

# 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 14<sup>th</sup> Century.

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

In the 17<sup>th</sup> 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 17<sup>th</sup> 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

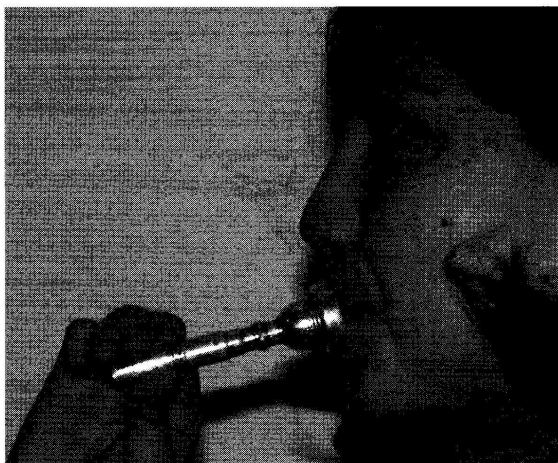
Come regola generale il bocchino va posto **a metà della bocca** e appoggiato **prevalentemente sul labbro superiore**.

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 vogliono 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:

do<sup>1</sup> — si<sup>1</sup> do<sup>2</sup> — si<sup>2</sup> do<sup>3</sup> — si<sup>3</sup> do<sup>4</sup> — si<sup>4</sup> do<sup>5</sup>  
 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 

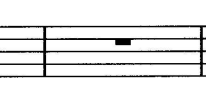
Signs: Whole note and relative rest

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 

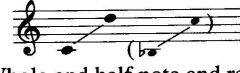
11 

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 scaleggiati****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, 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 3, 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*

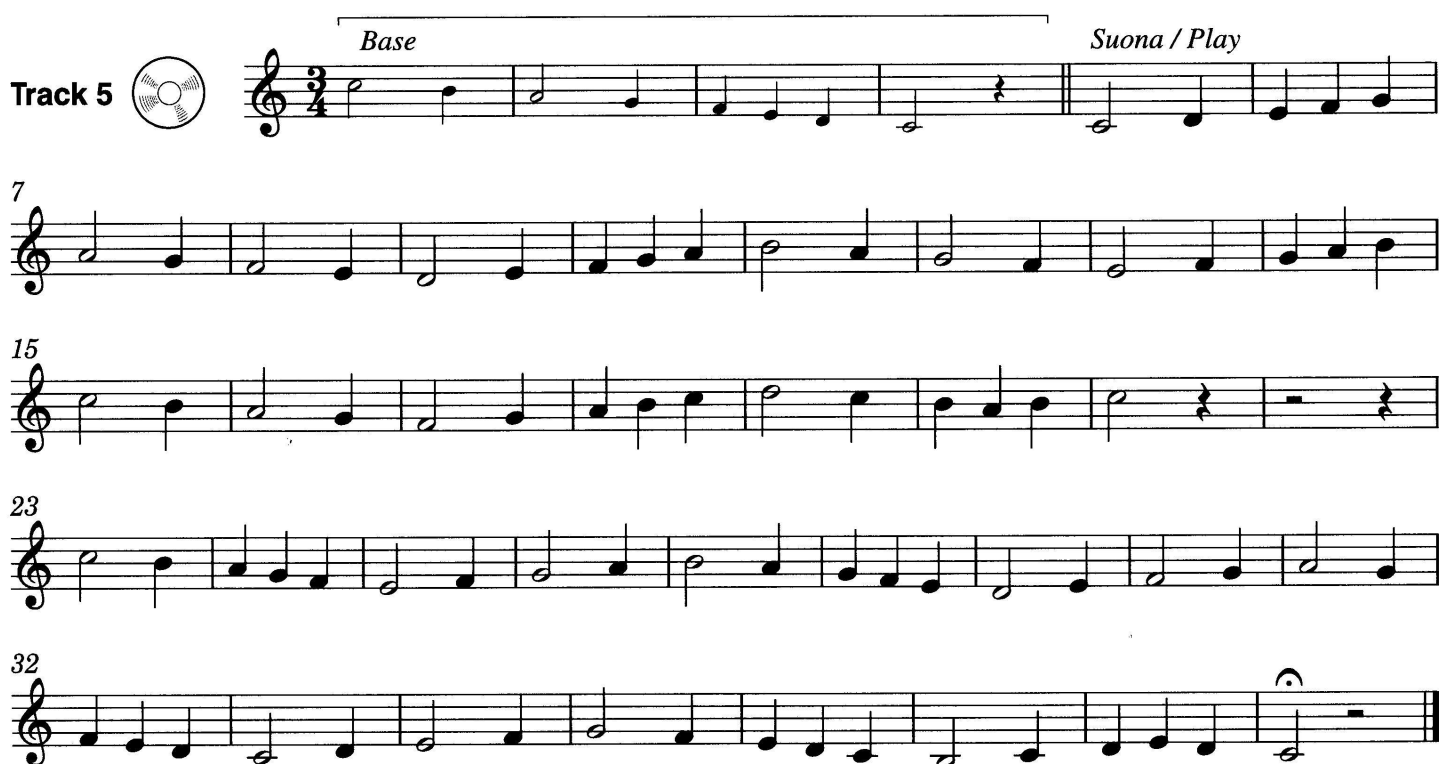


7

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 written in treble clef with a 3/4 time signature. It consists of 32 measures. The first 16 measures are marked 'Base' and the last 16 are marked 'Suona / Play'. The melody is composed of quarter and eighth notes, ending with a fermata on the final note.

**Track 6**  *Base* *Suona / Play*



7  
14

Detailed description: Track 6 is written in treble clef with a common time (C) signature. It consists of 14 measures. The first 7 measures are marked 'Base' and the last 7 are marked 'Suona / Play'. The melody uses quarter and eighth notes, with some rests.

