Student Name:_____

B.L. Gray Jr. High

Trumpet

Lesson Book 2

Victor Sanchez - Instructor

LA SEMAINE DU VIRTUOSE

Douze Exercices pour conserver la souplesse des lèvres,
la légèreté de la langue et le mécanisme des doigts.

Cornet à pistons en Si♭ ou en La,
en Si♭, Trompette en Ut ou en Si♭,
lto en Mi♭, Baryton en Si♭.

ALEXANDRE PETIT
Professeur au Conservatoire National de Musique

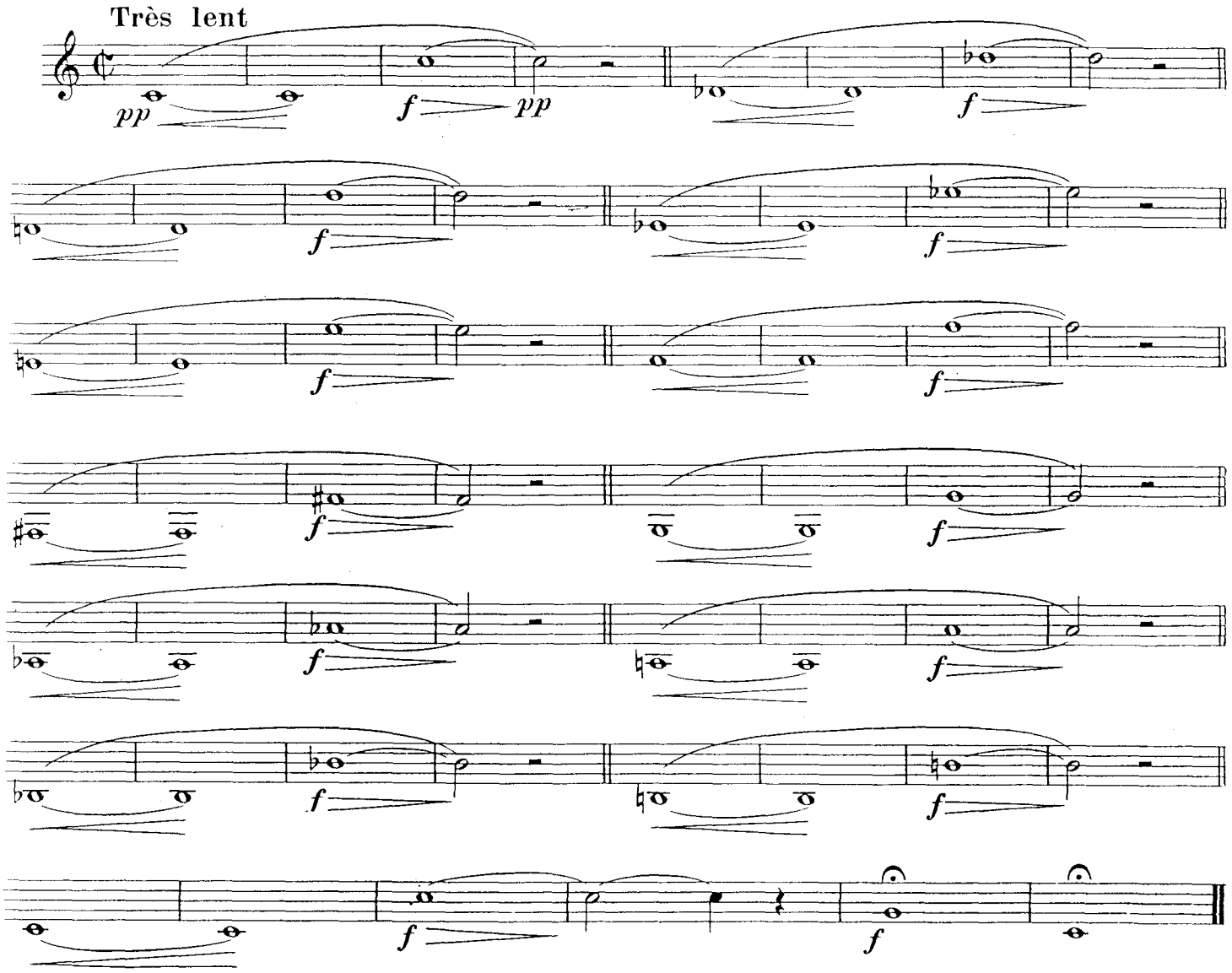
OBSERVATION

L'étude de ces Exercices qui ne nécessite que quelques minutes par jour, permet à l'instrumentiste de conserver toute sa virtuosité.

Jouer deux Exercices chaque jour.

/31
DI

EXERCICE SUR LES SONS FILÉS



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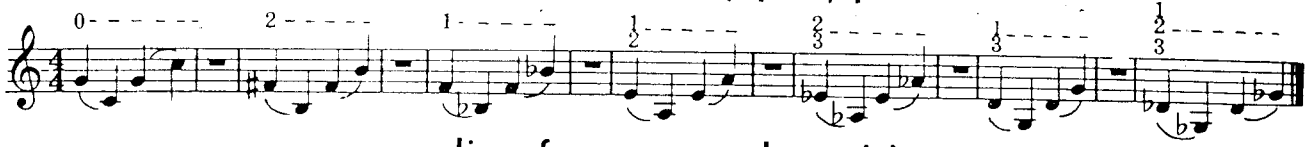
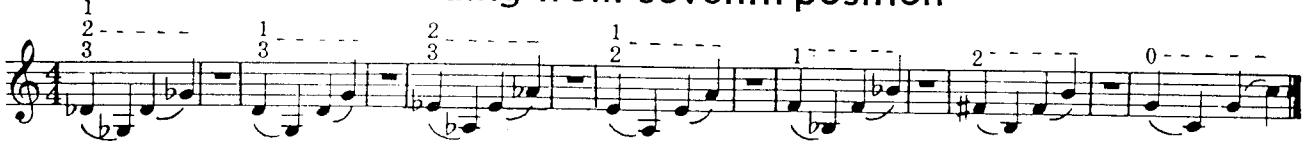
VOL. 2

