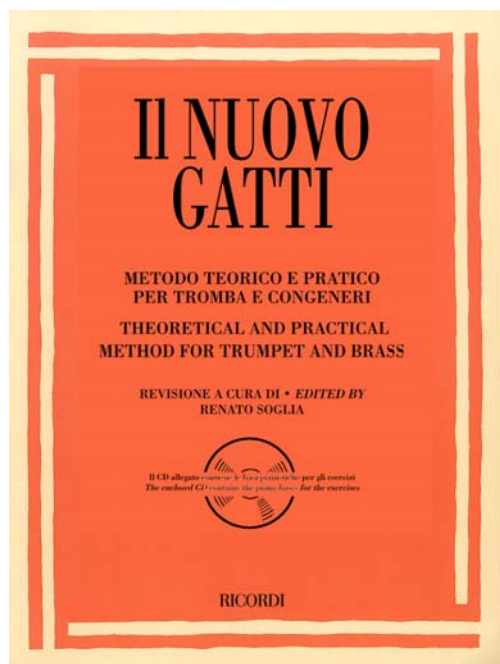


THE NEW GATTI

Educational and Methodological Revision by Renato Soglia



THE NEW GATTI

Theoretic and practical method for trumpet and similar

by Renato Soglia

Pages VI+97 + CD
Italian and English versions
cm. 23x30,5
ER 2937
Euro 19,00

AUDIO CD



It contains the **BASES** of the
STUDIES included in the
MUSIC PORTFOLIO

N. 38 BASES

- Subdivision of the Method for Trumpet in **7 progressive chapters**
- Introduction of an initial section of **Approaching**, to allow the pupil to face the study of the trumpet successfully since the beginning
- Revision of the exercises and studies and their **arrangement according difficulties**
- Creation of a new section dedicated to **chromatism**, included in **every chapter**
- Insertion, in **every chapter**, of gradual exercises for the development and strengthening of the **lip flexibility**
- Realization of a **Music Portfolio** enclosed at the end of every chapter and of 38 related **musical bases** on Audio CD support
- **The duets have been reorganized** so that every pupil can play them
- **Numbering** of bars in all the exercises and studies
- **English version** of the text for foreign schools

The revision of the **METHOD FOR TRUMPET by Domenico Gatti** edited by the **music teacher Renato Soglia**, combines the traditional approach adopted by the original author to a series of **teaching elements** suitable to transform the course and make it extremely progressive, modern and profitable.

The main objective of the **NEW GATTI** is to get the pupils develop, in a **gradual and progressive manner**, the ability of playing the Trumpet.

STRUCTURE

The book is **subdivided in 7 chapters** realized and structured in a clear and operative way. The first 3 chapters consider the different abilities of every single pupil; in the text, as a matter of fact, personalized guidelines have been included for those pupils who, at least at the beginning, show to have more difficulties than others.

CHAPTER 1 THE SOUND PRODUCTION

Unit 1 - Gradual Exercises

Unit 2 - Scale Exercises *Key C Major (B Maj)*

Unit 3 - Music Portfolio (CD Bases)

CHAPTER 2 THE INTERVALS (1)

Key C Major (B Maj)

Unit 1 - Blare Exercises *Range C' – E'' (B – D'')*

Unit 2 - Intervals *Range B – E'' (A – D'')*

Unit 3 - Interval Exercises *Range B – E'' (A – D'')*

Unit 4 - Chromatism

Unit 5 - Flexibility *On 1st Position – Range C' – C'' (B – B')*

Unit 6 - Music Portfolio (CD Bases)

CHAPTER 3 THE INTERVALS (2)

Keys F and G Major (Eb and F Maj), D and E min (C and D min)

Unit 1 - Blare Exercises *Range C' – G'' (B – F'')*

Unit 2 - Intervals *Range G – E'' (F – F'')*

Unit 3 - Interval Exercises *Range G – E'' (F – F'')*

Unit 4 - Recreational easy studies

Unit 5 - Chromatism

Unit 6 - Flexibility *On the seven positions of the trumpet*

Unit 7 - Music Portfolio (CD Bases)

CHAPTER 4 THE ARTICULATIONS

Unit 1 - Blare Exercises

Unit 2 - The Slur

Unit 3 - The Detached

Unit 4 - The Portamento

Unit 5 - Recreational easy studies

Unit 6 - Chromatism

Unit 7 - Flexibility

Unit 8 - Music Portfolio (CD Bases)

CHAPTER 5 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 (CD Bases)

CHAPTER 6 DUETS

Unit 1 - Duets

Unit 2 - Chromatism

Unit 3 - Flexibility

Unit 4 - Music Portfolio (CD Bases)

CHAPTER 7 EASY STUDIES IN DIFFERENT KEYS

Preceded by the diatonic scales and arpeggi

Unit 1 - Melodic easy studies

Unit 2 - Chromatism

Unit 3 - Flexibility

Unit 4 - Music Portfolio (CD Bases)

Every chapter constitutes **a complete course** that guides the pupil gradually to get the ability of playing the trumpet in a correct manner.

