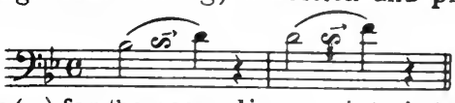
The Gruppetto (or Turn) Consisting of Four Notes

The first twenty-three studies of the following division are especially intended to prepare the player for the execution of the *gruppetto,* which is a collective Italian term, for a group of grace notes used to surround, as it were, a fundamental note. These studies should be practised slowly, in order to accustom the lips and fingers, or lips and slide, to act in perfect unison. It is therefore necessary, to pay as much attention to such a group (above or below), as to the note which it surrounds. The four-note *gruppetto* is used in two different ways: (1) asceding, and (2) descending. *Ascending,* is written and played as follows:

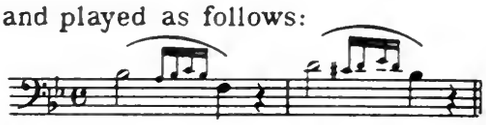


Effect:

The sign (∞) for the *ascending* variety is turned *upwards,* indicating that the group should be started with its higher note. Such a group of grace notes may be either major or minor, according to the tonality of of the piece which is being played.

The second variety of the gruppetto; *descending,* is written and played as follows:

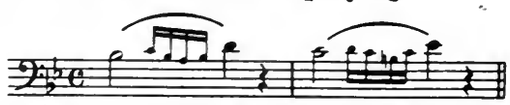
Effect:



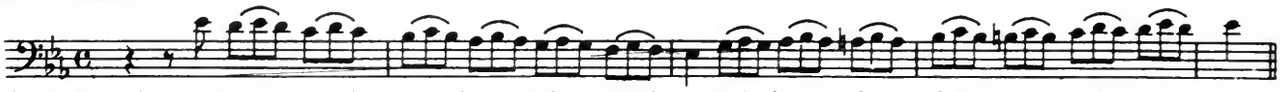
Here the sign (∞) is reversed, turned *downwards,* denoting that the first note of the group must be started with the lower note. This lower of the four notes should always be at the distance of half a tone from the note which it precedes, and any necessary accidental for such a purpose is alway placed beneath the sign. This, at any rate, is the manner in which such passages should be written; unfortunately the average writers neglect these details and as a rule leave them entirely to the taste and inclination of the performer. (See Exercises 24 to 31 inclusive for illustrations of this variety of embellishments.

In his original Cornet Method, in the course of explanations for the slur, Arban points out an intolerable defect, as he calls it, much affected by players who use the so-called lip-trill, and in this article, he alludes to the manner in which such players execute the *gruppetto,* calling attention to their manner of playing

instead of playing:



which, as he stated, is the only correct method and which should be carried out in this way on all degrees of the scale. As he said, such players find it more convenient to use a simple movement of the lips, which obviates the necessity for moving their fingers, as though it were not more natural to produce the true notes by employing the valves, or in the case of a Slide Trombone, the slide. Some players pursue this practice still further, even executing triplet passages, through movements of the lips instead of using the valves or moving the slide of the Trombone. As an illustration he adds a passage from a study by Mr. Gallay, which, with the aid of valves should be played as follows:

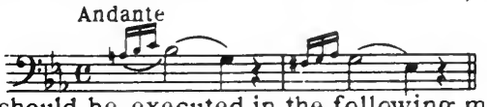


instead of merely employing the lips, which would result in the following faulty effect:

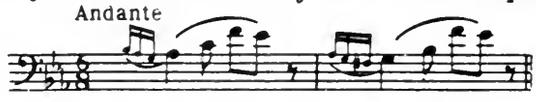
The Gruppetto (or Turn) Consisting of Three Notes

This variety of the *gruppetto* is also used in two different ways: (1) ascending and (2) decending. In either case they may consist of a minor or diminished third, but never of a major third. This variety is written and played as follows:

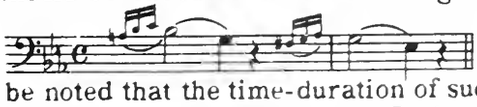
Andante

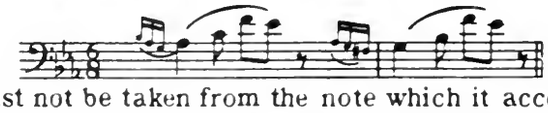


Andante



But they should be executed in the following manner:





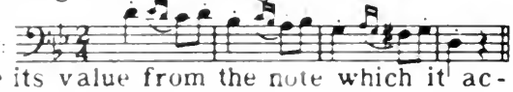
It should be noted that the time-duration of such a group must not be taken from the note which it accompanies, but from the preceding note or measure. It should be played very lightly, care being taken to produce the first note of the group clearly. (See Exercises 32 to 35 inclusive for illustrations of this variety of embellishment.)