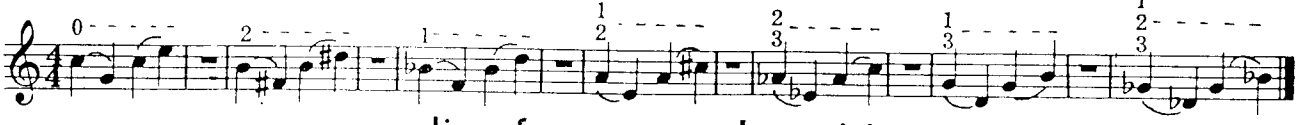
Descending from first (open) position



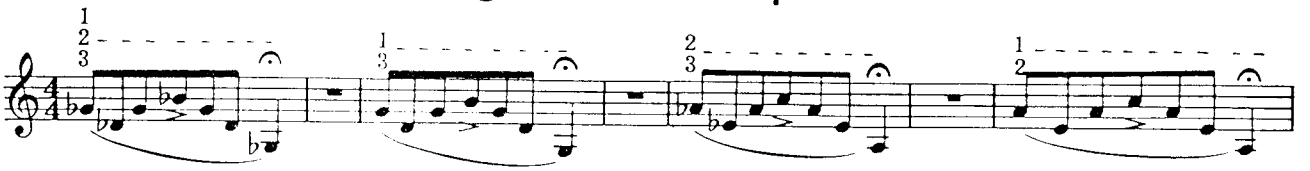
ascending from seventh position

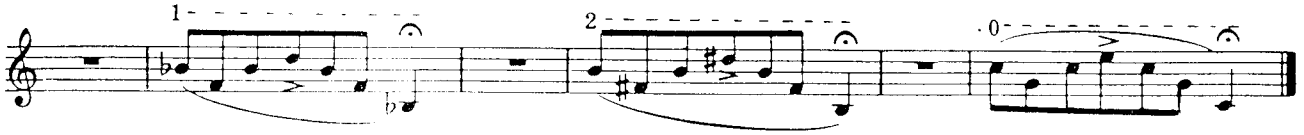


Descending from first (open) position



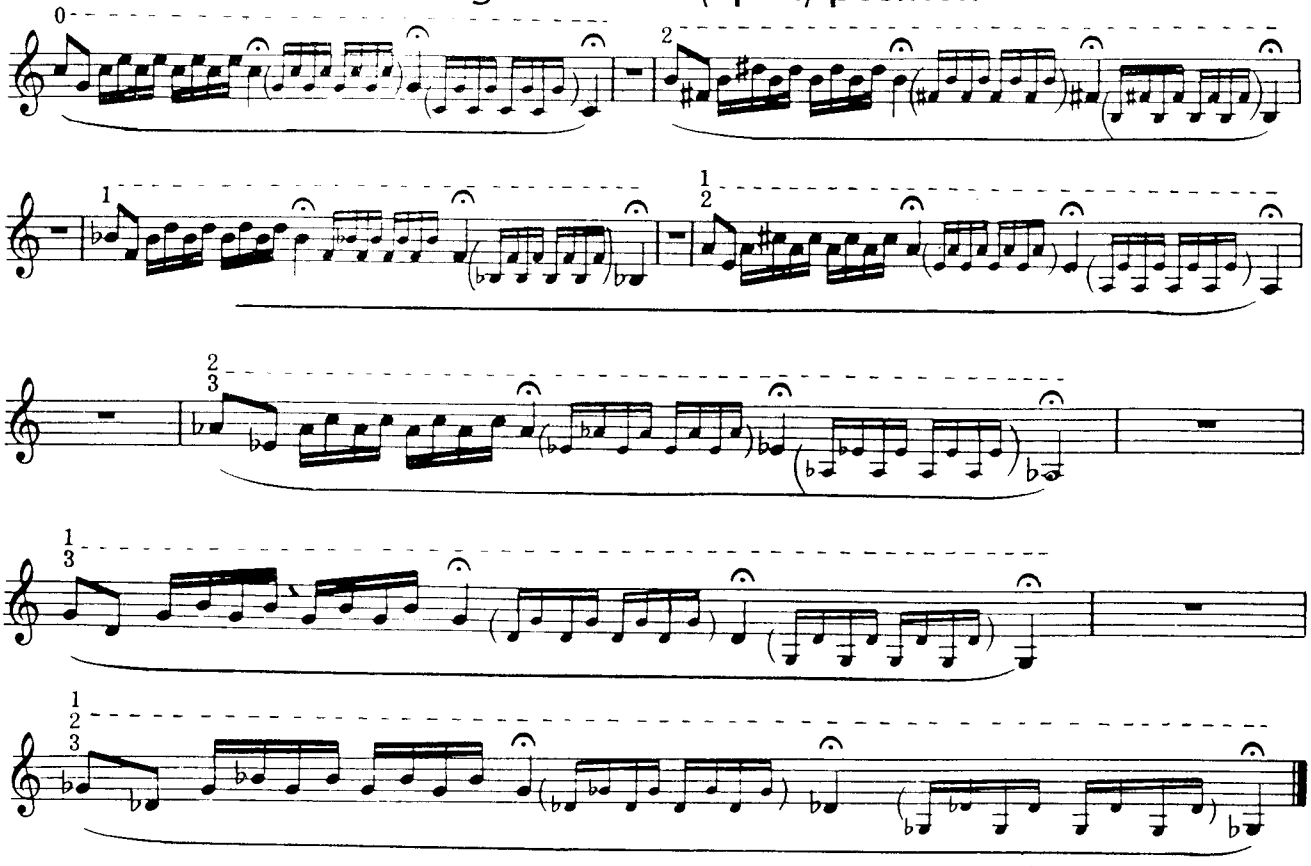
ascending from seventh position

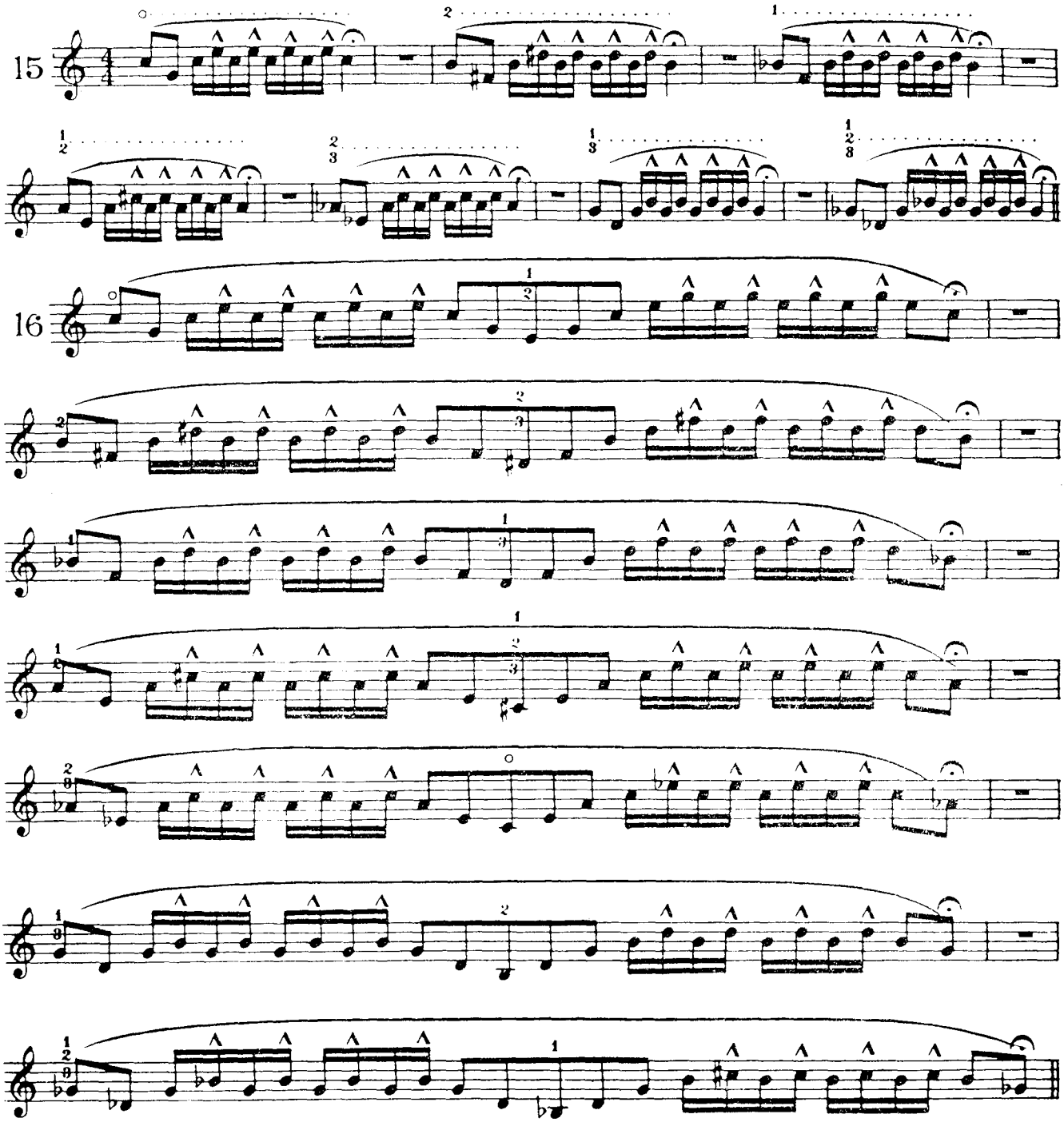




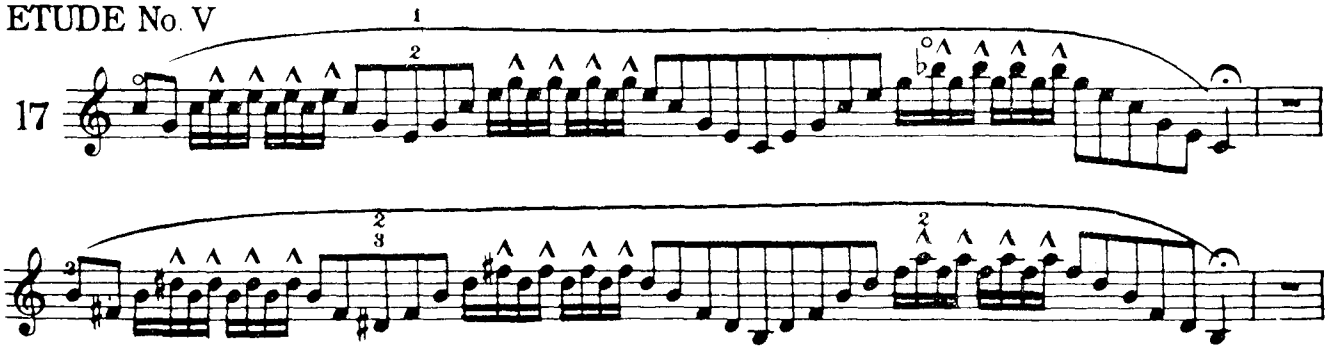
LIP TRILLING TO E

Descending from first (open) position





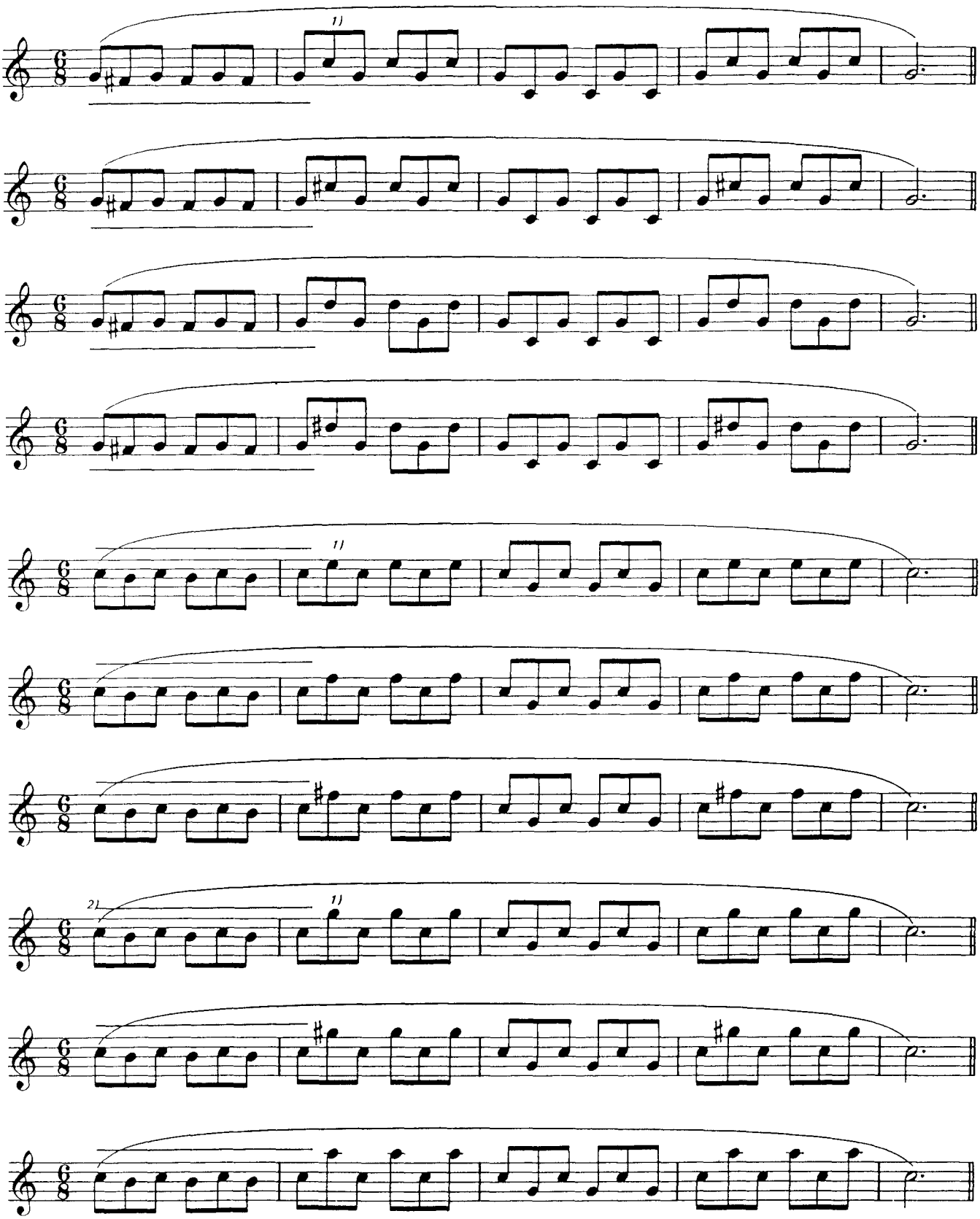
ETUDE No. V



Slur exercises

スラーの練習

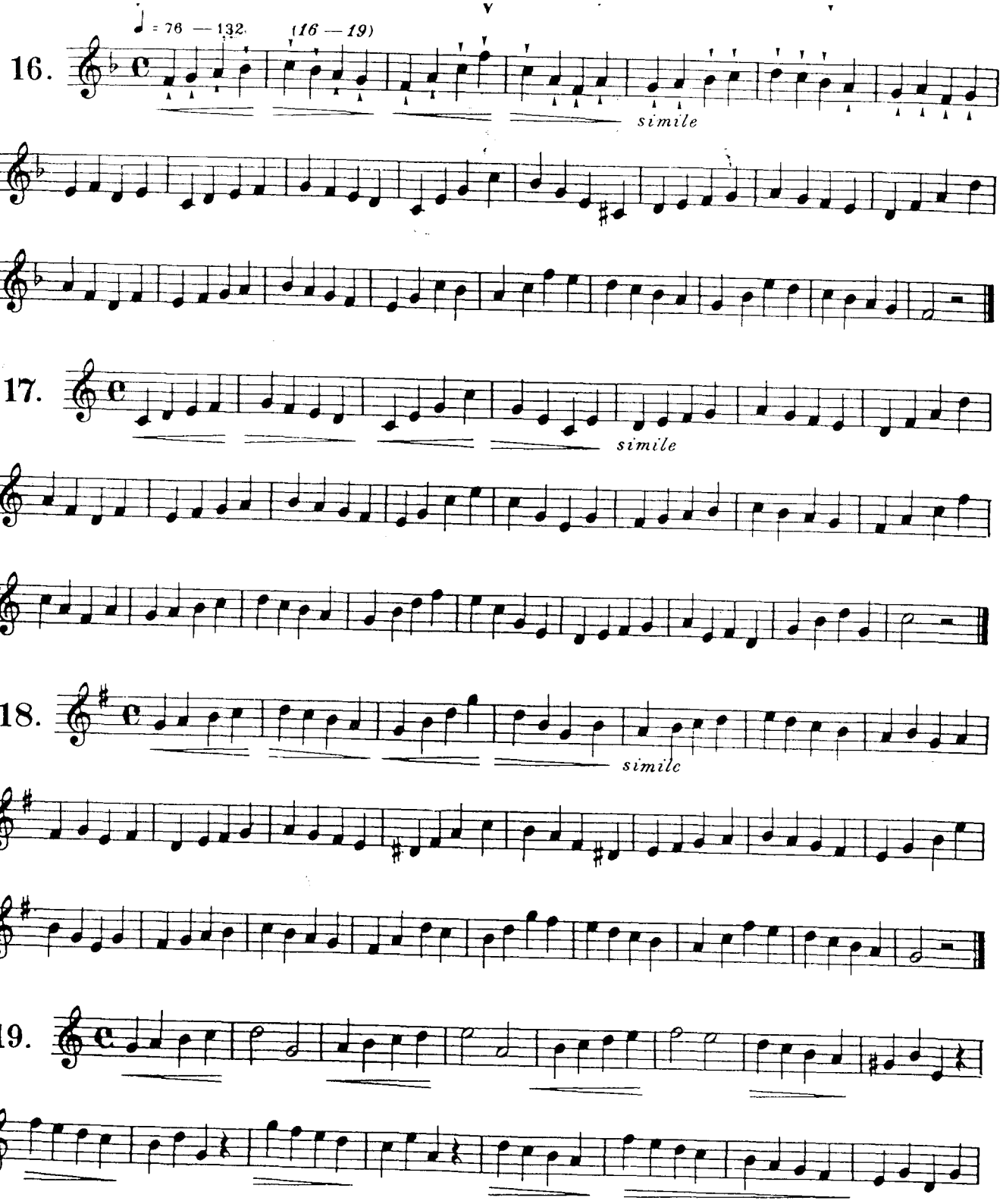
Bindungsübungen

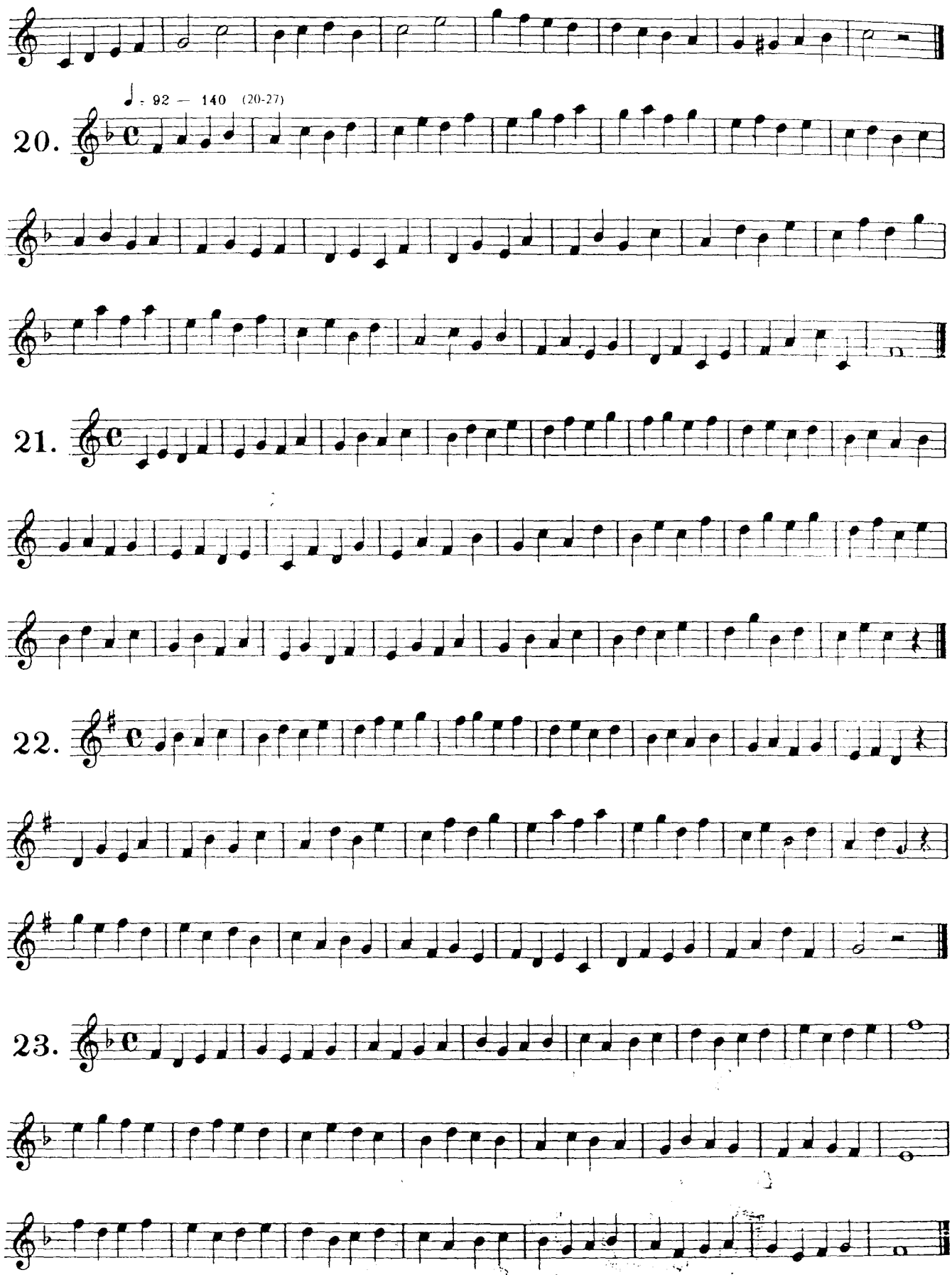


1) Simulate use of the valve
2) Then start on E, then high G to high C and up

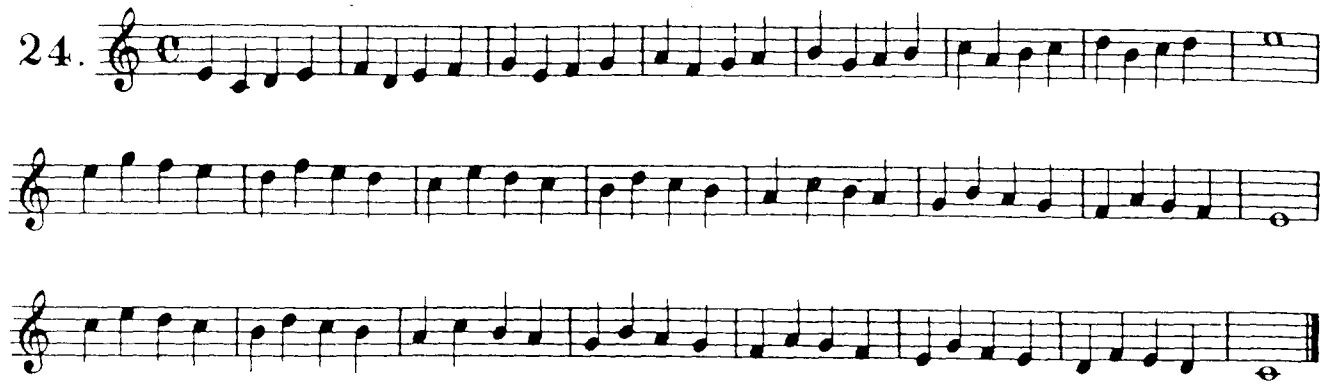
1)まるでバルブを使用しているかのごとく音を変化させなさい。
2)まずE²から練習しなさい。次にG²から、同じパターンで吹き、さらにC³から始めるというようにして、音域を上げていきなさい。

1) Tun, als ob man das Ventil drücken würde
2) Dann mit E anfangen, weiter von hoch G bis C und noch höher

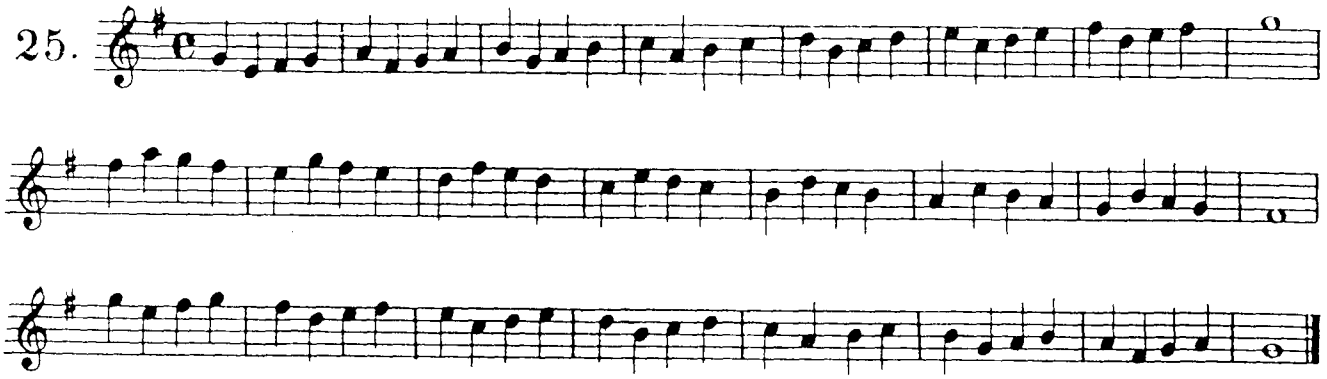

♩ = 76 — 132
(16 — 19)
16.
simile
17.
simile
18.
simile
19.


