

UNITÀ 6 - Flessibilità

sulle 7^a Posizione della tromba

UNIT 6 - Flexibility

on the 7th Positions of the trumpet

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

1

8

2

8

3

8

4

8

UNITÀ 7 - Portfolio sonoro

UNIT 7 - Music portfolio

Moderato

da / from Concone

Base

Suona / Play

Track 13



7

15

22

Moderato

da / from Concone

Base

Suona / Play

Track 14



7

15

24

Andante con moto

da / from Concone

Track 15



Base Suona / Play

7

15

23

31

39

Moderato

da / from Concone

Track 16



Base Suona / Play

7

15

23

31

Le articolazioni

The articulations

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

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

UNITÀ 1 - Esercizi a squillo

UNIT 1 - Blare exercises

The musical score consists of five exercises, each on a separate system of two staves. Each exercise is in 4/4 time and begins with a treble clef. Exercise 1 starts with a measure number '1' and includes a '5' above the second staff. Exercise 2 starts with a measure number '2' and includes a '5' above the second staff. Exercise 3 starts with a measure number '3' and includes a '4' above the second staff. Exercise 4 starts with a measure number '4' and includes a '4' above the second staff. Exercise 5 starts with a measure number '5' and includes a '4' above the second staff. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

This page contains 14 staves of musical notation for blare exercises. The exercises are numbered 4, 6, 5, 9, 7, 4, 8, 5, 9, 4, 10, 4, 7, and 10. The notation includes various rhythmic patterns, primarily using eighth and sixteenth notes, and frequently incorporates triplets. The exercises are arranged in a vertical sequence, with some staves starting with a 4/4 time signature. The exercises progress from simple eighth-note patterns to more complex sixteenth-note and triplet-based figures.

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.

a)  b) 

a)  b) 

1 
 4 
 2 
 4 
 8 
 12 
 3 
 5 
 9 
 14 

The musical score consists of ten systems of notation, each with a system number on the left. The time signature is 4/4. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often grouped with slurs. Some systems feature triplets, indicated by a '3' above the notes. The word 'sim.' (similibrando) is written above the notes in systems 9 and 10. The score concludes with a double bar line and a fermata on the final note of the last system.

UNITÀ 3 - Lo staccato

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

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

Scrittura Esecuzione

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

Scrittura Esecuzione

UNIT 3 - Detached notes

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

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

Writing Execution

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

Writing Execution

1

2

3

4

5

9

6

5

9

7

5

8

5

9

3

10

3

11

4

12

4

Musical notation for exercise 12, first system. The top staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents. The bottom staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents, starting with a '4' above the first note.

13

4

Musical notation for exercise 13, first system. The top staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents. The bottom staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents, starting with a '4' above the first note.

14

4

Musical notation for exercise 14, first system. The top staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents. The bottom staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents, starting with a '4' above the first note.

15

3

Musical notation for exercise 15, first system. The top staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents. The bottom staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents, starting with a '3' above the first note.

16

3

Musical notation for exercise 16, first system. The top staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents. The bottom staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents, starting with a '3' above the first note.

17

4

Musical notation for exercise 17, first system. The top staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents. The bottom staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents, starting with a '4' above the first note.

18

4

Musical notation for exercise 18, first system. The top staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents. The bottom staff is in treble clef, 4/4 time, and contains a sequence of eighth notes with accents, starting with a '4' above the first note.

UNITÀ 4 - Lo staccato legato

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

UNIT 4 - The portamento

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

The musical score consists of three numbered exercises, each with two staves of music in treble clef.

- Exercise 1:** 4/4 time signature. The first staff (measures 1-7) features eighth-note patterns with slurs and accents. The second staff (measures 8-14) continues with similar eighth-note patterns, including triplets and slurs.
- Exercise 2:** 4/4 time signature. The first staff (measures 1-5) shows eighth-note patterns with slurs. The second staff (measures 6-10) continues with eighth-note patterns and slurs. The third staff (measures 11-14) features eighth-note patterns with slurs and accents.
- Exercise 3:** 2/4 time signature. The first staff (measures 1-4) shows eighth-note patterns with slurs and accents. The second staff (measures 5-8) continues with eighth-note patterns, including triplets and slurs. The third staff (measures 17-20) features eighth-note patterns with slurs and accents.

UNITÀ 5 - Studietti ricreativi

UNIT 5 - Recreational easy studies

1

6

12

2

9

17

3

6

12

4

10

20

5

5

9

13

6

7

12

17

22

26

31

7

5

9

14

8

6

12

UNITÀ 6 - Cromatismo

UNIT 6 - Chromatism

1 *p* *mp*

6 *mf* *f*

11 *ff*

2 *mf* *f* *mf*

7 *mf* *f* *mf*

13 *f* *mf*

19 *mf* *ff*

3 *p*

6 *f*

11 *p*

16 *mf*

21 *f*

UNITÀ 7 - Flessibilità

UNIT 7 - Flexibility

The musical score consists of six exercises, each with a treble and bass clef staff. Exercise 1 is in 4/4 time, marked *mf*, with fingerings 0, 2, 1, 12 and slurs over measures 1-4 and 5-8. Exercise 2 is in 4/4 time, marked *p*, with fingerings 0, 2, 1, 12 and slurs over measures 1-4 and 5-8. Exercise 3 is in 4/4 time, marked *p*, with slurs over measures 1-4 and 5-8. Exercise 4 is in 4/4 time, marked *mf*, with slurs over measures 1-4 and 5-8. Exercise 5 is in 3/4 time, marked *p*, with slurs over measures 1-4 and 5-8. Exercise 6 is in 3/4 time, marked *mf*, *pp*, and *mf*, with slurs over measures 1-4 and 5-8. The score includes various musical notations such as slurs, ties, and dynamic markings.