THE DOUBLE APPOGGIATURA

Two kinds of this variety of grace notes are in use. *(a)* The first consists of two grace notes which may be taken at a distance of a third from the notes which they accompany, whether ascending or descending:

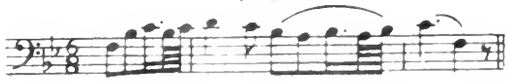
Example, asceding:

Example, decending:



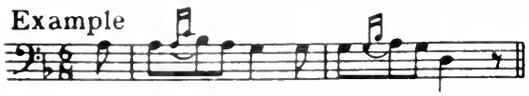
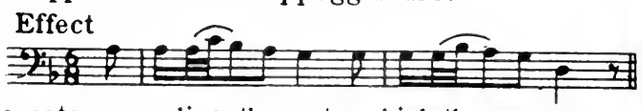
The double appoggiatura, like the three note gruppetto, should not take its value from the note which it accompanies, but from the note which precedes it.

Example, asceding:



Example, decending:

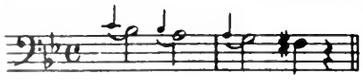
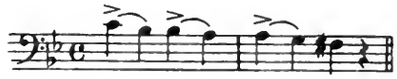
(b) The second variety of double appoggiatura, is composed of an upper and lower appoggiatura.

Example  Should be executed thus: Effect 

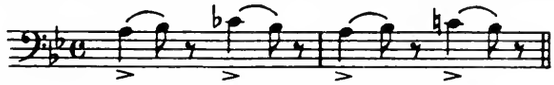
These appoggiaturas, as well, should take their value from the note preceding the note which they accompany. (See Exercises from 36 to 41).

THE LONG APPOGGIATURA

The long *appoggiatura* is a grace note, in no way constituting a portion of a measure, but which, nevertheless, is given half the value of the following note.

Example:  Effecct: 

The *appoggiatura* may be placed above or below any note. When placed above, it may be at the distance of a tone or half-tone; when it is placed below, it ought invariably to be at the distance of a half-tone.

For instance: 

In the music of the old masters are to be found numerous examples of appoggiatura, intended to take half the value of the note which they precede, but, at the present day, in order to obtain a uniform execution, music is written precisely as it is intended to be executed. Undeniably, this is a far better plan. (See Exercises from 44 to 47)

THE SHORT APPOGGIATURA OR COMMON GRACE NOTE

The grace note deducts its value from the note which it accompanies, and is generally employed in animated movements. Stress should be laid upon it, so as to impart to it a little more force than the note which precedes it. When above, it may be situated a tone or half a tone from the note it accompanies; when below, it is invariably placed at the distance of a half a tone. (See Exercises from 48 to 54)

THE PORTAMENTO

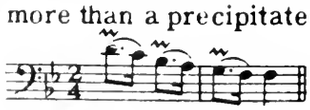
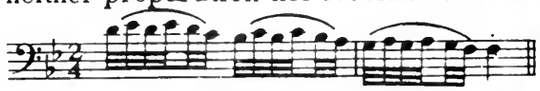
The *portamento* is a little note which is, in fact merely the repetition of a note which the performer desires to carry to another by slurring. This kind of embelishment must not be used too freely, as it would be a proof of bad taste; but when judiciously employed it is highly effective. It is to be decidedly preferred that the tone should be slurred without having recourse to the grace note. (See Exercises from 55 to 59)

THE TRILL

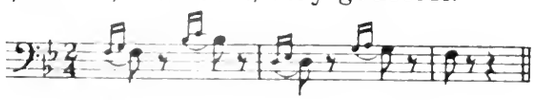
On instruments with pistons, and especially on the slide trombone, the trill is the most difficult of all embellishments. The only trill; which, on this instrument is really endurable, is that in half-tones. Whole-tone trills may however, be produced, but care must be taken that each note be perfectly distinct.

