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 "Toccata" 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 trattato 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 canneggio, 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 "Toccata" 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 canneggio 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'espirazione, **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.

Embrochure

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 embrochure, 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'alunno 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 must 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.

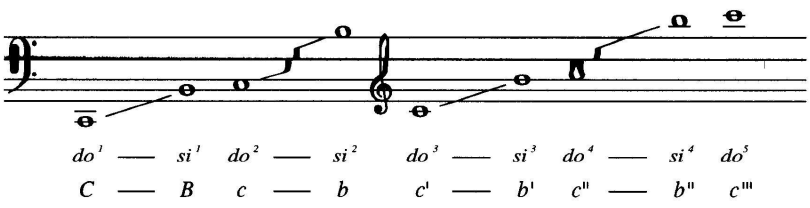
- The student should try to produce a linear and uniform sound, right from the start.
- It's best to practise while standing, as this position encourages the correct positioning of the diaphragm and rib muscles.
- Every sound should be hit by tonguing and maintained for its entire value.
- If some notes 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:



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

The enclosed CD contains the piano bases for the exercises.

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

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

The sound production

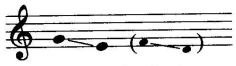
Unit 1 - Gradual exercises
Unit 2 - Scale exercises
Key C Major (B♭ Maj)
Unit 3 - Music Portfolio

UNITÀ 1 - Esercizi graduali

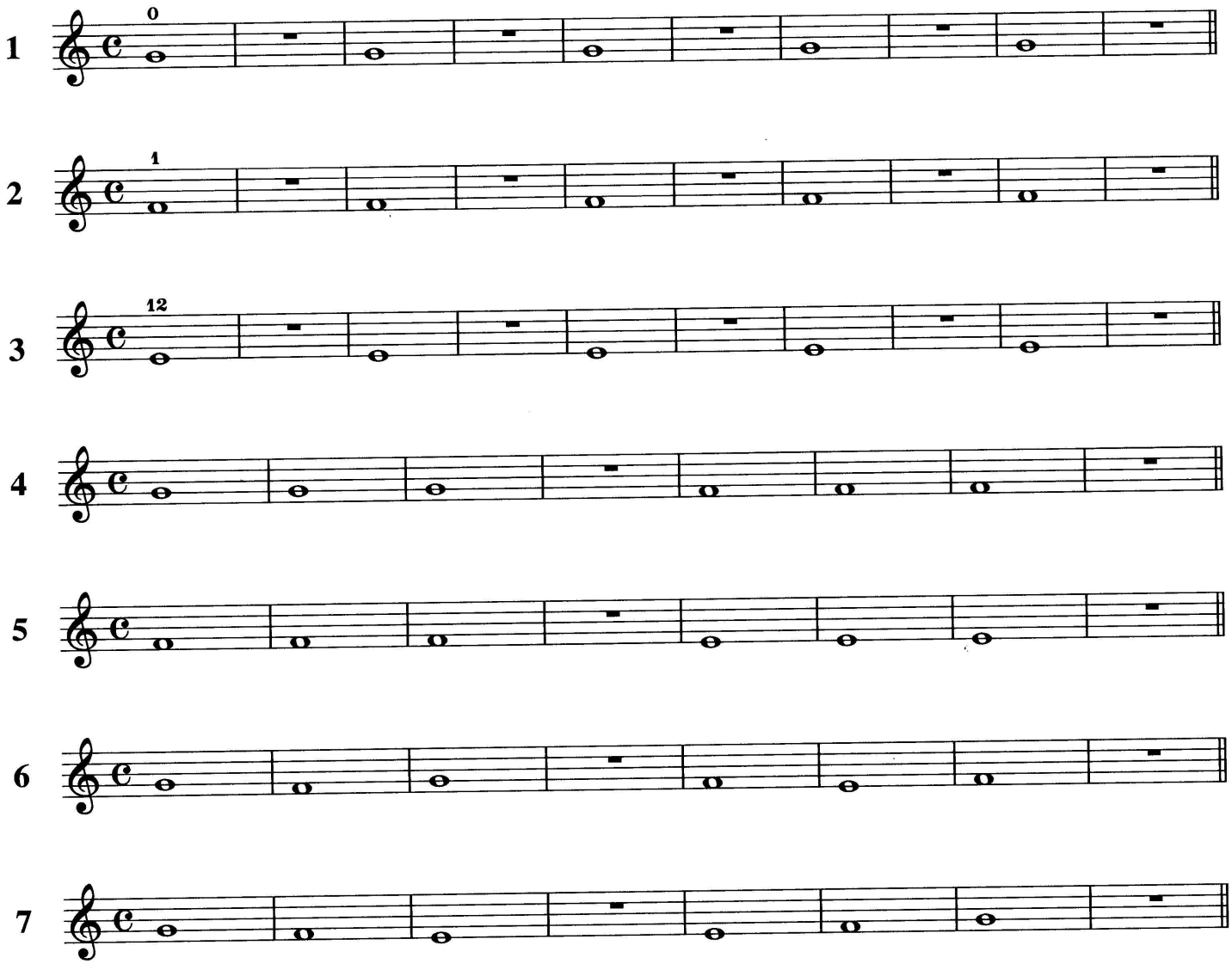
Estensione

Figure: Semibreve e relativa pausa

UNIT 1 - Gradual exercises

Range 

Signs: Whole note and relative rest



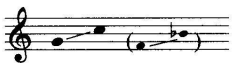
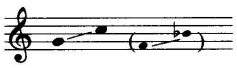
Estensione 

Figure: Semibreve e relativa pausa

Range 

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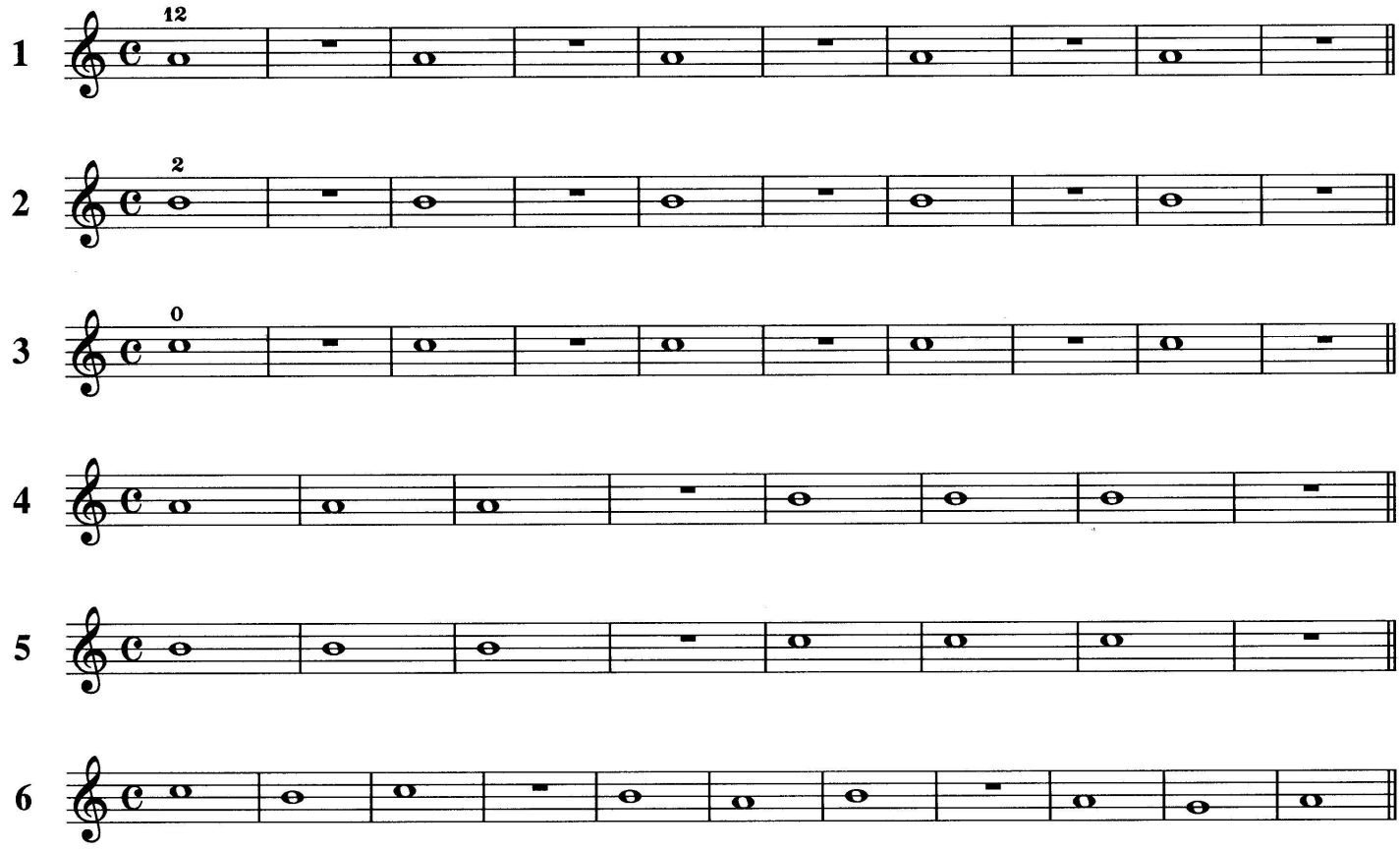


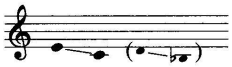
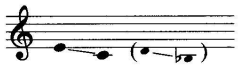
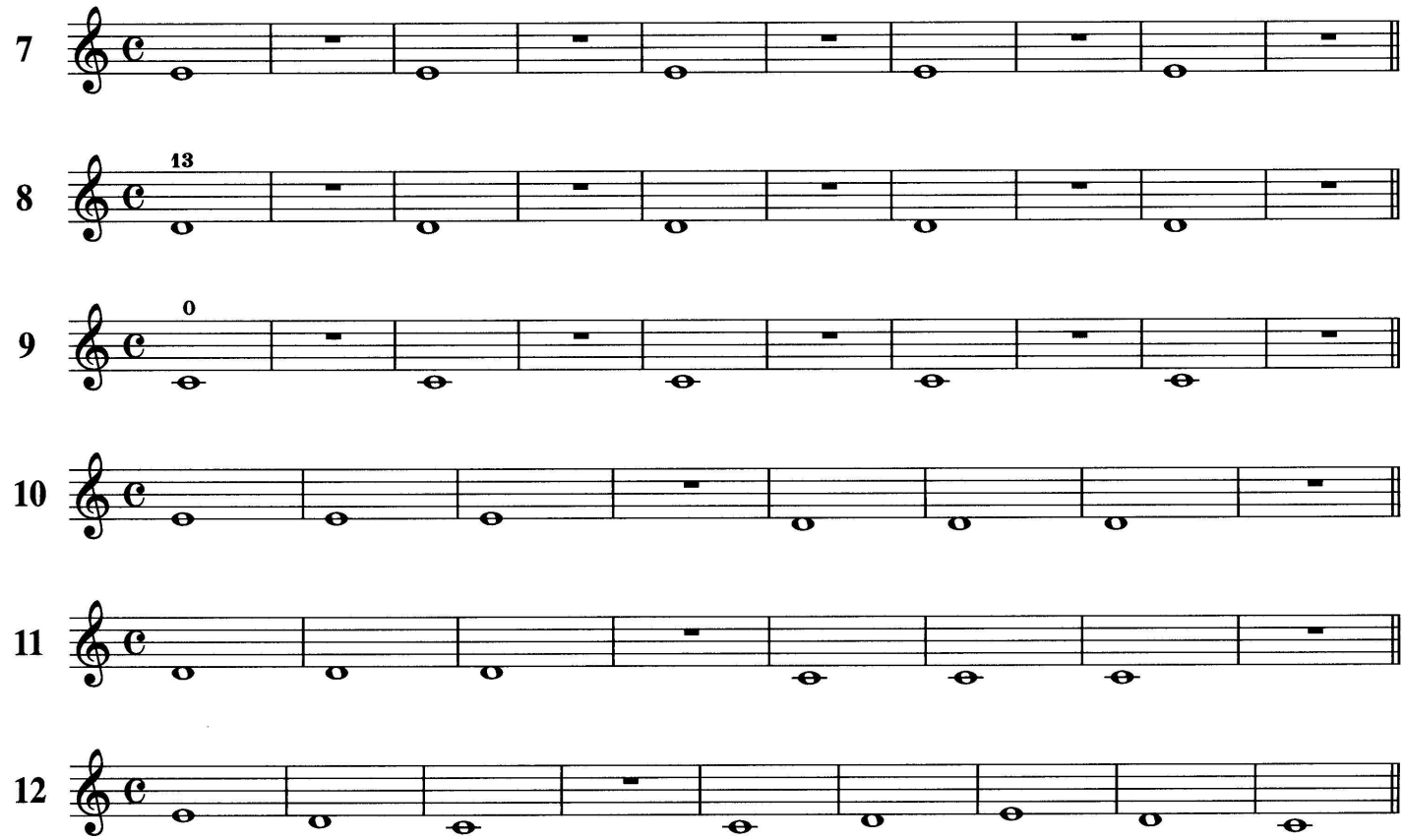
Estensione 

Figure: Semibreve e relativa pausa

Range 

Signs: Whole note and relative rest



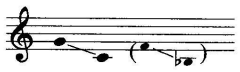
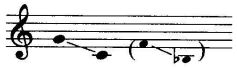
Estensione 

Figure: Minima e relativa pausa

Range 

Signs: Half note and relative rest

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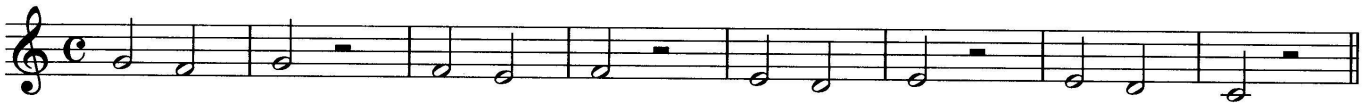

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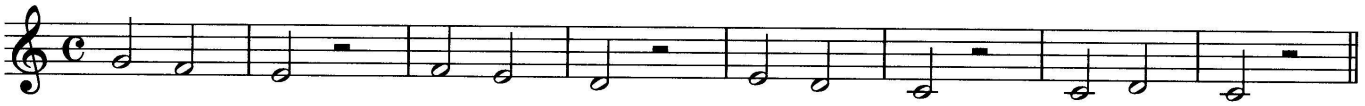


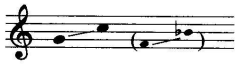
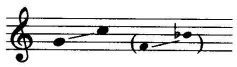
Estensione 

Figure: Semibrevi, minime e relative pause

Range 

Signs: Whole and half note and relative rests

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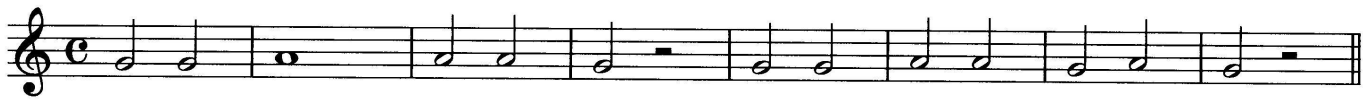

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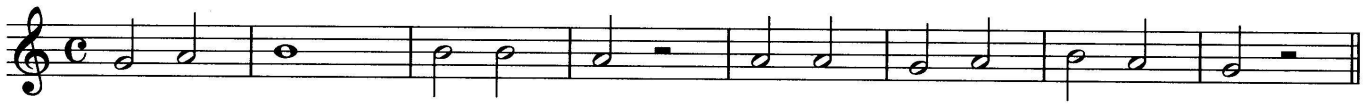

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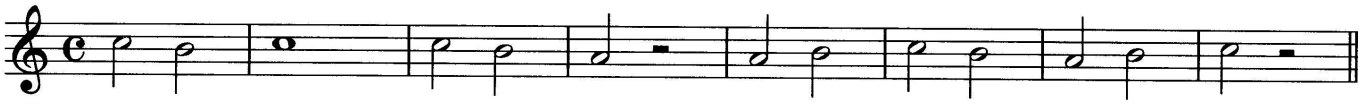

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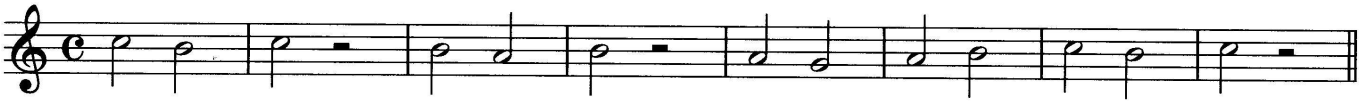


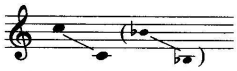
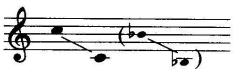
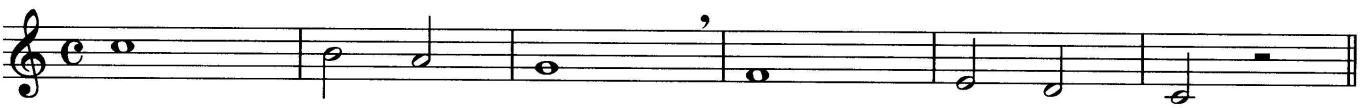
Estensione 

Figure: Semibrevi, minime e relative pause

Range 

Signs: Whole and half note and relative rests

10



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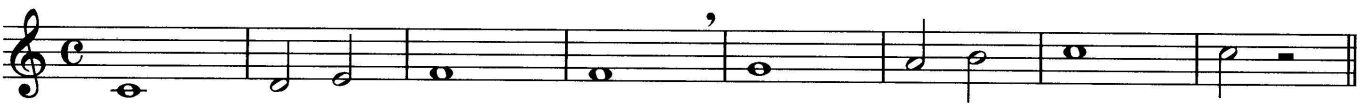

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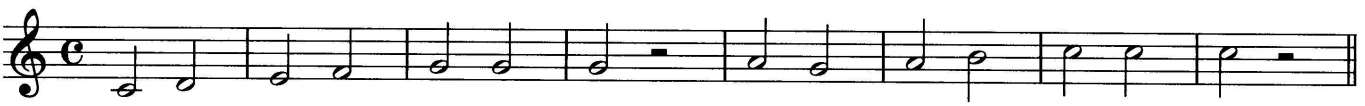

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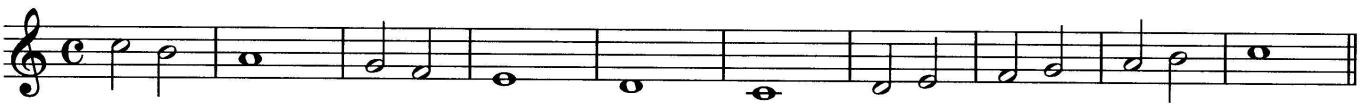


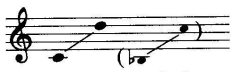
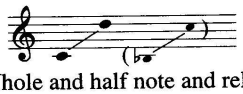
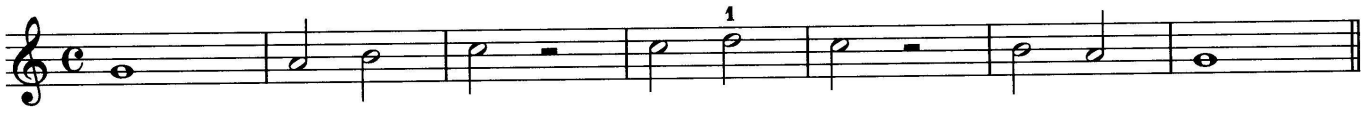
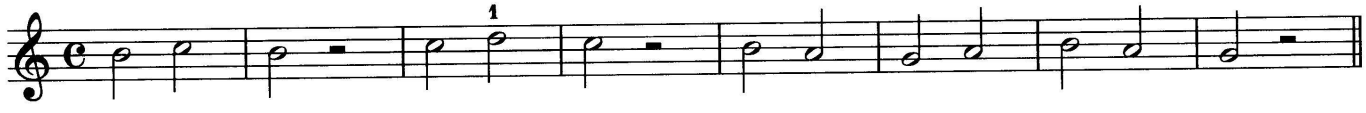
Estensione 

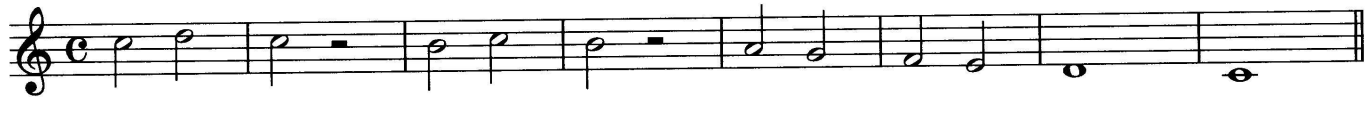
Figure: Semibrevi, minime e relative pause

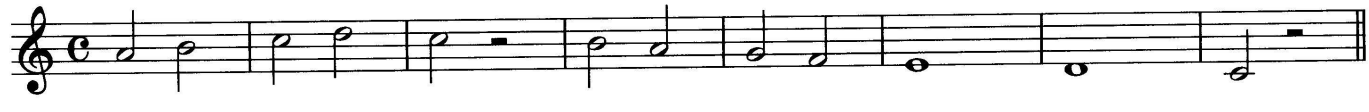
Range 

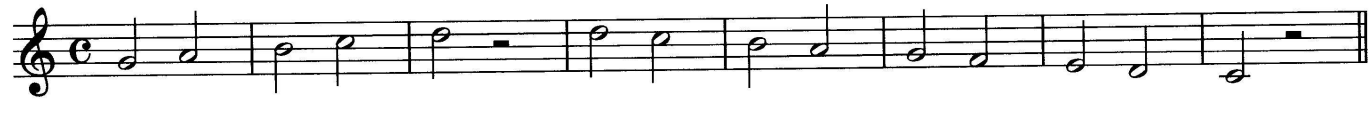
Signs: Whole and half note and relative rests

1 

2 

3 

4 

5 

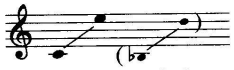
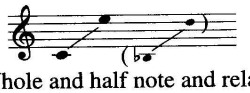
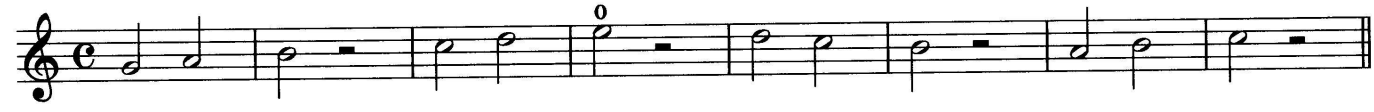
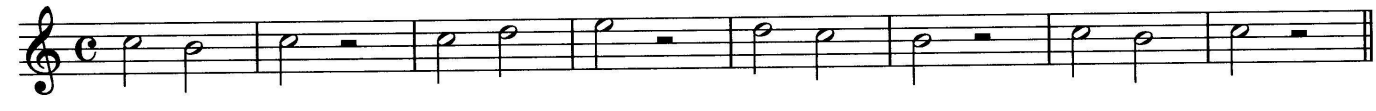
Estensione 

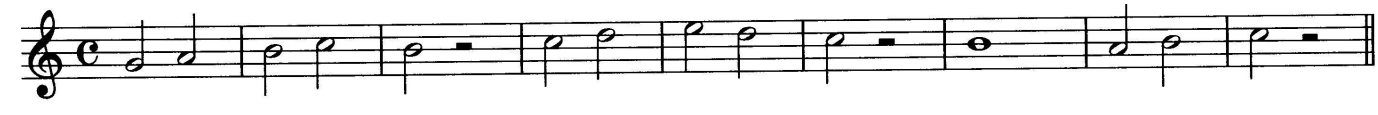
Figure: Semibrevi, minime e relative pause

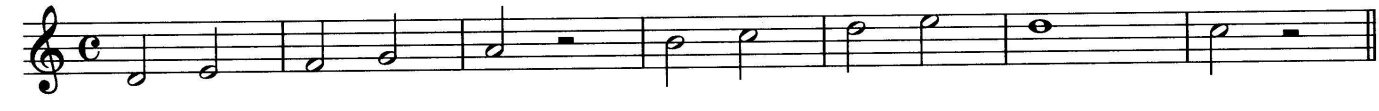
Range 

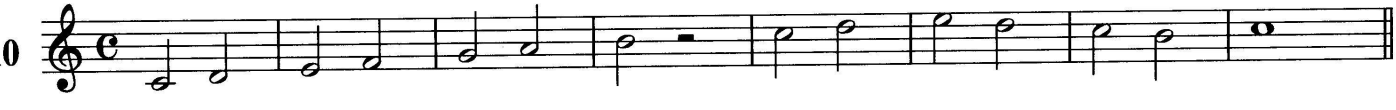
Signs: Whole and half note and relative rests

6 

7 

8 

9 

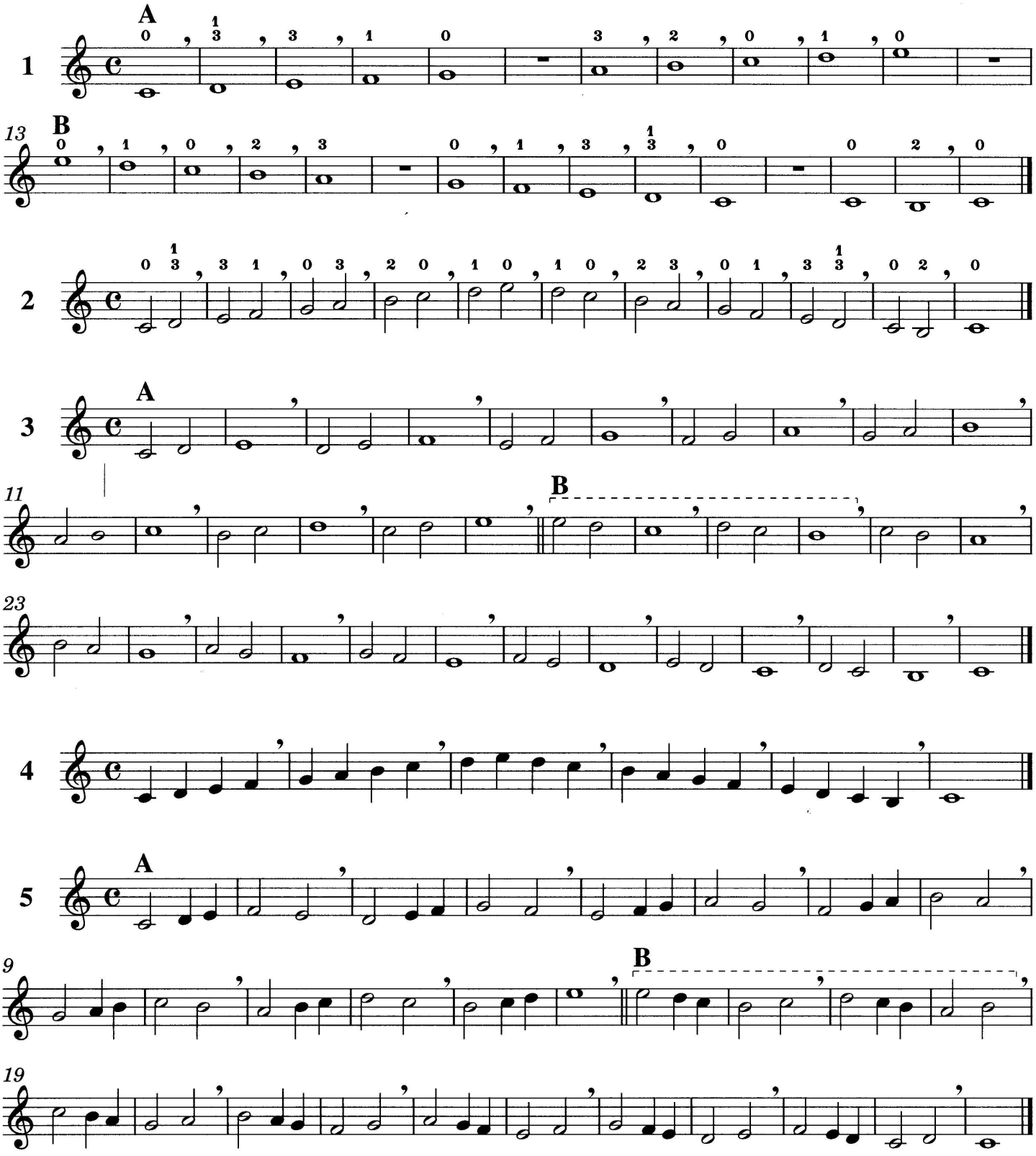
10 

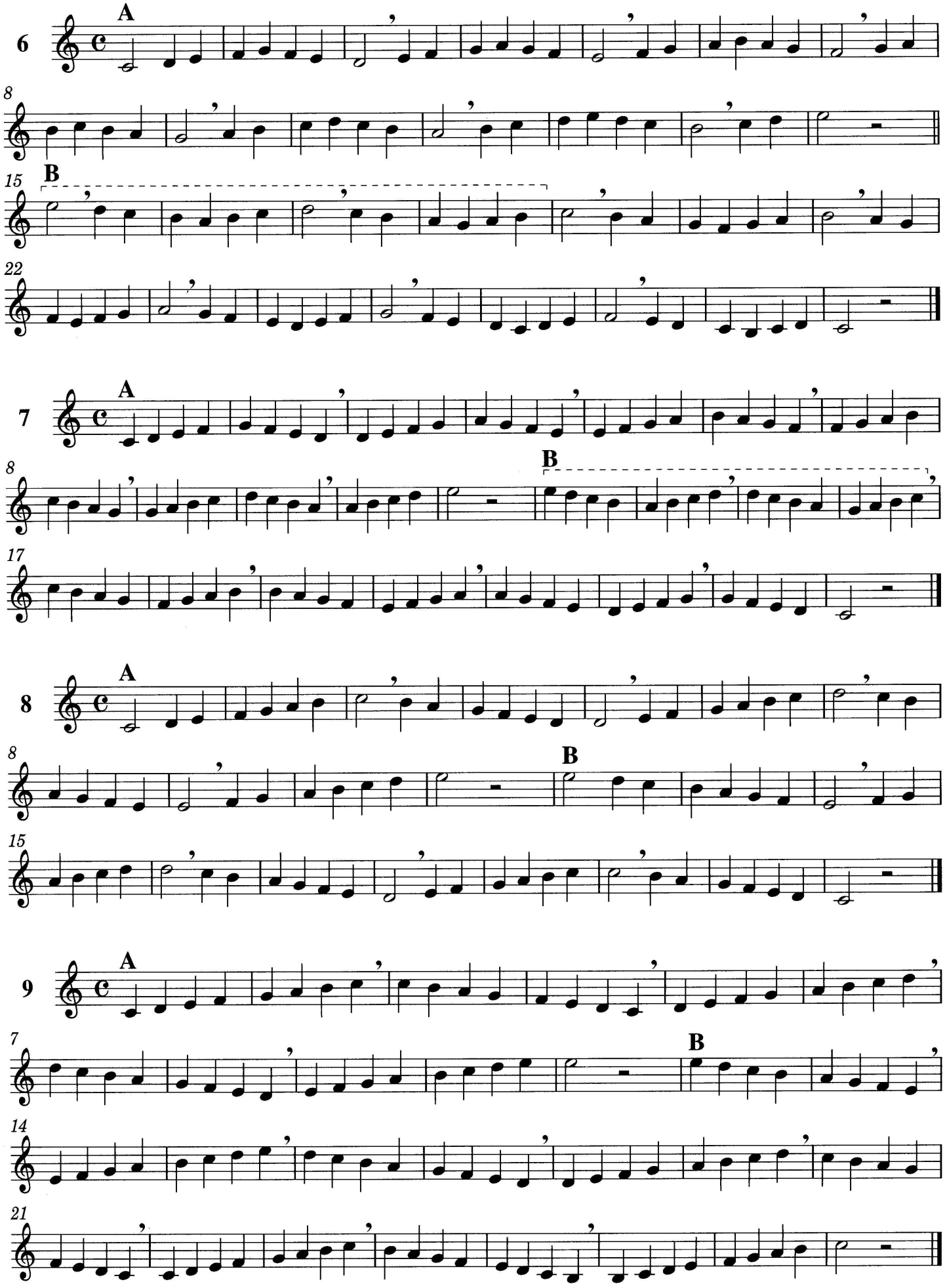
UNITÀ 2 - Esercizi scaleggiati
Tonalità di Do Maggiore (Si♭ Magg)

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.




6
A
8
15
B
22
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A
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B
17
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A
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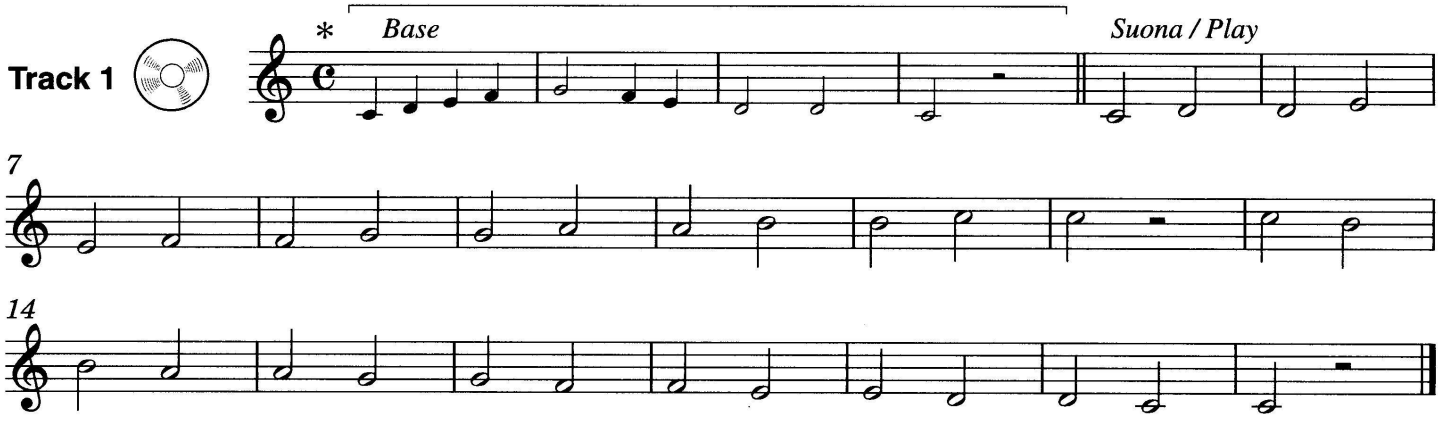
14
21

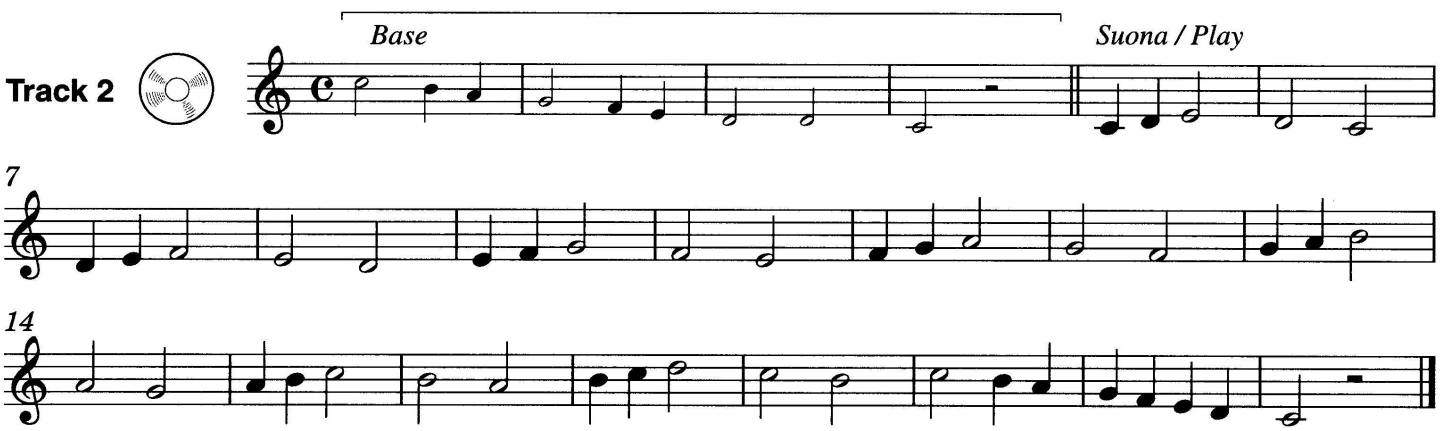
UNITÀ 3 - Portfolio sonoro

UNIT 3 - Music portfolio

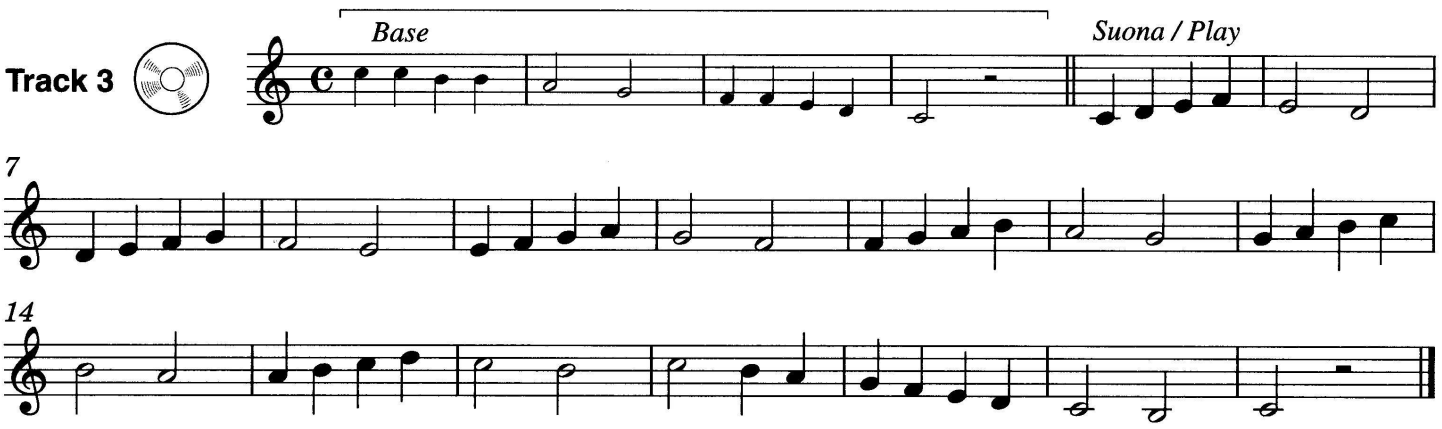
Track 1



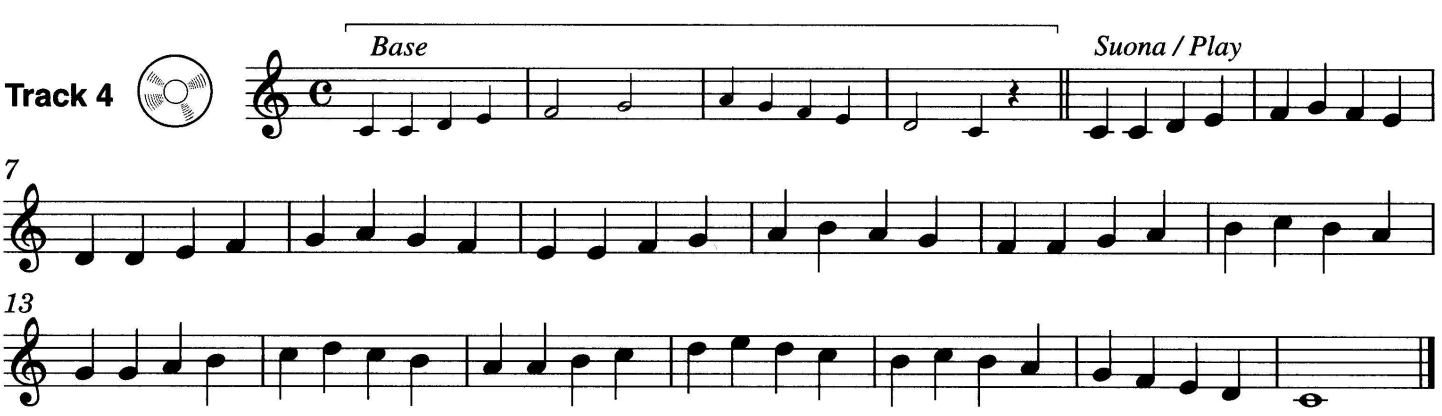
Track 2



Track 3

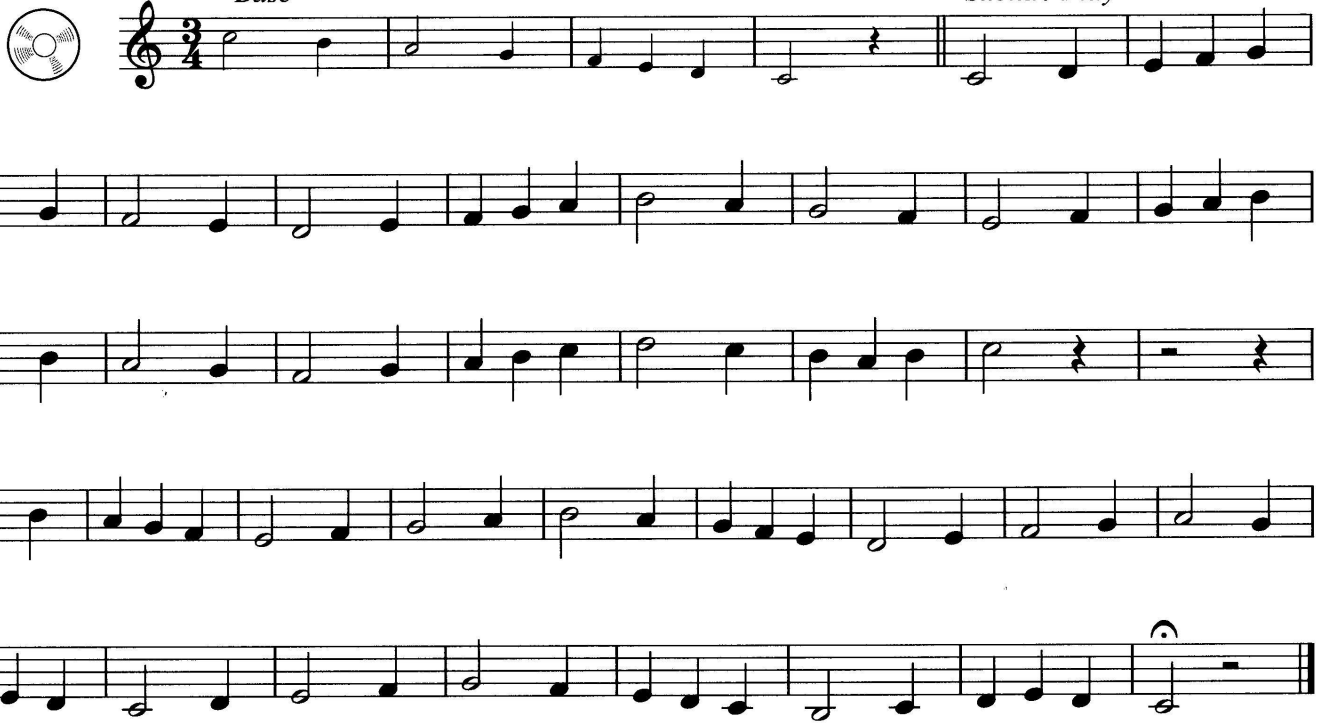


Track 4

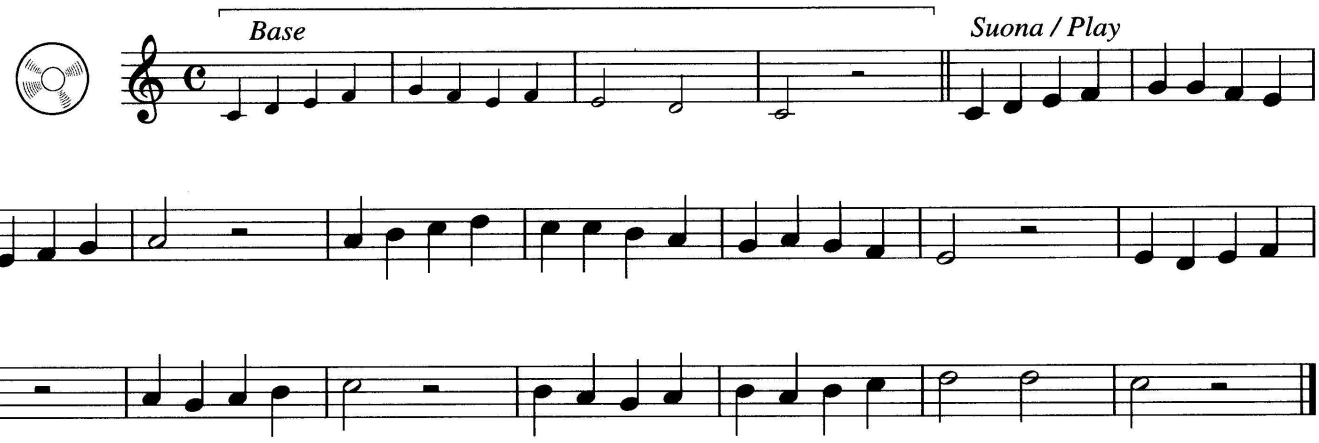


* Nota per l'intonazione Do (Si♭) traccia 39 / *Tuning note C (B♭) is at track 39*

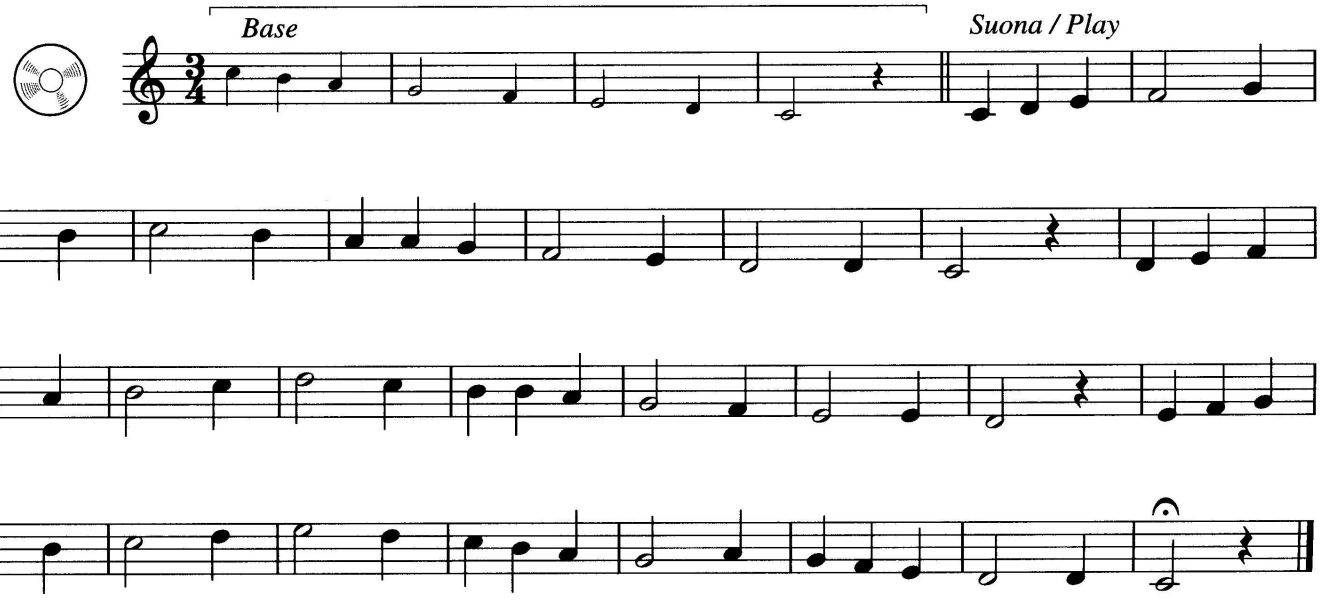
Track 5



Track 6



Track 7



Gli intervalli (1)

Tonalità di Do Maggiore (Si♭ Magg)

Unità 1 - Esercizi a squillo
Estensione $Do_3 - Mi_4$ ($Si♭_2 - Re_4$)
Unità 2 - Gli intervalli o salti
Estensione $Si_2 - Mi_4$ ($La_2 - Re_4$)
Unità 3 - Esercizi sui salti
Estensione $Si_2 - Mi_4$ ($La_2 - Re_4$)
Unità 4 - Cromatismo
Unità 5 - Flessibilità
Sulla 1ª Posizione - Do_3 - Do_4 ($Si♭_2 - Si♭_3$)
Unità 6 - Portfolio sonoro

The intervals (1)

Key C Major (B♭ Maj)

Unit 1 - Blare exercises
Range c' – e'' (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♭')
Unit 6 - Music Portfolio

UNITÀ 1 - Esercizi a squillo

Estensione $Do_3 - Mi_4$ ($Si♭_2 - Re_4$)

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

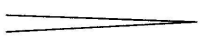
Range c' – e'' (b♭ – d'')

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

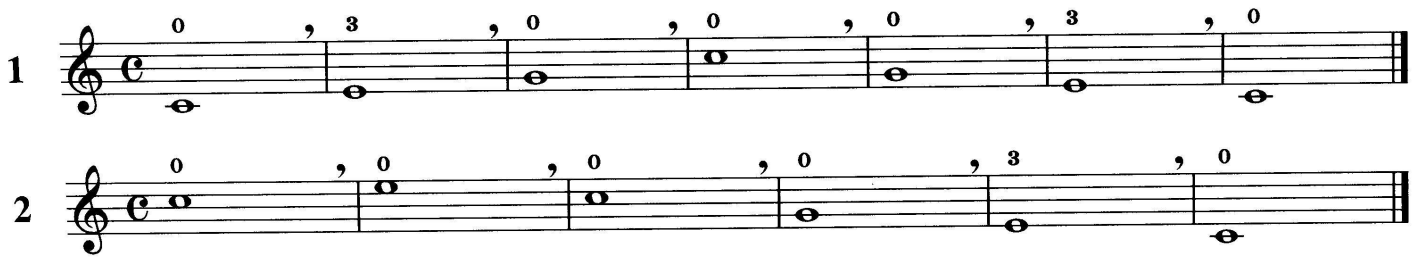
The expressions from soft to loud (*increasing*) and vice versa from loud to soft (*diminishing*) are indicated both by the abbreviations ***cresc.*** and ***dim.*** and by "**forcelle**", signs that indicate a gradual change in intensity.

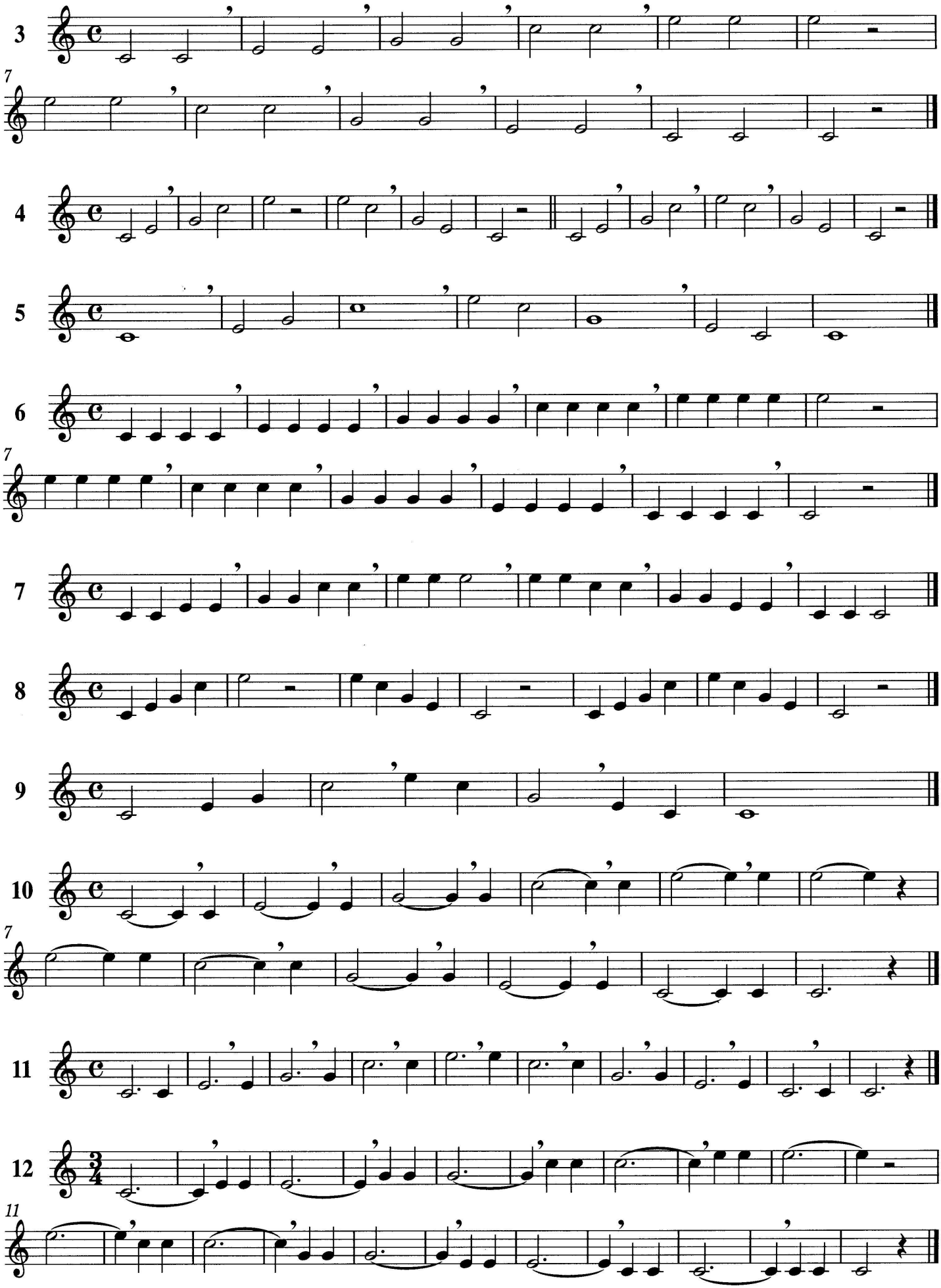


dal forte al piano
from loud to soft

dal piano al forte
from soft to loud

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

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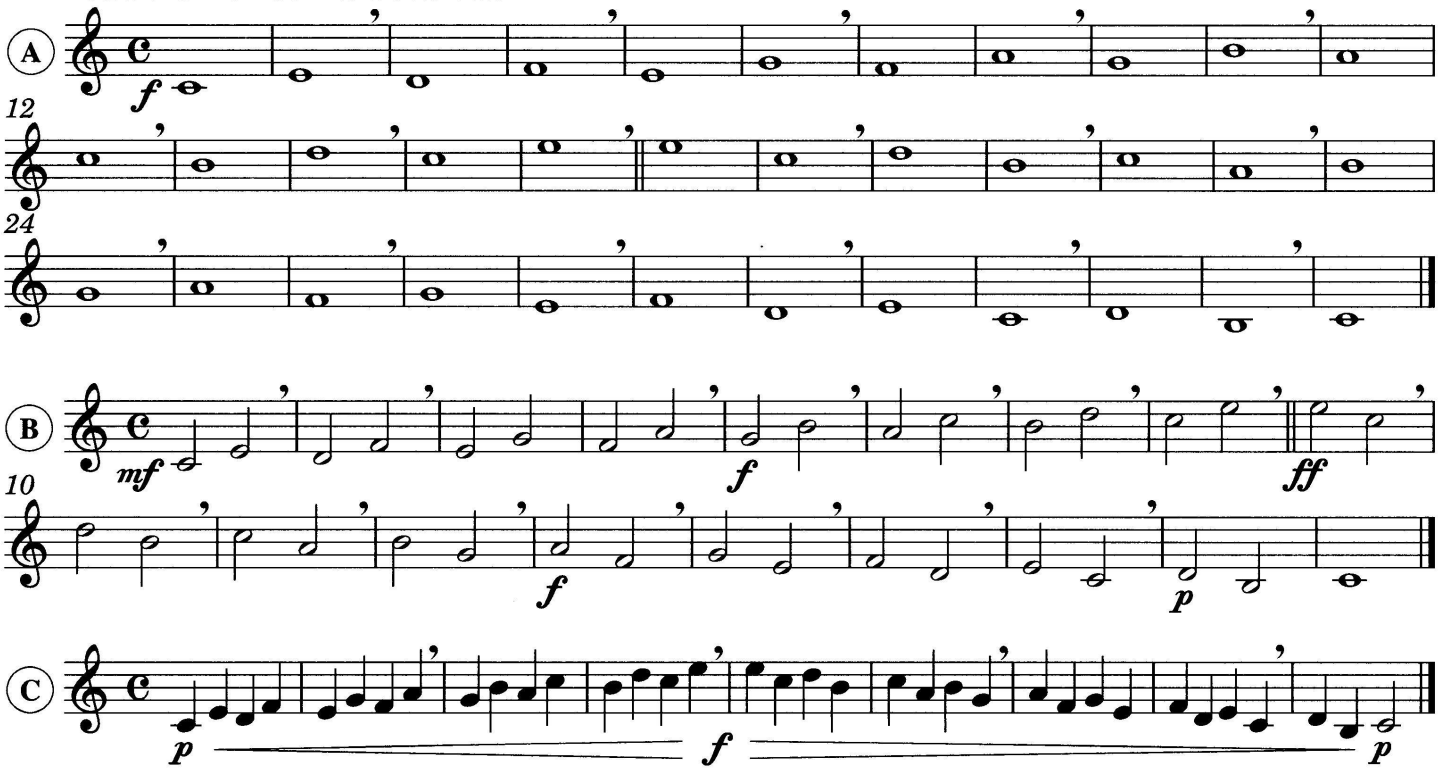
UNITÀ 2 - Gli intervalli o salti

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

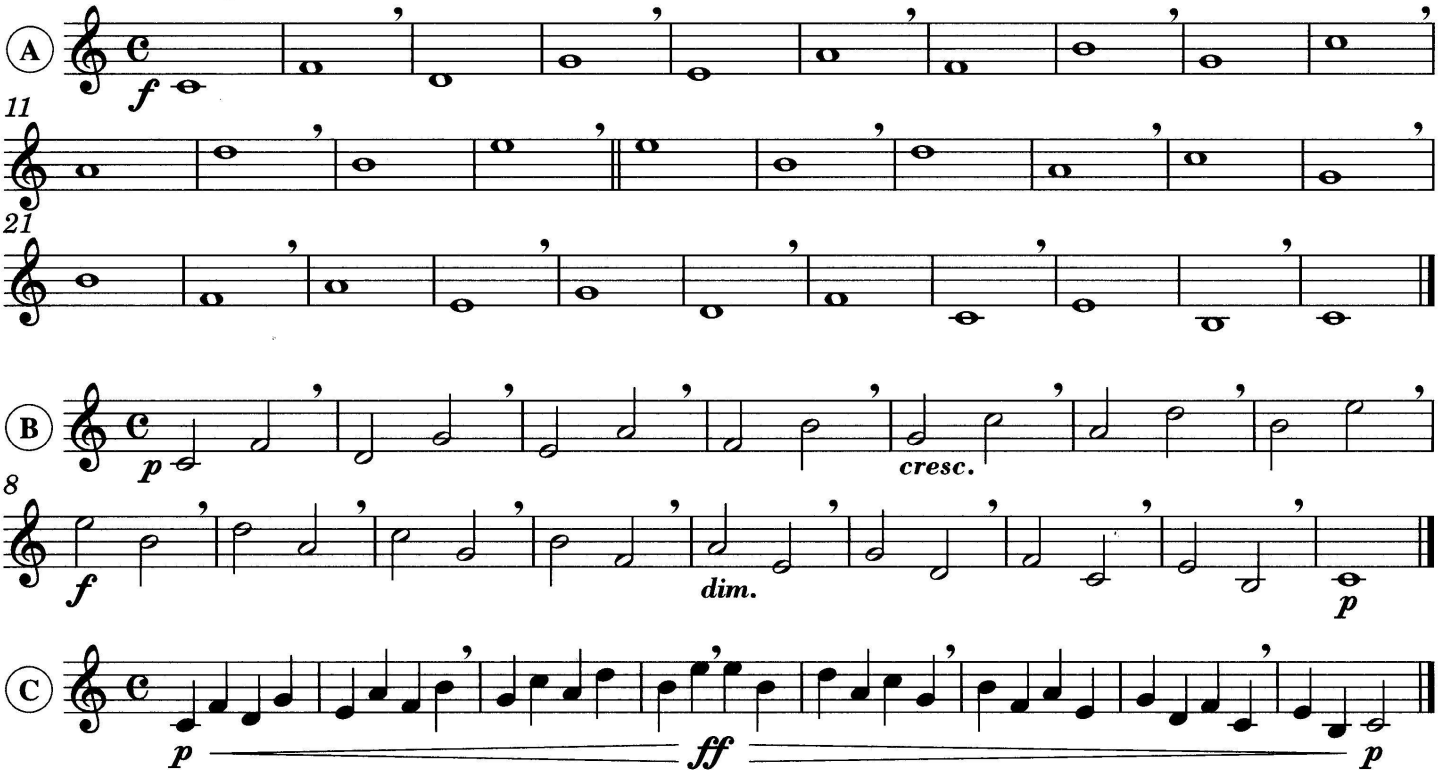
UNIT 2 - Intervals or leaps

Range b – e'' (a' – d'')

