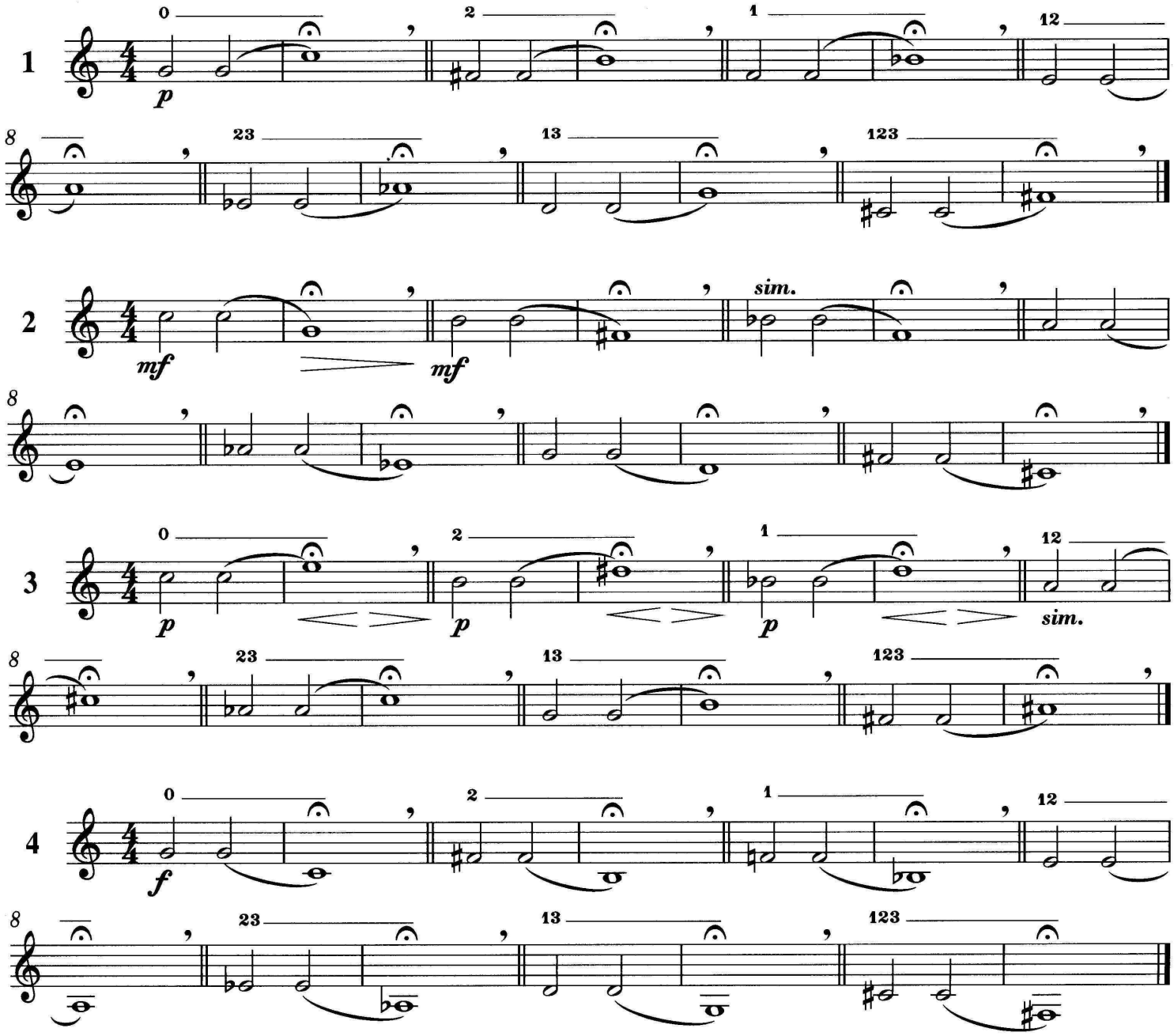
UNITÀ 6 - Flessibilità
sulle 7ª Posizione della tromba

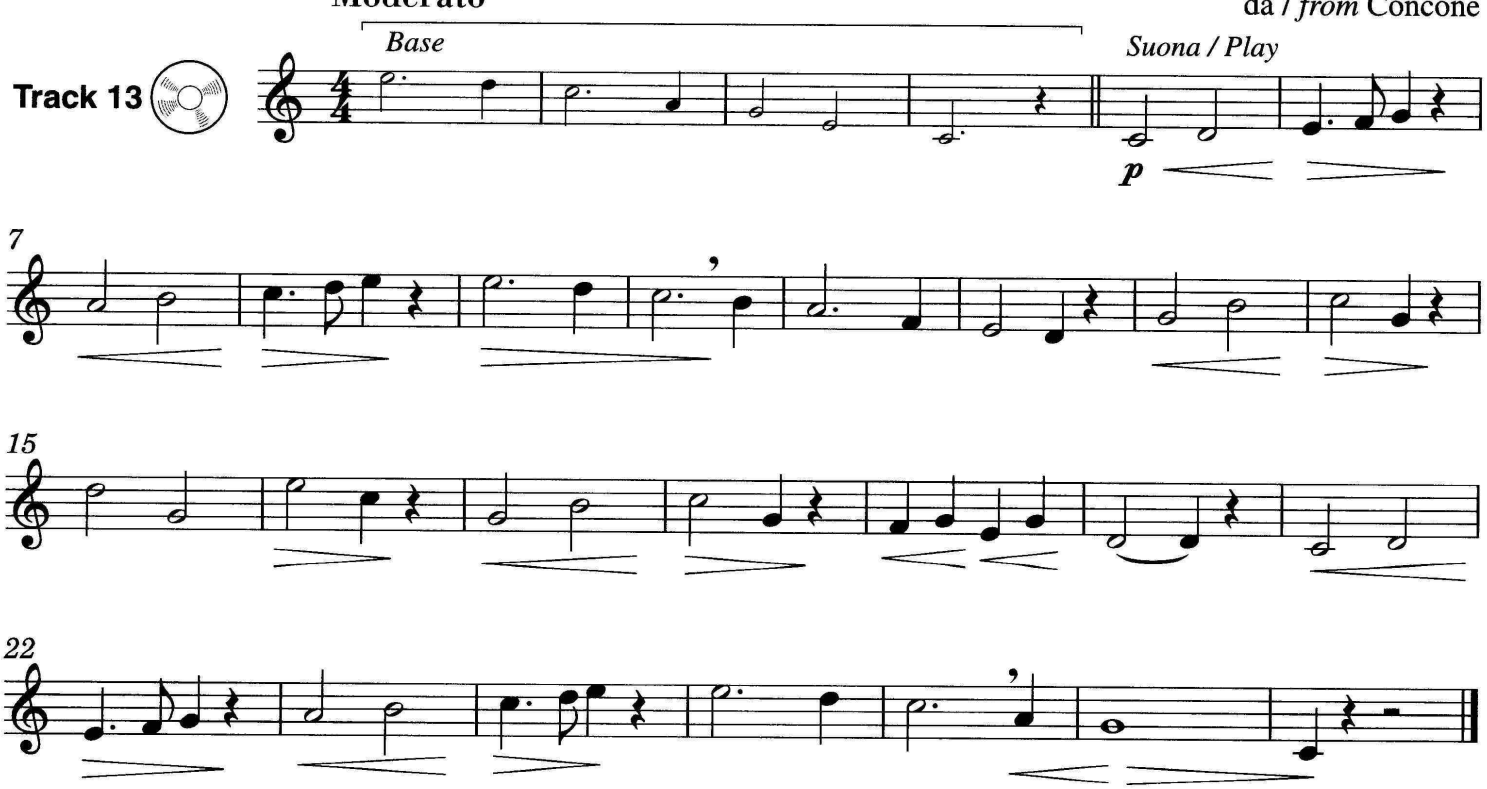
UNIT 6 - Flexibility
on the 7 Positions of the trumpet

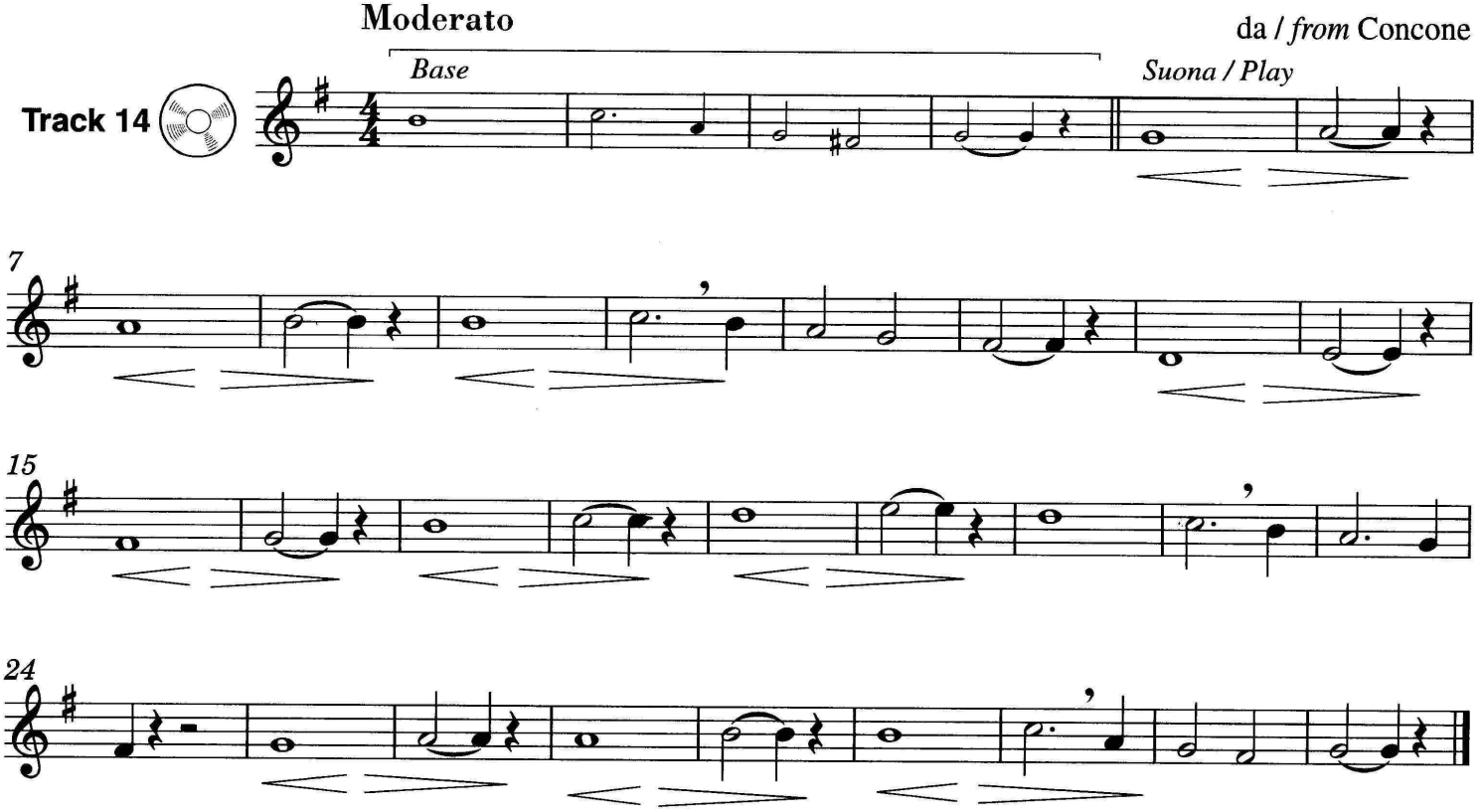
posizione / *position*	pistoni / *fingering*	suoni / *notes*
I	0	
II	2	
III	1	
IV	3 / 1 + 2	
V	2 + 3	
VI	1 + 3	
VII	1 + 2 + 3	



