Dynamics include *smorz.* at measure 25.

31

Musical score for measures 31-36. The melody in the treble clef features a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a half note G2, a quarter note A2, and a quarter note B2. Dynamics include *pp* at measure 31 and *a tempo* at measure 33.

37

Musical score for measures 37-42. The melody in the treble clef features a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a half note G2, a quarter note A2, and a quarter note B2. Dynamics include *f* at measure 39.

43

Musical score for measures 43-48. The melody in the treble clef features a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a half note G2, a quarter note A2, and a quarter note B2. Dynamics include *pp* at measure 43.

Do Magg. (Si \flat Magg.) / C Maj (B \flat Maj)

Molto moderato

4 *pp*

7

14 *p*

19

24 *smorz.* *pp*

29

35

La min. (Sol min.) / A min. (G min.)

Andante affettuoso

5

patetico
pp

f *sf* *smorz.*

9

f *p* *f* *p* *pp*

17

f *smorz.*

Do Magg. (Si \flat Magg.) / C Maj (B \flat Maj)

Allegro marziale

6

p *cresc.*

7

12

cresc.

17

p cresc. *pp e*

22

scherzando *f*

27

p cresc.

32

pp scherzando

37

ff *p*

42

cresc.

47

52

cresc.

Do Magg. (Sib Magg.) / C Maj (B \flat Maj)

Moderato

7 *p*

9 *pp*

17 *cresc.*

23 *pp* *cresc.*

29 *p*

36 *cresc.*

43 *rinf.* *p*

Do Magg. (Si \flat Magg.) / C Maj (B \flat Maj)

Allegretto

8 *p* *ff*

7 *pp* *p*

13 *ff* *ritard.* *pp* *Poco meno* *p*

19 *tratt.* *pp*

25 *Tempo I* *p* *f*

31 *pp*

36 *f* *pp* *ritard.*

Do Magg. (Si \flat Magg.) / C Maj (B \flat Maj)

Andante

9 *pp*

4

7

10 *pp*

13 *pp*

16

19 *pp* *ff* *pp* *ff*

22

pp

Do Magg. (Si \flat Magg.) / C Maj (B \flat Maj)
Moderato

10

pp

10

f

19

p *f* *p*

affrett. a poco a poco

27

e cresc. *tratt.* *p* *pp*

a tempo

34

pp

42

pp

La min. (Sol min.) / A min. (G min.)

Andante espressivo

11 *pp*
3

4

7

10

13 *Poco più*

17

20 *cresc. a poco a poco* *allarg.*

23 *Tempo I*

pp

26

29 *pp*

32 *smorz.* *morendo*

The musical score consists of four systems of two staves each. The first system (measures 23-25) begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo I'. The upper voice has a melodic line with eighth and sixteenth notes, while the lower voice provides a rhythmic accompaniment. A dynamic marking of 'pp' (pianissimo) is placed between the staves. The second system (measures 26-28) continues the melodic and rhythmic patterns. The third system (measures 29-31) features a 'pp' dynamic marking. The fourth system (measures 32-34) concludes with 'smorz.' (sforzando) and 'morendo' (decrescendo) markings, indicating a change in dynamics and a gradual fade-out.

UNITÀ 2 - Cromatismo

UNIT 2 - Chromatism

1

4

7

10

13

16

19

22

2

f

6

11

16

3

mf

6

12

UNITÀ 3 - Flessibilità

UNIT 3 - Flexibility

0

1 *mf*

7 *mf*

14 *mf*

21 *mf*

13

23

123

2 *mf*

8

15

22

29

36

3 *p*

8

15

22

UNITÀ 4 - Portfolio sonoro

UNIT 4 - Music portfolio

Allegro

da / from Bona

Base

Suona / Play



Track 33
(Lento/Slow)

Track 34
(Veloce/Fast)

Musical notation for tracks 33 and 34. Track 33 is marked 'Lento/Slow' and Track 34 is marked 'Veloce/Fast'. The notation shows two staves with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with some rests.

Musical notation for measures 6-10. The notation shows two staves with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with some rests.

Musical notation for measures 11-15. The notation shows two staves with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with some rests. Dynamics include *f* and *p*.

Musical notation for measures 16-21. The notation shows two staves with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with some rests. Dynamics include *ff*.

Musical notation for measures 22-28. The notation shows two staves with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with some rests. Dynamics include *f* and *p*.

Musical notation for measures 29-33. The notation shows two staves with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with some rests.