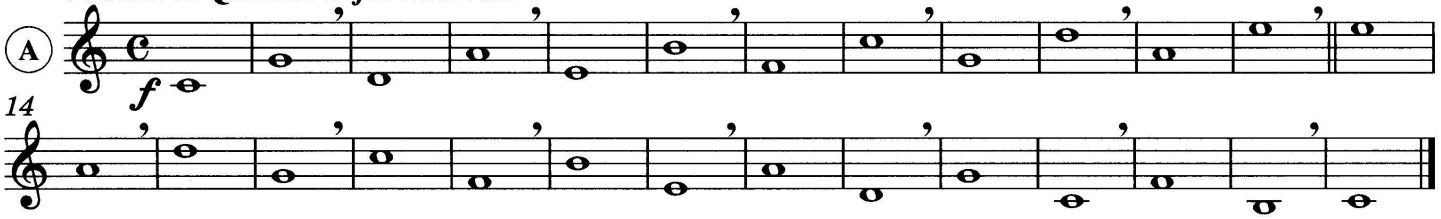
1. Salti di Terza / *Third intervals*

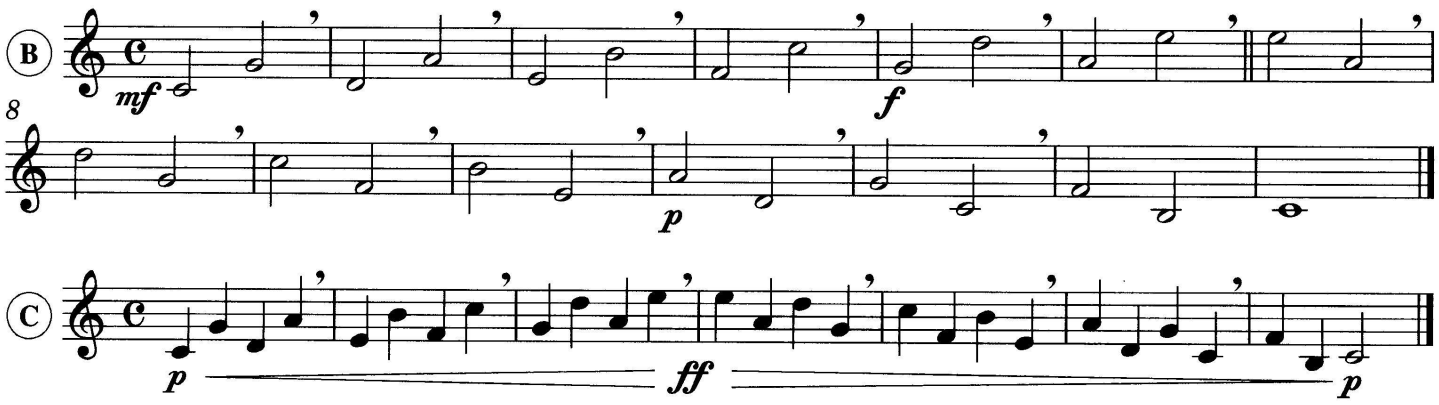


2. Salti di Quarta / *Fourth intervals*

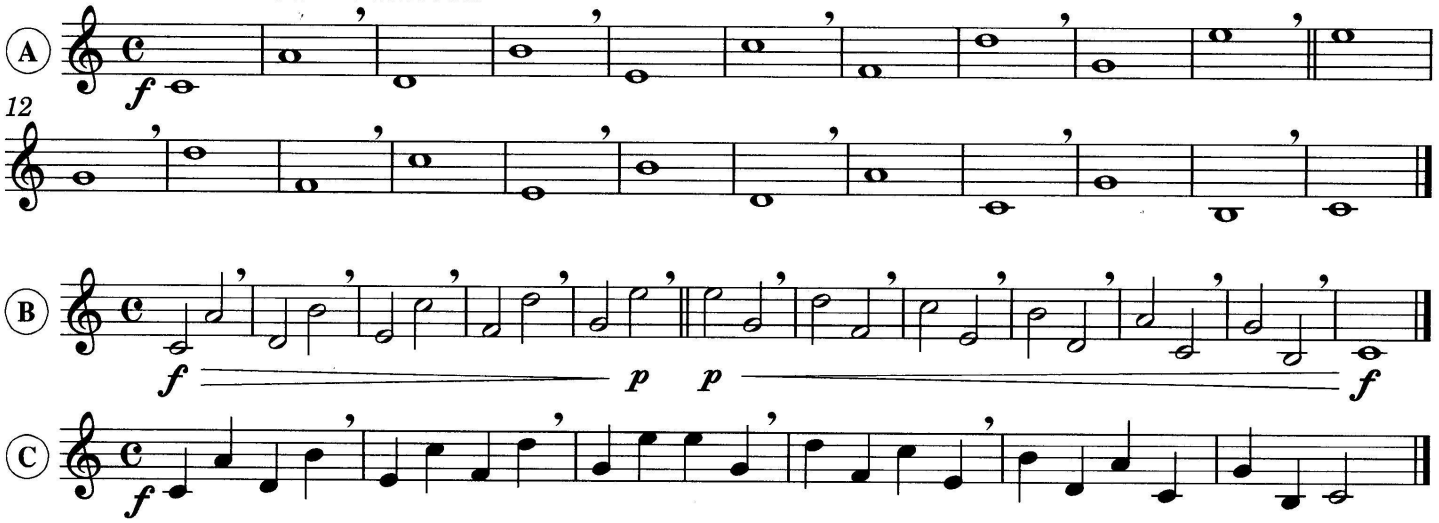


3. Salti di Quinta / *Fifth intervals*

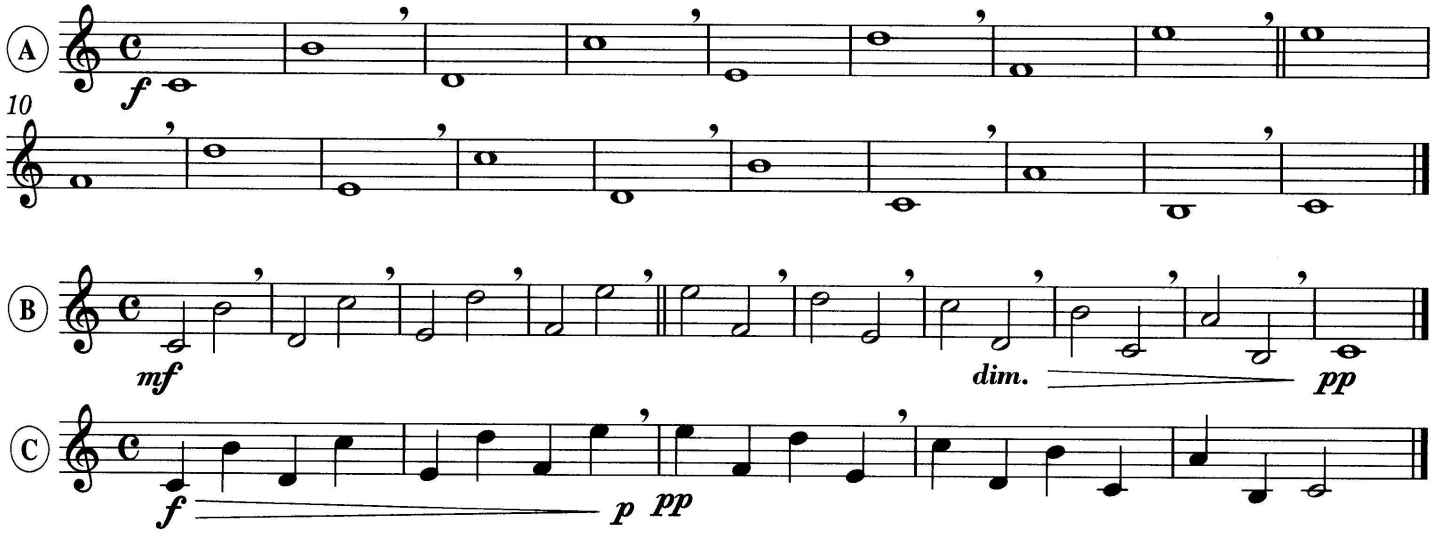




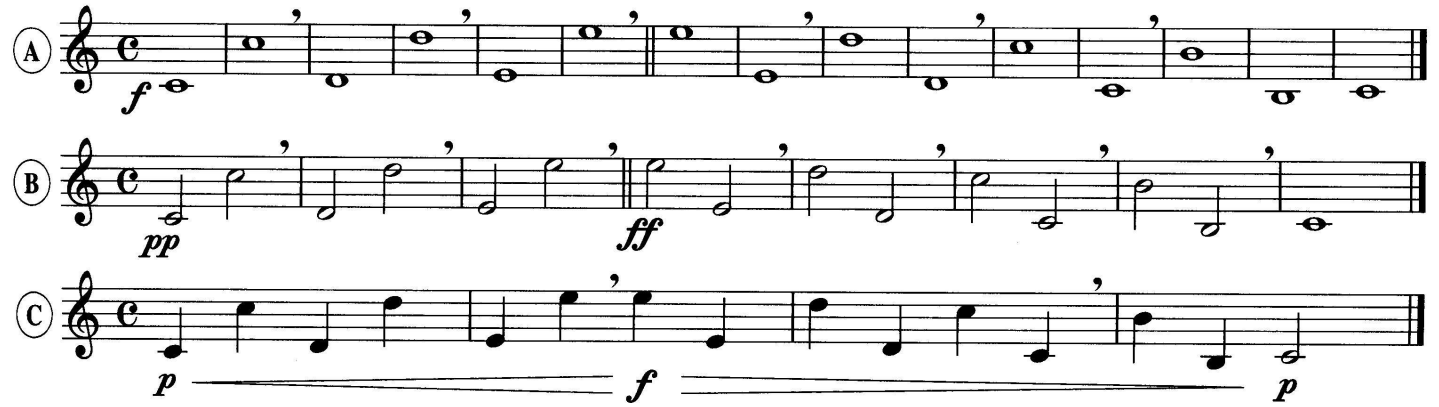
4. Salti di Sesta / *Sixth intervals*



5. Salti di Settima / *Seventh intervals*



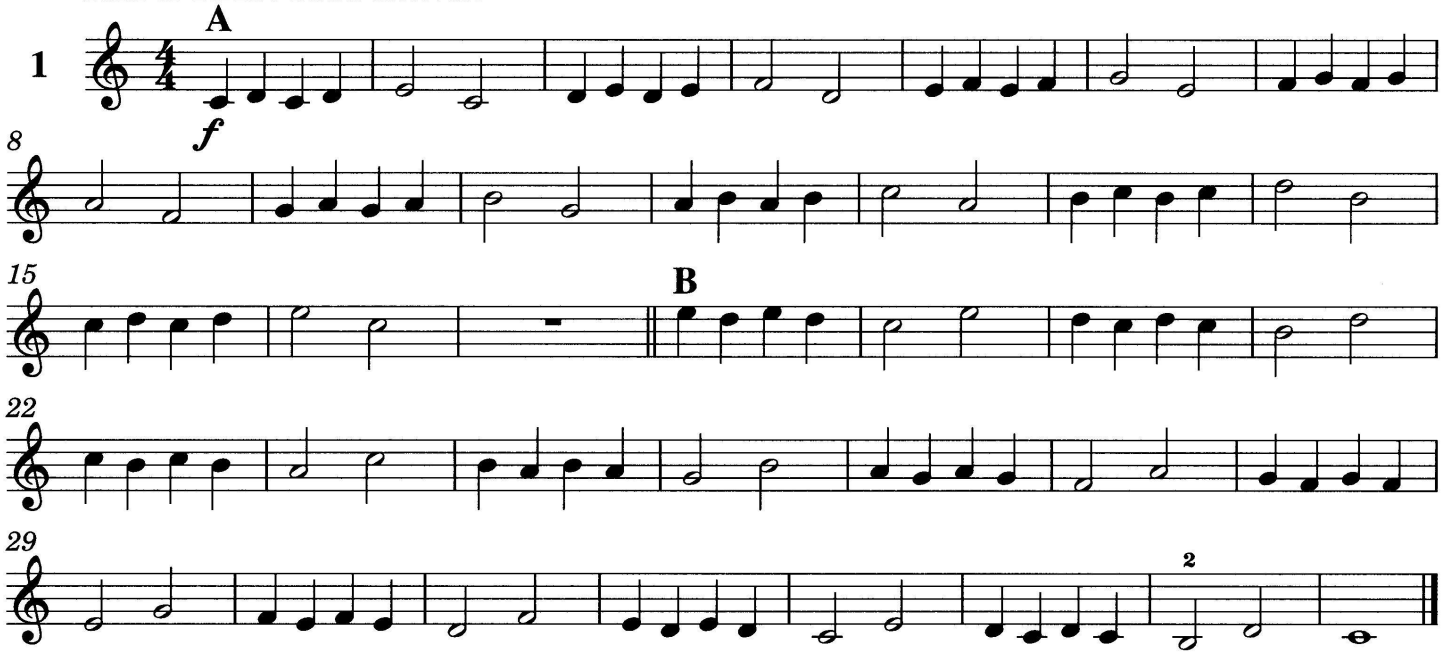
6. Salti di Ottava / *Octave intervals*



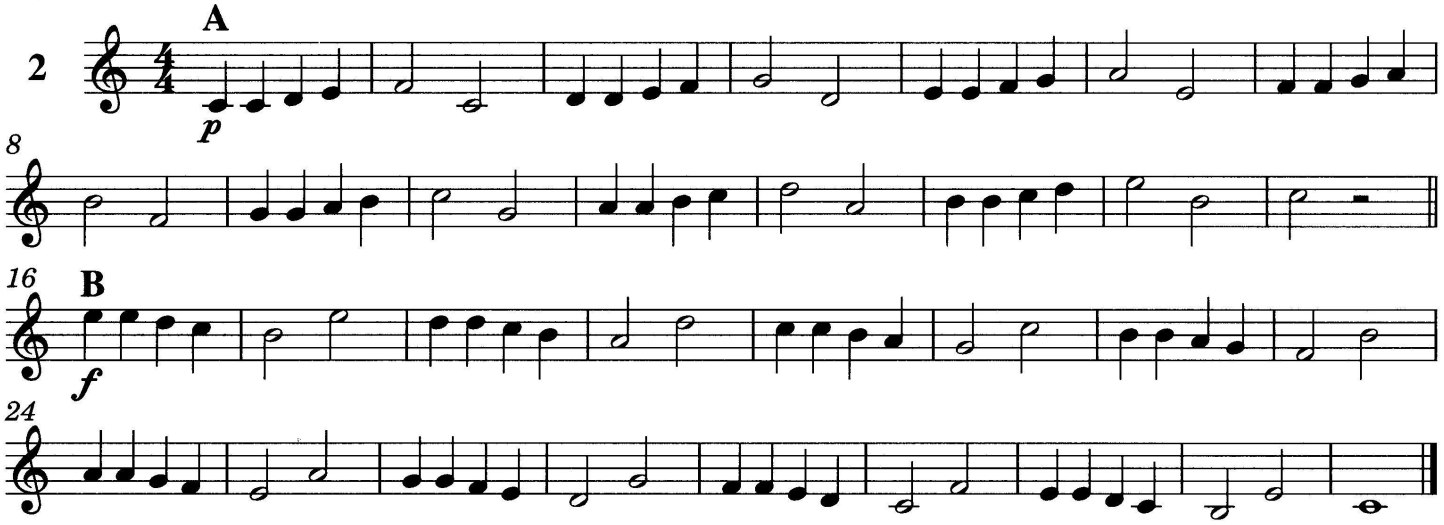
UNITÀ 3 - Esercizi sui salti
Estensione $Si_2 – Mi_4$ ($La_2 – Re_4$)

UNIT 3 - Exercises on leaps
Range b – e'' (a – d'')

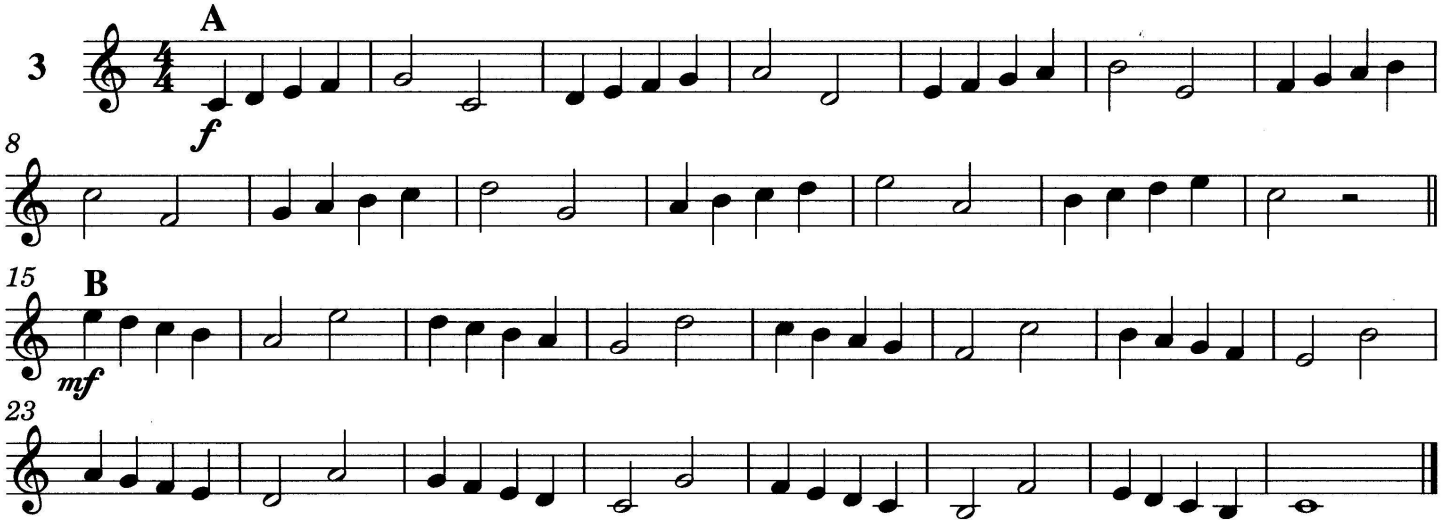
Salti di Terza / *Third intervals*



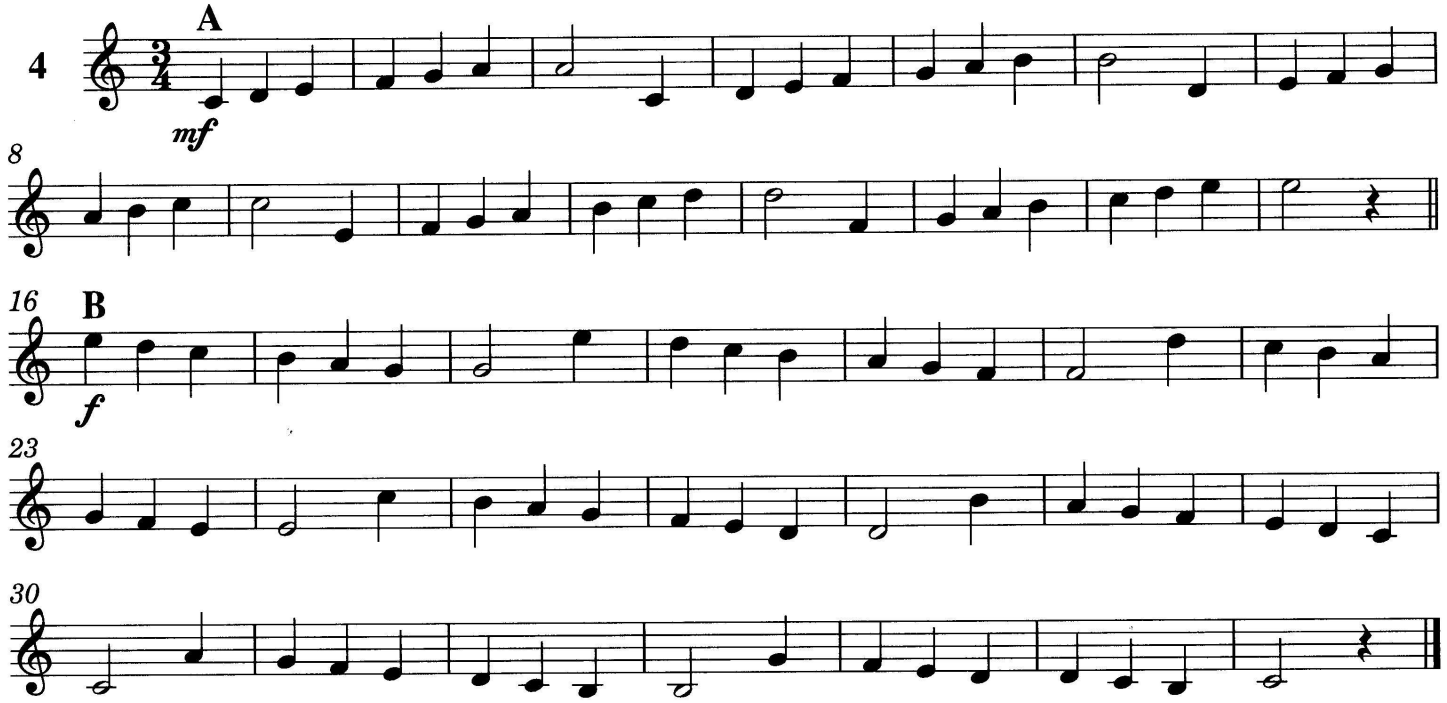
Salti di Quarta / *Fourth intervals*



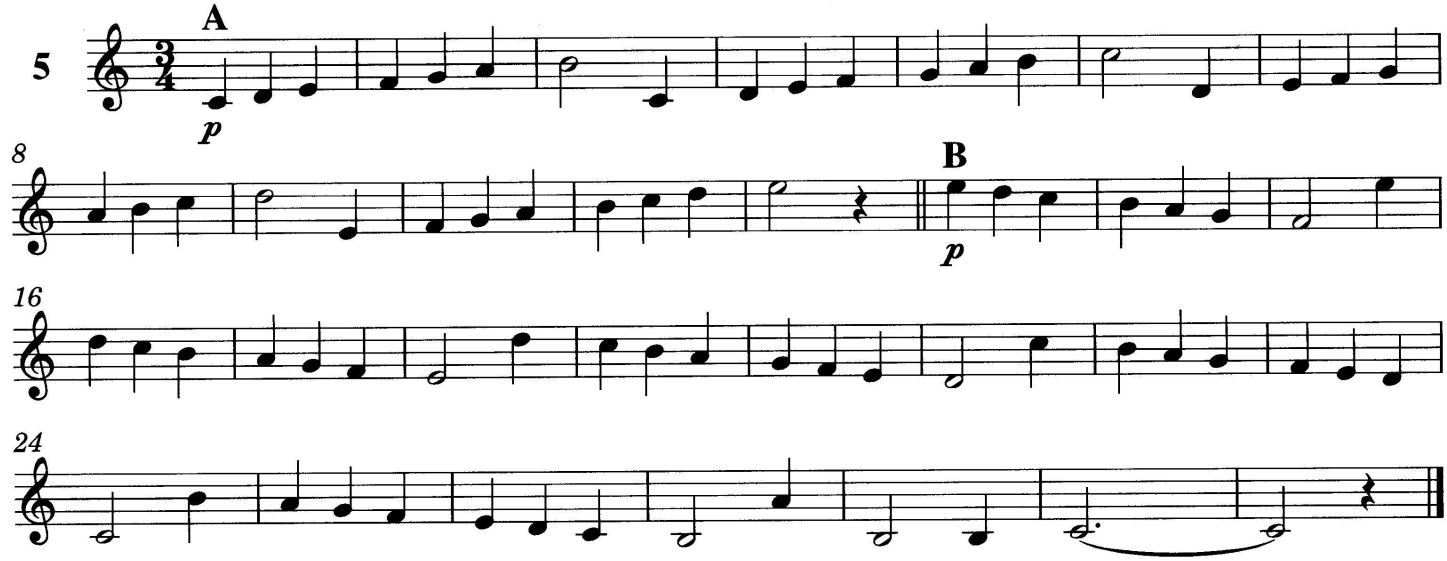
Salti di Quinta / *Fifth intervals*



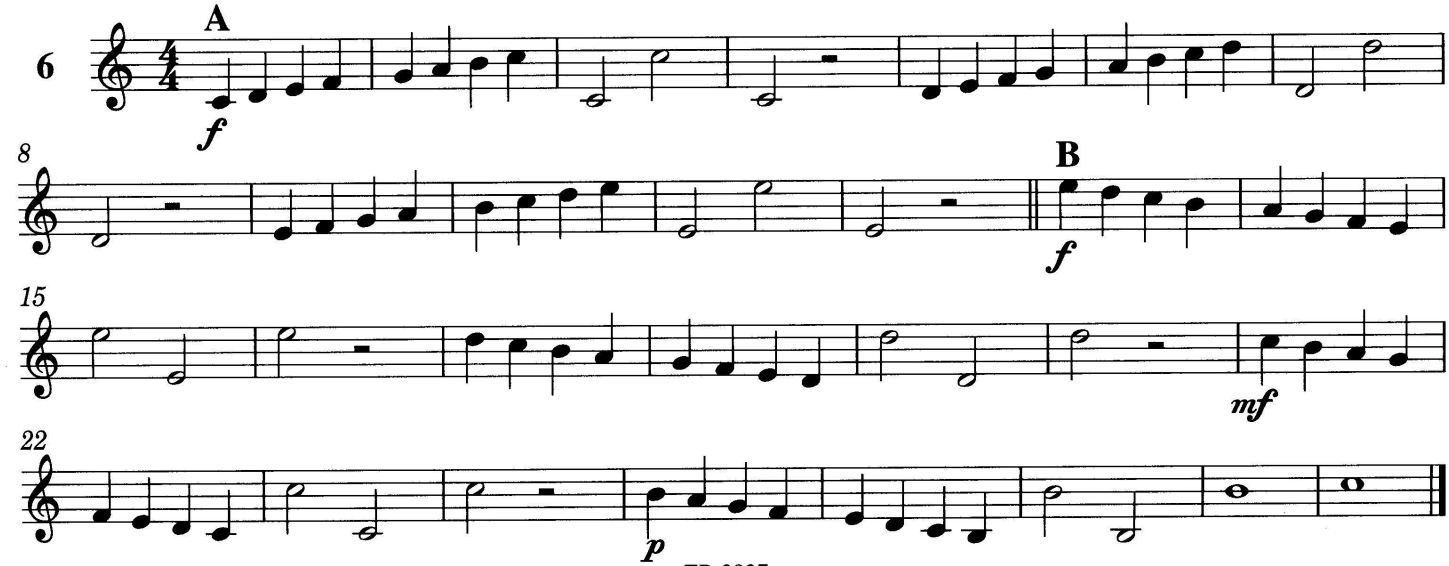
Salti di Sesta / *Sixth intervals*



Salti di Settima / *Seventh intervals*



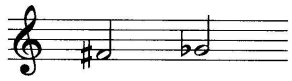
Salti di Ottava / *Octave intervals*



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♯ = Sol♭

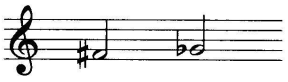


I **numeri** riportati sopra le note indicano i **pistoni che dovranno essere abbassati** per produrre quella determinata nota.
Quando sono scritte **numerazioni diverse** significa che si può ottenere quella nota con due diteggiature diverse (la prima diteggiatura è quella consigliata, le altre sono diteggiature "di ripiego").

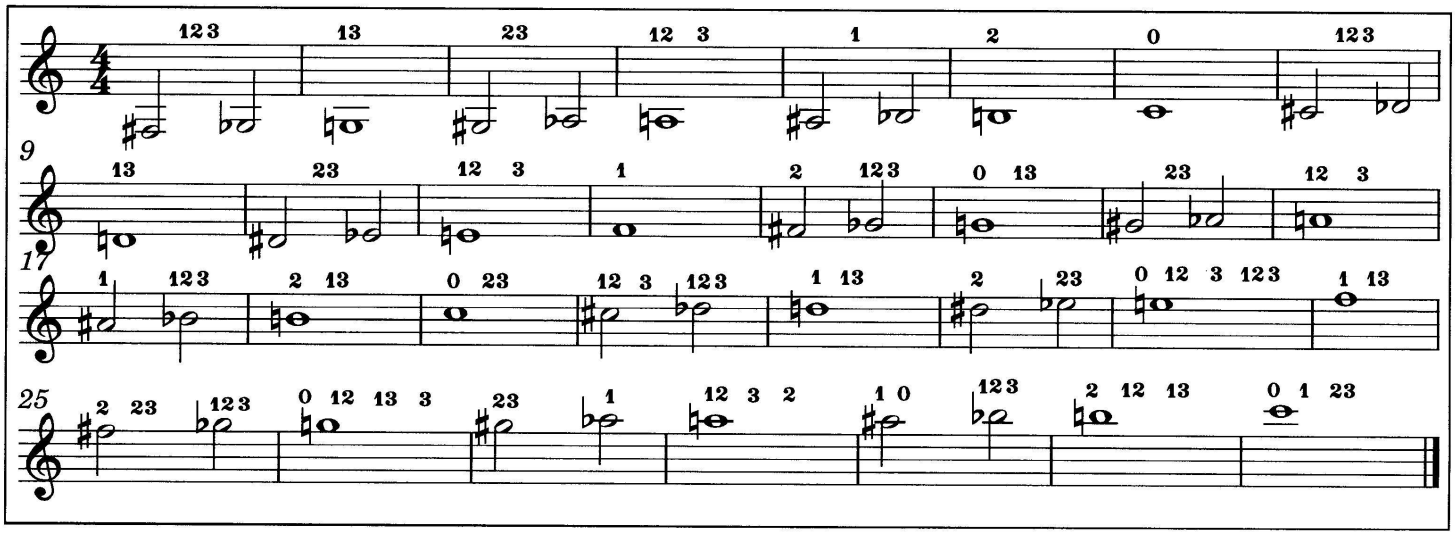
UNIT 4 - Chromatism

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***.

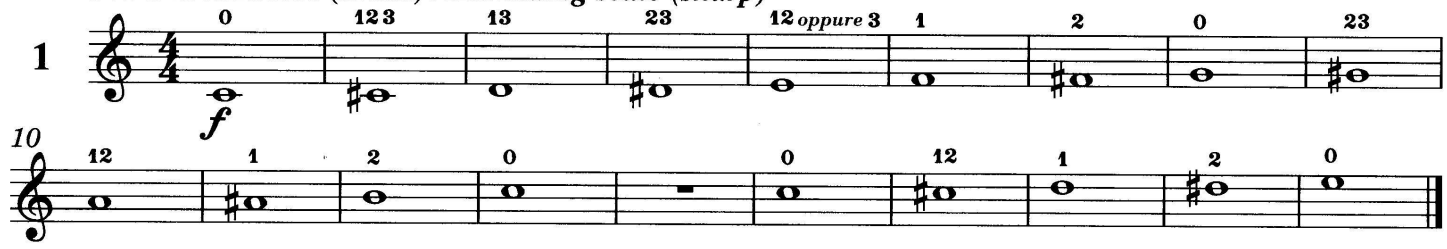
Example Fa♯ = G♭



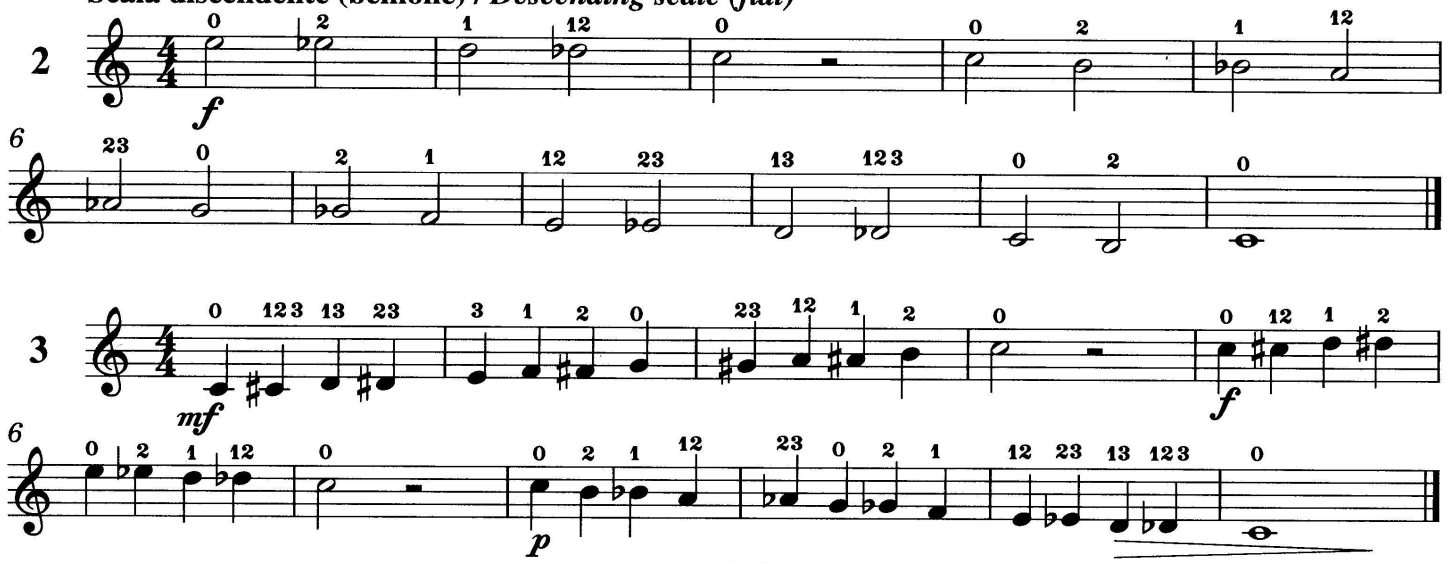
The **numbers** shown above the notes indicate the **keys that should be pressed** to produce that particular note. When **different numerations** are written, it means that you can obtain that note with two different fingerings (the first fingering is the recommended one, the other fingerings are "fallbacks").



Scala ascendente (diesis) / *Ascending scale (sharp)*



Scala discendente (bemolle) / *Descending scale (flat)*



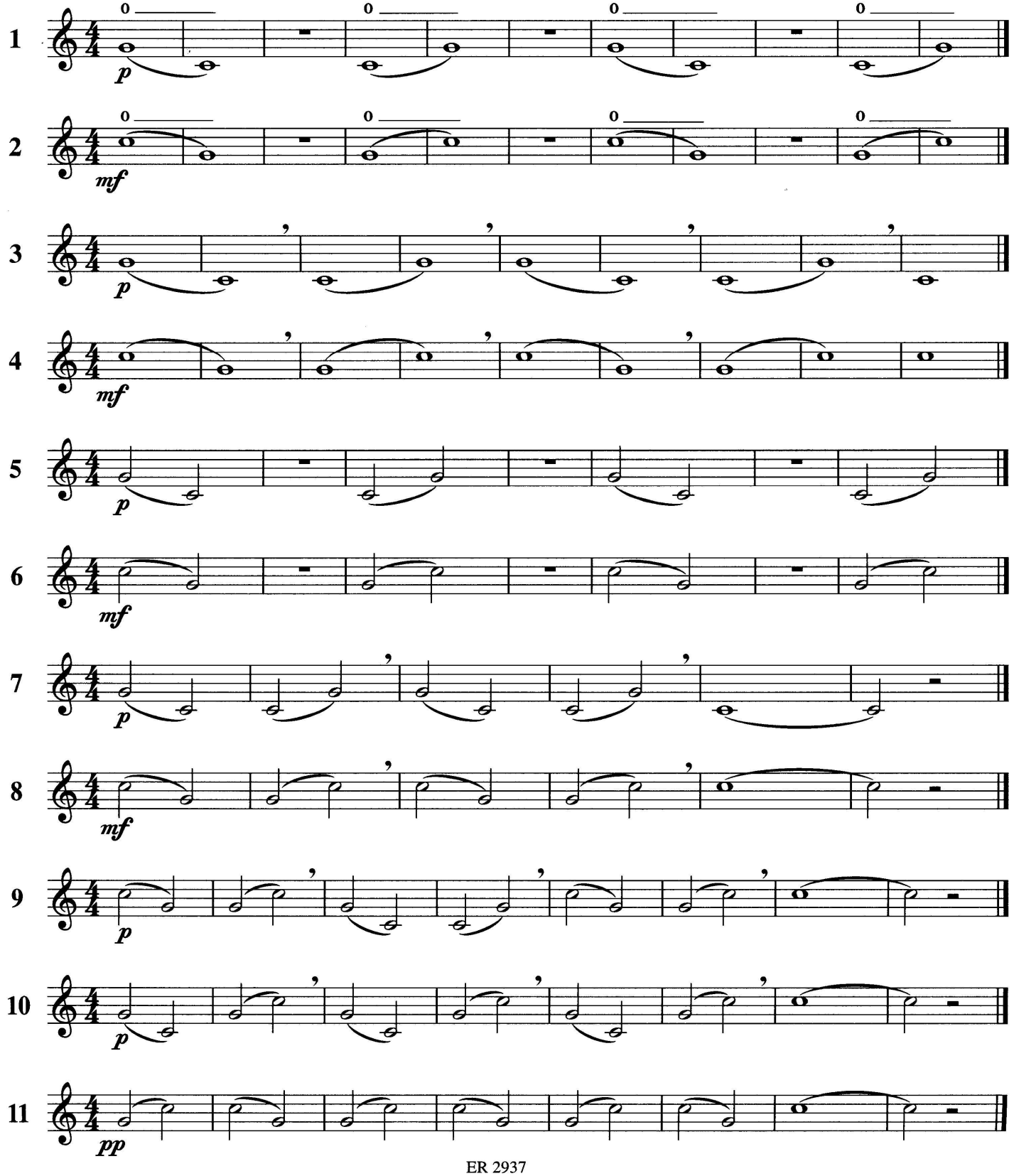
UNITÀ 5 - Flessibilità

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 desire effect has been obtained.

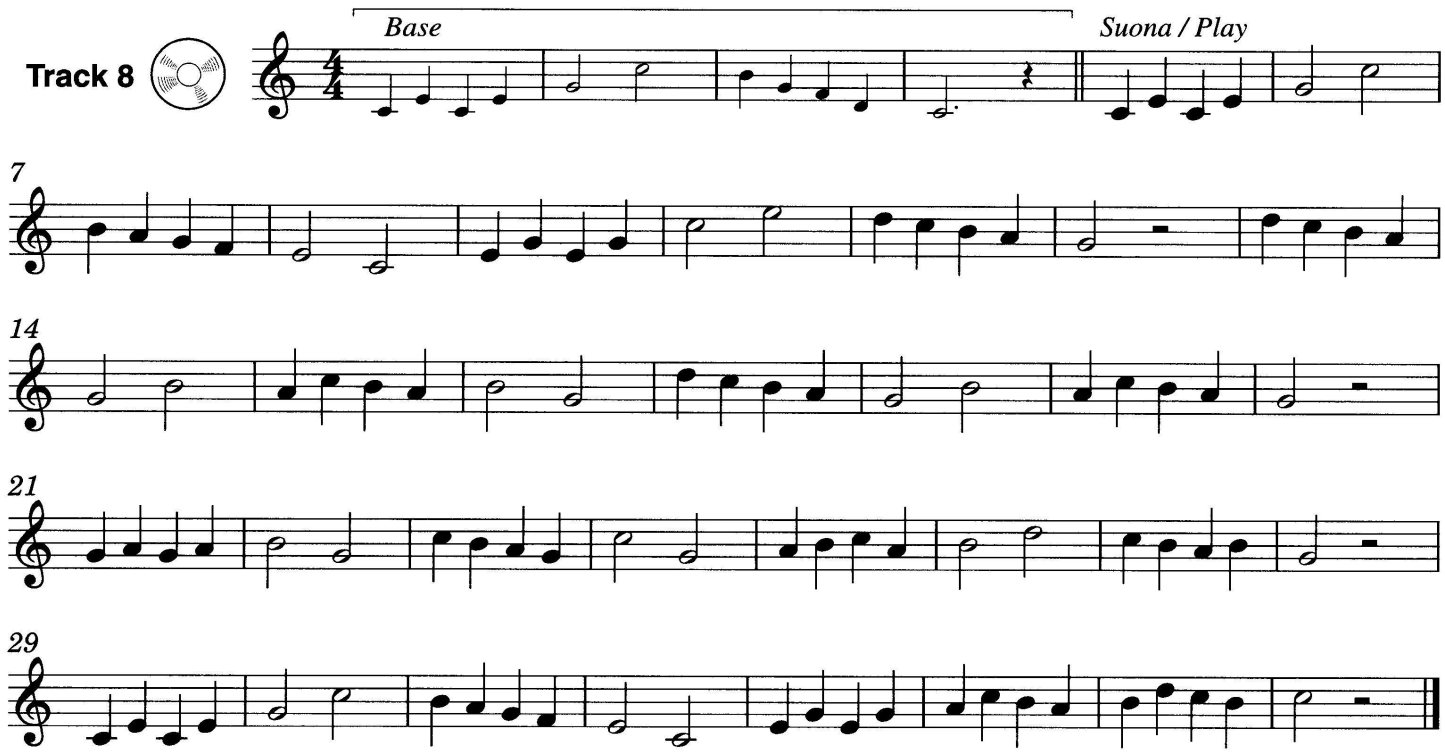
Flessibilità sulla 1ª posizione / Flexibility on the 1st position



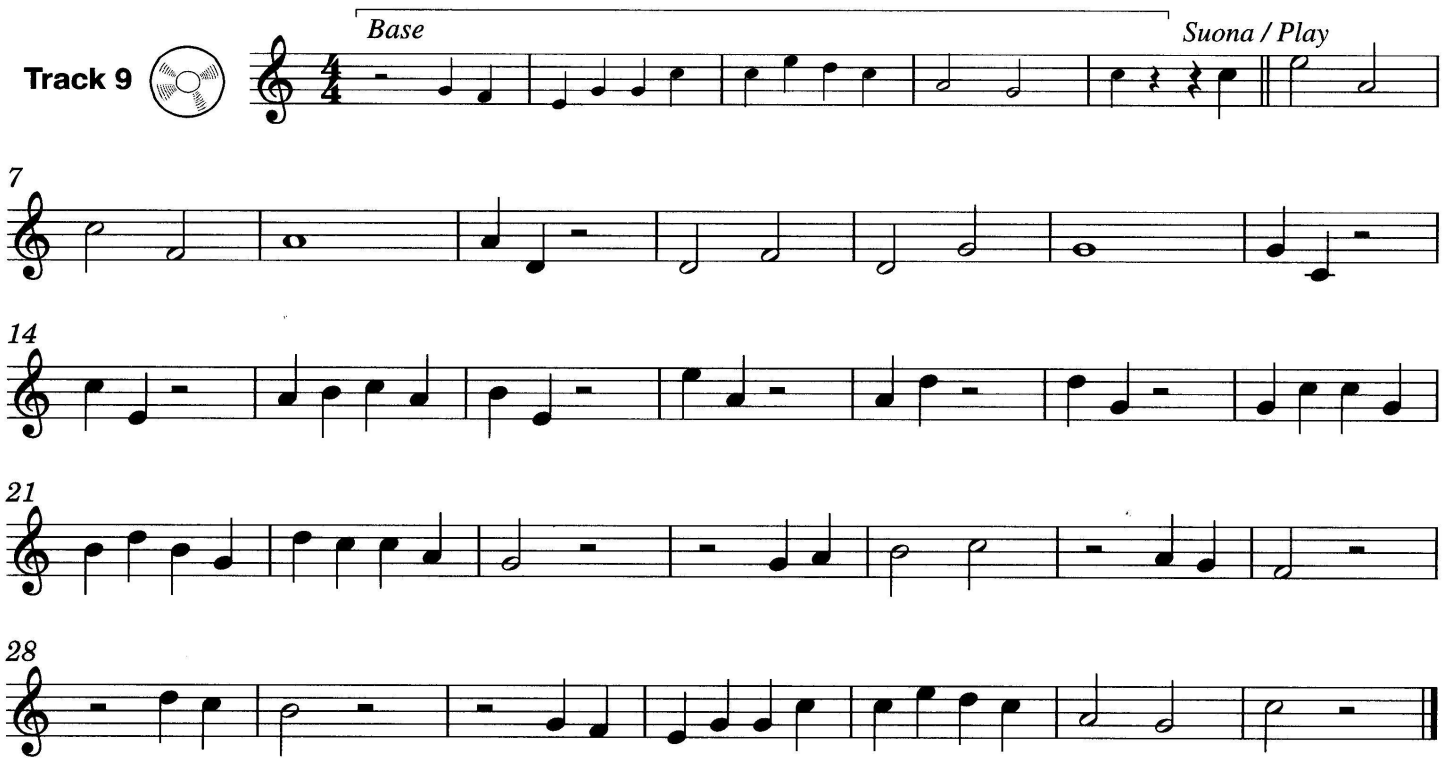
UNITÀ 6 - Portfolio sonoro

UNIT 6 - Music portfolio

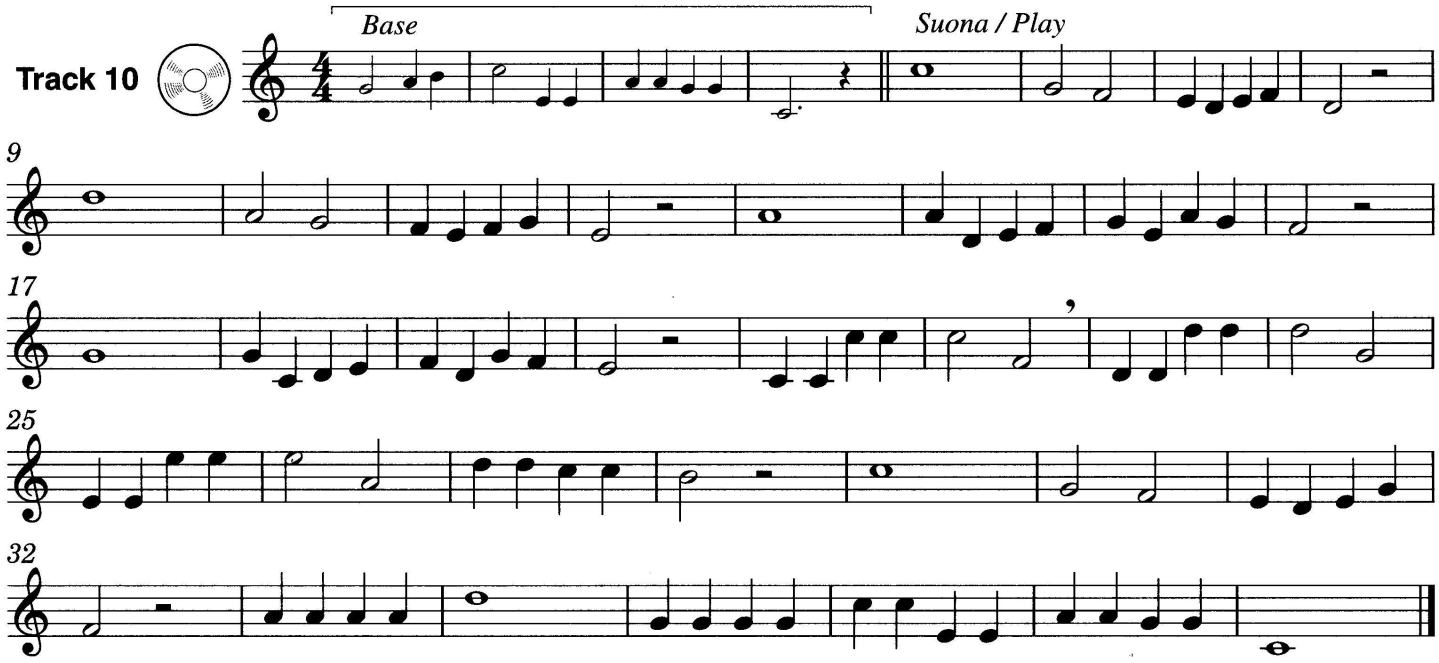
Track 8



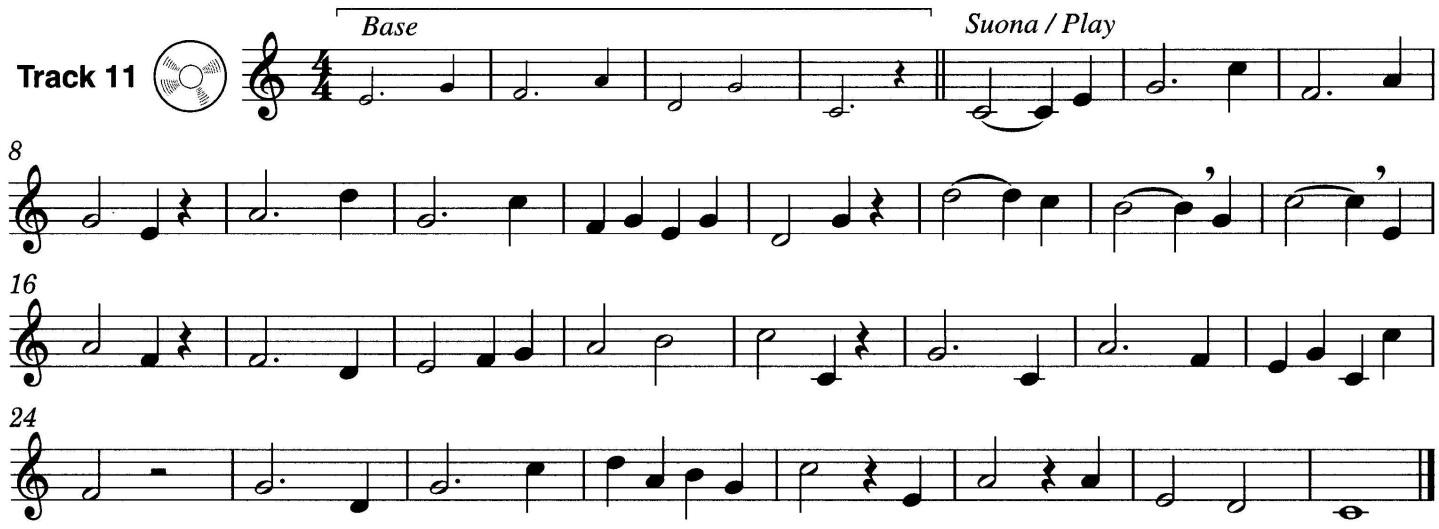
Track 9



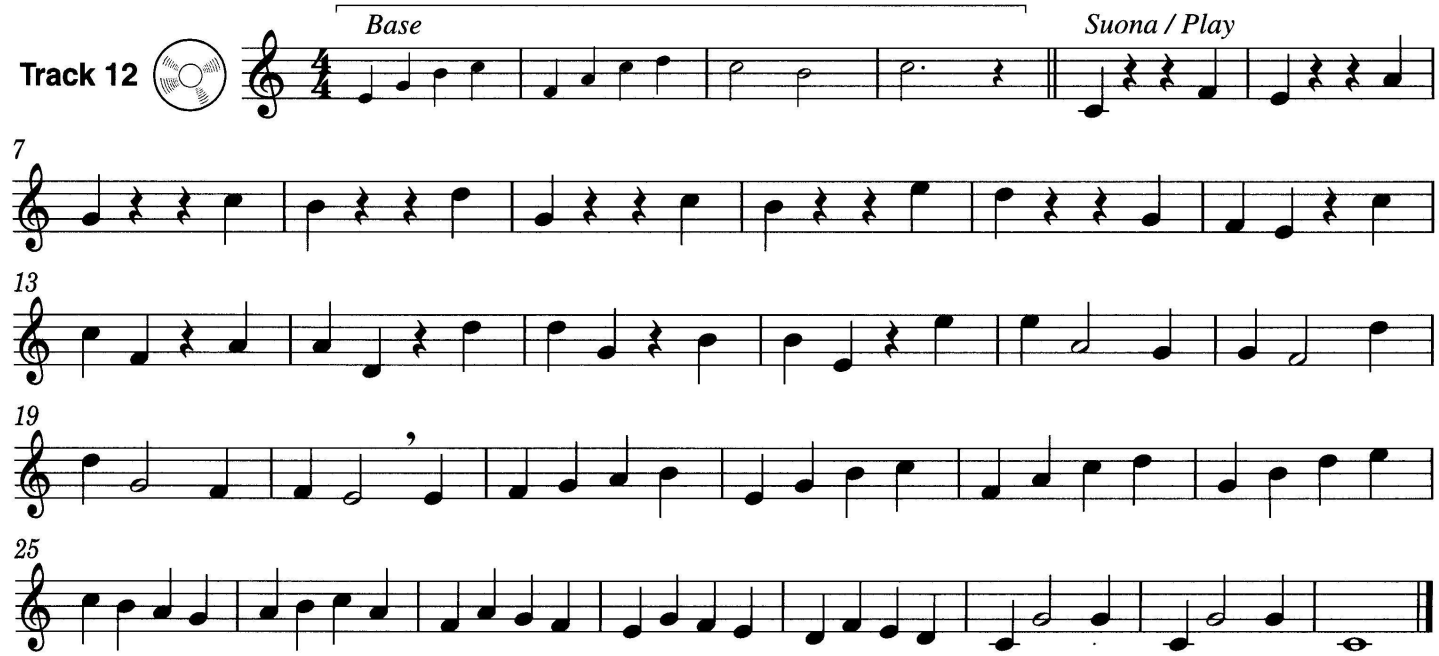
Track 10



Track 11



Track 12



Gli intervalli (2)

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

Unità 1 - Esercizi a squillo
Estensione $Do_3 - Sol_4$ ($Si♭_2 - Fa_4$)
Unità 2 - Gli intervalli o salti
Estensione $Sol_2 - Mi_4$ ($Fa_2 - Fa_4$)
Unità 3 - Esercizi sui salti
Estensione $Sol_2 - Mi_4$ ($Fa_2 - Fa_4$)
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♭ and F Maj) - D and E min (C and D min)

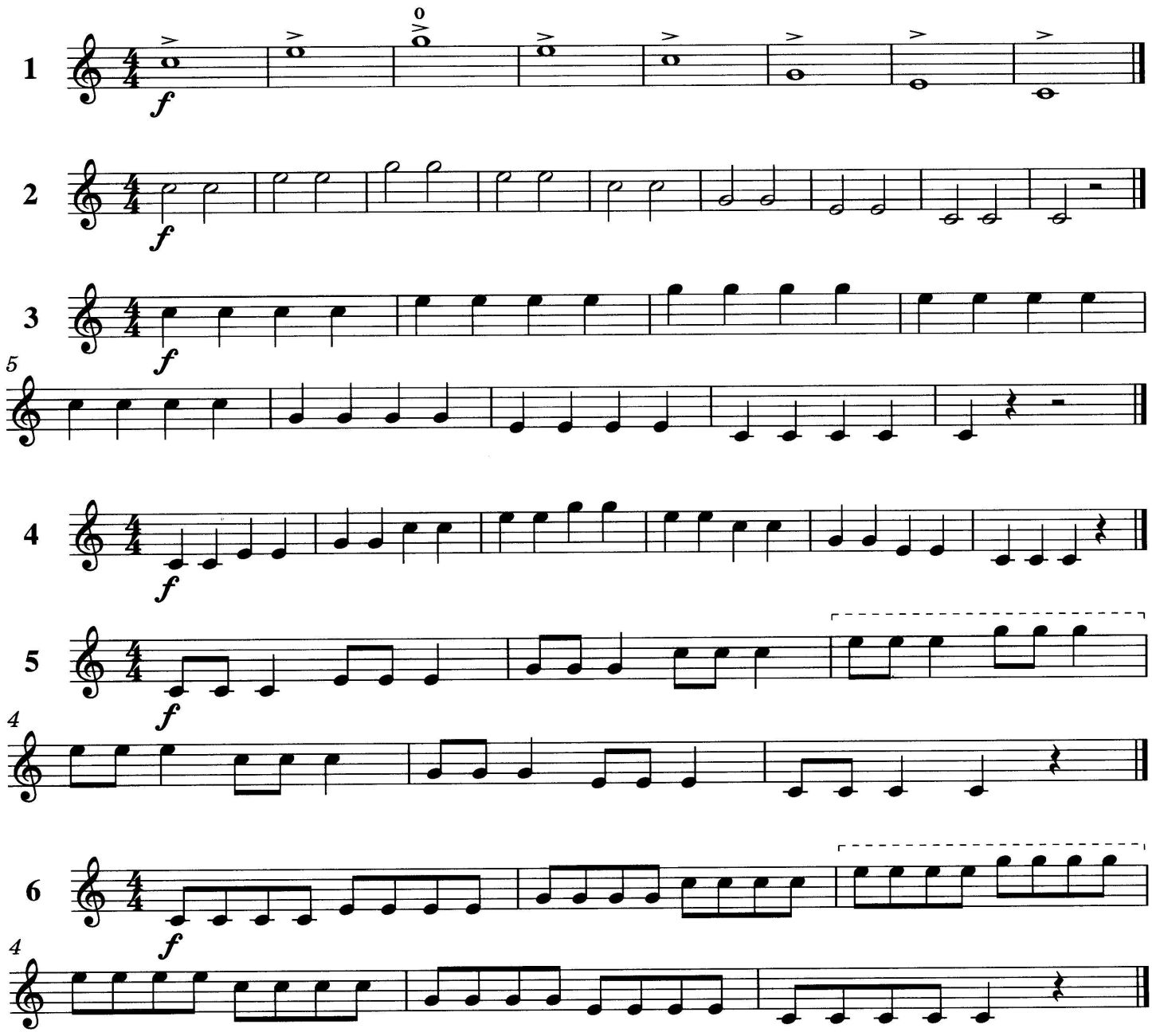
Unit 1 - Blare Exercises
Range c' – g'' (b♭ – f'')
Unit 2 - Intervals or leaps
Range g – e'' (f – f'')
Unit 3 - Exercises on leaps
Range g – e'' (f – f'')
Unit 4 - Recreational easy studies
Unit 5 - Chromatism
Unit 6 - Flexibility
on the 7 Positions of the trumpet
Unit 7 - Music Portfolio

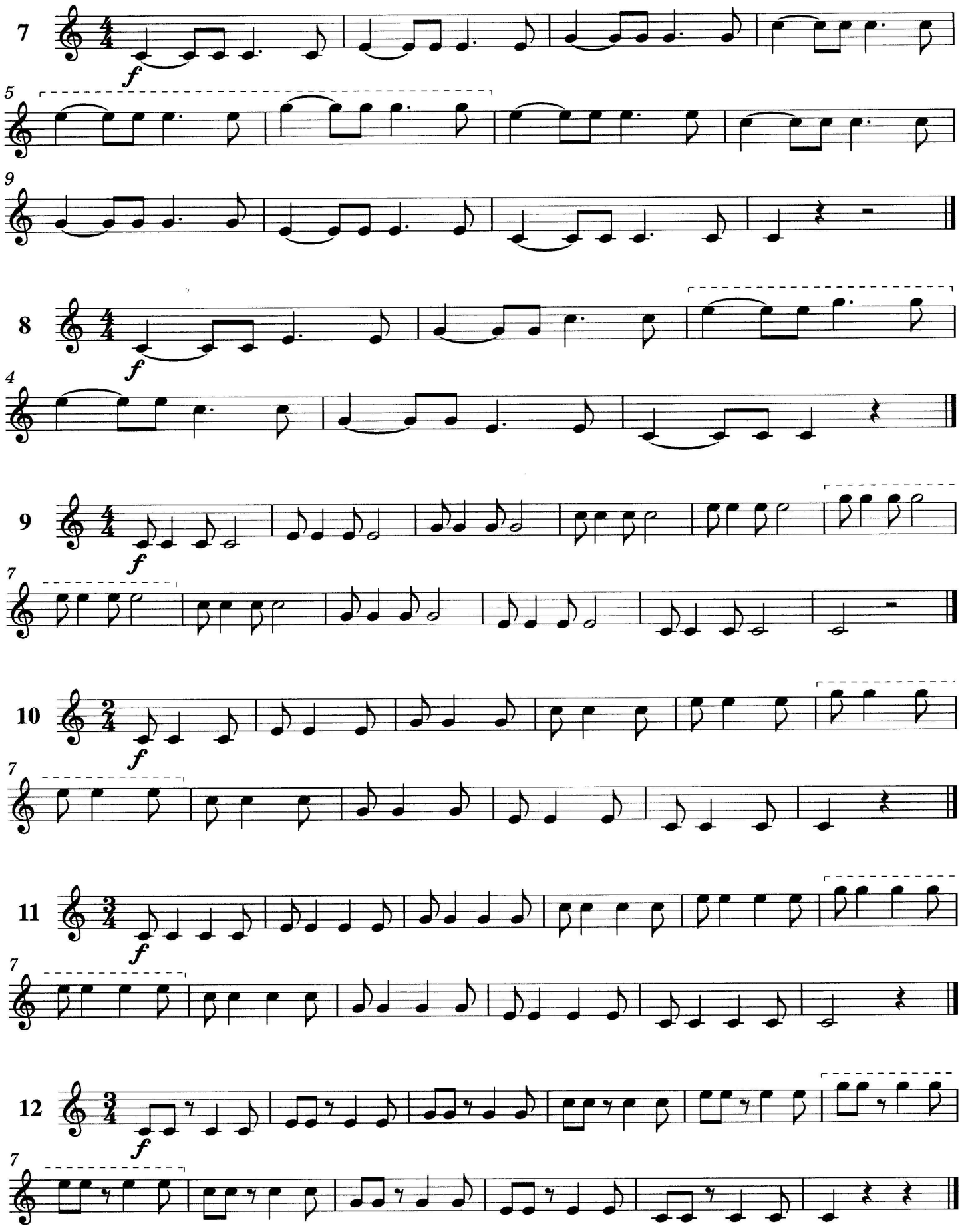
UNITÀ 1 - Esercizi a squillo

Estensione $Do_3 - Sol_4$ ($Si♭_2 - Fa_4$)

UNIT 1 - Blare exercises

Range c' – g'' (b♭ – f'')




7
f
5
9
8
f
4
9
f
7
10
f
7
11
f
7
12
f
7

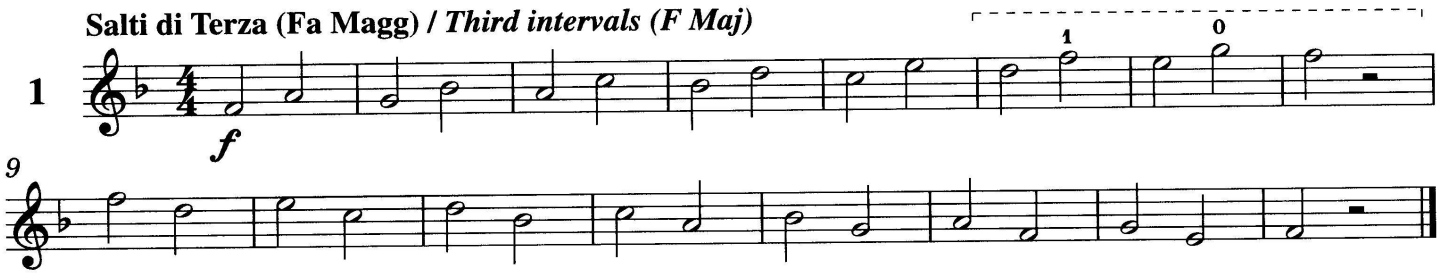
UNITÀ 2 - Gli intervalli o salti

Estensione $Sol_2 - Mi_4$ ($Fa_2 - Fa_4$)