♩ = 92 — 140 (20-27)
20.
21.
22.
23.

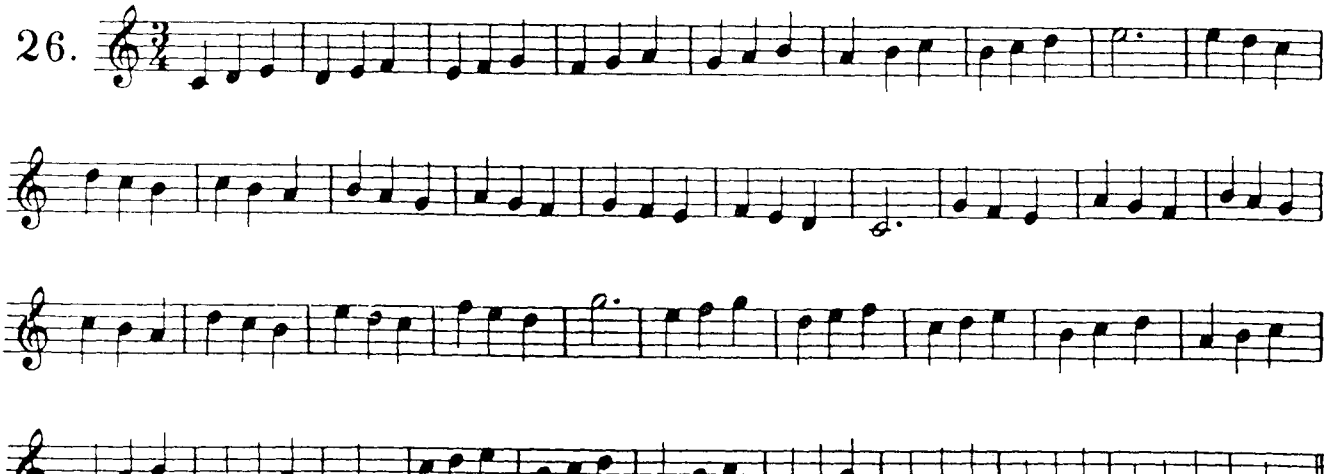
24.



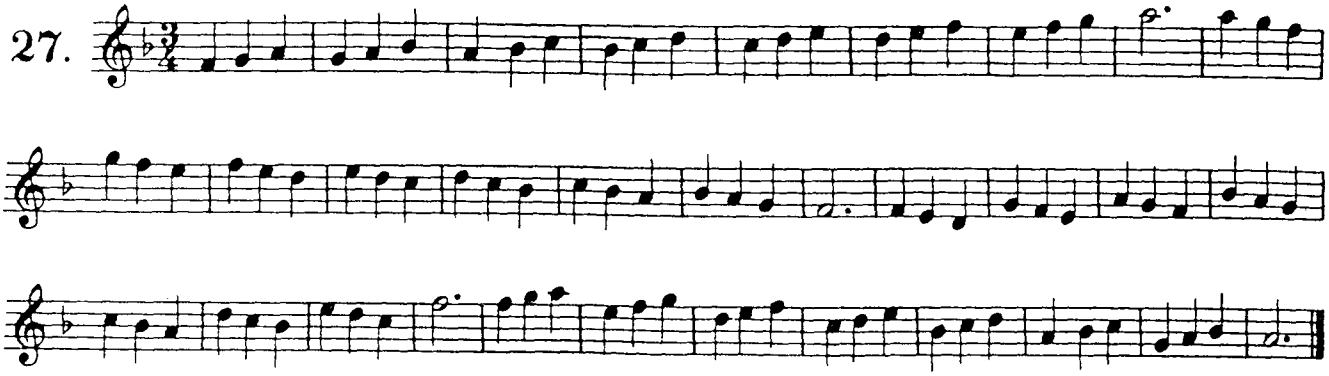
25.

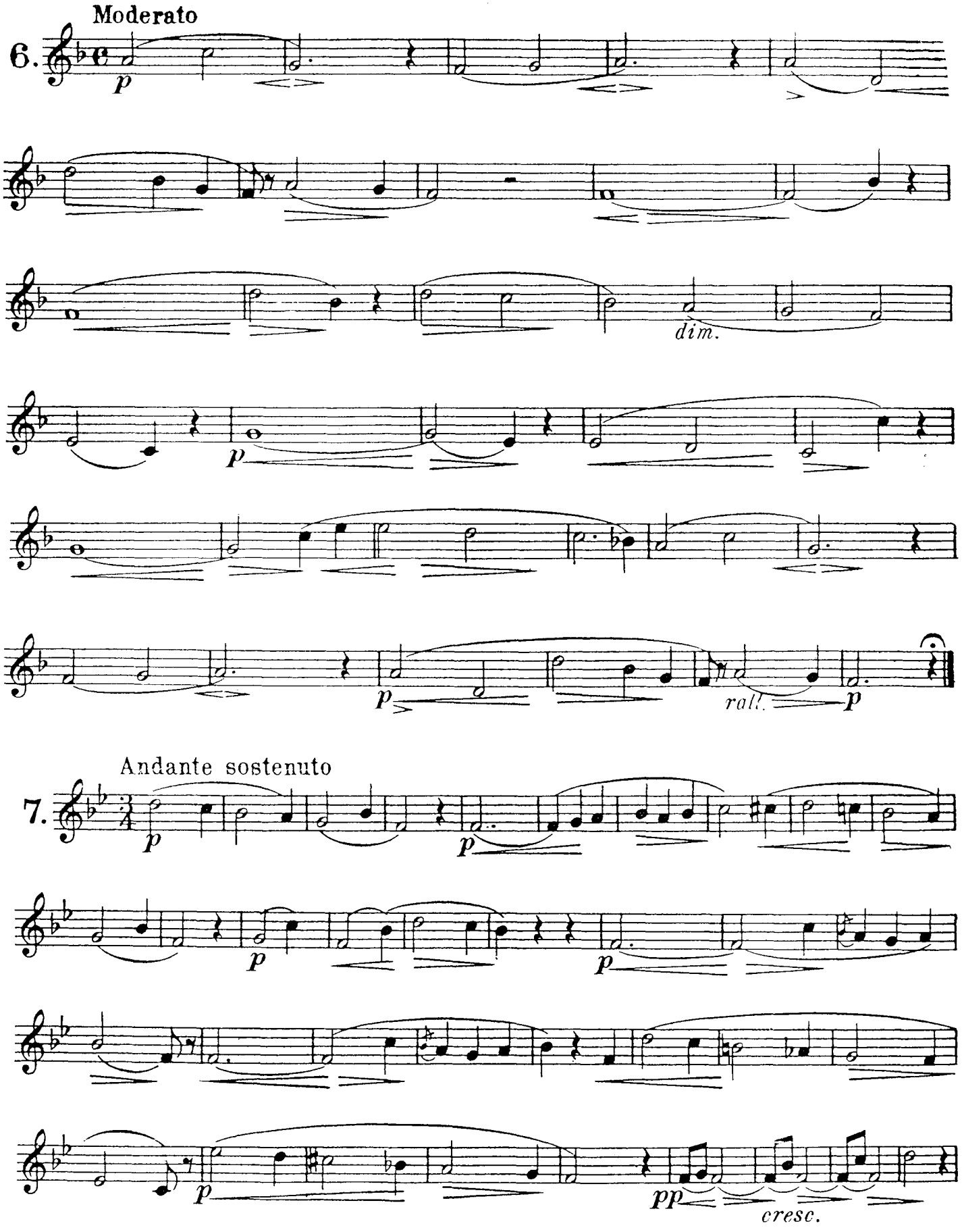


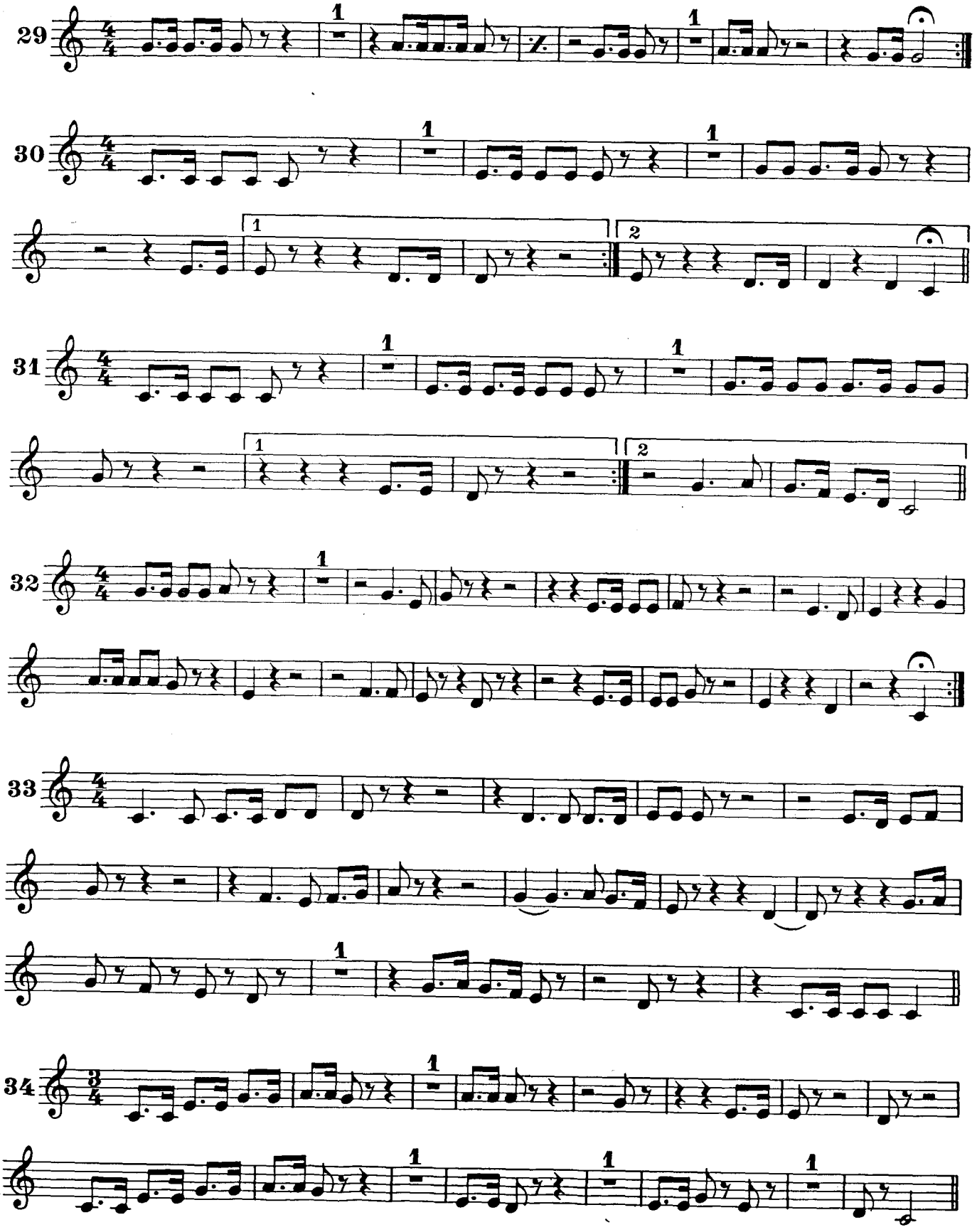
26.



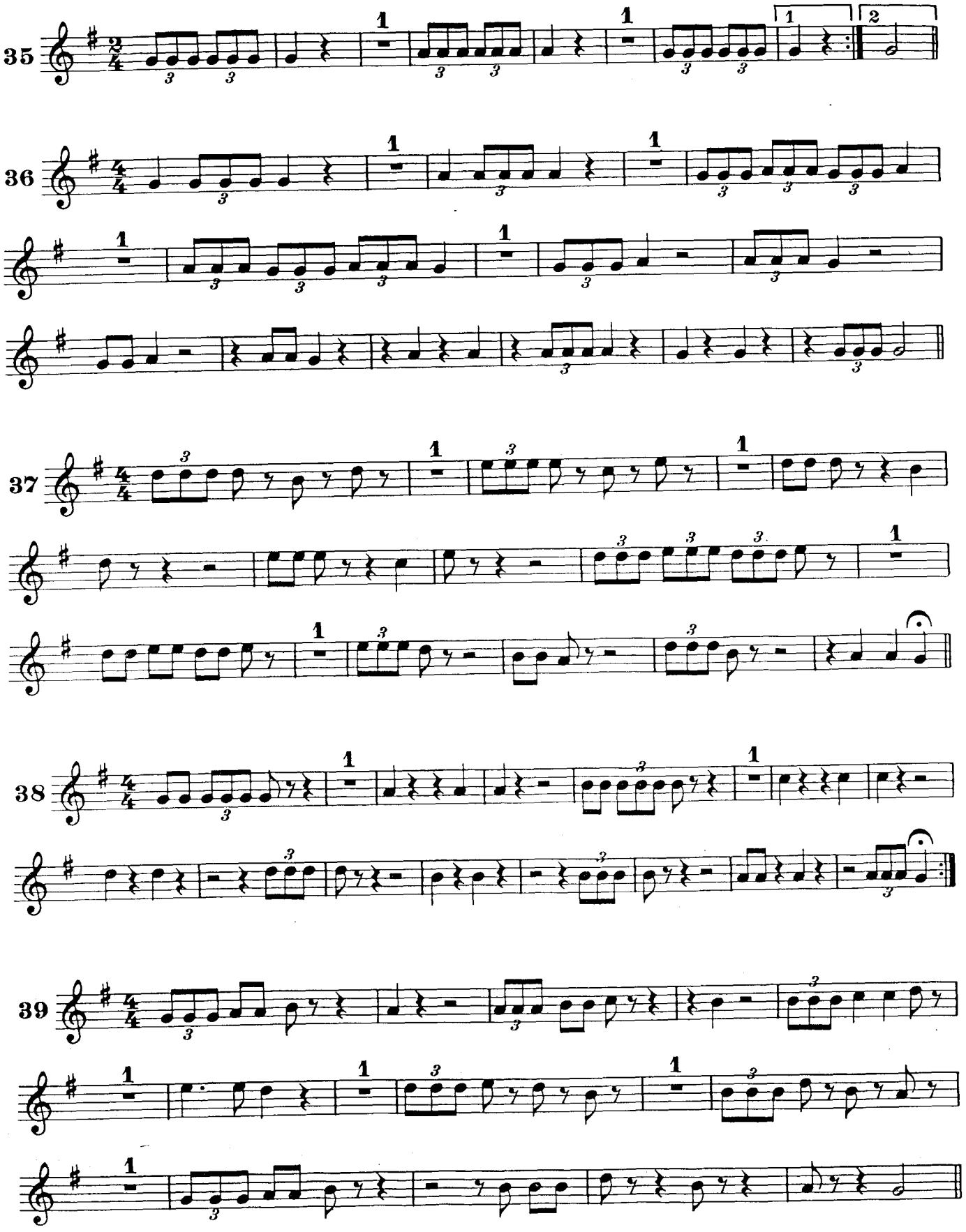
27.