The student should previously practice, slowly and deliberately, the studies from exercises 60 to 67, so as to arrive at a pure emission of each sound. At a later period, he may perform the studies on the trill, taking care precisely to follow the fingering or positions indicated. (See Exercises Nº 68 to 80).

THE MORDENTE (PRACTICAL FOR VALVE TROMBONE ONLY)

The *mordente* is nothing more than a precipitated shake; and requires neither preparation nor resolution. It is indicated by the following sign:  its effect is as follows: 

The above example, consisting of several ***battements,*** is almost impracticable on the cornet or trombone. The performer must therefore restrict himself to the mordant with one ***battement,*** which is much more easy of execution, and is, moreover, very graceful.

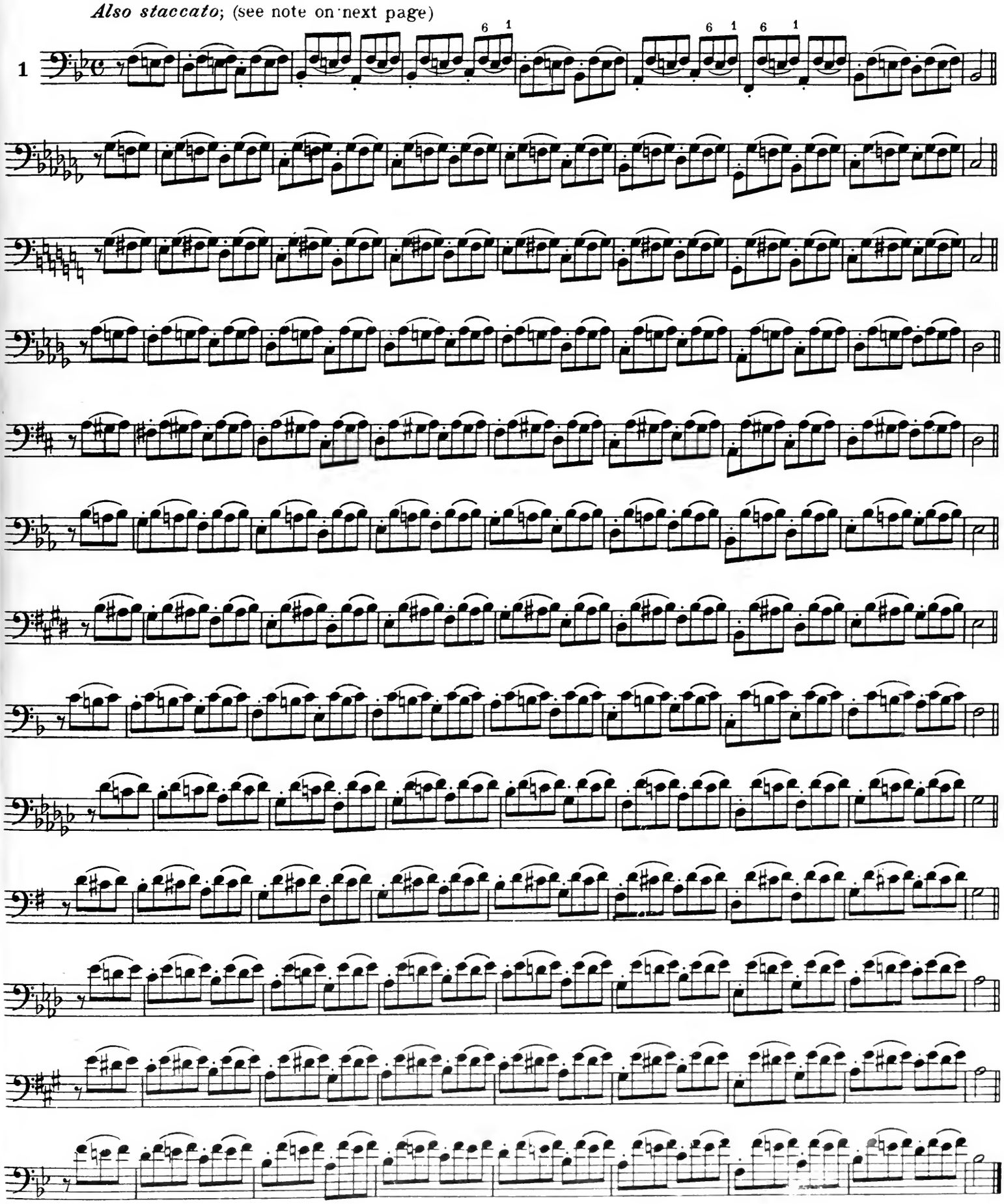
 Effect:

The *mordente* takes its value *(time)* from the note to which it belongs. See Exercises from Nº (81 to 88).