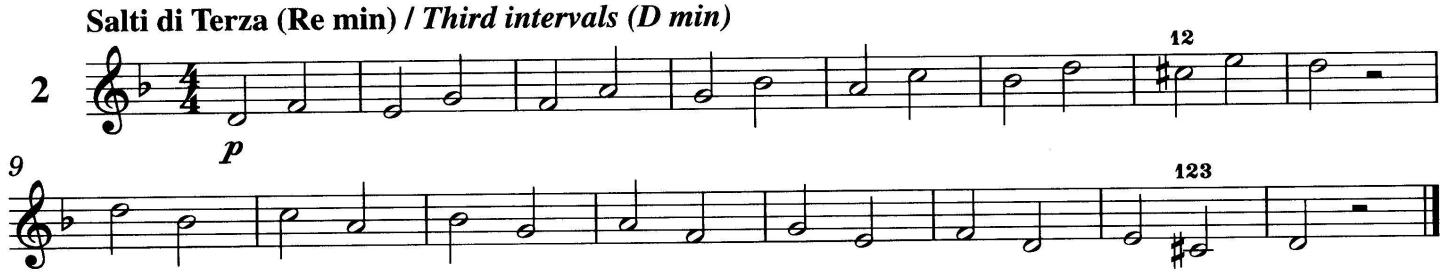
UNIT 2 - Intervals or leaps

Range g – e'' (f – f '')

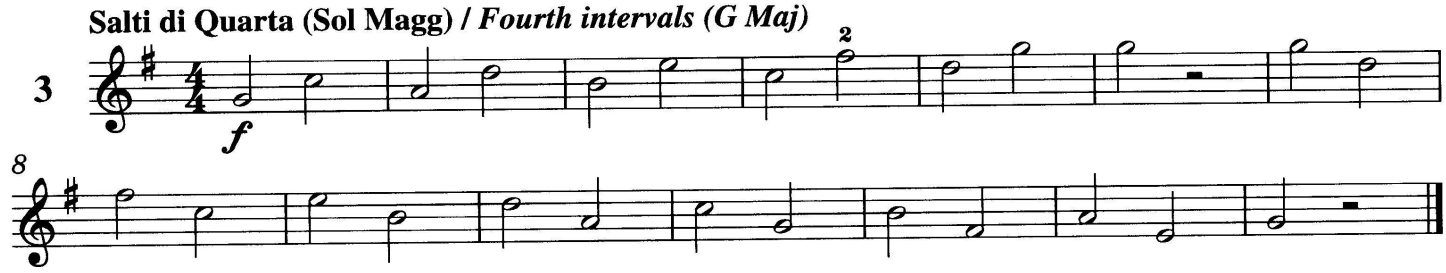
Salti di Terza (Fa Magg) / *Third intervals (F Maj)*



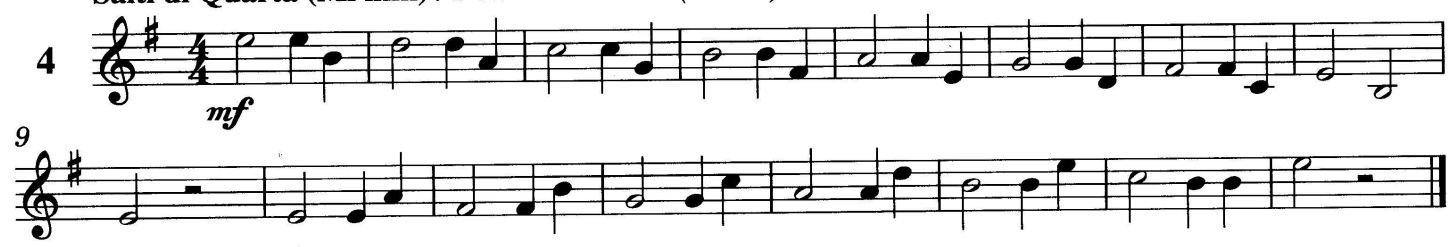
Salti di Terza (Re min) / *Third intervals (D min)*



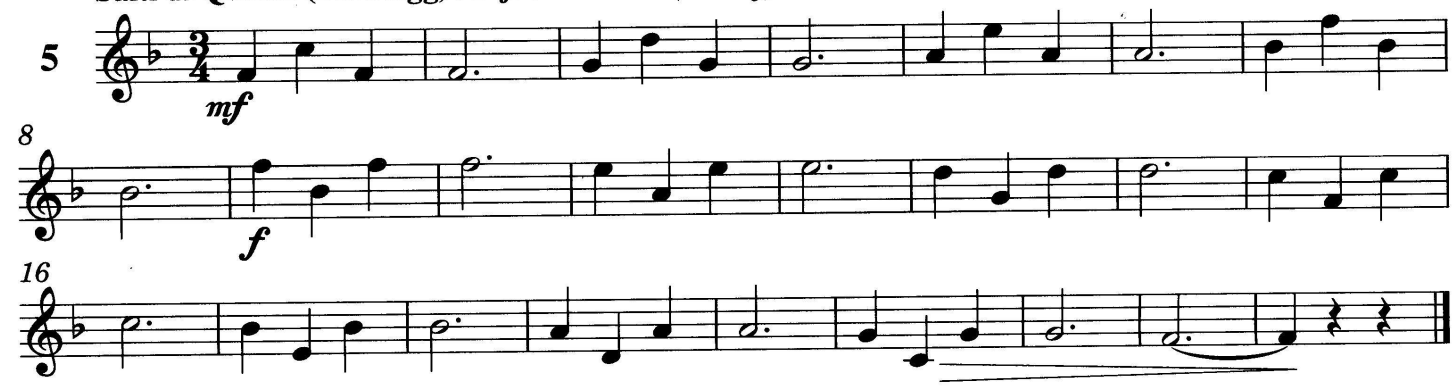
Salti di Quarta (Sol Magg) / *Fourth intervals (G Maj)*



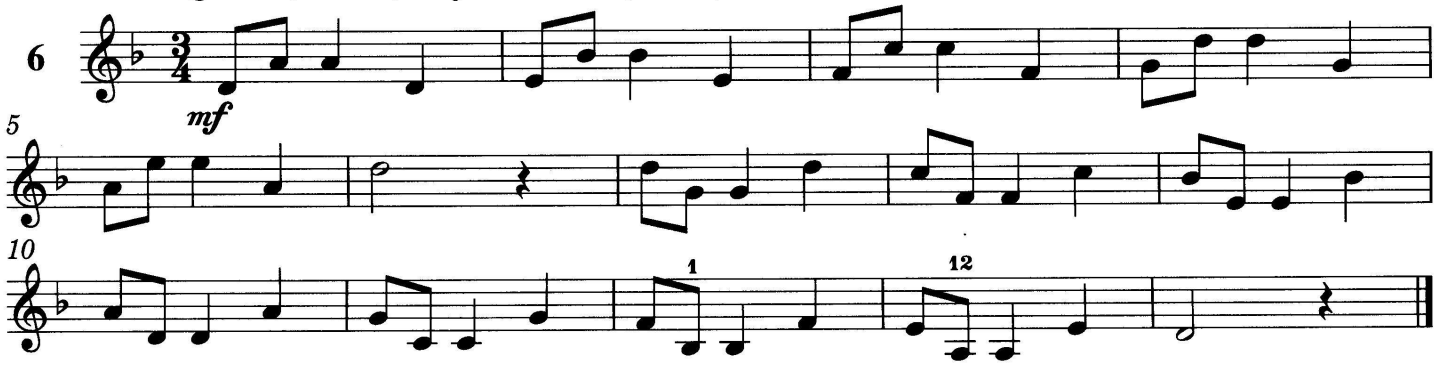
Salti di Quarta (Mi min) / *Fourth intervals (E min)*



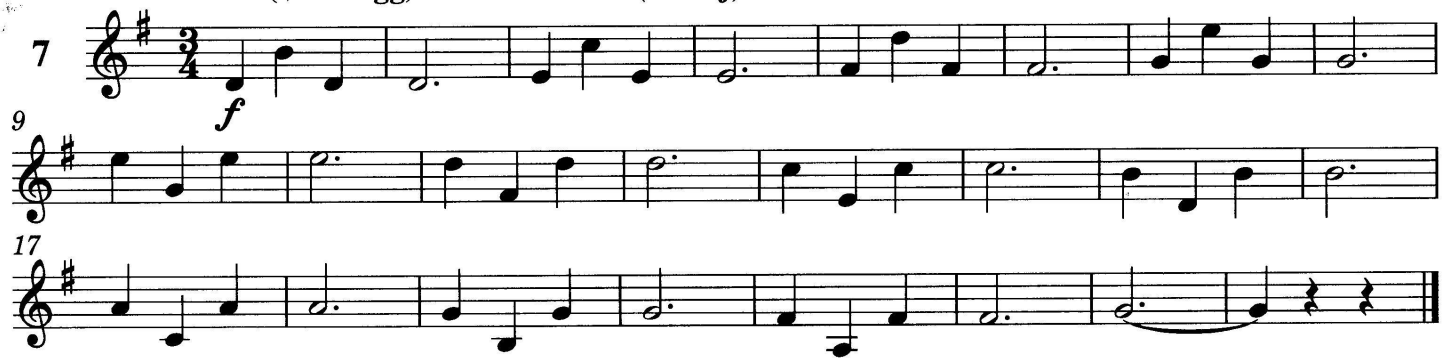
Salti di Quinta (Fa Magg) / *Fifth intervals (F Maj)*



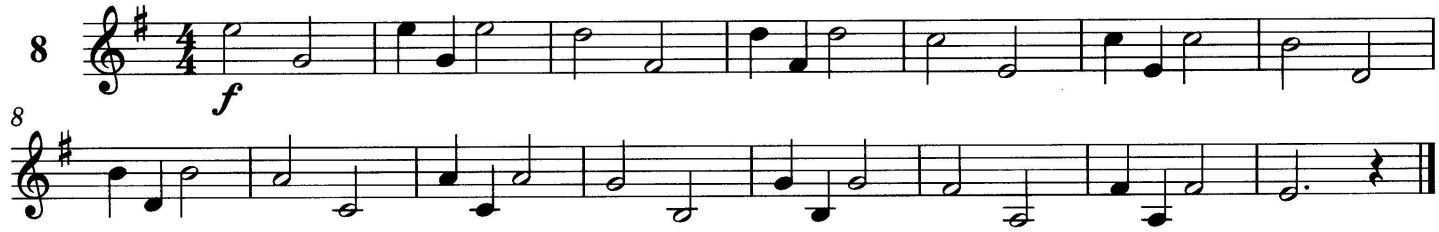
Salti di Quinta (Re min) / *Fifth intervals (D min)*



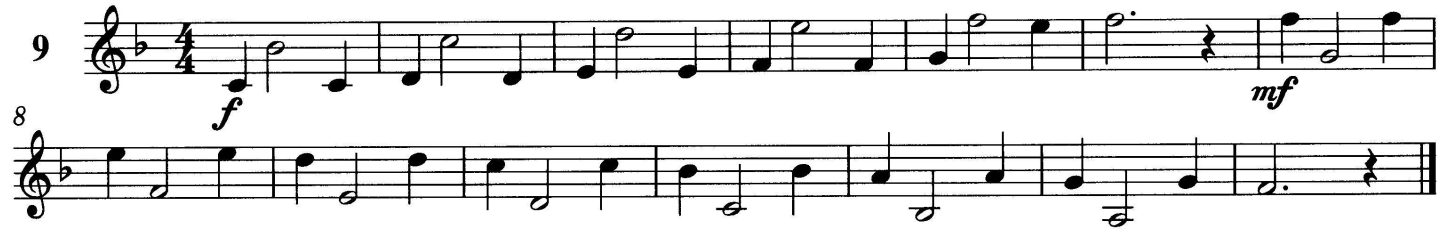
Salti di Sesta (Sol Magg) / *Sixth intervals (G Maj)*



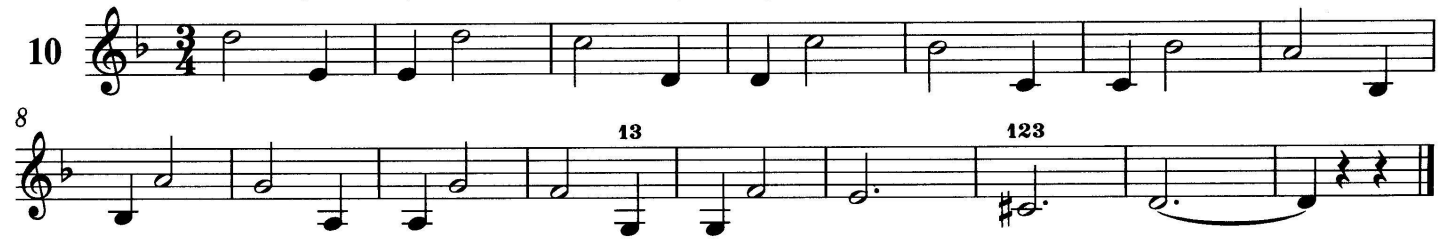
Salti di Sesta (Mi min) / *Sixth intervals (E min)*



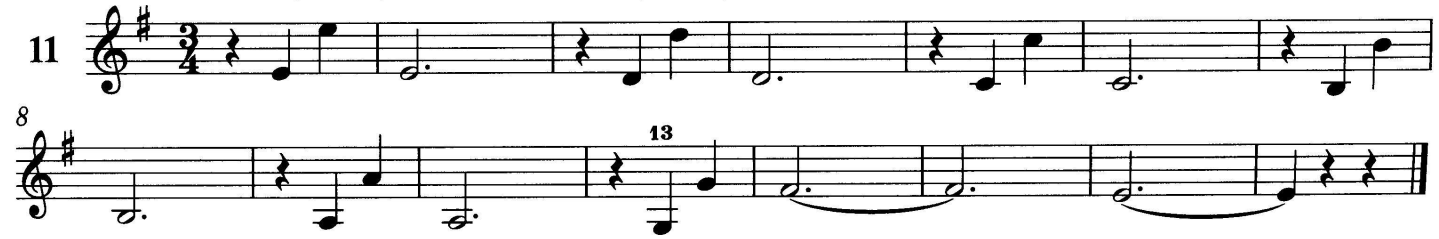
Salti di Settima (Fa Magg) / *Seventh intervals (F Maj)*



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



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



UNITÀ 3 - Esercizi sui salti

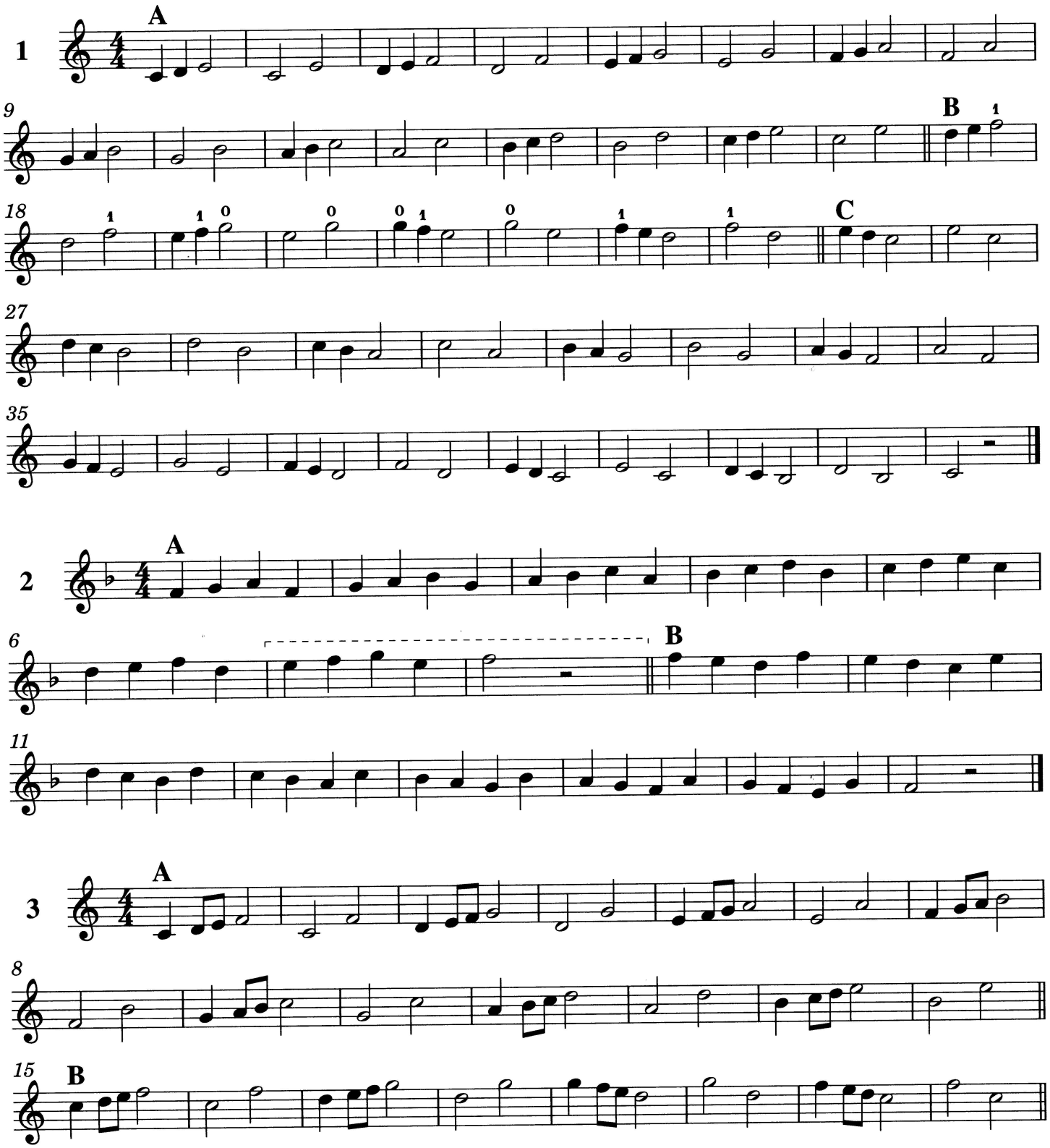
Estensione $Sol_2 - Mi_4$ ($Fa_2 - Fa_4$)

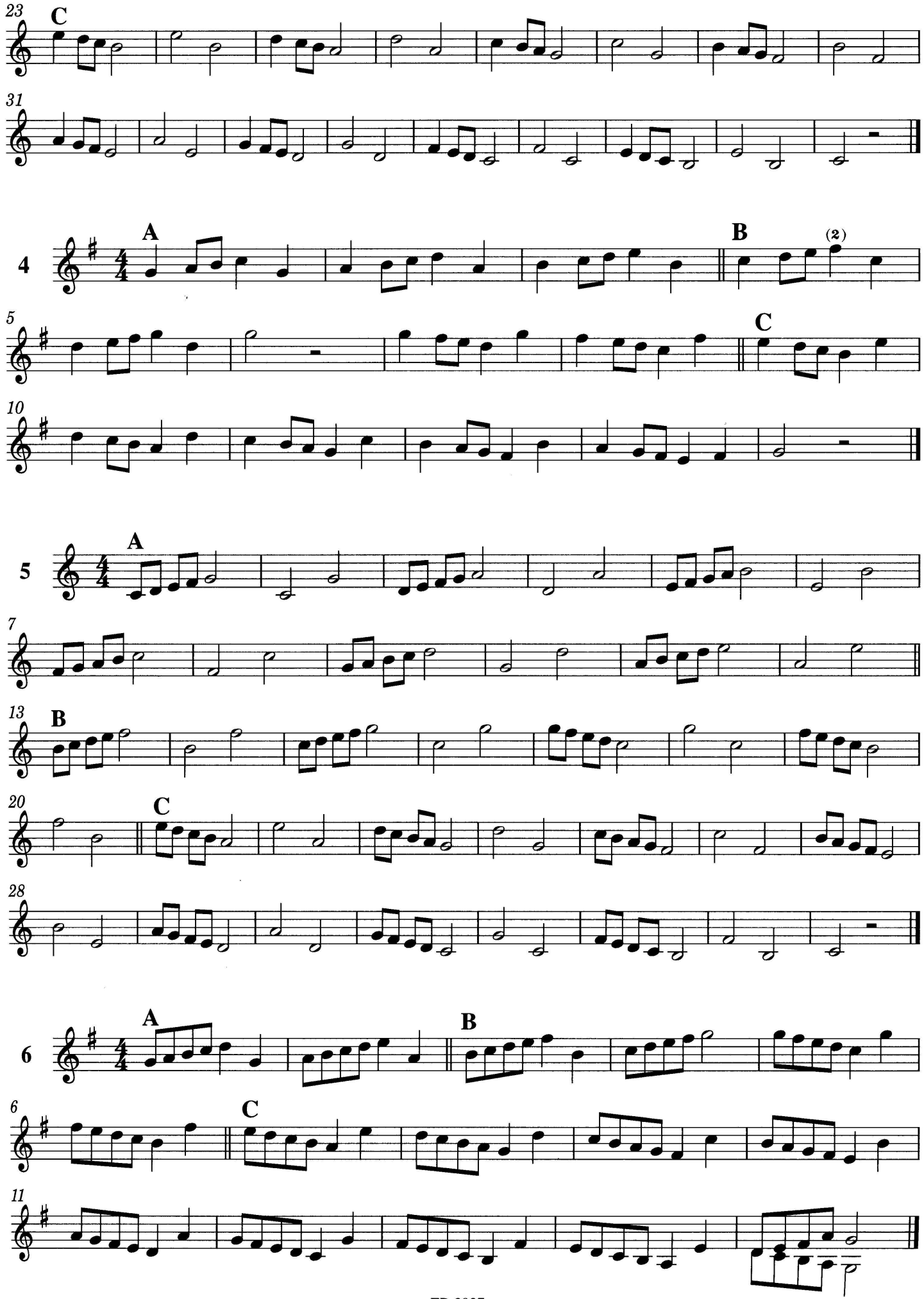
Gli esercizi che seguono possono essere eseguiti **partendo da qualsiasi lettera**, cioè A, da B o da C (da C quando l'esercizio è suddiviso in tre parti).
A seconda delle capacità di ogni singolo allievo l'insegnante potrà suggerire di eseguire tutte le parti o soltanto alcune di esse (nell'**esercizio n. 1**, ad esempio, si potrà suggerire, a quegli allievi che non hanno ancora ancora ben sviluppato il registro medio-acuto, di suonare soltanto le parti AC).

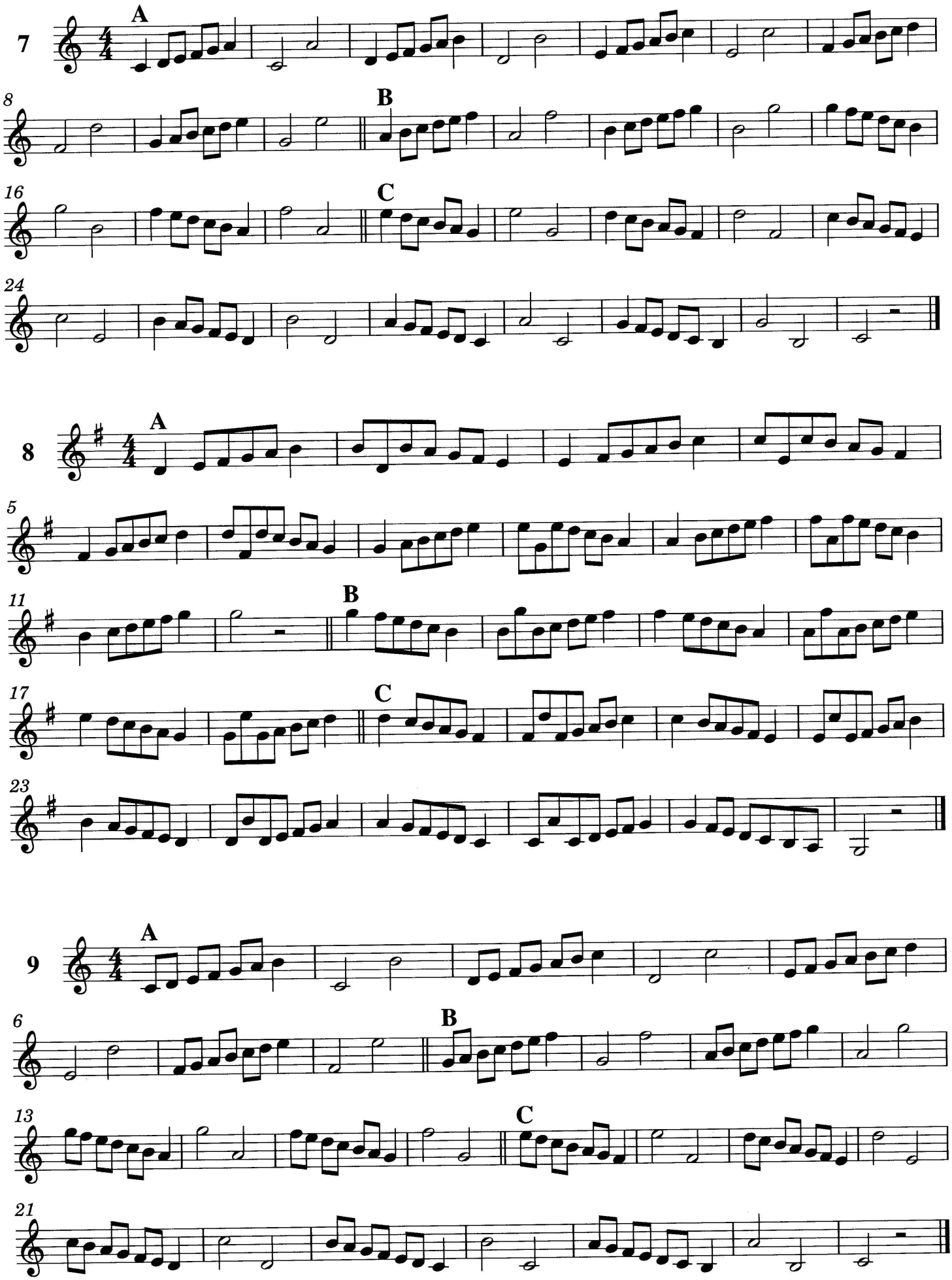
UNIT 3 - Exercises on leaps

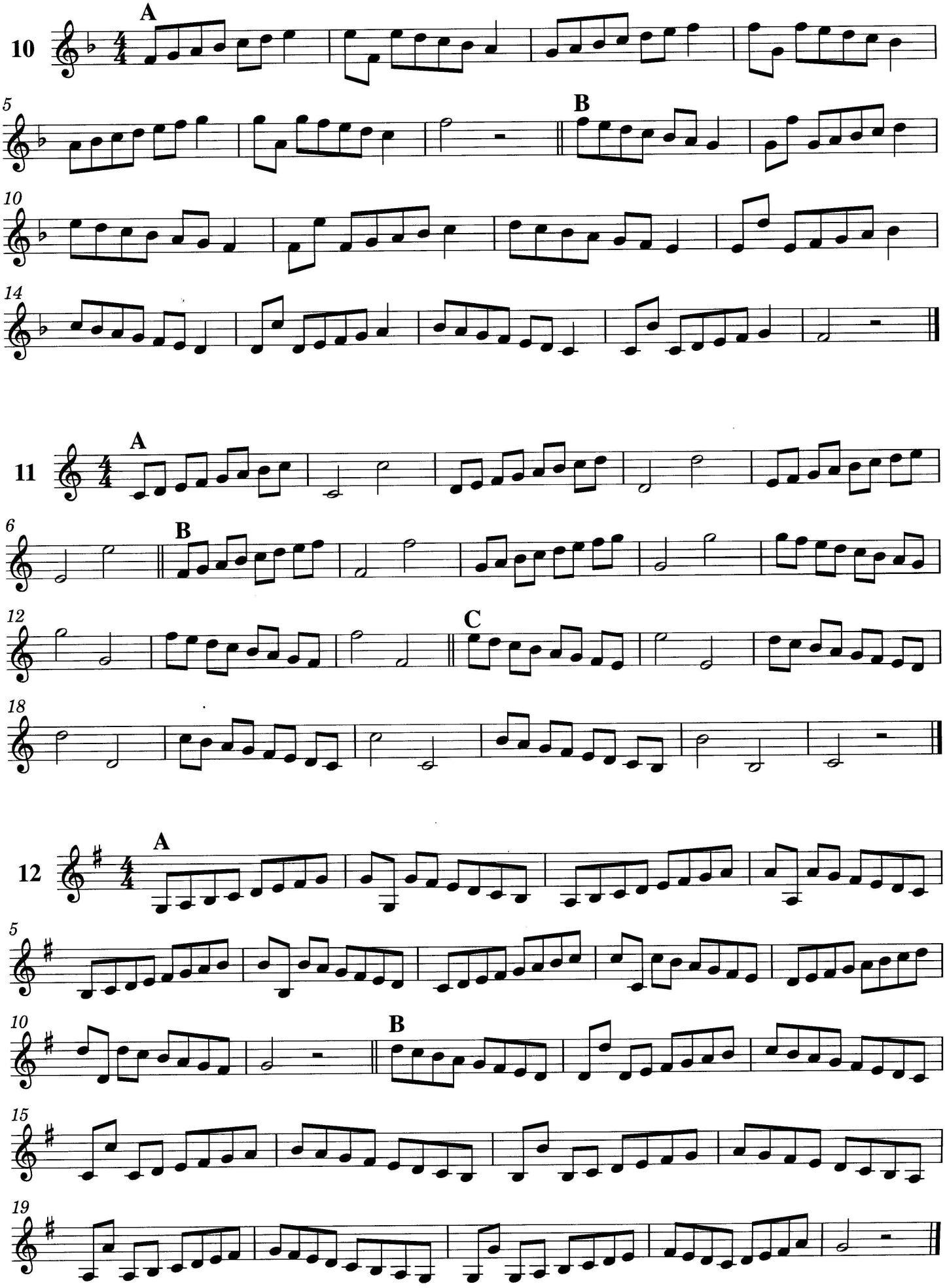
Range $g - e''$ ($f - f''$)

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).