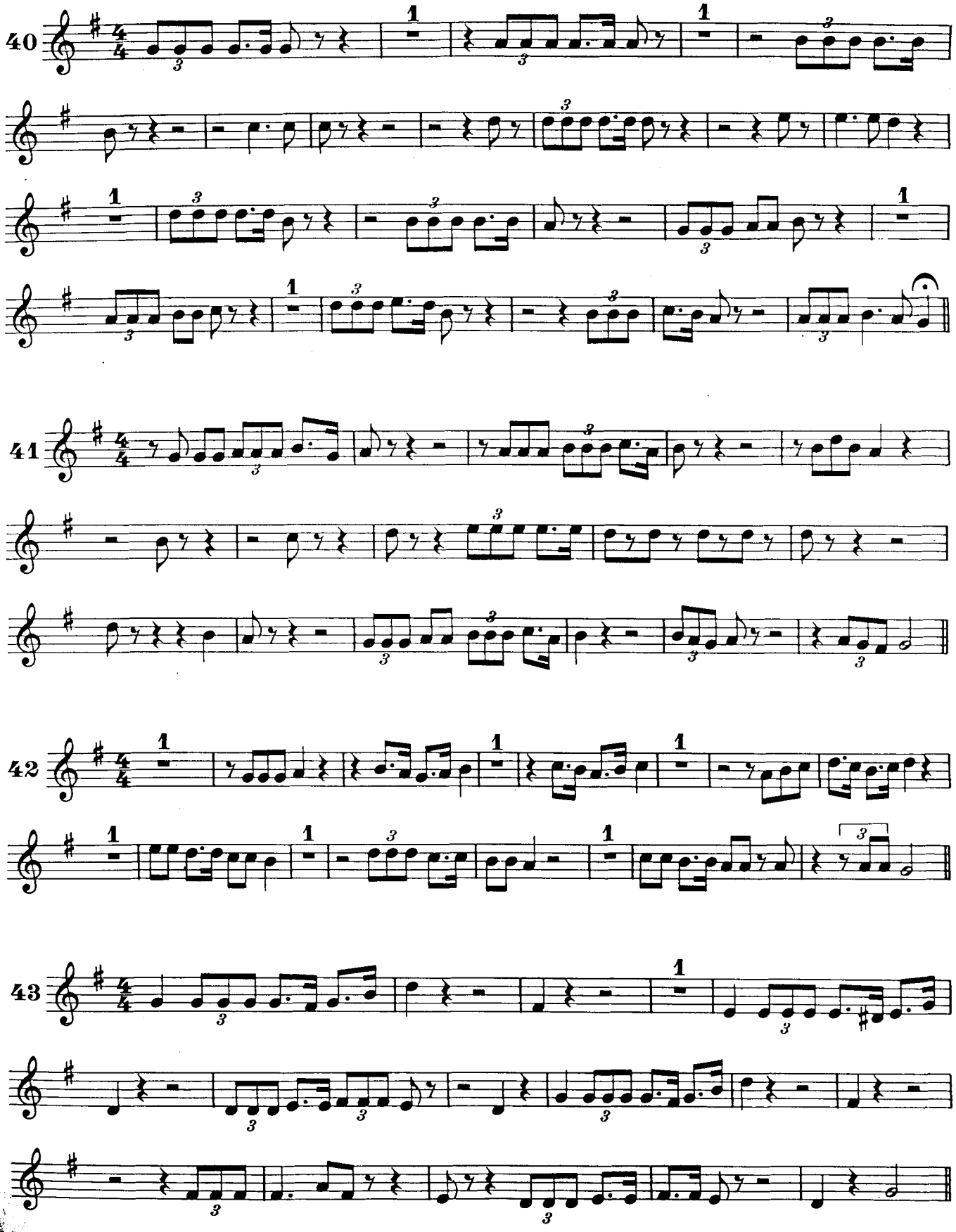



Moderato
6.
p
dim.
p
p
rall.
p
Andante sostenuto
7.
p
p
p
p
p
pp
cresc.

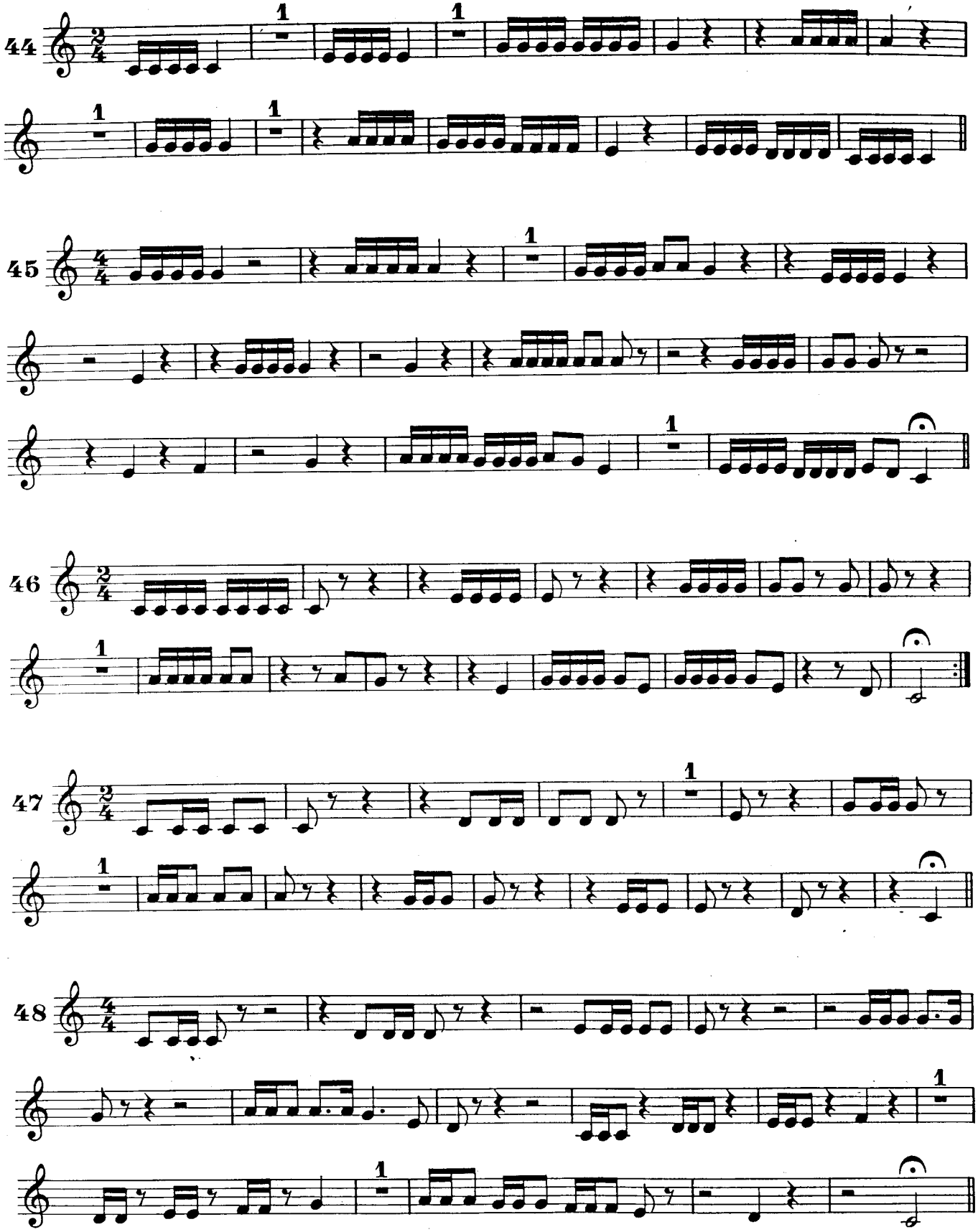

29
30
31
32
33
34

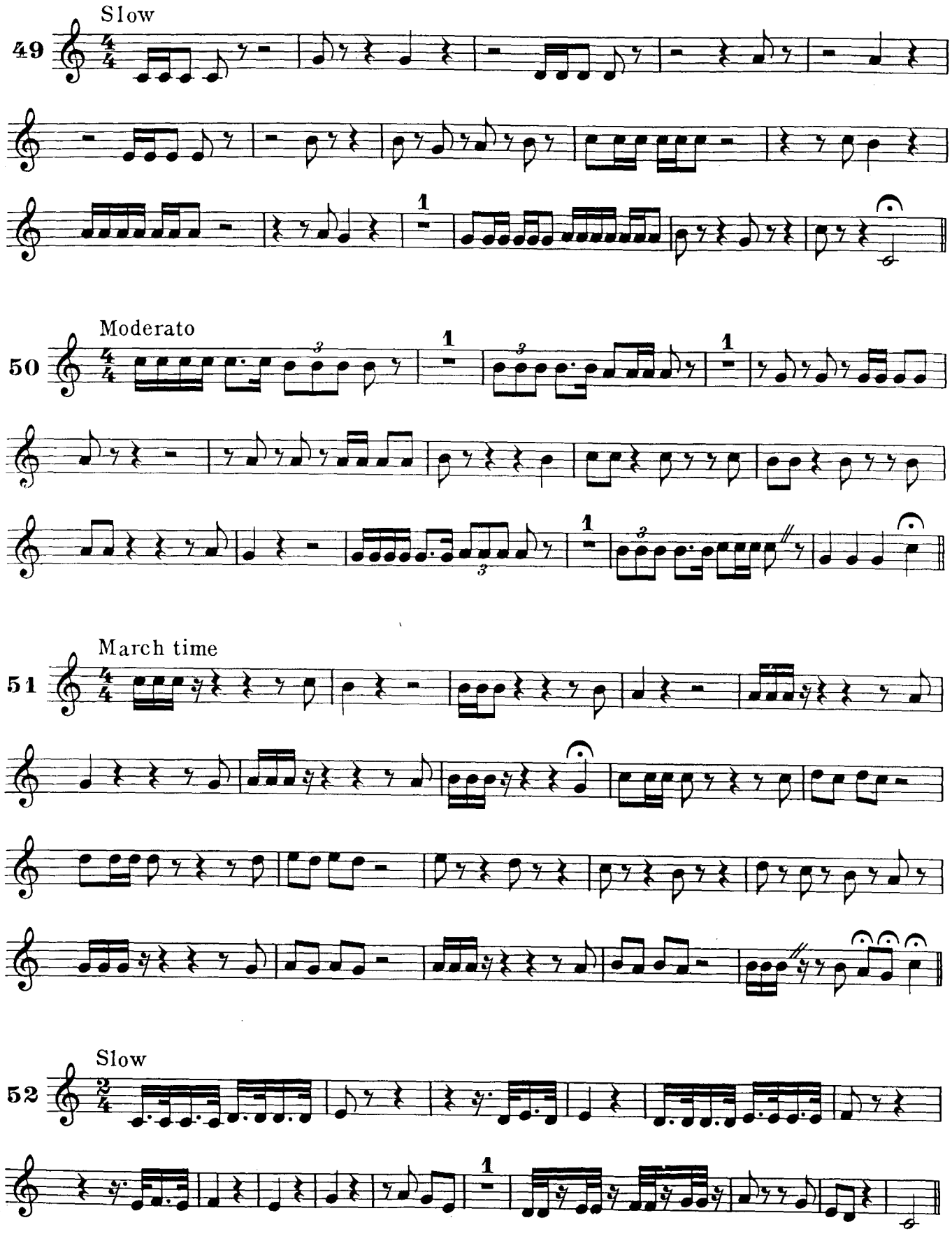
B♭ CORNET





B♭ CORNET




Slow
49
Moderato
50
March time
51
Slow
52

IV. ORNAMENTS

The purpose of the 88 studies in this section is to prepare the student for performing grace notes and other ornaments. These studies should be practiced slowly in order to accustom the lips and fingers to play in perfect coordination with each other.

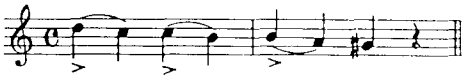
All the lessons have been specifically designed to serve as studies for all the different types of grace notes: appoggiatura, long and short; portamento; double appoggiatura; turn; trill; and mordent. It is advisable, however, to avoid abusing them in practice, since an excess of ornaments is always in bad taste.

The Simple or Long Appoggiatura

The long appoggiatura is a grace note which does not form part of the harmony and which receives half the value of the following note (the main note), if that value is divisible by two.

Example:

played:



The long appoggiatura may be placed above or below any note. If placed above, the long appoggiatura forms either a whole step or a half step with the main note. If below, it always forms a half step with the main note.

For instance:

In music of the old masters [from the 17th century to early 19th century], the long appoggiatura was indicated by a small grace note which took its value from the note immediately following it. But at present [from the 1830's on], in order to standardize its performance, the long appoggiatura is written out as a normal-sized note with the exact value that should be played. This notation is much more consistent and easier to follow (see studies 44-47).

The Short Appoggiatura or Grace Note

The short appoggiatura is a grace note which derives its value from the following or main note.[20] It is usually found in fast tempo. Also, its attack should be accented so that the short appoggiatura has slightly greater force than the main note. If placed above the main note, the short appoggiatura is either a whole step or a half step away from the main note. If below, it is always a half step away from the main note (see studies 48-54).

Portamento

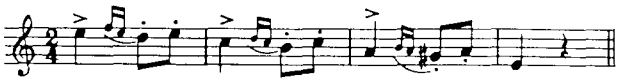
The portamento is a grace note which is, in fact, merely the repetition of a note which the player desires to connect to another by slurring. This type of ornament must not be abused. When judiciously employed, it is highly effective. But usually it is much better to slur from one note to another without using this type of grace note (see studies 55-59).

Double Appoggiatura

There are two types of double appoggiatura. The first type consists of two grace notes which approach the main note from the same direction, beginning a third above or below the main note.

Example, ascending:

Example, descending:



The first type of double appoggiatura should take its value from the note which follows it, and not from the preceding note (see studies 36-38).

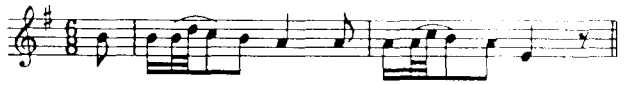
Example, ascending:

Example, descending:

The second type of double appoggiatura consists of an upper and a lower grace note which approach the main note from opposite directions.

Example:

Played:



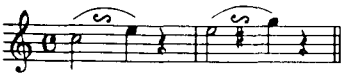
The second type of double appoggiatura should take its value from the preceding note and note from the note which follows it (see studies 39-43).

The Turn

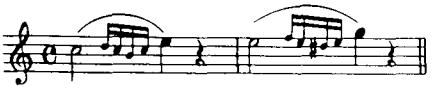
Studies 1-23 are designed to prepare the student for playing the turn. The turn consists of a group of grace notes revolving around a main note. It is necessary to give as much value to the upper and lower grace notes of the turn as to the note which serves as the pivot.[21]

The Four-Note Turn

There are two types of four-note turn. The first is written as follows:



and played as follows:



Here in its normal position, the loop begins its curl from above, which indicates that the upper grace note is played first.

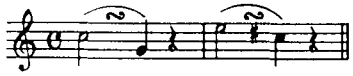
The lower grace note should always form a half step with the

20. That is, the short appoggiatura is placed on the beat—a rule which applies strictly to music written up to the early 19th century. After that, however, grace notes were often placed *before* the beat. — *Editor*

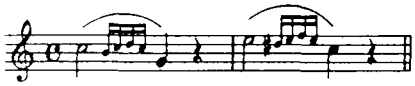
21. The value for the turn is taken from the main note and the turn is usually played after the beat. However, the exact performance of the turn varies. In Studies 24-29, several music passages containing turns are written in abbreviated form on the top staff with their corresponding performance practice written out below. — *Editor*

main note, indicated by placing an accidental beneath the sign. The upper grace note may form either a whole step or a half step with the main note, depending on the tonality of the music.

The second type of four-note turn is written as follows:



and played as follows:



Here in its inverted position, the loop begins its curl from below, which indicates that the lower grace note is played first.

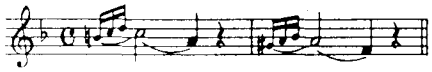
This, at any rate, is the proper way to write such passages. Unfortunately, these details are presently neglected by composers and are left to the player's discretion (see studies 24-31).

The Three-Note Turn

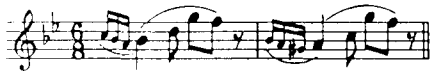
There are two types of three-note turns: ascending and descending. In either case, they may consist of a minor or a diminished third, but never a major third.