UNITÀ 7 - Portfolio sonoro

UNIT 7 - Music portfolio



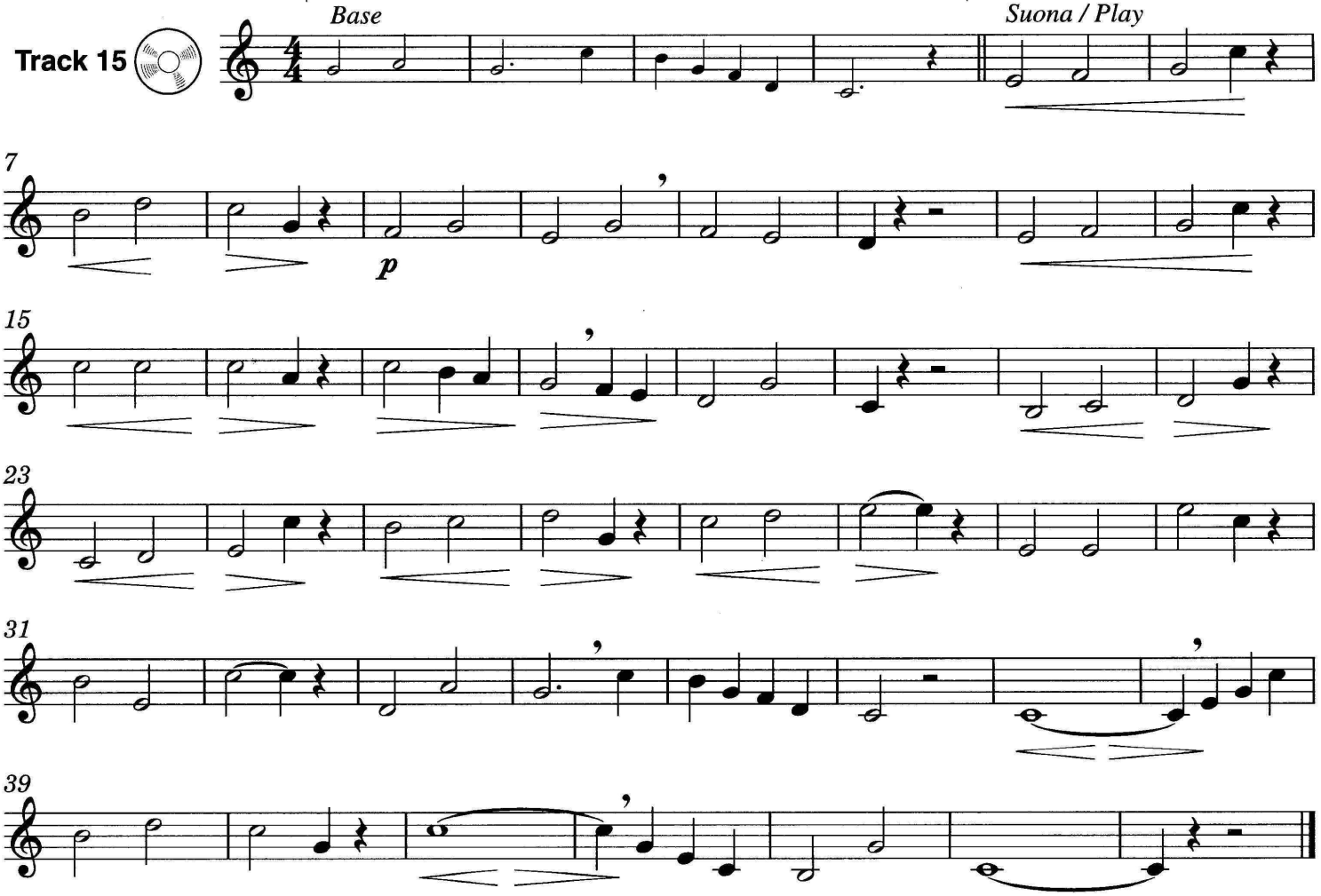


Andante con moto

da / *from* Concone

Track 15

Base *Suona / Play*

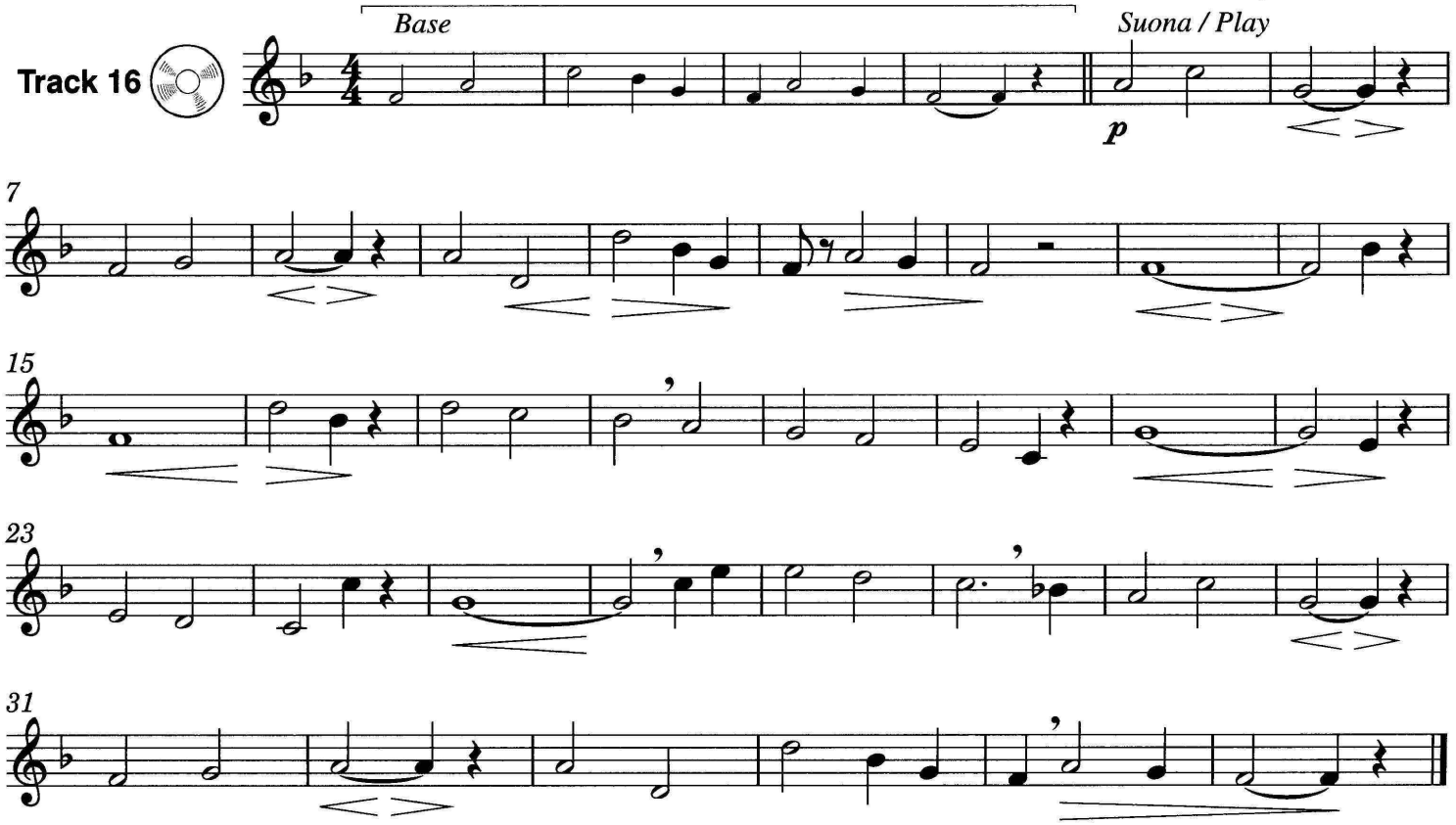


Moderato

da / *from* Concone

Track 16

Base *Suona / Play*



Le articolazioni

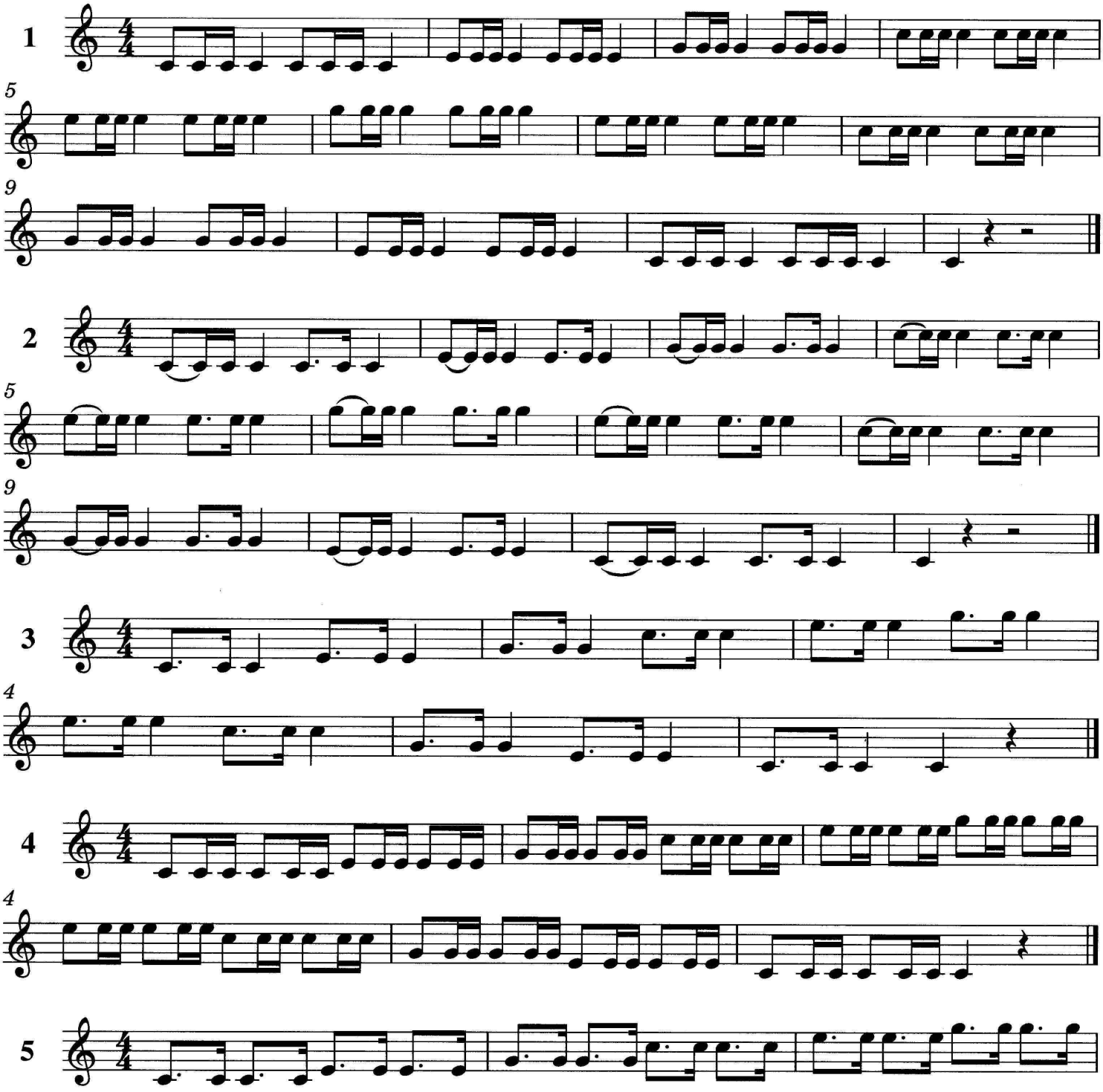
Unità 1 - Esercizi a squillo
Unità 2 - Il legato
Unità 3 - Lo staccato
Unità 4 - Lo staccato-legato
Unità 5 - Studietti ricreativi
Unità 6 - Cromatismo
Unità 7 - Flessibilità
Unità 8 - Portfolio sonoro

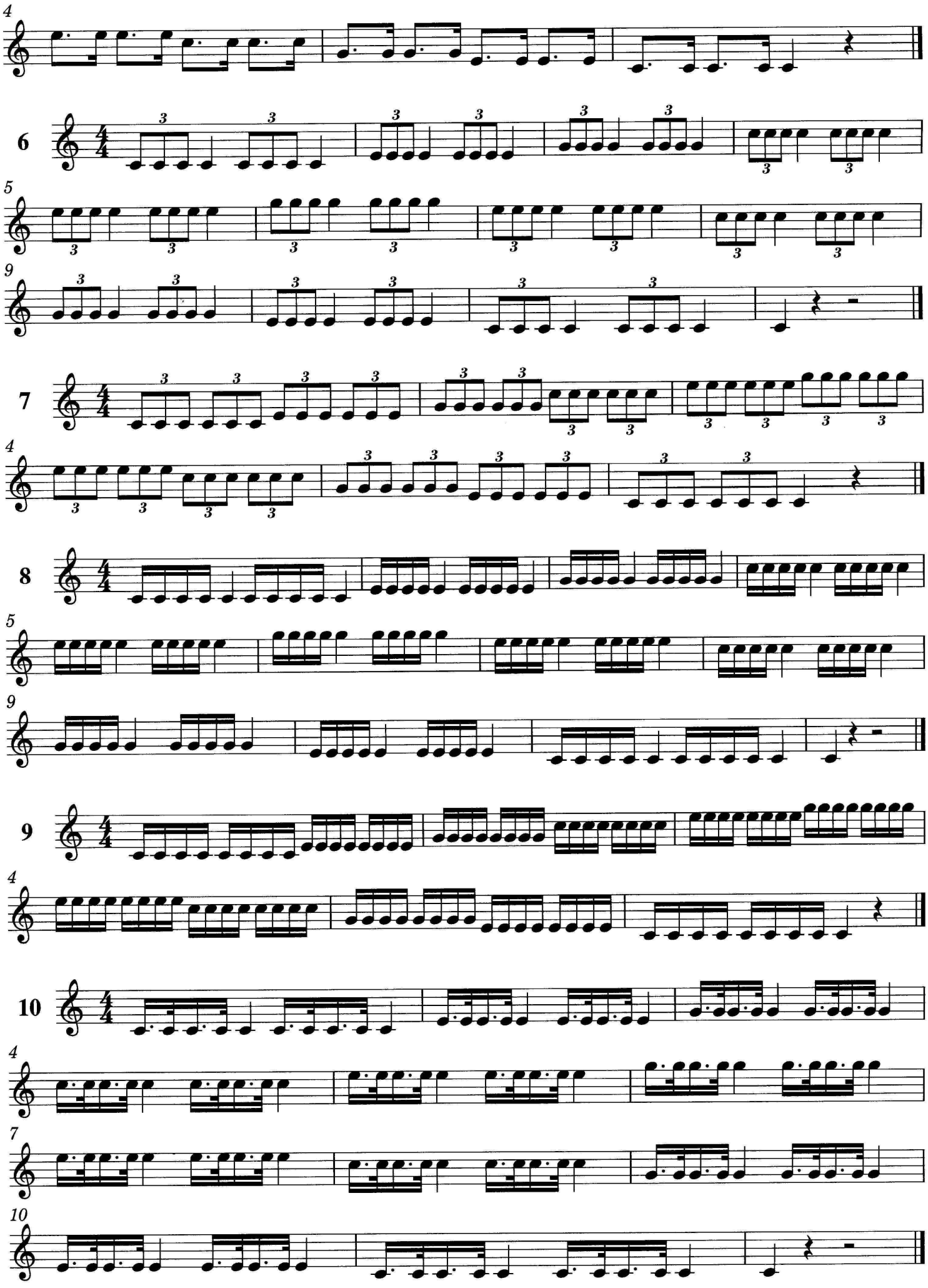
The articulations

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

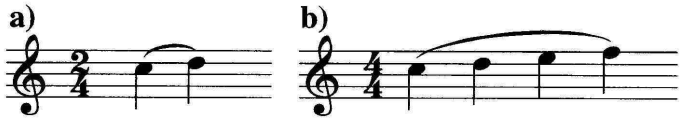




UNITÀ 2 - Il legato

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.