**Track 7**  *Base* *Suona / Play*



7  
14  
22

Detailed description: Track 7 is written in treble clef with a 3/4 time signature. It consists of 22 measures. The first 11 measures are marked 'Base' and the last 11 are marked 'Suona / Play'. The melody is composed of quarter and eighth notes, ending with a fermata.

# Gli intervalli (1)

Tonalità di Do Maggiore (Si<sup>b</sup> Magg)

- Unità 1 - Esercizi a squillo  
Estensione Do<sub>3</sub> - Mi<sub>4</sub> (Si<sup>b</sup><sub>2</sub> - Re<sub>4</sub>)
- Unità 2 - Gli intervalli o salti  
Estensione Si<sub>2</sub> - Mi<sub>4</sub> (La<sub>2</sub> - Re<sub>4</sub>)
- Unità 3 - Esercizi sui salti  
Estensione Si<sub>2</sub> - Mi<sub>4</sub> (La<sub>2</sub> - Re<sub>4</sub>)
- Unità 4 - Cromatismo
- Unità 5 - Flessibilità  
Sulla 1<sup>a</sup> Posizione - Do<sub>3</sub> - Do<sub>4</sub> (Si<sup>b</sup><sub>2</sub> - Si<sup>b</sup><sub>3</sub>)
- Unità 6 - Portfolio sonoro

# The intervals (1)

Key C Major (B<sup>b</sup> Maj)

- Unit 1 - Blare exercises  
Range c' - e'' (b<sup>b</sup> - 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<sup>b</sup> - b<sup>b</sup>'')
- Unit 6 - Music Portfolio

## UNITÀ 1 - Esercizi a squillo

Estensione Do<sub>3</sub> - Mi<sub>4</sub> (Si<sup>b</sup><sub>2</sub> - Re<sub>4</sub>)

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

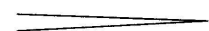
L'intensità dipende dalla forza con la quale un suono viene emesso e corrisponde al suo volume.

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.



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

## UNIT 1 - Blare exercises

Range c' - e'' (b<sup>b</sup> - 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.

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)    
 12    
 24 

(B)    
 10 

(C) 

## 2. Salti di Quarta / Fourth intervals

(A)    
 11    
 21 

(B)    
 8 

(C) 

## 3. Salti di Quinta / Fifth intervals

(A)    
 14 

**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**

16 *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 Si<sub>2</sub> - Mi<sub>4</sub> (La<sub>2</sub> - Re<sub>4</sub>)***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



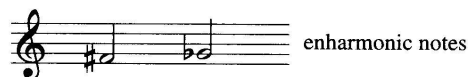
I **numeri** riportati sopra le note indicano i **pistoni che dovranno essere abbassati** per produrre quella determinata nota.

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

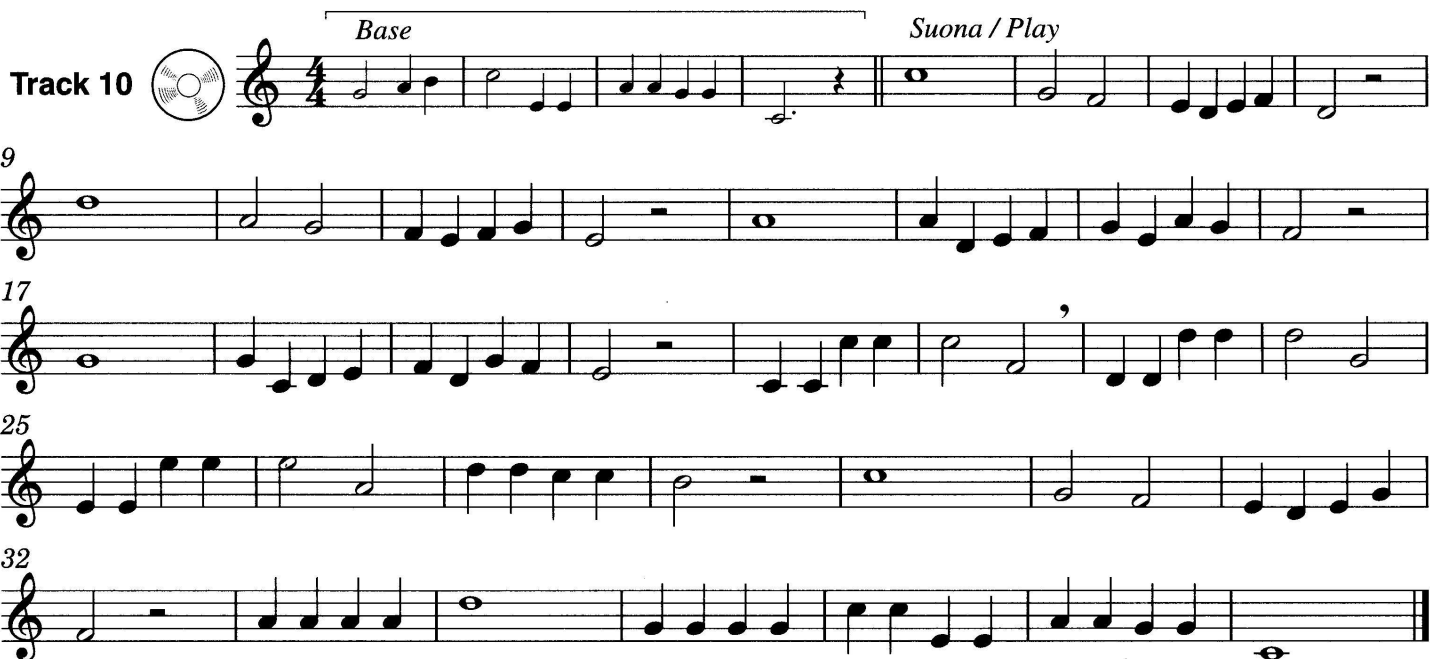
14

21

28

Base Suona / Play

**Track 10**  *Base* *Suona / Play*



9  
17  
25  
32

Detailed description: This block contains the musical score for Track 10. It starts with a CD icon and the title 'Track 10'. The score is in 4/4 time and consists of four staves of music. The first staff is divided into two sections: 'Base' (measures 1-16) and 'Suona / Play' (measures 17-32). The melody is written in treble clef. Measure numbers 9, 17, 25, and 32 are indicated on the left side of the staves.