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THE UNITS

The **seven chapters** in which the method has been subdivided include **learning units** that present topics **generally recurrent** but, of course, **of rising difficulty** from the first to the seventh chapter.

Scale Exercises

The gradual exercises included at the beginning of the book together with the scale ones, offer the possibility to every pupil to get used to produce different sounds and move gradually, note after note, in the range of key C Major.

From **Chapter 2** the scale exercises are replaced by interval exercises.

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Capitolo 1 - La produzione del suono / Chapter 1 - The sound production

UNITÀ 2 - Esercizi scaleggiati

Tonalità di Do Maggiore (Sib Magg)

Gli esercizi sottostanti possono essere eseguiti sia partendo dalla lettera "A" sia partendo dalla lettera "B" (esecuzione A-B oppure B-A). Questo consentirà all'alunno di abituarsi a suonare partendo da vari registri.

I puntini posti sopra alcune battute indicano quali note possono (a discrezione dell'insegnante) essere omesse dagli alunni che non hanno maturato a sufficienza la loro muscolatura labiale.

UNIT 2 - Scale exercises

Key C Major (B flat Maj)

The exercises below can be performed starting not only from the letter "A" but also from the letter "B" (performance A-B or else B-A). This will permit the pupil to get used to playing starting from various registers.

The points placed above some beats indicate which notes can (at the teachers discretion) be omitted by the pupils who have not yet developed their lip muscle enough.

1

13

2

3

11

23

4

5

9

19

Blare Exercises

The **blare exercises** have been written in key C Major (Bb Maj) and subdivided in different units in gradual order of rhythmic difficulty.

The aims of these exercises are:

- to get used the pupil to produce and maintain a strong and harmonious sound.
- make him/her acquire the ability to play different rhythmic figurations.

CAPITOLO 3 CHAPTER 3

Gli intervalli (2)

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

- Unità 1 - Esercizi a squillo
Estensione Do₃ - Sol₄ (Si \flat ₂ - Fa₄)
Unità 2 - Gli intervalli o salti
Estensione Sol₂ - Mi₄ (Fa₂ - Fa₄)
Unità 3 - Esercizi sui salti
Estensione Sol₂ - Mi₄ (Fa₂ - Fa₄)
Unità 4 - Studietti ricreativi
Unità 5 - Cromatismo
Unità 6 - Flessibilità
sulle 7 Posizioni della tromba
Unità 7 - Portfolio sonoro

The intervals (2)

F Maj and G Maj Keys (E \flat and F Maj) - D and E min (C and D min)

- Unit 1 - Blare Exercises
Range c' - g' (b \flat - f')
Unit 2 - Intervals
Range g - e' (f - f')
Unit 3 - Intervals exercises
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 Do₃ - Sol₄ (Si \flat ₂ - Fa₄)

UNIT 1 - Blare exercises

Range c' - g' (b \flat - f')

The musical score consists of six staves of music in 4/4 time. The first staff is a whole note scale from C₃ to G₄, marked with a forte (f) dynamic. The second staff shows a series of eighth notes ascending from C₃ to G₄, also marked with f. The third staff shows a series of eighth notes descending from G₄ to C₃, marked with f. The fourth staff shows a series of eighth notes ascending from C₃ to G₄, marked with f. The fifth staff shows a series of eighth notes descending from G₄ to C₃, marked with f. The sixth staff shows a series of eighth notes ascending from C₃ to G₄, marked with f.

The Intervals

The **intervals** are proposed, at first, in key C Major (Chapter 1-2) then, from Chapter 3, also in the close keys (major and minor): this will allow the pupil **to use, from the beginning, the musical accidentals** during the performance of exercises and studies.