23
C
31
4
A
B
(2)
5
C
10
5
A
7
13
B
20
C
28
6
A
B
6
C
11

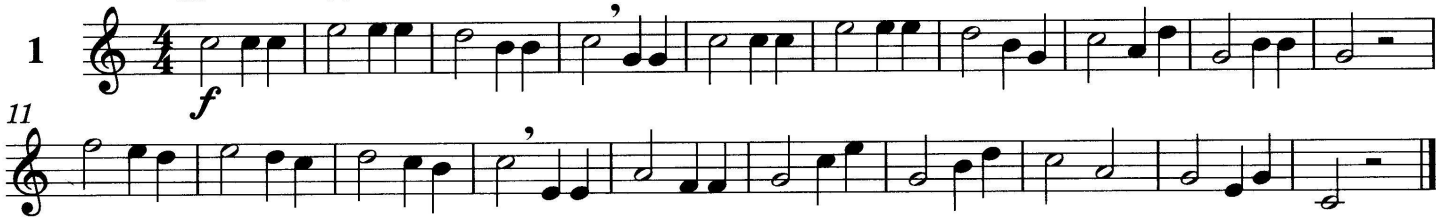

7
A
8
B
16
C
24
8
A
5
11
B
17
C
23
9
A
6
B
13
C
21


10
A
B
11
A
B
C
12
A
B

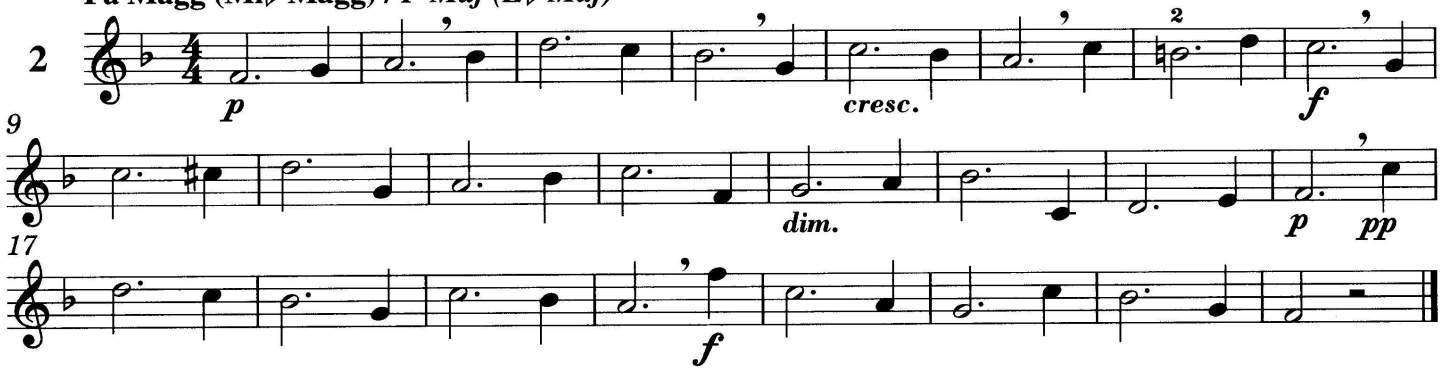
UNITÀ 4 - Studietti ricreativi

UNIT 4 - Recreational easy studies

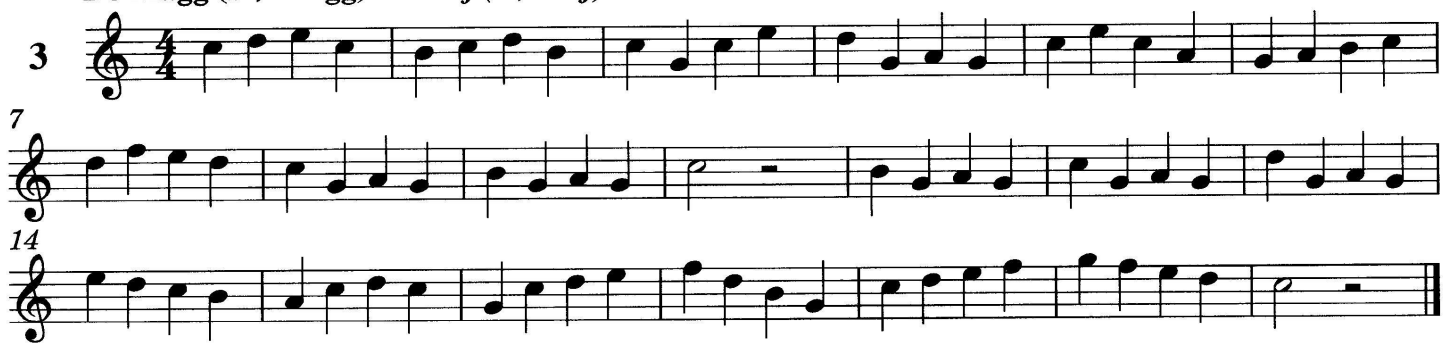
Do Magg (Si♭ Magg) / *C Maj (B♭ Maj)*



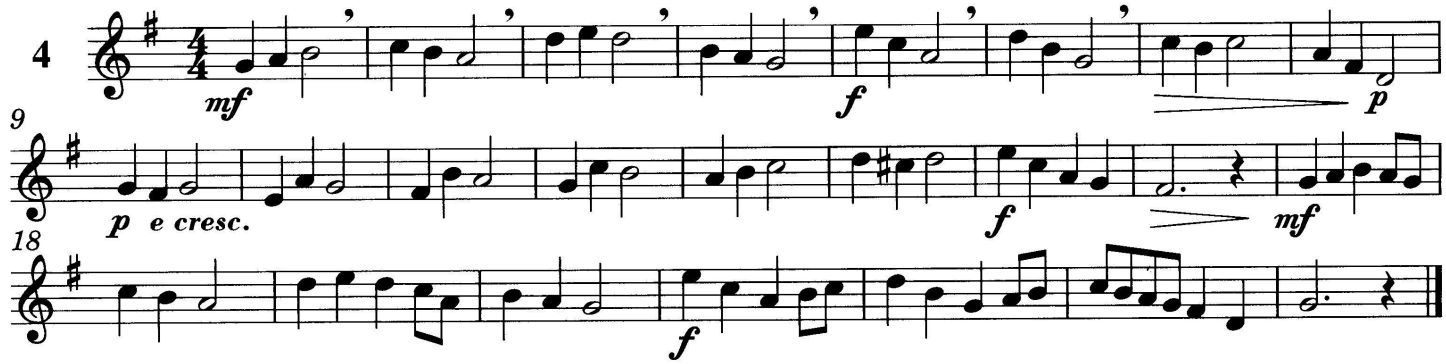
Fa Magg (Mi♭ Magg) / *F Maj (E♭ Maj)*



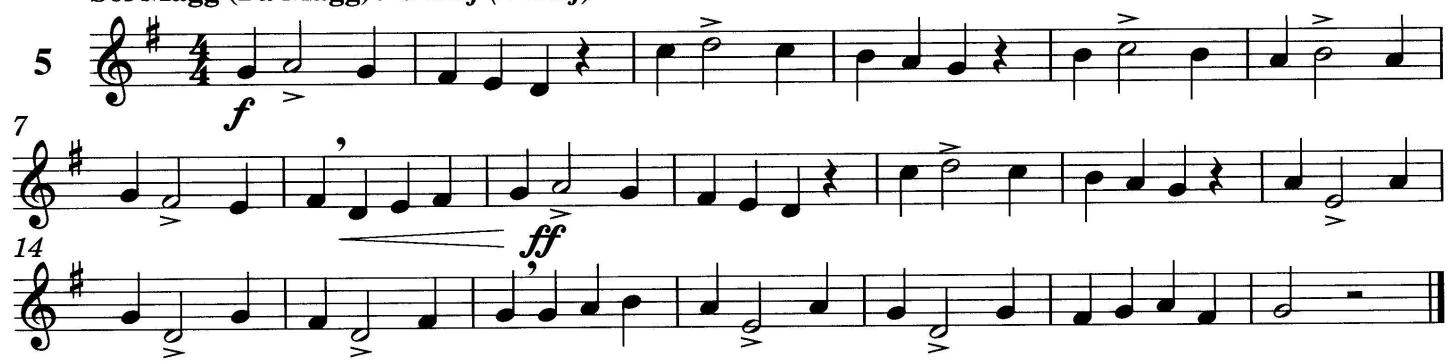
Do Magg (Si♭ Magg) / *C Maj (B♭ Maj)*



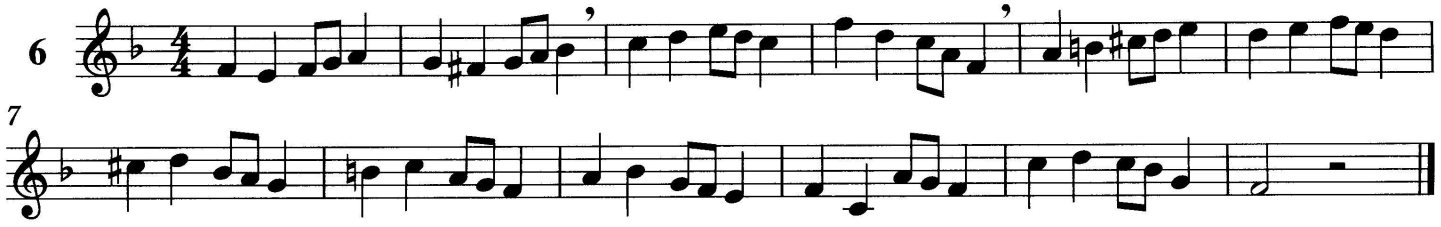
Sol Magg (Fa Magg) / *G Maj (F Maj)*



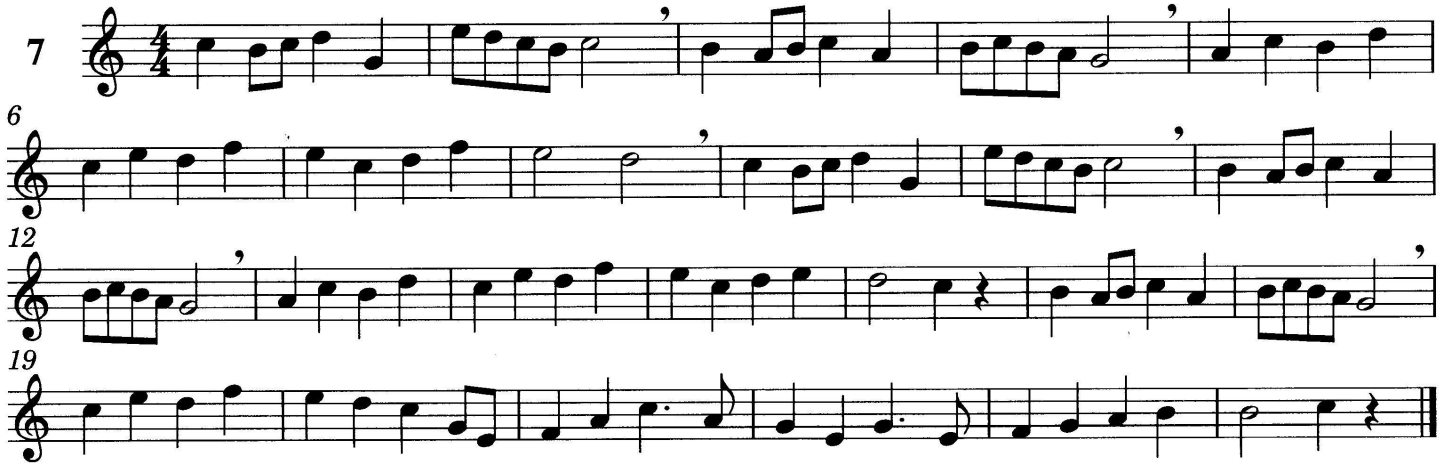
Sol Magg (Fa Magg) / *G Maj (F Maj)*



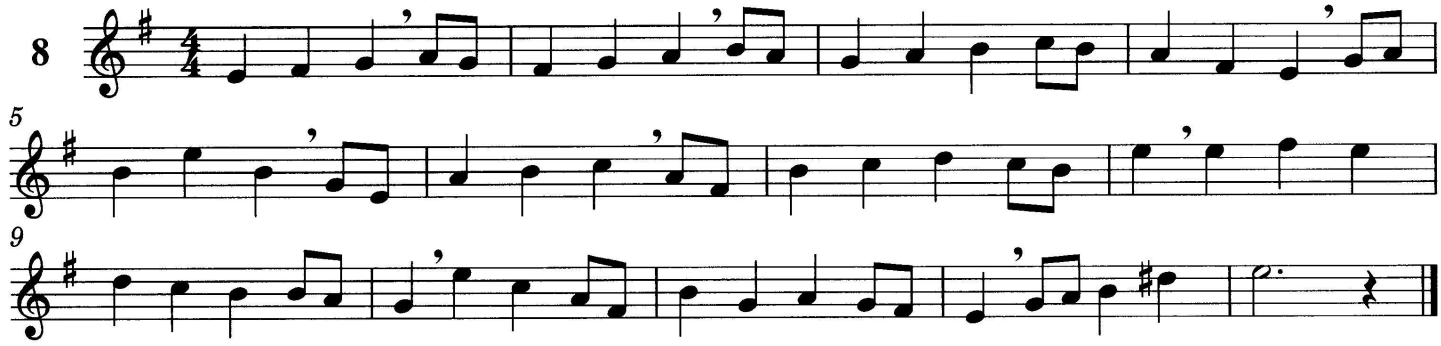
Fa Magg (Mi♭ Magg) / *F Maj (E♭ Maj)*



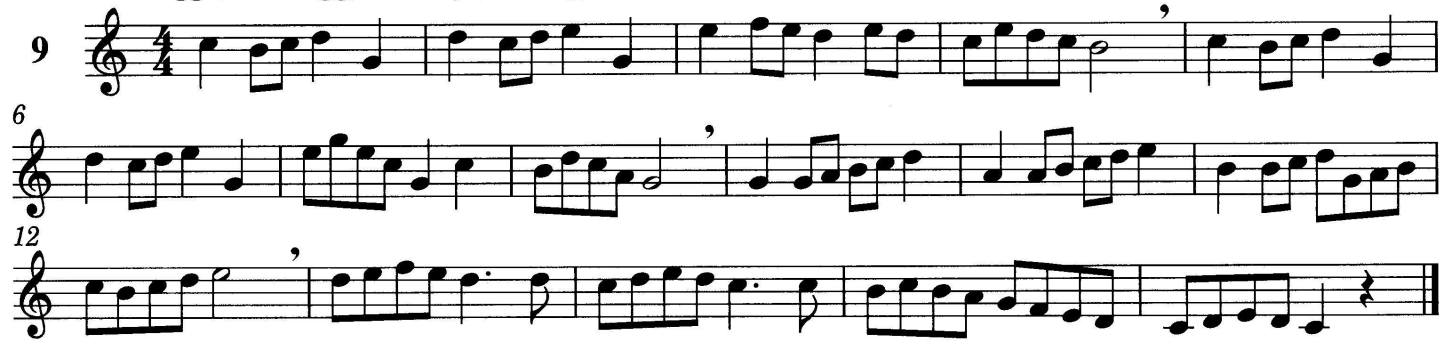
Do Magg (Si♭ Magg) / *C Maj (B♭ Maj)*



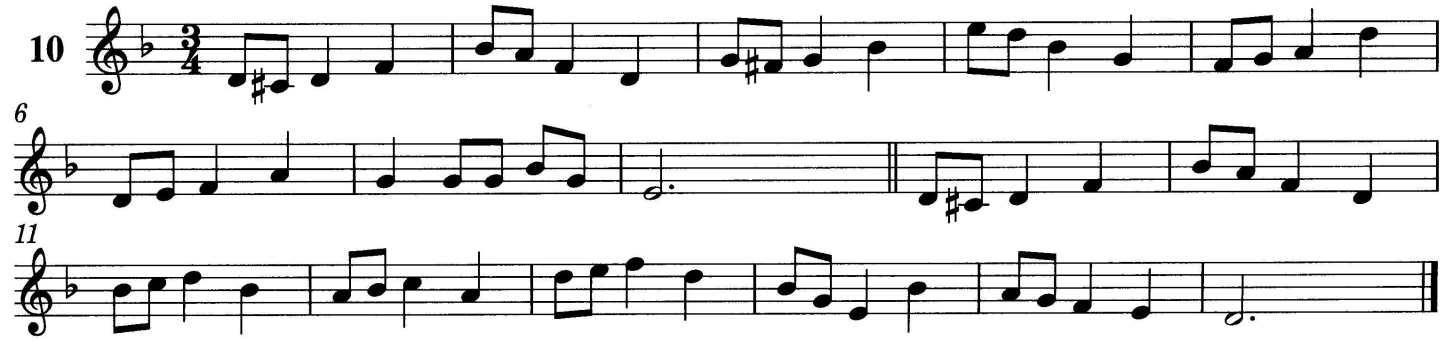
Mi min (Re min) / *E min (D min)*



Do Magg (Si♭ Magg) / *C Maj (B♭ Maj)*

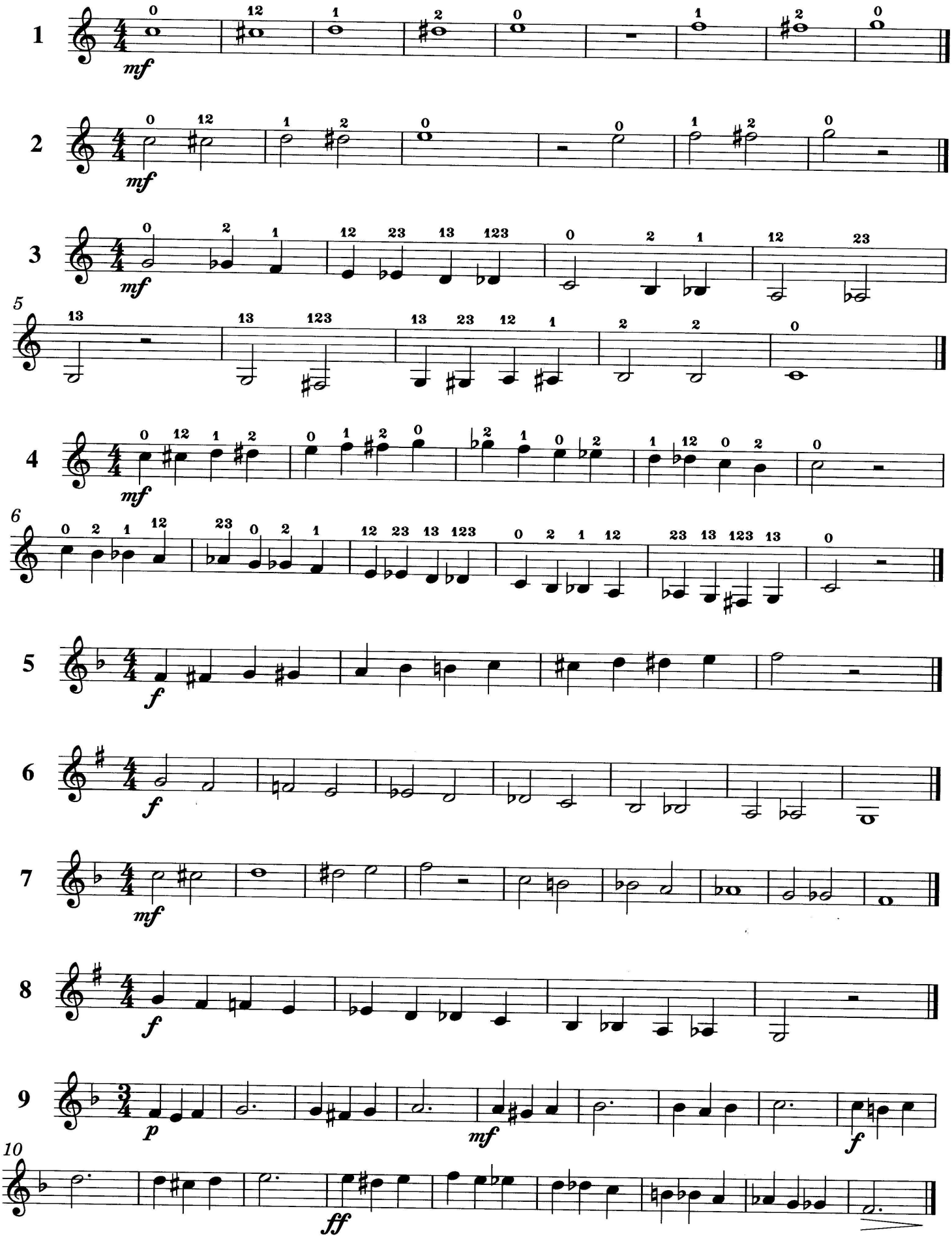


Re min (Do min) / *D min (C min)*



UNITÀ 5 - Cromatismo

UNIT 5 - Chromatism



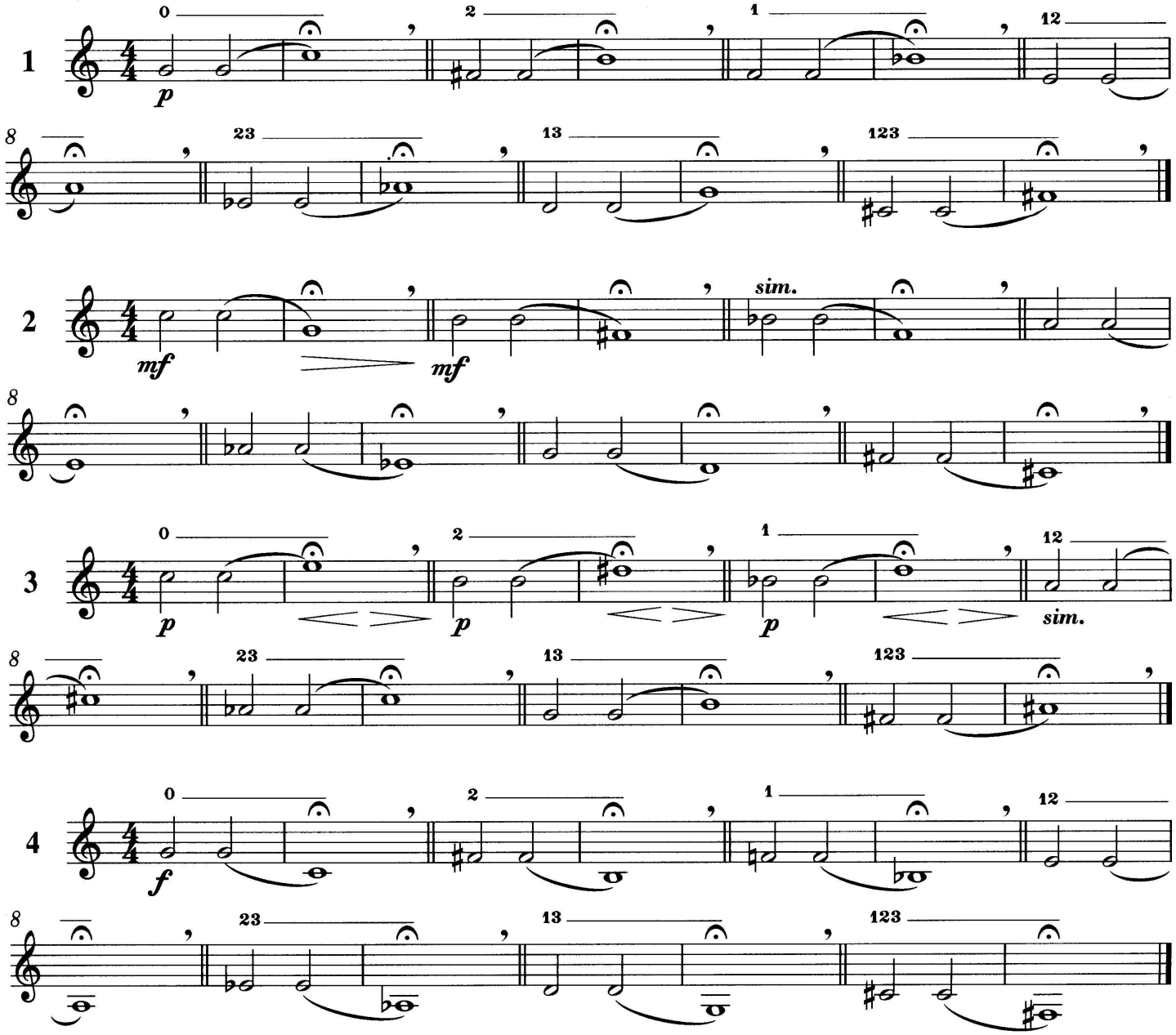
UNITÀ 6 - Flessibilità

sulle 7ª Posizione della tromba

UNIT 6 - Flexibility

on the 7 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	



UNITÀ 7 - Portfolio sonoro

UNIT 7 - Music portfolio

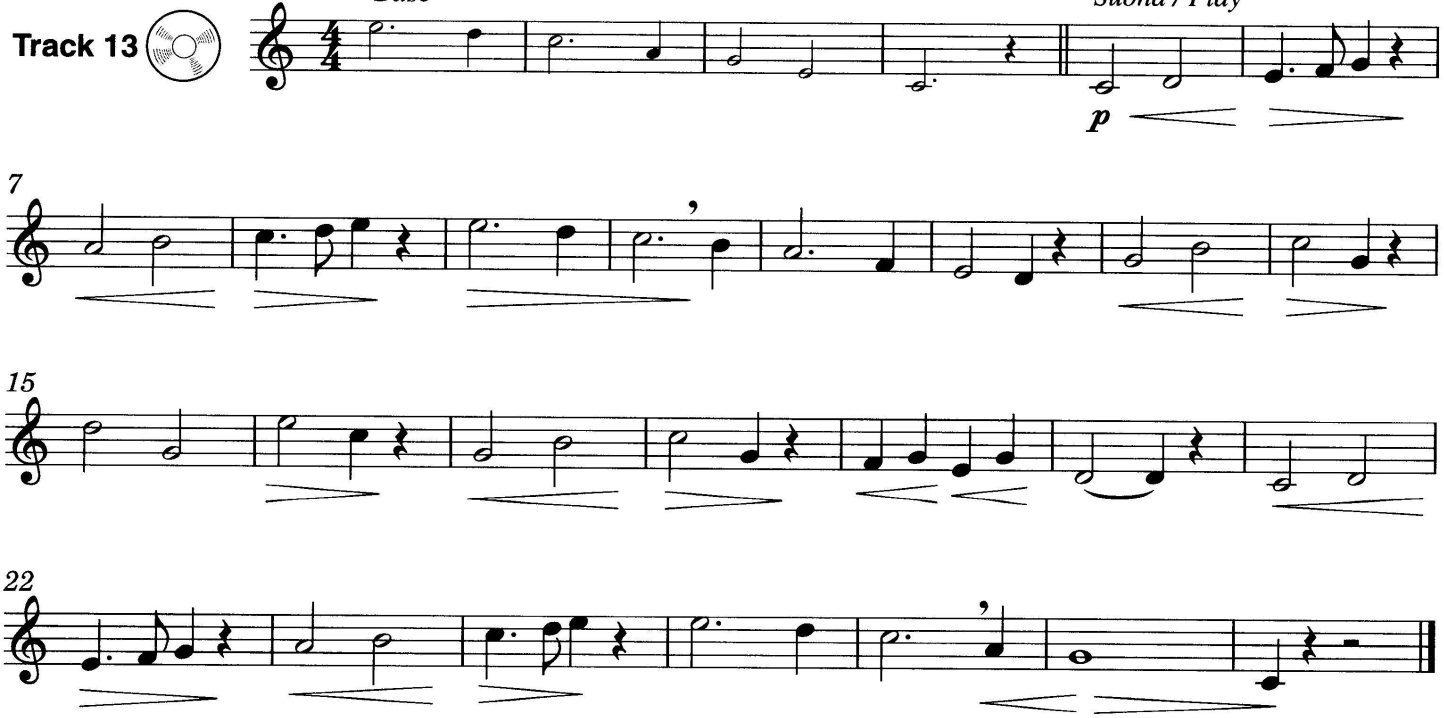
Moderato

da / *from* Concone

Base

Suona / Play

Track 13



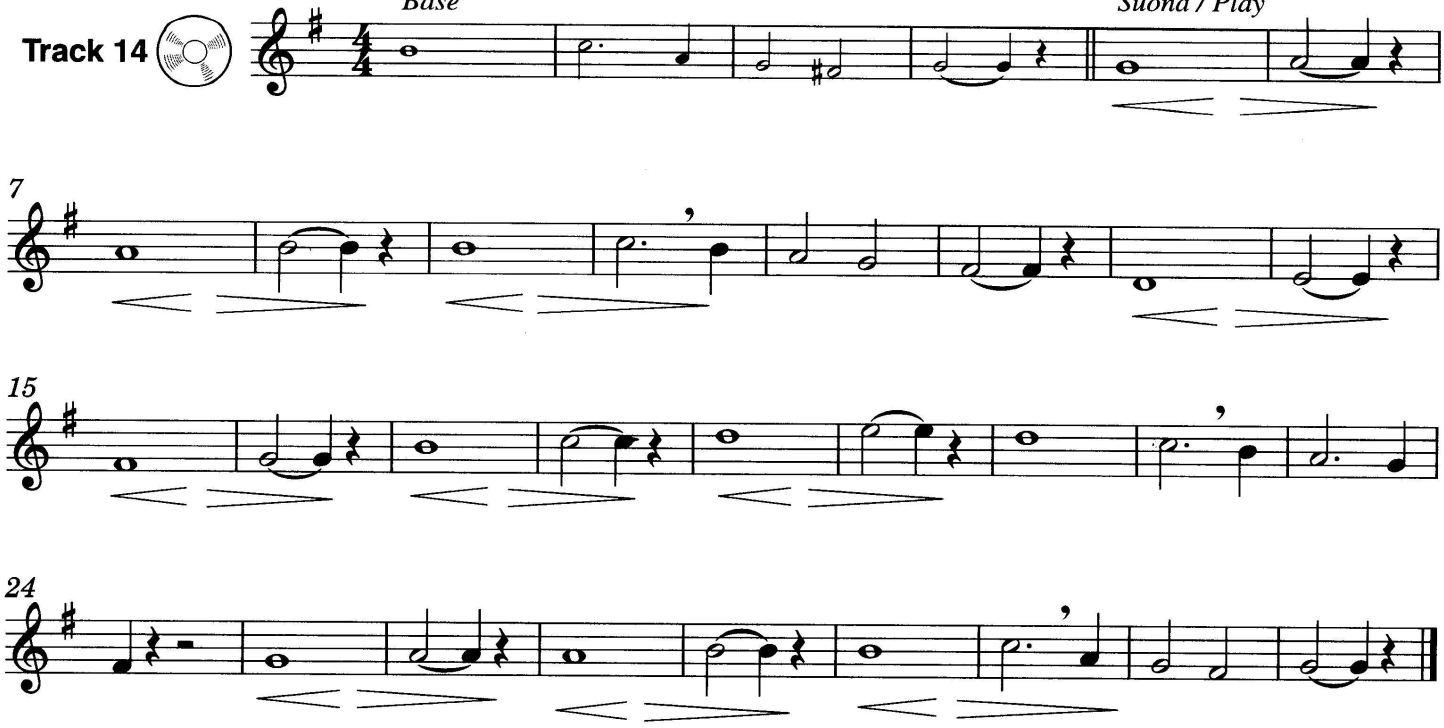
Moderato

da / *from* Concone

Base

Suona / Play

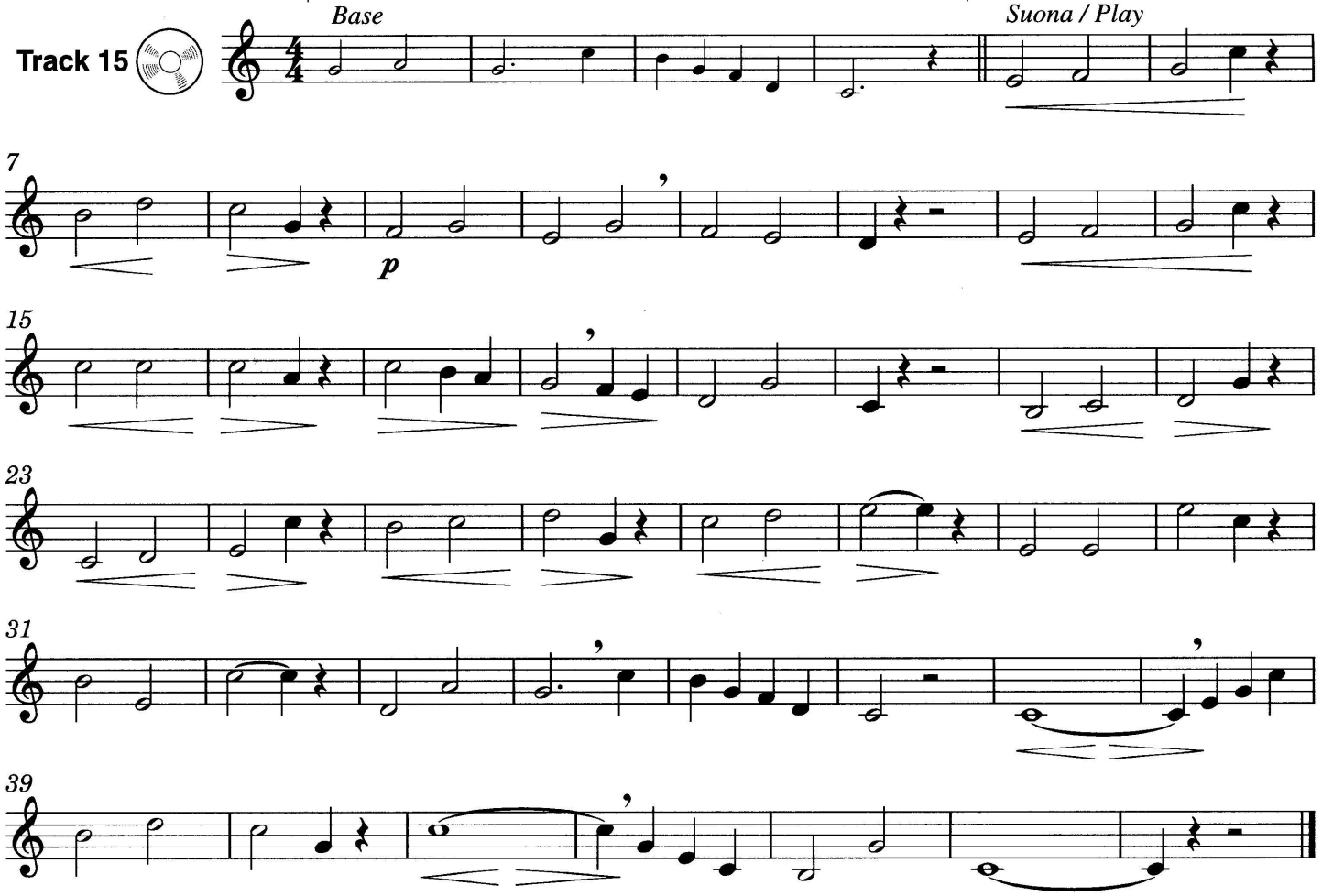
Track 14



Andante con moto da / *from* Concone

Track 15

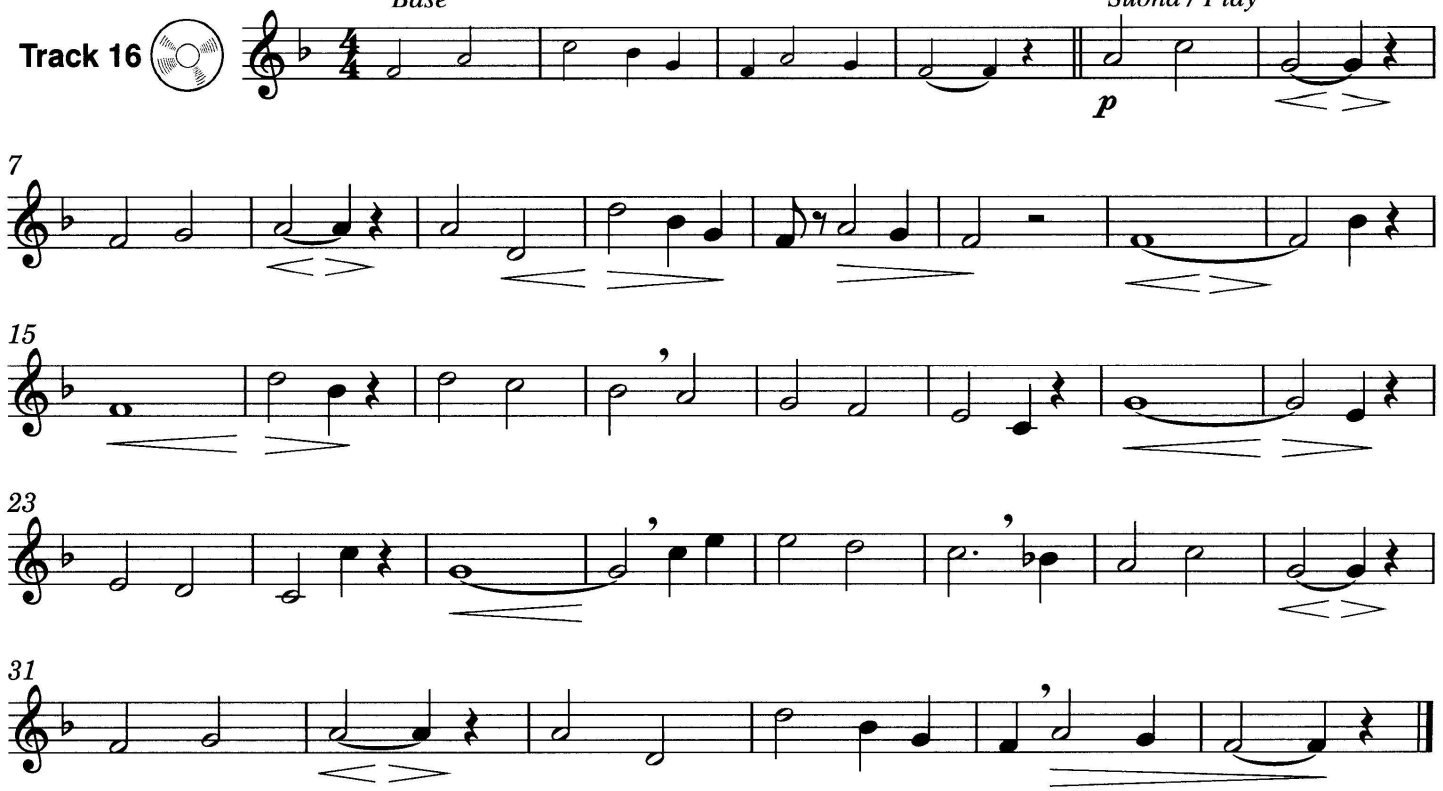
Base *Suona / Play*



Moderato da / *from* Concone

Track 16

Base *Suona / Play*



Le articolazioni

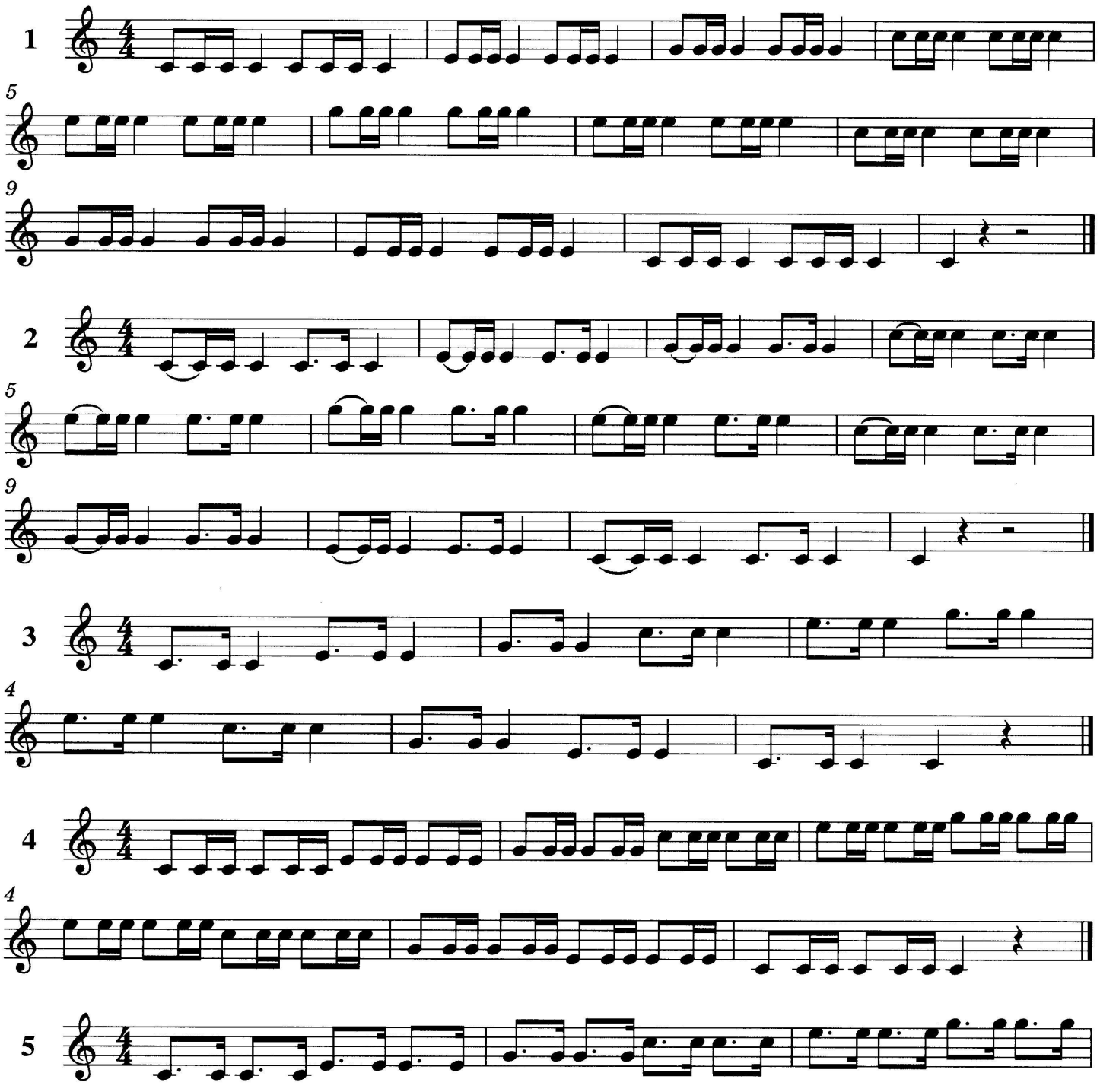
Unità 1 - Esercizi a squillo
Unità 2 - Il legato
Unità 3 - Lo staccato
Unità 4 - Lo staccato-legato
Unità 5 - Studietti ricreativi
Unità 6 - Cromatismo
Unità 7 - Flessibilità
Unità 8 - Portfolio sonoro

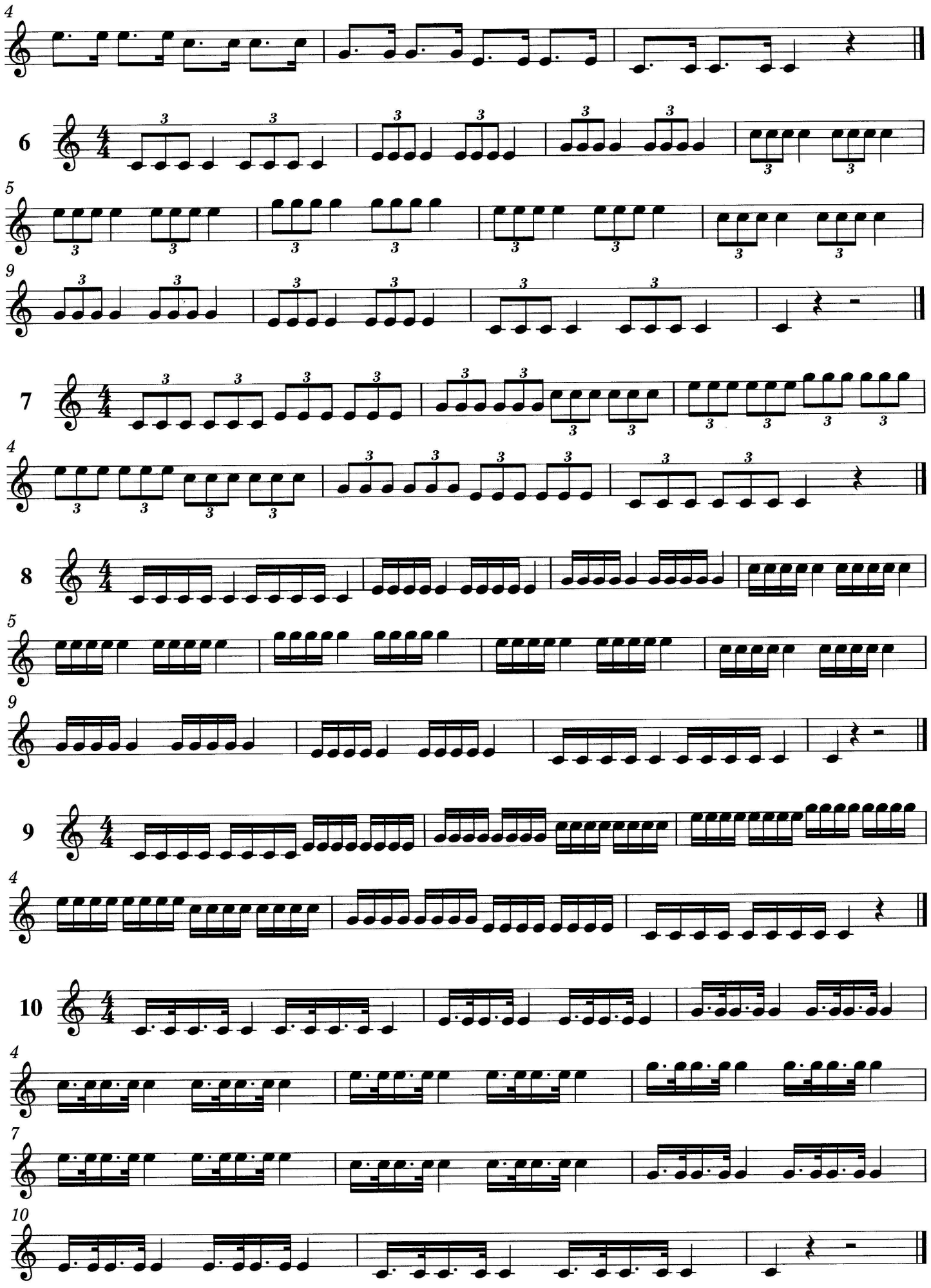
The articulations

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





UNITÀ 2 - Il legato

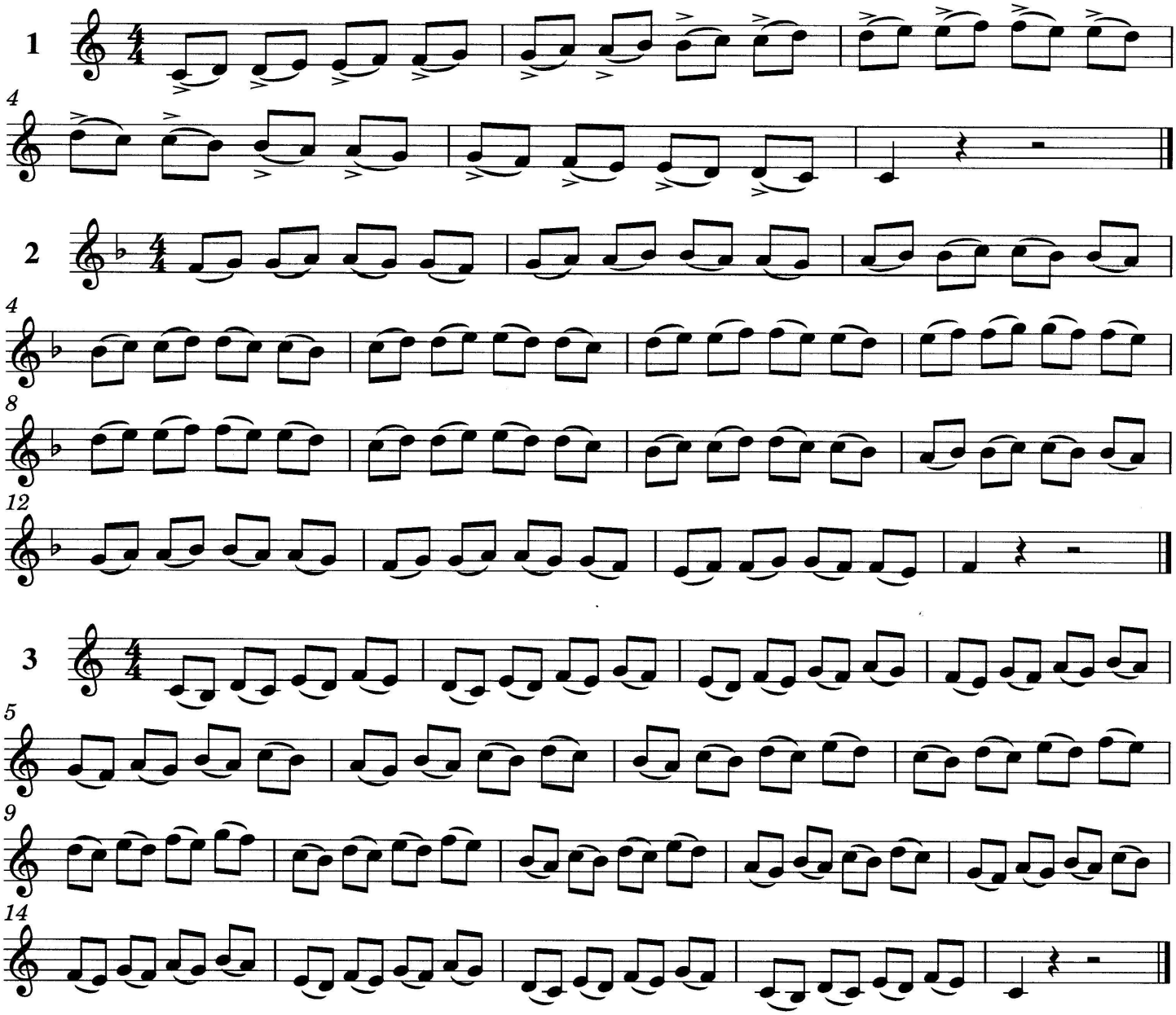
Per **ottenere il legato** bisogna dare l'attacco sulla prima delle note legate e, sostenendo il suono con il fiato, raggiungere le altre, avendo cura di diminuire o aumentare la velocità e la quantità dell'aria che viene immessa nello strumento a seconda che il movimento melodico sia ascendente o discendente.

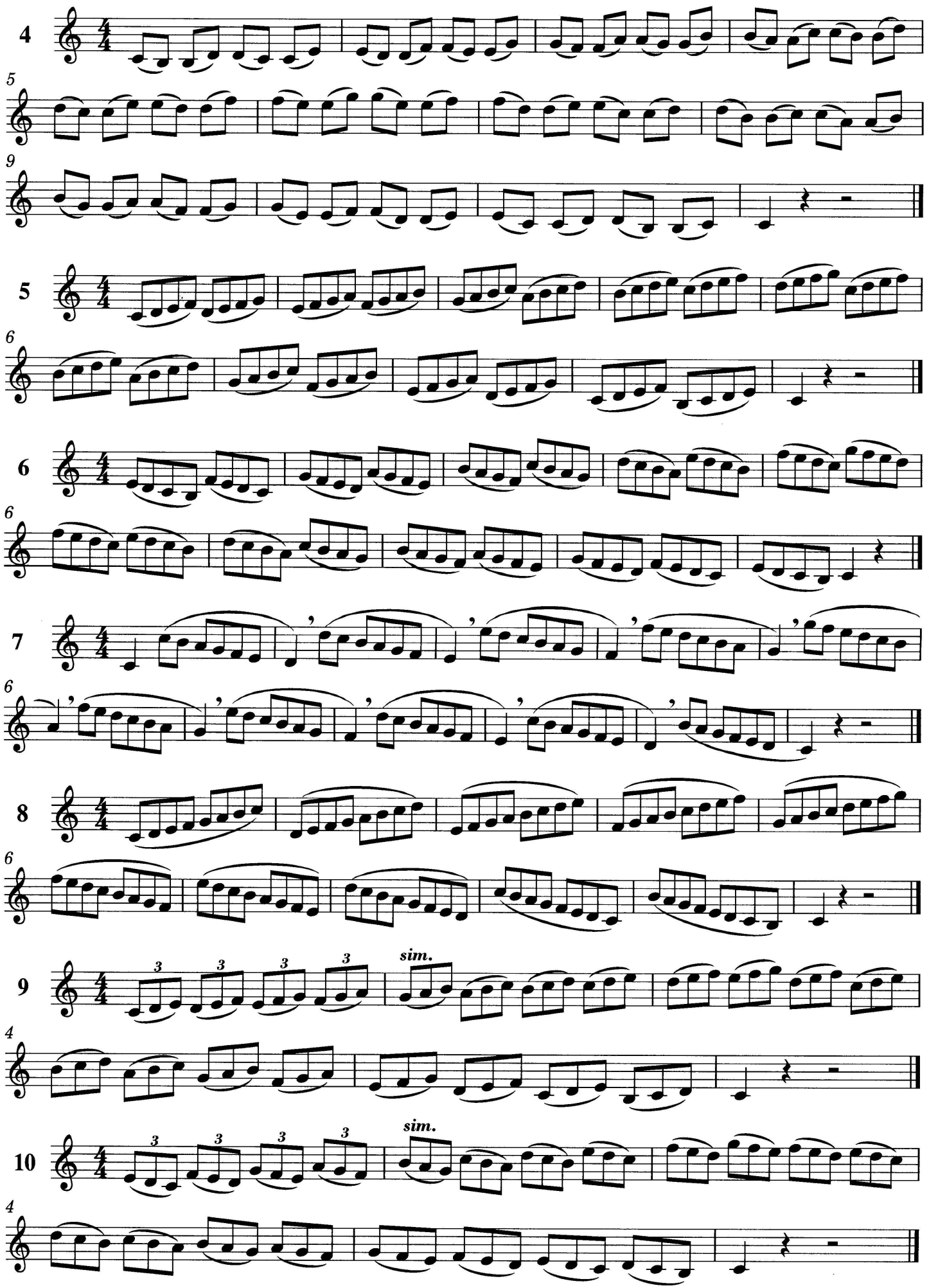
Esempi:
a) delle due note legate insieme si produrrà l'attacco nella prima e, sostenendo il fiato, si raggiungerà la seconda aumentando sensibilmente la velocità dell'aria che verrà immessa nello strumento.
b) nelle quattro note legate insieme, si darà l'attacco sulla prima e, sostenendo il fiato, si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



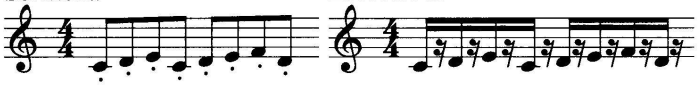

4
5
9
5
6
6
6
7
6
8
6
9
4
sim.
10
4
sim.

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 ▼.

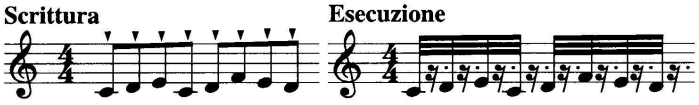
a) Il puntino (staccato vibrato) posto sopra o sotto alle note dell'esercizio n. 1 produce l'effetto:

Scrittura **Esecuzione**



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

Scrittura **Esecuzione**

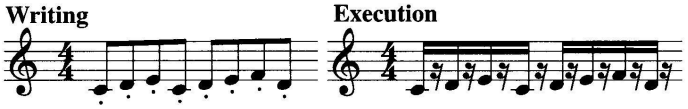


UNIT 3 - Detached notes

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 ▼.

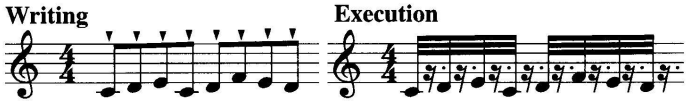
a) The point placed above or under the notes of the exercise no. 1 produces the effect:

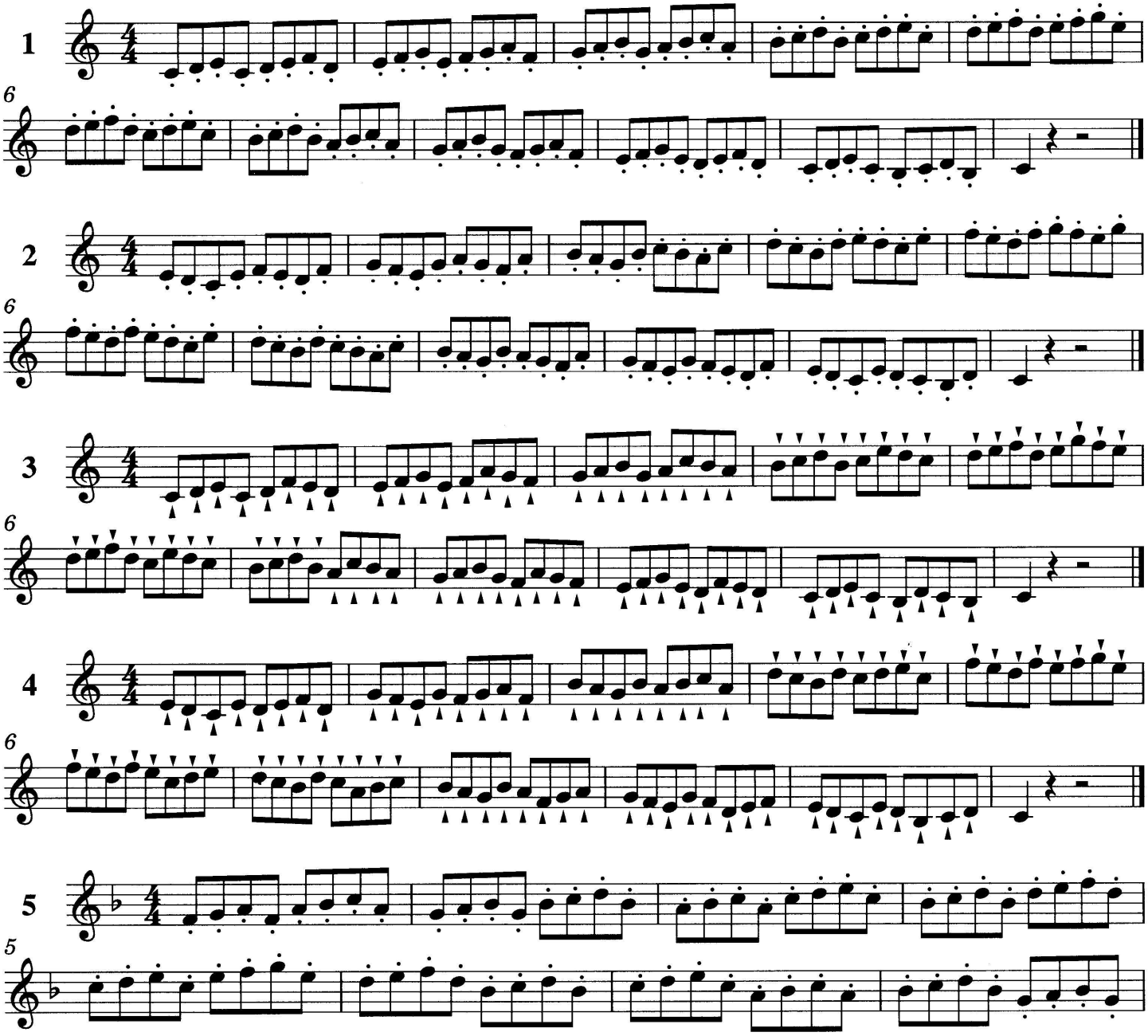
Writing **Execution**

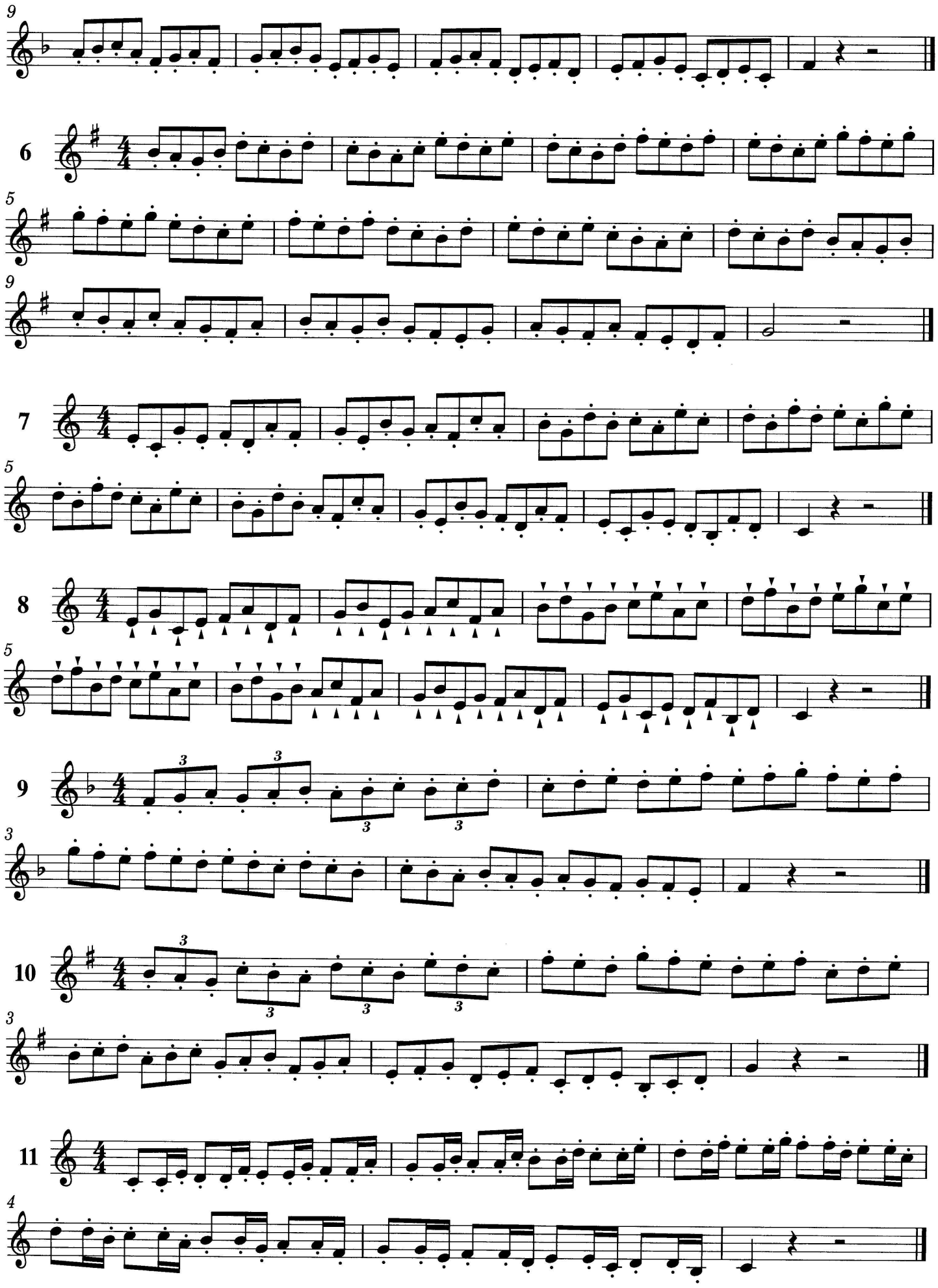


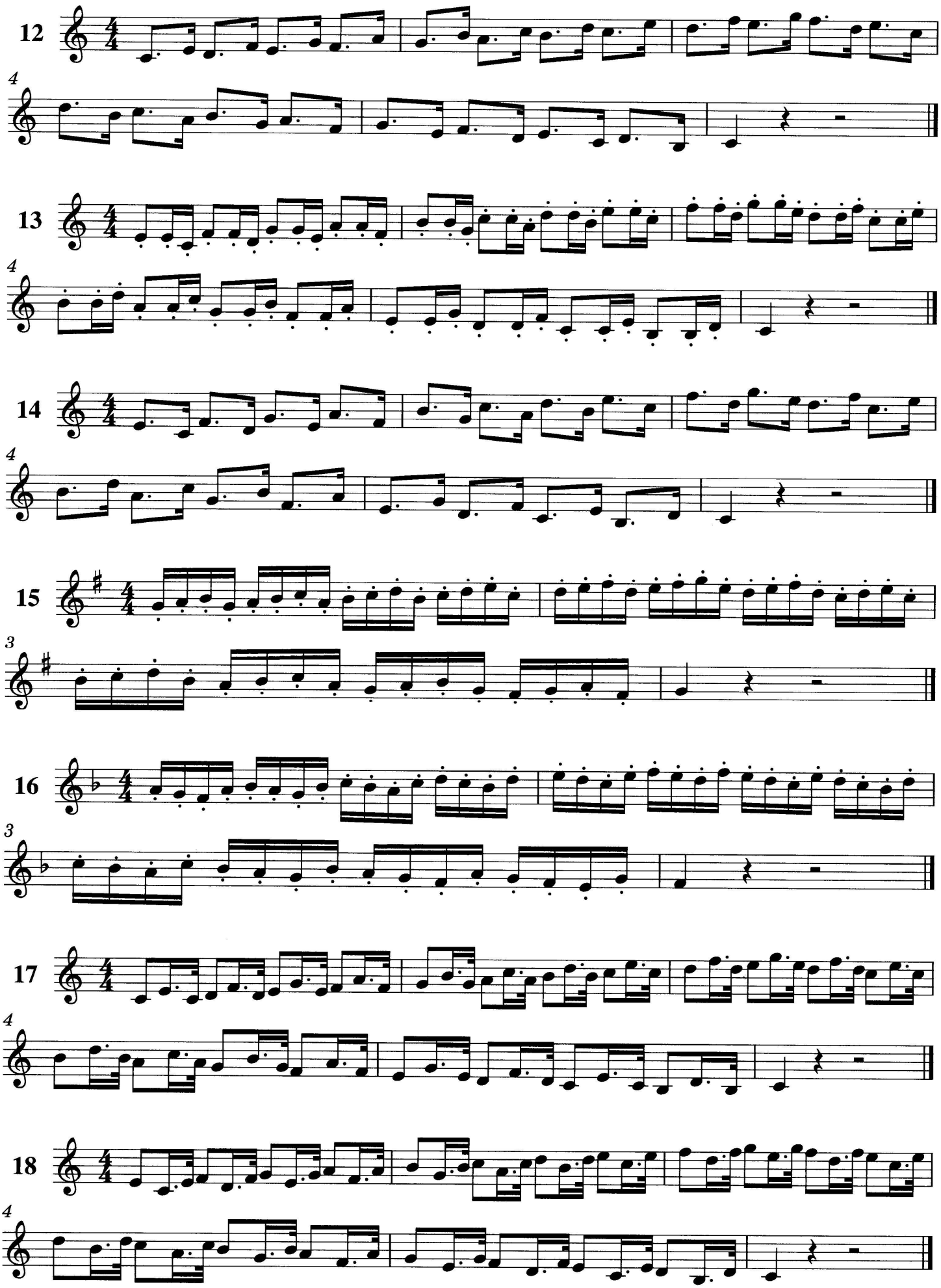
b) The symbol ▼ placed above or under the notes of the exercise no. 3 produces the effect described below:

Writing **Execution**





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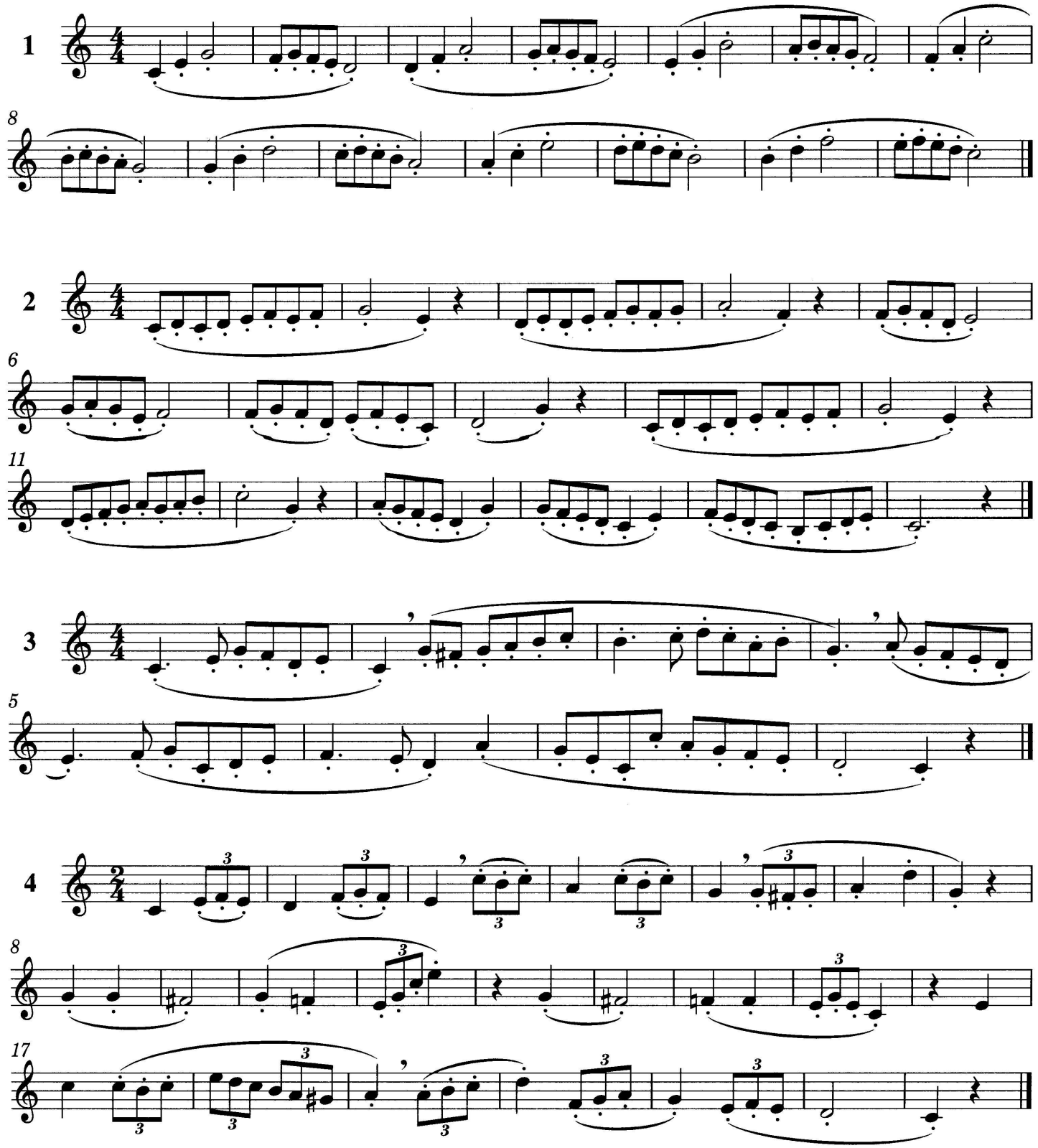
16
17
18

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.

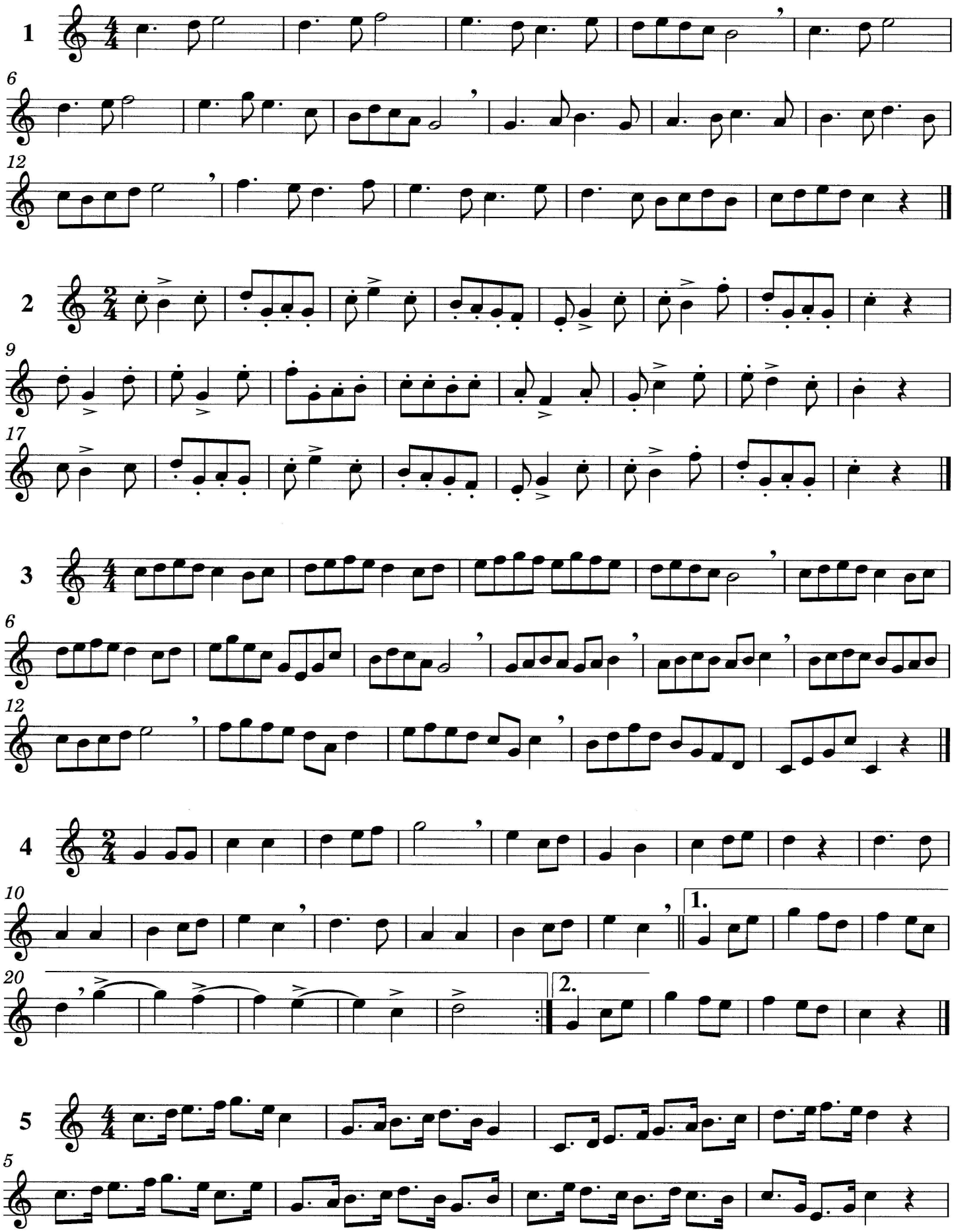
UNIT 4 - The portamento

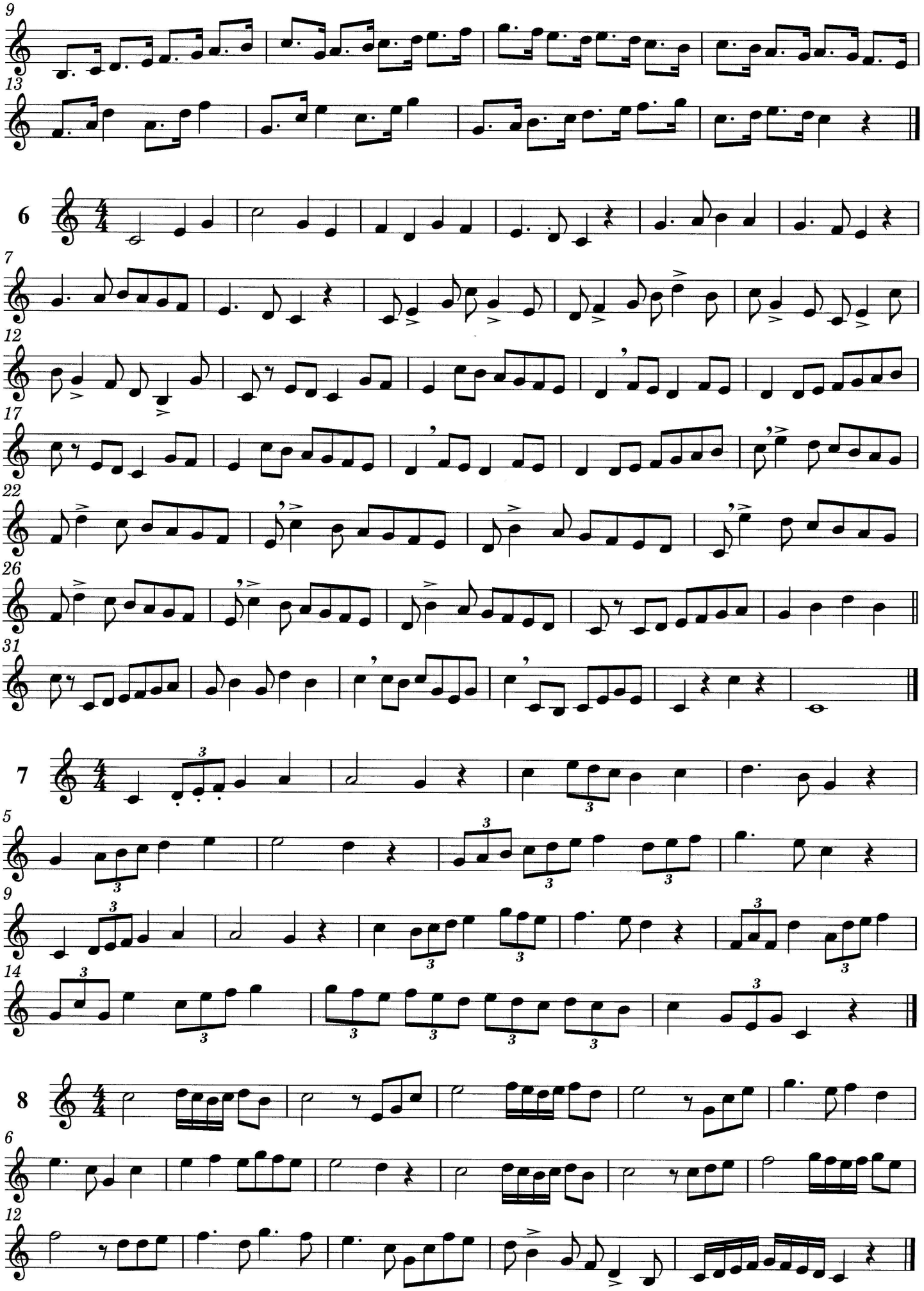
The portamento (or carring the tone), is obtained by a light tongue strike given to every note, but holding the value until almost avoiding the imperceptible pause needed for the articulation between one sound and another.



UNITÀ 5 - Studietti ricreativi

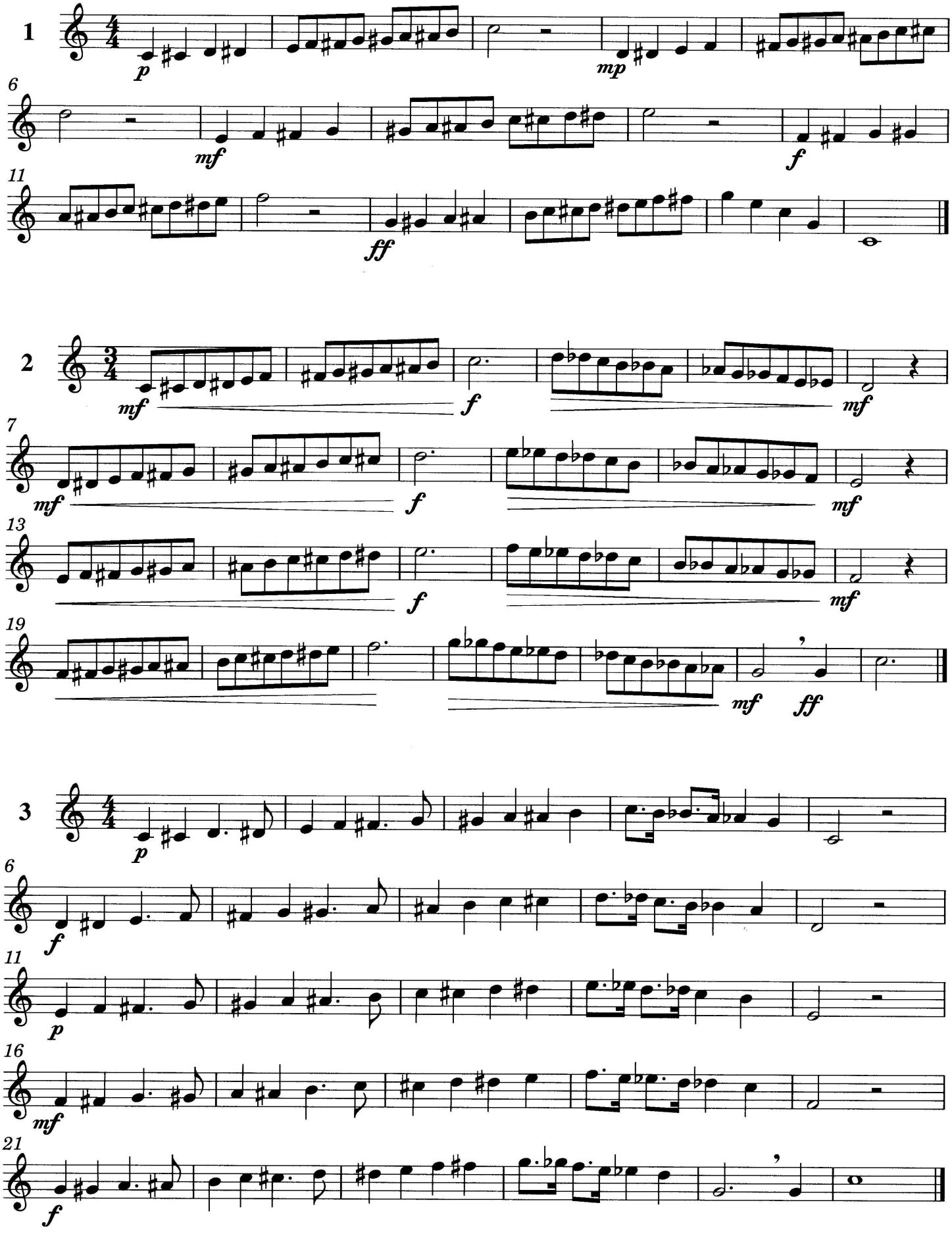
UNIT 5 - Recreational easy studies





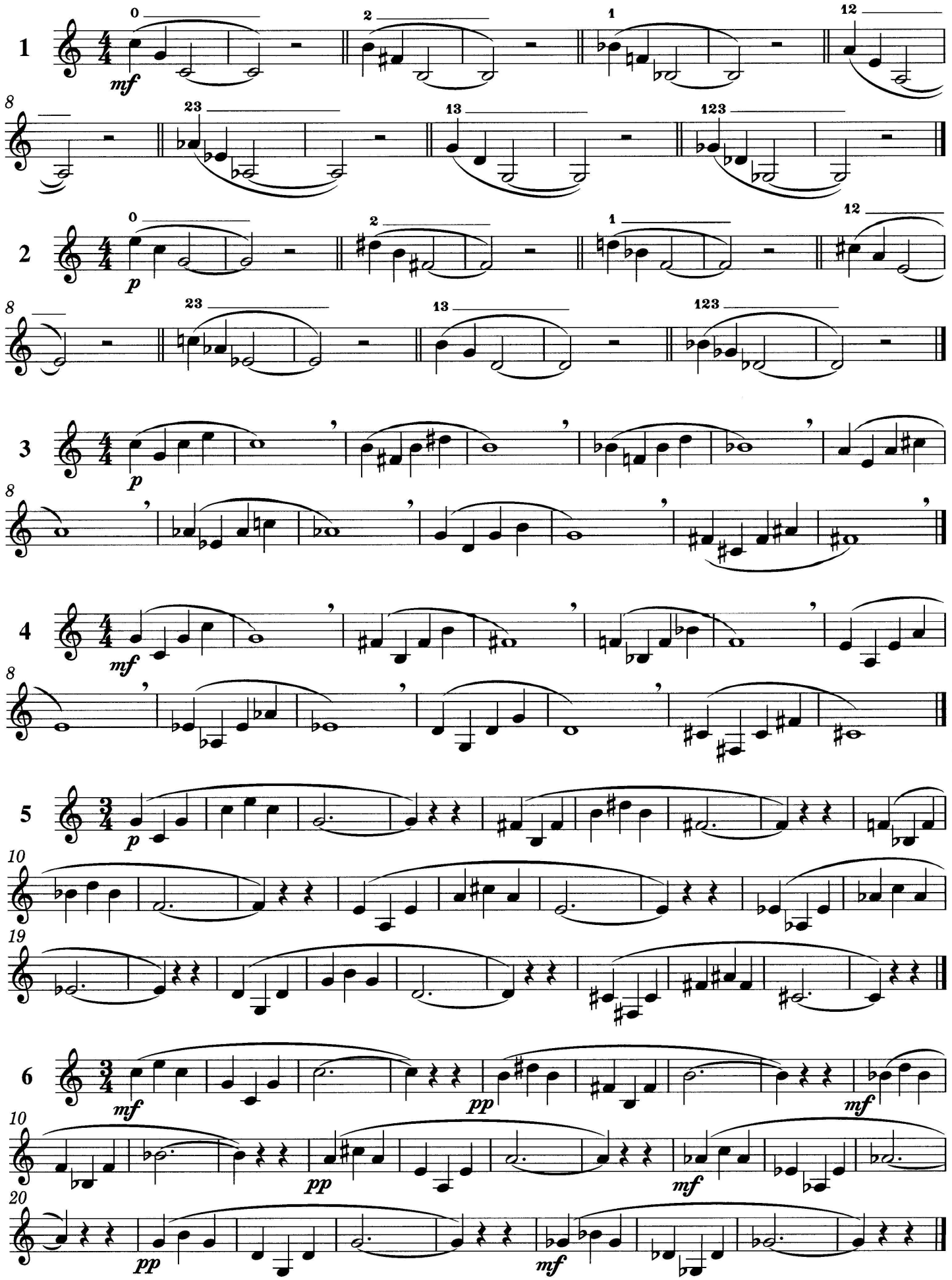
UNITÀ 6 - Cromatismo

UNIT 6 - Chromatism



UNITÀ 7 - Flessibilità

UNIT 7 - Flexibility



UNITÀ 8 - Portfolio sonoro

UNIT 8 - Music portfolio

Track 17 (Lento/*Slow*)
Track 18 (Veloce/*Fast*)

Moderato assai

da / *from* Bona

Base — *Suona / Play*

f

7

13

Cantabile

19

26

p

33

p

39

p *pp*

Track 19 (Lento/*Slow*)
Track 20 (Veloce/*Fast*)

Allegro giusto

da / *from* Concone

Base — *Suona / Play*

7

14

p *p*

20

27

f

34

smorz. *f* *smorz.*

Allegro risoluto

da / *from* Concone

Track 21 (Lento/*Slow*)
Track 22 (Veloce/*Fast*)

Base — *Suona / Play*

energico

deciso

Moderato

da / *from* Panofka

Track 23 (Lento/*Slow*)
Track 24 (Veloce/*Fast*)

Base — *Suona / Play*

cresc.

a tempo

Tempi semplici e composti

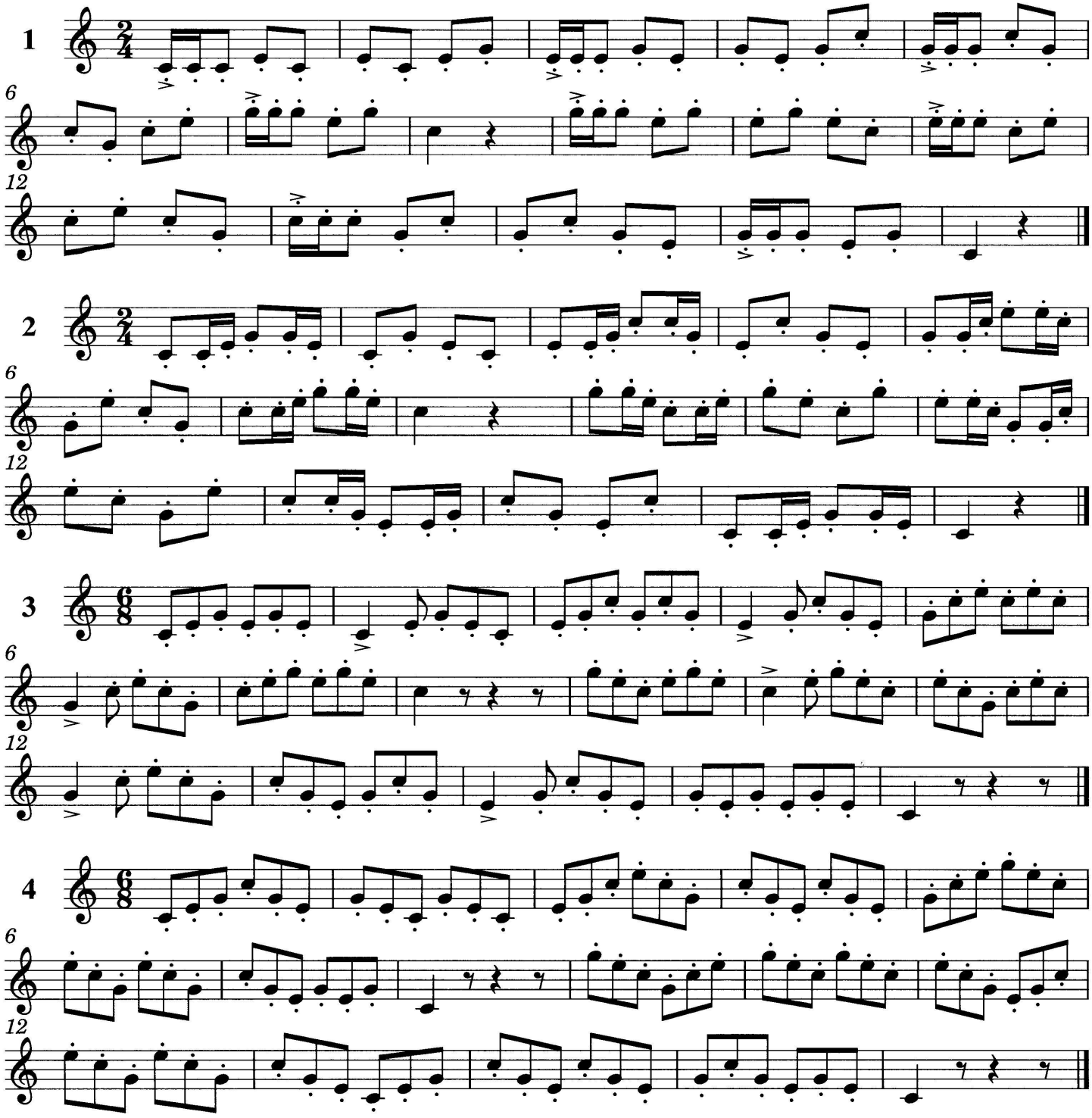
Unità 1 - Esercizi a squillo
Unità 2 - Le articolazioni
Unità 3 - Studietti ricreativi
Unità 4 - Cromatismo
Unità 5 - Flessibilità
Unità 6 - Portfolio sonoro