N. B. All the lessons for grace notes having been specially composed to serve as study material for this method, all kinds of ornaments, (single and in groups) were purposely assembled in profusion therefore. Care must be taken however not to use them too frequently, as an excess of ornament is always in bad taste.

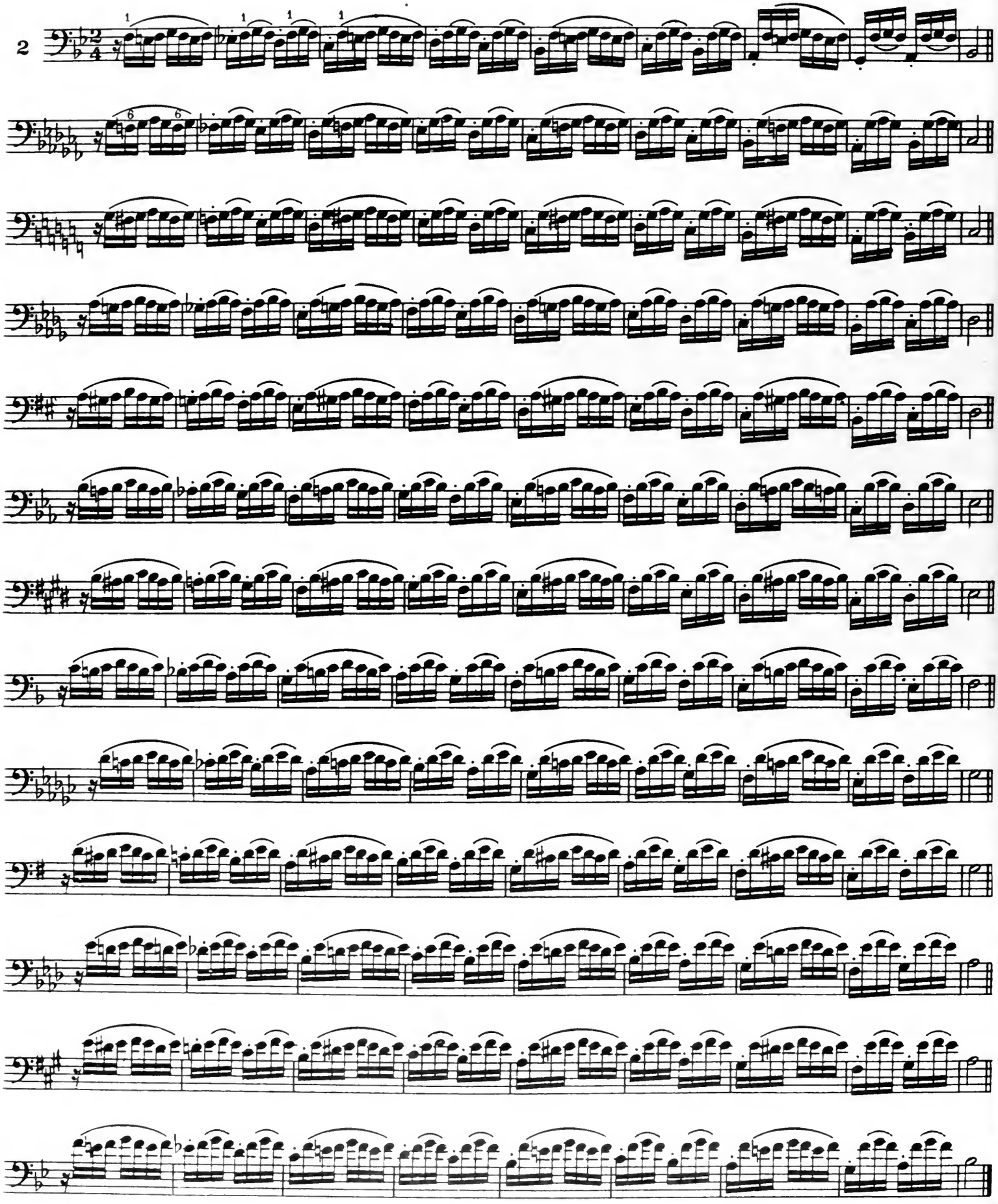
These studies easily present the best examples for *legato* playing back of the upper teeth, in this book. The student should refer to explanatory notes on page 44 which in turn refer to Examples 1 and 2 on page 44. This page in particular, will do much to prepare students for melody playing. Tone in these groups is continuous and the style is greatly improved if articulated. It is in bad taste if dependent upon the slide alone to change the note.