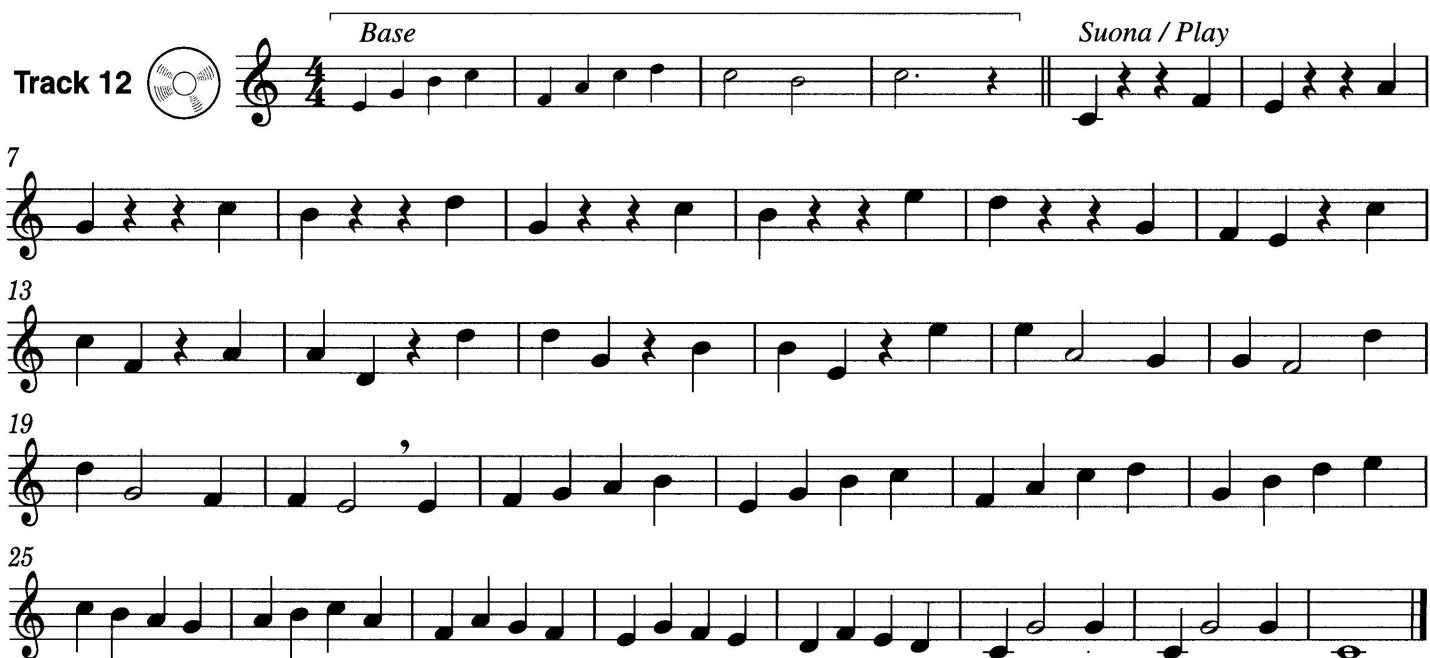
**Track 11**  *Base* *Suona / Play*



8  
16  
24

Detailed description: This block contains the musical score for Track 11. It starts with a CD icon and the title 'Track 11'. The score is in 4/4 time and consists of three staves of music. The first staff is divided into two sections: 'Base' (measures 1-8) and 'Suona / Play' (measures 9-24). The melody is written in treble clef. Measure numbers 8, 16, and 24 are indicated on the left side of the staves.

**Track 12**  *Base* *Suona / Play*



7  
13  
19  
25

Detailed description: This block contains the musical score for Track 12. It starts with a CD icon and the title 'Track 12'. The score is in 4/4 time and consists of four staves of music. The first staff is divided into two sections: 'Base' (measures 1-7) and 'Suona / Play' (measures 8-25). The melody is written in treble clef. Measure numbers 7, 13, 19, and 25 are indicated on the left side of the staves.

# 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 Do<sub>3</sub> - Sol<sub>4</sub> (Si $\flat$ <sub>2</sub> - Fa<sub>4</sub>)*
- Unità 2 - Gli intervalli o salti  
*Estensione Sol<sub>2</sub> - Mi<sub>4</sub> (Fa<sub>2</sub> - Fa<sub>4</sub>)*
- Unità 3 - Esercizi sui salti  
*Estensione Sol<sub>2</sub> - Mi<sub>4</sub> (Fa<sub>2</sub> - Fa<sub>4</sub>)*
- 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 Do<sub>3</sub> - Sol<sub>4</sub> (Si $\flat$ <sub>2</sub> - Fa<sub>4</sub>)*