They are written as follows:

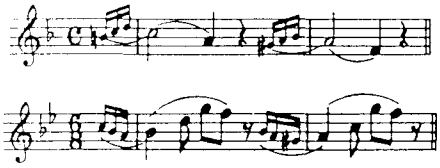
Andante



Andante



and played as follows:



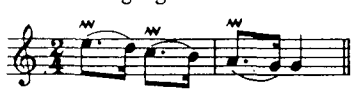
The value of the three-note turn is not usually taken from the main note which follows it, but more often from the preceding beat. The turn should be played very lightly, care being taken to attack the first grace note clearly (see studies 32-35).

The Trill

On valve instruments, the trill is the most difficult of all ornaments to produce. The only really tolerable trill on the cornet or trumpet is that of a half step. However, the whole-step trill is also satisfactory. For the latter trill, be sure to press the valves down firmly so that each trill beat may be perfectly distinct. First, practice the preparatory studies 60-67 slowly and deliberately, as a means for producing a pure tone. Later on, practice the trill studies 68-80, making sure to follow the exact fingering indicated.

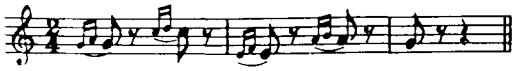
The Mordent

The mordent is nothing more than a shorter, quicker form of the trill. It requires neither preparation nor resolution. It is indicated by the following sign:

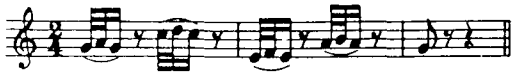


and played as follows:

The mordent consisting of several trill beats is almost impracticable on the cornet. The player must, therefore, restrict himself to the mordent with one trill beat which is much easier to play and very graceful.

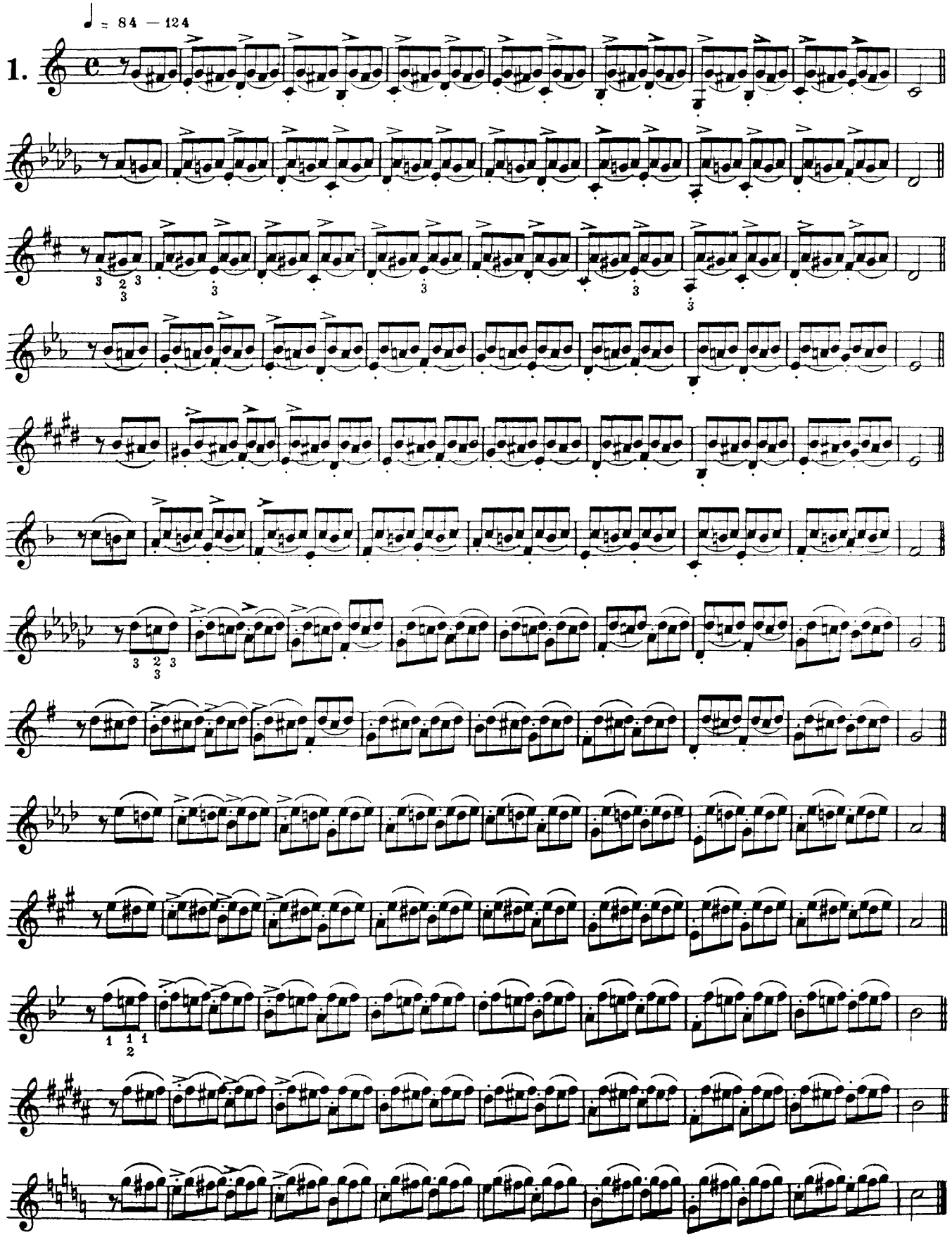


played:

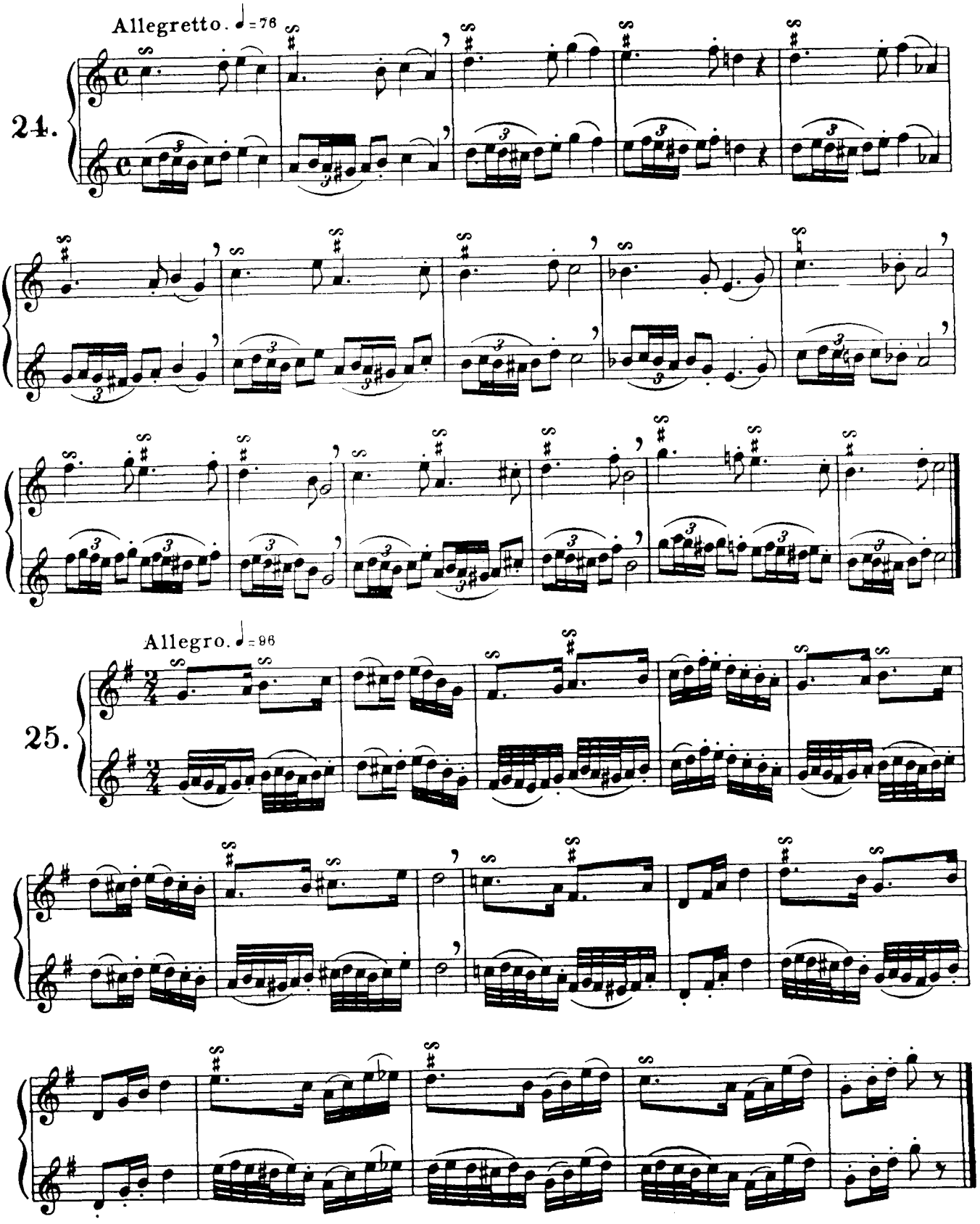


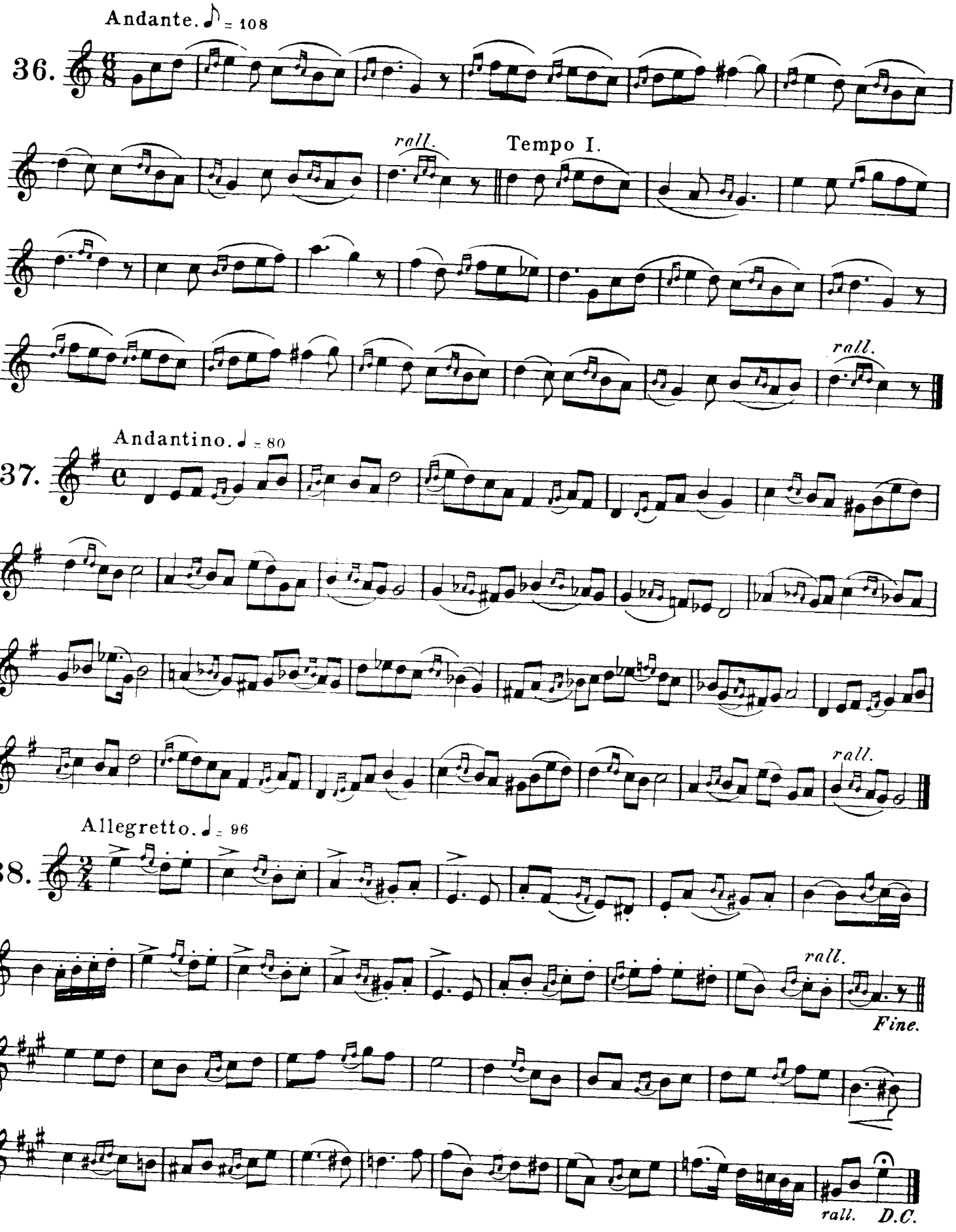
The mordent takes its rhythmic value from the note to which it belongs (see studies 81-88).

Preparatory Exercises on the Turn



The Turn

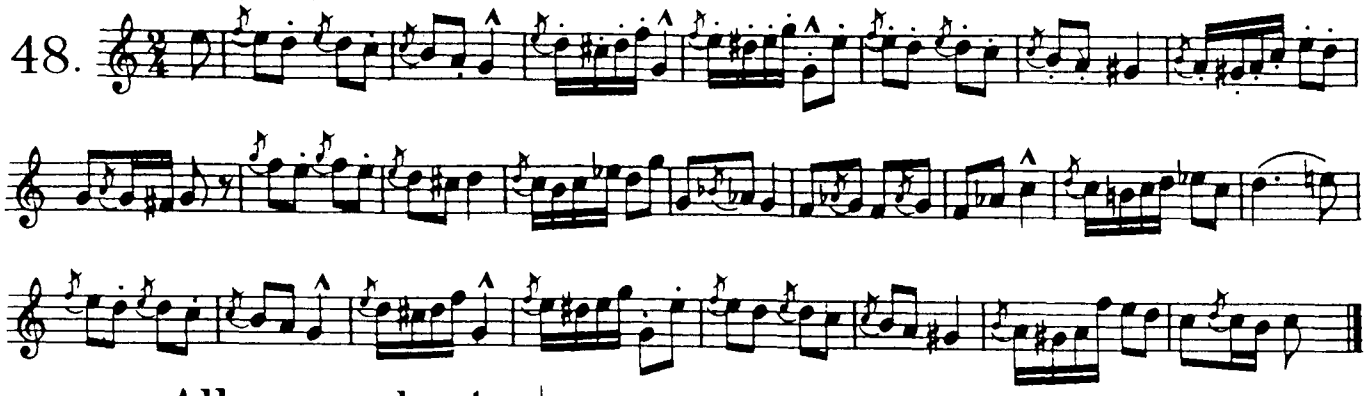



Andante. ♪ = 108
36.
rall.
Tempo I.
rall.
Andantino. ♩ = 80
37.
rall.
Allegretto. ♩ = 96
38.
rall.
Fine.
rall.
D.C.