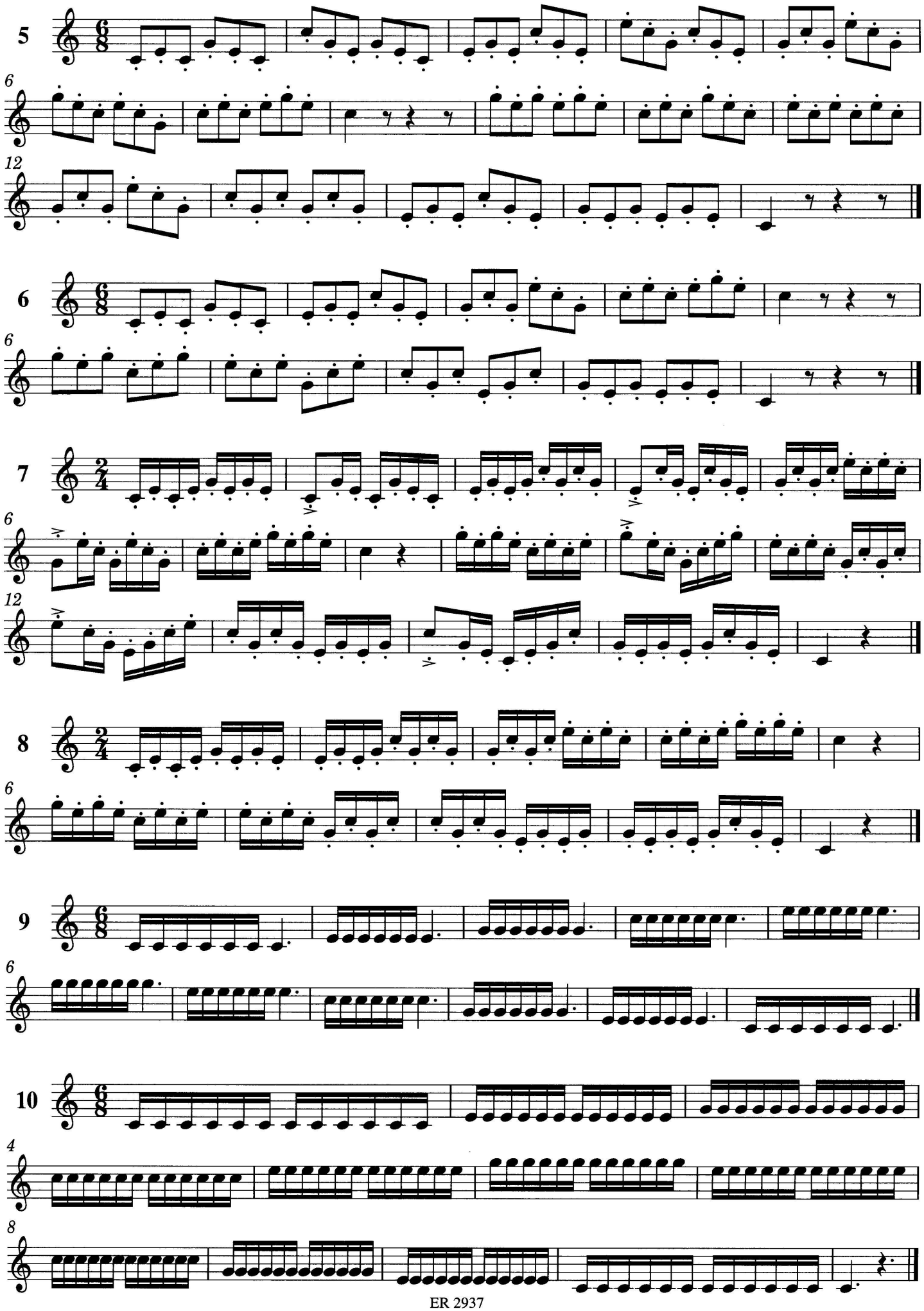
Simple and compound meters

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

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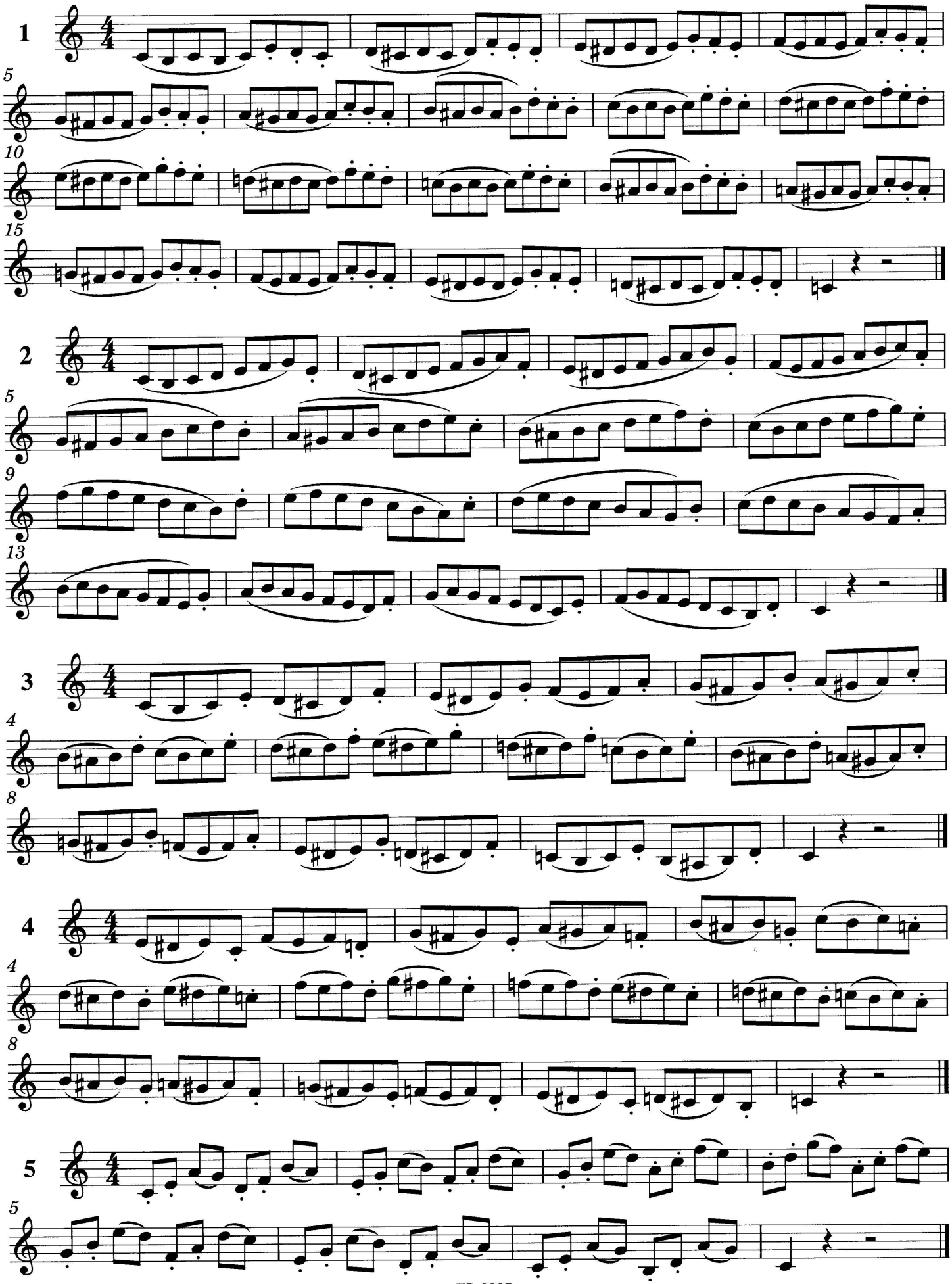
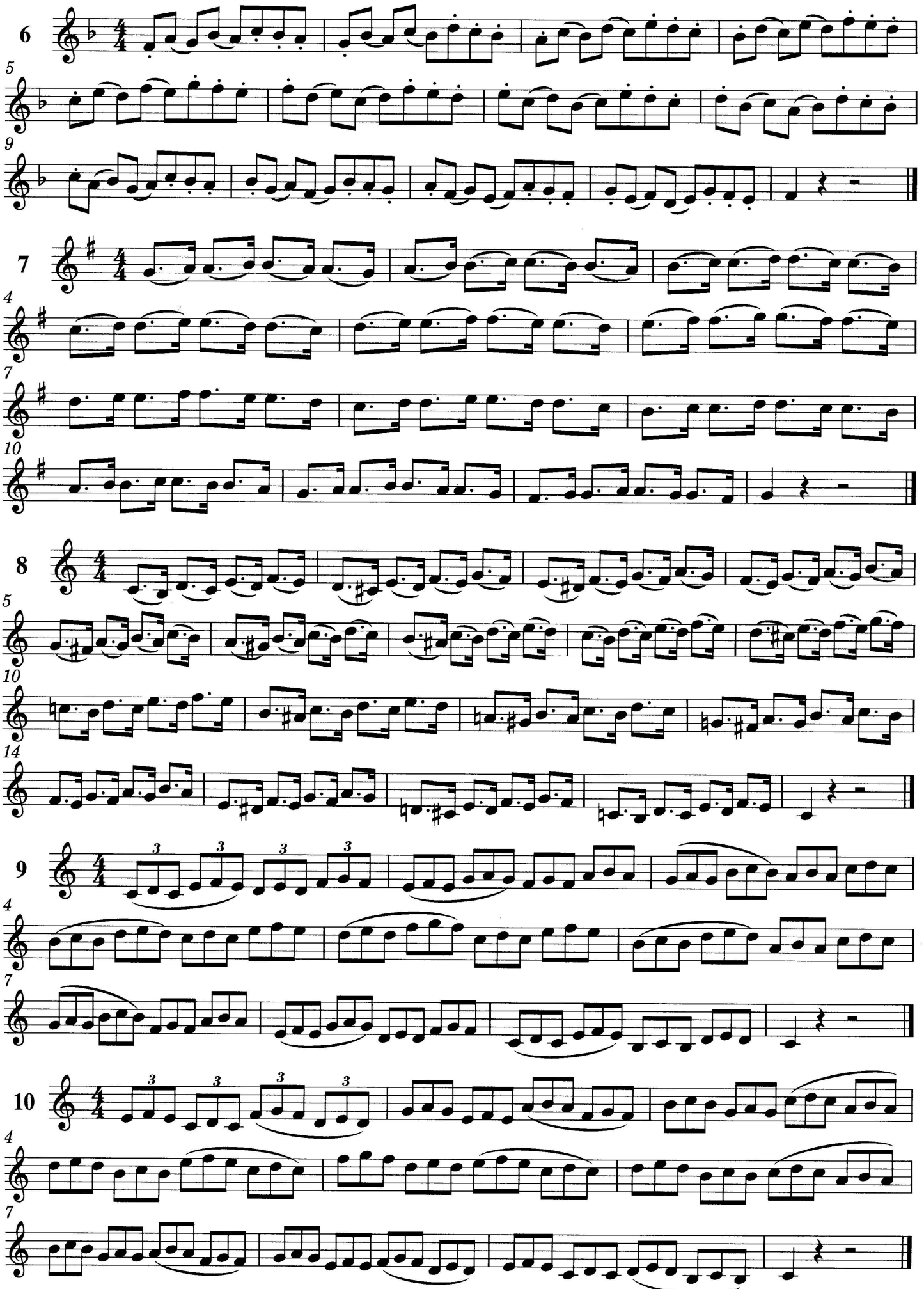
UNITÀ 2 - Le articolazioni

UNIT 2 - The articulations

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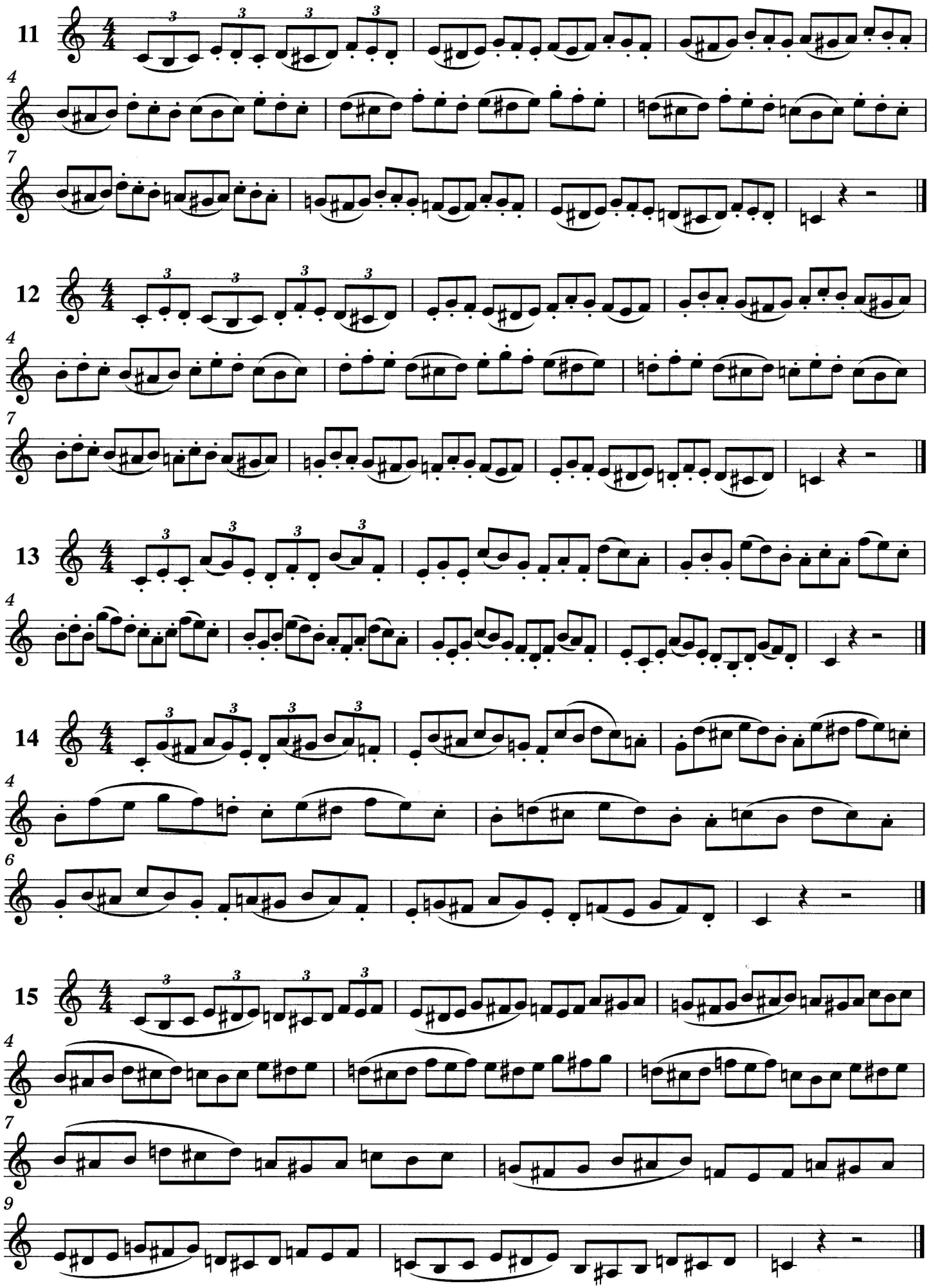
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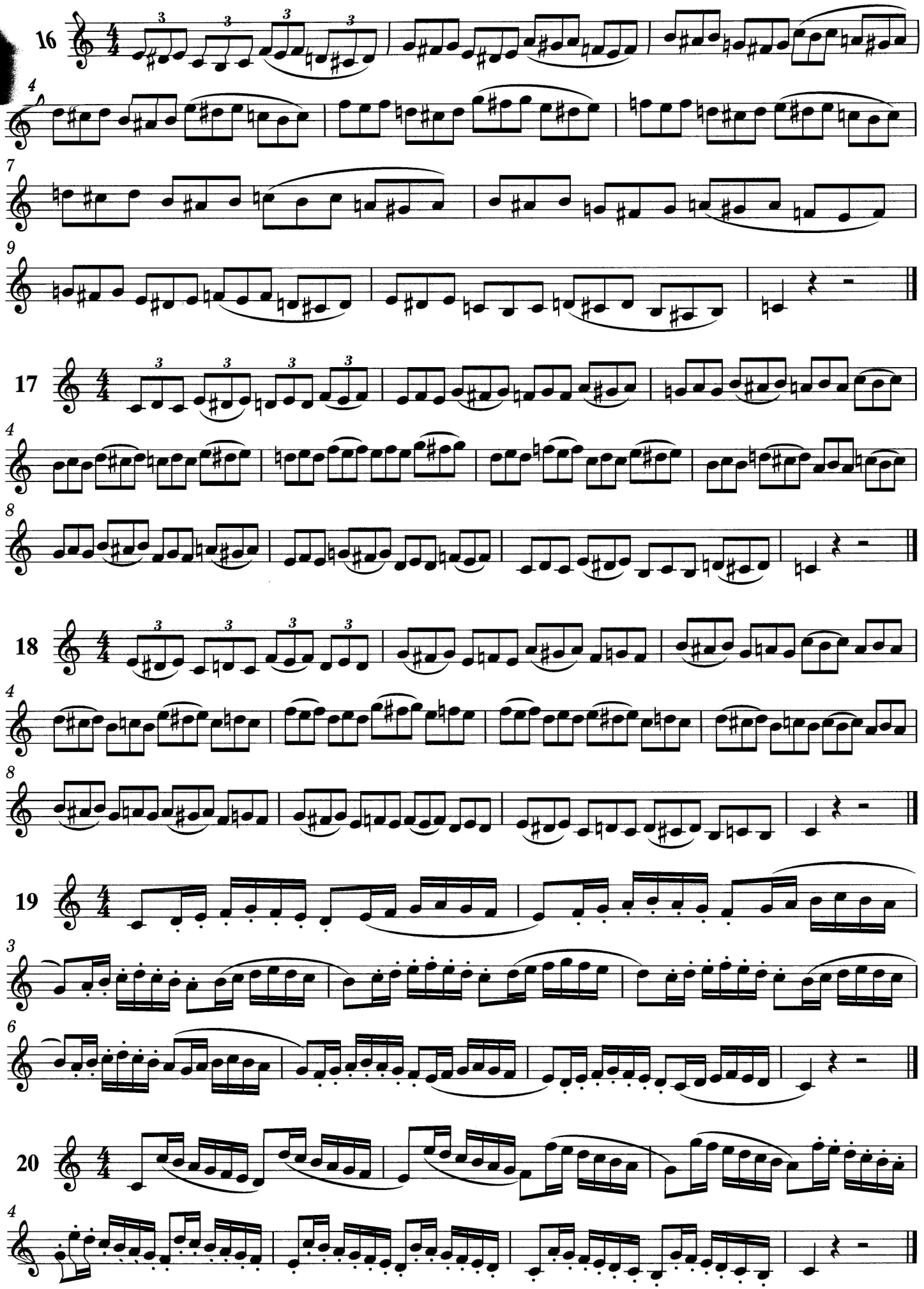
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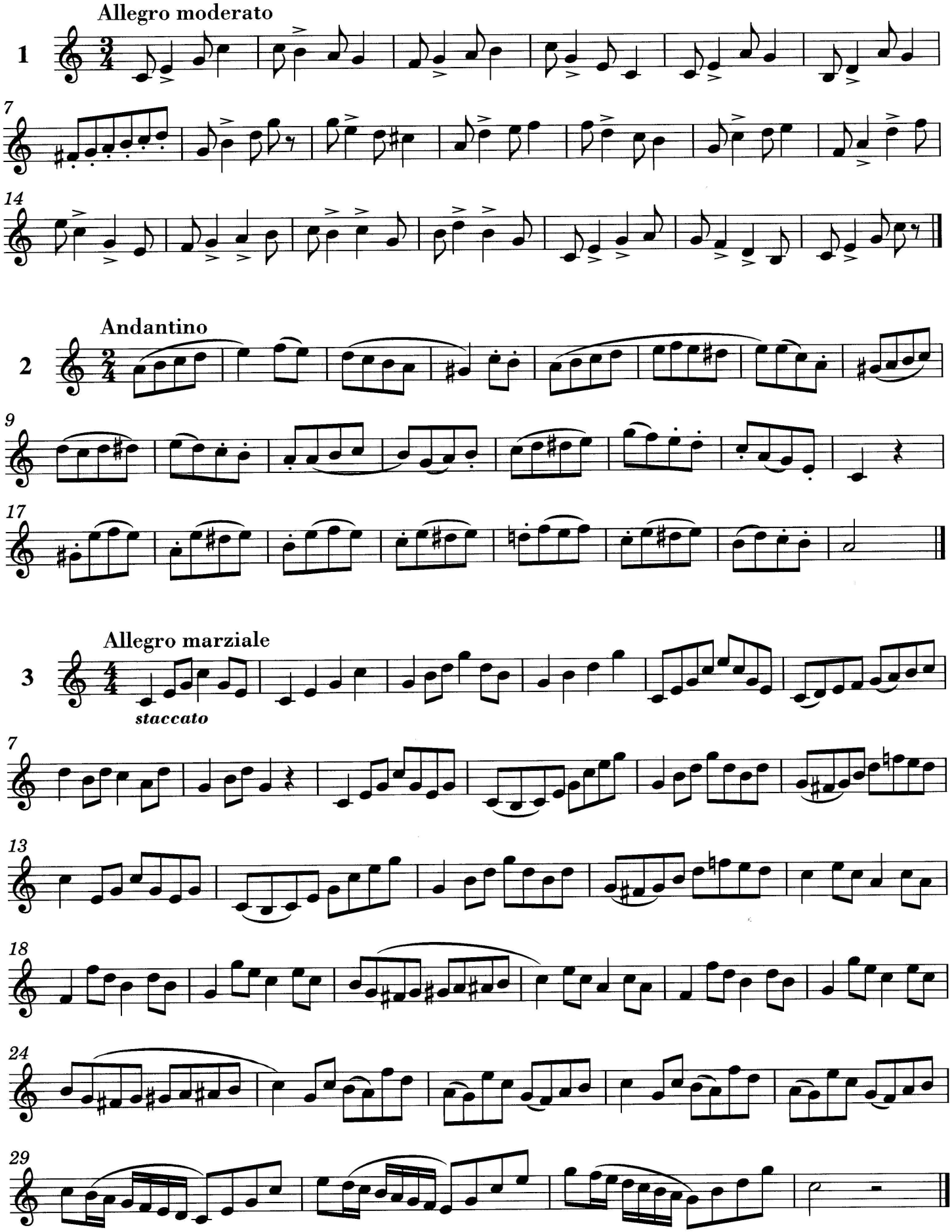
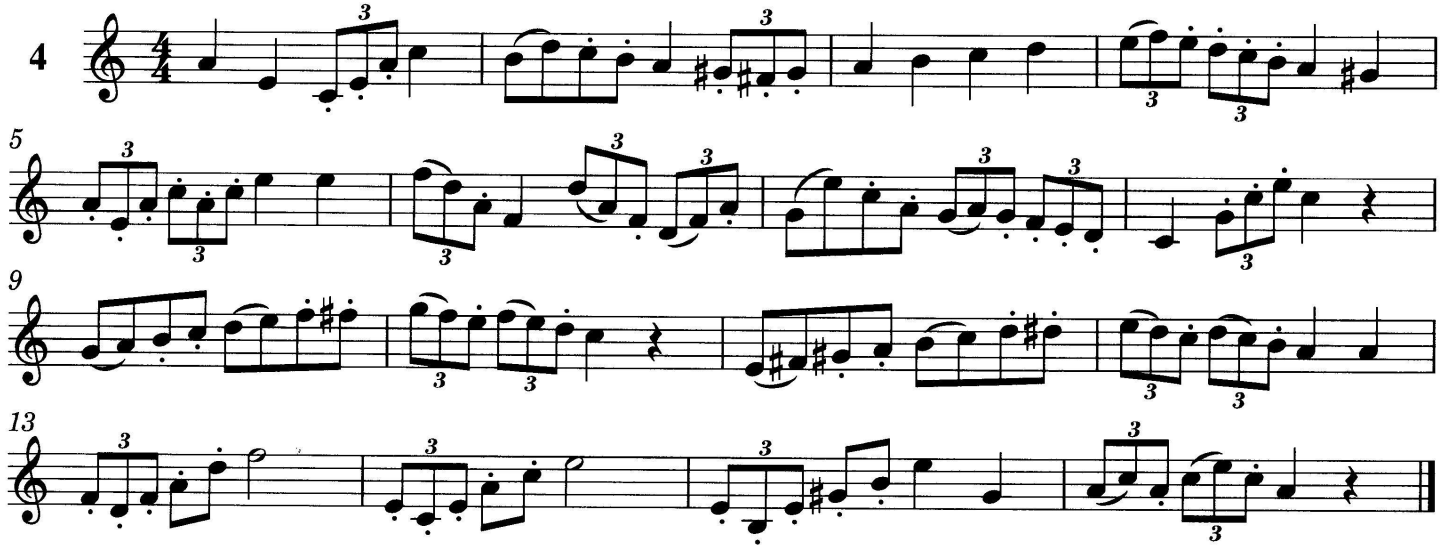
UNITÀ 3 - Studietti ricreativi

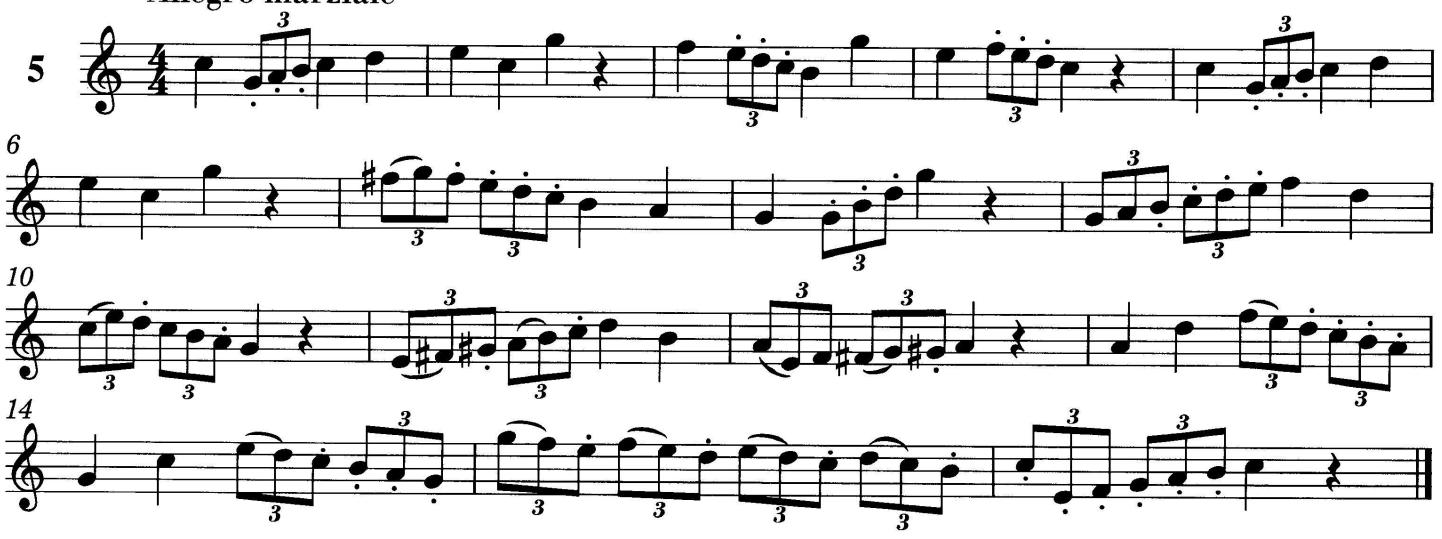
UNIT 3 - Recreational easy studies



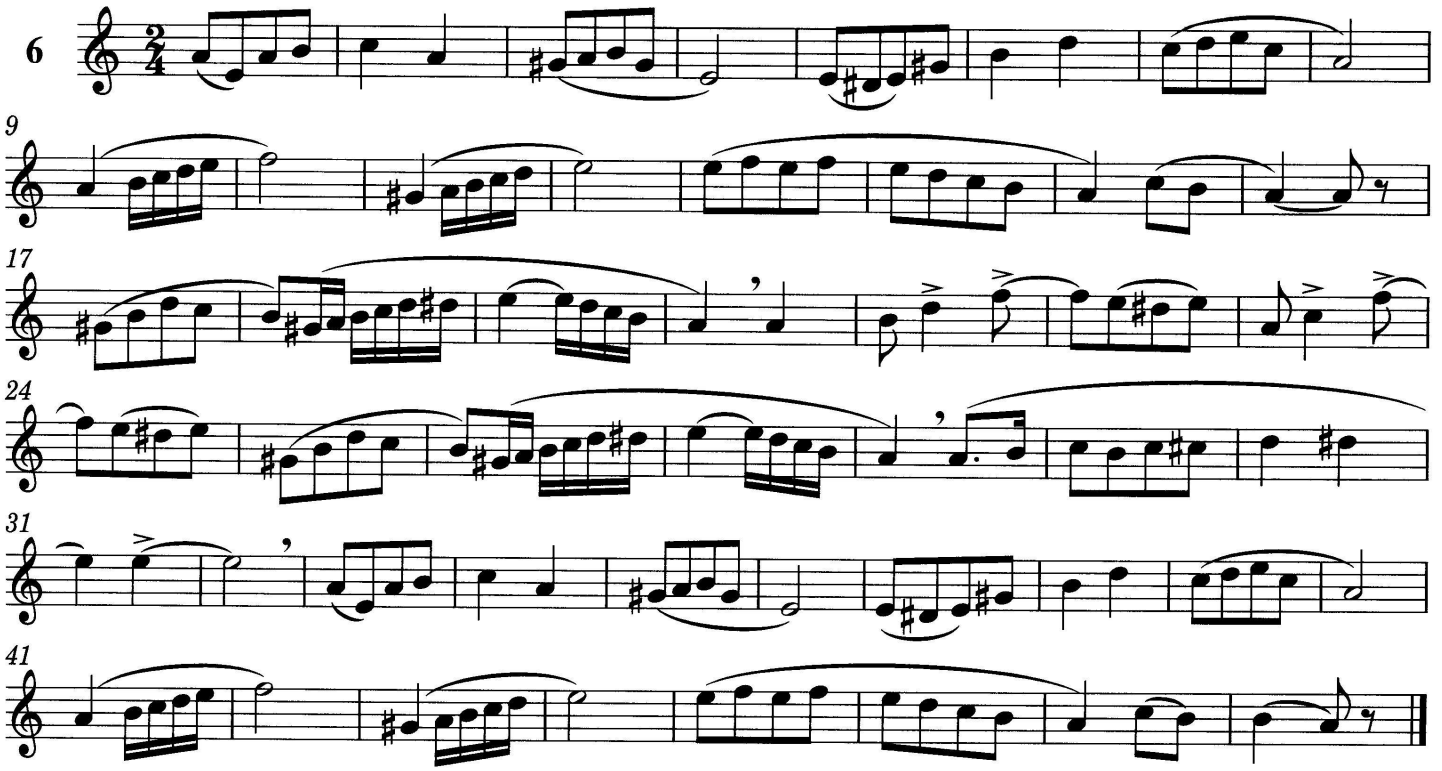
Andante maestoso



Allegro marziale

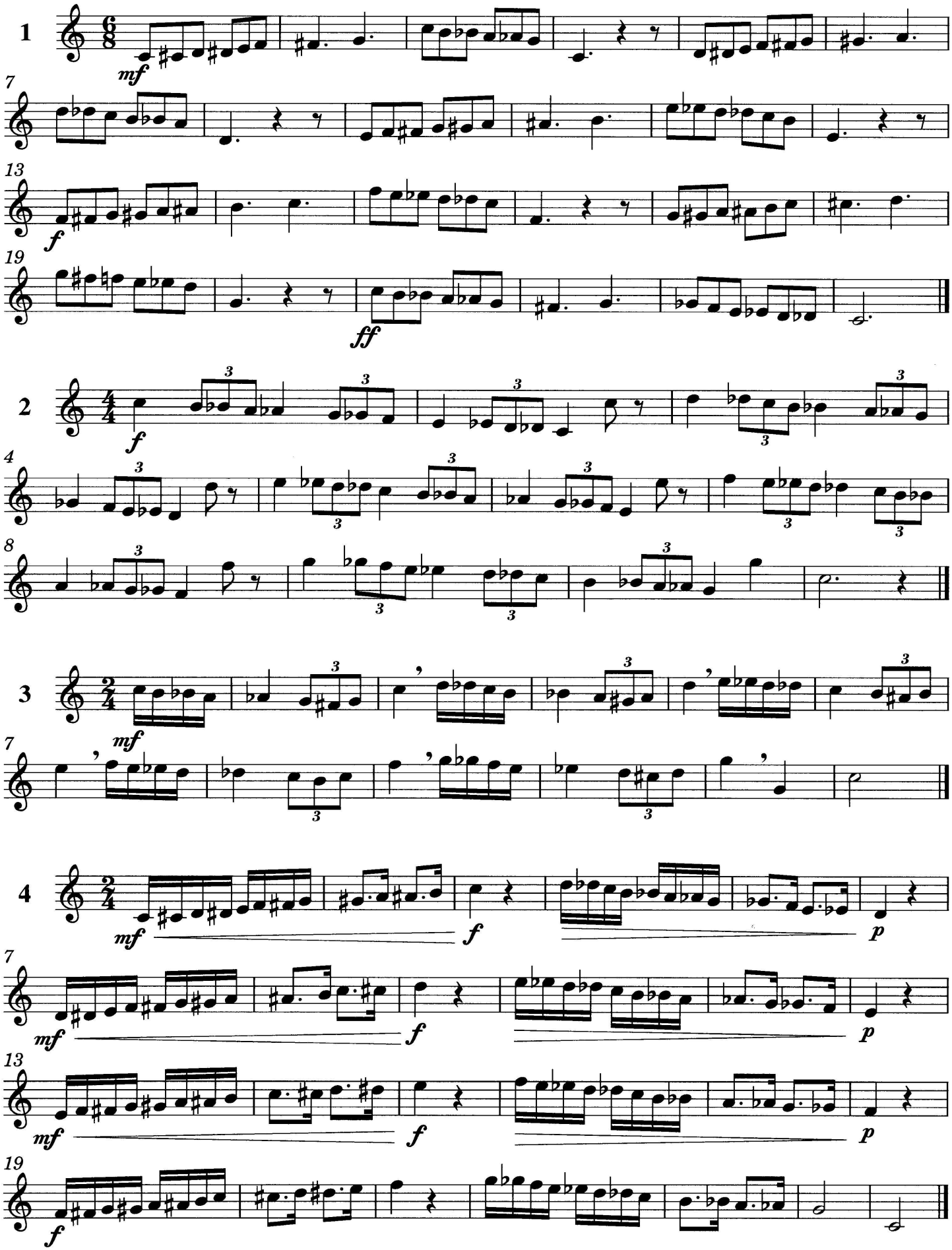


Andantino



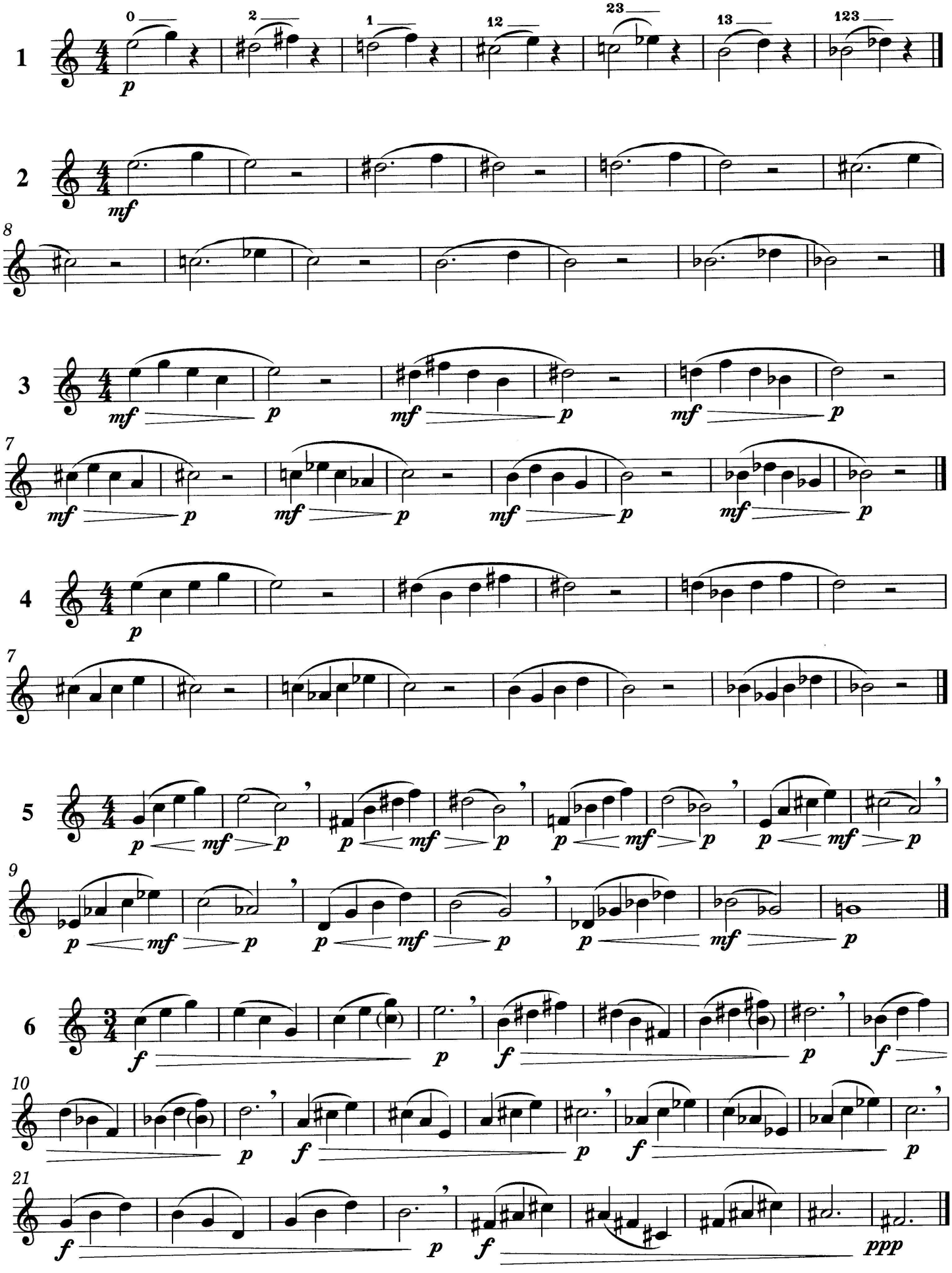
UNITÀ 4 - Cromatismo

UNIT 4 - Chromatism



UNITÀ 5 - Flessibilità

UNIT 5 - Flexibility



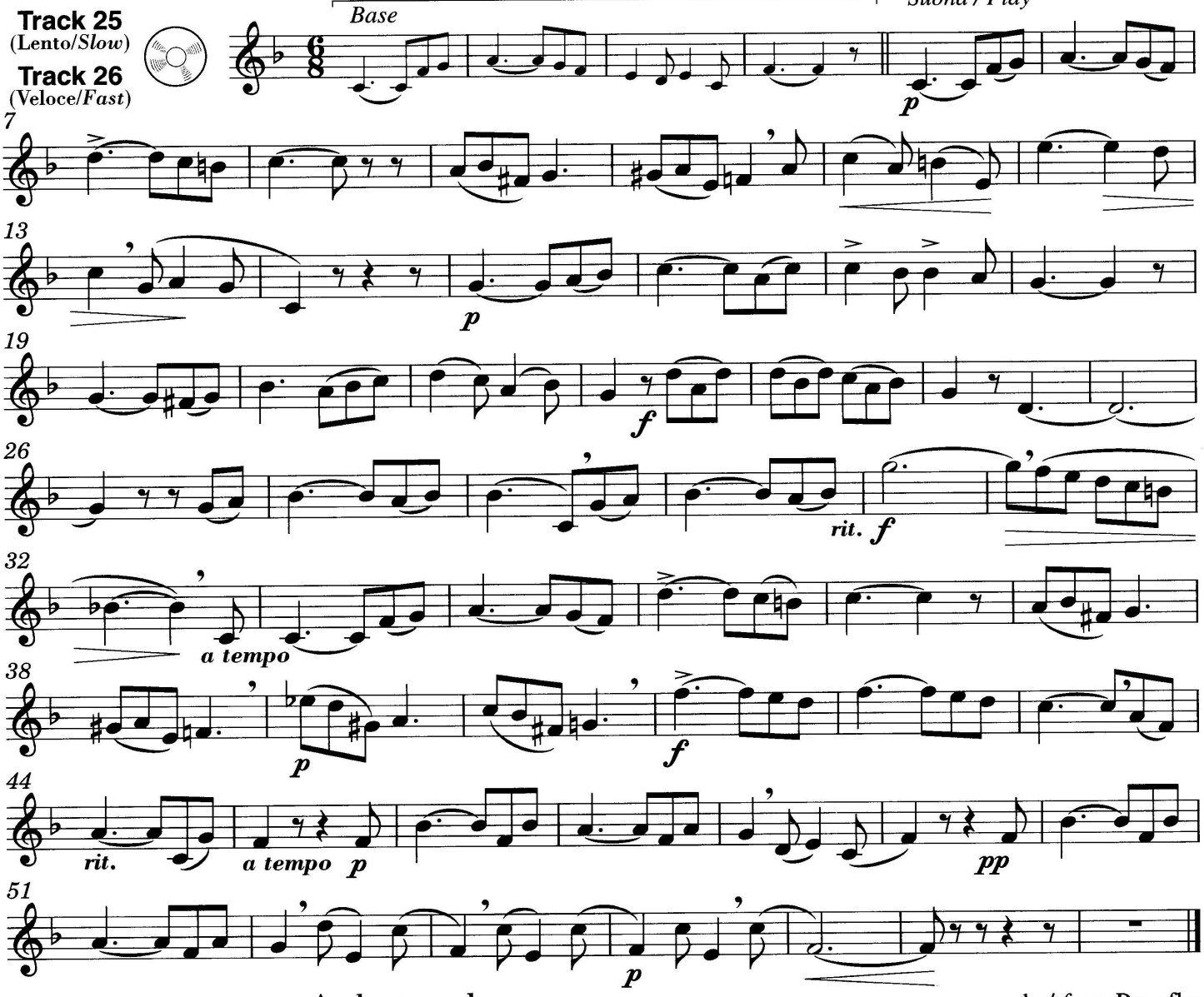
UNITÀ 6 - Portfolio sonoro

UNIT 6 - Music portfolio

Track 25 (Lento/*Slow*)
Track 26 (Veloce/*Fast*)

Allegretto grazioso — da / *from* Panofka

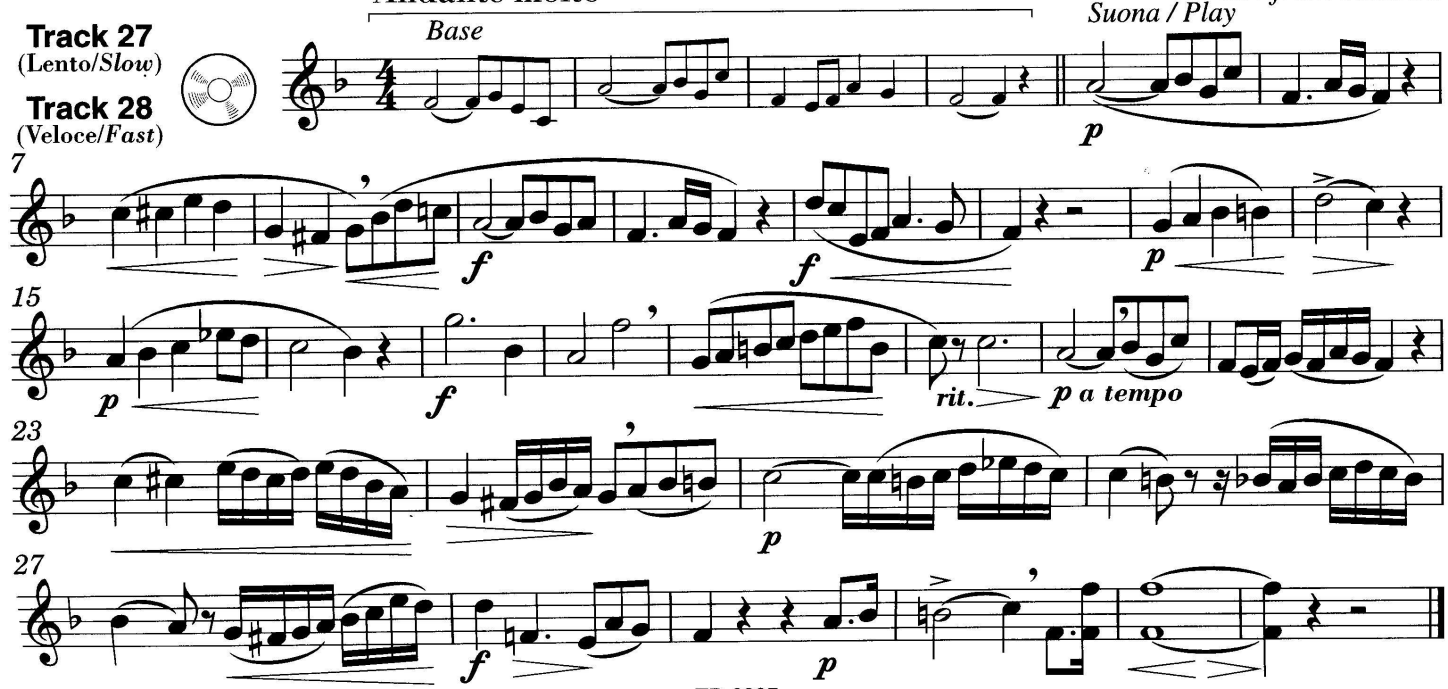
Base — *Suona / Play*



Track 27 (Lento/*Slow*)
Track 28 (Veloce/*Fast*)

Andante molto — da / *from* Panofka

Base — *Suona / Play*



Allegretto amabile

da / *from* Concone

Track 29 (Lento/*Slow*)
Track 30 (Veloce/*Fast*)

Base — *Suona / Play*

dolce — *dolce legato* — *sf* — *p* — *dolce* — *sf* — *p* — *rall. e dim.* — *a tempo* — *con grazia*

Andante mesto

da / *from* Concone

Track 31 (Lento/*Slow*)
Track 32 (Veloce/*Fast*)

* *Base* — *Suona / Play*

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

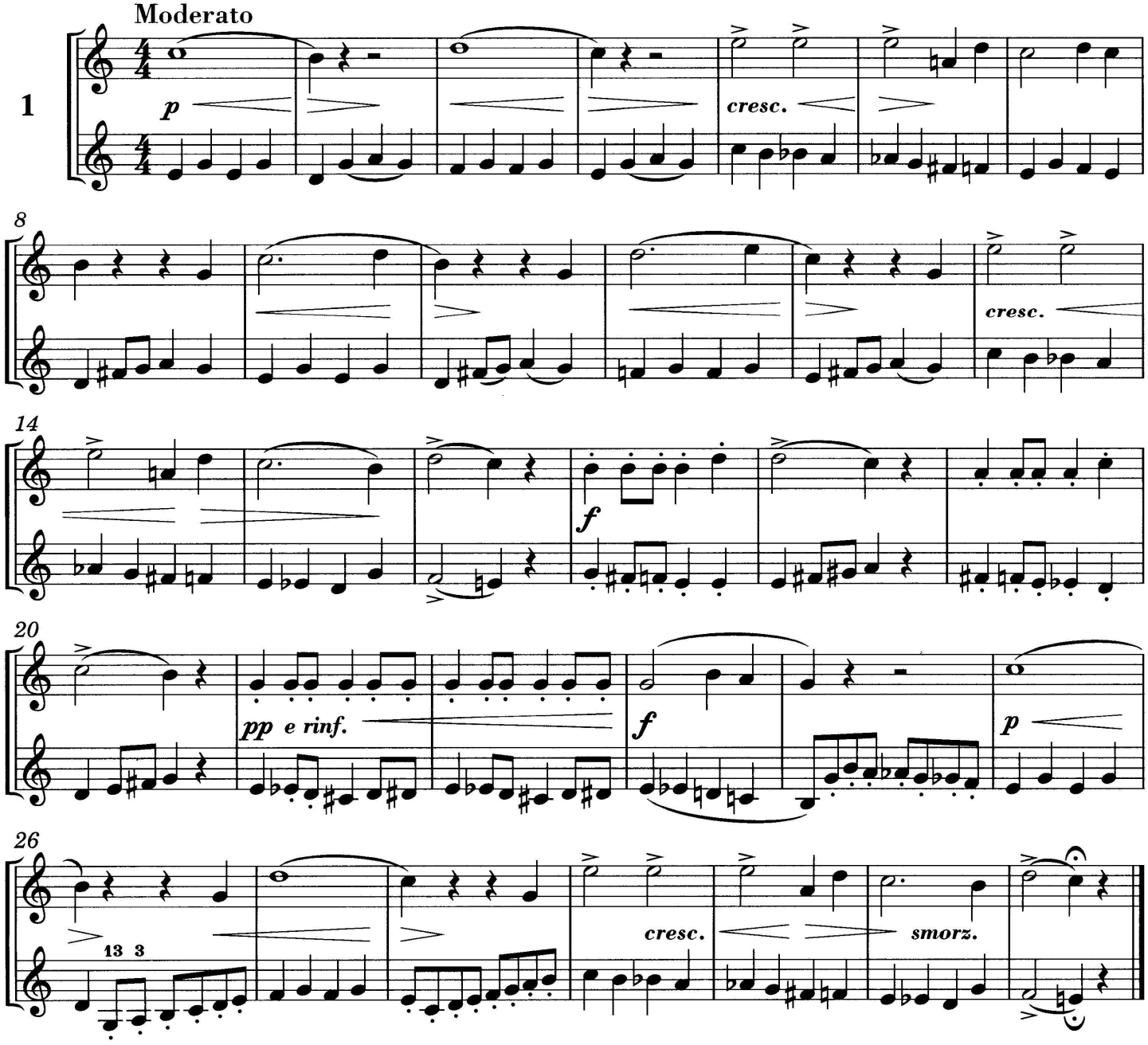
UNITÀ 1 - Duetti

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

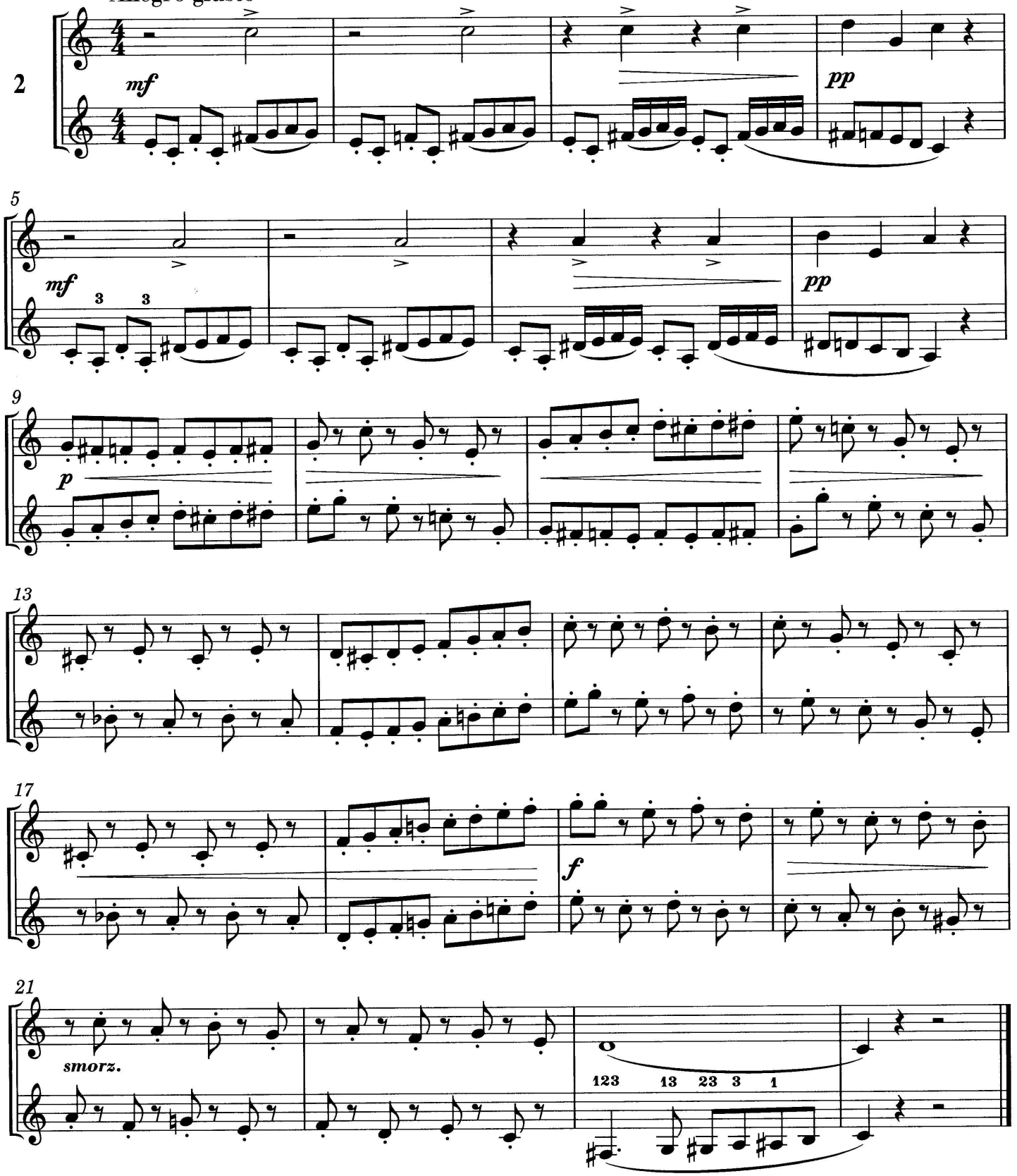
In the duets that follow, the pupil will play the part written on the first line and the teacher, the part written on the second. Afterwards, the roles can be inverted.