## 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: G<sub>4</sub> (quarter), A<sub>4</sub> (quarter), B<sub>4</sub> (quarter), C<sub>5</sub> (quarter), B<sub>4</sub> (quarter), A<sub>4</sub> (quarter), G<sub>4</sub> (quarter), F<sub>4</sub> (quarter). The first note has a fermata above it.
- Staff 2: A sequence of notes: G<sub>4</sub> (quarter), A<sub>4</sub> (quarter), B<sub>4</sub> (quarter), C<sub>5</sub> (quarter), B<sub>4</sub> (quarter), A<sub>4</sub> (quarter), G<sub>4</sub> (quarter), F<sub>4</sub> (quarter), E<sub>4</sub> (quarter), D<sub>4</sub> (quarter), C<sub>4</sub> (quarter), B<sub>3</sub> (quarter), A<sub>3</sub> (quarter), G<sub>3</sub> (quarter), F<sub>3</sub> (quarter), E<sub>3</sub> (quarter), D<sub>3</sub> (quarter), C<sub>3</sub> (quarter).
- Staff 3: A sequence of notes: G<sub>4</sub> (quarter), A<sub>4</sub> (quarter), B<sub>4</sub> (quarter), C<sub>5</sub> (quarter), B<sub>4</sub> (quarter), A<sub>4</sub> (quarter), G<sub>4</sub> (quarter), F<sub>4</sub> (quarter), E<sub>4</sub> (quarter), D<sub>4</sub> (quarter), C<sub>4</sub> (quarter), B<sub>3</sub> (quarter), A<sub>3</sub> (quarter), G<sub>3</sub> (quarter), F<sub>3</sub> (quarter), E<sub>3</sub> (quarter), D<sub>3</sub> (quarter), C<sub>3</sub> (quarter).
- Staff 4: A sequence of notes: G<sub>4</sub> (quarter), A<sub>4</sub> (quarter), B<sub>4</sub> (quarter), C<sub>5</sub> (quarter), B<sub>4</sub> (quarter), A<sub>4</sub> (quarter), G<sub>4</sub> (quarter), F<sub>4</sub> (quarter), E<sub>4</sub> (quarter), D<sub>4</sub> (quarter), C<sub>4</sub> (quarter), B<sub>3</sub> (quarter), A<sub>3</sub> (quarter), G<sub>3</sub> (quarter), F<sub>3</sub> (quarter), E<sub>3</sub> (quarter), D<sub>3</sub> (quarter), C<sub>3</sub> (quarter).
- Staff 5: A sequence of notes: G<sub>4</sub> (quarter), A<sub>4</sub> (quarter), B<sub>4</sub> (quarter), C<sub>5</sub> (quarter), B<sub>4</sub> (quarter), A<sub>4</sub> (quarter), G<sub>4</sub> (quarter), F<sub>4</sub> (quarter), E<sub>4</sub> (quarter), D<sub>4</sub> (quarter), C<sub>4</sub> (quarter), B<sub>3</sub> (quarter), A<sub>3</sub> (quarter), G<sub>3</sub> (quarter), F<sub>3</sub> (quarter), E<sub>3</sub> (quarter), D<sub>3</sub> (quarter), C<sub>3</sub> (quarter).
- Staff 6: A sequence of notes: G<sub>4</sub> (quarter), A<sub>4</sub> (quarter), B<sub>4</sub> (quarter), C<sub>5</sub> (quarter), B<sub>4</sub> (quarter), A<sub>4</sub> (quarter), G<sub>4</sub> (quarter), F<sub>4</sub> (quarter), E<sub>4</sub> (quarter), D<sub>4</sub> (quarter), C<sub>4</sub> (quarter), B<sub>3</sub> (quarter), A<sub>3</sub> (quarter), G<sub>3</sub> (quarter), F<sub>3</sub> (quarter), E<sub>3</sub> (quarter), D<sub>3</sub> (quarter), C<sub>3</sub> (quarter).
- Staff 7: A sequence of notes: G<sub>4</sub> (quarter), A<sub>4</sub> (quarter), B<sub>4</sub> (quarter), C<sub>5</sub> (quarter), B<sub>4</sub> (quarter), A<sub>4</sub> (quarter), G<sub>4</sub> (quarter), F<sub>4</sub> (quarter), E<sub>4</sub> (quarter), D<sub>4</sub> (quarter), C<sub>4</sub> (quarter), B<sub>3</sub> (quarter), A<sub>3</sub> (quarter), G<sub>3</sub> (quarter), F<sub>3</sub> (quarter), E<sub>3</sub> (quarter), D<sub>3</sub> (quarter), C<sub>3</sub> (quarter).

7 

8 

9 

10 

11 

12 



**UNITÀ 2 - Gli intervalli o salti***Estensione Sol<sub>2</sub> - Mi<sub>4</sub> (Fa<sub>2</sub> - Fa<sub>4</sub>)***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

**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 block contains two systems of musical notation for Fifth intervals in D minor. The first system starts at measure 6 with a mezzo-forte (*mf*) dynamic. The second system starts at measure 5. The notation includes treble clefs, a 3/4 time signature, and various rhythmic values such as eighth and sixteenth notes. Measure numbers 1 and 12 are indicated at the end of the second system.

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

7 *f*

9

17

This block contains two systems of musical notation for Sixth intervals in G major. The first system starts at measure 7 with a forte (*f*) dynamic. The second system starts at measure 9. The notation includes treble clefs, a 3/4 time signature, and various rhythmic values. Measure number 17 is indicated at the end of the second system.

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

8 *f*

8

This block contains two systems of musical notation for Sixth intervals in E minor. The first system starts at measure 8 with a forte (*f*) dynamic. The second system starts at measure 8. The notation includes treble clefs, a 4/4 time signature, and various rhythmic values.

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

9 *f* *mf*

8

This block contains two systems of musical notation for Seventh intervals in F major. The first system starts at measure 9 with a forte (*f*) dynamic, and the second system starts at measure 8 with a mezzo-forte (*mf*) dynamic. The notation includes treble clefs, a 4/4 time signature, and various rhythmic values.

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

10

8 13 123

This block contains two systems of musical notation for Seventh intervals in D minor. The first system starts at measure 10. The second system starts at measure 8. Measure numbers 13 and 123 are indicated at the end of the second system.

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

11

8 13

This block contains two systems of musical notation for Octave intervals in E minor. The first system starts at measure 11. The second system starts at measure 8. Measure number 13 is indicated at the end of the second system.

**UNITÀ 3 - Esercizi sui salti***Estensione Sol<sub>2</sub> - Mi<sub>4</sub> (Fa<sub>2</sub> - Fa<sub>4</sub>)*

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



Musical exercise 10 consists of four staves of music in 4/4 time, key of B-flat major. The first staff (measures 1-4) is labeled 'A' and contains a sequence of eighth-note leaps. The second staff (measures 5-8) is labeled 'B' and contains a sequence of eighth-note leaps. The third staff (measures 9-12) continues the sequence. The fourth staff (measures 13-14) concludes the exercise with a final note and a double bar line.