Short Appoggiatura

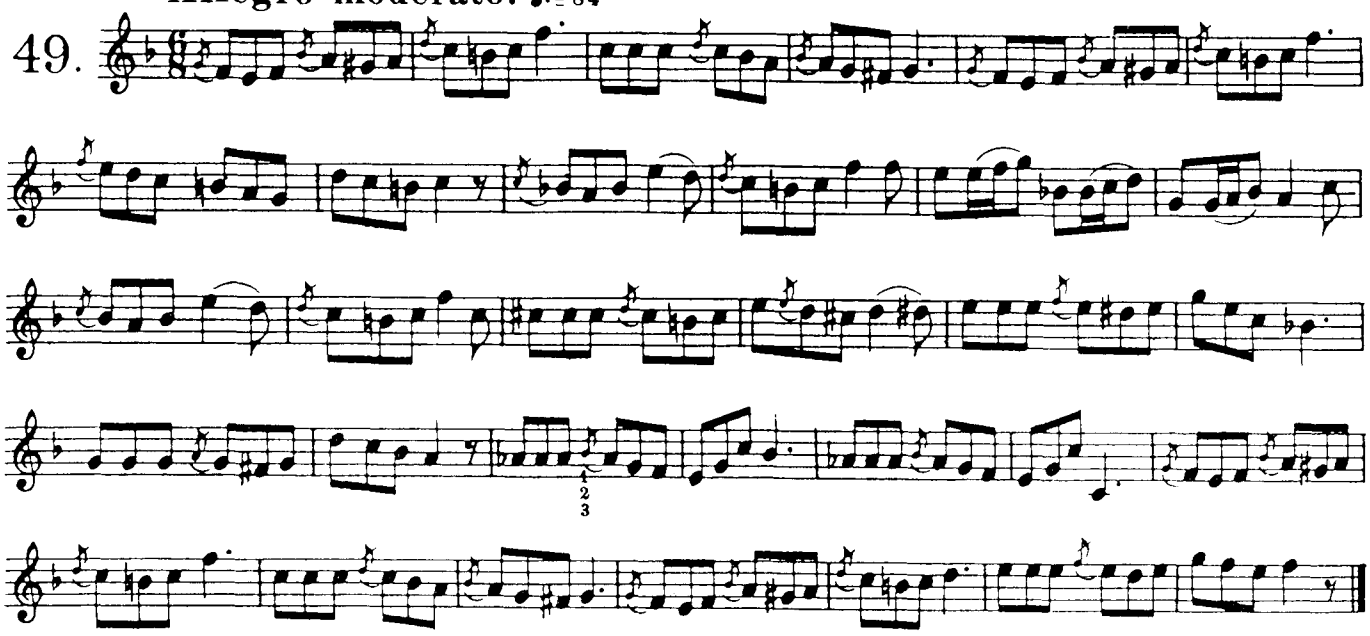
Allegro poco andantino. ♩ = 100

48.



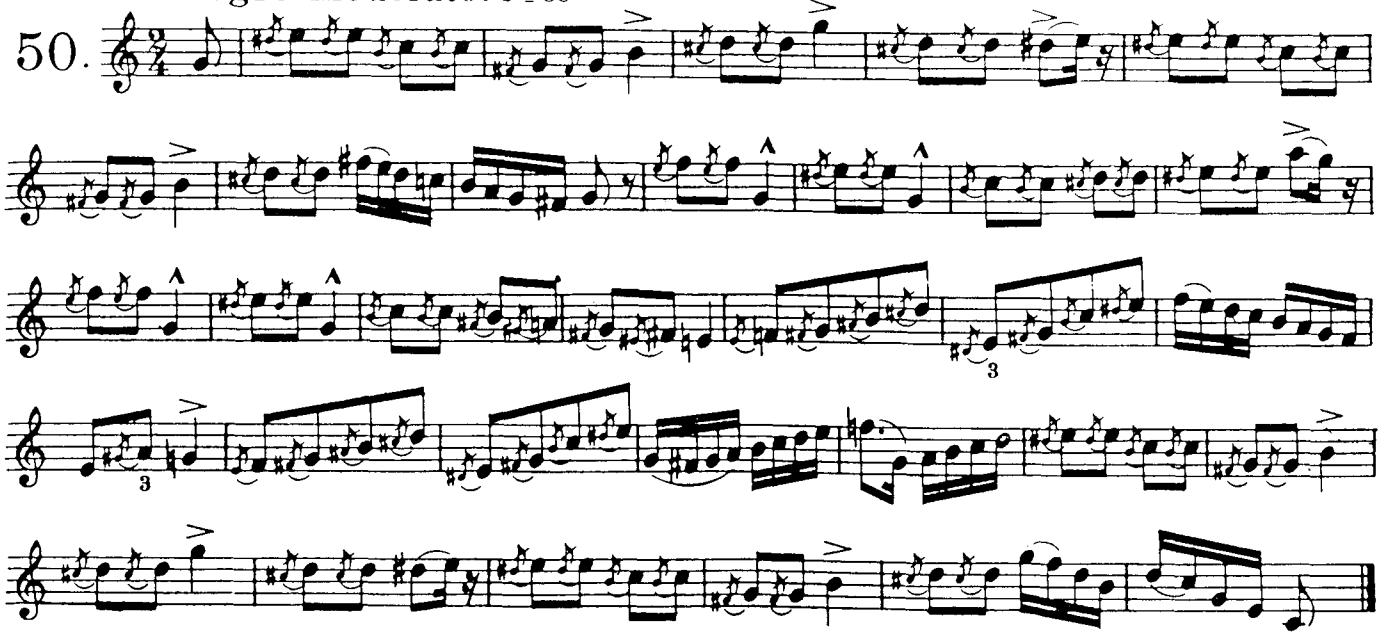
Allegro moderato. ♩. = 84

49.



Allegro moderato. ♩ = 88

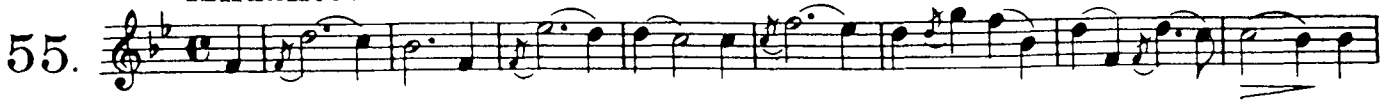
50.



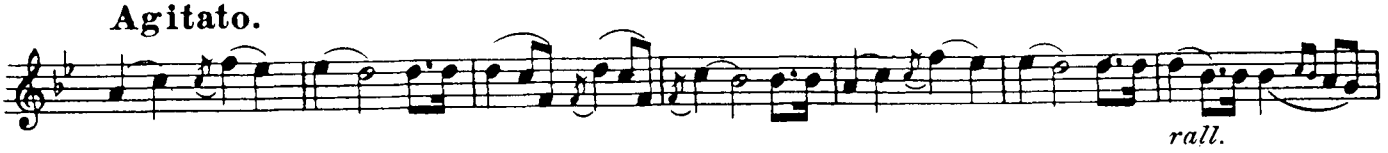
Portamento

Andante. ♩ = 76

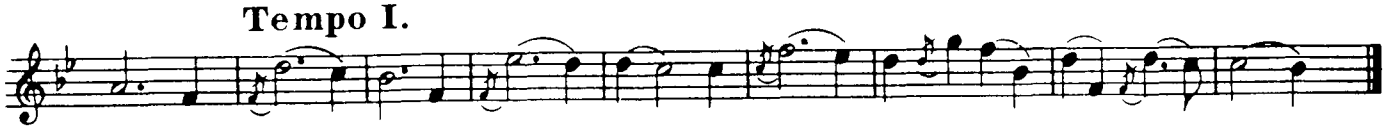
55.



Agitato.

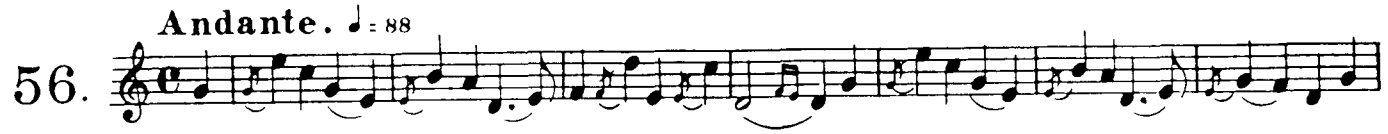


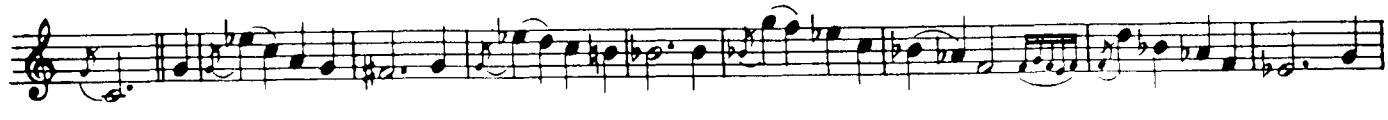
Tempo I.

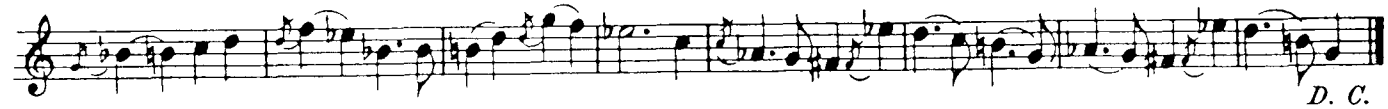


Andante. ♩ = 88

56.

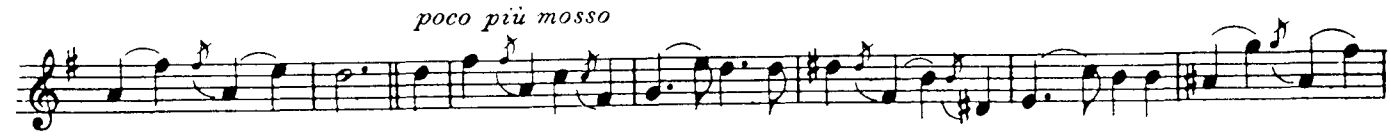


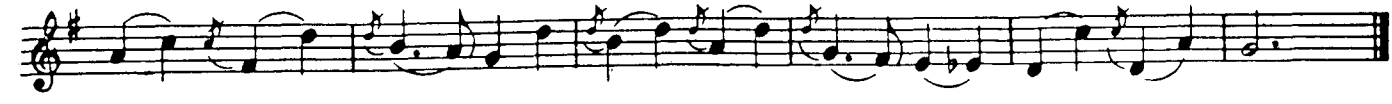




Andante. ♩ = 84

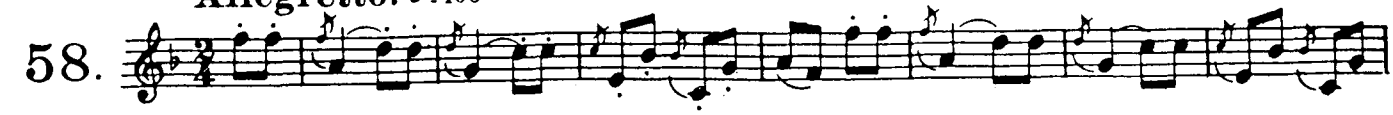
57.

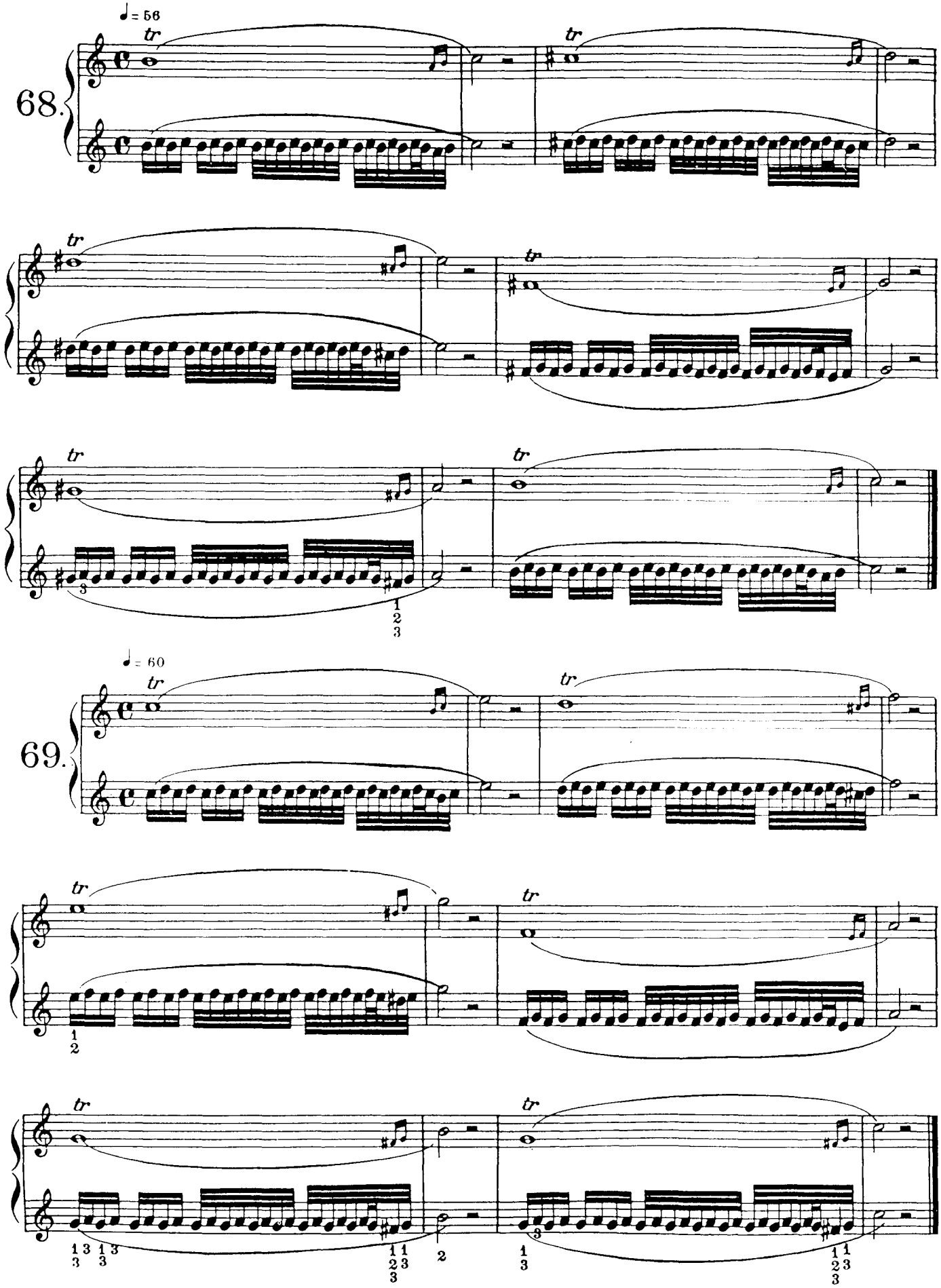


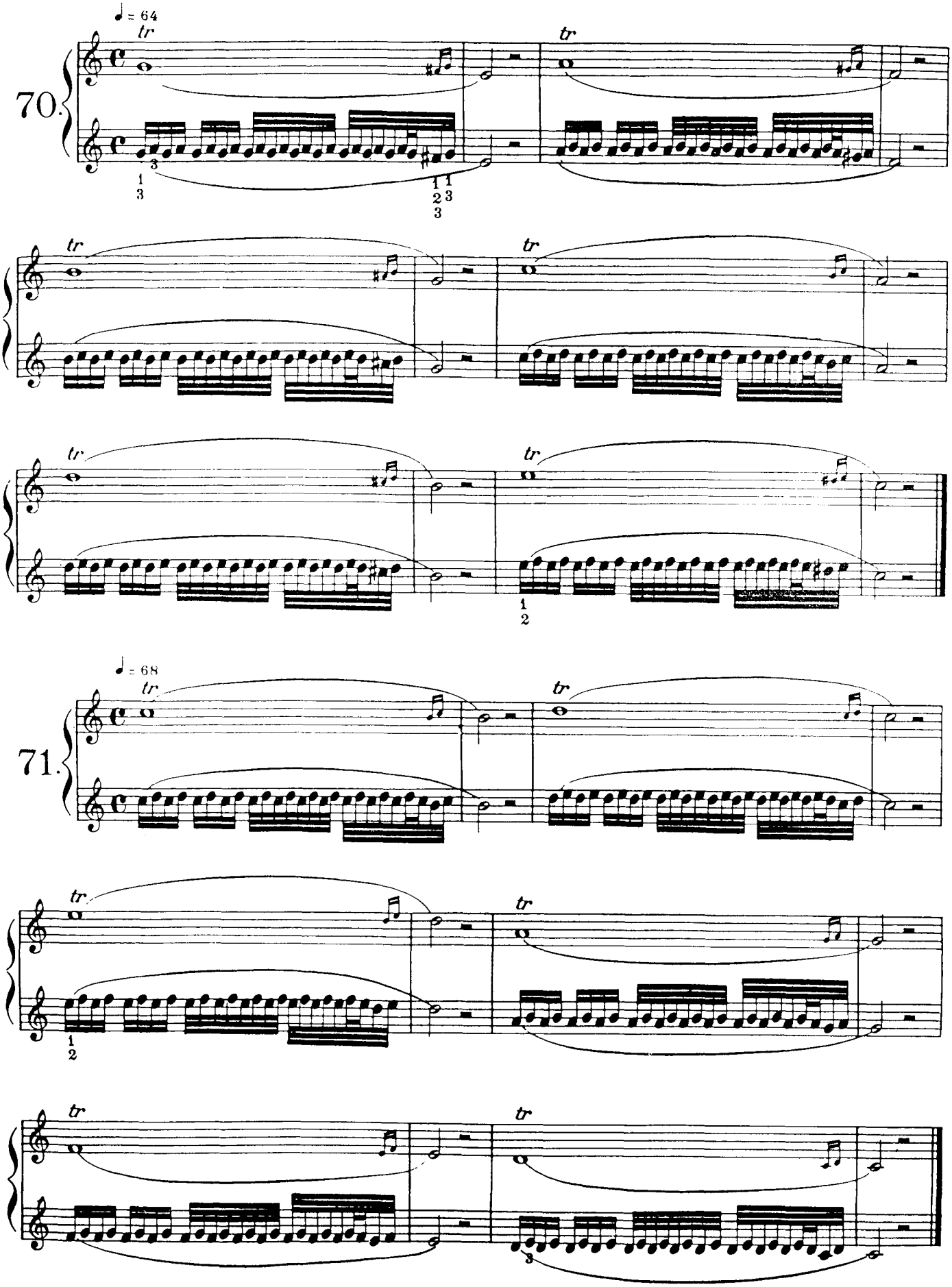


Allegretto. ♩ = 100

58.