Musical notation for measures 34-38. The notation shows two staves with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with some rests. Dynamics include *con brio*.

40

46

51

56

Musical score for measures 40-60. The score is in G major (one sharp) and 2/4 time. It consists of two staves. Measures 40-45 are marked with a forte (*f*) dynamic. Measures 46-50 are marked with a piano (*p*) dynamic. Measures 51-55 are marked with a piano (*p*) dynamic. Measures 56-60 are marked with a forte (*f*) dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

Allegro moderato

da / from Bona

Track 35
(Lento/Slow)

Track 36
(Veloce/Fast)



Base

Musical score for tracks 35 and 36. The score is in 2/4 time and features a bass line. It consists of two staves. The top staff is marked with a forte (*f*) dynamic and the bottom staff is marked with a piano (*p*) dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

9 Suona / Play

16

Musical score for measures 9-22. The score is in G major (one sharp) and 2/4 time. It consists of two staves. Measures 9-15 are marked with a mezzo-forte (*mf*) dynamic. Measures 16-22 are marked with a piano (*p*) dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

25

ben marcato

f

12 *

32

cresc.

39

p

p

46

53

59

65

* Vedi abbellimenti p. 96-97 / See embellishments p. 96-97

72

cresc. *f*

Measures 72-78: This system contains six measures. It begins with a treble clef and a key signature of one flat. The music features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. A *cresc.* (crescendo) marking is placed above the first measure, and a *f* (forte) marking is placed above the fifth measure. The piece concludes with a triplet of eighth notes in both hands.

79

p

Measures 79-84: This system contains six measures. The right hand has a melodic line with some rests, while the left hand provides a rhythmic accompaniment. A *p* (piano) marking is placed above the fourth measure. The system ends with a final chord in the right hand.

85

p

Measures 85-90: This system contains six measures. The right hand features a melodic line with a slur over measures 85-86. The left hand has a rhythmic accompaniment. A *p* (piano) marking is placed above the fourth measure.

91

f *p*

Measures 91-96: This system contains six measures. The right hand has a melodic line with a slur over measures 91-92. The left hand has a rhythmic accompaniment. A *f* (forte) marking is placed above the fourth measure, and a *p* (piano) marking is placed above the sixth measure.

97

3

Measures 97-102: This system contains six measures. The right hand has a melodic line with a slur over measures 97-98. The left hand has a rhythmic accompaniment. The system features several triplet markings (indicated by a '3' above the notes) in both hands.

103

3

Measures 103-107: This system contains five measures. The right hand has a melodic line with a slur over measures 103-104. The left hand has a rhythmic accompaniment. The system features several triplet markings (indicated by a '3' above the notes) in both hands.

108

f e risoluto

Measures 108-113: This system contains six measures. The right hand has a melodic line with a slur over measures 108-109. The left hand has a rhythmic accompaniment. A *f e risoluto* (forte e risoluto) marking is placed above the fourth measure. The system features several triplet markings (indicated by a '3' above the notes) in both hands.

Studietti in diverse tonalità

preceduti da scale diatoniche
e arpeggi

Unità 1 - Studietti melodici
Unità 2 - Cromatismo
Unità 3 - Flessibilità
Unità 4 - Portfolio sonoro

Easy studies in different keys

preceded by the diatonic scales
and arpeggi

Unit 1 - Melodic easy studies
Unit 2 - Chromatism
Unit 3 - Flexibility
Unit 4 - Music Portfolio

UNITÀ 1 - Studietti melodici

UNIT 1 - Melodic studies

Cantabile

da / from Mariani

1

7

13

18

24

Allegro maestoso

da / from Dussek

2

7

14

20

25

La min. (Sol min.) / A min. (G min.)

Three staves of musical notation in 4/4 time, showing melodic exercises for La minor and A minor. The first staff starts with a treble clef and a key signature of one flat. The second and third staves continue the melodic lines with various rhythmic patterns and accidentals.

Andante da / from Mariani

3 *p* *p*

7 *p* *p cresc.*

13 *Agitato* *f* *p* *f a tempo*

19

25 *dim.* *p rall.* *pp*

This section consists of five staves of music. It begins with a 3/8 time signature and a tempo marking of 'Andante'. The music features a variety of dynamics including piano (p), piano crescendo (p cresc.), forte (f), piano (p), and piano piano (pp). The tempo changes to 'Agitato' at measure 13 and returns to 'a tempo' at measure 19. The section concludes with a 'dim.' (diminuendo) marking and a 'rall.' (rallentando) marking at measure 25.