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Capitolo 3 - Gli intervalli (2) / Chapter 3 - The intervals (2)

UNITÀ 2 - Gli intervalli o salti

Estensione Sol₂ - Mi₄ (Fa₂ - Fa₄)

UNIT 2 - Intervals

Range g - e' (f - f')

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

1 

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

2 

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

3 

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

4 

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

5 

The Intervals Exercises

In the **interval exercises** it is confirmed the importance to get used the pupils to perform, from the beginning, **key accidental scores**.

As previously done with the intervals, exercises and studies containing accidental clefs are proposed to pupils.

UNITÀ 3 - Esercizi sui salti

Estensione Sol₂ - Mi₄ (Fa₂ - Fa₄)

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 - Intervals exercises

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).

The musical score consists of three exercises, each in 4/4 time and using a treble clef with a key signature of one flat (B-flat).

- Exercise 1:** A single melodic line starting on A4. It consists of 35 measures. The first 18 measures are marked 'A', the next 11 measures are marked 'B', and the final 6 measures are marked 'C'. The exercise involves various intervals, including thirds, fourths, and fifths.
- Exercise 2:** A single melodic line starting on A4. It consists of 11 measures. The first 6 measures are marked 'A', and the next 5 measures are marked 'B'. The exercise involves various intervals, including thirds, fourths, and fifths.
- Exercise 3:** A single melodic line starting on A4. It consists of 15 measures. The first 8 measures are marked 'A', and the next 7 measures are marked 'B'. The exercise involves various intervals, including thirds, fourths, and fifths.

The Articulations

From **Chapter 4** specific exercises for learning and performance of **slurs**, **different types** of **detached** and **portamento** are presented.

From **Chapter 5** different exercises guide the pupil to the study and production of various articulations mixed among them.

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Capitolo 5 - Tempi semplici e composti / Chapter 5 - Simple and compound meters

UNITÀ 2 - Le articolazioni

UNIT 2 - The articulations

The image displays five musical exercises, numbered 1 through 5, arranged vertically. Each exercise is written in 4/4 time and consists of a single melodic line on a five-line staff. Exercise 1 is marked with a '1' and a '5' at the beginning of the staff. Exercise 2 is marked with a '2' and a '5' at the beginning of the staff. Exercise 3 is marked with a '3' and a '4' at the beginning of the staff. Exercise 4 is marked with a '4' and a '4' at the beginning of the staff. Exercise 5 is marked with a '5' and a '5' at the beginning of the staff. Each exercise is composed of a series of eighth and sixteenth notes, often grouped with slurs to indicate phrasing. The exercises are designed to practice various articulations, including slurs, detached notes, and portamento.

Recreational Easy Studies

The recreational easy studies identify with melodies including **the synthesis of the concepts previously treated** in the chapter.

UNITÀ 4 - Studietti ricreativi

UNIT 4 - Recreational easy studies

Do Magg (Si \flat Magg) / C Maj (B \flat Maj)

1

Fa Magg (Mi \flat Magg) / F Maj (E \flat Maj)

2

Do Magg (Si \flat Magg) / C Maj (B \flat Maj)

3

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

4

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

5

Chromatism

The **chromatism exercises** (included from the first chapter) have been inserted in every chapter **in a progressive order of difficulties**.

They offer the possibility to the pupil of learning and playing gradually all the notes performable by the trumpet.

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Capitolo 4 - Le articolazioni / Chapter 4 - The articulations

UNITÀ 6 - Cromatismo

UNIT 6 - Chromatism

The image displays three musical exercises for trumpet, each consisting of a single staff with a treble clef and a key signature of one sharp (F#). The exercises are numbered 1, 2, and 3.

Exercise 1: 4/4 time. Measures 1-4: Quarter notes (C4, D4, E4, F#4) with a *p* dynamic. Measures 5-8: Quarter notes (G4, A4, B4, C5) with a *mp* dynamic. Measures 9-12: Quarter notes (B4, A4, G4, F#4) with a *f* dynamic. Measures 13-16: Quarter notes (E4, D4, C4, B3) with a *ff* dynamic. Measures 17-20: Quarter notes (A3, G3, F3, E3) with a *mf* dynamic.

Exercise 2: 3/4 time. Measures 1-4: Quarter notes (C4, D4, E4, F#4) with a *mf* dynamic. Measures 5-8: Quarter notes (G4, A4, B4, C5) with a *f* dynamic. Measures 9-12: Quarter notes (B4, A4, G4, F#4) with a *mf* dynamic. Measures 13-16: Quarter notes (E4, D4, C4, B3) with a *f* dynamic. Measures 17-20: Quarter notes (A3, G3, F3, E3) with a *mf* dynamic. Measures 21-24: Quarter notes (D3, C3, B2, A2) with a *ff* dynamic.