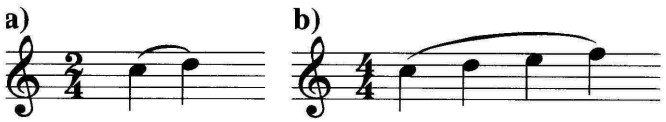
Esempi:
a) delle due note legate insieme si produrrà l'attacco nella prima e, sostenendo il fiato, si raggiungerà la seconda aumentando sensibilmente la velocità dell'aria che verrà immessa nello strumento.
b) nelle quattro note legate insieme, si darà l'attacco sulla prima e, sostenendo il fiato, si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

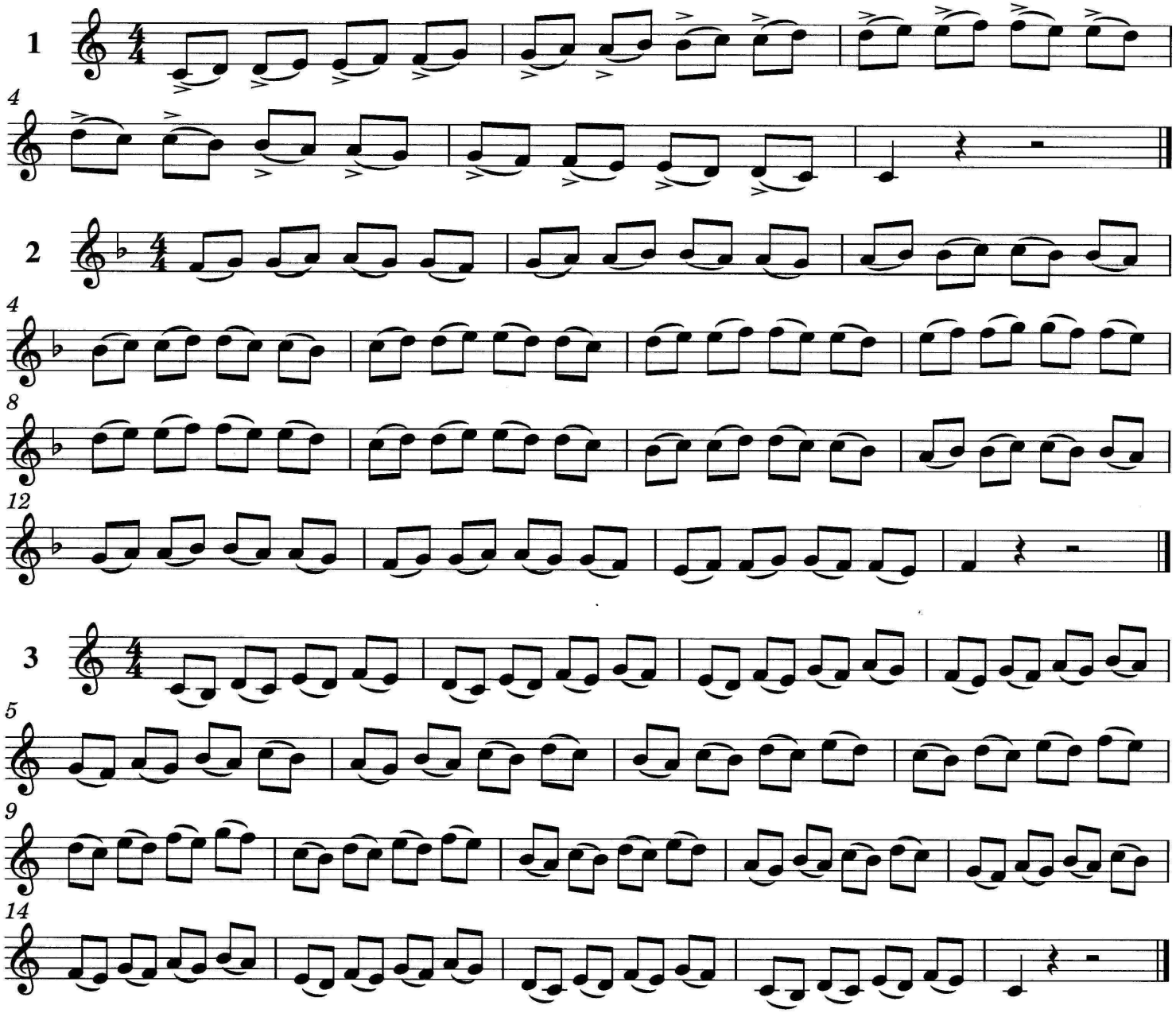


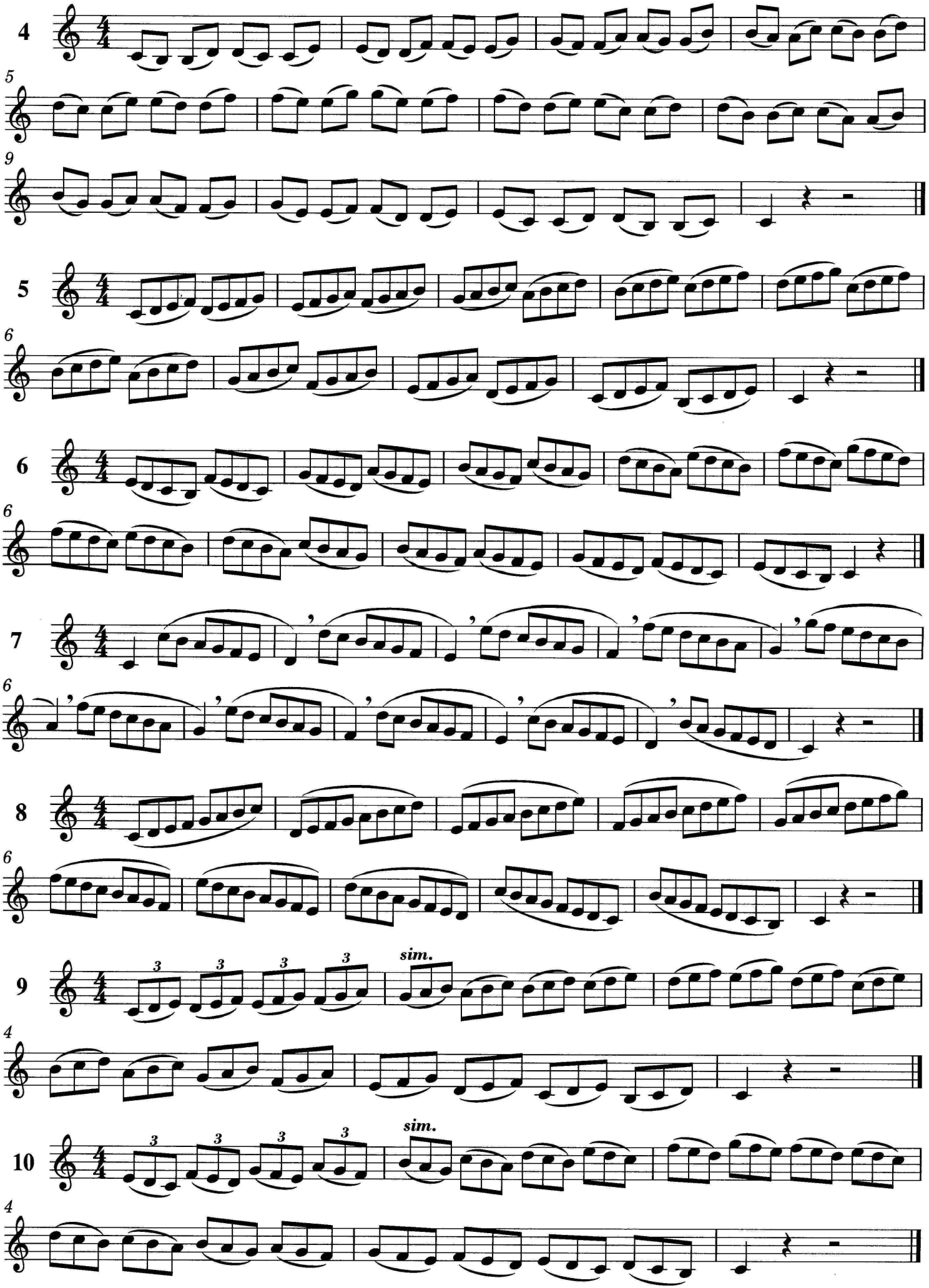
UNIT 2 - The slur

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.



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6
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6
8
6
9
sim.
4
10
sim.
4

UNITÀ 3 - Lo staccato

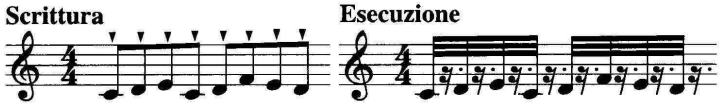
Per **ottenere lo staccato** occorre far vibrare l'aria nel bocchino per mezzo del colpo di lingua dato ad ogni nota, soprattutto quando la nota si trova contrassegnata da un puntino o dal simbolo ▼.

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**

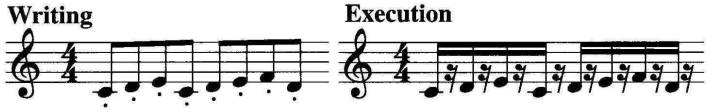


UNIT 3 - Detached notes

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 ▼.

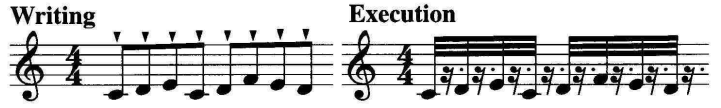
a) The point placed above or under the notes of the exercise no. 1 produces the effect:

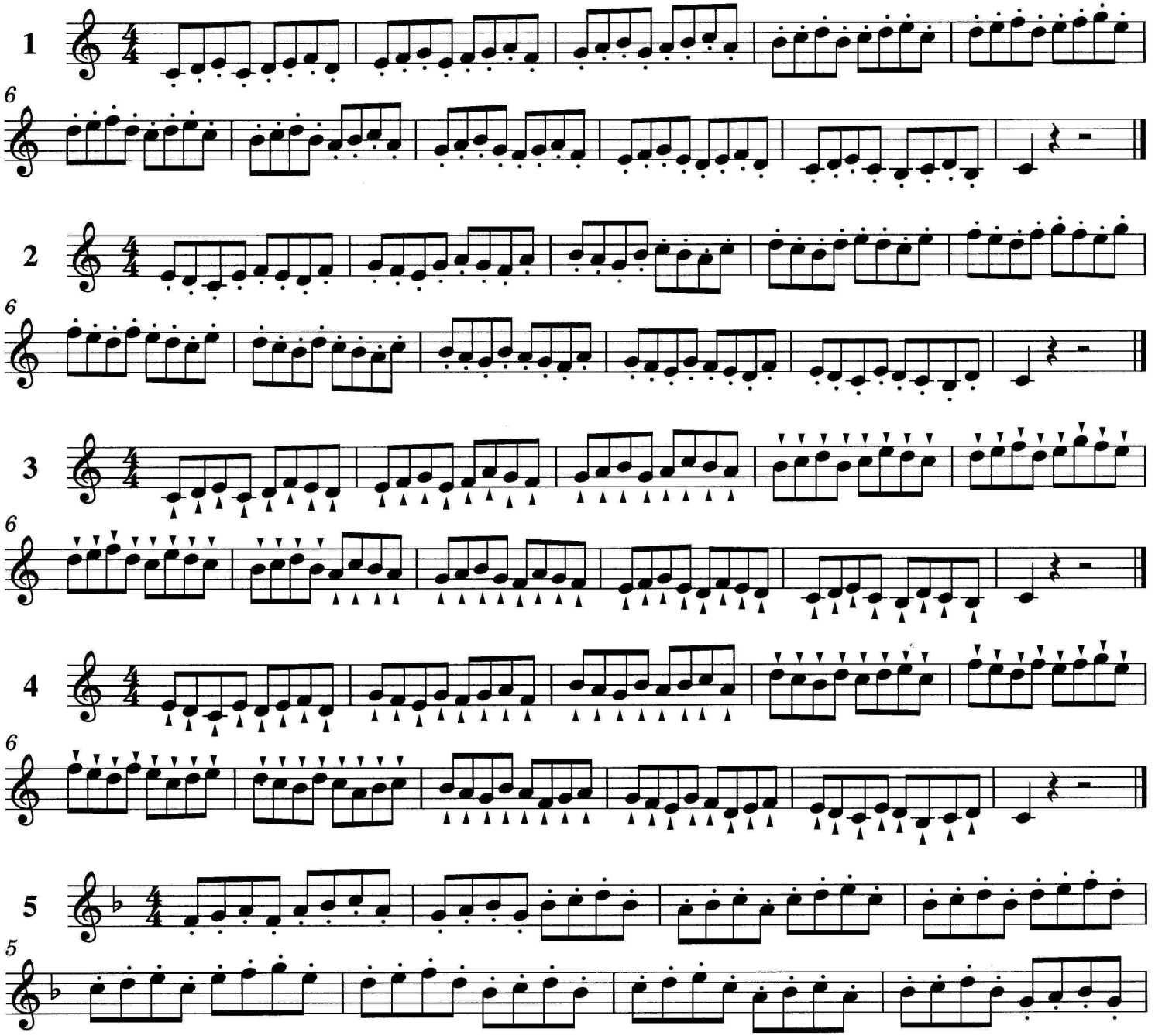
Writing **Execution**

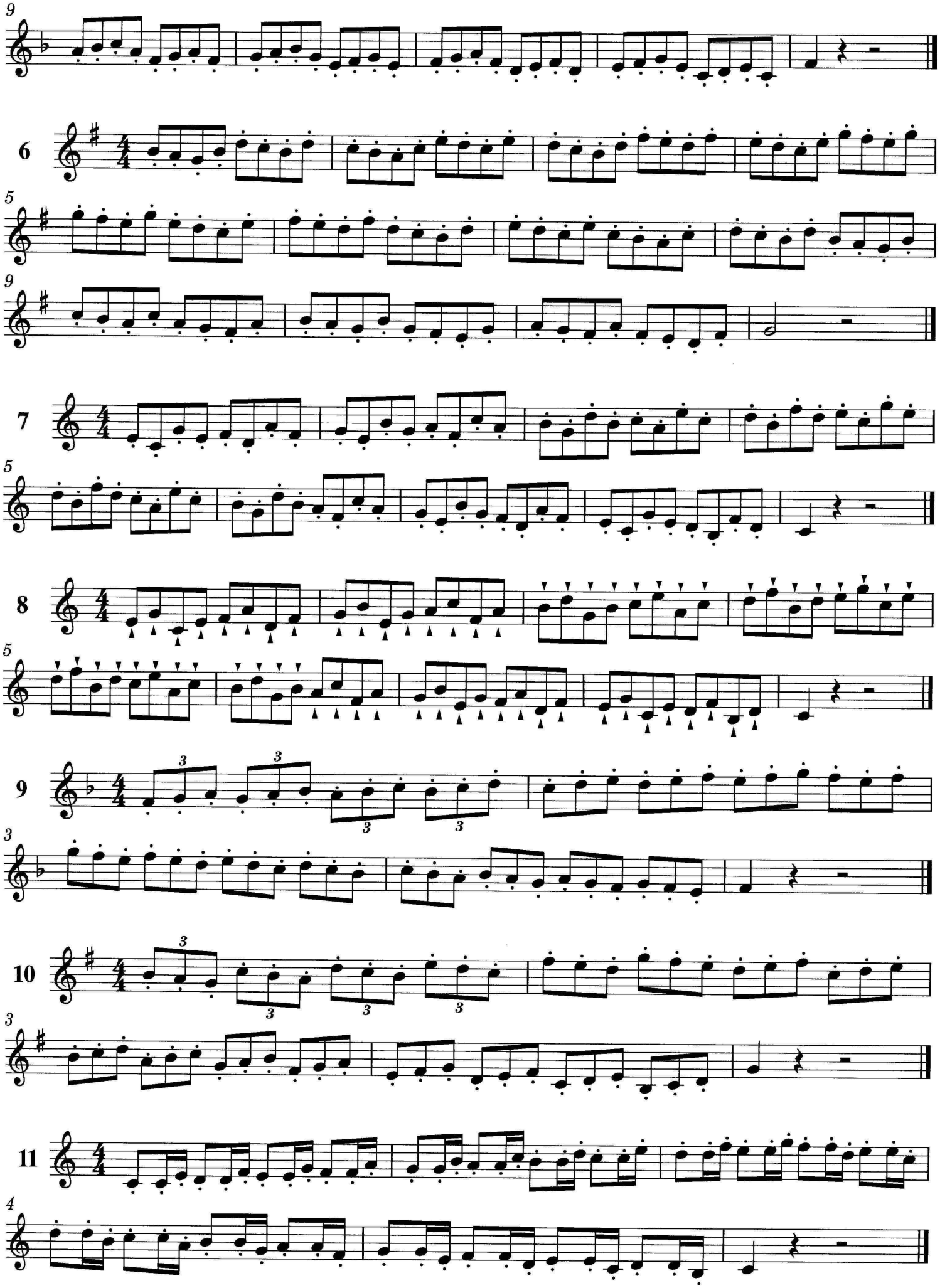


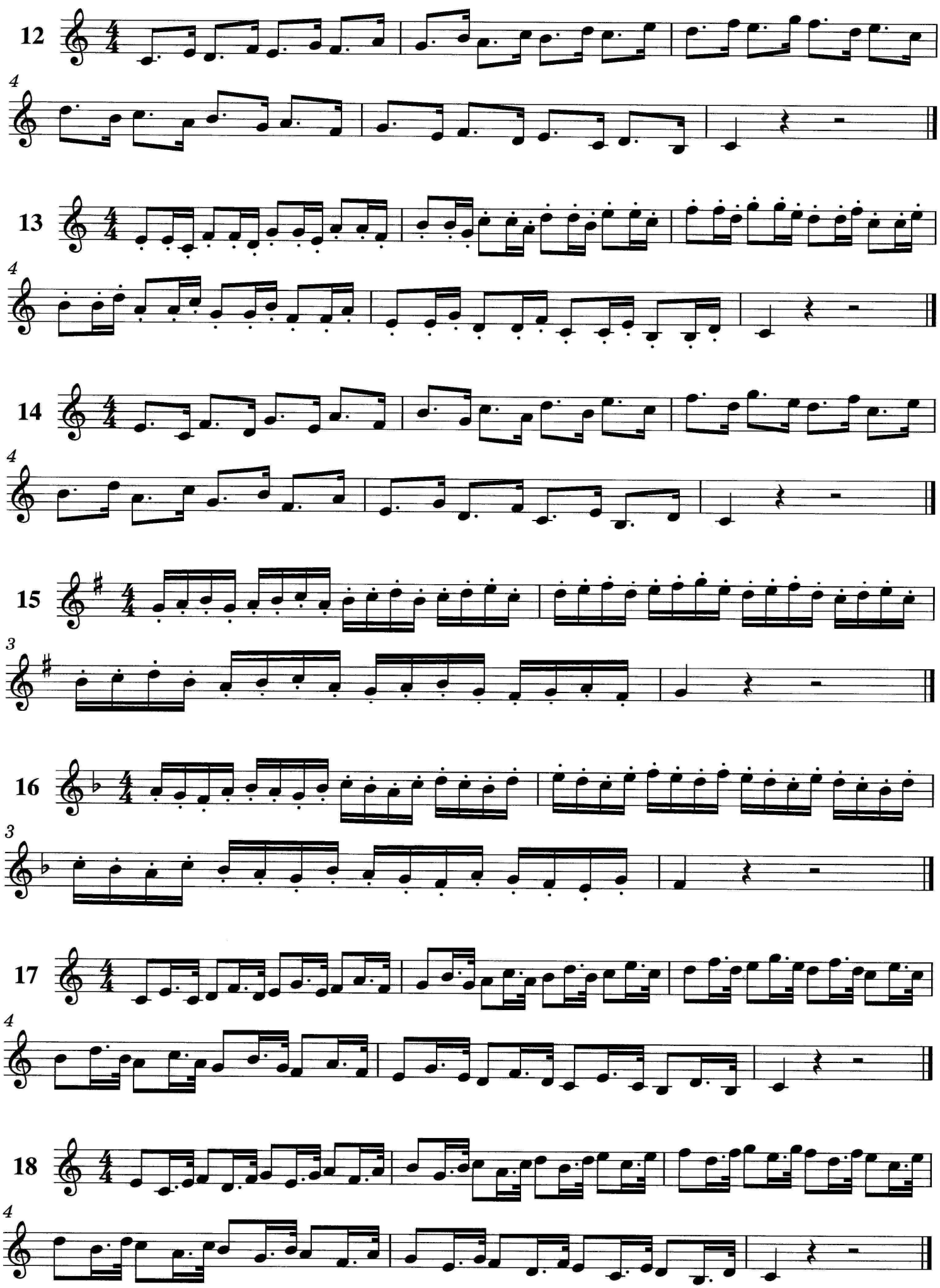
b) The symbol ▼ placed above or under the notes of the exercise no. 3 produces the effect described below:

Writing **Execution**





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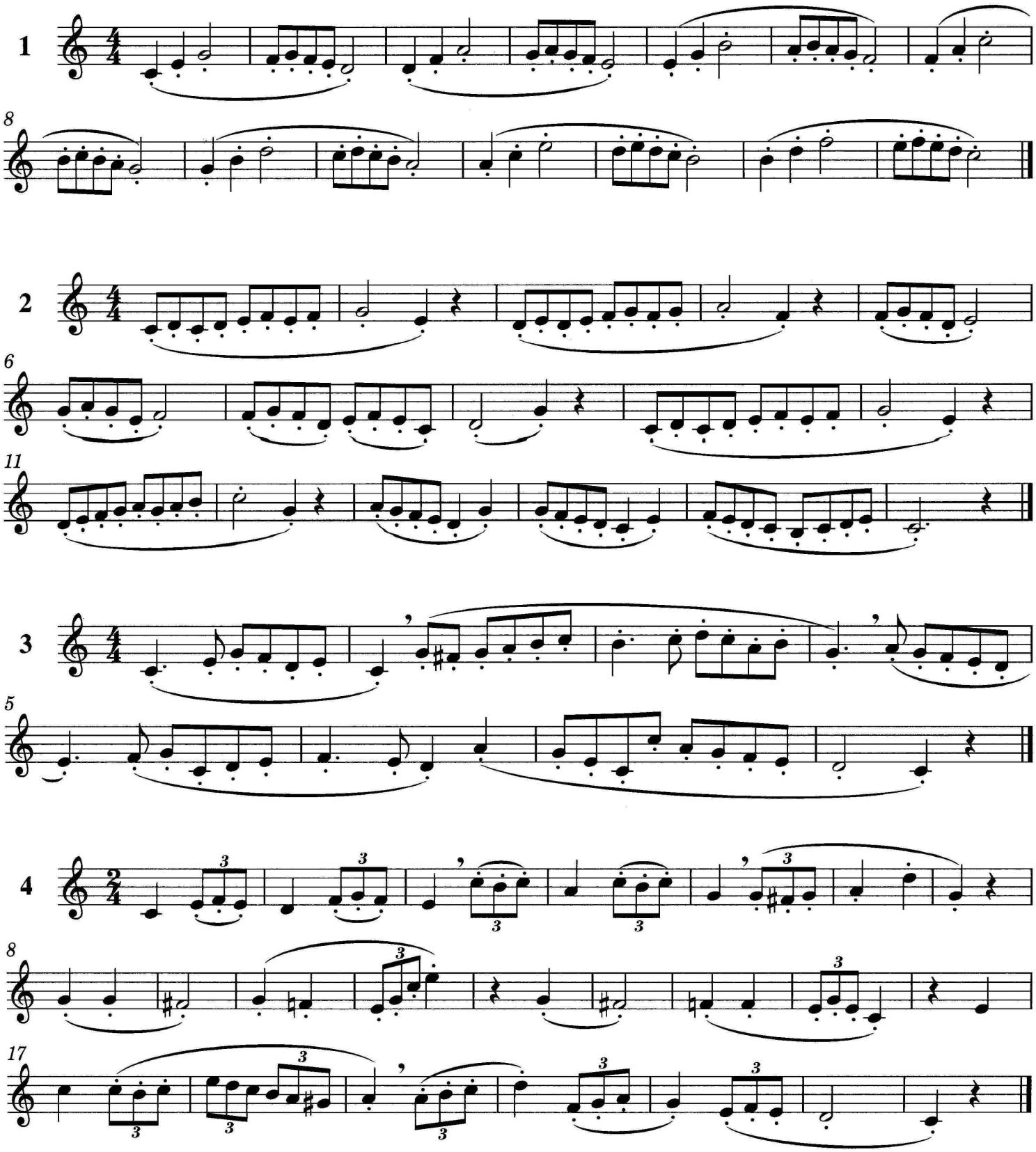
18

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.