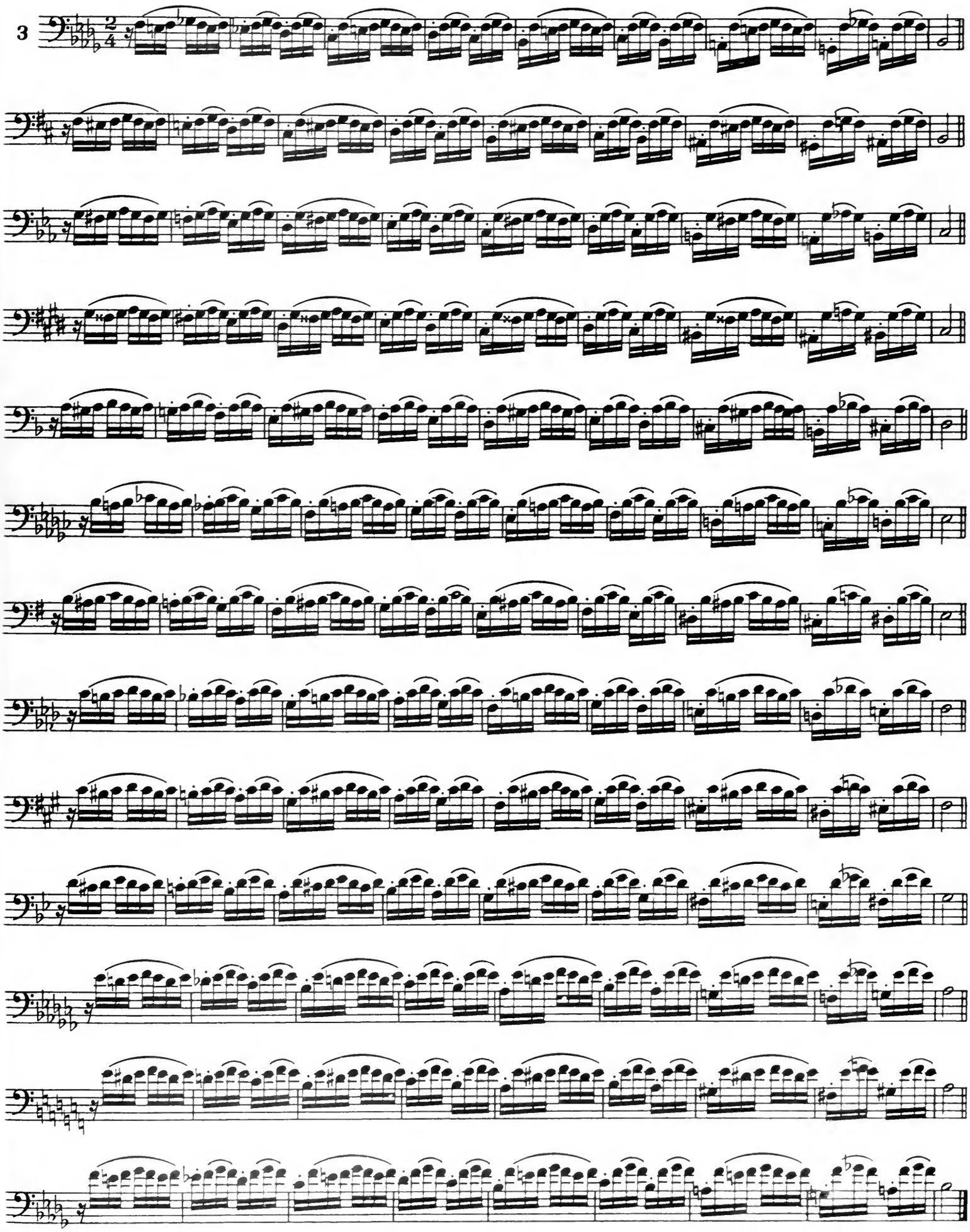
Also staccato; (see note on next page)