Allegro molto moderato da / from Mariani

4 *f* *p*

8 *f*

13 *p*

18 *f*

22 *p* *f* *p* *rall.*

This section consists of five staves of music in 4/4 time with a tempo marking of 'Allegro molto moderato'. It features dynamic markings of forte (f) and piano (p). The section concludes with a 'rall.' (rallentando) marking at measure 22.

Fa Magg. (Mi \flat Magg.) / Fa Maj (E \flat Maj)

Moderato cantabile

da / from Deminitz

Allegretto

da / from Rossari

Re min. (Do min.) / D min. (C min.)

Three staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The music consists of a single melodic line with various rhythmic values and slurs. The second and third staves continue the melodic development with similar notation.

7 *Andante* *p* *p* *da / from Rossari*

8 *p cresc.*

15

20

Seven staves of musical notation in 3/4 time. The first staff is marked 'Andante' and 'p'. The music features a melodic line with slurs and dynamic markings. The second staff has a 'p cresc.' marking. The third staff is numbered '15'. The fourth staff is numbered '20'. The piece is credited to 'da / from Rossari'.

8 *Tempo di Polacca moderato* *f con slancio* *p cresc.* *da / from Mariani*

5: *f* *p cresc.* *p*

10 *stentate*

16 *f* *p* *poco rall.* *a tempo* *f*

21 *p cresc.* *f*

26

Eight staves of musical notation in 3/4 time. The first staff is marked 'Tempo di Polacca moderato', 'f con slancio', and 'p cresc.'. It is credited to 'da / from Mariani'. The second staff is numbered '5:' and has 'f' and 'p cresc.' markings. The third staff is numbered '10' and has 'stentate' and 'p' markings. The fourth staff is numbered '16' and has 'f', 'p', 'poco rall.', and 'a tempo' markings. The fifth staff is numbered '21' and has 'p cresc.' and 'f' markings. The sixth staff is numbered '26'.

Mi min. (Re min.) / E min. (D min.)

11 *Andantino* da / from Rossari

12 *Allegretto moderato* da / from Rossari

p leggero e staccato

Si \flat Magg. (La \flat Magg.) / B \flat Maj (A \flat Maj)

1

Adagio cantabile

da / from Beethoven

13 dolce

6

12 *mf*

17 *p*

21 *mf*

24 *f* *lento* D.C. al Fine

Fine

Allegro marziale

da / from Rossari

14 *f deciso* *p* *f* *p*

9 *f* *p* *f* *p*

17 *p* *p*

22 *cresc.* *f* *p*

27 *f* *p* *f* *p*

31 *f* *p* *f* *p*

Sol min. (Fa min.) / G min. (F min.)

12

Larghetto cantabile

da / from Mozart

15

mf

8

15

p

22

26

32

p

da / from Mariani

16

f

p

f

p

9

15

p

f

p

19

f

23

p

28

mf

mf

Re Magg. (Do Magg.) / D Maj (C Maj)

Andantino

da / from Haydn

Tempo di Polonese

da / from Gonella

Si min. (La min.) / B min. (A min.)

Allegretto tranquillo

da / from Mariani

19

7 *p e cantabile*

14 *mf* *p*

20 *p* *f* *mf*

26 *allarg.* *a tempo*

33 *p* *f* *stent.*

40 *p* *ppp*

Moderato

da / from Rossari

20

6 *p* *p cresc.*

11 *f* *p*

15 *p*

20 *f*

Mi \flat Magg. (Re \flat Magg.) / E \flat Maj (D \flat Maj)

Three staves of musical notation in 4/4 time, key of E \flat Maj (D \flat Maj). The music is a single melodic line with a repeat sign and a final cadence.

Andante cantabile

da / from Mozart

21 *dolce*

7

11 *cresc.* *p*

15 *p*

20 *cresc.*

25 *p* *cresc.*

29 *p*

Andante cantabile study in 3/4 time, key of E \flat Maj (D \flat Maj). The score includes dynamics like *dolce*, *cresc.*, and *p*.

Allegro moderato

da / from Rossari

22 *f*

7

11

15 *f*

21 *f* ⁽⁹⁾

Allegro moderato study in 4/4 time, key of E \flat Maj (D \flat Maj). The score includes dynamics like *f*.

Do min. (Si \flat min.) / C min. (B \flat min.)