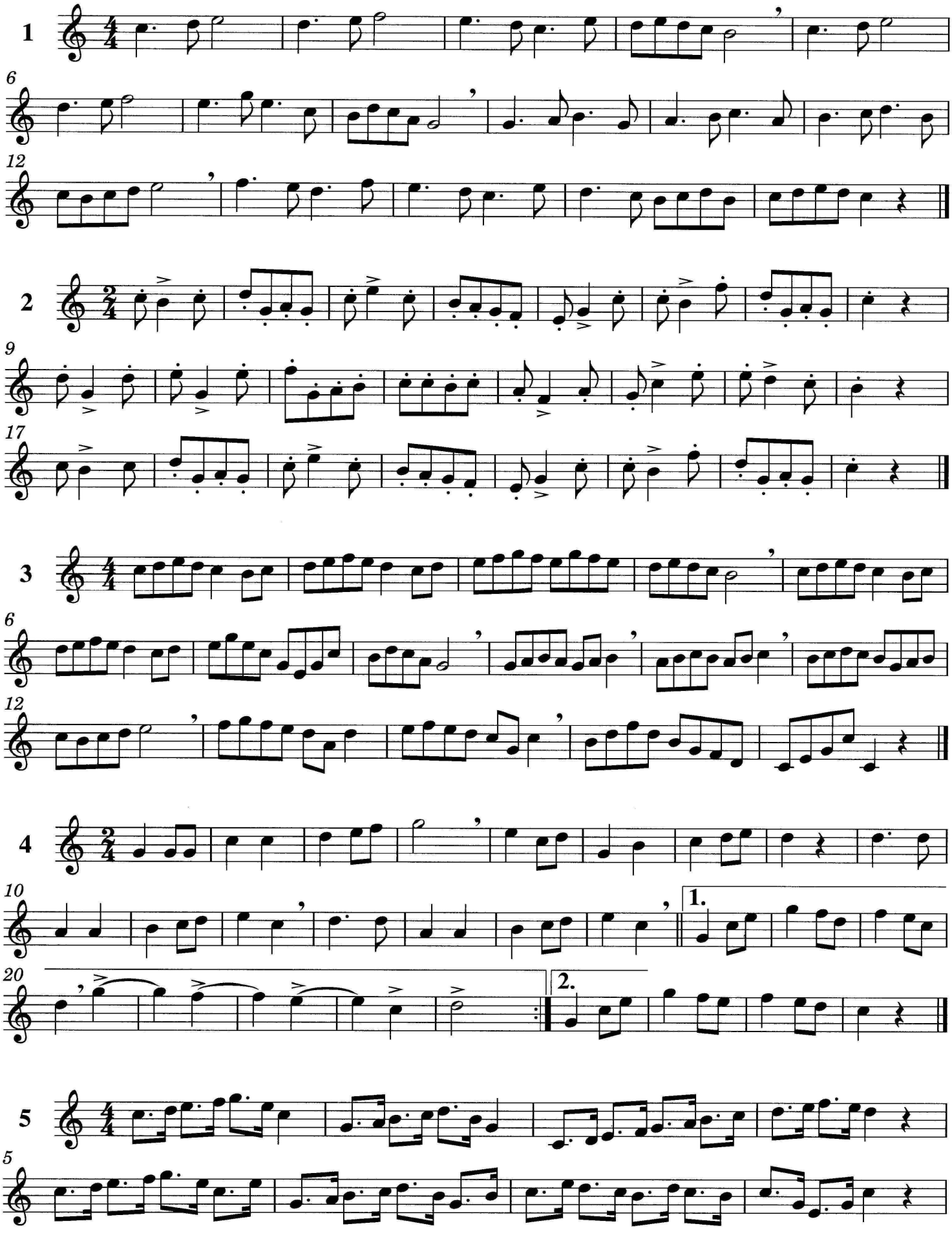
UNIT 4 - The portamento

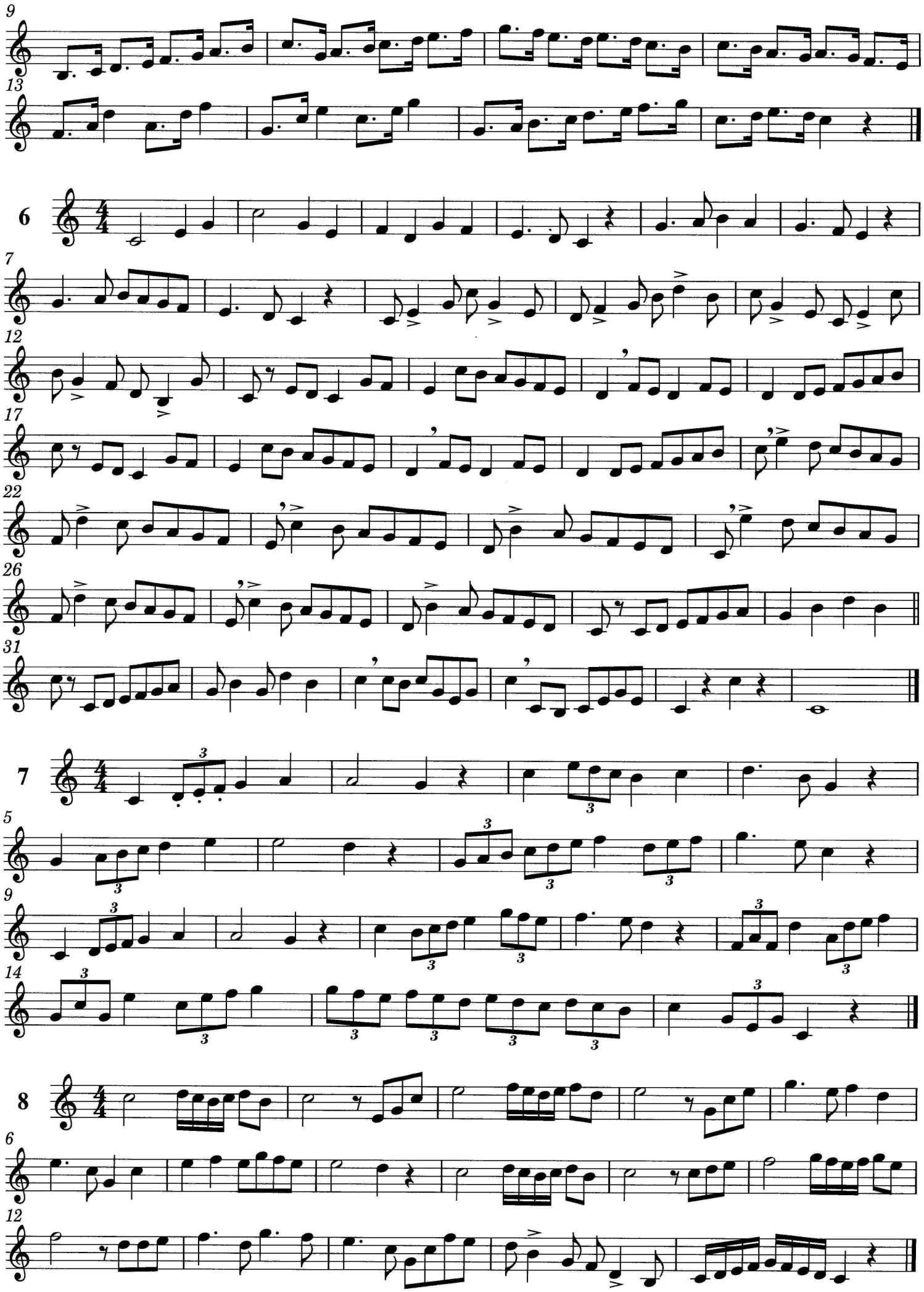
The portamento (or carring the tone), is obtained by a light tongue strike given to every note, but holding the value until almost avoiding the imperceptible pause needed for the articulation between one sound and another.



UNITÀ 5 - Studietti ricreativi

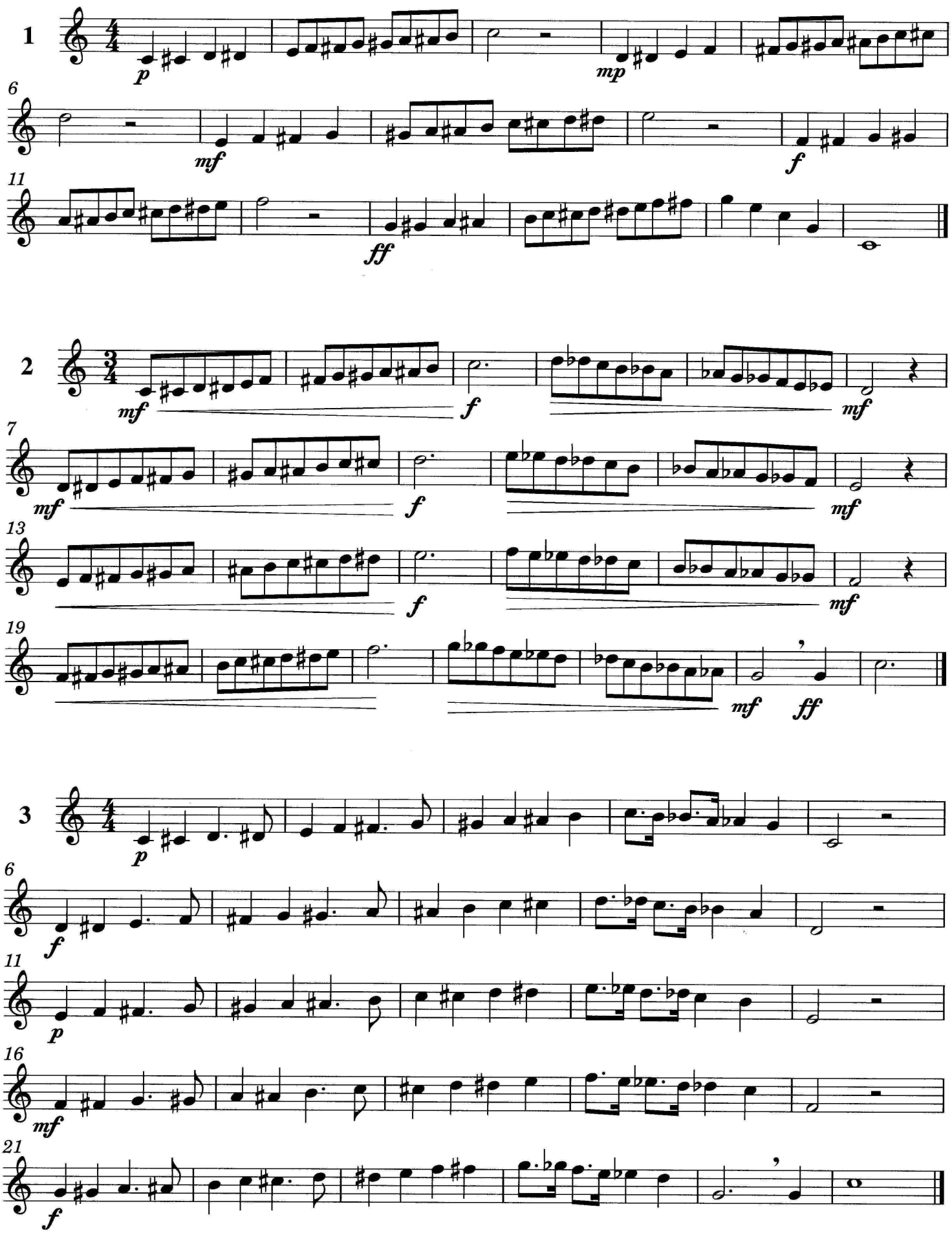
UNIT 5 - Recreational easy studies





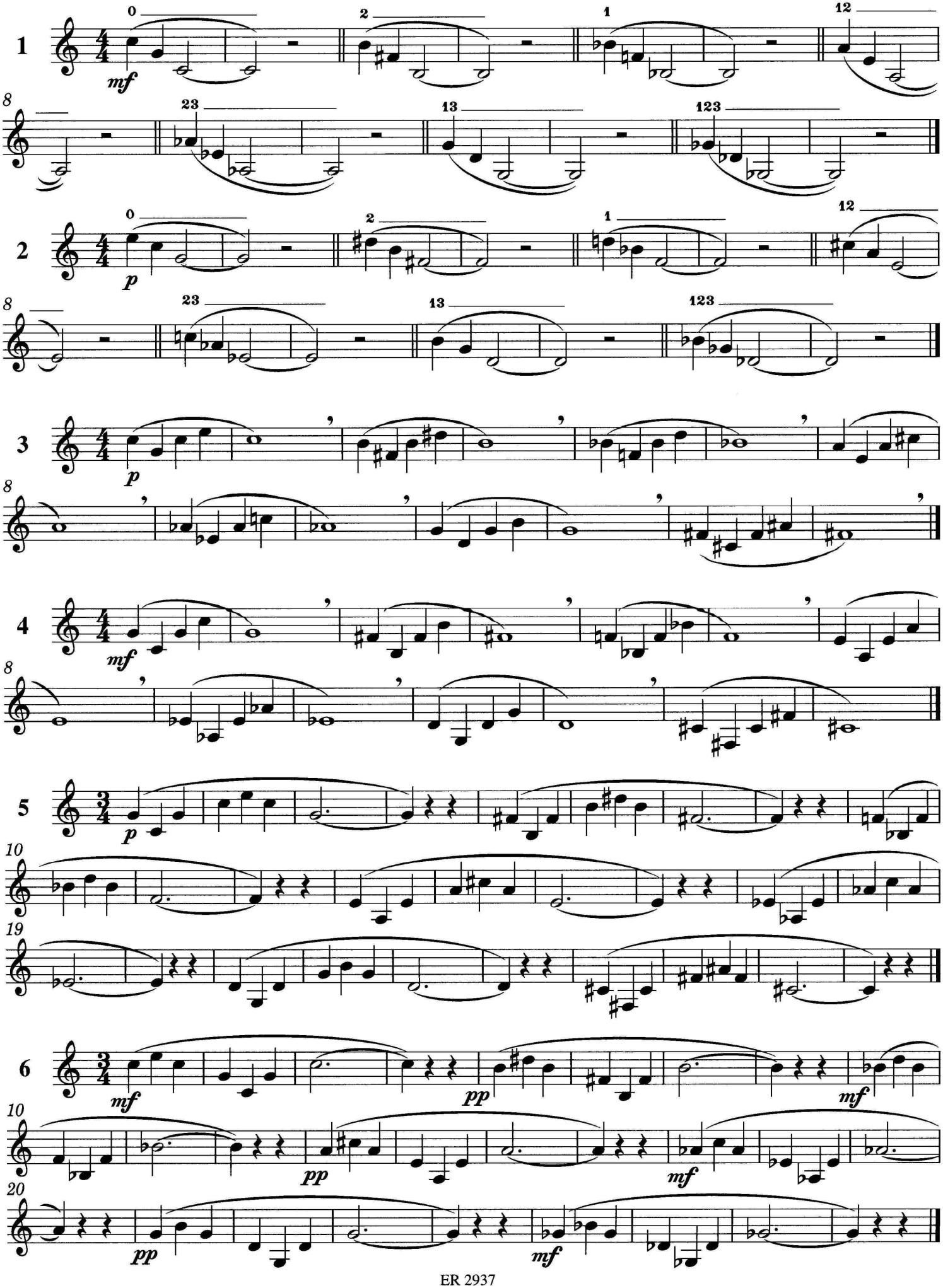
UNITÀ 6 - Cromatismo

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

Cantabile

p *p* *pp*

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

Allegro giusto

da / *from* Concone

Base — *Suona / Play*

p *p* *f*

smorz. *smorz.*

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

Allegro risoluto

da / *from* Concone

Base

Suona / Play

energico

deciso

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

Moderato

da / *from* Panofka

Base

Suona / Play

cresc.

a tempo

rit.