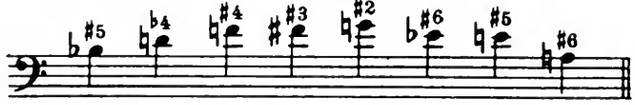
The study of Exercises 2 and 3 brings valuable results for *legato* in combination with many slurs where the breath is lessened to produce flowing melody or as described, the singing tone. Slur when possible, as before stated.

2

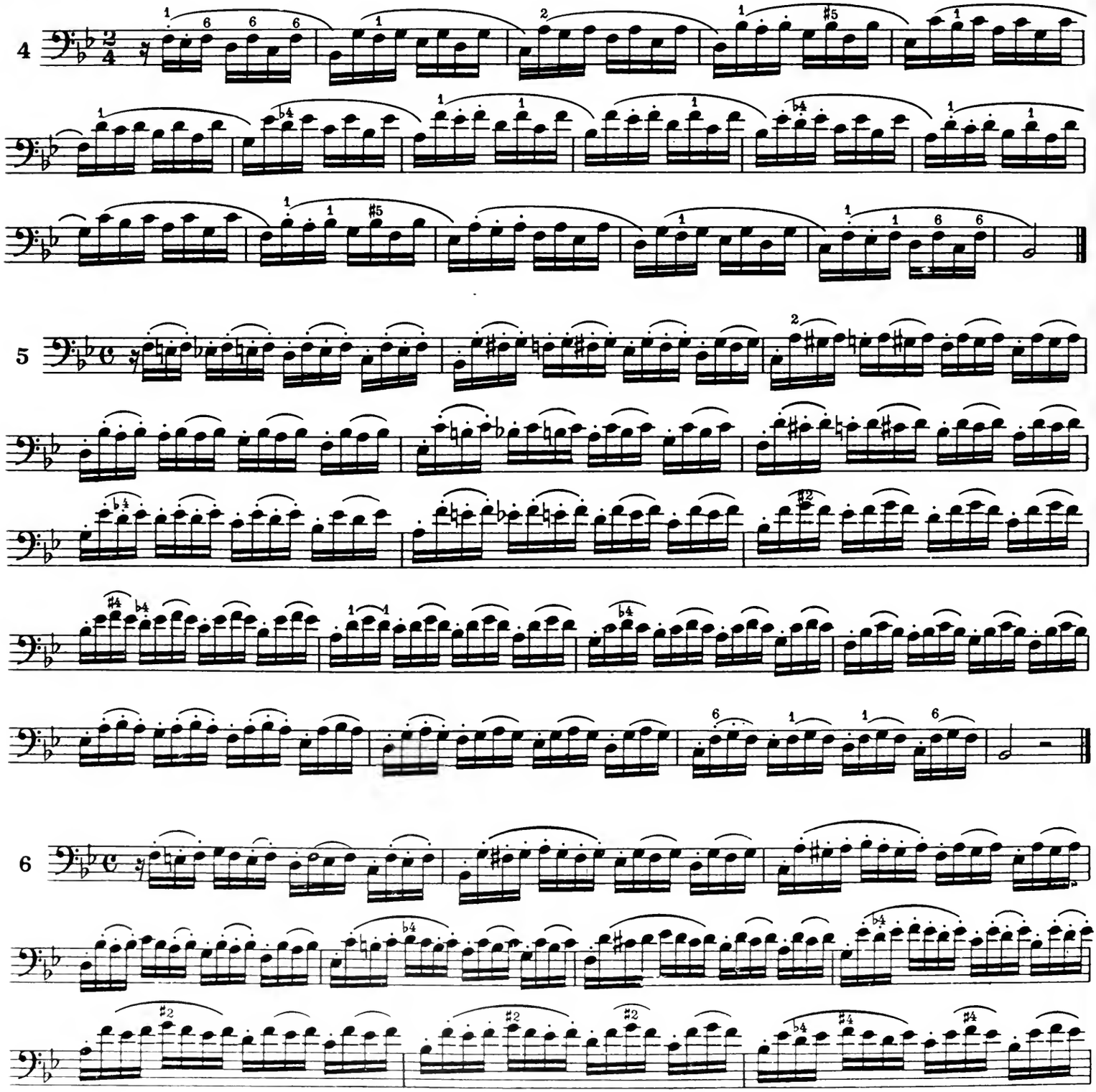