11 **A**



6 **B**



12 **C**



18



Musical exercise 11 consists of four staves of music in 4/4 time, key of B-flat major. The first staff (measures 1-4) is labeled 'A' and contains a sequence of eighth-note leaps. The second staff (measures 5-8) is labeled 'B' and contains a sequence of eighth-note leaps. The third staff (measures 9-12) is labeled 'C' and contains a sequence of eighth-note leaps. The fourth staff (measures 13-18) concludes the exercise with a final note and a double bar line.

12 **A**



5



10 **B**



15



19



Musical exercise 12 consists of five staves of music in 4/4 time, key of D major. The first staff (measures 1-4) is labeled 'A' and contains a sequence of eighth-note leaps. The second staff (measures 5-8) continues the sequence. The third staff (measures 9-12) is labeled 'B' and contains a sequence of eighth-note leaps. The fourth staff (measures 13-16) continues the sequence. The fifth staff (measures 17-19) concludes the exercise with a final note and a double bar line.

## 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, and G5, then a quarter rest, followed by eighth notes F5, E5, D5, and C5.

**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, and F4. The second staff continues with eighth notes G4, A4, B4, and C5. The third staff continues with eighth notes D5, E5, F5, and G5. The fourth staff concludes with a quarter rest, followed by eighth notes F5, E5, D5, and C5.

**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, followed by eighth notes D5, C5, B4, and A4.

**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, and F4. The second staff continues with eighth notes G4, A4, B4, and C5. The third staff concludes with a quarter rest, followed by eighth notes B4, A4, G4, and F4.

**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 C4 and B3. The second staff continues with eighth notes A3, G3, and F3. The third staff concludes with a quarter rest, followed by eighth notes E3, D3, and C3.





**UNITÀ 6 - Flessibilità**  
sulle 7<sup>a</sup> Posizione della tromba

**UNIT 6 - Flexibility**  
on the 7<sup>th</sup> 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

8

2

8

3

8

4

8

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. Treble clef, 4/4 time signature. The melody consists of quarter and eighth notes. A dynamic marking *p* is present at the end of the first phrase.

7

Musical notation for Track 13, measures 7-14. Continuation of the melody from the previous system.

15

Musical notation for Track 13, measures 15-21. Continuation of the melody.

22

Musical notation for Track 13, measures 22-28. Continuation of the melody, ending with a double bar line.

Moderato

da / from Concone

Base

Suona / Play

Track 14



Musical notation for Track 14, measures 1-6. Treble clef, 4/4 time signature, key signature of one sharp (F#). The melody consists of quarter and eighth notes. A dynamic marking *p* is present at the end of the first phrase.

7

Musical notation for Track 14, measures 7-14. Continuation of the melody.

15

Musical notation for Track 14, measures 15-23. Continuation of the melody.

24

Musical notation for Track 14, measures 24-30. Continuation of the melody, ending 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 presented on a single staff in 4/4 time. Exercise 1 starts at measure 1 and ends at measure 9. Exercise 2 starts at measure 5 and ends at measure 9. Exercise 3 starts at measure 4 and ends at measure 9. Exercise 4 starts at measure 4 and ends at measure 9. Exercise 5 starts at measure 5 and ends at measure 9. Each exercise is a melodic line with various articulations and rhythmic patterns.



## 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 examples are as follows:

- UNITÀ 2 - Il legato Examples:**
  - a) Two notes (quarter and eighth notes) with a slur over both.
  - b) Four notes (quarter, eighth, quarter, eighth notes) with a slur over all.
- UNIT 2 - The slur Examples:**
  - a) Two notes (quarter and eighth notes) with a slur over both.
  - b) Four notes (quarter, eighth, quarter, eighth notes) with a slur over all.

The exercises below are in 4/4 time:

- Exercise 1:** 4 measures. Starts with a slur over two notes, followed by eighth-note patterns.
- Exercise 2:** 8 measures. Starts with a slur over two notes, followed by eighth-note patterns.
- Exercise 3:** 14 measures. Starts with a slur over two notes, followed by eighth-note patterns.

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 measures of eighth-note patterns.
- System 5:** Four measures of eighth-note patterns.
- System 6:** Four measures of eighth-note patterns.
- System 7:** Four measures of eighth-note patterns.
- System 8:** Four measures of eighth-note patterns.
- System 9:** Four measures, starting with four groups of eighth-note triplets (marked with a '3' above each group) and ending with a slur over the final two measures. The word *sim.* is written above the first measure of the final two.
- System 10:** Four measures, starting with four groups of eighth-note triplets (marked with a '3' above each group) and ending with a slur over the final two measures. The word *sim.* is written above the first measure of the final two.



### 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

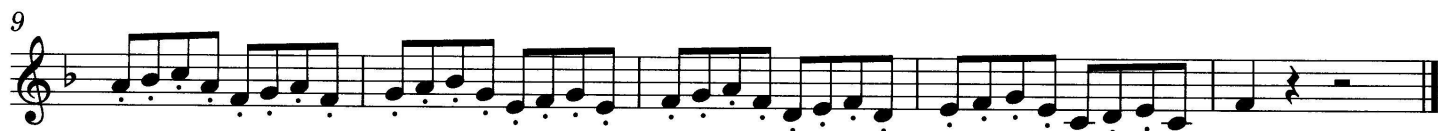
4

6

5

5

9



6



5



9



7



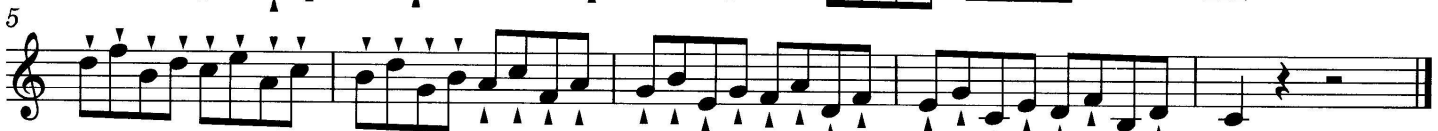
5



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 main sections. The first section, 'Lo staccato legato', is in 4/4 time and contains three systems of exercises. The first system (measures 1-8) features eighth-note patterns with slurs and accents. The second system (measures 6-11) continues with similar eighth-note patterns. The third system (measures 3-5) introduces sixteenth-note patterns with slurs and accents. The second section, 'The portamento', is in 2/4 time and contains three systems of exercises. The first system (measures 4-8) features eighth-note patterns with triplets and slurs. The second system (measures 8-17) continues with eighth-note patterns and triplets. The third system (measures 17-21) features eighth-note patterns with triplets and slurs.