Do Magg. (Si♭ Magg.) / *C Maj (B♭ Maj)*



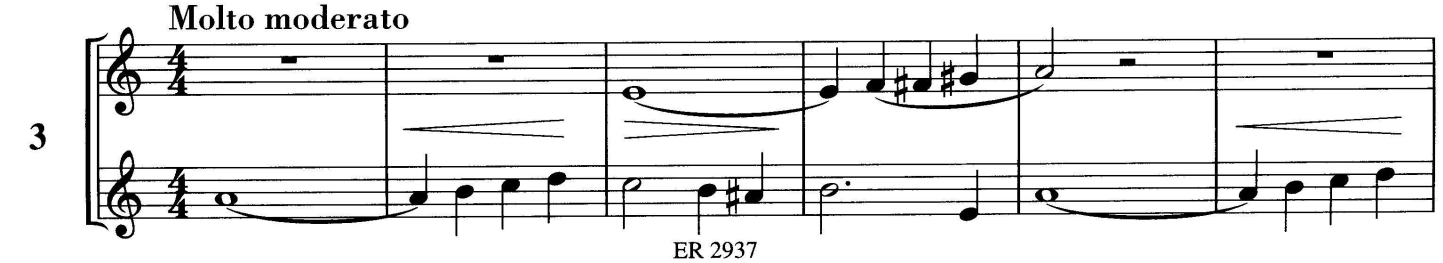
Do Magg. (Si♭ Magg.) / *C Maj (B♭ Maj)*

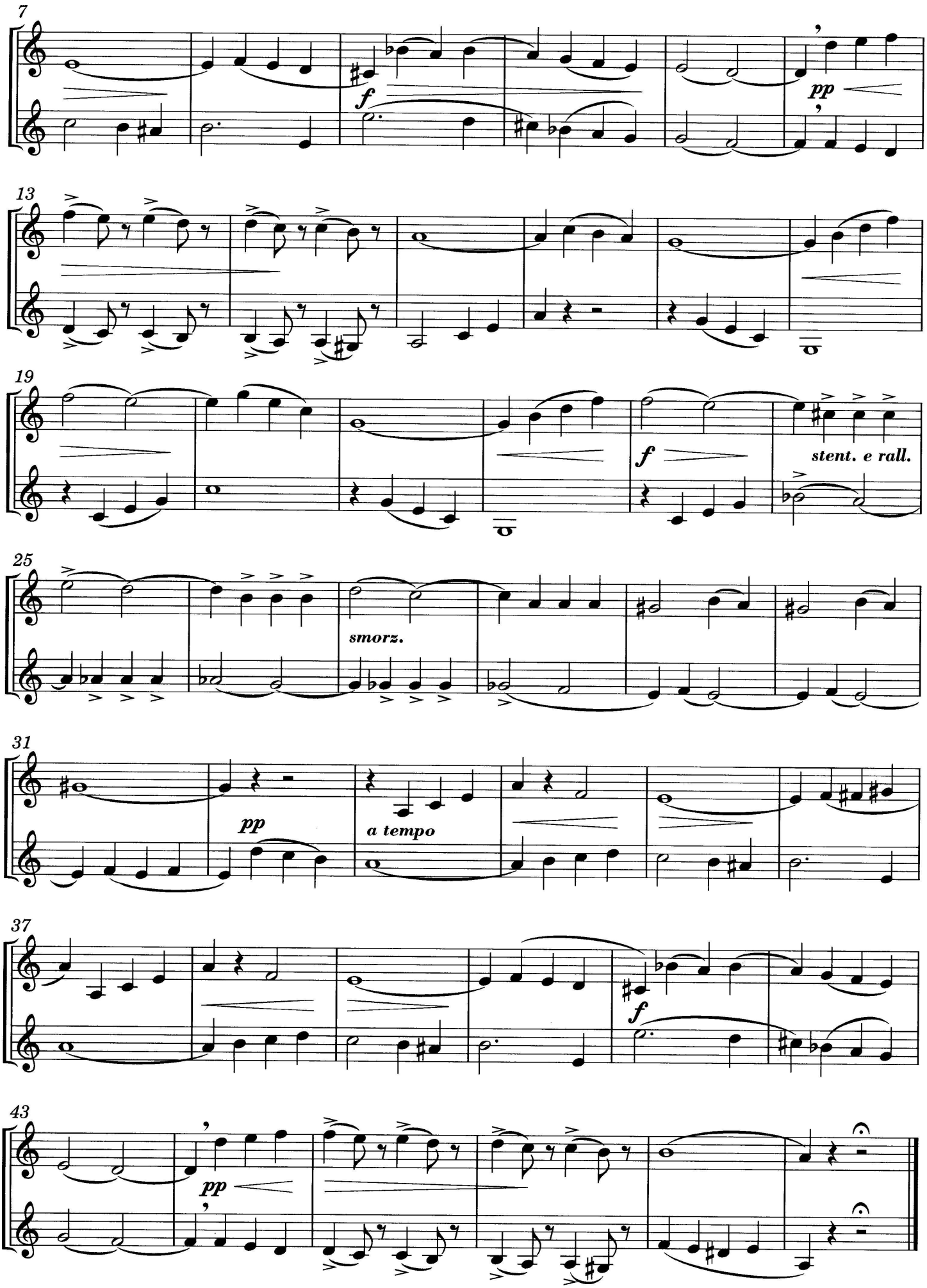
Allegro giusto



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

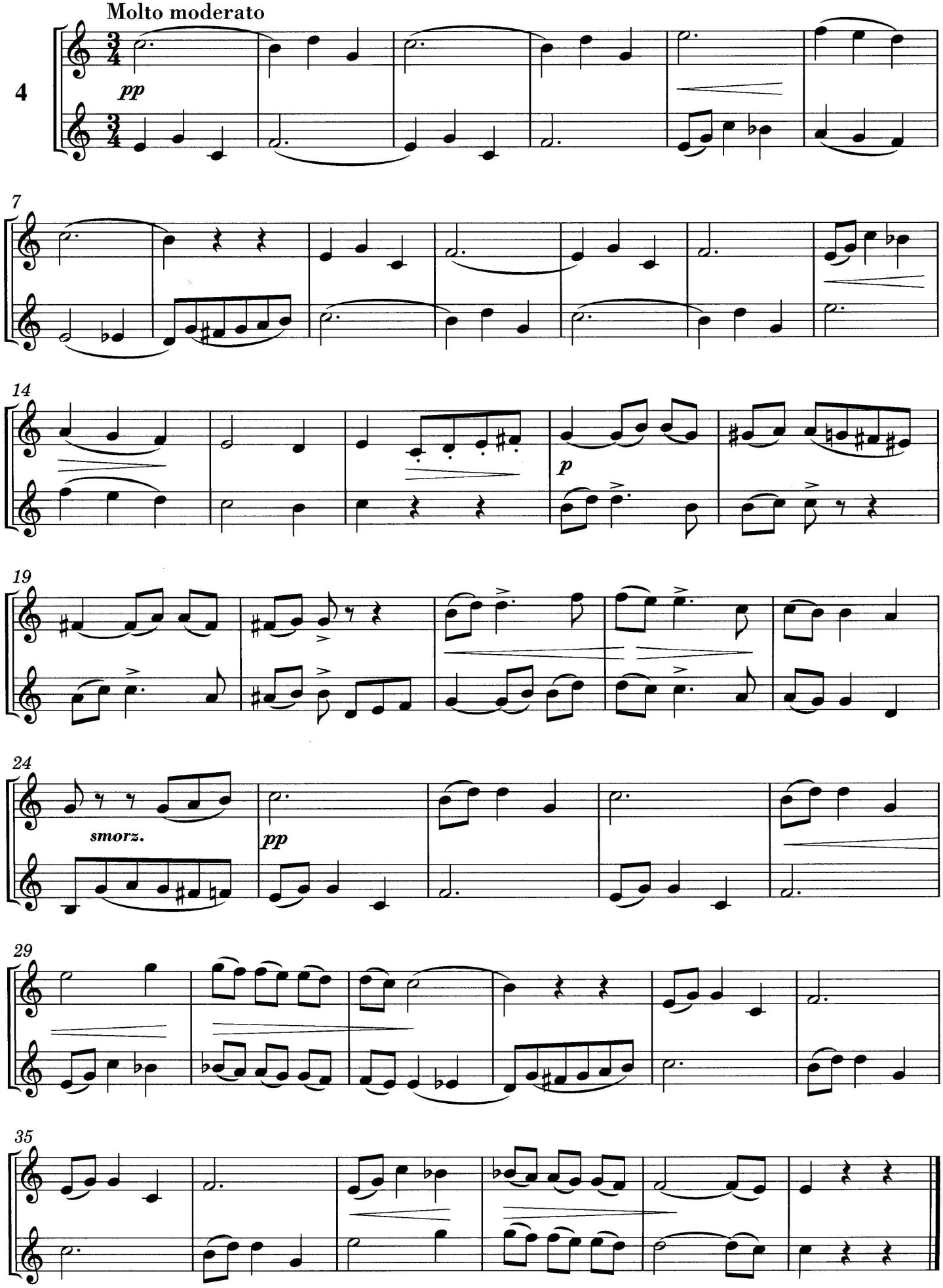
Molto moderato




7
f
pp
13
19
f
stent. e rall.
25
smorz.
31
pp
a tempo
37
f
43
pp

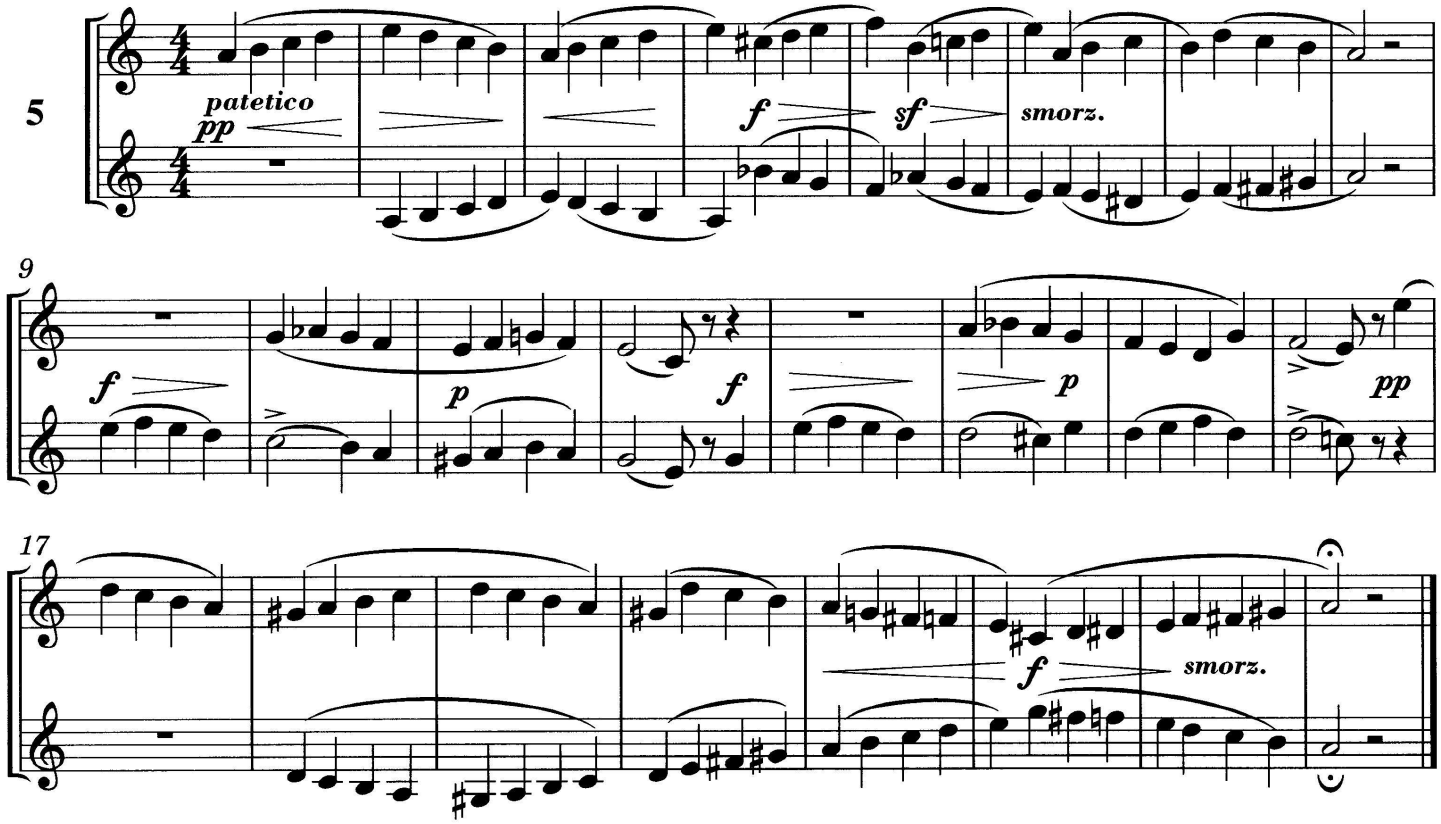
Do Magg. (Si♭ Magg.) / *C Maj (B♭ Maj)*

Molto moderato



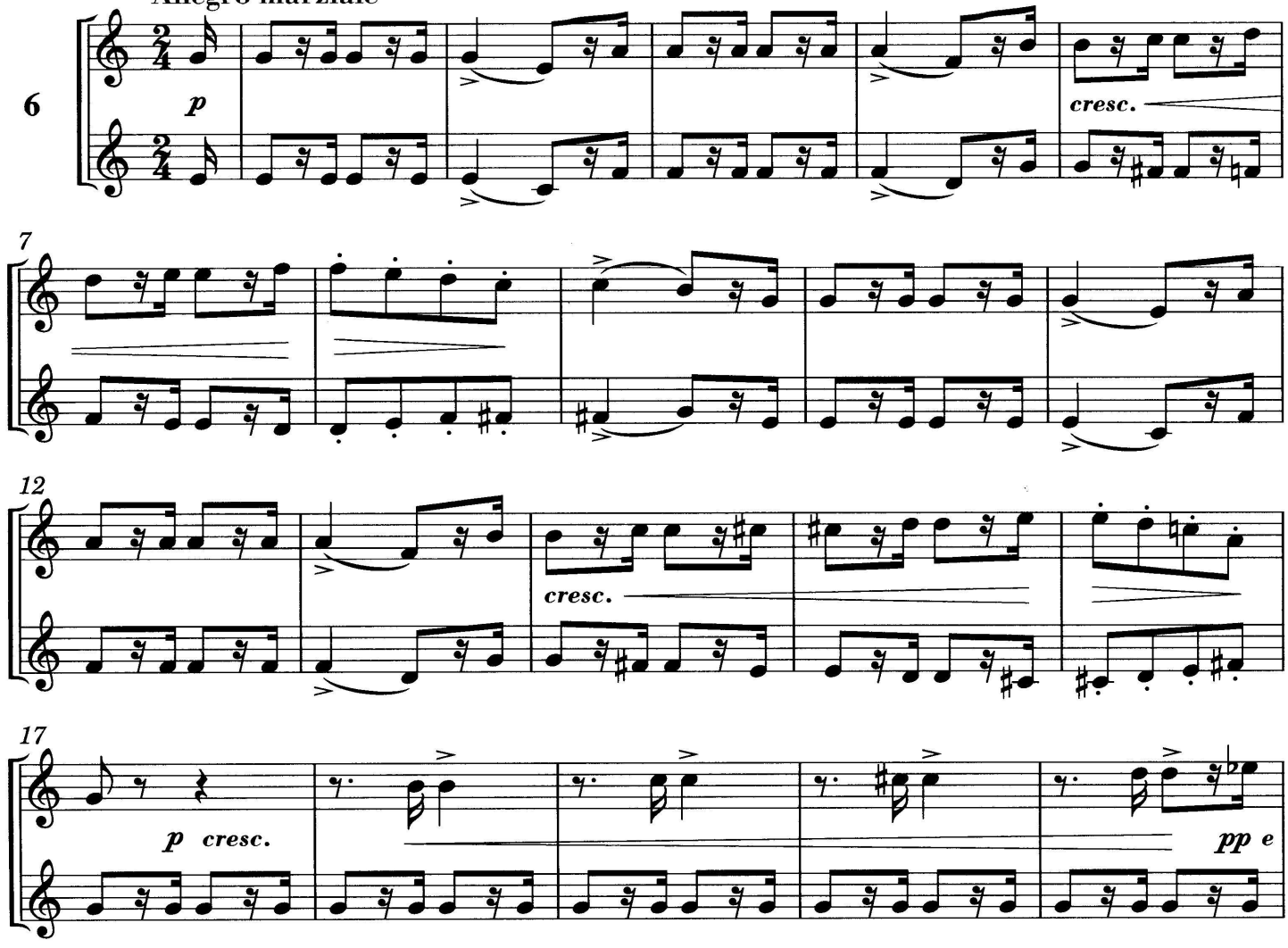
La min. (Sol min.) / *A min. (G min.)*

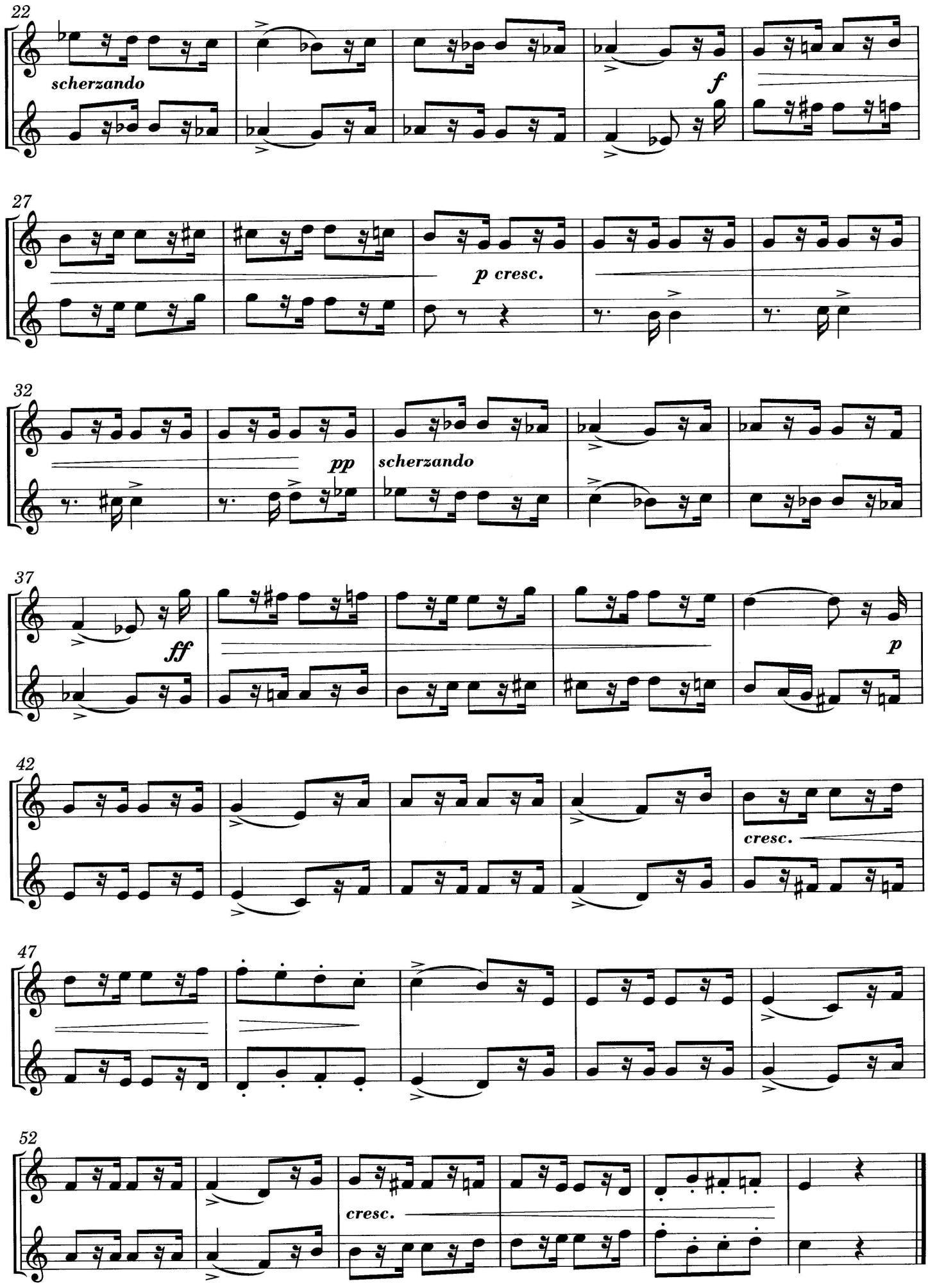
Andante affettuoso



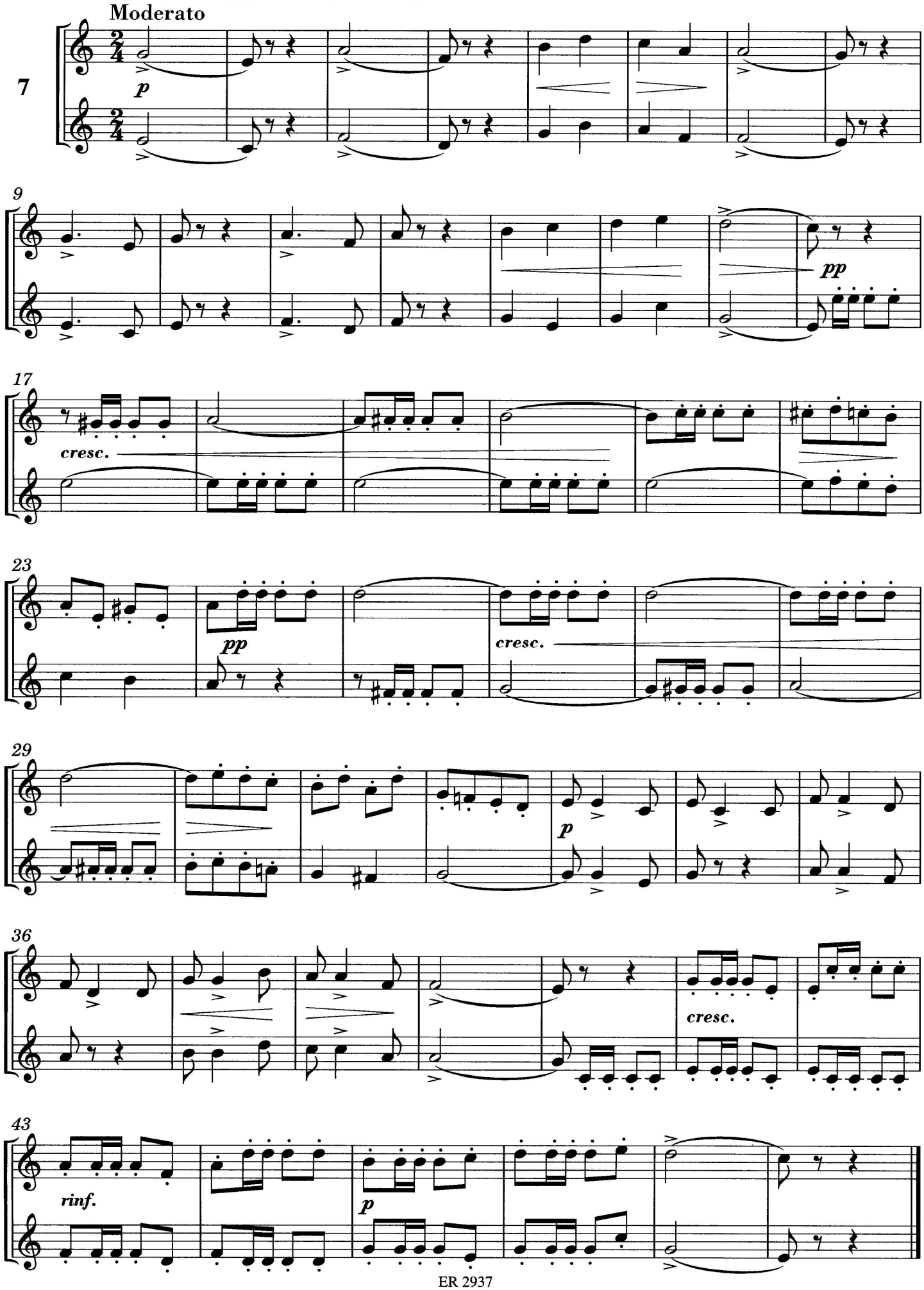
Do Magg. (Si♭ Magg.) / *C Maj (B♭ Maj)*

Allegro marziale

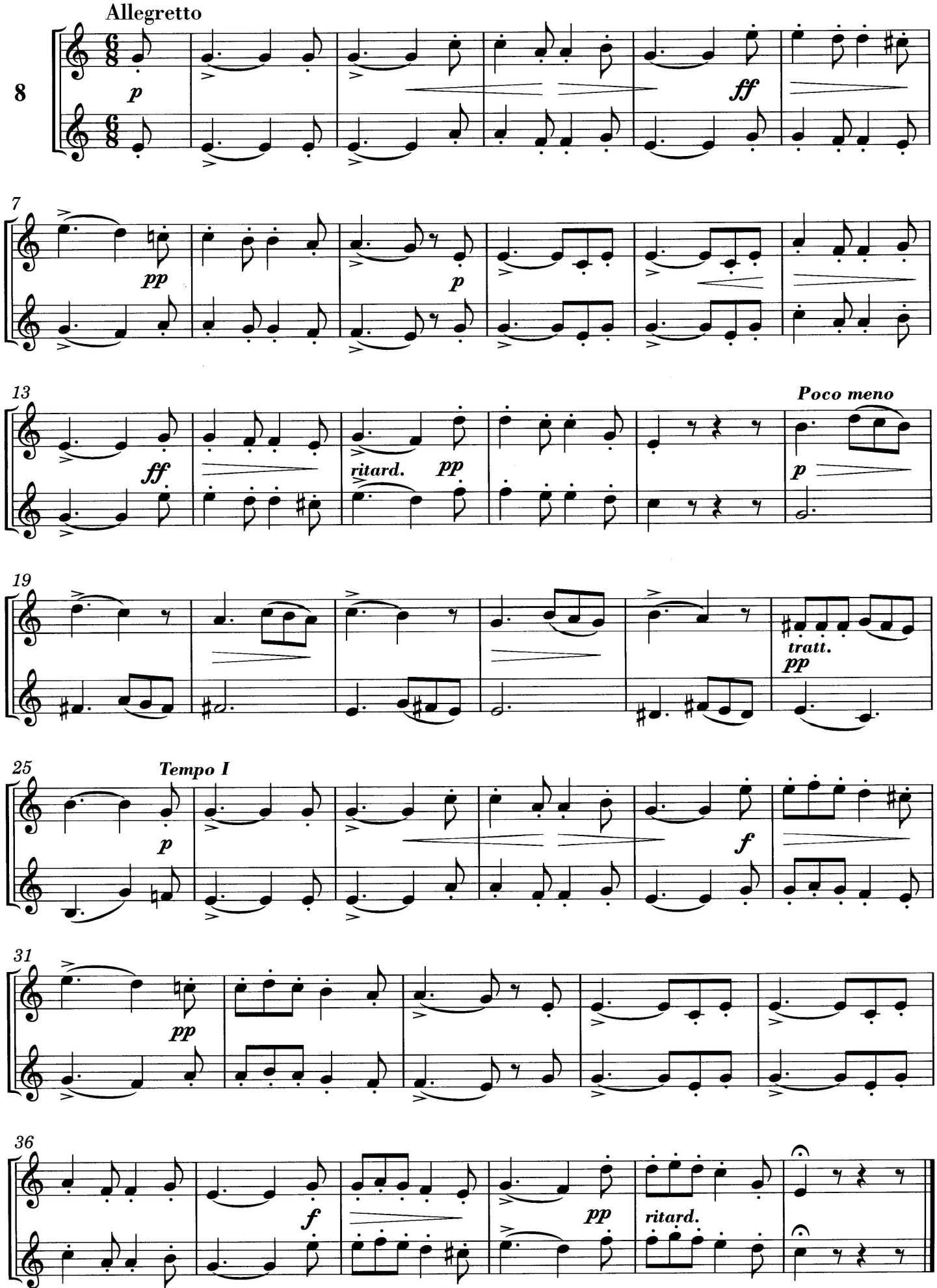



22
scherzando
f
27
p cresc.
32
pp
scherzando
37
ff
p
42
cresc.
47
52
cresc.

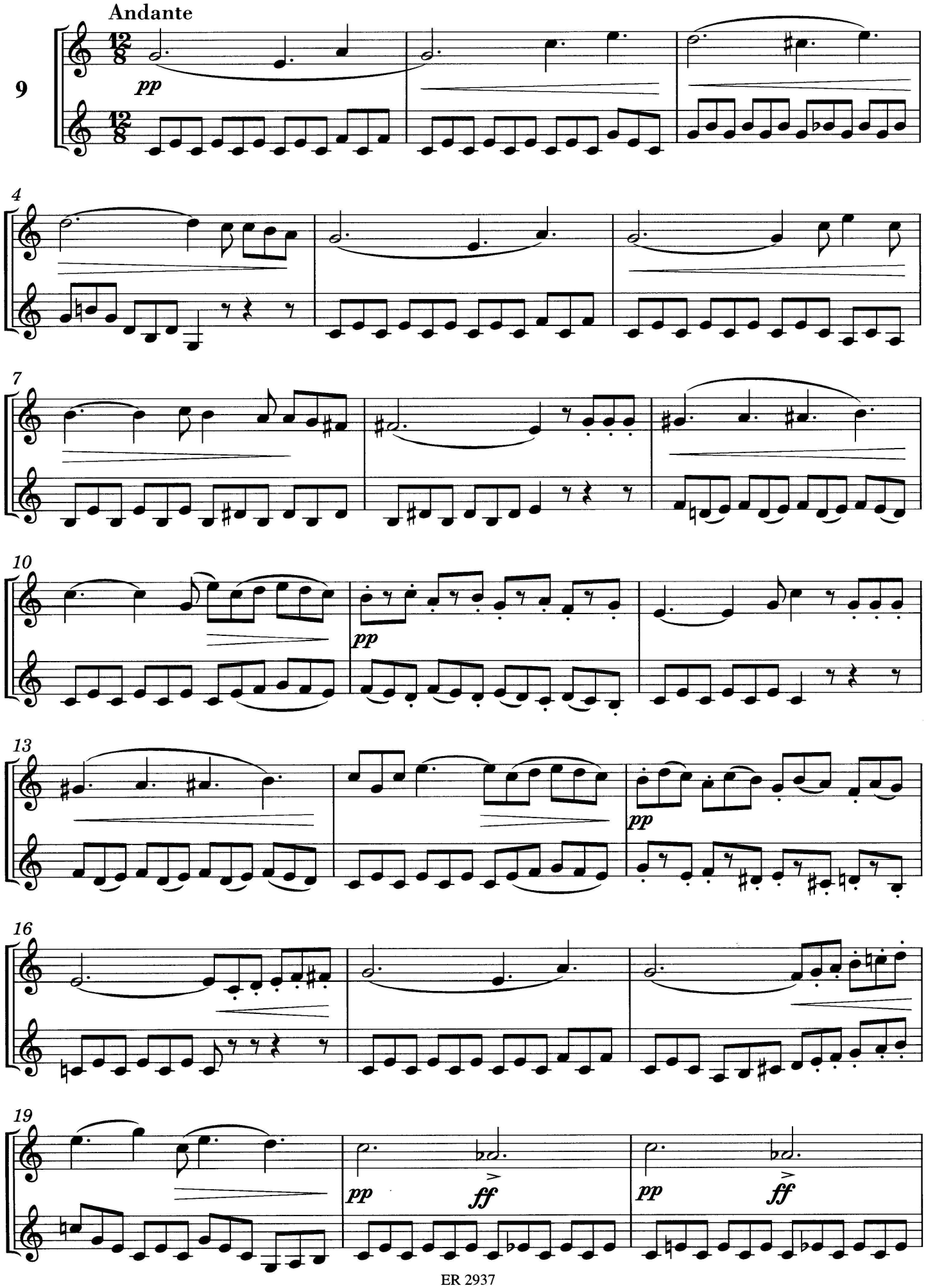
Do Magg. (Si♭ Magg.) / *C Maj (B♭ Maj)*

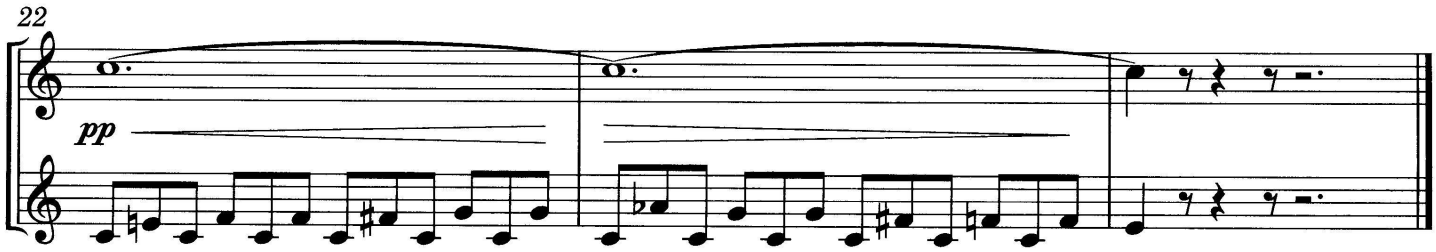


Do Magg. (Si♭ Magg.) / *C Maj (B♭ Maj)*



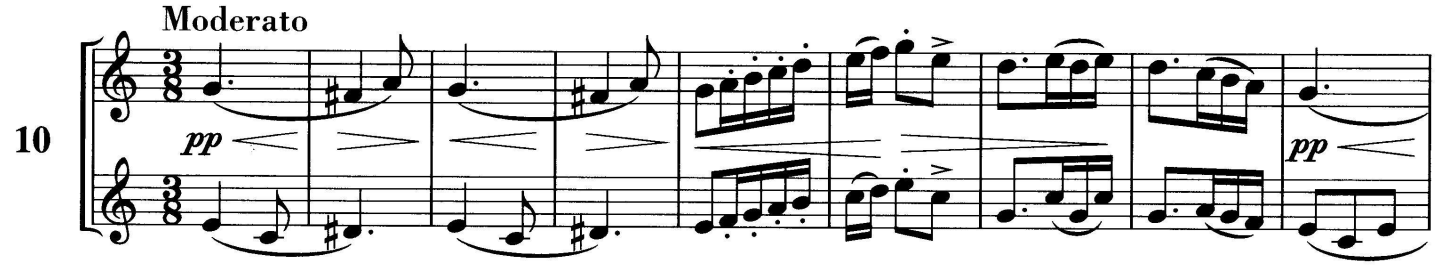
Do Magg. (Si♭ Magg.) / *C Maj (B♭ Maj)*

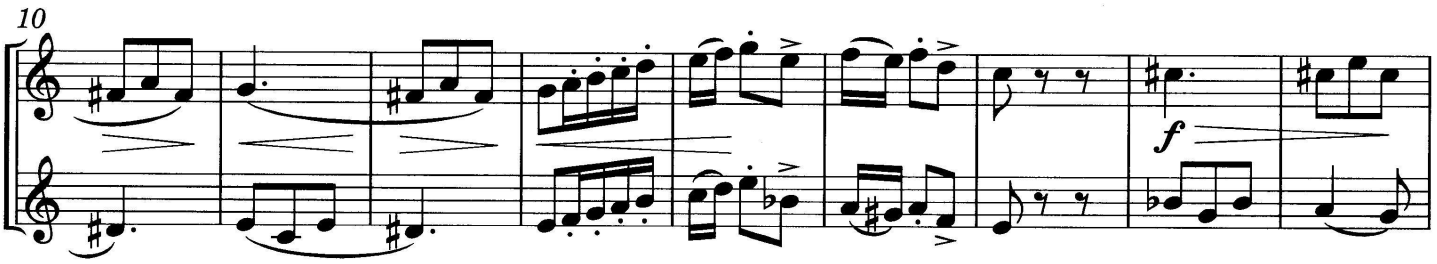


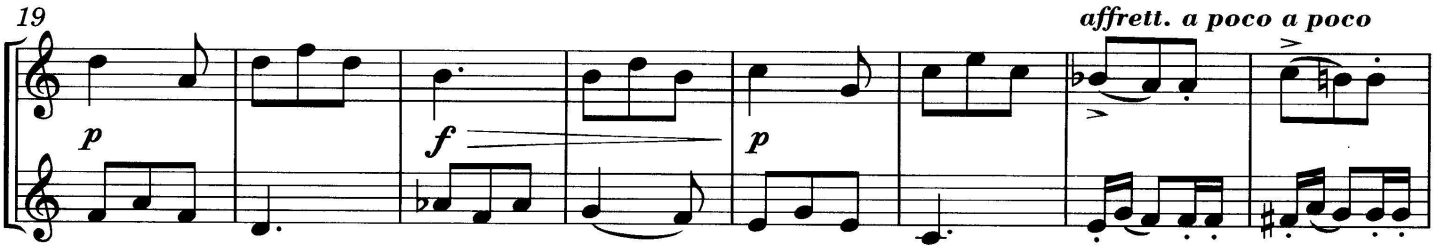


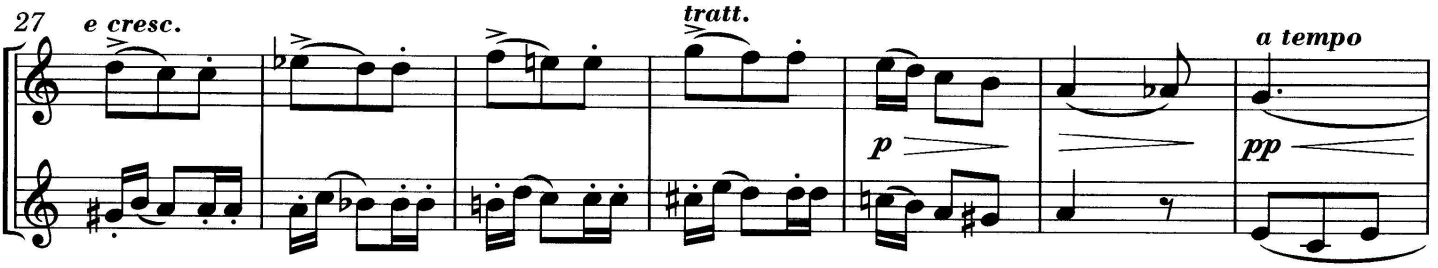
Do Magg. (Si♭ Magg.) / *C Maj (B♭ Maj)*

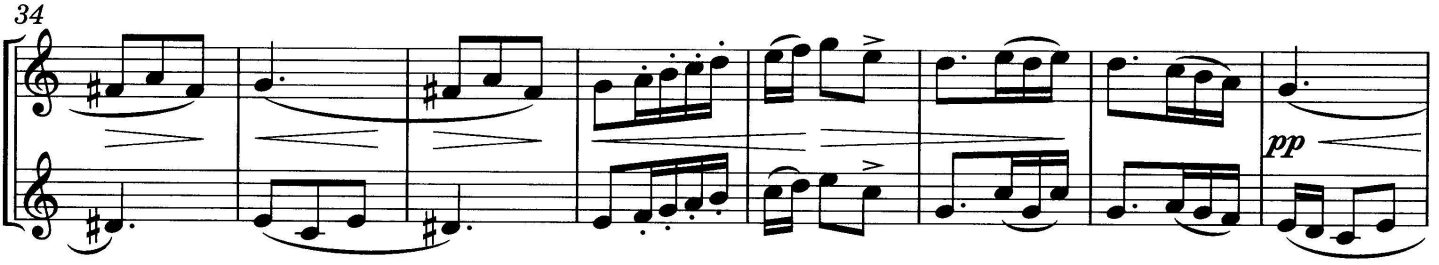
Moderato

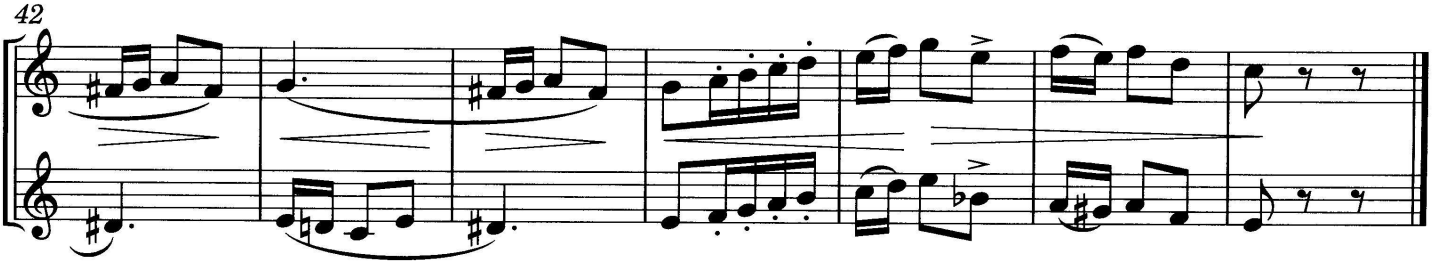






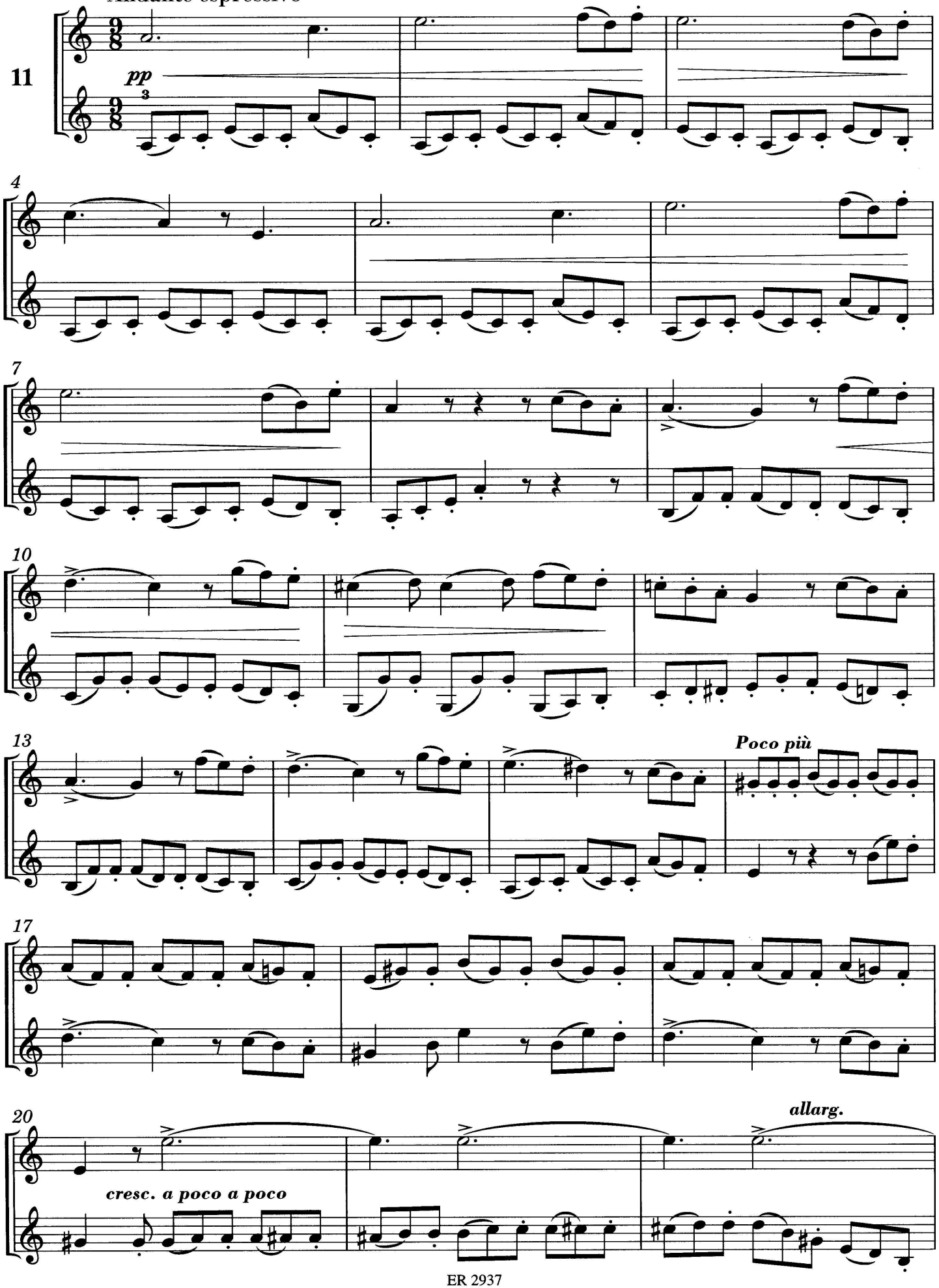


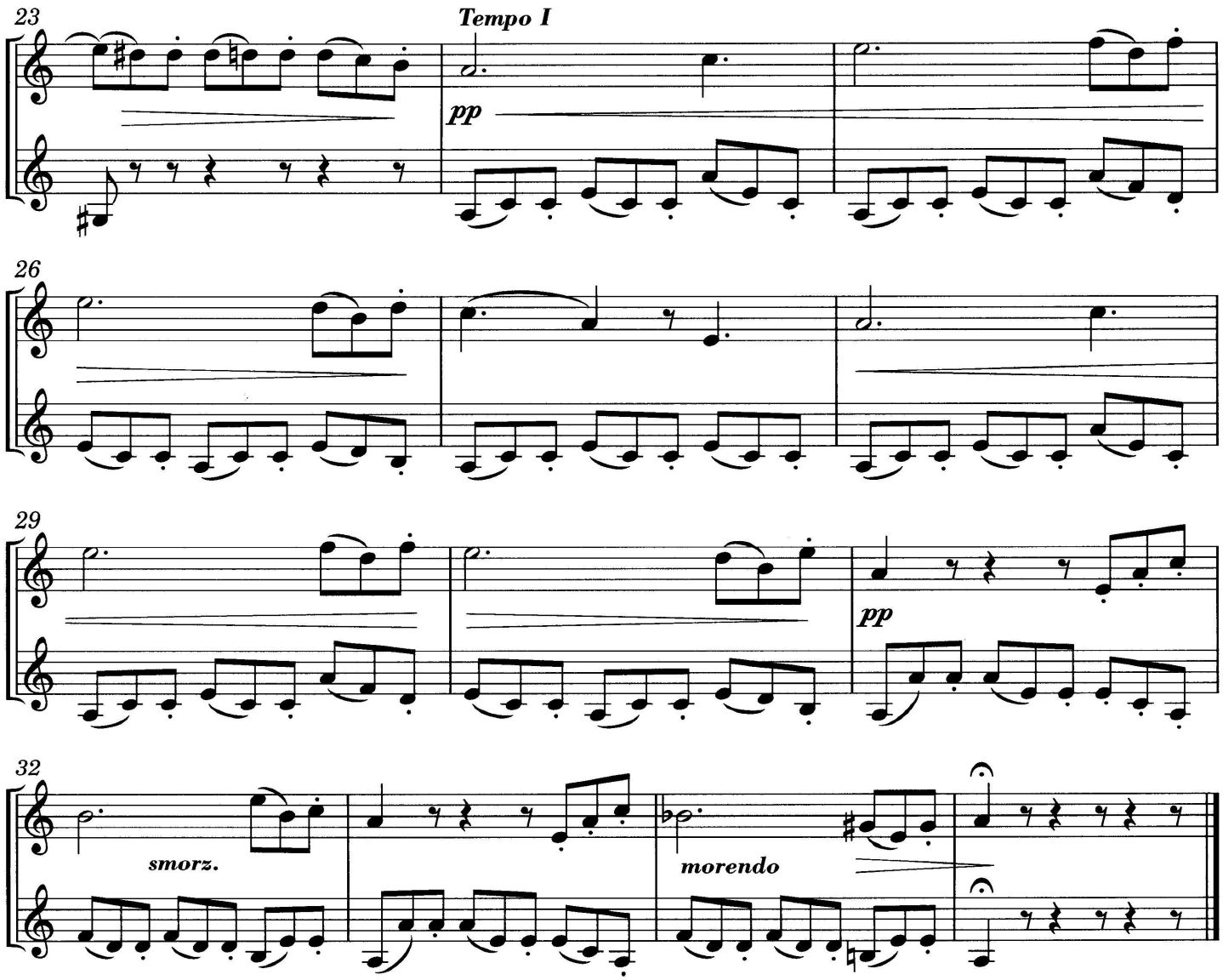




La min. (Sol min.) / *A min. (G min.)*

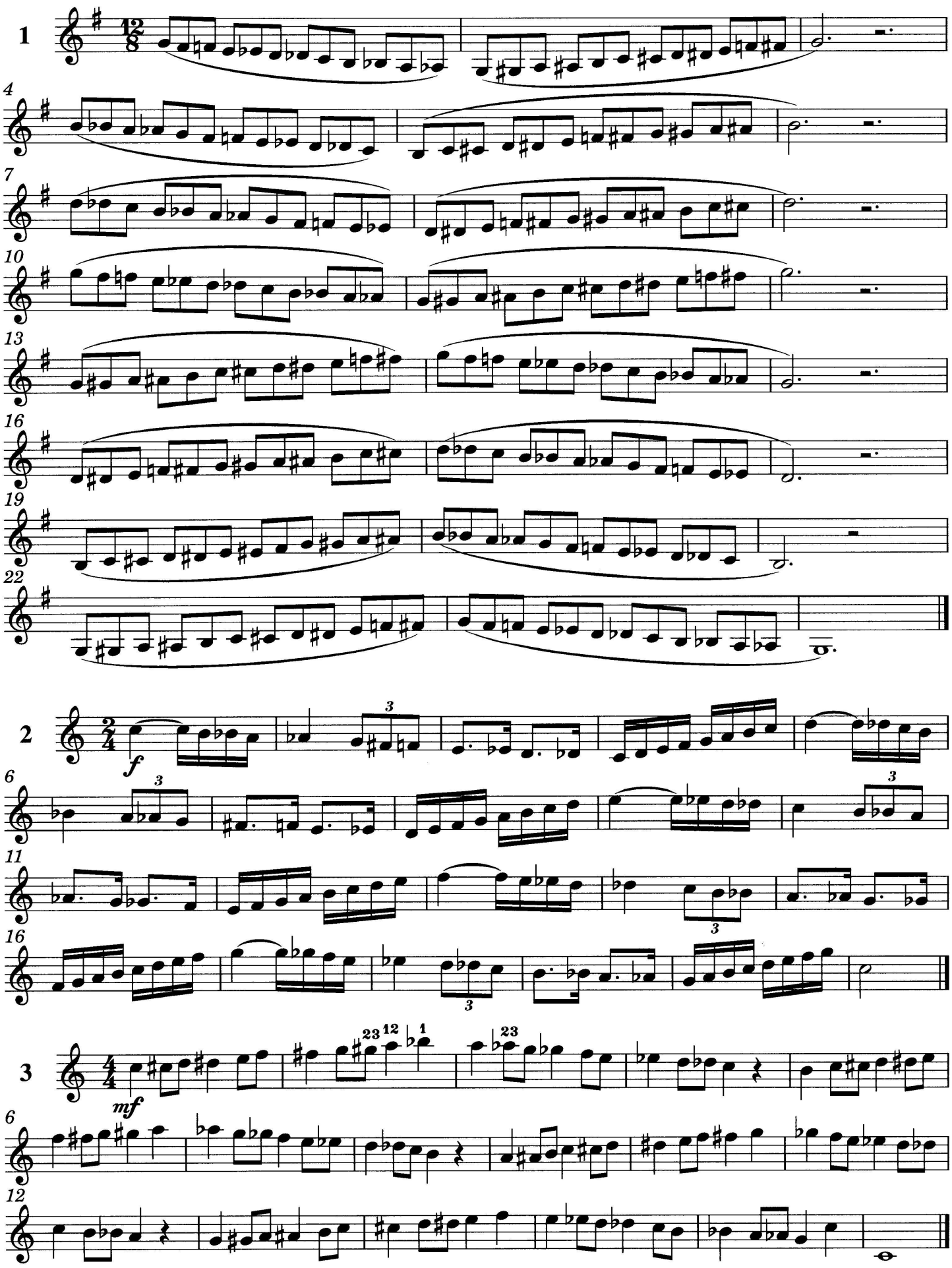
Andante espressivo




23
Tempo I
pp
26
29
pp
32
smorz.
morendo

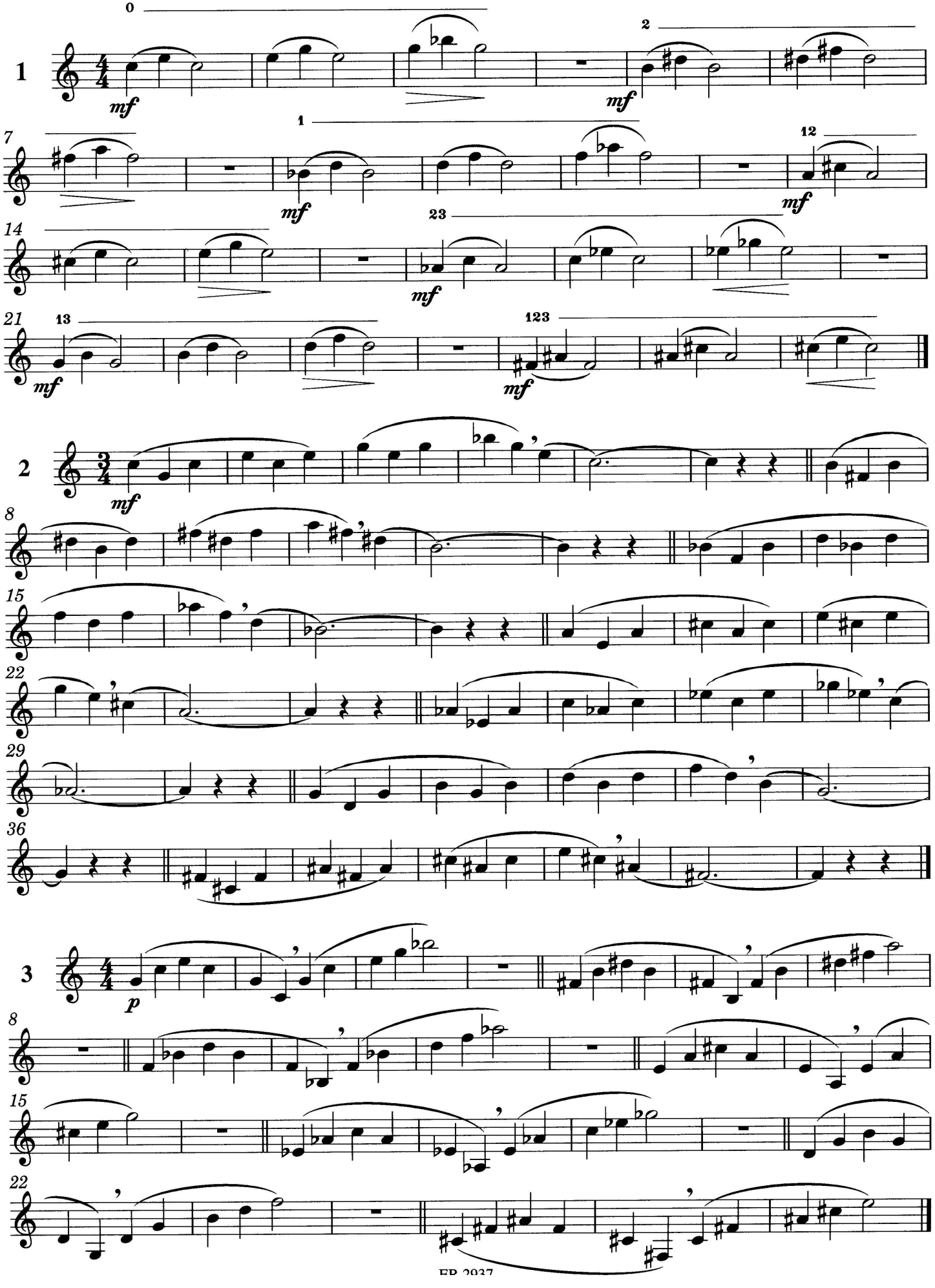
UNITÀ 2 - Cromatismo

UNIT 2 - Chromatism



UNITÀ 3 - Flessibilità

UNIT 3 - Flexibility



UNITÀ 4 - Portfolio sonoro

UNIT 4 - Music portfolio

Track 33
(Lento/*Slow*)

Track 34
(Veloce/*Fast*)

Allegro

da / *from* Bona

Base

Suona / Play

6

11

f

p

16

ff

22

f

f

p

29

34

con brio

con brio

40

46

51

56

Allegro moderato

da / *from* Bona

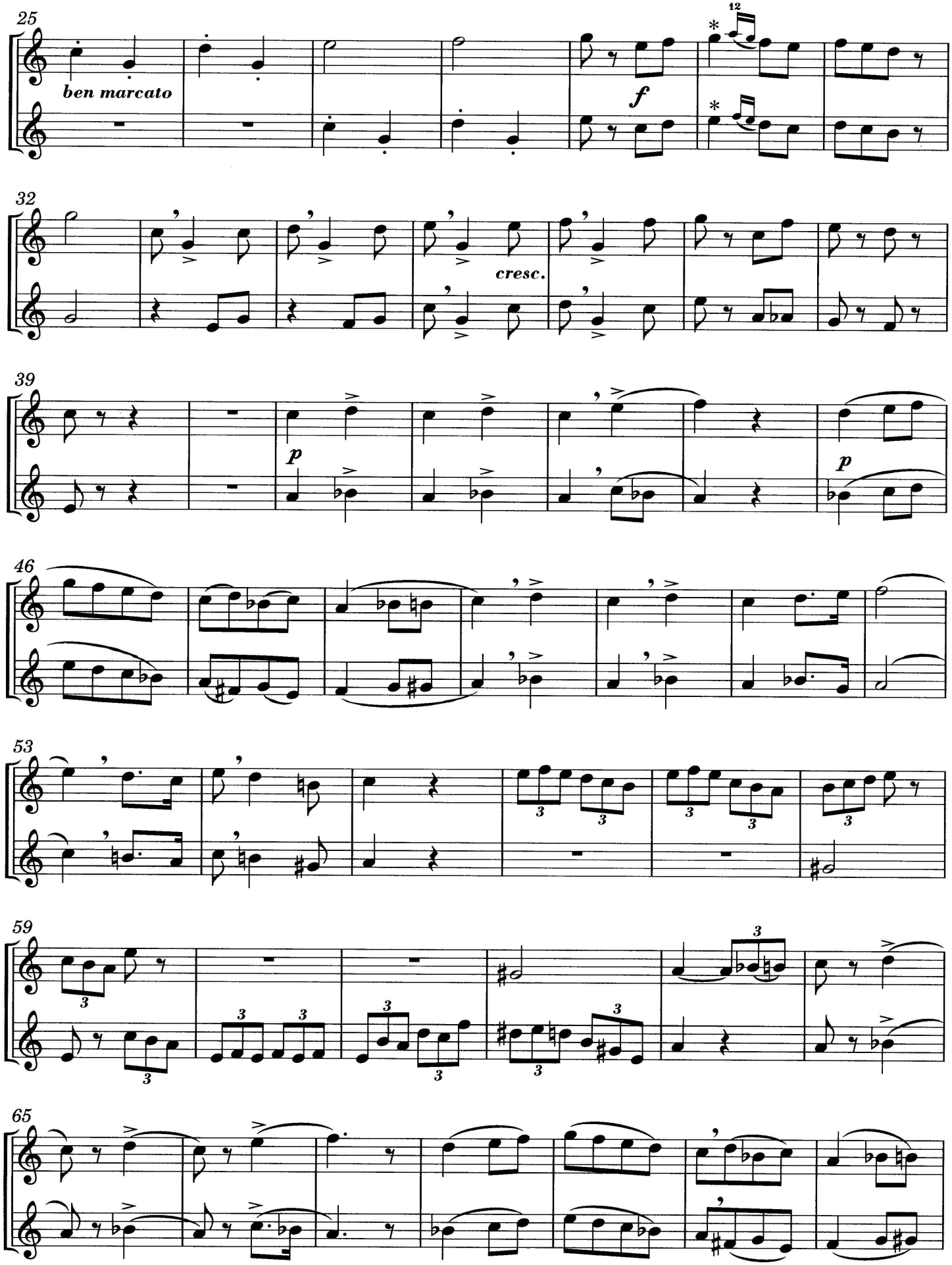
Base

Track 35
(Lento/*Slow*)

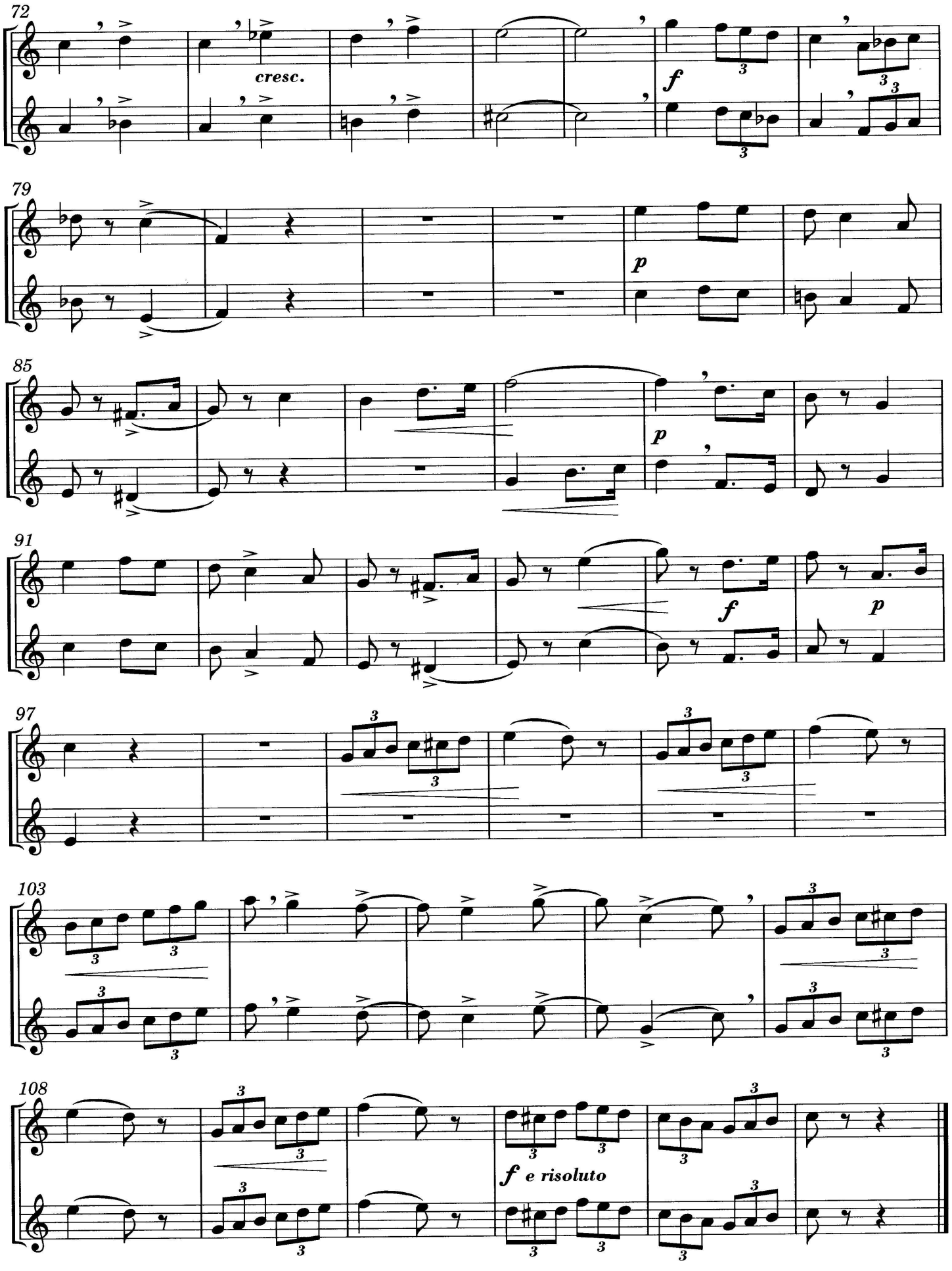
Track 36
(Veloce/*Fast*)

9 *Suona / Play*

16



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


72
cresc.
f
79
p
85
p
91
f
p
97
103
108
f e risoluto

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

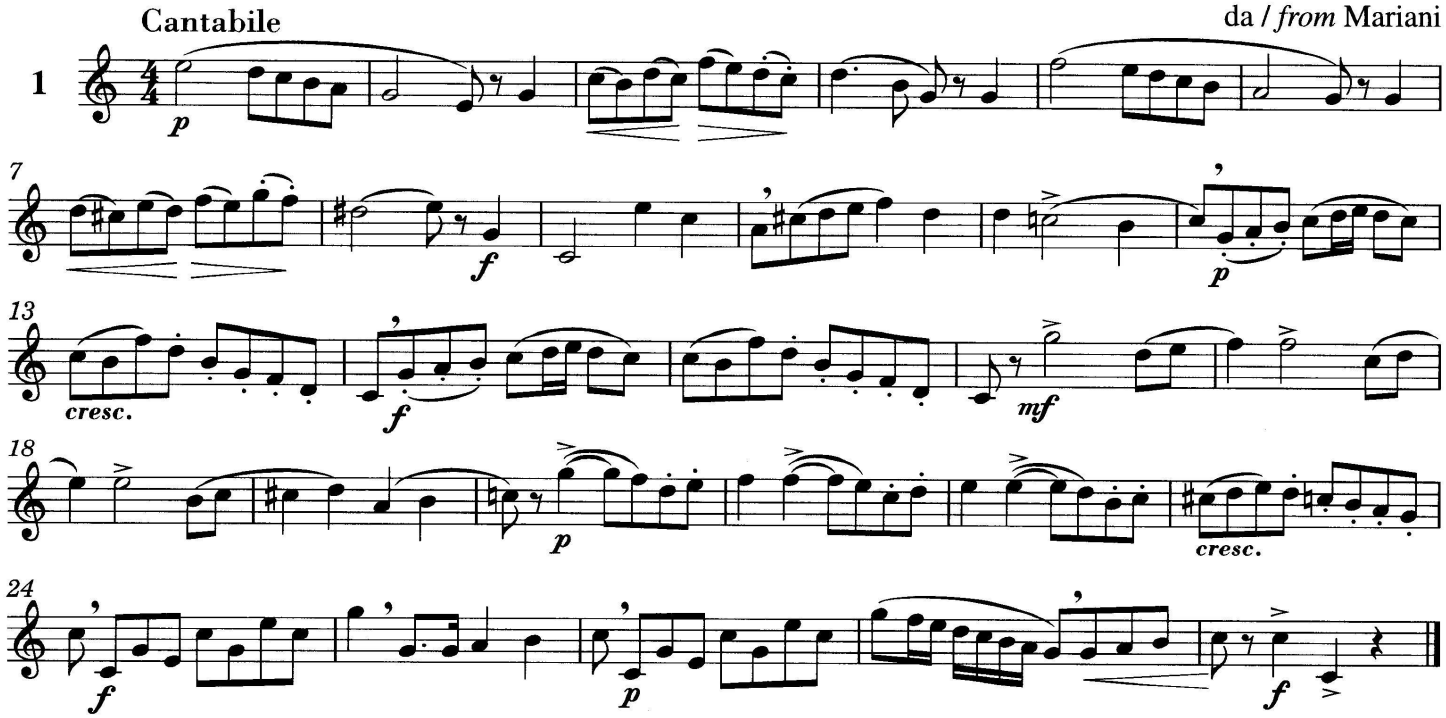
preceded by the diatonich scales and arpeggi