Three staves of musical notation for the first exercise, Do minor / C minor, 4/4 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music consists of a series of eighth and quarter notes, with some slurs and dynamic markings like *f* and *mf*.

Allegretto

da / from Hilarion Eslava

Musical notation for exercise 23, Allegretto, 3/4 time signature. It starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The piece begins with a forte (*f*) dynamic. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f*, *p*, *mf*, and *cresc.*. There are also triplet markings (3) and a *rall. molto* marking towards the end.

Allegro non molto

da / from Hilarion Eslava

Musical notation for exercise 24, Allegro non molto, 12/8 time signature. It starts with a treble clef, a key signature of two flats, and a 12/8 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *mf*, *cresc.*, *f*, *ff*, *a tempo*, *dim.*, *rall. molto*, and *molto rall.*.

La Magg. (Sol Magg.) / A Maj (G Maj)

Andante espressivo

da / from Mendelssohn

Allegro moderato

da / from De-Vasini

Fa# min. (Mi min.) / F# min. (E min.) 23

Allegretto

da / from Frosali

Vivace

da / from Ficini

* Vedi acciaccatura p. 96 / See grace note p. 96

UNITÀ 2 - Cromatismo

UNIT 2 - Chromatism

1 *f* 13 23 12 1 2 0

3 0 23 12 1 2

6 0 2 1 0

8 23 13 123 0 2 1 12 23 13

2 *f*

4

7

10

13

16

3 *mf* 12 1 2

7 13 12 1 0 23 12

13

The musical score consists of two systems of chromatic exercises. The first system (measures 1-16) is in treble clef, 4/4 time, and G major. It features six staves of chromatic scales: the first two staves are eighth-note scales (1-16), and the last four staves are sixteenth-note scales (17-24). Fingerings are indicated by numbers 0-2. Dynamics include *f* and *mf*. The second system (measures 25-38) is in treble clef, 6/8 time, and G major. It features three staves of chromatic scales: the first staff is a quarter-note scale (25-32), and the next two staves are eighth-note scales (33-38). Fingerings are indicated by numbers 0-2. Dynamics include *mf*.

UNITÀ 3 - Flessibilità

UNIT 3 - Flexibility

The musical score is divided into four exercises, each with its own system of staves:

- Exercise 1:** Starts at measure 0. It consists of three staves of music in 4/4 time. The first staff begins with a *mf* dynamic. Fingerings are indicated as 0, 2, and 1.
- Exercise 2:** Starts at measure 8. It consists of four staves of music in 4/4 time. The first staff begins with a *p* dynamic. Slurs and accents are used throughout.
- Exercise 3:** Starts at measure 8. It consists of three staves of music in 4/4 time. The first staff begins with a *f* dynamic. Dynamics range from *f* to *mf*.
- Exercise 4:** Starts at measure 11. It consists of three staves of music in 3/4 time. The first staff begins with a *f* dynamic. Dynamics range from *f* to *mp*.

UNITÀ 4 - Portfolio sonoro

UNIT 4 - Sonoric portfolio

Allegretto grazioso



Base Suona / Play da / from Concone

dolce

6

cresc. *dolce*

11

17

con anima

24

28

34

f risoluto *p* *dolcissimo*

40

poco riten. *dolce*

46

50

dolce

Marziale

da / from Bona

Track 38



Base Suona / Play

f e con fuoco

7

17 3

28 **Allegro**

p *p* *f*

35

p *p* *f*

42

p

48 3

p *f*

56 **Tempo I**

f

65

73 **Più mosso**

f

80

cresc. *f*

Cenni sugli abbellimenti musicali

Scheda di raccordo fra questo volume e i volumi II e III del Metodo Gatti - *revisione Giampieri*

Nel secondo e nel terzo volume del metodo per Tromba di D. Gatti (revisione Giampieri) sono riportati tutti gli abbellimenti musicali supportati da diversi esercizi per la loro acquisizione.

Per dare la possibilità agli alunni di eseguire fin d'ora gli abbellimenti ritengo opportuno, alla fine di questo volume dare alcune brevi spiegazioni sulla loro esecuzione.

• L'Appoggiatura

L'appoggiatura è una piccola nota (nota *ausiliaria* scritta con carattere più piccolo) rappresentata accanto ad una *nota reale* (nota scritta a grandezza normale), situata generalmente **un grado sopra o sotto di essa**. L'appoggiatura **sottrae** alla nota reale il valore della figura che rappresenta.

si scrive
written

si esegue
played

• L'Acciaccatura (semplice, composta)

L'acciaccatura è una **piccola nota ausiliaria** munita di un **taglietto** (se semplice) o un **insieme di piccole note** con o senza taglietto (se composta), messa sopra o sotto la nota reale. Viene eseguita con molta rapidità.