## 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. 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)

Track 18  
(Veloce/Fast)



Base

Suona / Play

Musical score for Moderato assai, da / from Bona. The score is written in 4/4 time and consists of five staves. The first staff shows the beginning of the piece with a 'Base' section and a 'Suona / Play' section. The tempo is Moderato assai. The score includes various articulations such as accents, slurs, and dynamic markings like *f*, *p*, and *pp*. There are also some triplets and slurs over groups of notes.

Allegro giusto

da / from Concone

Track 19  
(Lento/Slow)

Track 20  
(Veloce/Fast)



Base

Suona / Play

Musical score for Allegro giusto, da / from Concone. The score is written in 4/4 time and consists of five staves. The first staff shows the beginning of the piece with a 'Base' section and a 'Suona / Play' section. The tempo is Allegro giusto. The score includes various articulations such as accents, slurs, and dynamic markings like *p*, *f*, and *smorz.* There are also some slurs over groups of notes.

**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

19

25

33

41

**cresc.**

**f**

**p**

**f**

**pp**

**f**

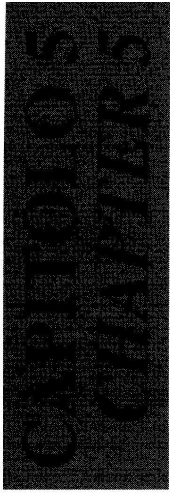
**rit.**

**P a tempo**

**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 presented in three staves. Exercises 1 and 2 are in 2/4 time, while exercises 3 and 4 are in 6/8 time. Each exercise includes articulation marks such as accents (>) and slurs. The first staff of each exercise is numbered 1, the second 6, and the third 12. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

5

6

12

6

6

7

6

12

8

6

9

6

10

4

8

## 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

4

7

12

4

7

13

4

14

4

6

15

4

7

9

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 

## Andantino

2 

## Allegro marziale

3 

Andante maestoso

Musical score for 'Andante maestoso' in 4/4 time. The piece consists of four staves of music, starting at measure 4 and ending at measure 13. The key signature has one sharp (F#). The tempo is marked 'Andante maestoso'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent triplet markings (indicated by a '3' above the notes).

Allegro marziale

Musical score for 'Allegro marziale' in 4/4 time. The piece consists of four staves of music, starting at measure 5 and ending at measure 14. The key signature has one sharp (F#). The tempo is marked 'Allegro marziale'. The score is characterized by a strong, rhythmic feel with frequent triplet markings (indicated by a '3' above the notes) and a mix of eighth and sixteenth notes.

Andantino

Musical score for 'Andantino' in 2/4 time. The piece consists of five staves of music, starting at measure 6 and ending at measure 41. The key signature has one sharp (F#). The tempo is marked 'Andantino'. The score features a slower, more lyrical feel with a focus on eighth and sixteenth notes, often grouped in beamed pairs or triplets, and includes various phrasing slurs.

## 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 four musical exercises, each consisting of a single staff with a treble clef and a key signature of one sharp (F#). Exercise 1 is in 6/8 time, marked *mf* at the beginning and *ff* later. Exercise 2 is in 4/4 time, marked *f*, and features several triplet markings. Exercise 3 is in 2/4 time, marked *mf*, and also includes triplet markings. Exercise 4 is in 2/4 time and is characterized by dynamic markings: *mf*, *f*, and *p* are used to indicate changes in volume across the piece.

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

6 *f p f p f*

10

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.*

*cresc.*

*p*

*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

7

*f*

*pp*

Musical notation for measures 7-12. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *f* (forte) and *pp* (pianissimo).

13

13

Musical notation for measures 13-18. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *f* (forte) and *pp* (pianissimo).

19

19

*f*

*stent. e rall.*

Musical notation for measures 19-24. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *f* (forte) and *stent. e rall.* (stentato e rallentando).

25

25

*smorz.*

Musical notation for measures 25-30. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *smorz.* (smorzando).

31

31

*pp*

*a tempo*

Musical notation for measures 31-36. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *pp* (pianissimo) and *a tempo*.

37

37

*f*

Musical notation for measures 37-42. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *f* (forte).

43

43

*pp*

Musical notation for measures 43-48. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *pp* (pianissimo).

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*

Musical notation for measures 22-26. The piece is in 3/4 time with a key signature of one flat. The tempo is *scherzando*. The first staff has a treble clef and the second has a bass clef. Measure 22 starts with a treble clef and a bass clef. Measure 23 has a treble clef and a bass clef. Measure 24 has a treble clef and a bass clef. Measure 25 has a treble clef and a bass clef. Measure 26 has a treble clef and a bass clef. Dynamics include *f* in measure 25.

27

*p cresc.*

Musical notation for measures 27-31. The piece is in 3/4 time with a key signature of one flat. The tempo is *scherzando*. The first staff has a treble clef and the second has a bass clef. Measure 27 starts with a treble clef and a bass clef. Measure 28 has a treble clef and a bass clef. Measure 29 has a treble clef and a bass clef. Measure 30 has a treble clef and a bass clef. Measure 31 has a treble clef and a bass clef. Dynamics include *p cresc.* in measure 28.