CHAPTER 5

Tempi semplici e composti

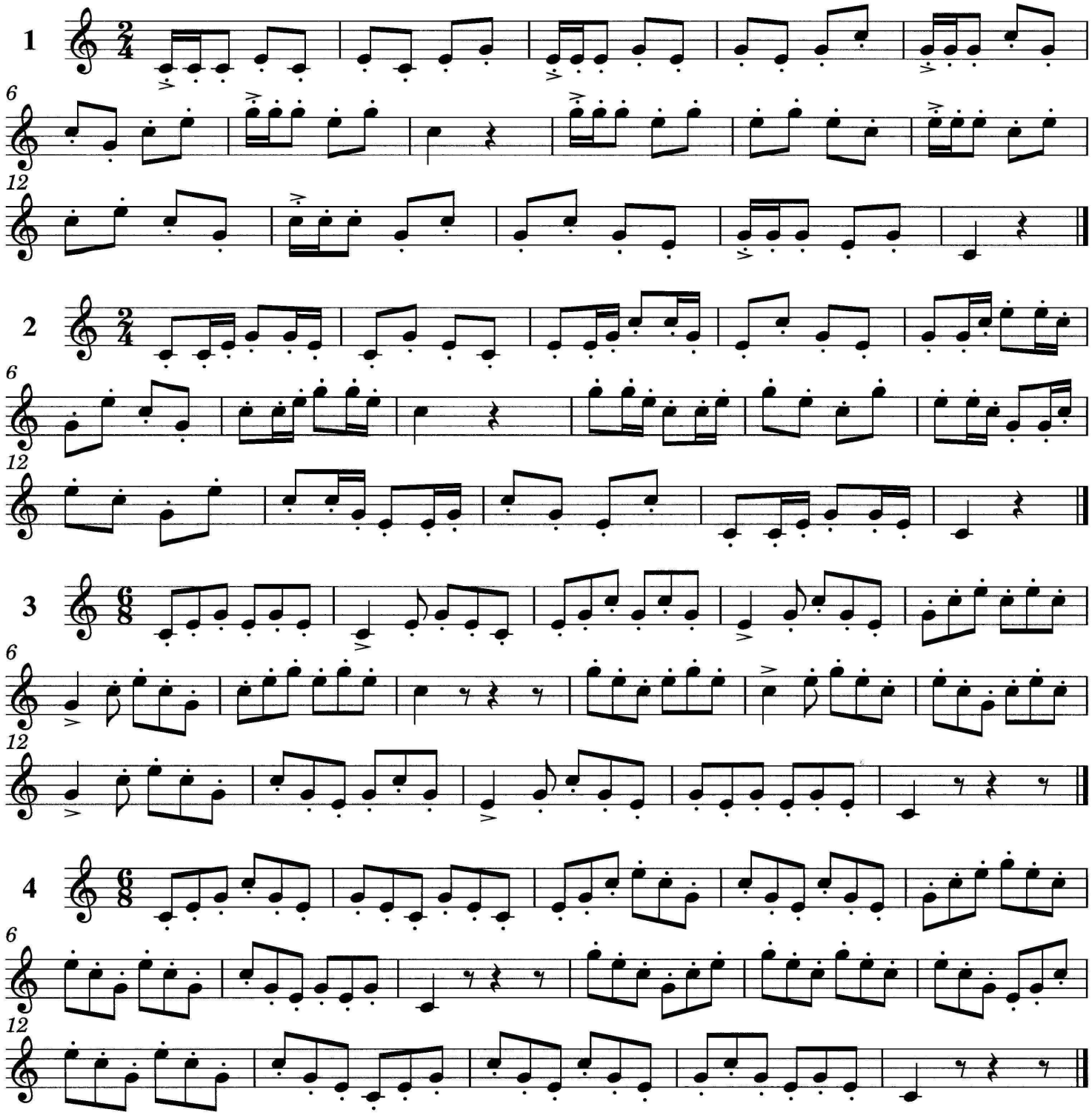
Unità 1 - Esercizi a squillo
Unità 2 - Le articolazioni
Unità 3 - Studietti ricreativi
Unità 4 - Cromatismo
Unità 5 - Flessibilità
Unità 6 - Portfolio sonoro

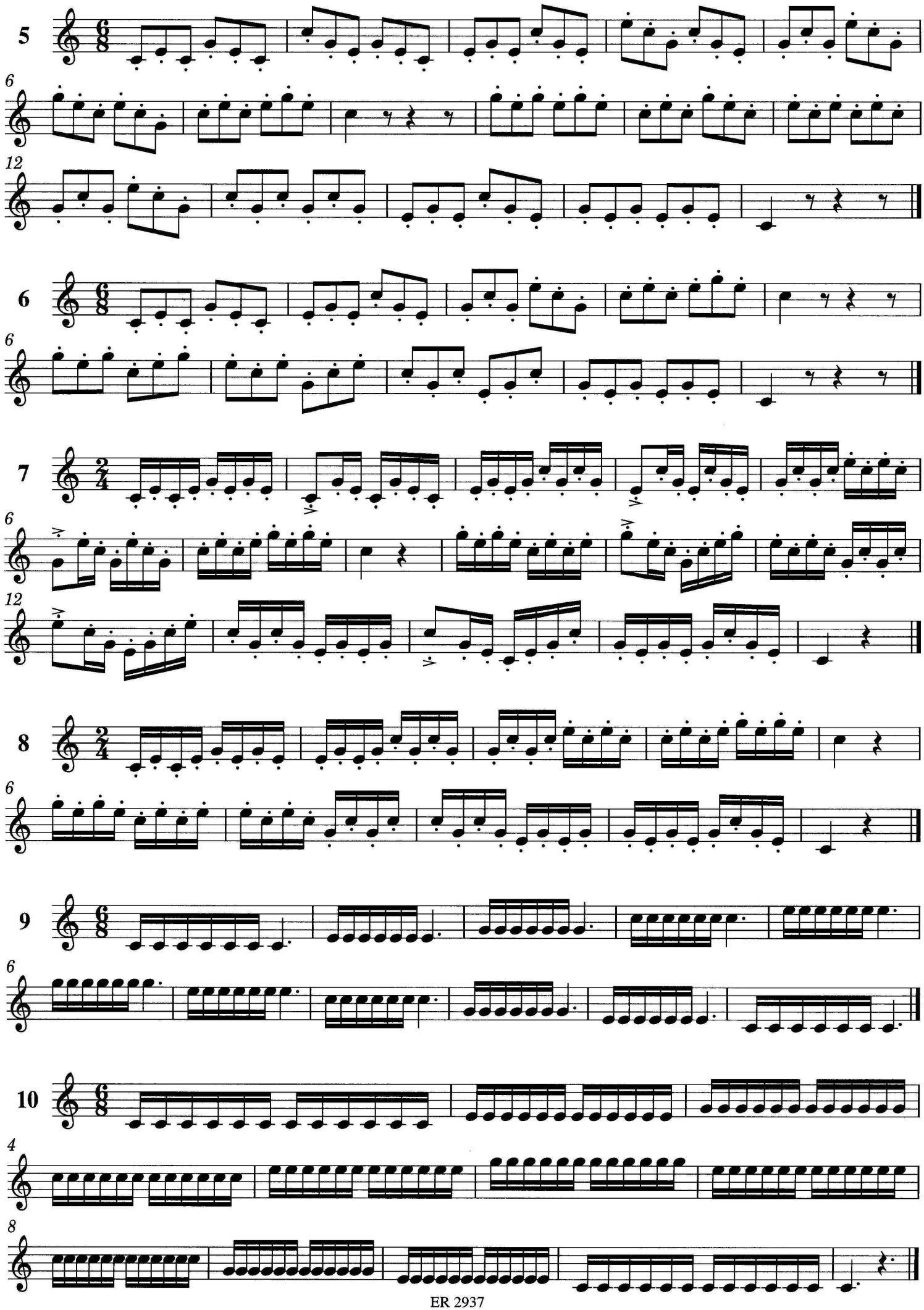
Simple and compound meters

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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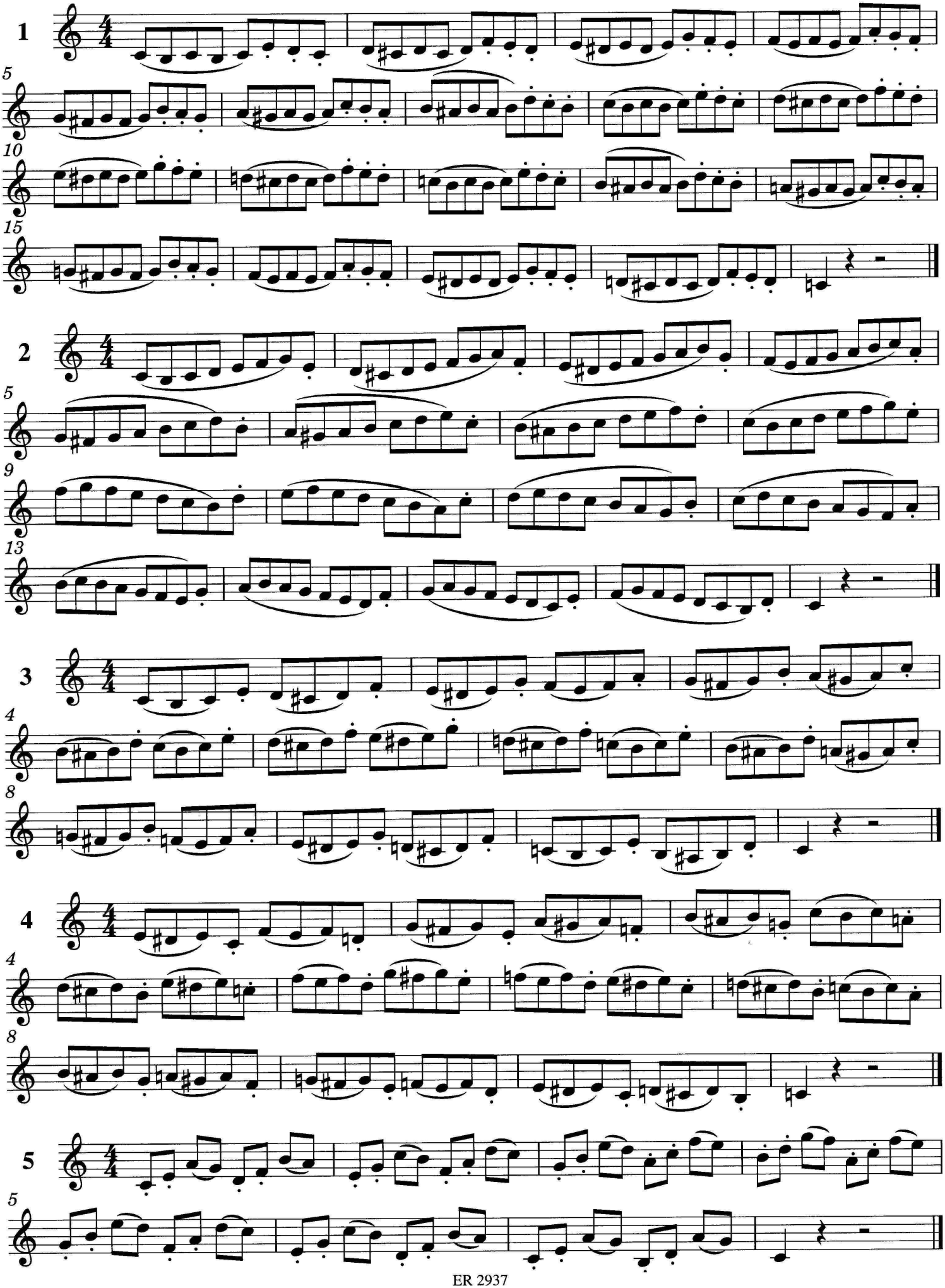
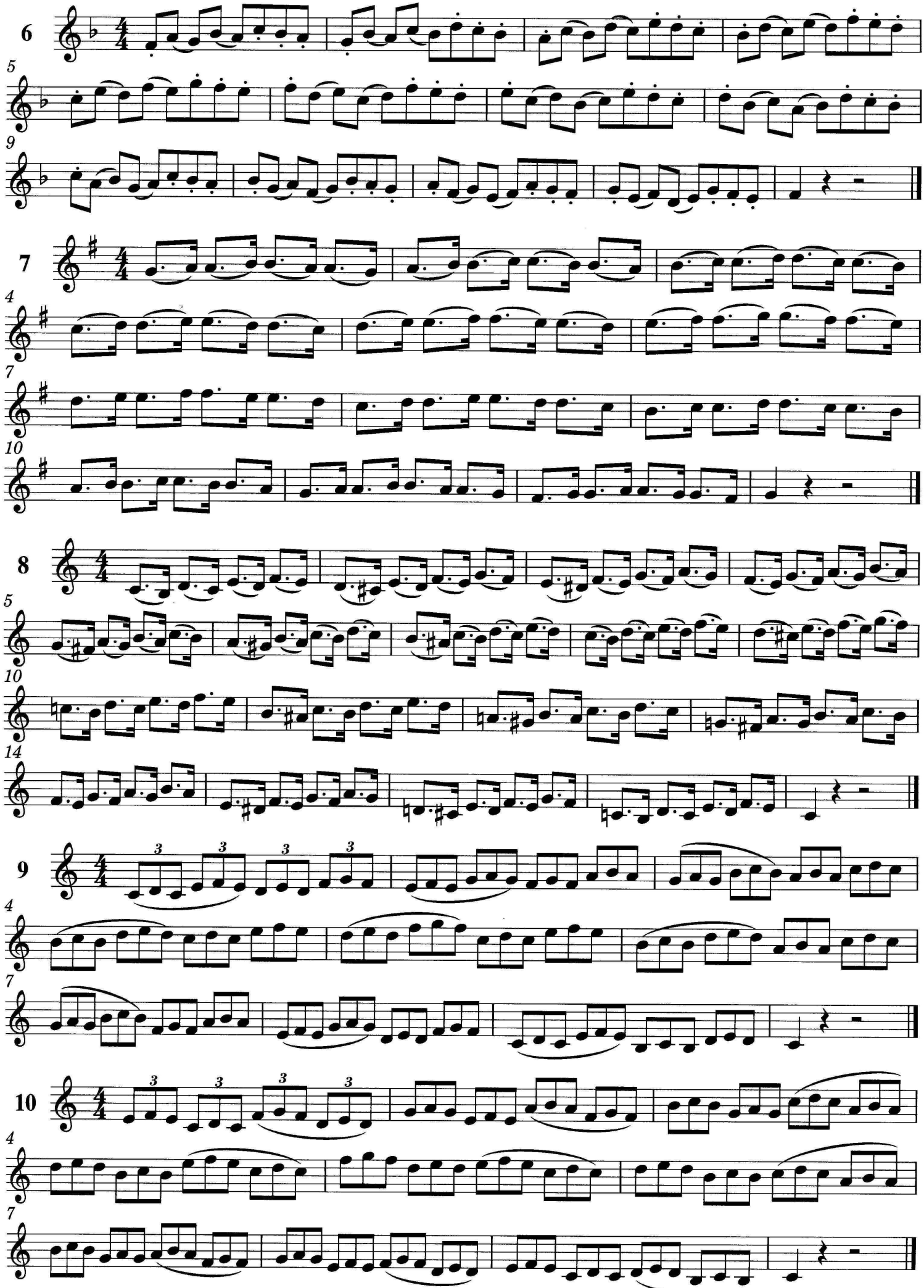
UNITÀ 2 - Le articolazioni