Può essere suonata in **battere o in levare**, e il modo di esecuzione e la sua velocità variano a seconda dello stile e dell'Autore.

si scrive
written

si esegue
played

• Il Mordente (superiore, inferiore, doppio)

Il mordente, può essere **semplice superiore** (♩), **semplice inferiore** (♩), **doppio superiore** (♩), **doppio inferiore** (♩). A differenza dell'acciaccatura, che può essere eseguita in battere o in levare, la prima nota del mordente si esegue **sempre in battere** (vedi esempi sottostanti).

si scrive
written

si esegue
played

Hints on embellishment

Chart of connections between this volume and volume II and III of the Method Gatti - *edited by Giampieri*.

Listed in the second and third volume of the method for Trumpet by D. Gatti (edited by Giampieri) are all the musical embellishment supported by the various related exercises.

To give the pupils the possibility of carrying out immediately the embellishment I think it's a good idea to give some short explanations about their execution, at the end of this volume.

• The grace note

The grace note is a **small note (auxiliary note written with smaller characters)** shown beside a real note (a note written in normal size), generally positioned **one degree above or below it**. The grace note **subtracts** from the real note the value of the signs it represents.

• The sort grace note (simple, compound)

The **sort grace note** is a small **auxiliary note** equipped with a dash (if simple) or a **collection of small notes** with or without dash (if compound), placed above or below the real note. It is carried out very quickly.

It can be played in **downbeat or in upbeat**, and the way it's executed and its velocity vary according to the style and author.

• The Mordent (higher, lower, double)

The mordent, can be **simple higher** (♩), **simple lower** (♩), **double higher** (♩), **double lower** (♩).

Depending on the sort grace note, it can be carried out in downbeat or in upbeat, the first note of the mordent is **always carried out in downbeat** (see examples below).

• Il Gruppetto

Analogamente al mordente anche il **gruppetto** può essere **superiore** (∞) o **inferiore** (∩).

La sua modalità di esecuzione è più complessa di quella degli altri abbellimenti, in quanto dipende dalla posizione in cui è inserito all'interno di una battuta.

Il gruppetto si dice **diretto** se è posto sopra o sotto una nota, **indiretto** se si trova tra due note.

Ecco, qui sotto, alcune modalità di esecuzione più comunemente utilizzate per alcuni tipi di gruppetto diretto e indiretto.

si scrive
written

si esegue
played

oppure

Nei casi di **gruppetto indiretto tra due note**, i suoni che lo costituiscono si pongono di norma alla fine (sul levare) dell'ultimo movimento intero della nota reale.

Per esempio:

si scrive
written

si esegue
played

• Il Trillo

Il trillo si rappresenta graficamente in questo modo: “*tr*” e consiste nell’alternare continuamente, con una certa rapidità, **la nota reale con la sua superiore**. In linea di massima il trillo **termina sempre con la nota reale**.

La velocità di esecuzione del trillo dipende dall’epoca e dall’Autore che lo ha utilizzato.

si scrive
written

si esegue
played

oppure

• Considerazione finale sugli abbellimenti

Data la complessità di questo argomento e la soggettività di esecuzione dei vari abbellimenti, ogni insegnante sceglierà la modalità di esecuzione e la risoluzione dei singoli abbellimenti.

• The Turn

The **turn** just like the mordent can also be **higher** (∞) or **lower** (∩).

Its form of execution is more complex than the other embellishment, in that it depends on the position in which it is inserted inside a bar.

The turn is called **direct** if it is placed above or below a note, **indirect** if it is between two notes.

Below are, some of the execution forms most generally used for some kinds of direct and indirect turns.

In the case of the indirect **turn between two notes**, the sounds that make it up are usually at the end (on the upbeat) of the last complete movement of the real note. For example:

• The Trill

The trill is shown graphically like this: “*tr*” and consists in continuously altering quickly, **the real note with its higher**. Generally speaking the trill **always ends the real note**.

The speed of execution of the trill depends on the historic age of the Author who used it.

• Final considerations on embellishments

Given the complexity of this subject and the subjectivity of the various ornaments, every teacher will choose the form of execution and the resolution of the single embellishments.