32

*pp scherzando*

Musical notation for measures 32-36. The piece is in 3/4 time with a key signature of one flat. The tempo is *scherzando*. The first staff has a treble clef and the second has a bass clef. Measure 32 starts with a treble clef and a bass clef. Measure 33 has a treble clef and a bass clef. Measure 34 has a treble clef and a bass clef. Measure 35 has a treble clef and a bass clef. Measure 36 has a treble clef and a bass clef. Dynamics include *pp* in measure 33.

37

*ff* *p*

Musical notation for measures 37-41. The piece is in 3/4 time with a key signature of one flat. The tempo is *scherzando*. The first staff has a treble clef and the second has a bass clef. Measure 37 starts with a treble clef and a bass clef. Measure 38 has a treble clef and a bass clef. Measure 39 has a treble clef and a bass clef. Measure 40 has a treble clef and a bass clef. Measure 41 has a treble clef and a bass clef. Dynamics include *ff* in measure 37 and *p* in measure 41.

42

*cresc.*

Musical notation for measures 42-46. The piece is in 3/4 time with a key signature of one flat. The tempo is *scherzando*. The first staff has a treble clef and the second has a bass clef. Measure 42 starts with a treble clef and a bass clef. Measure 43 has a treble clef and a bass clef. Measure 44 has a treble clef and a bass clef. Measure 45 has a treble clef and a bass clef. Measure 46 has a treble clef and a bass clef. Dynamics include *cresc.* in measure 45.

47

Musical notation for measures 47-51. The piece is in 3/4 time with a key signature of one flat. The tempo is *scherzando*. The first staff has a treble clef and the second has a bass clef. Measure 47 starts with a treble clef and a bass clef. Measure 48 has a treble clef and a bass clef. Measure 49 has a treble clef and a bass clef. Measure 50 has a treble clef and a bass clef. Measure 51 has a treble clef and a bass clef.

52

*cresc.*

Musical notation for measures 52-56. The piece is in 3/4 time with a key signature of one flat. The tempo is *scherzando*. The first staff has a treble clef and the second has a bass clef. Measure 52 starts with a treble clef and a bass clef. Measure 53 has a treble clef and a bass clef. Measure 54 has a treble clef and a bass clef. Measure 55 has a treble clef and a bass clef. Measure 56 has a treble clef and a bass clef. Dynamics include *cresc.* in measure 53.

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*

26

29 *pp*

32 *smorz.* *morendo*

UNITÀ 2 - Cromatismo

UNIT 2 - Chromatism

1

4

7

10

13

16

19

22

2

6

11

16

3

6

12

UNITÀ 3 - Flessibilità

UNIT 3 - Flexibility

0

1

mf

7

1

mf

12

mf

14

23

mf

21

13

123

mf

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)

40

Musical notation for measures 40-45. The piece is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and accents (>).

46

Musical notation for measures 46-50. Dynamics include *p* (piano) and *f* (forte). Accents (>) are present throughout.

51

Musical notation for measures 51-55. Dynamics include *p* (piano). Accents (>) are present.

56

Musical notation for measures 56-60. Dynamics include *f* (forte). Accents (>) are present.

Allegro moderato

da / from Bona

Track 35  
(Lento/Slow)

Track 36  
(Veloce/Fast)



Base

Musical notation for tracks 35 and 36. Both are in 2/4 time. Track 35 is marked 'Lento/Slow' and Track 36 is marked 'Veloce/Fast'. The notation shows a melody with triplets (3) in both hands.

9 Suona / Play

Musical notation for measures 9-15. Dynamics include *mf* (mezzo-forte). Accents (>) are present.

16

Musical notation for measures 16-20. Dynamics include *p* (piano). Accents (>) are present.

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 and bass clef. The music features a series of eighth notes with accents, followed by a crescendo marking. The piece then moves to a forte (*f*) dynamic, featuring triplet eighth notes in both staves.

79

*p*

Measures 79-84: This system contains six measures. It starts with a treble and bass clef. The music is marked piano (*p*) and features a series of eighth notes with accents, followed by a series of rests in the bass staff.

85

*p*

Measures 85-90: This system contains six measures. It starts with a treble and bass clef. The music is marked piano (*p*) and features a series of eighth notes with accents, followed by a series of rests in the bass staff.

91

*f* *p*

Measures 91-96: This system contains six measures. It starts with a treble and bass clef. The music is marked forte (*f*) and piano (*p*) and features a series of eighth notes with accents, followed by a series of rests in the bass staff.

97

Measures 97-102: This system contains six measures. It starts with a treble and bass clef. The music features a series of eighth notes with accents, followed by a series of rests in the bass staff.

103

Measures 103-107: This system contains five measures. It starts with a treble and bass clef. The music features a series of eighth notes with accents, followed by a series of rests in the bass staff.

108

*f e risoluto*

Measures 108-113: This system contains six measures. It starts with a treble and bass clef. The music is marked forte and risoluto (*f e risoluto*) and features a series of eighth notes with accents, followed by a series of rests in the bass staff.



# 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 *p*

7 *f* *p*

13 *cresc.* *f* *mf*

18 *p* *cresc.*

24 *f* *p* *f*

Allegro maestoso

da / from Dussek

2 *mf*

7 *f* *f*

14 *p* *cresc.*

20 *f* *p* *f*

25 *p* *f* *p* *pp* *allarg.*

La min. (Sol min.) / A min. (G 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 (B-flat). The melody consists of eighth and quarter notes with various accidentals (sharps and naturals). The second and third staves continue the melodic line with similar rhythmic patterns and accidentals.

3 *Andante* *p* *da / from Mariani* *p*

Musical notation for the second exercise, starting at measure 3. The time signature is 9/8. The tempo is marked *Andante*. The piece begins with a piano (*p*) dynamic. The melody is characterized by wide intervals and slurs. A dynamic marking of *p* appears at the end of the first line. The exercise is attributed to *da / from Mariani*.