UNIT 2 - The articulations

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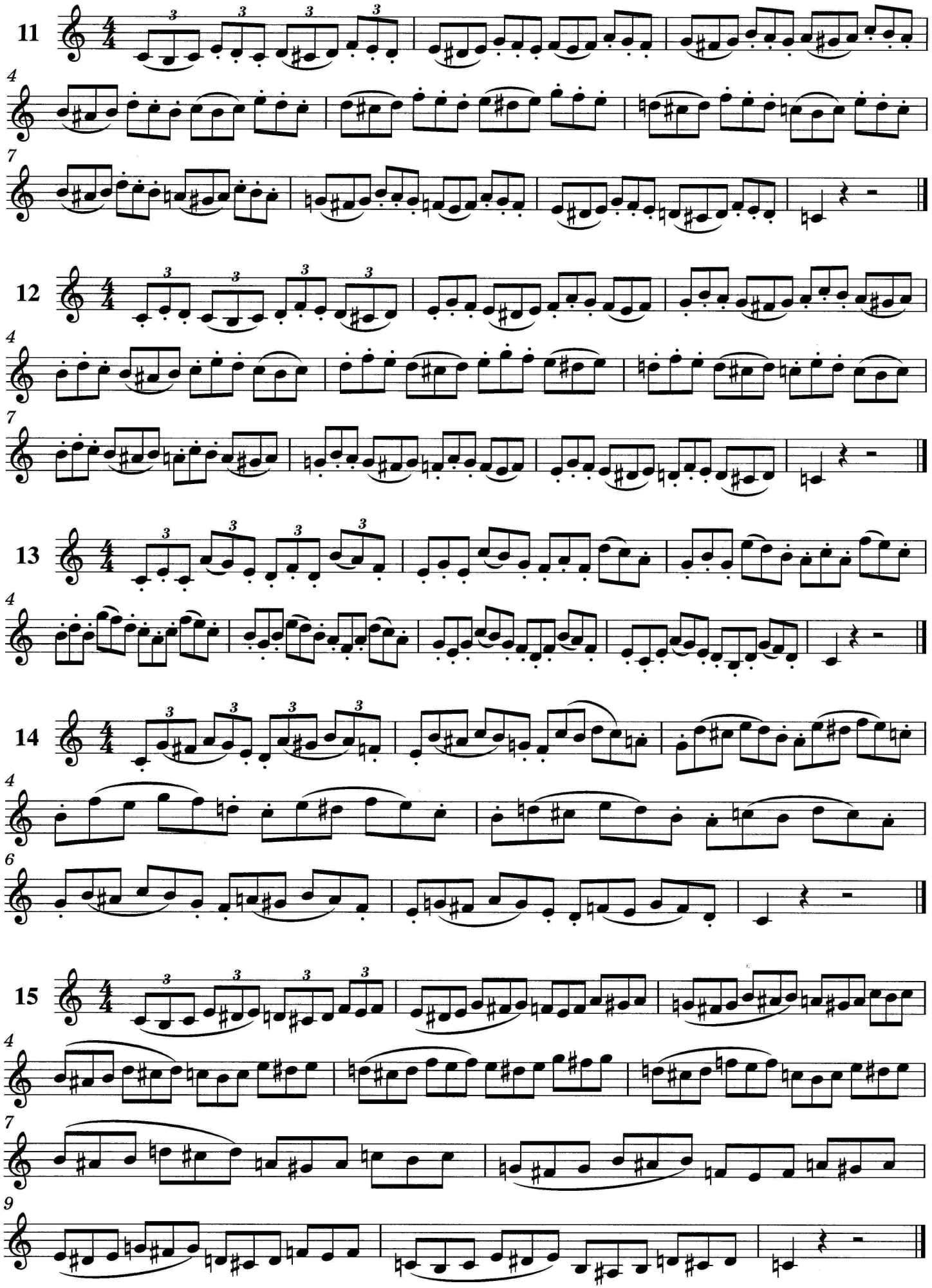
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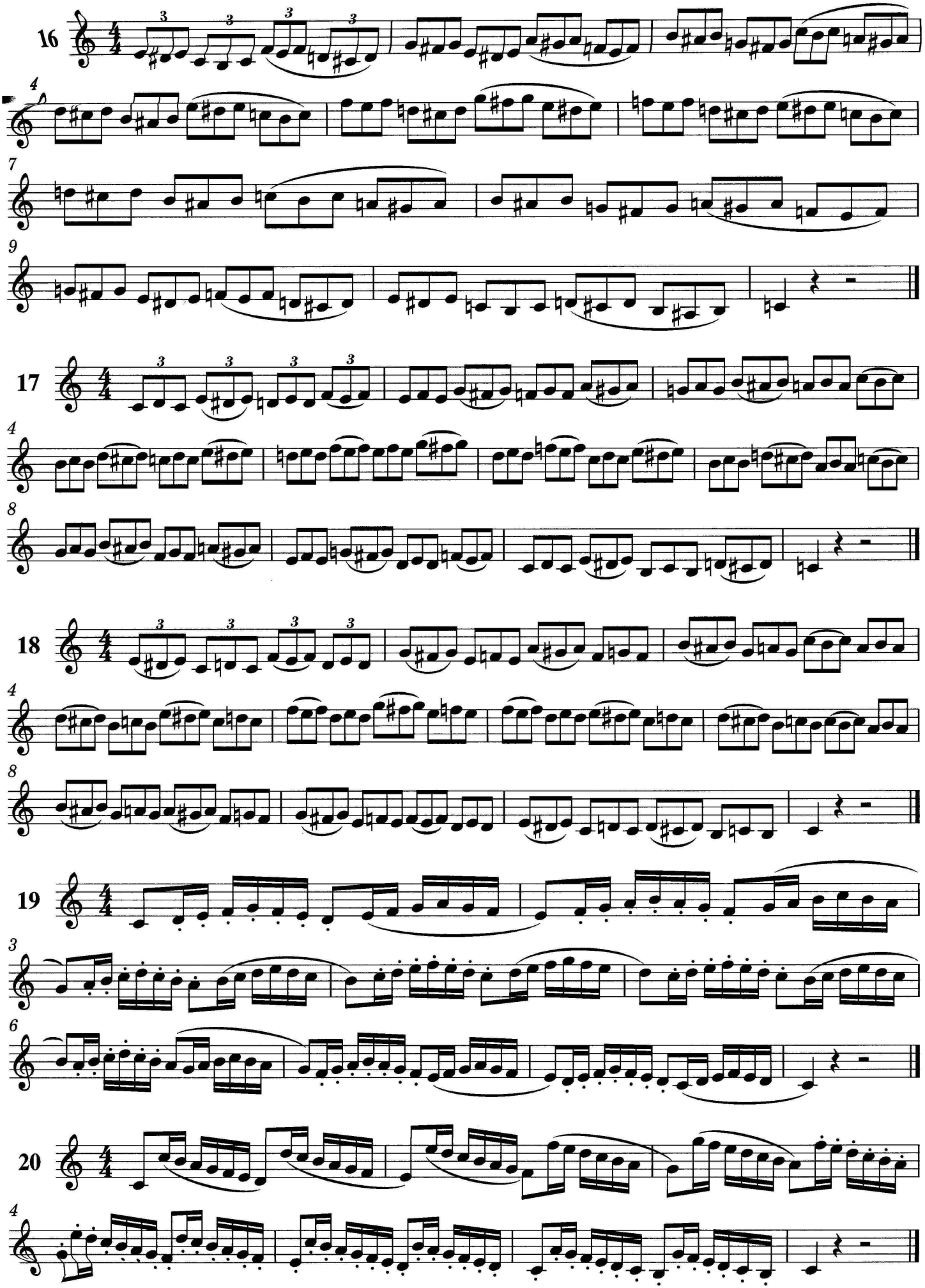
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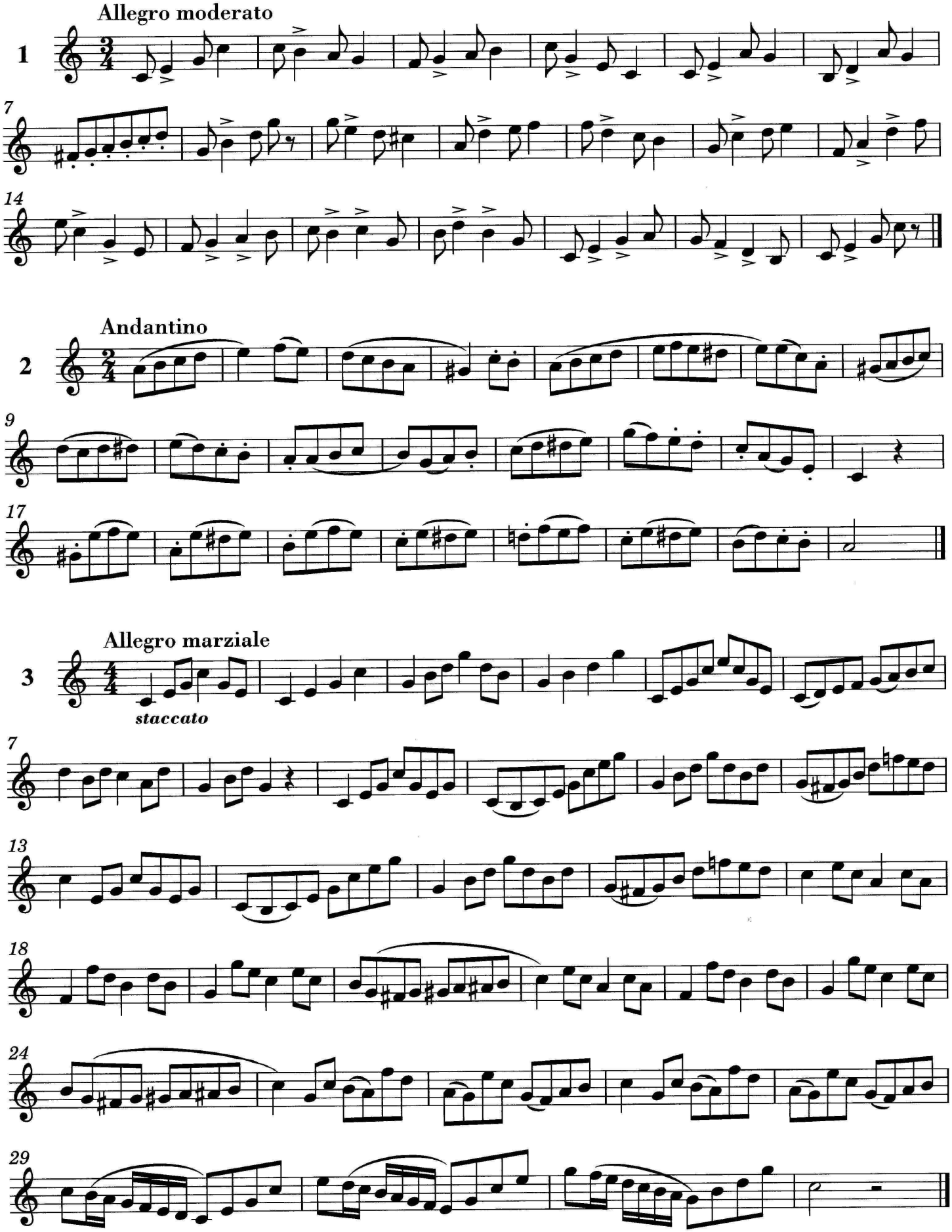
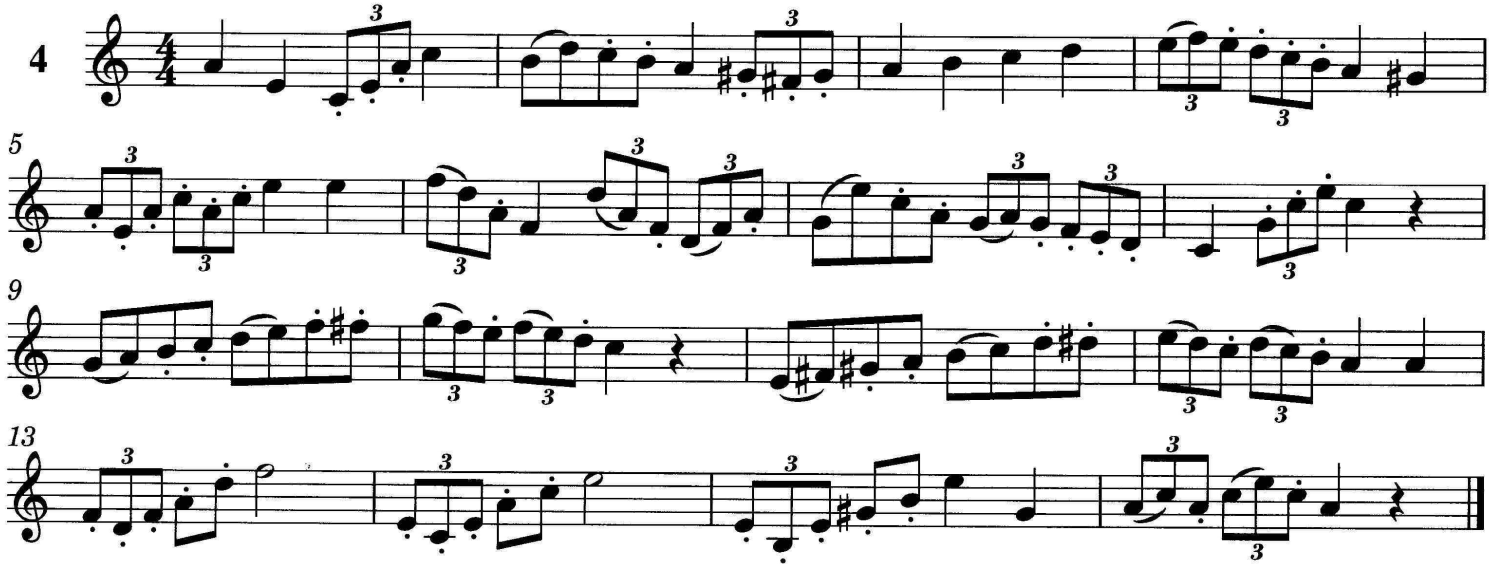
UNITÀ 3 - Studietti ricreativi