Exercise 3: 4/4 time. Measures 1-4: Quarter notes (C4, D4, E4, F#4) with a *p* dynamic. Measures 5-8: Quarter notes (G4, A4, B4, C5) with a *f* dynamic. Measures 9-12: Quarter notes (B4, A4, G4, F#4) with a *p* dynamic. Measures 13-16: Quarter notes (E4, D4, C4, B3) with a *mf* dynamic. Measures 17-20: Quarter notes (A3, G3, F3, E3) with a *f* dynamic. Measures 21-24: Quarter notes (D3, C3, B2, A2) with a *f* dynamic.

Flexibility

As for chromatism, also the exercises to get and develop **the lip flexibility** are inserted from the first chapter and they are presented **with progressive difficulty and range** from the first to the seventh chapter.

These exercises are extremely important as, if performed in the manner suggested in the method, offer the pupils the possibility to get high and middle registers without excessive difficulty.

Unità 7 - Flessibilità / Unit 7 - Flexibility

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UNITÀ 7 - Flessibilità

UNIT 7 - Flexibility

The image displays a musical score for six exercises, numbered 1 through 6, designed for lip flexibility. Each exercise is presented on a two-staff system (treble and bass clef). Exercise 1 is in 4/4 time, marked *mf*, and includes fingerings (0, 1, 12) and breath marks (23, 13, 123). Exercise 2 is in 4/4 time, marked *p*, with fingerings (0, 2, 4, 12) and breath marks (23, 13, 123). Exercise 3 is in 4/4 time, marked *p*. Exercise 4 is in 4/4 time, marked *mf*. Exercise 5 is in 3/4 time, marked *p*, with breath marks (10, 19). Exercise 6 is in 3/4 time, marked *mf*, *pp*, and *mf*, with breath marks (10, 20). The exercises involve various melodic lines, including chromatic and diatonic runs, and are designed to be played with progressive difficulty and range.

Duets

Chapter 6 contains the DUETS which have been reorganized and rewritten so that every pupil can perform them.

Unità 1 - Duetti / Unit 1 - Duets 63

Do Magg. (Si \flat Magg.) / C Maj (B \flat Maj)
Molto moderato

4 *pp*

7

14 *p*

19

24 *smorz.* *pp*

29

35

Easy Studies in different keys

preceded by the related diatonic scales and arpeggi

Chapter 7 presents 28 easy studies, each of them prefaced by its related scale and arpeggio.

This chapter has been completed with other 4 studies, as in the previous edition of the Gatti method, the keys of C minor and F # minor were missing.

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



Music Portfolio

At the end of each chapter some studies, supported by an audio CD, including **38 musical bases**, have been inserted.

In this way the pupil will have the possibility **to play in time with the music, to get used to the ensemble music** and **perform directly the knowledge learnt** by means of every single chapter.

The pieces included in the CD form a real **music portfolio** of the pupil that will be allowed to show his/her competences and achieved instrumental abilities.

Furthermore the **audio CD** allows the pupils to have, from the first chapter, a **great satisfaction during their studies** as it allows them to go through a musical experience as real protagonists.

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Capitolo 3 - Gli intervalli (2) / Chapter 3 - The intervals (2)

UNITÀ 7 - Portfolio sonoro

UNIT 7 - Music portfolio

Track 13  **Moderato**
Base *da / from Concone*
Suona / Play *p*



Track 14  **Moderato**
Base *da / from Concone*
Suona / Play *p*



Unità 7 - Portfolio sonoro / Unit 7 - Music portfolio

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Track 15  **Andante con moto**
Base *da / from Concone*
Suona / Play *p*



Track 16  **Moderato**
Base *da / from Concone*
Suona / Play *p*



To the **7 chapters** a **linking card** has been added, among this book and Books 2 (ER 2394) and 3 (ER 2395) of the Gatti Method in the Giampieri revision (published by Ricordi) whose topic is "Embellishment".

In conclusion, **we can affirm** that the revision by **Renato Soglia** has brought a **remarkable methodological, educational and musical contribution** in an excellent Italian method for trumpet already consolidated since a long time, making it **extremely practical and up to date**.