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

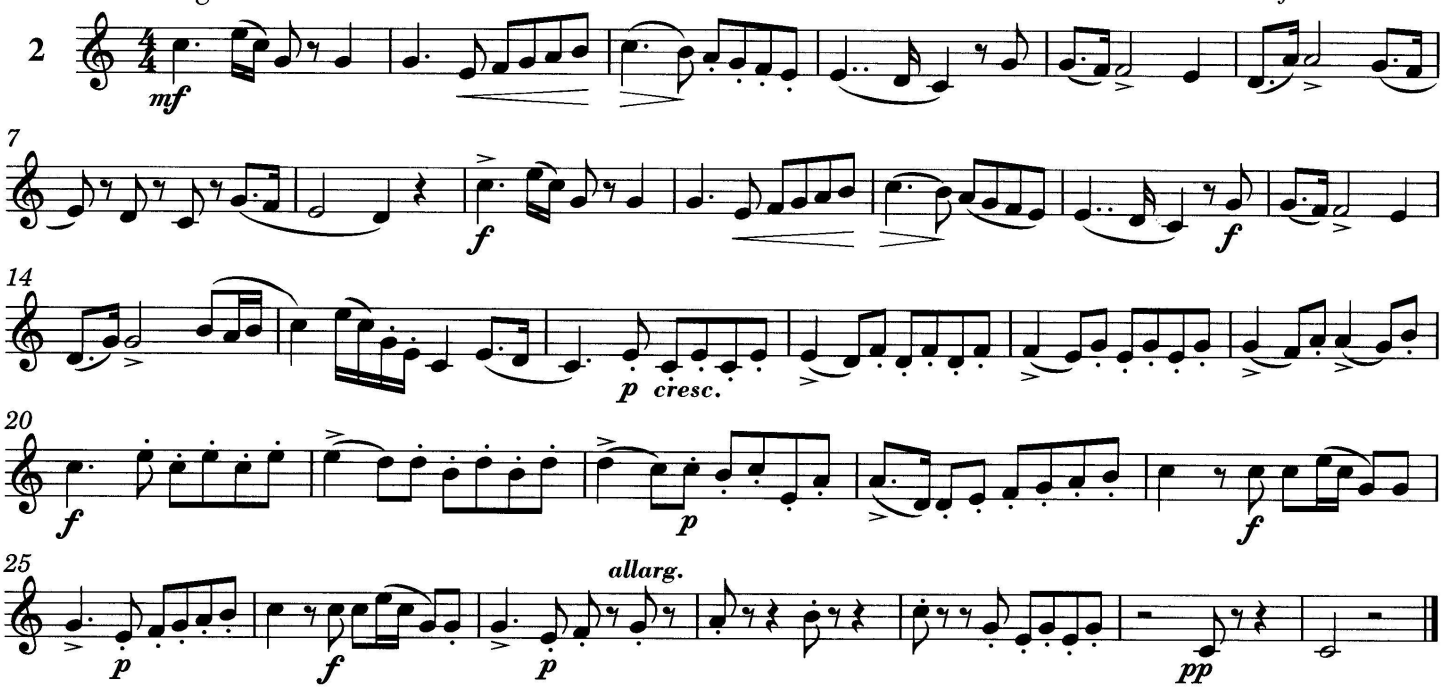
UNITÀ 1 - Studietti melodici

UNIT 1 - Melodic studies

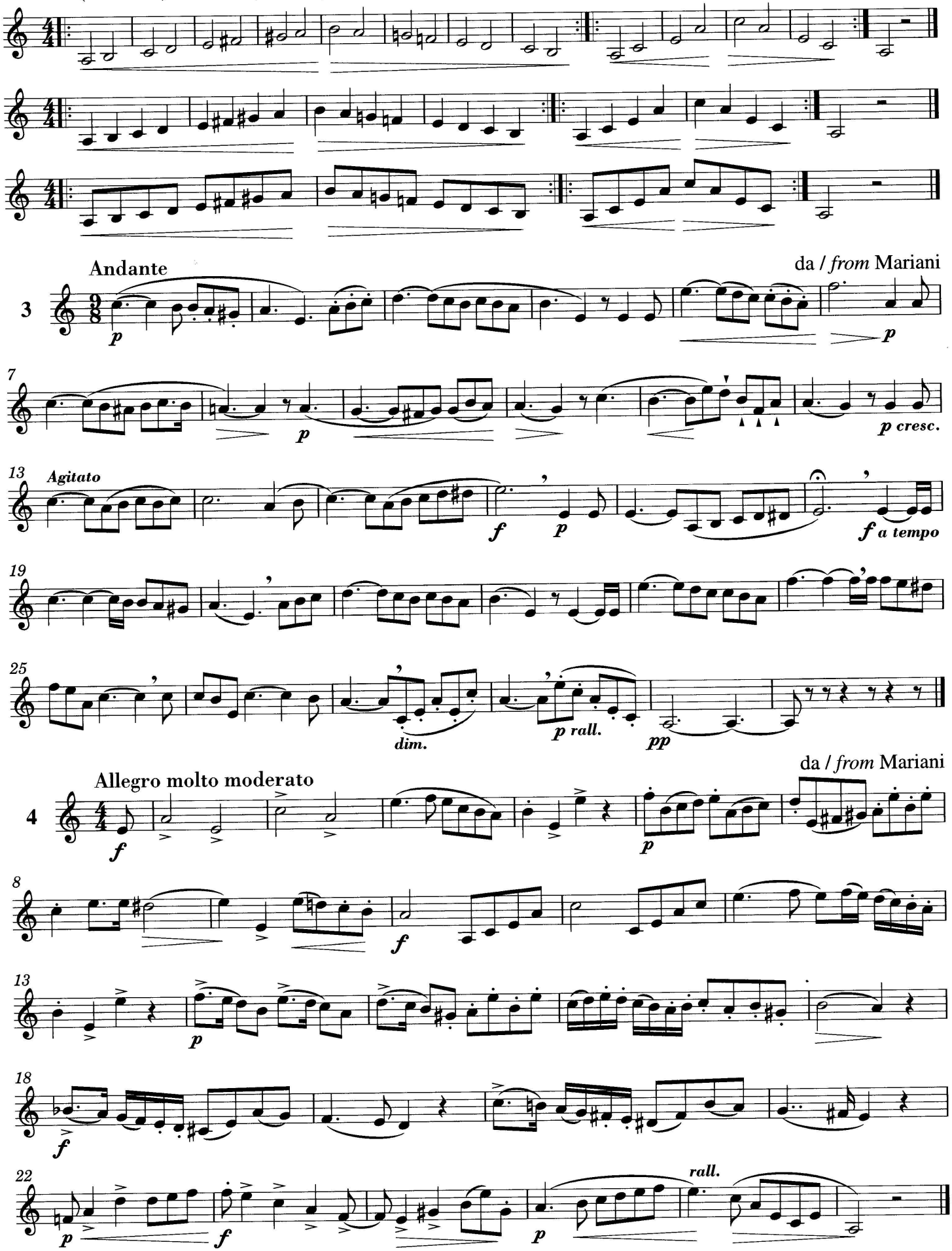
Cantabile — da / *from* Mariani



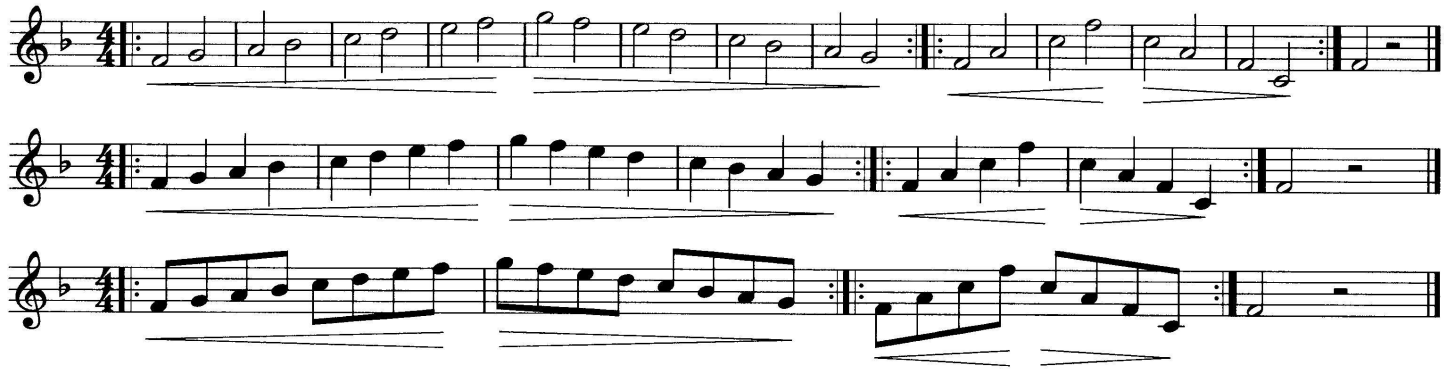
Allegro maestoso — da / *from* Dussek



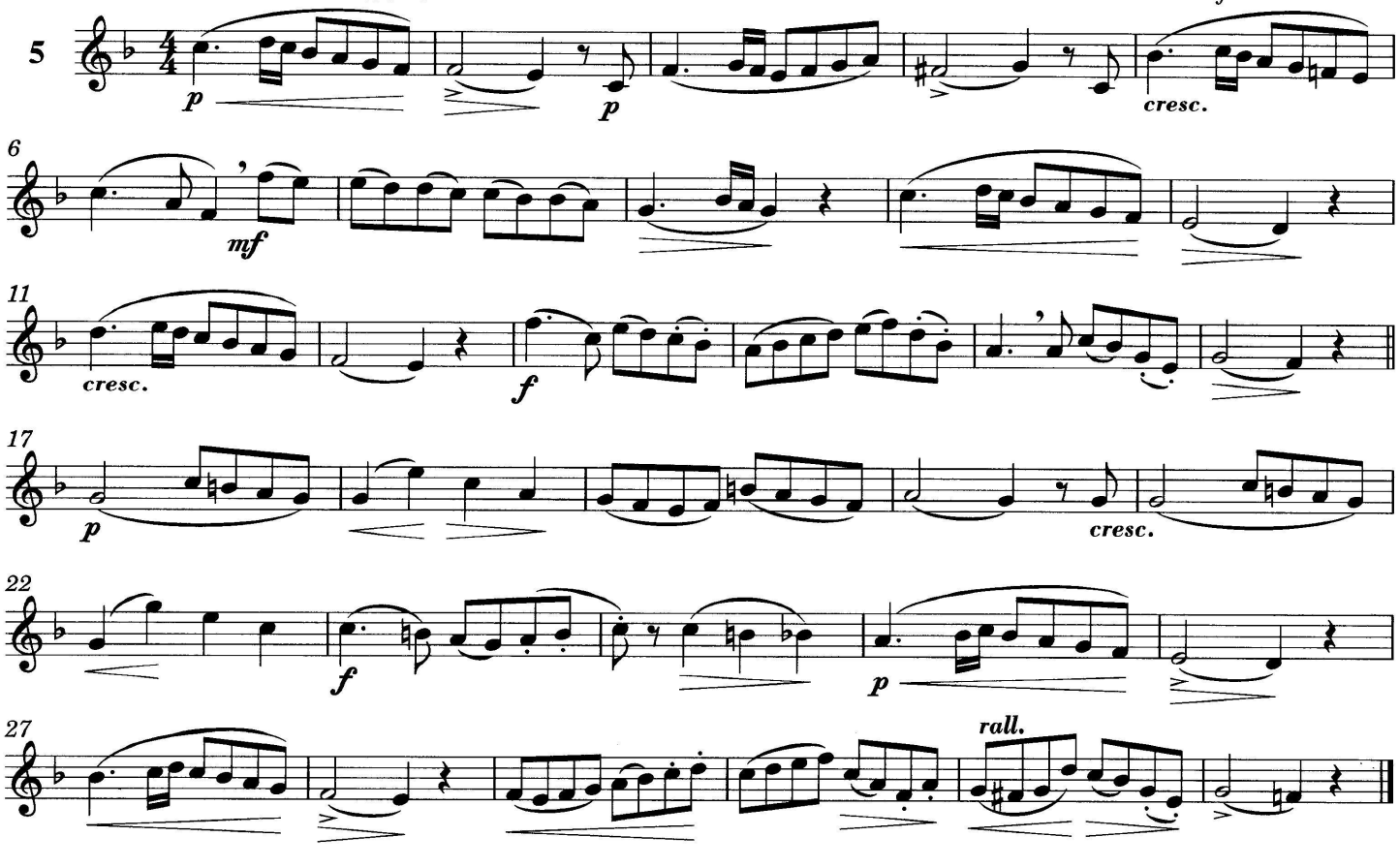
La min. (Sol min.) / *A min. (G min.)*



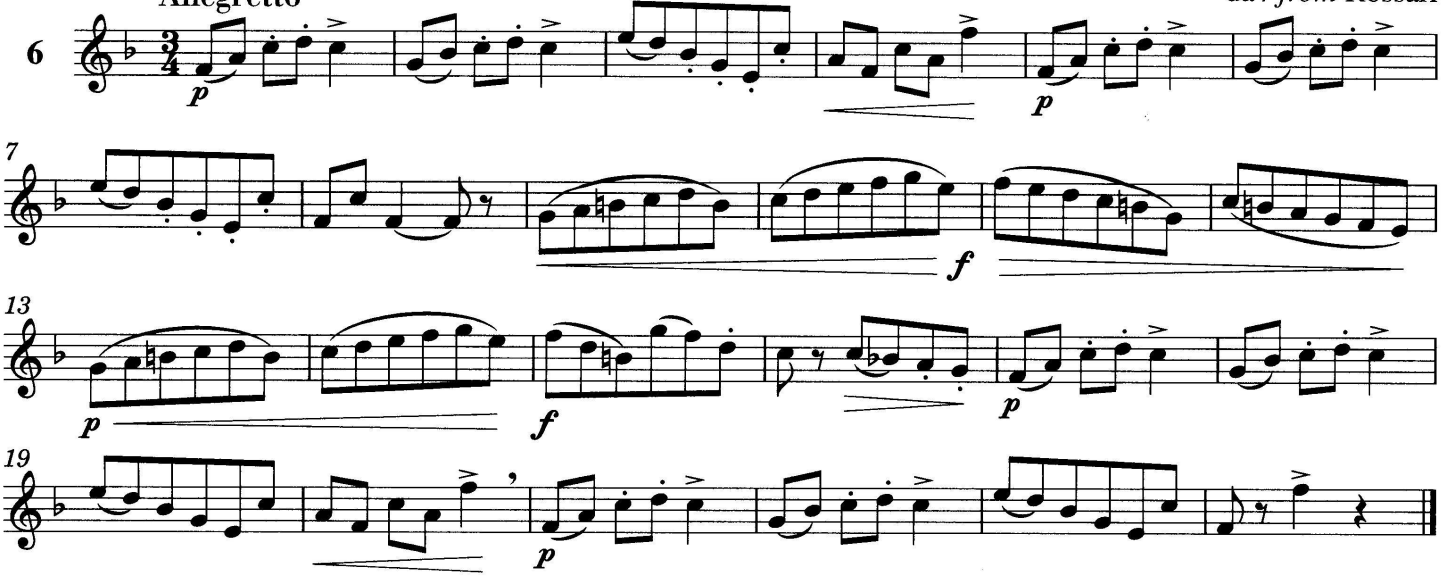
Fa Magg. (Mi♭ Magg.) / *Fa Maj (E♭ Maj)*