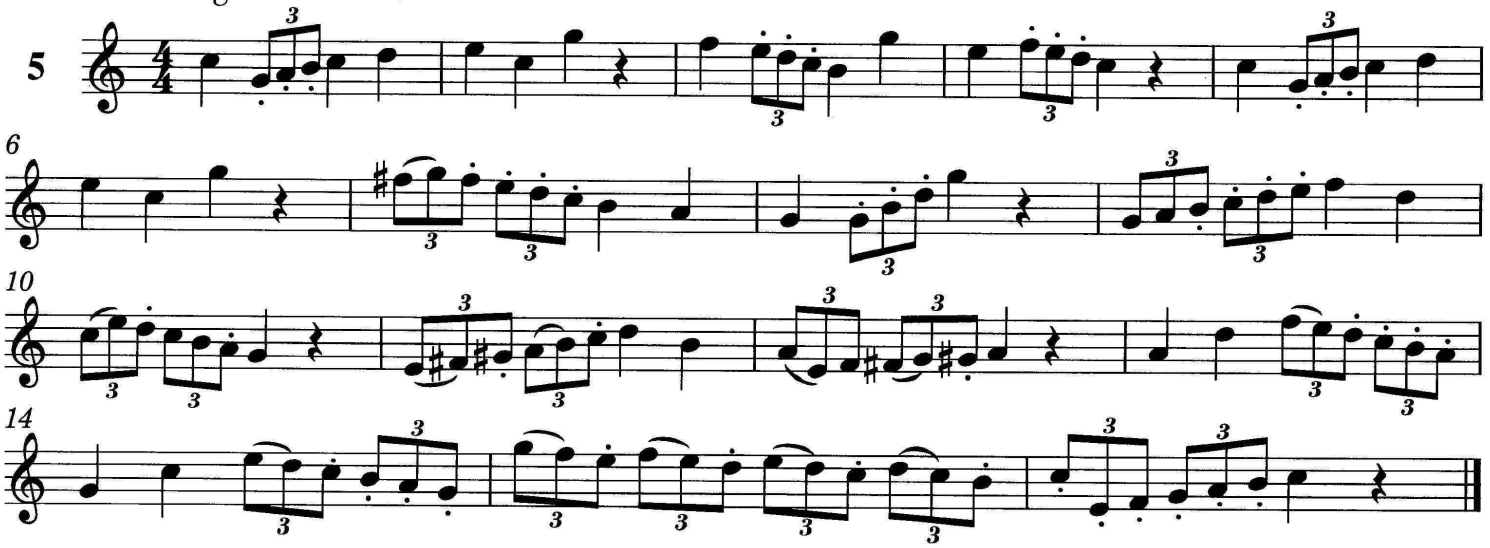
UNIT 3 - Recreational easy studies



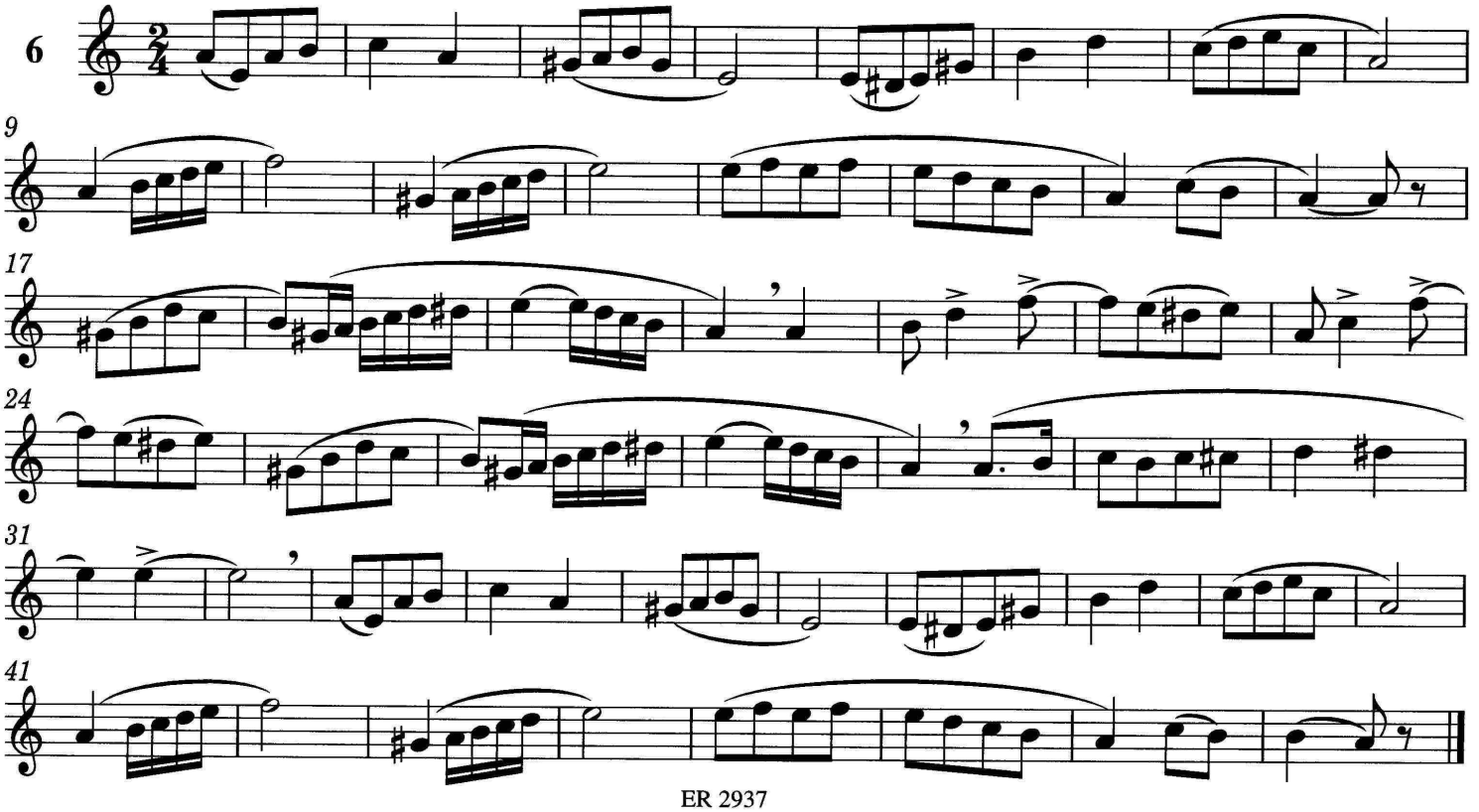
Andante maestoso

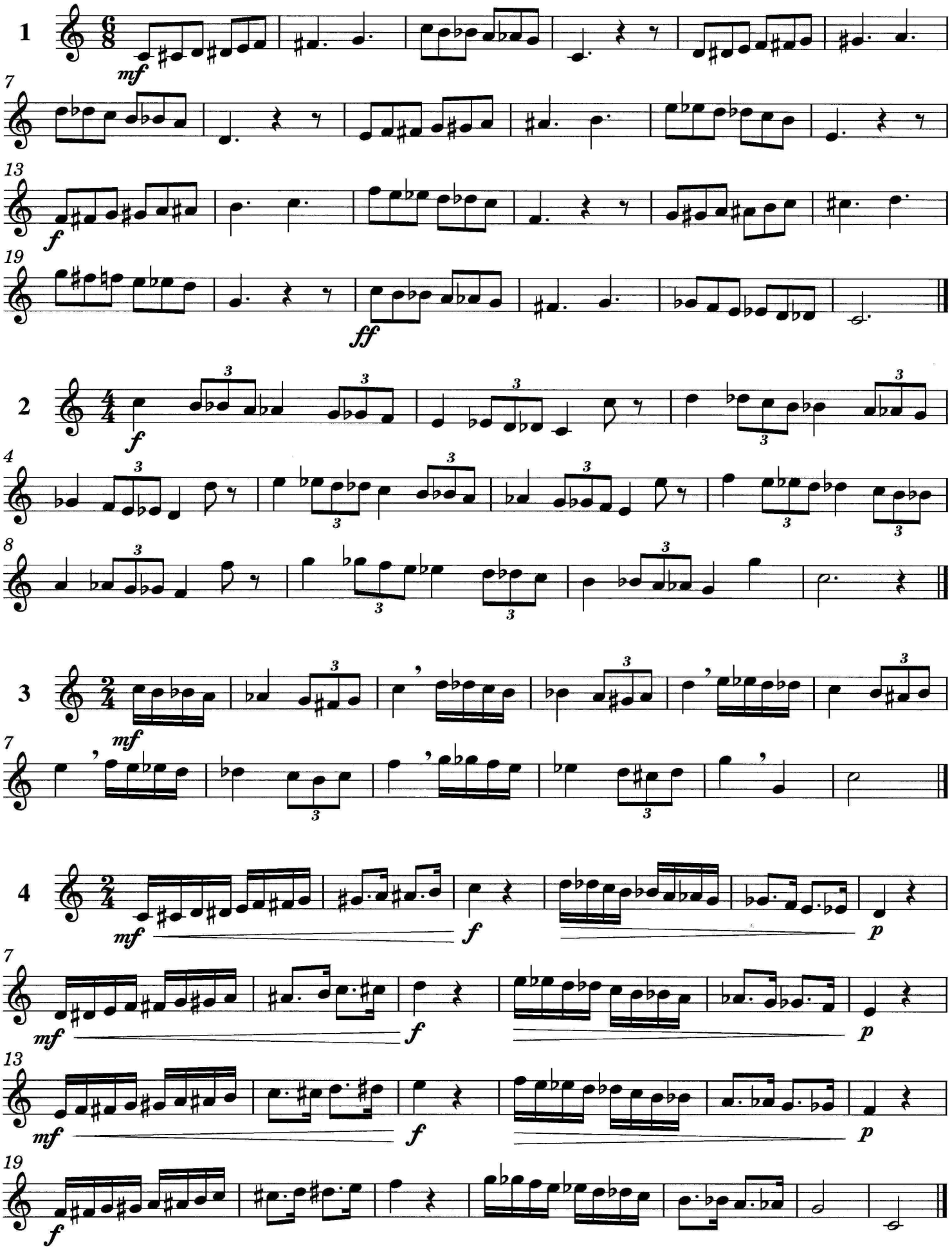


Allegro marziale



Andantino



UNITÀ 4 - Cromatismo

UNIT 4 - Chromatism