7 *p* *p cresc.*

Musical notation for the second exercise, measures 7-12. The tempo remains *Andante*. The dynamics range from *p* to *p cresc.* (piano crescendo). The melody continues with slurs and dynamic markings.

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

Musical notation for the second exercise, starting at measure 13. The tempo changes to *Agitato*. The dynamics range from *f* (forte) to *p* (piano) and back to *f a tempo* (forte at tempo). The melody is more rhythmic and active.

19 *dim.* *p rall.* *pp*

Musical notation for the second exercise, measures 19-24. The dynamics range from *dim.* (diminuendo) to *p rall.* (piano, rallentando) and *pp* (pianissimo). The tempo is *rall.*

25 *Allegro molto moderato* *f* *p* *da / from Mariani*

Musical notation for the third exercise, starting at measure 25. The time signature is 4/4. The tempo is *Allegro molto moderato*. The dynamics range from *f* to *p*. The exercise is attributed to *da / from Mariani*.

8 *f*

Musical notation for the third exercise, measures 8-12. The dynamics range from *f* (forte). The melody is rhythmic and active.

13 *p*

Musical notation for the third exercise, measures 13-17. The dynamics range from *p* (piano). The melody continues with rhythmic patterns.

18 *f*

Musical notation for the third exercise, measures 18-21. The dynamics range from *f* (forte). The melody is rhythmic and active.

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

Musical notation for the third exercise, measures 22-24. The dynamics range from *p* to *f* and back to *p*. The tempo is *rall.*

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

Musical score for Fa Major (Mi $\flat$  Major) study, measures 1-10. The piece is in 4/4 time and consists of three staves of music. The first staff begins with a key signature change from one flat to two flats. The music features a simple melodic line with some grace notes and rests.

Moderato cantabile

da / from Deminitz

Musical score for Fa Major study, measures 5-10. The music continues with a melodic line. Dynamic markings include *p* (piano) and *cresc.* (crescendo). The tempo is marked *Moderato cantabile*.

Musical score for Fa Major study, measures 6-10. The music continues with a melodic line. Dynamic markings include *mf* (mezzo-forte).

Musical score for Fa Major study, measures 11-16. The music continues with a melodic line. Dynamic markings include *cresc.* (crescendo) and *f* (forte).

Musical score for Fa Major study, measures 17-21. The music continues with a melodic line. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

Musical score for Fa Major study, measures 22-26. The music continues with a melodic line. Dynamic markings include *f* (forte) and *p* (piano).

Musical score for Fa Major study, measures 27-31. The music continues with a melodic line. Dynamic markings include *rall.* (rallentando).

Allegretto

da / from Rossari

Musical score for Fa Major study, measures 6-11. The music continues with a melodic line. Dynamic markings include *p* (piano).

Musical score for Fa Major study, measures 7-12. The music continues with a melodic line. Dynamic markings include *f* (forte).

Musical score for Fa Major study, measures 13-18. The music continues with a melodic line. Dynamic markings include *p* (piano) and *f* (forte).

Musical score for Fa Major study, measures 19-24. The music continues with a melodic line. Dynamic markings include *p* (piano).

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

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

8 *p cresc.*

15

20

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

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

12

Andante grazioso da / from Haydn

9 *p dolce*

6

11 *cresc.* *p*

14 *poco rall.*

Allegretto da / from Rossari

10 *f*

7

13

19

24

29

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

11 *Andantino* da / from Rossari

12 *Allegretto moderato* da / from Rossari

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

## Adagio cantabile

da / from Beethoven

## Allegro marziale

da / from Rossari

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

12

Larghetto cantabile

da / from Mozart

15

8

mf

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.)

19 *Allegretto tranquillo* da / from Mariani

7 *p e cantabile*

14 *mf* *p*

20 *p* *f* *mf*

26 *allarg.* *a tempo*

33 *p* *f* *stent.*

40 *p* *ppp*

20 *Moderato* da / from Rossari

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, featuring a simple melodic line with slurs and repeat signs.

**Andante cantabile**

da / from Mozart

Six staves of musical notation in 3/4 time, featuring a more complex melodic line with slurs, dynamics (*dolce*, *cresc.*, *p*), and repeat signs.

**Allegro moderato**

da / from Rossari

Five staves of musical notation in 4/4 time, featuring a rhythmic and melodic line with slurs, dynamics (*f*), and repeat signs.

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

Three staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of two flats. The music consists of a single melodic line with various intervals and dynamics, including a repeat sign.

Allegretto

da / from Hilarion Eslava

Musical notation for exercise 23, starting at measure 23. It is in 3/4 time and features a melodic line with various dynamics including *f*, *p*, *mf*, and *cresc.*. The piece includes triplets and a *rall. molto* section towards the end.

Allegro non molto

da / from Hilarion Eslava

Musical notation for exercise 24, starting at measure 24. It is in 12/8 time and features a melodic line with various dynamics including *mf*, *f*, *ff*, and *cresc.*. The piece includes a *a tempo* section and a *rall. molto* section.

## 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

UNITÀ 3 - Flessibilità

UNIT 3 - Flexibility

The musical score is divided into four exercises:

- Exercise 1:** 4/4 time, starting at measure 0. It features a sequence of eighth-note patterns with various accidentals (flats and sharps) and dynamic markings of *mf*. Fingerings 0, 2, and 1 are indicated above the notes.
- Exercise 2:** 4/4 time, starting at measure 8. It consists of a continuous eighth-note pattern with dynamic markings of *p*.
- Exercise 3:** 4/4 time, starting at measure 8. It features a sequence of eighth-note patterns with dynamic markings of *f*, *p*, and *mf*.
- Exercise 4:** 3/4 time, starting at measure 11. It features a sequence of eighth-note patterns with dynamic markings of *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*mf*, *p*, *f*, *mp*) to guide the performer.



## UNITÀ 4 - Portfolio sonoro

## UNIT 4 - Sonoric portfolio

Allegretto grazioso

Track 37



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 p f*

35

*p 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* 5

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* 5

### • 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.