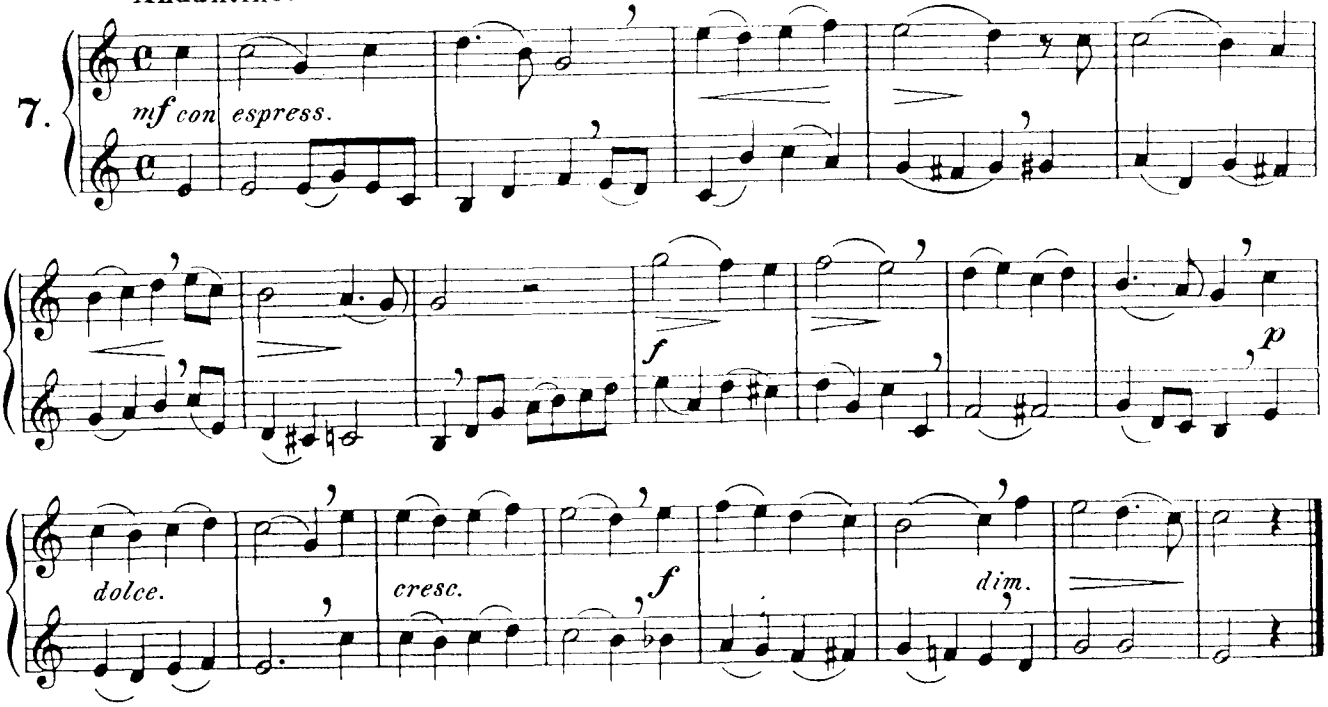

68.
♩= 56
tr
69.
♩= 60


♩ = 64
70.
tr
♩ = 68
71.

"ADESTE FIDELES."

Andantino.

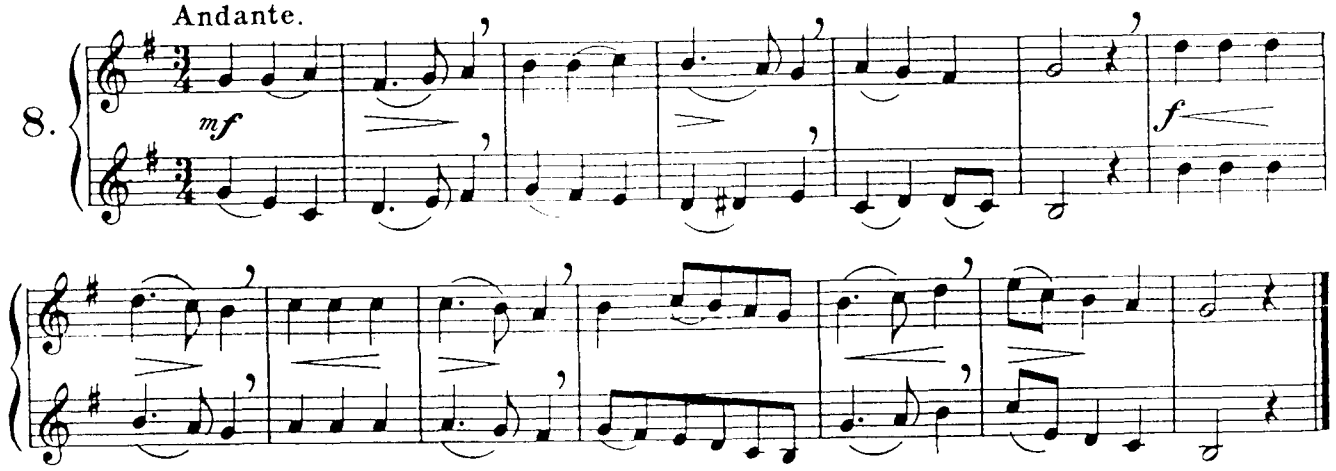
7.



AMERICA

Andante.

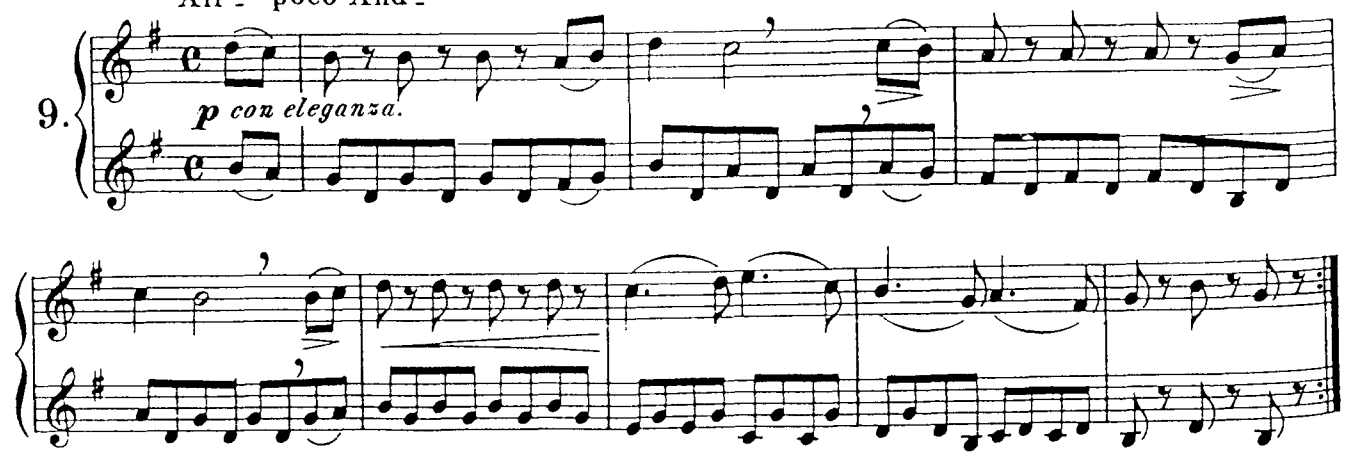
8.

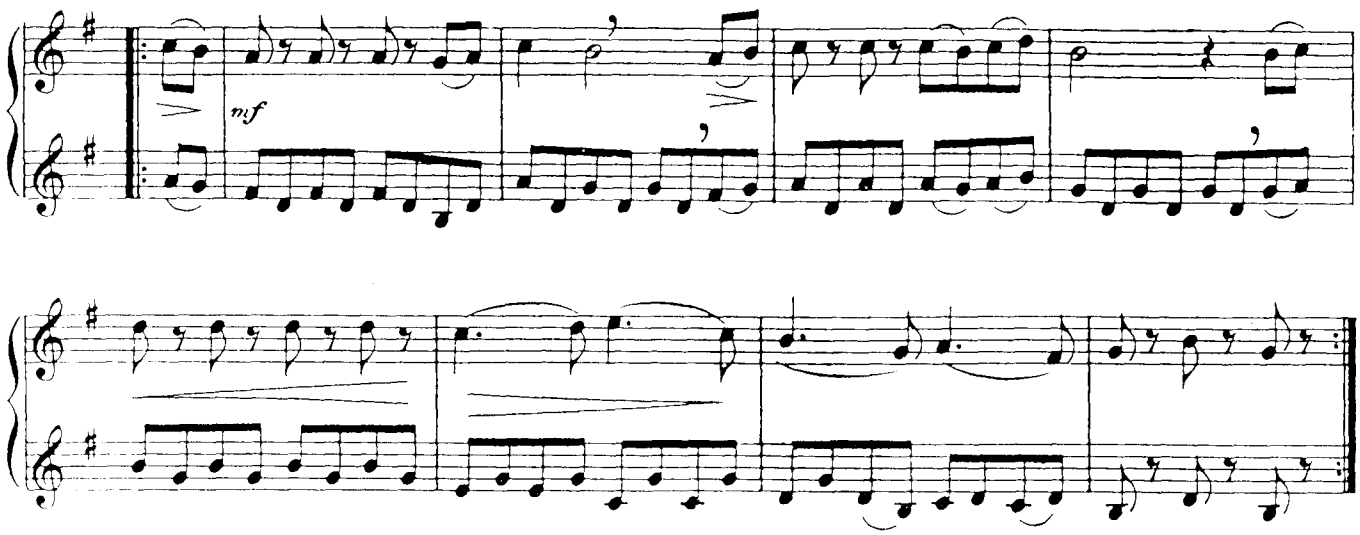


"AIR BY MOZART."

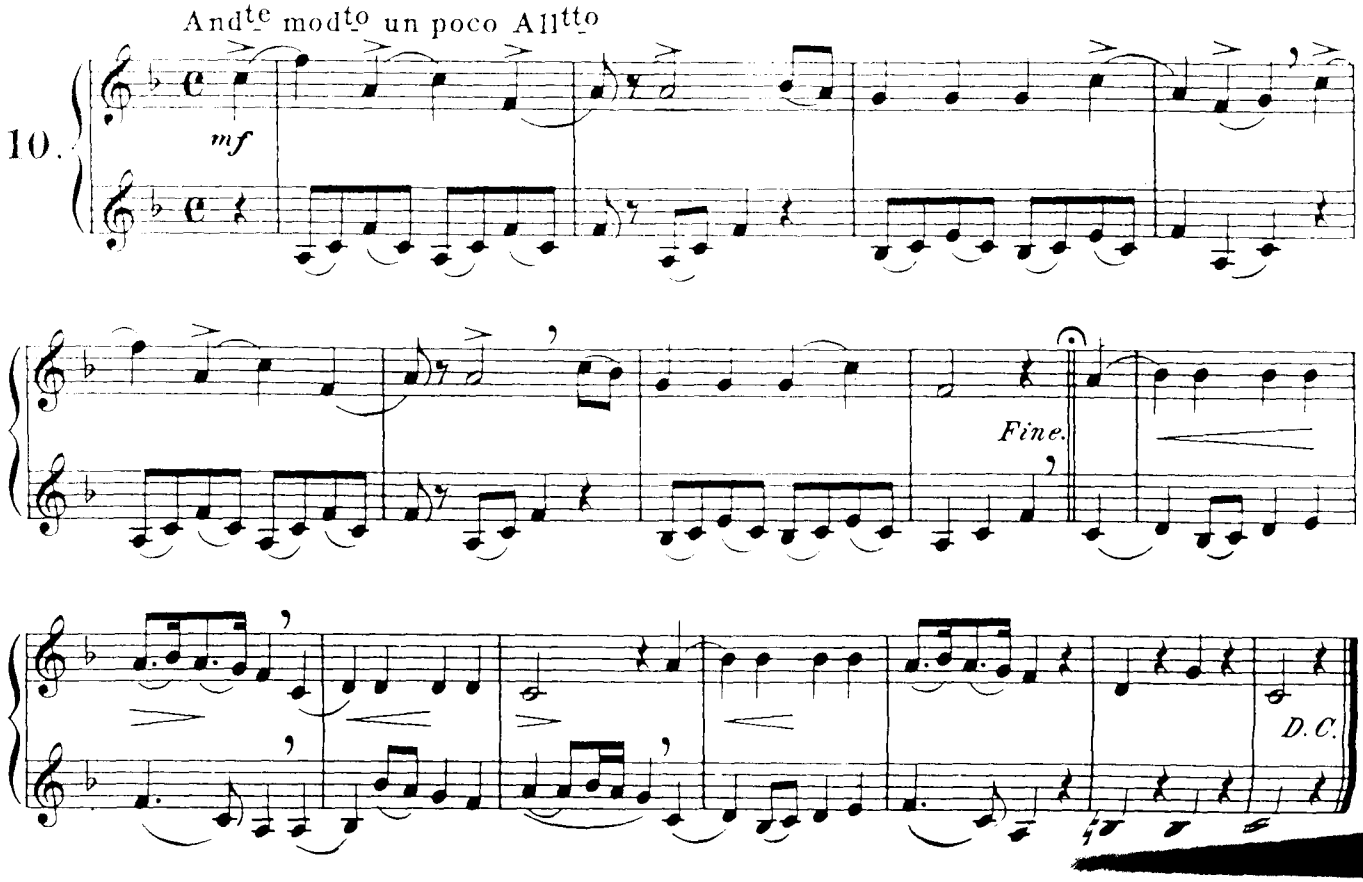
Allᵗᵗᵒ poco Andᵗᵉ

9.