UNITÀ 8 - Portfolio sonoro

UNIT 8 - Music portfolio

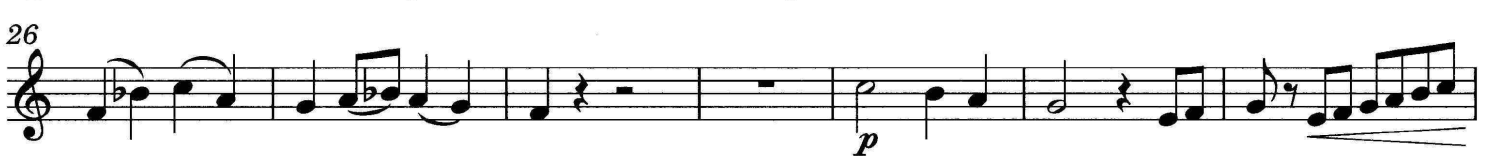
Moderato assai

da / from Bona

Track 17
(Lento/Slow)

Base

Suona / Play

Track 18
(Veloce/Fast)

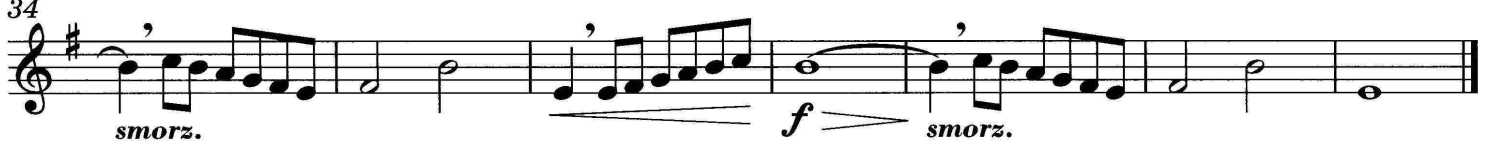
Allegro giusto

da / from Concone

Track 19
(Lento/Slow)

Base

Suona / Play

Track 20
(Veloce/Fast)

Allegro risoluto

Track 21
(Lento/Slow)

Track 22
(Veloce/Fast)



Base Suona / Play da / from Conccone

energico

7

13

18

24

deciso

Moderato

Track 23
(Lento/Slow)

Track 24
(Veloce/Fast)



Base Suona / Play da / from Panofka

p

7

13 *cresc.* *f* *p*

19 *f* *f* *pp*

25 *f* *pp* *f* *rit.*

33 *p a tempo*

41 *p* *p* *rit.*

Tempi semplici e composti

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

Simple and compound meters

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

UNITÀ 1 - Esercizi a squillo

UNIT 1 - Blare exercises

The musical score consists of four exercises, each with three staves. Exercise 1 is in 2/4 time. Exercise 2 is in 3/4 time. Exercise 3 is in 6/8 time. Exercise 4 is in 6/8 time. Each exercise features a melodic line on the top staff and two accompaniment lines on the bottom staves. The exercises include various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes have accents or slurs. The exercises are numbered 1, 2, 3, and 4 at the beginning of their respective staves.

The image displays a series of musical exercises for blare instruments, numbered 5 through 10. Each exercise is presented on multiple staves:

- Exercise 5:** Consists of three staves. The first staff has a treble clef and a 6/8 time signature. The second and third staves have a bass clef. The music features eighth and sixteenth notes with accents.
- Exercise 6:** Consists of two staves, both with a bass clef. The music features eighth and sixteenth notes with accents.
- Exercise 7:** Consists of three staves. The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The music features eighth and sixteenth notes with accents.
- Exercise 8:** Consists of two staves, both with a bass clef. The music features eighth and sixteenth notes with accents.
- Exercise 9:** Consists of two staves, both with a bass clef. The music features sixteenth-note patterns with accents.
- Exercise 10:** Consists of three staves. The first staff has a treble clef and a 6/8 time signature. The second and third staves have a bass clef. The music features sixteenth-note patterns with accents.

UNITÀ 2 - Le articolazioni

UNIT 2 - The articulations

1

5

10

15

2

5

9

13

3

4

8

4

4

8

5

5

6

5

9

7

4

7

10

8

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14

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17

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18

4

8

19

3

6

20

4

UNITÀ 3 - Studietti ricreativi

UNIT 3 - Recreational easy studies

Allegro moderato

1

7

14

Andantino

2

9

17

Allegro marziale

3

staccato

7

13

18

24

29

Andante maestoso

Musical score for 'Andante maestoso' in 4/4 time. The piece consists of four staves of music, starting at measure 4 and ending at measure 13. The key signature has one sharp (F#). The tempo is marked 'Andante maestoso'. The score features several triplet markings (indicated by a '3' above the notes) and slurs. The melody is primarily in the treble clef.

Allegro marziale

Musical score for 'Allegro marziale' in 4/4 time. The piece consists of four staves of music, starting at measure 5 and ending at measure 14. The key signature has one sharp (F#). The tempo is marked 'Allegro marziale'. The score features several triplet markings (indicated by a '3' above the notes) and slurs. The melody is primarily in the treble clef.

Andantino

Musical score for 'Andantino' in 2/4 time. The piece consists of five staves of music, starting at measure 6 and ending at measure 41. The key signature has one sharp (F#). The tempo is marked 'Andantino'. The score features slurs and accents. The melody is primarily in the treble clef.

UNITÀ 4 - Cromatismo

UNIT 4 - Chromatism

1 *mf*

7

13 *f*

19 *ff*

2 *f*

4

8

3 *mf*

7

4 *mf* *f* *p*

7 *mf* *f* *p*

13 *mf* *f* *p*

19 *f*