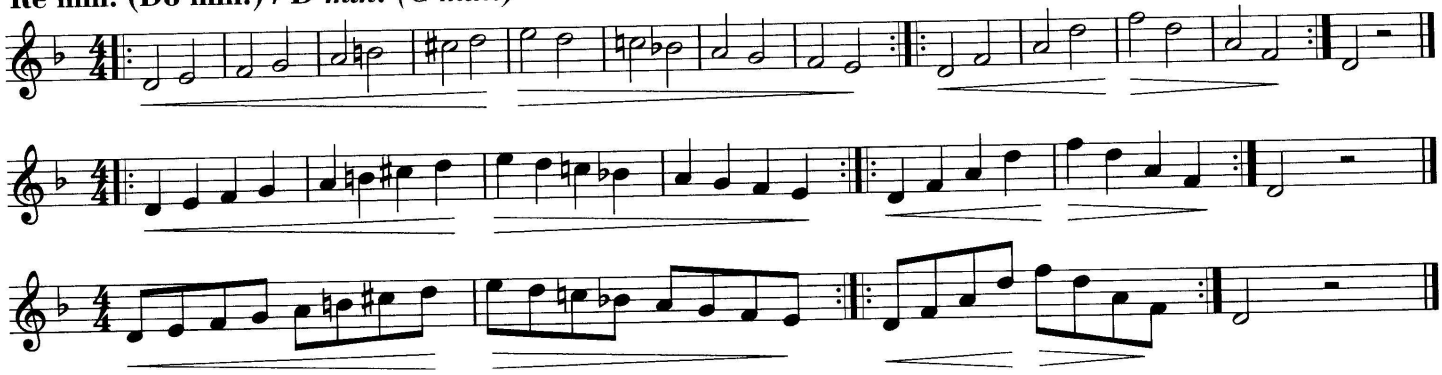
Moderato cantabile da / *from* Deminitz



Allegretto da / *from* Rossari

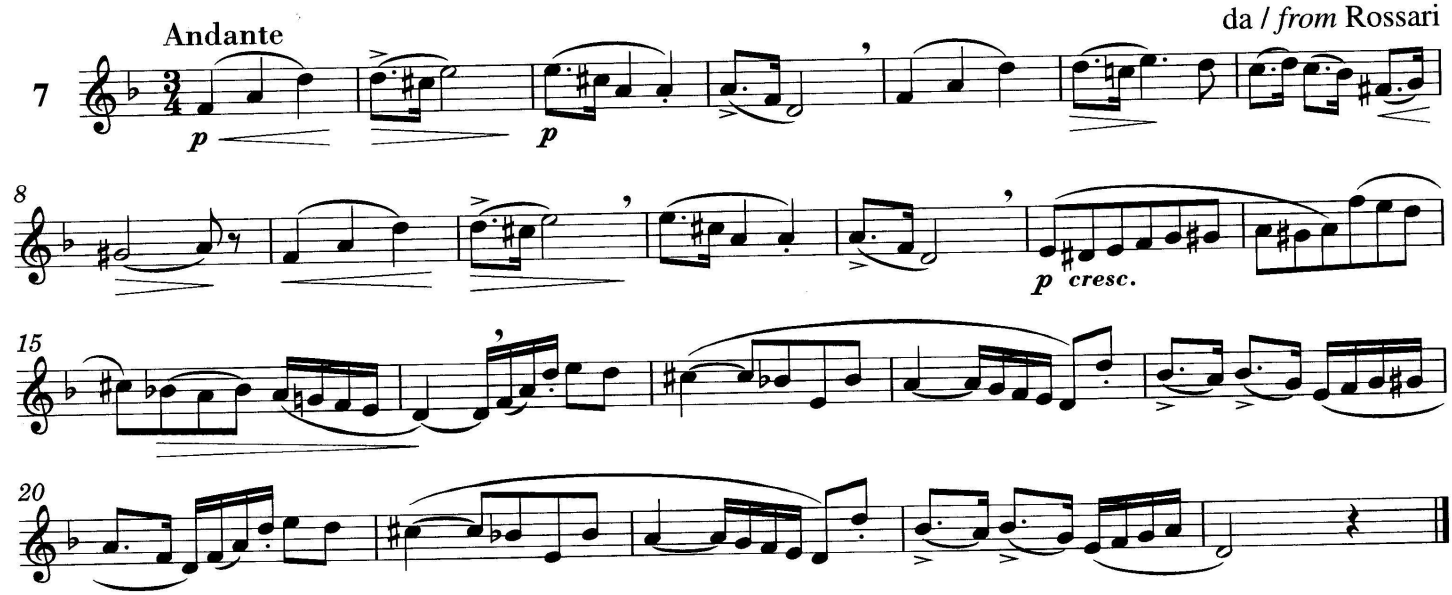


Re min. (Do min.) / *D min. (C min.)*



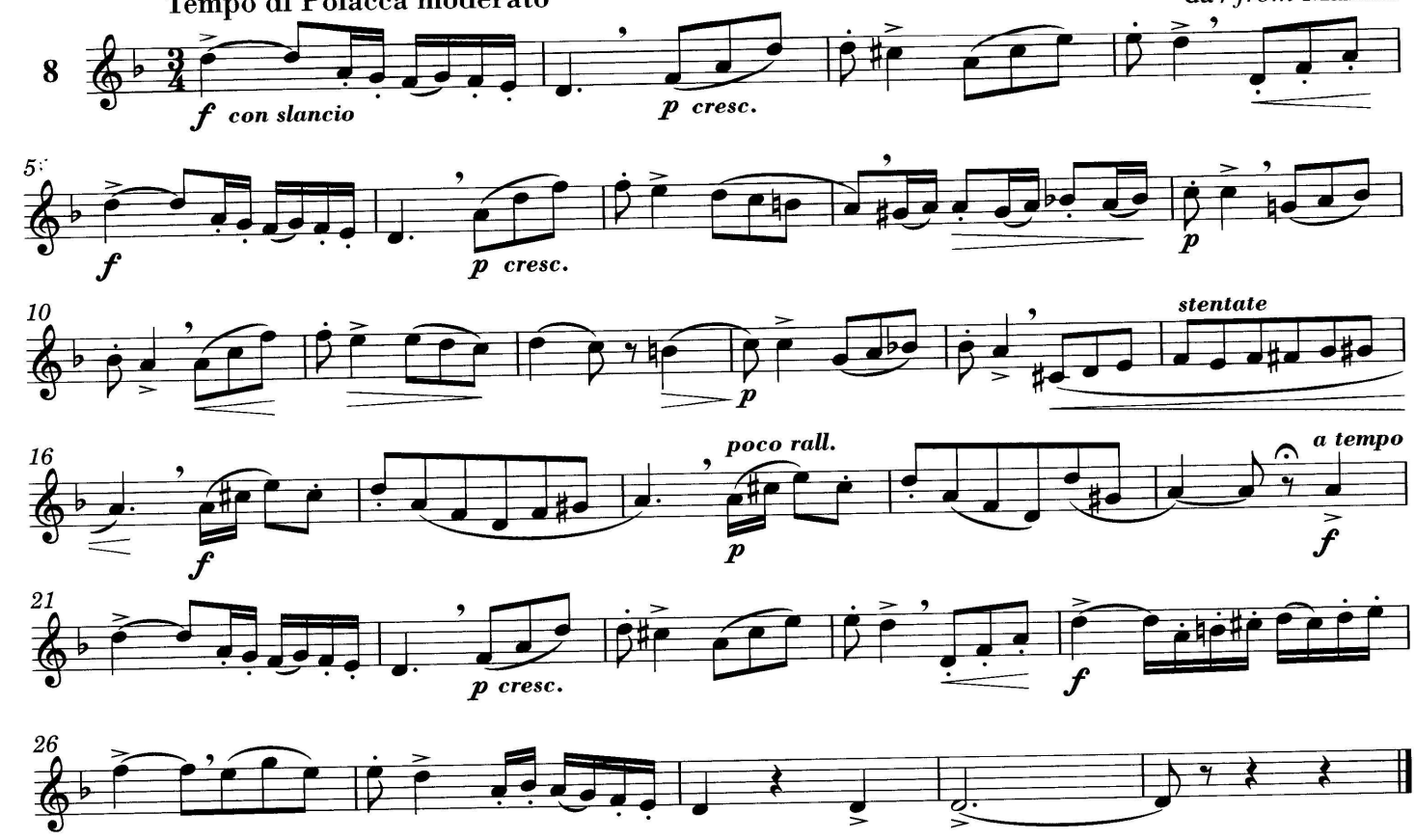
Andante

da / *from* Rossari

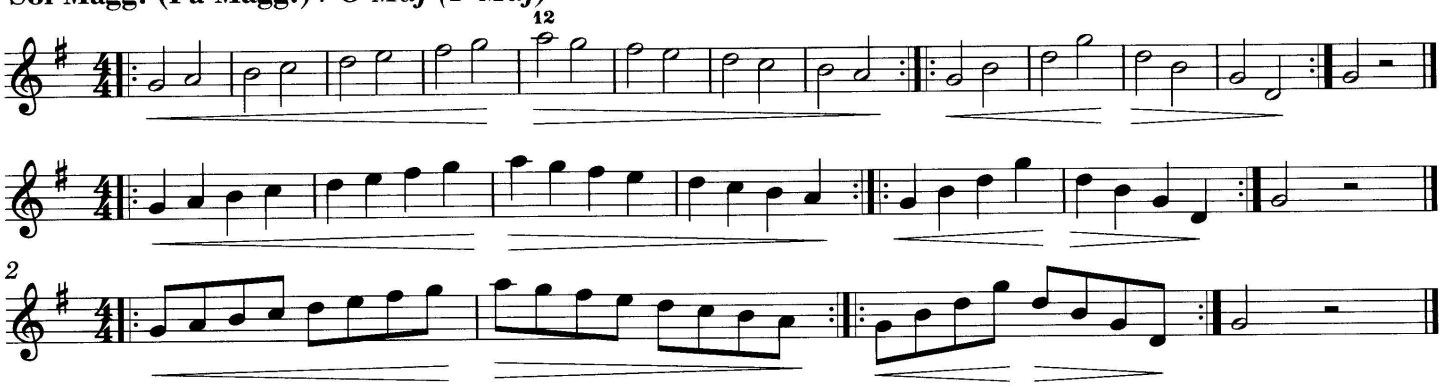


Tempo di Polacca moderato

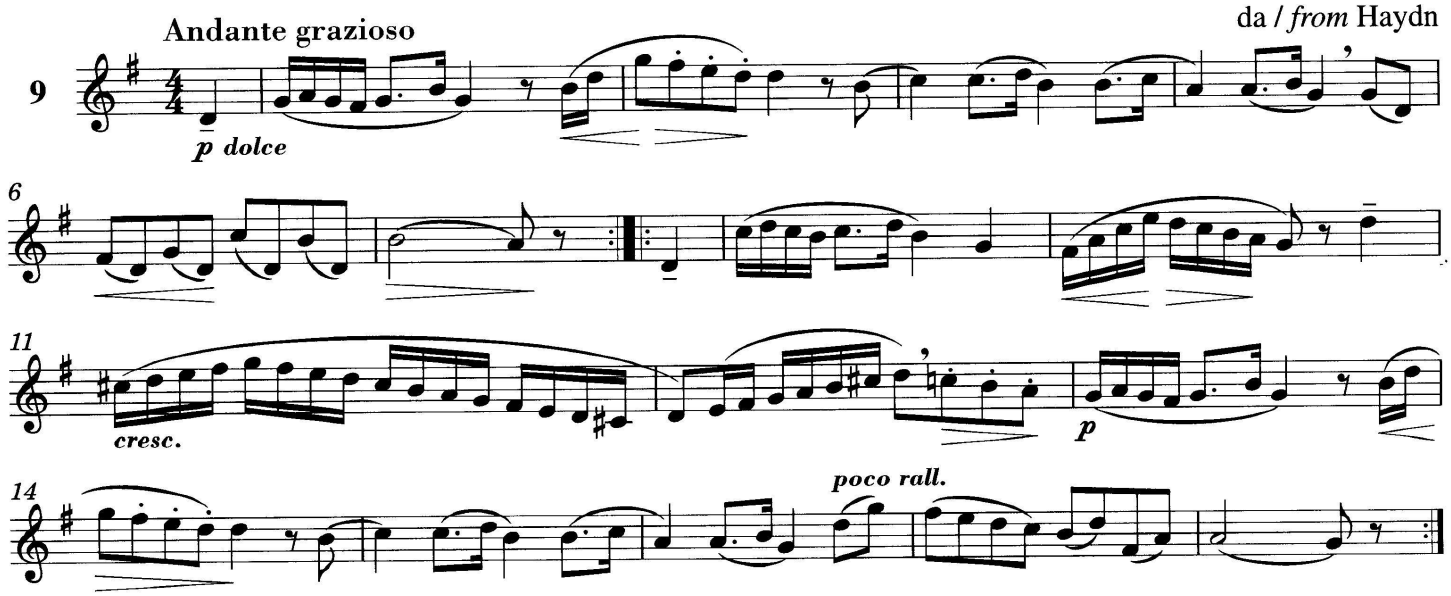
da / *from* Mariani



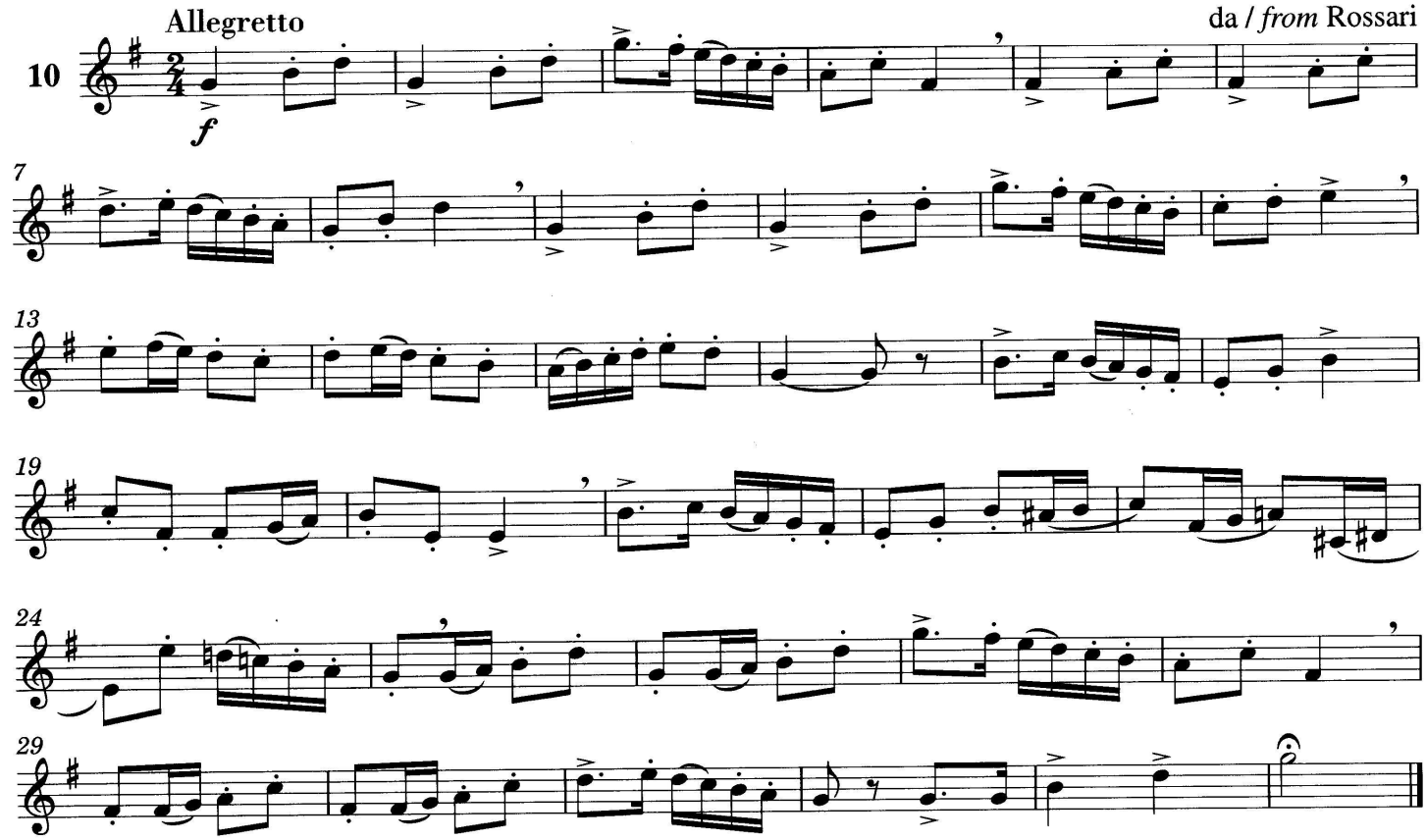
Sol Magg. (Fa Magg.) / *G Maj (F Maj)*



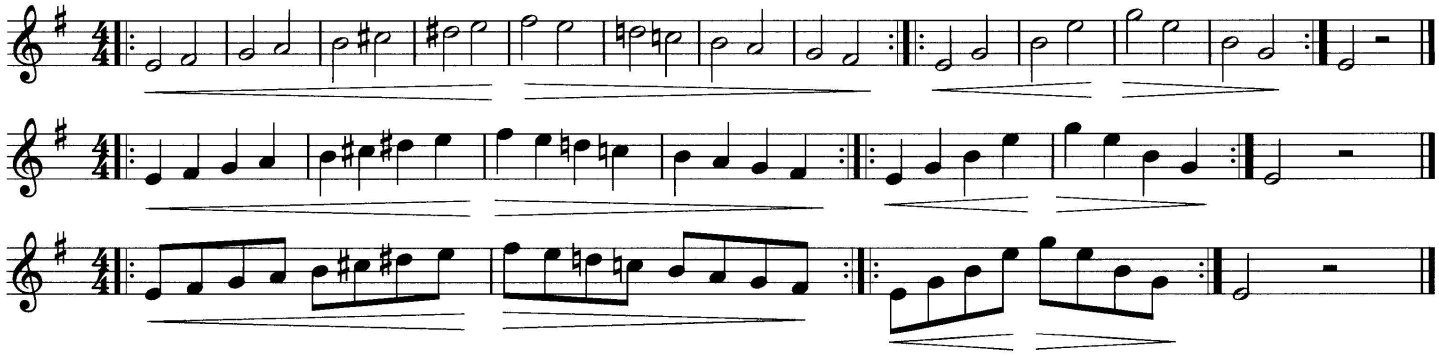
Andante grazioso da / *from* Haydn



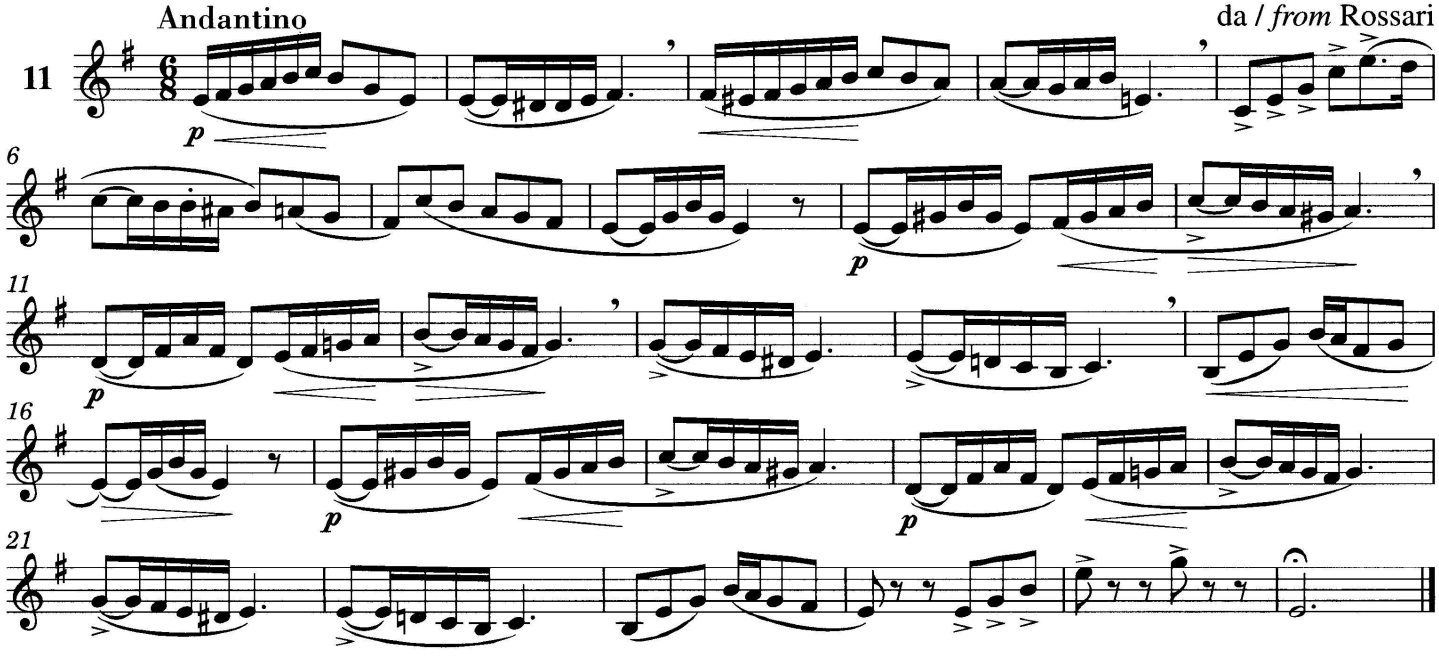
Allegretto da / *from* Rossari



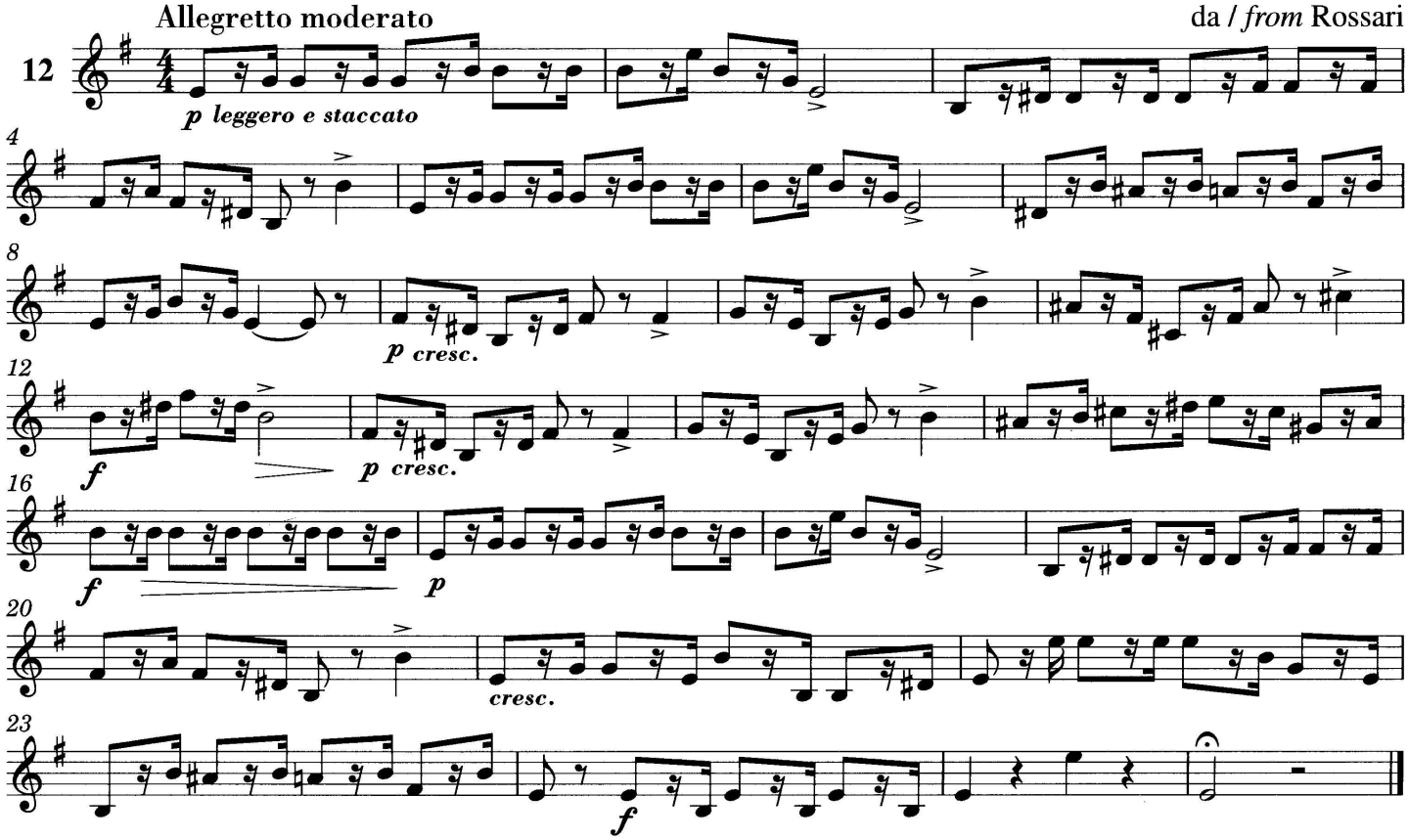
Mi min. (Re min.) / *E min. (D min.)*



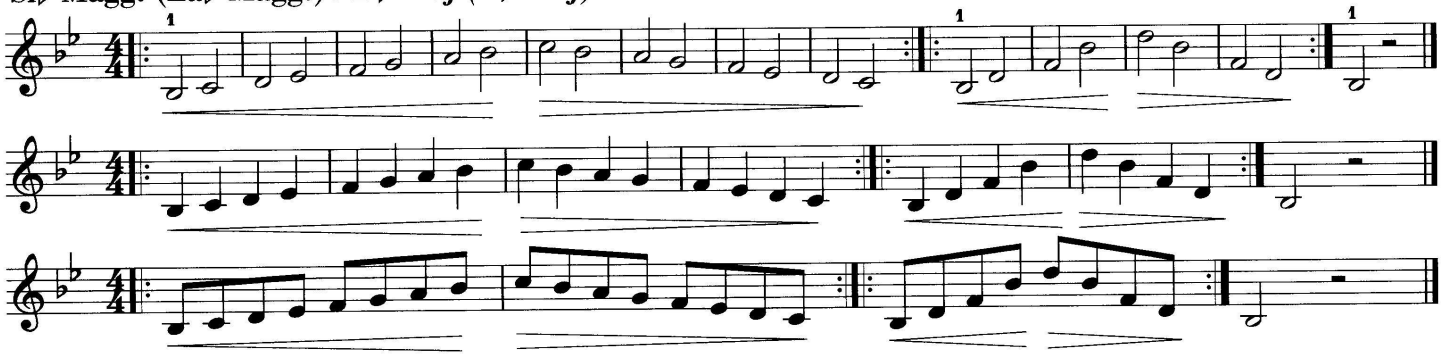
Andantino — da / *from* Rossari



Allegretto moderato — da / *from* Rossari

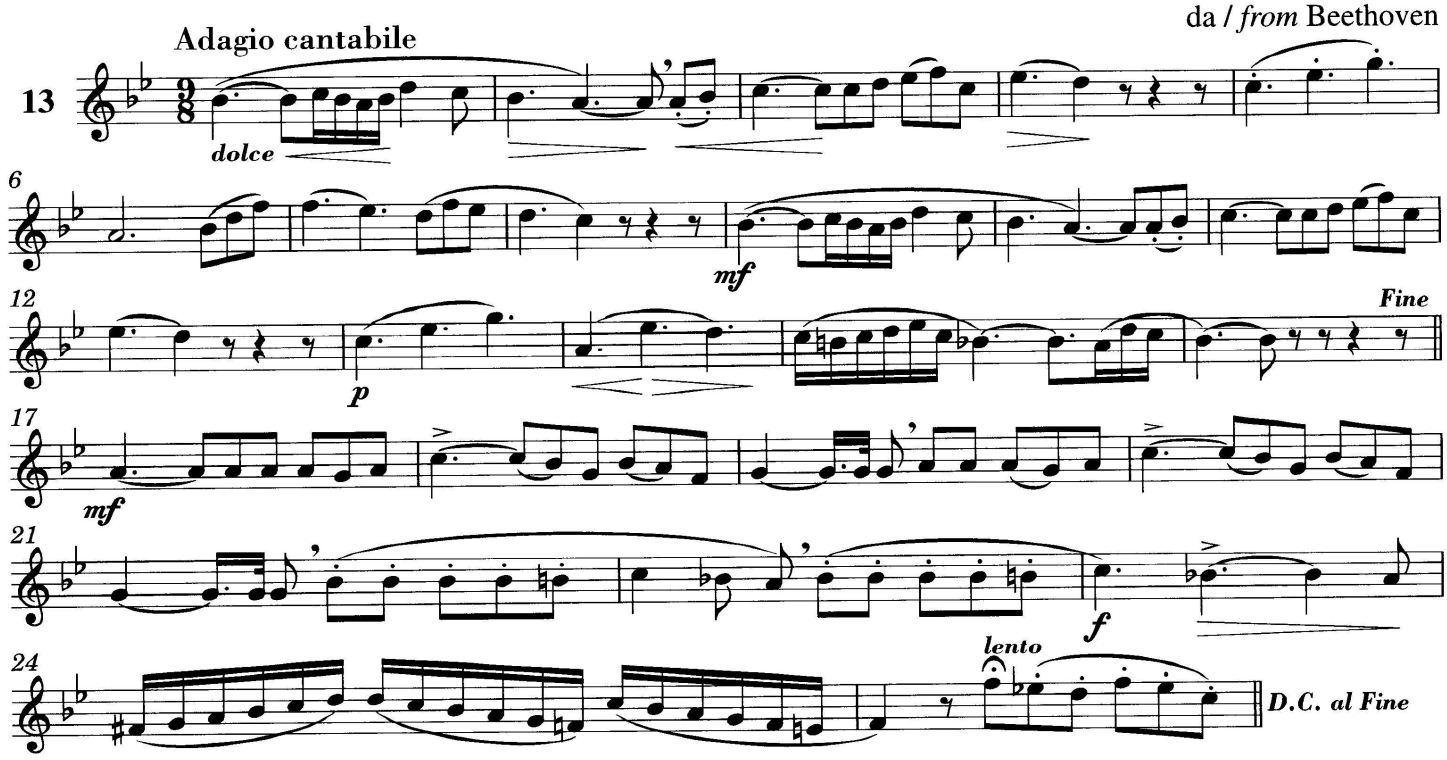


Sib Magg. (Lab Magg.) / *Bb Maj (Ab Maj)*



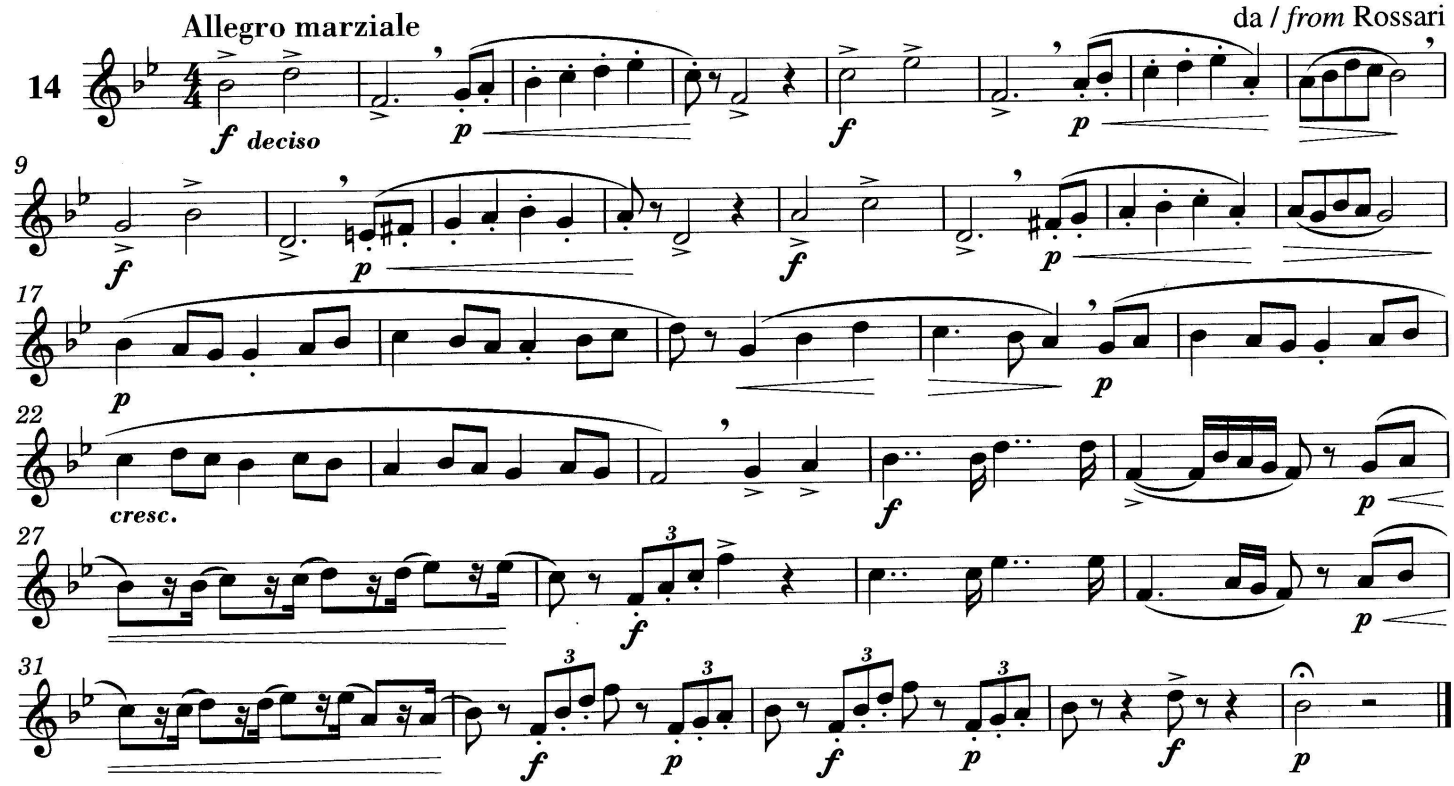
da / *from* Beethoven

Adagio cantabile

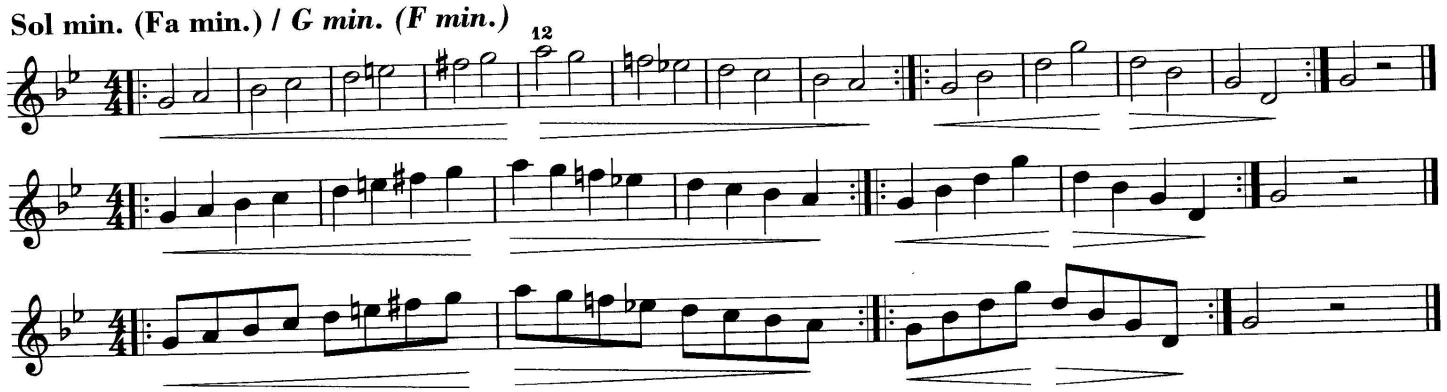


da / *from* Rossari

Allegro marziale

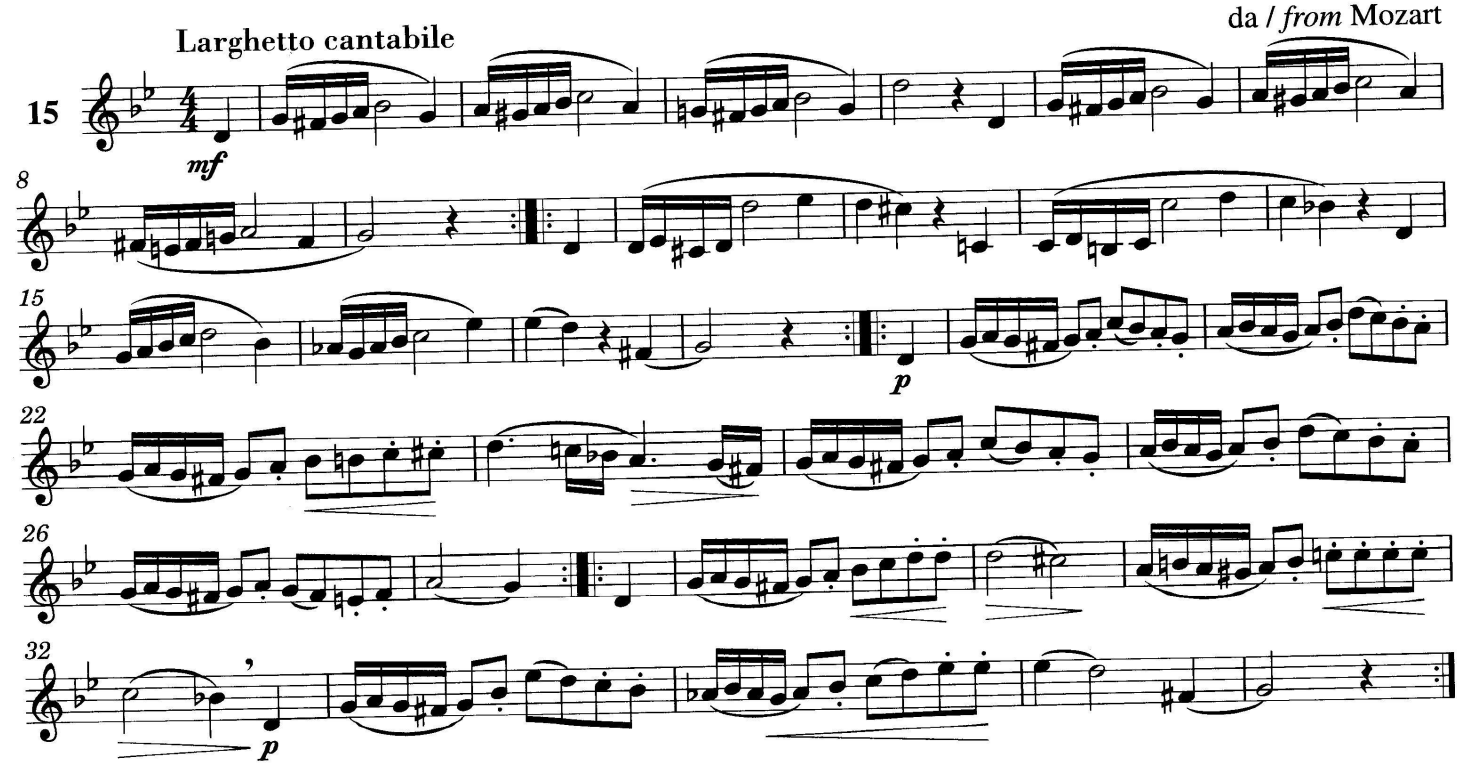


Sol min. (Fa min.) / *G min. (F min.)*

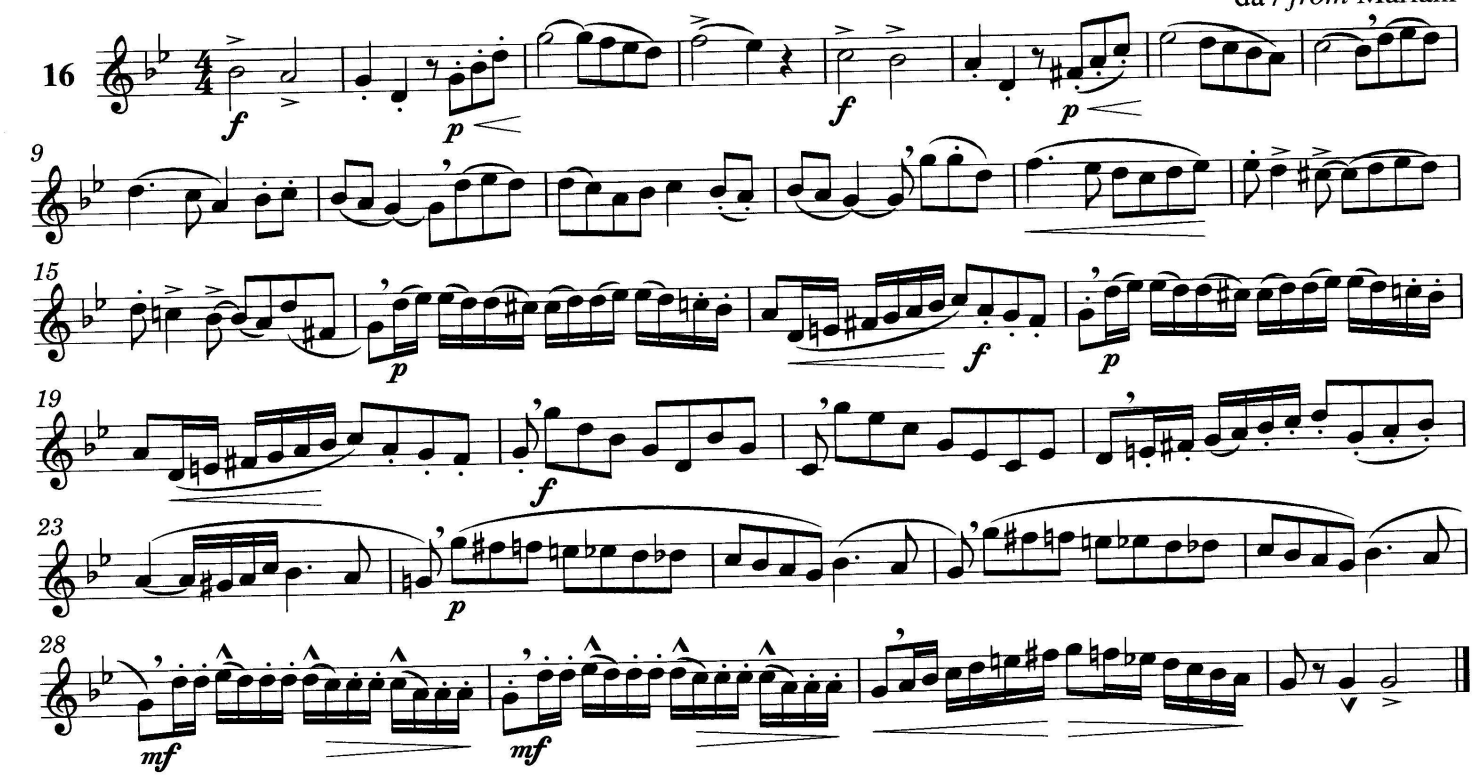


Larghetto cantabile

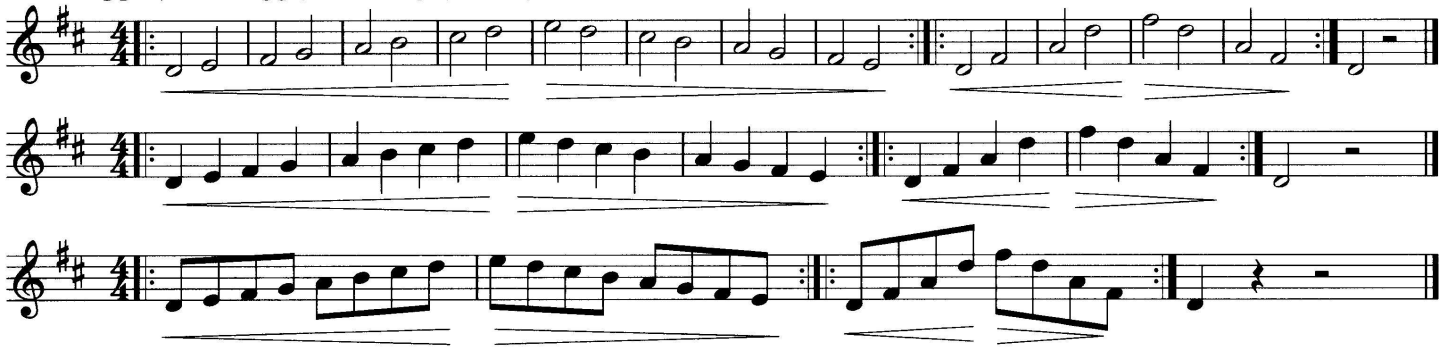
da / *from* Mozart



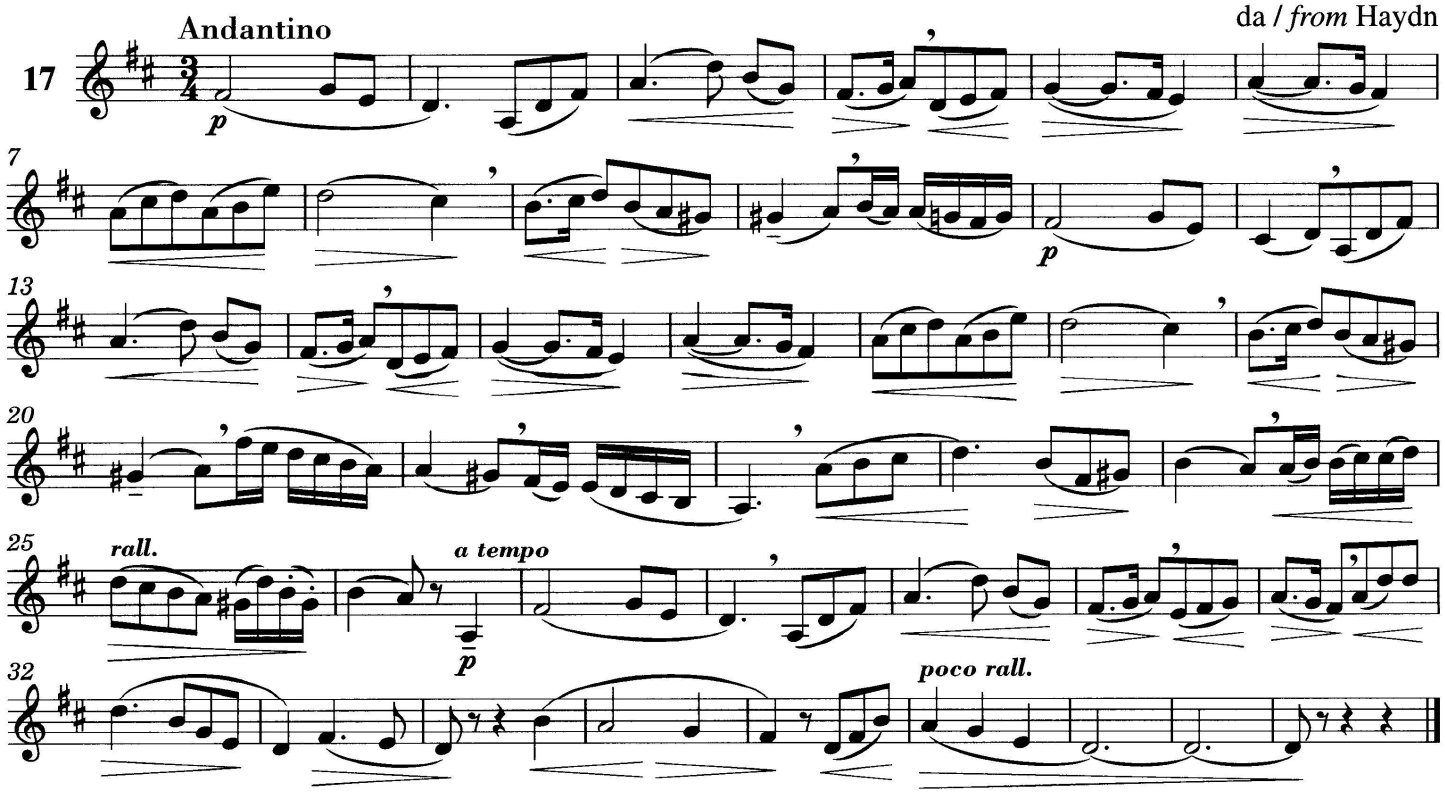
da / *from* Mariani



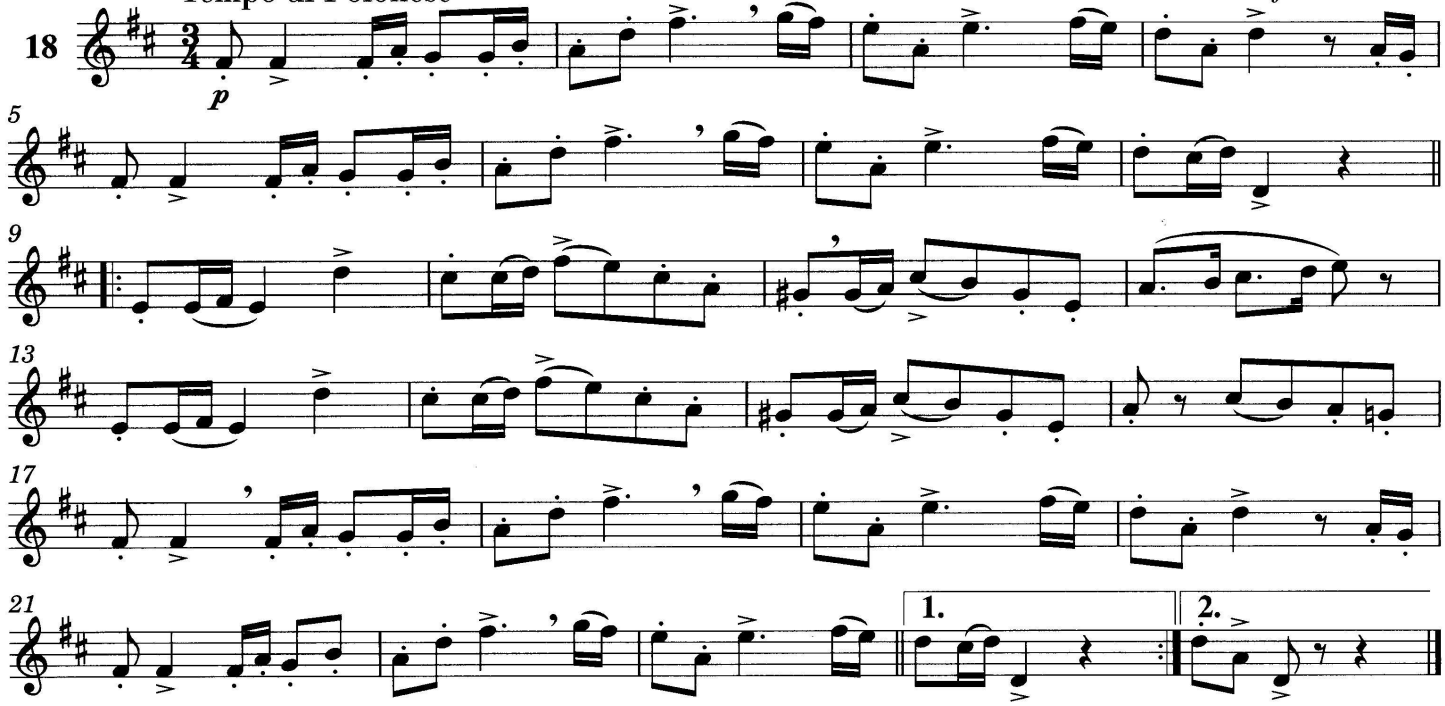
Re Magg. (Do Magg.) / *D Maj (C Maj)*



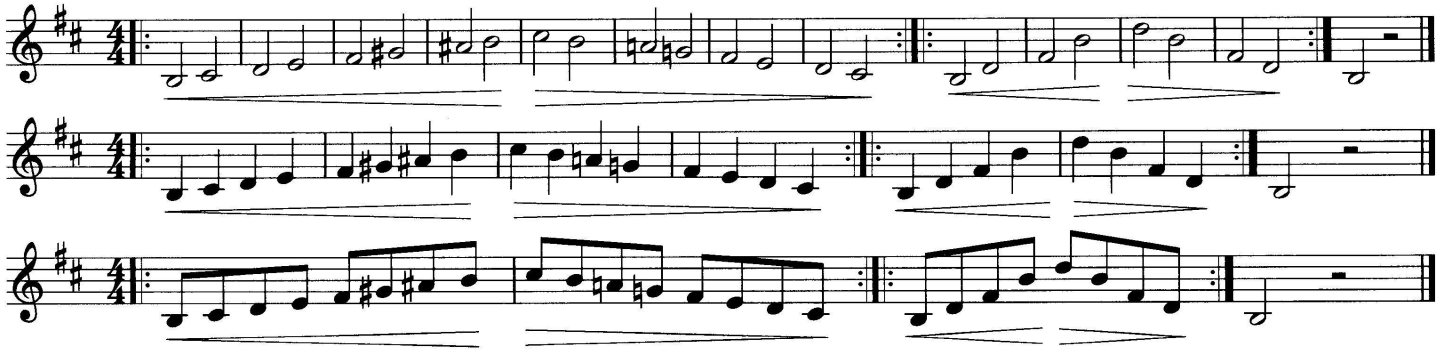
17 Andantino — da / *from* Haydn



18 Tempo di Polonese — da / *from* Gonella

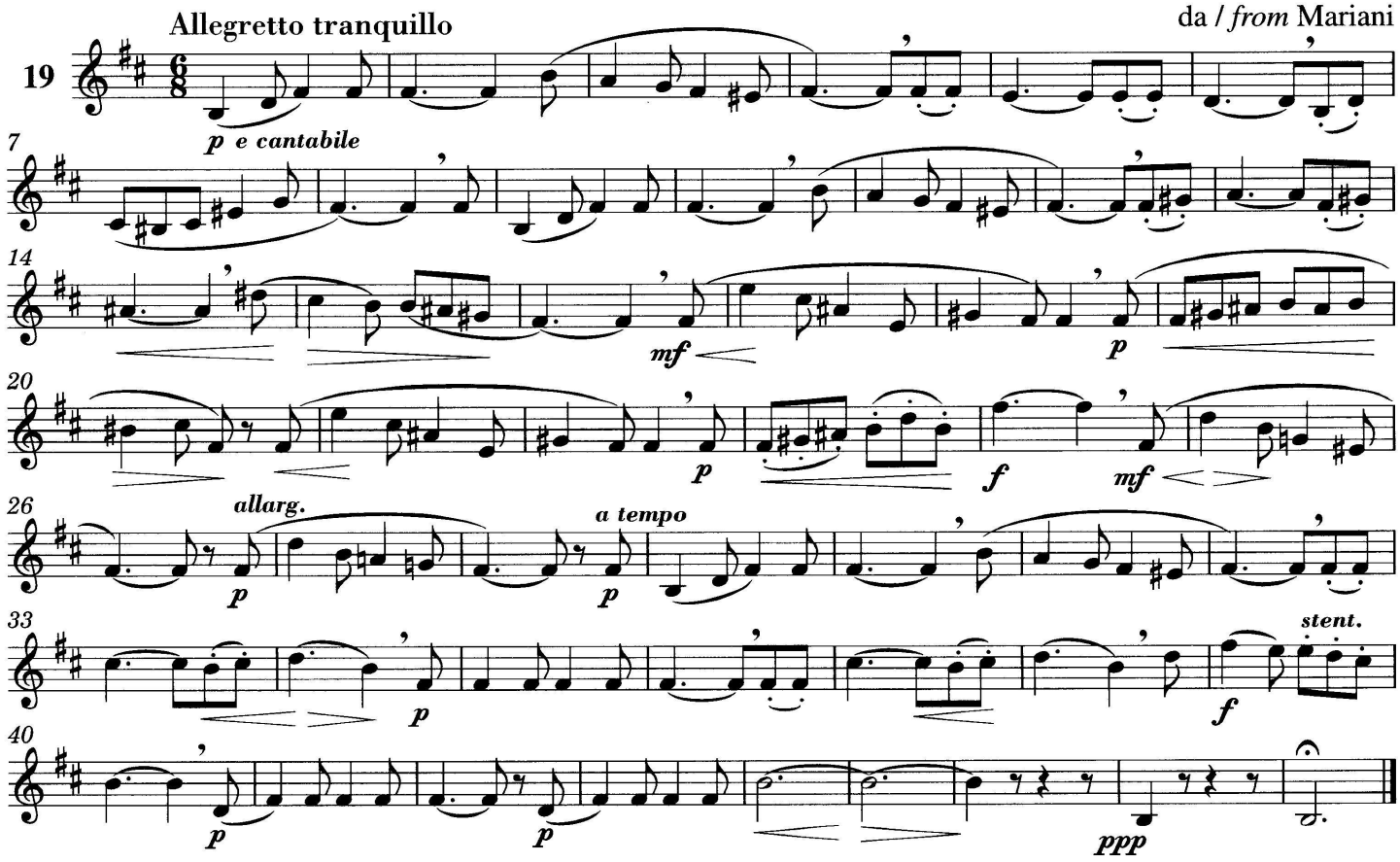


Si min. (La min.) / *B min. (A min.)*



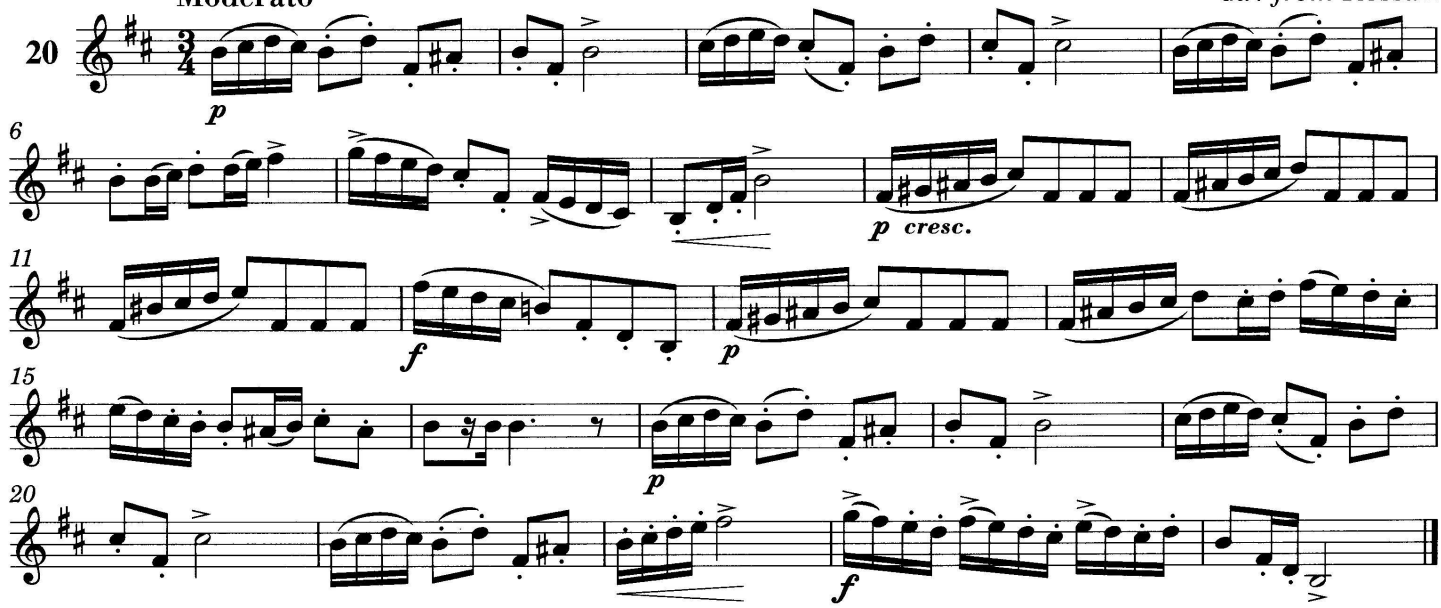
Allegretto tranquillo

da / *from* Mariani

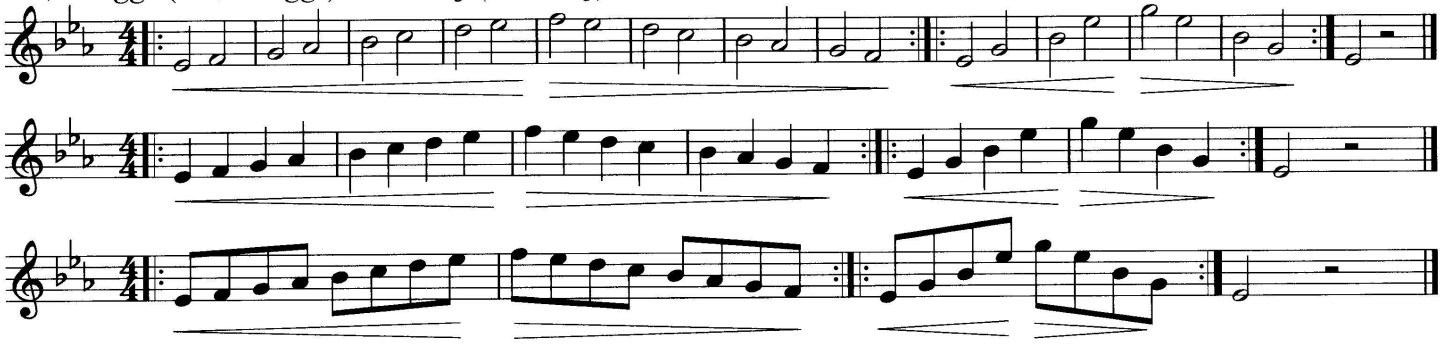


Moderato

da / *from* Rossari



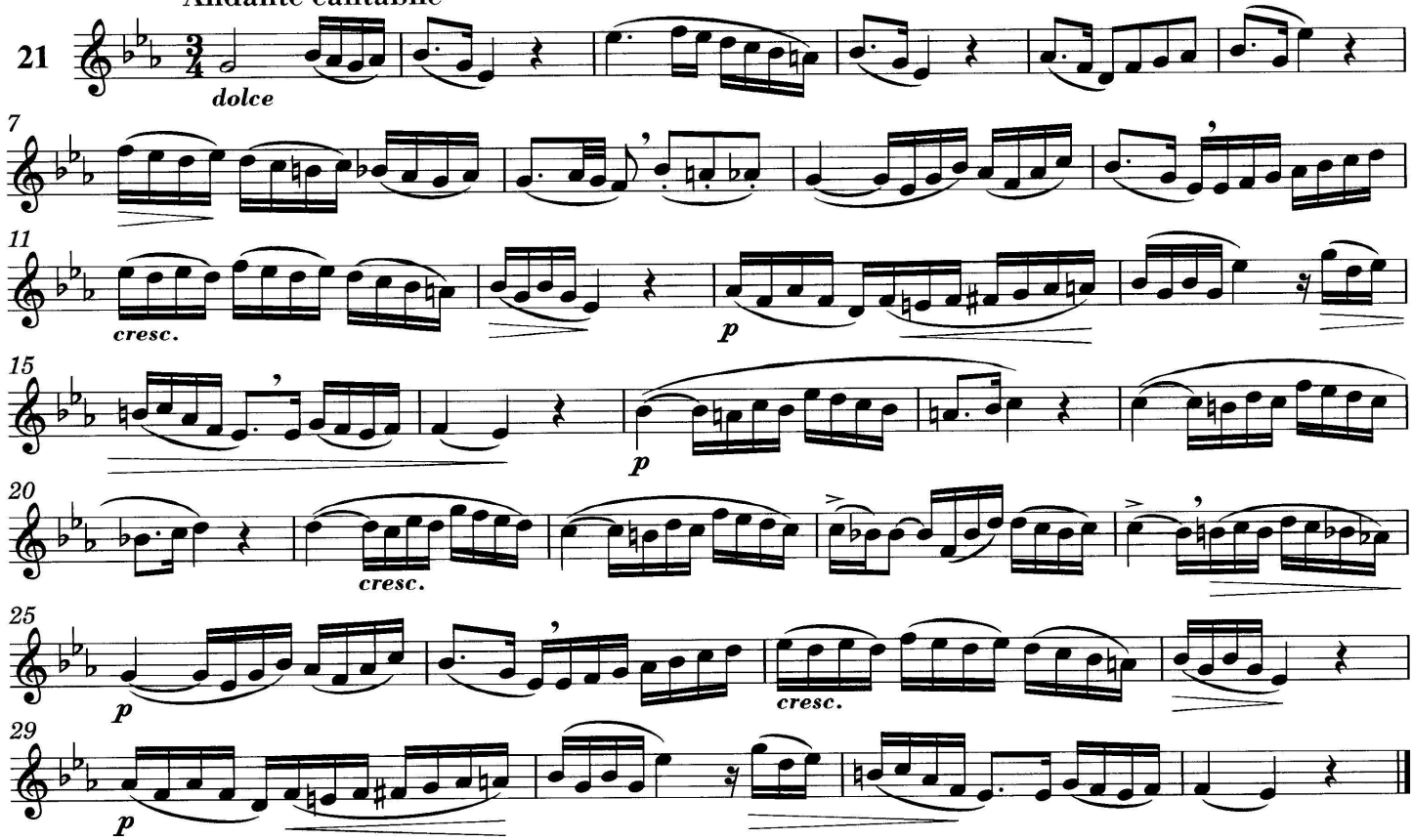
Mi♭ Magg. (Re♭ Magg.) / *E♭ Maj (D♭ Maj)*



Andante cantabile

da / *from* Mozart

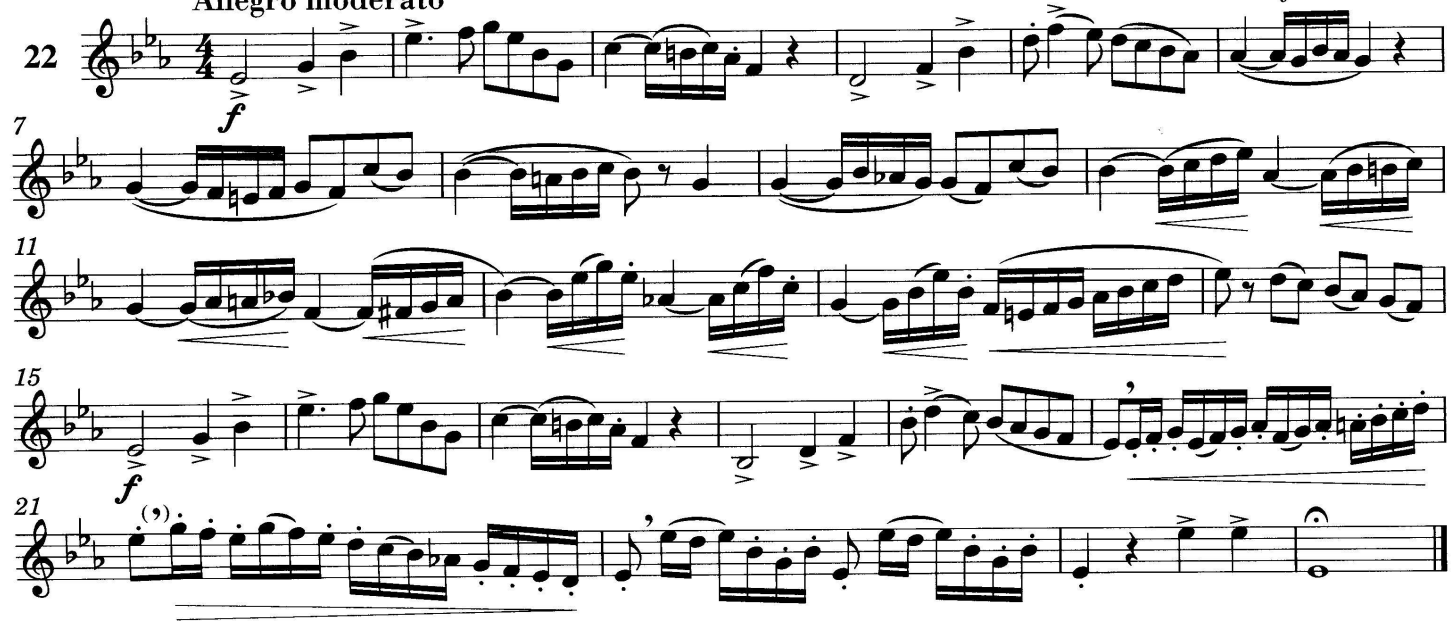
21



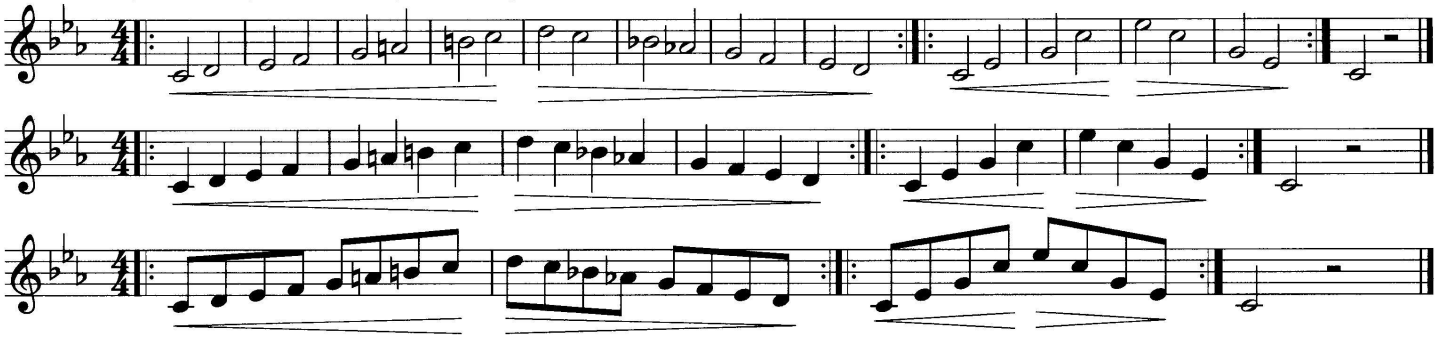
Allegro moderato

da / *from* Rossari

22

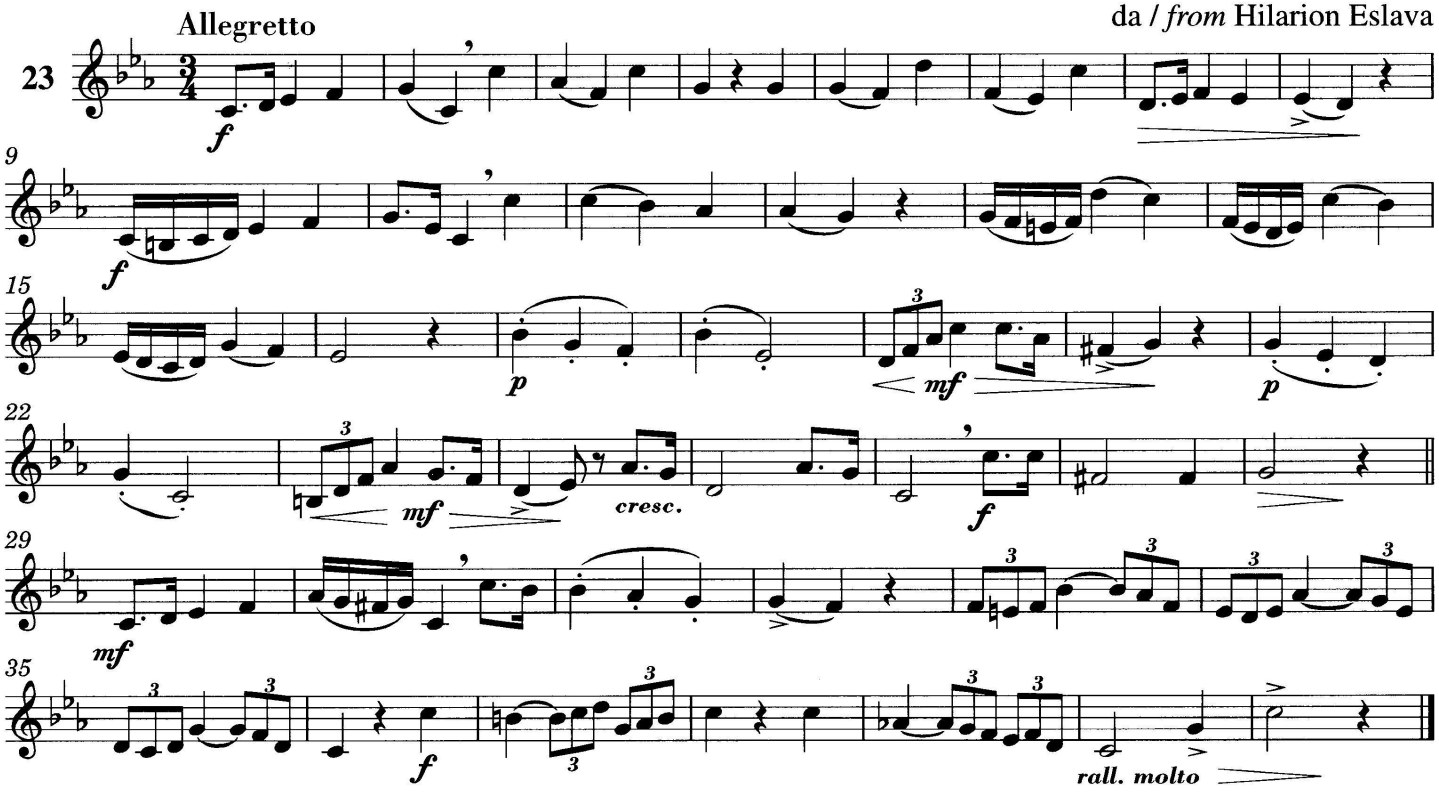


Do min. (Si♭ min.) / *C min. (B♭ min.)*



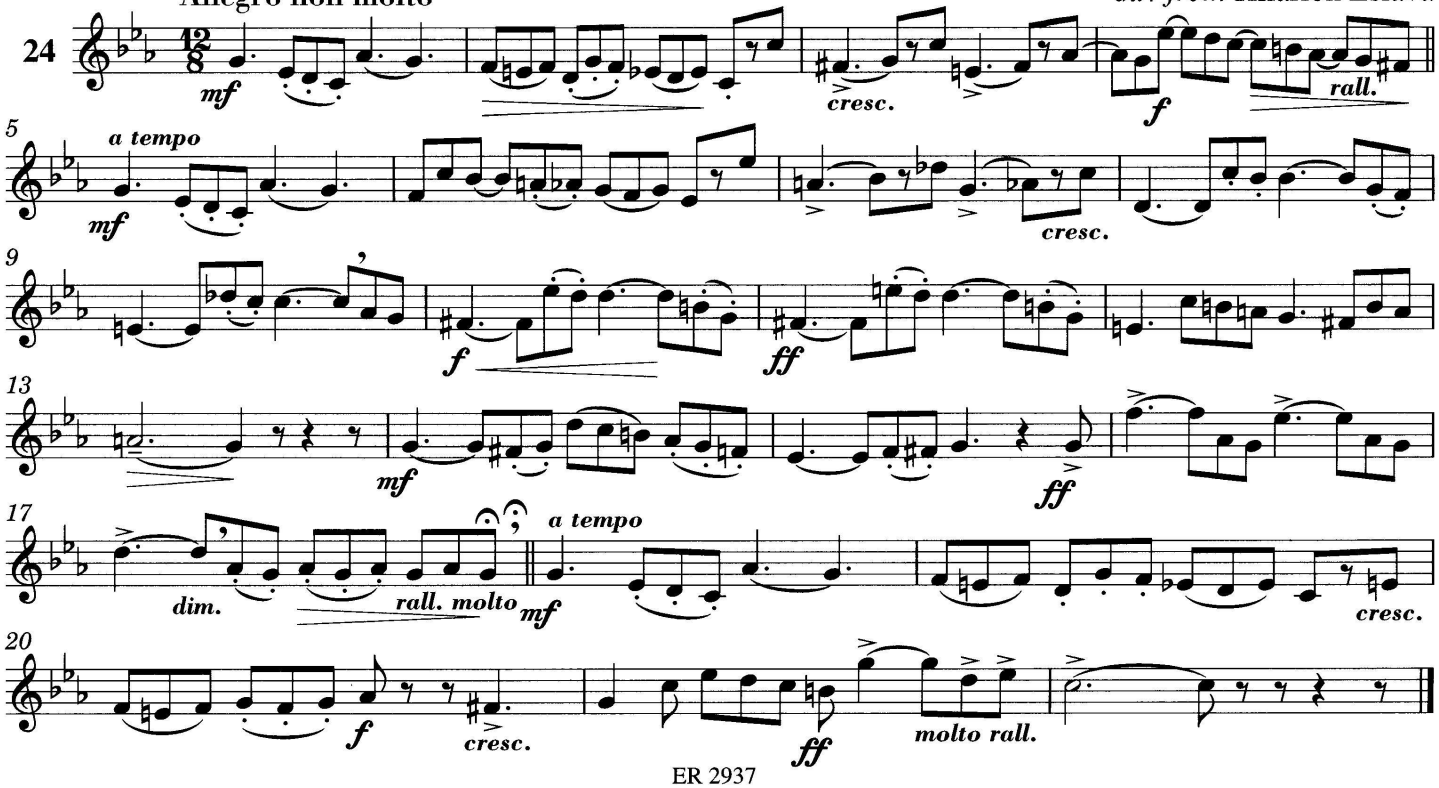
Allegretto

da / *from* Hilarion Eslava

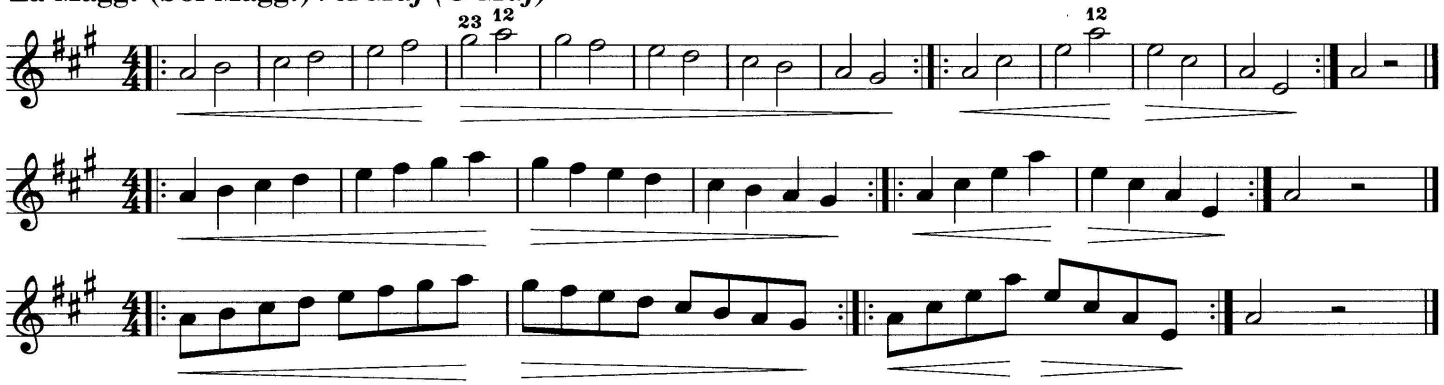


Allegro non molto

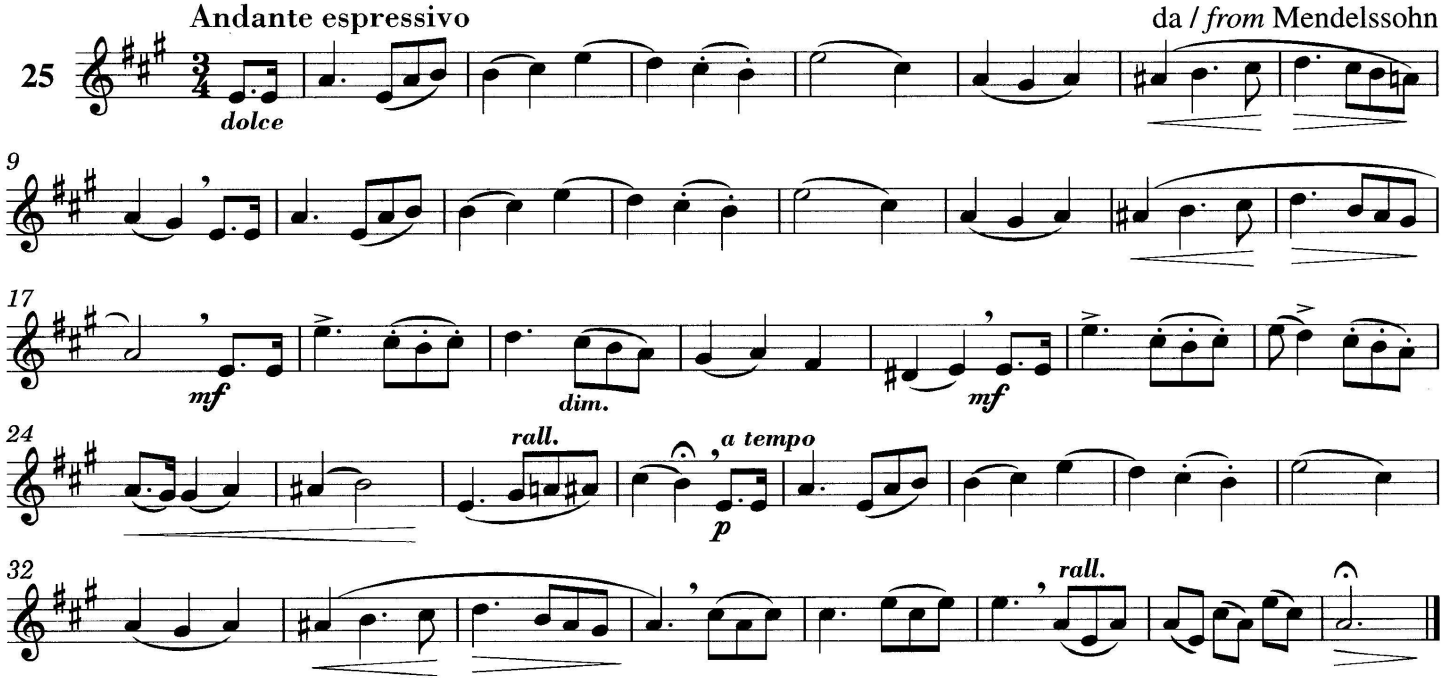
da / *from* Hilarion Eslava



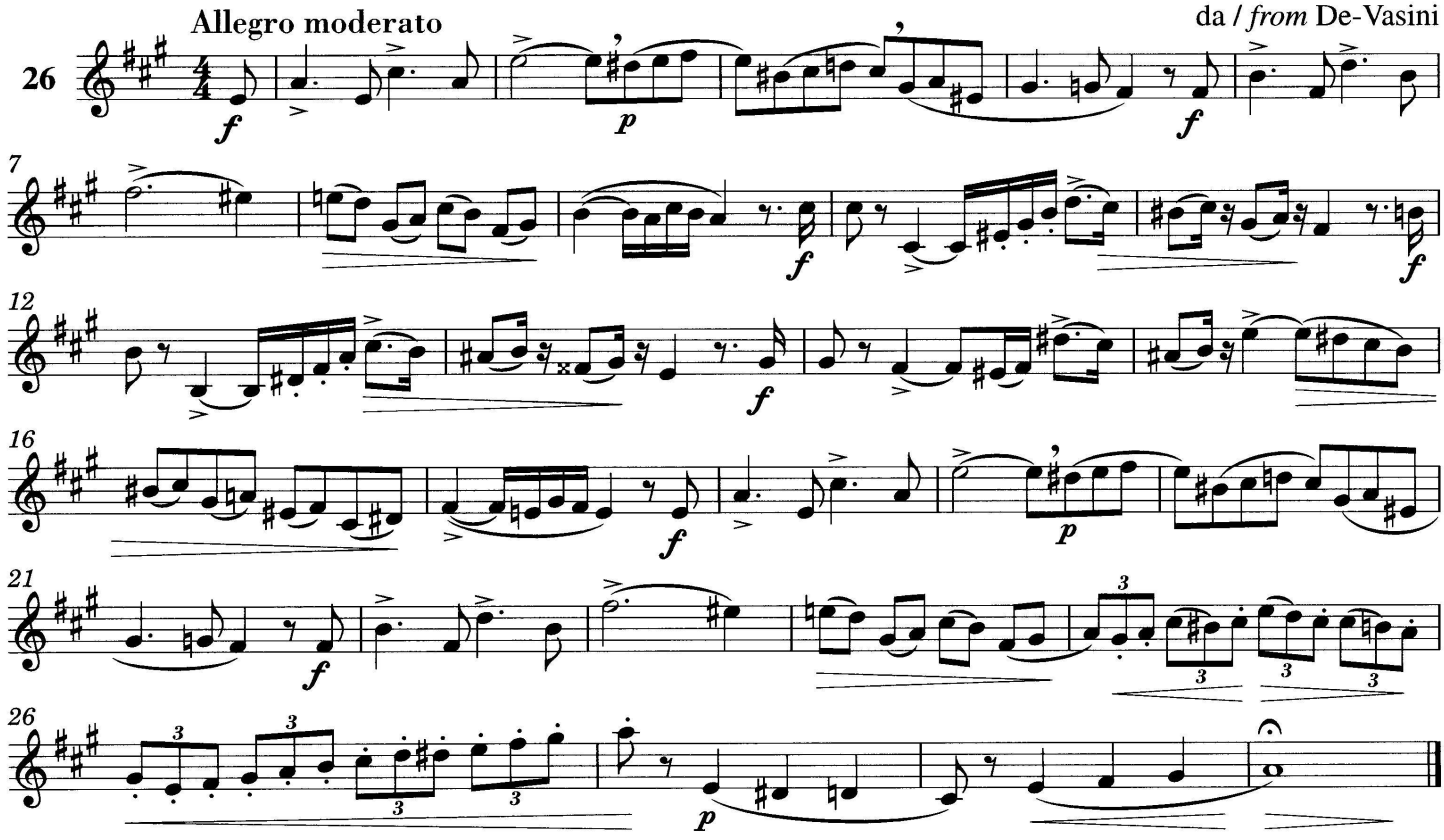
La Magg. (Sol Magg.) / *A Maj (G Maj)*



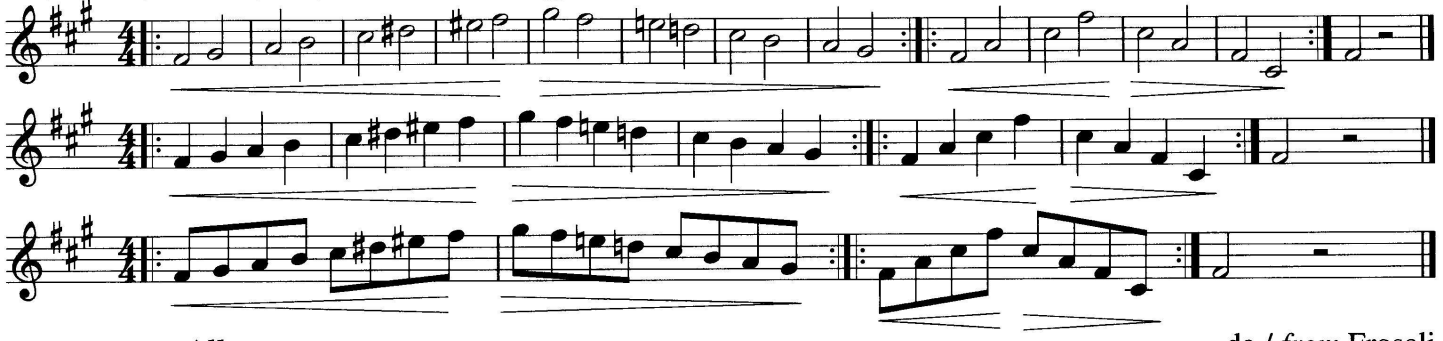
Andante espressivo — da / *from* Mendelssohn



Allegro moderato — da / *from* De-Vasini

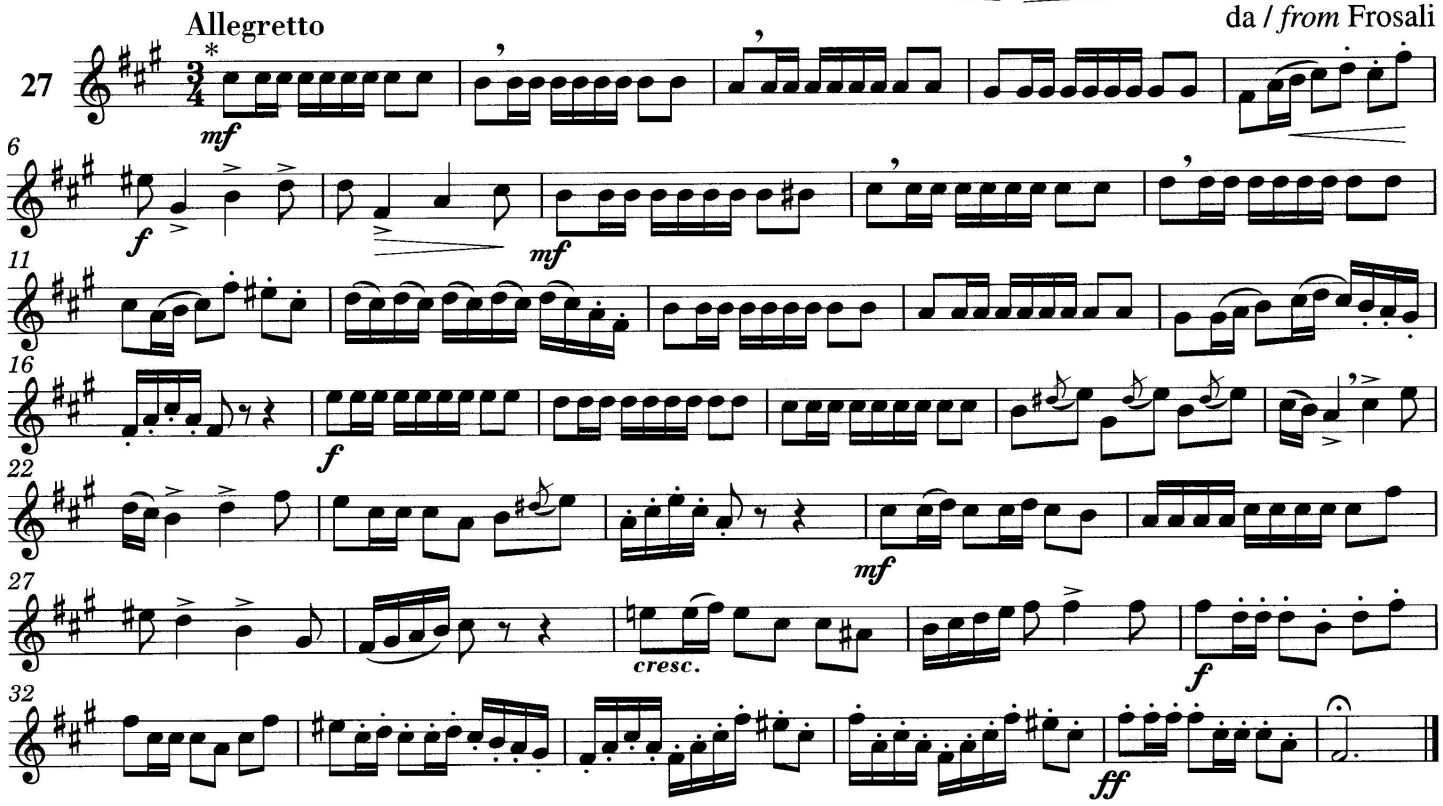


Fa♯ min. (Mi min.) / *F♯ min. (E min.)* 23



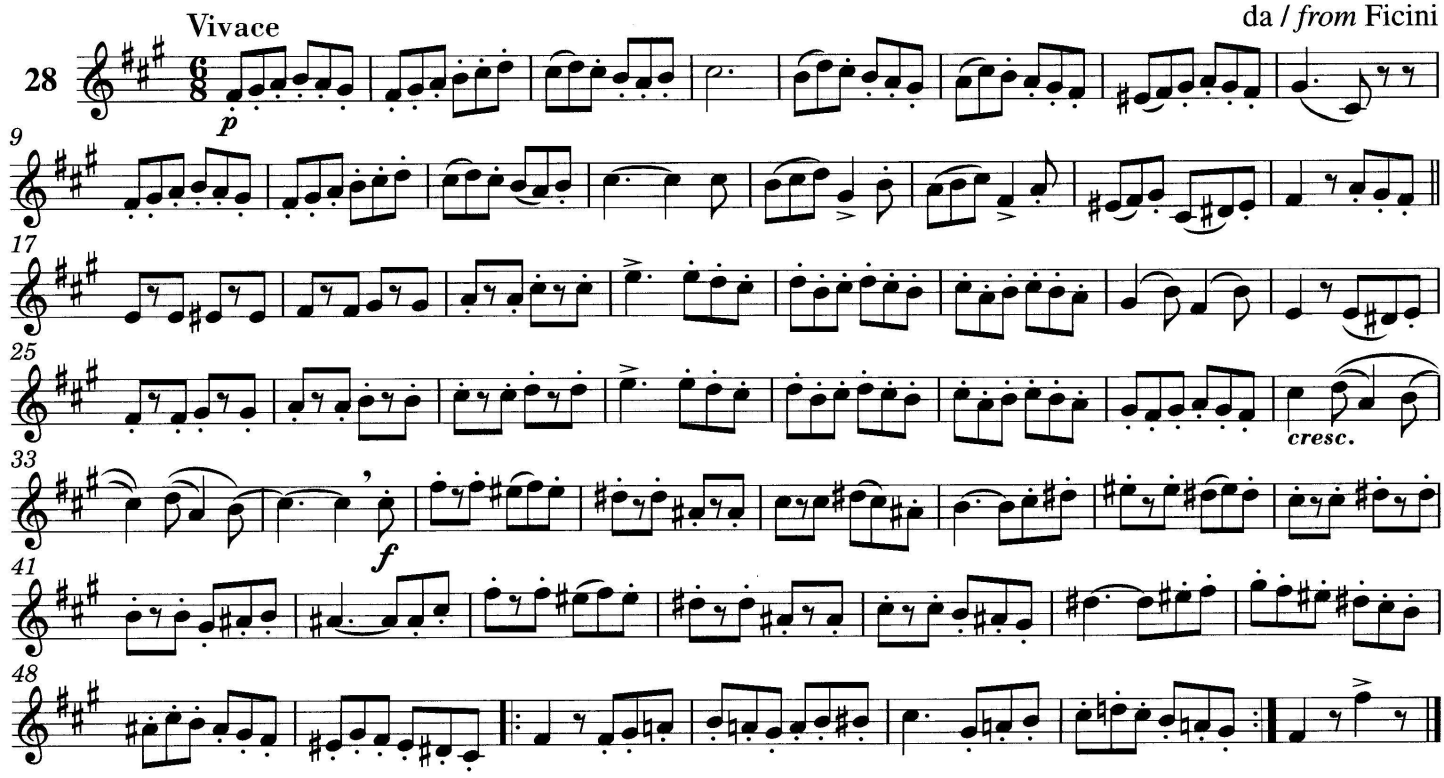
Allegretto

da / *from* Frosali



Vivace

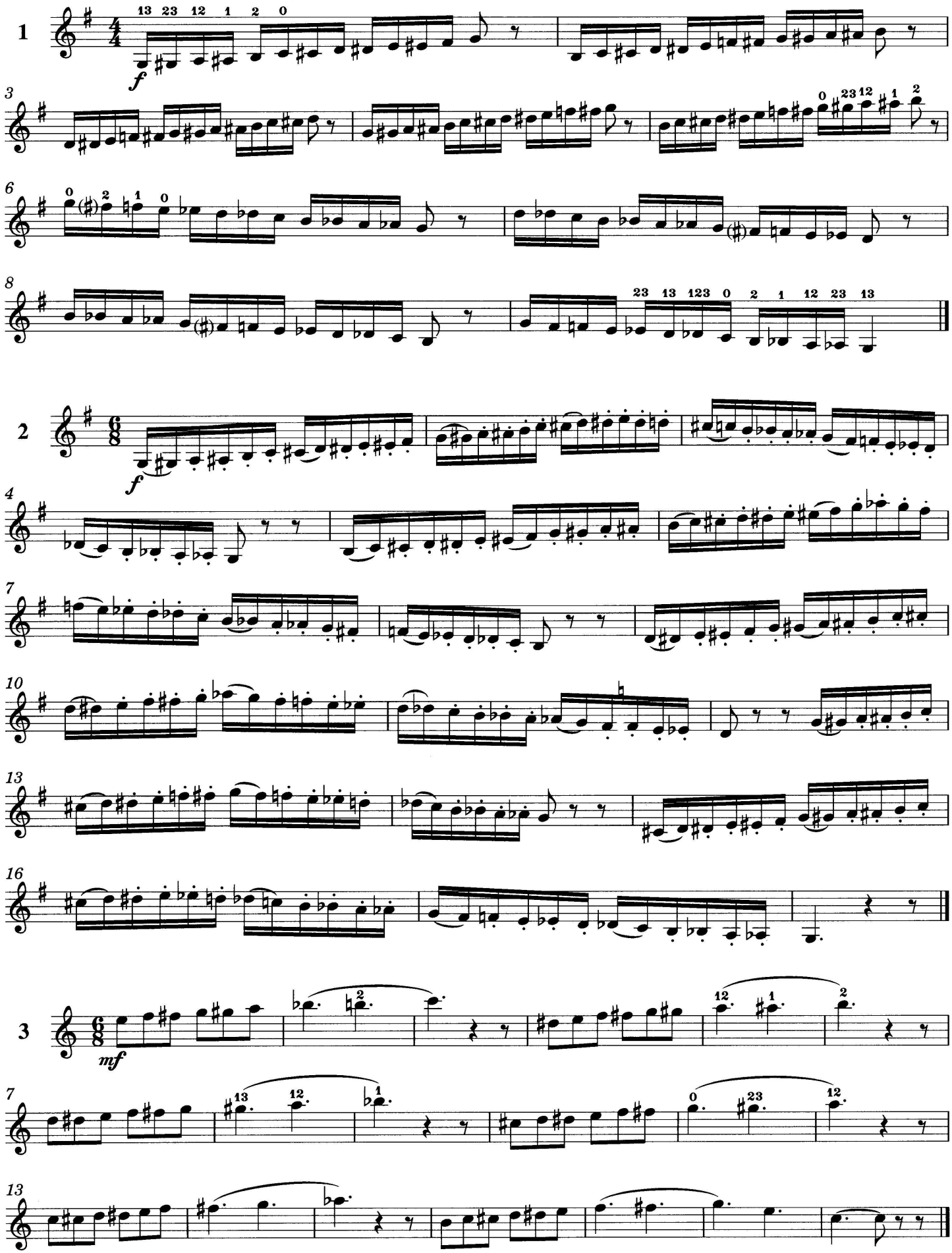
da / *from* Ficini



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

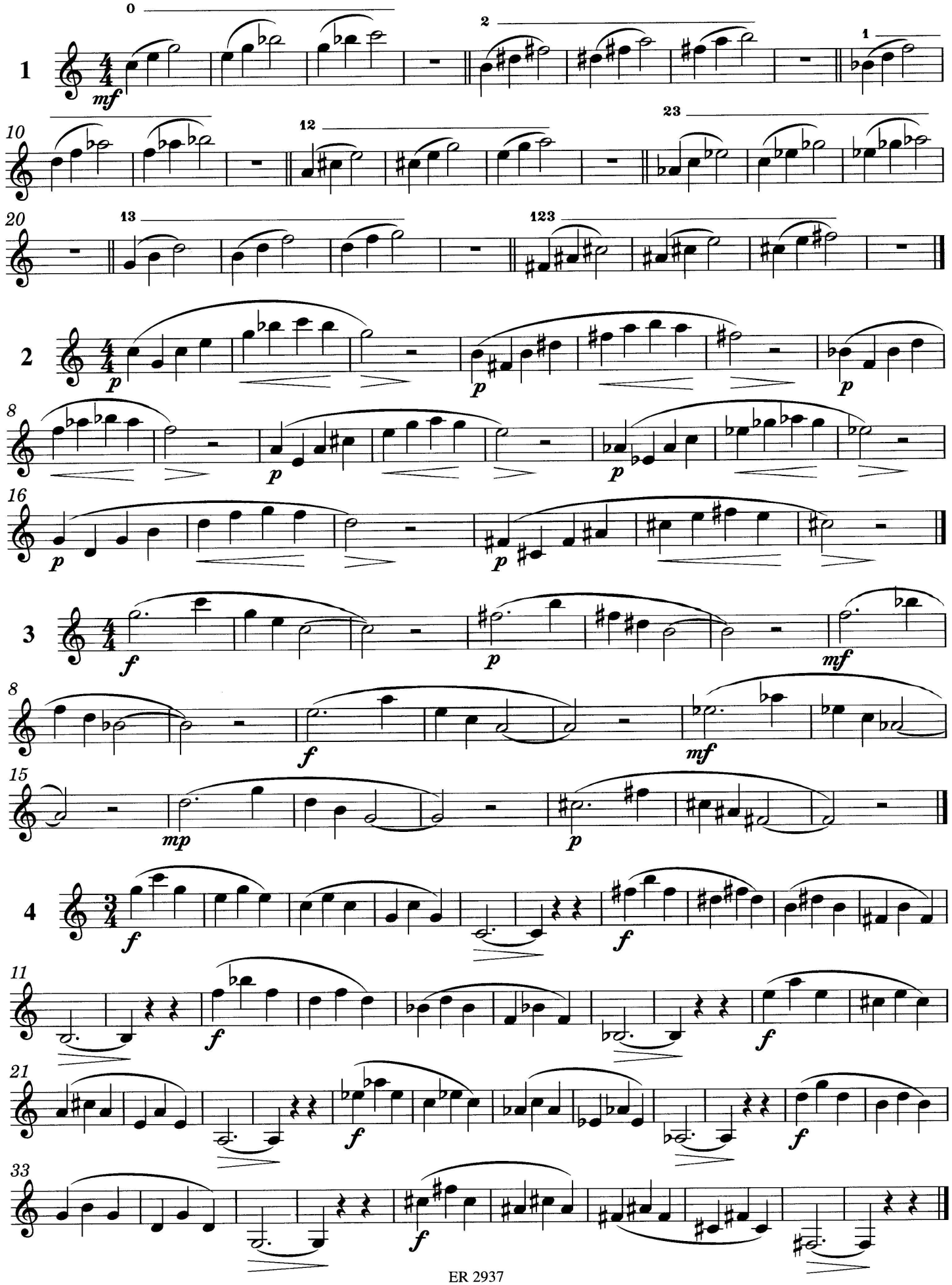
UNITÀ 2 - Cromatismo

UNIT 2 - Chromatism



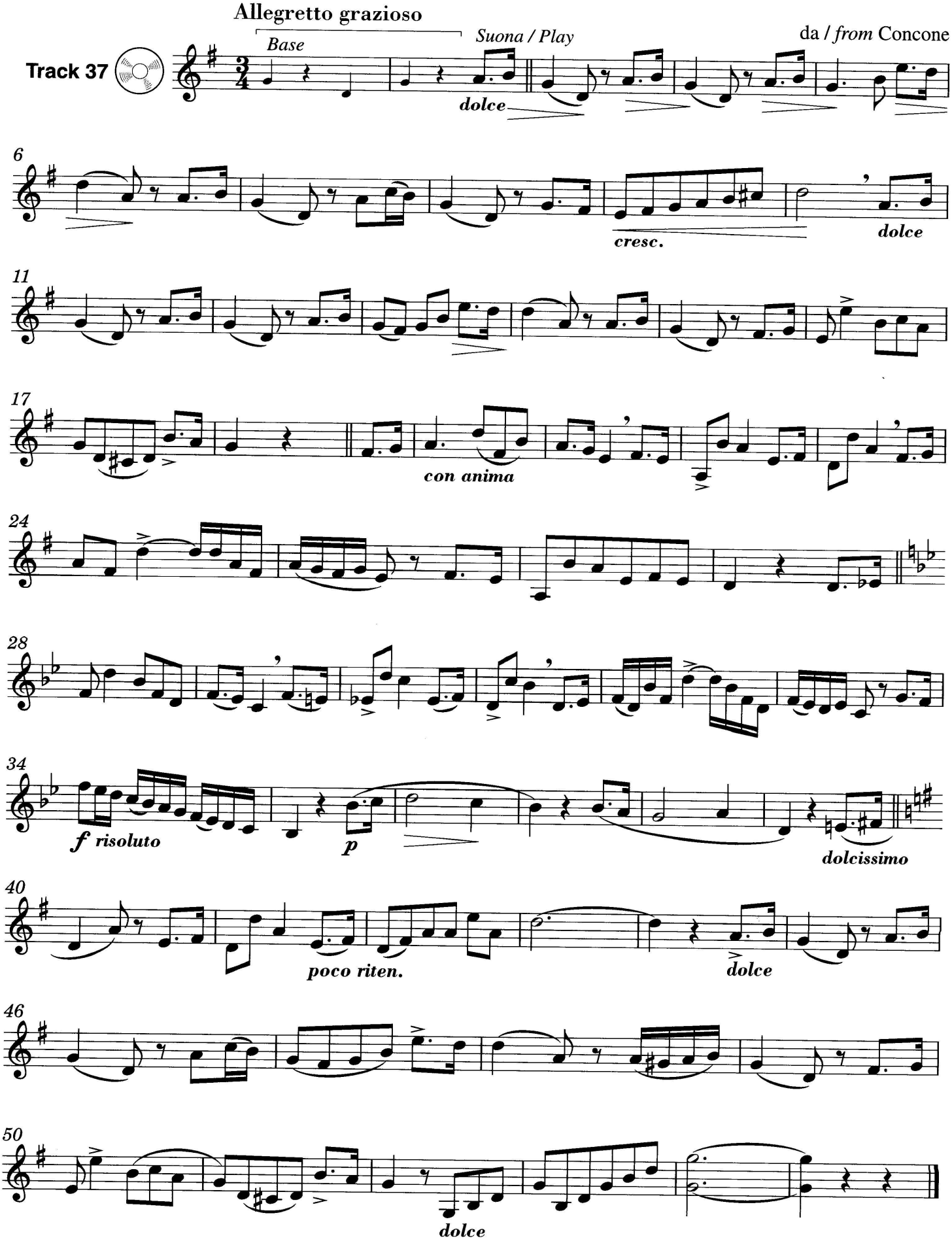
UNITÀ 3 - Flessibilità

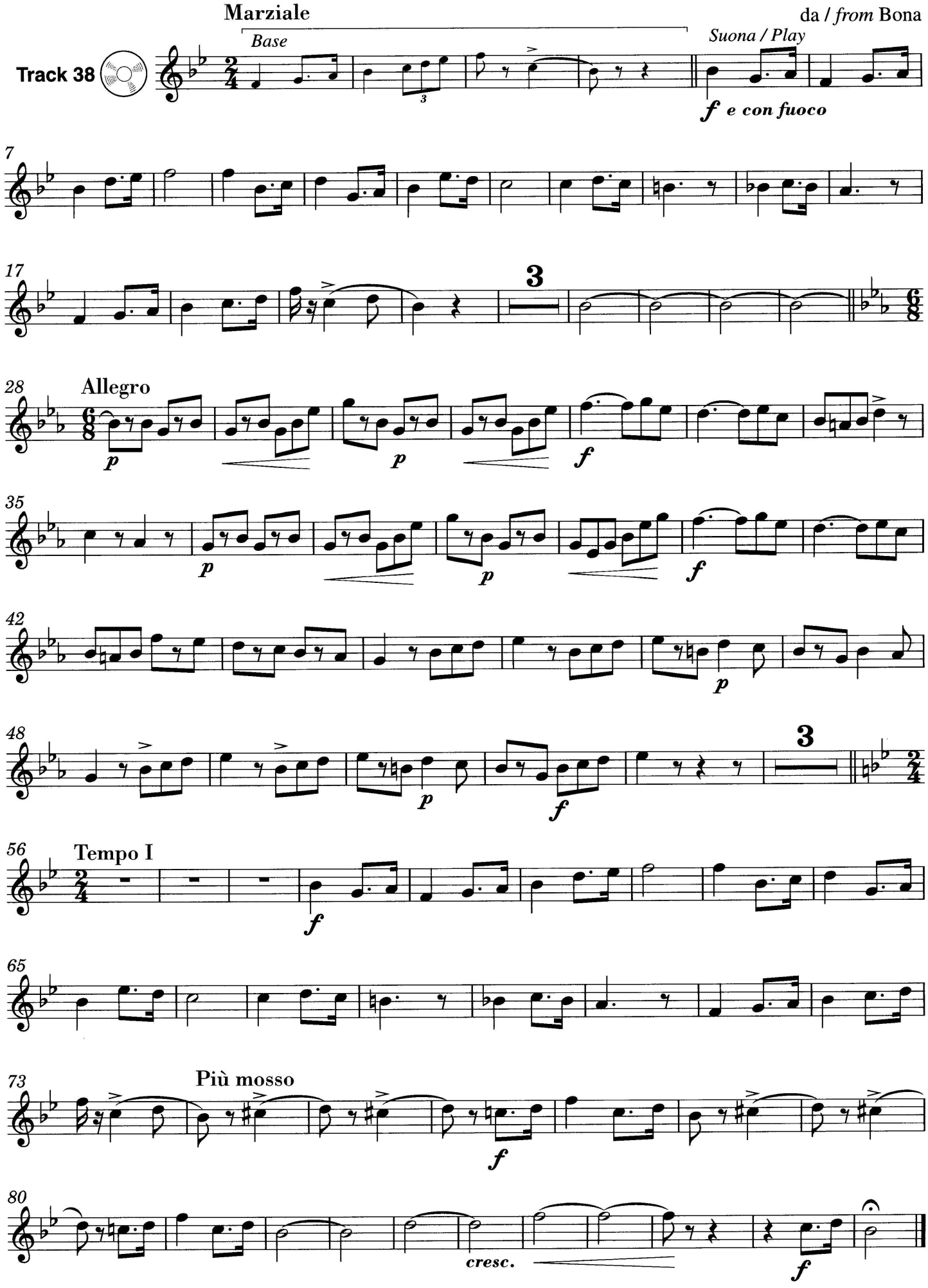
UNIT 3 - Flexibility



UNITÀ 4 - Portfolio sonoro

UNIT 4 - Sonoric portfolio




Marziale
da / from Bona
Base
Suona / Play
Track 38
f e con fuoco
7
17
3
28
Allegro
p
p
f
35
p
p
f
42
p
48
3
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.

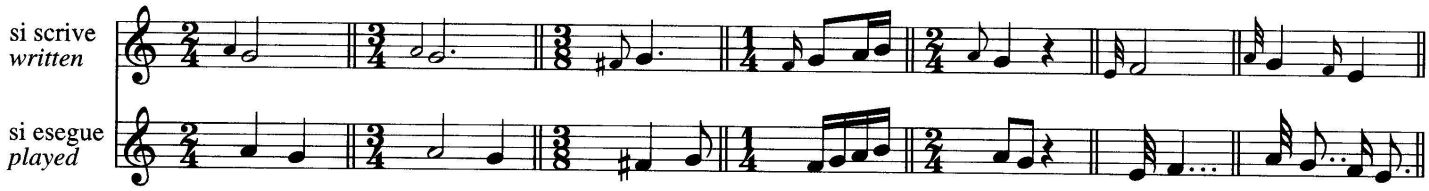
Hints on embellisgment

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.

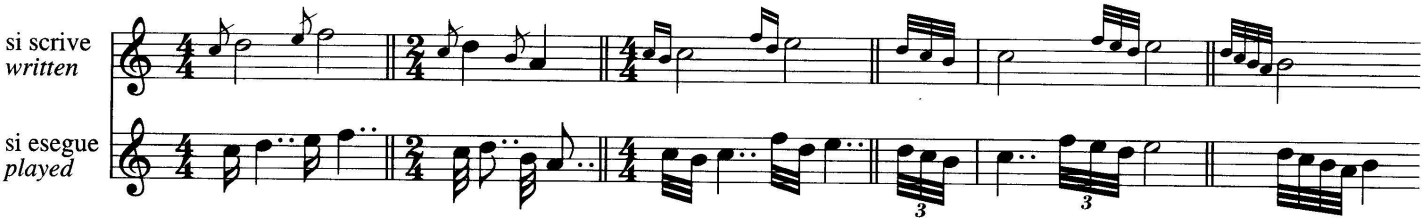


• L'Acciaccatura (semplice, composta)

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.

• 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.

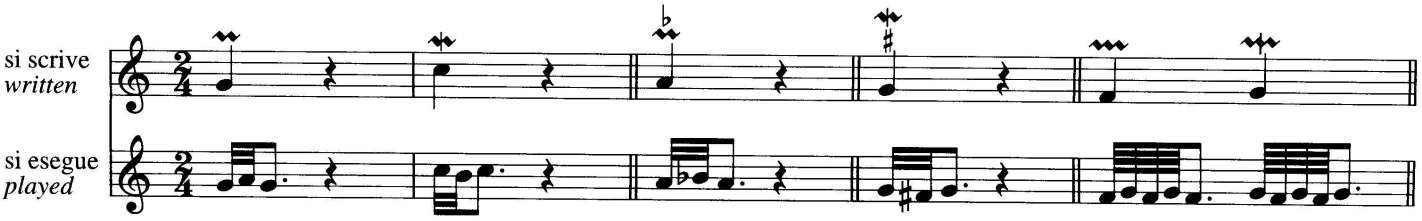


• Il Mordente (superiore, inferiore, doppio)

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).

• 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).

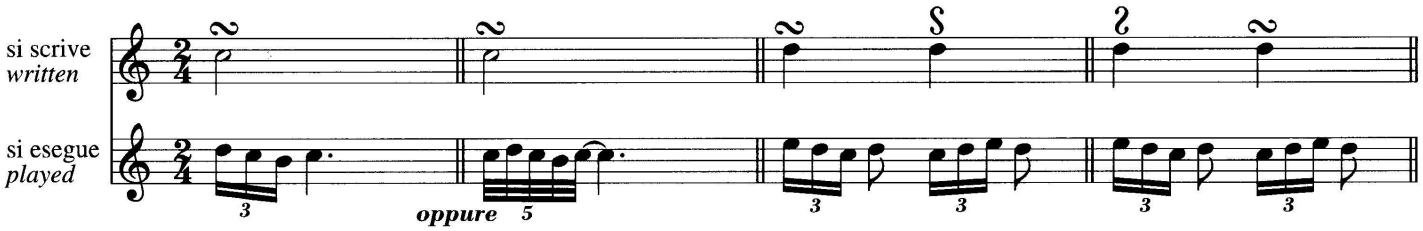


• **Il Gruppetto**

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.

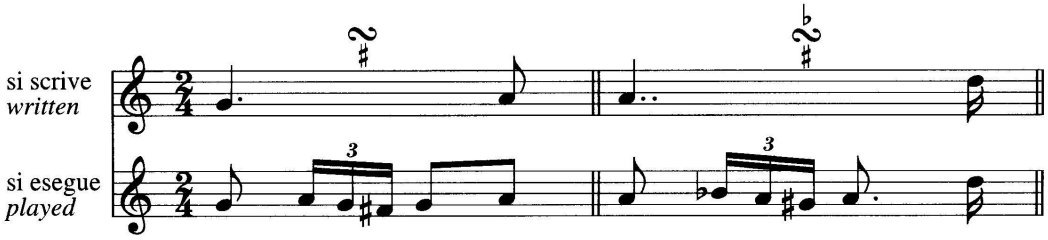
• **The Turn**

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 tum 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.



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:

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:

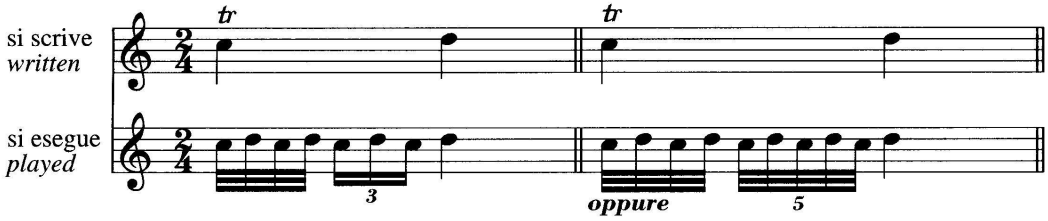


• **Il Trillo**

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.

• **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.



• **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.

• **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.