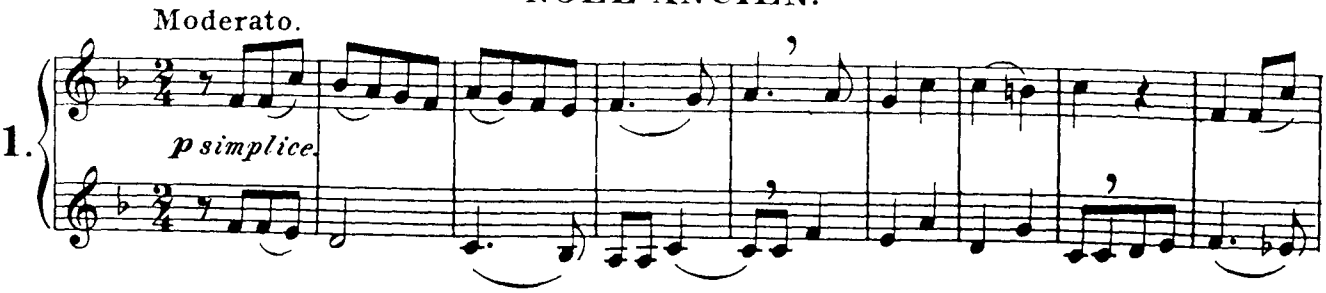


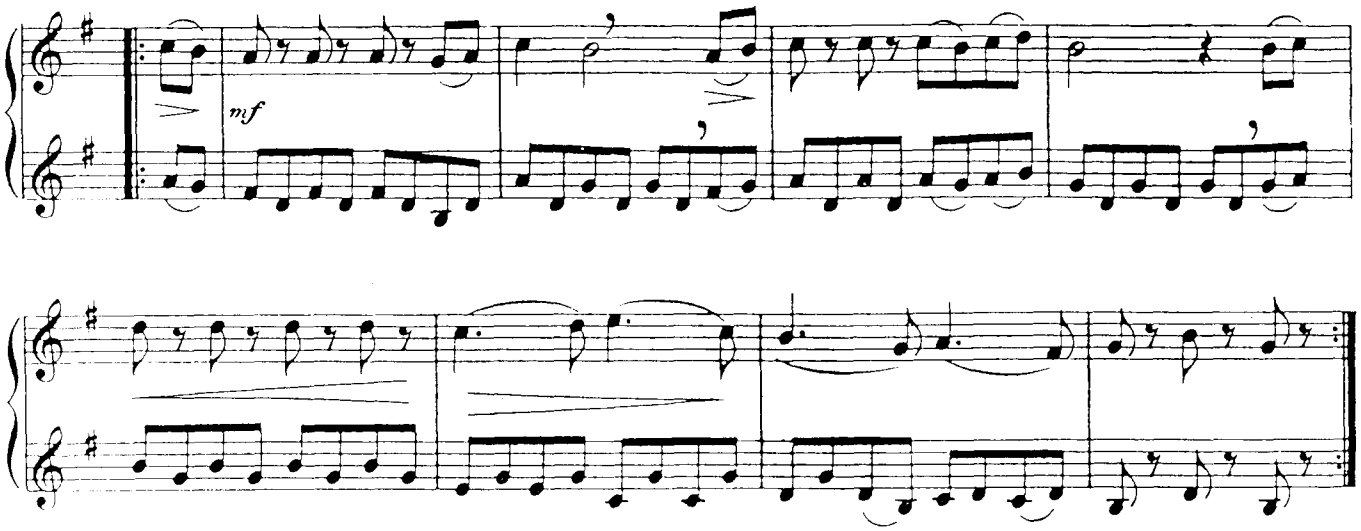


"AIR BY GRETRY."



"NOEL ANCIEN."





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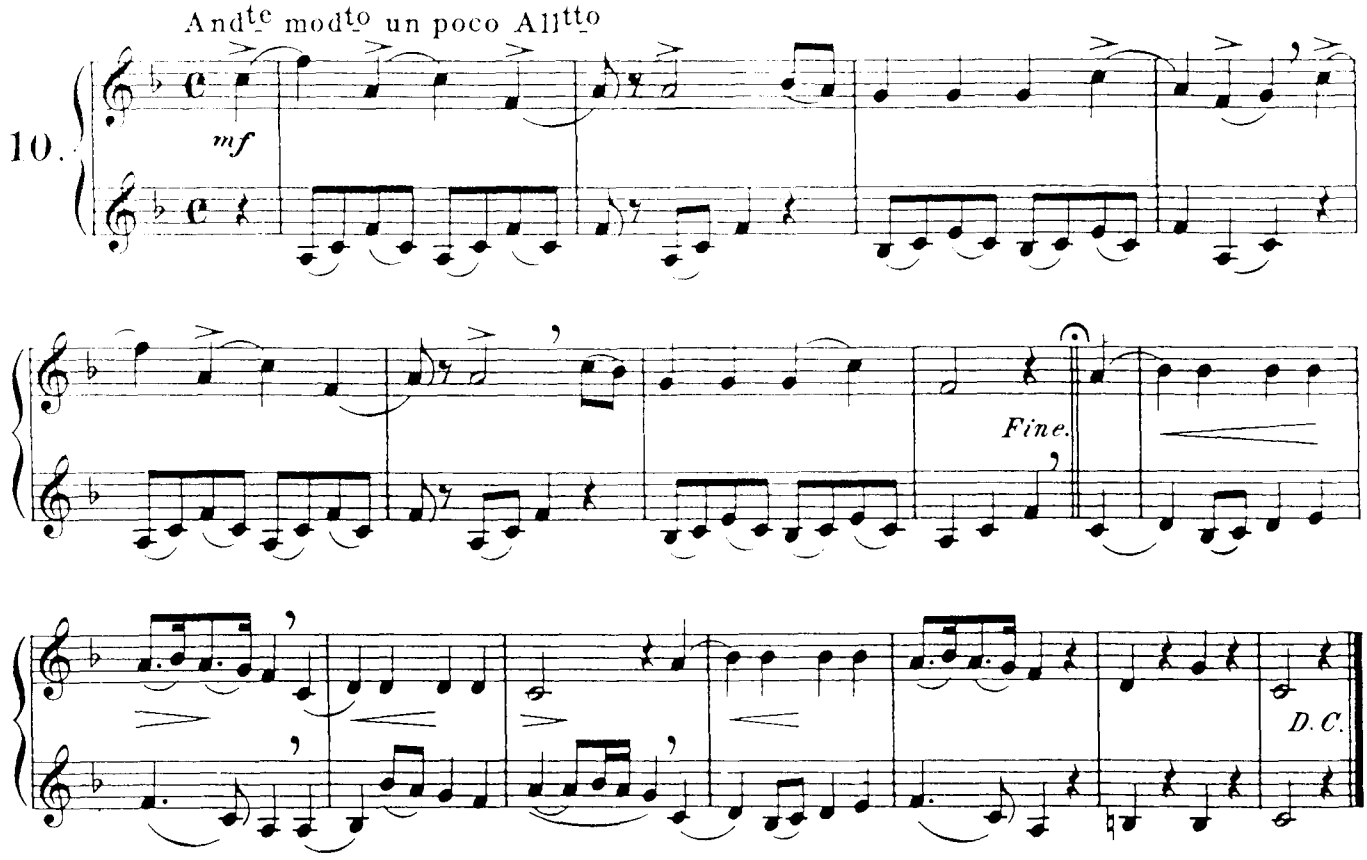
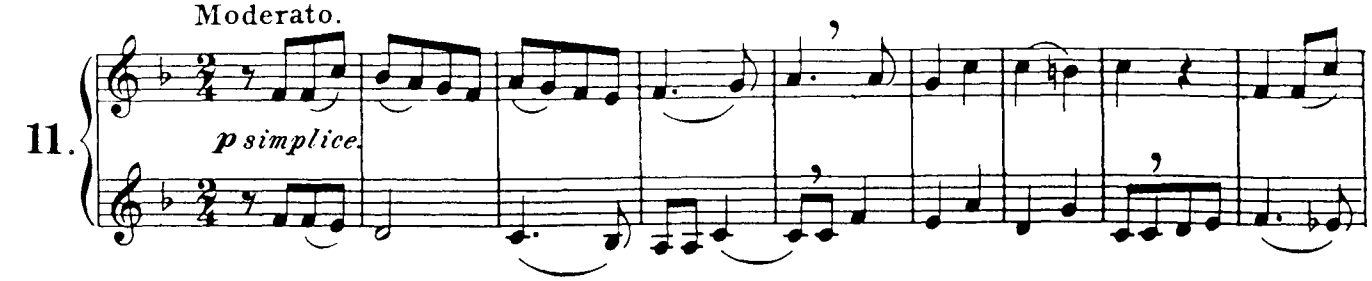
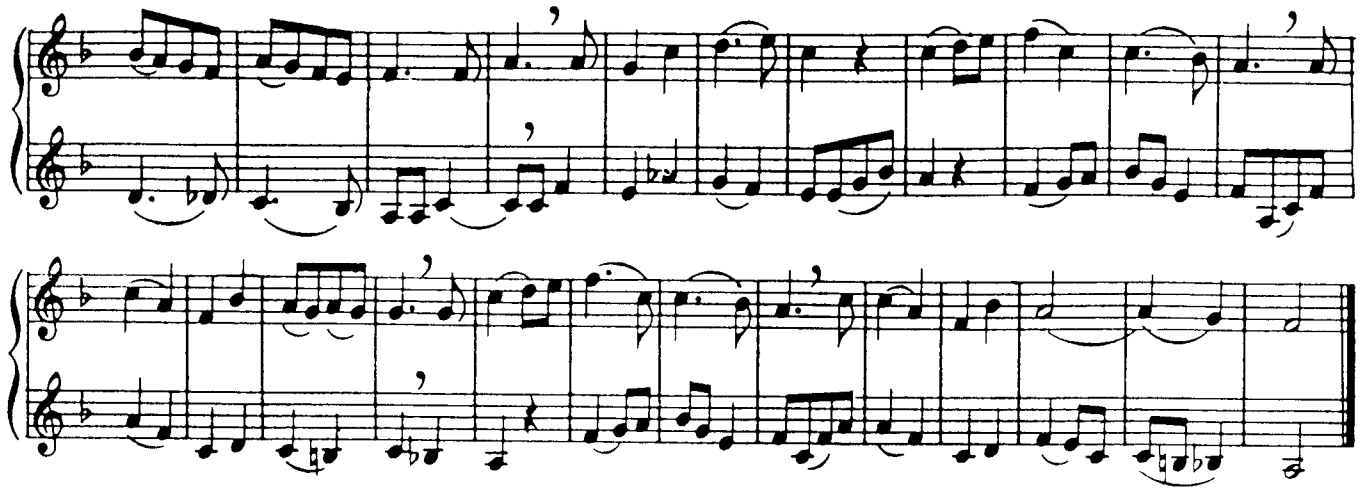
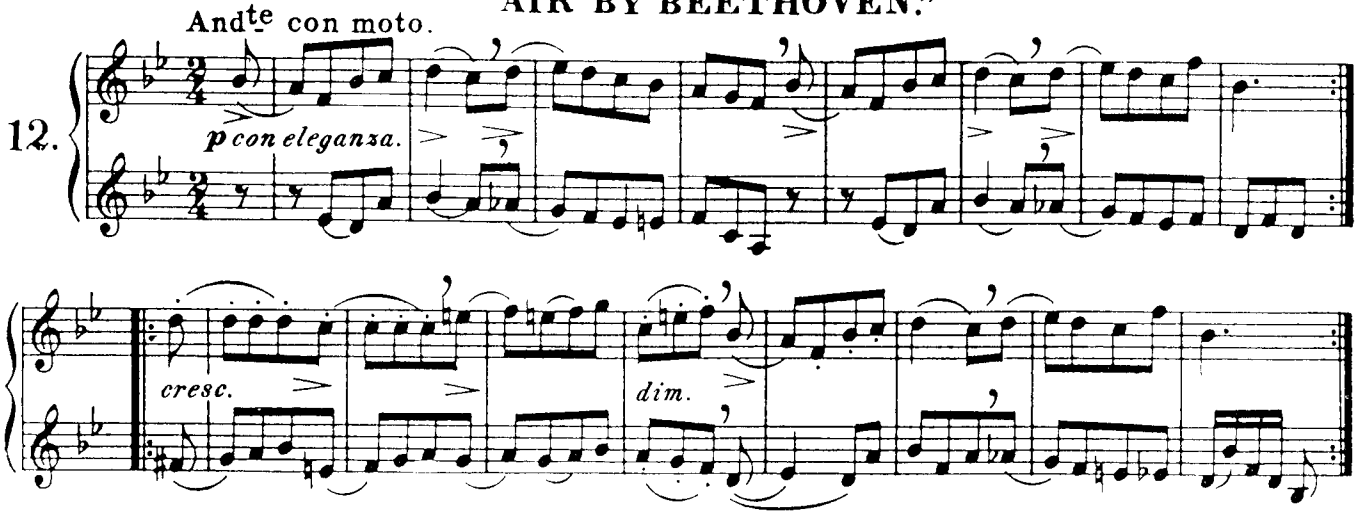
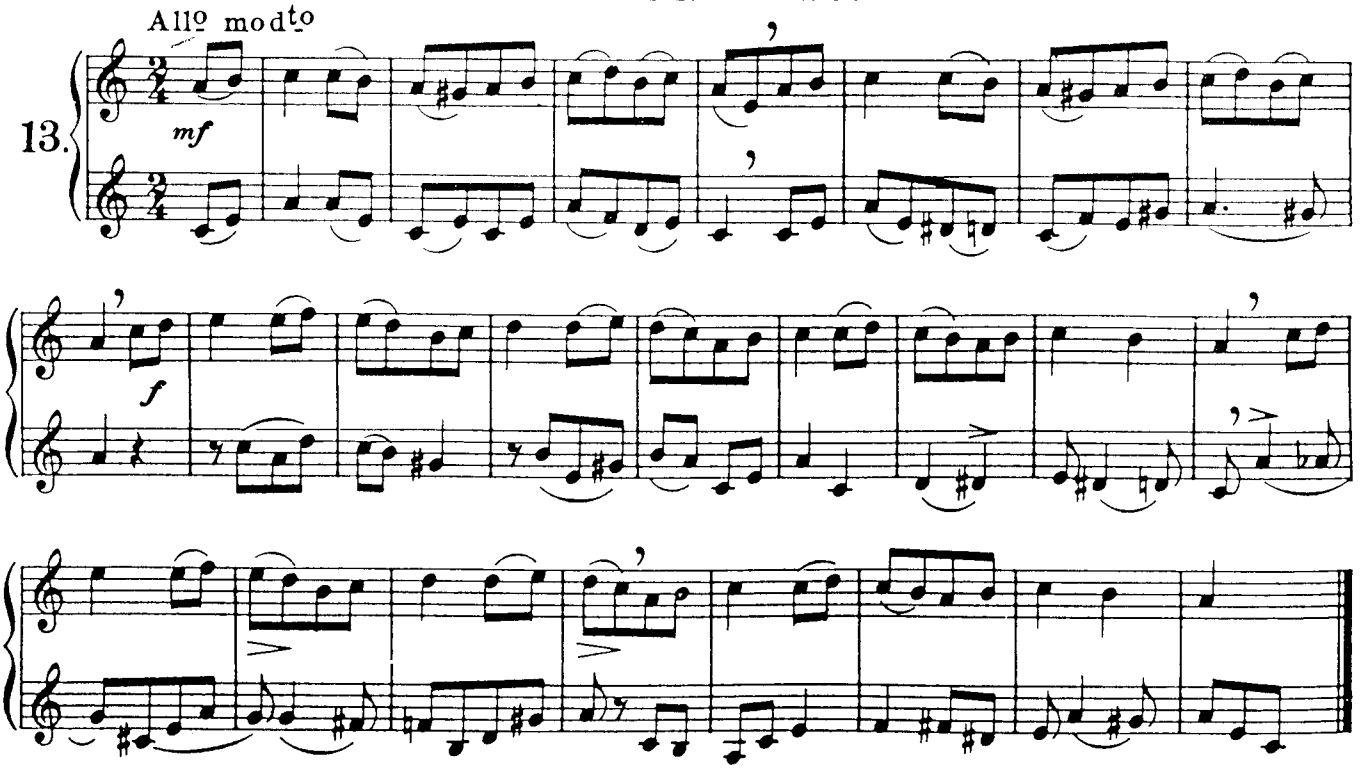


"NOEL ANCIEN."





"AIR BY BEETHOVEN."



"ARABIAN SONG."