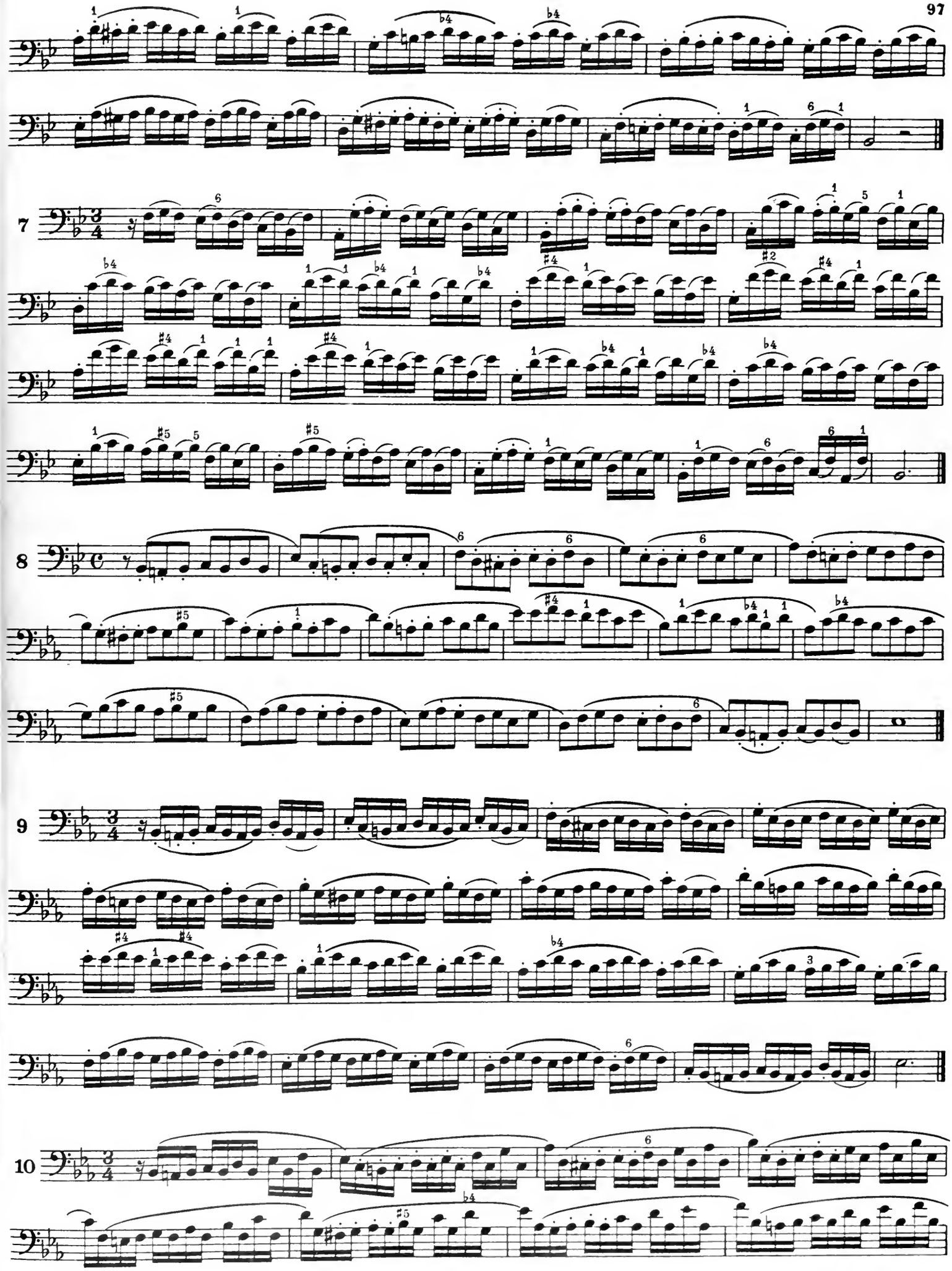

3

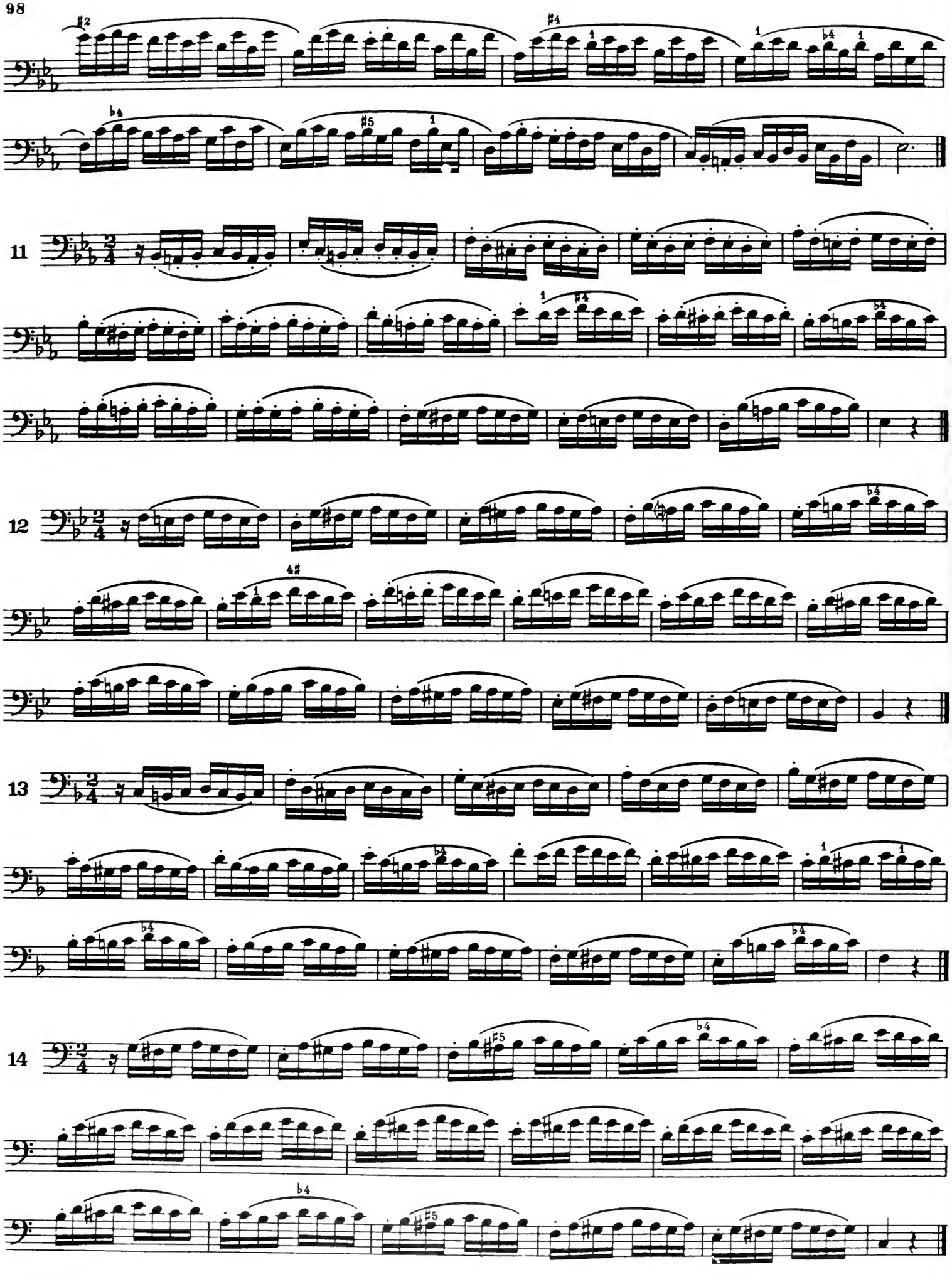
Directions for accurate intonation, which should be known to all by this time.

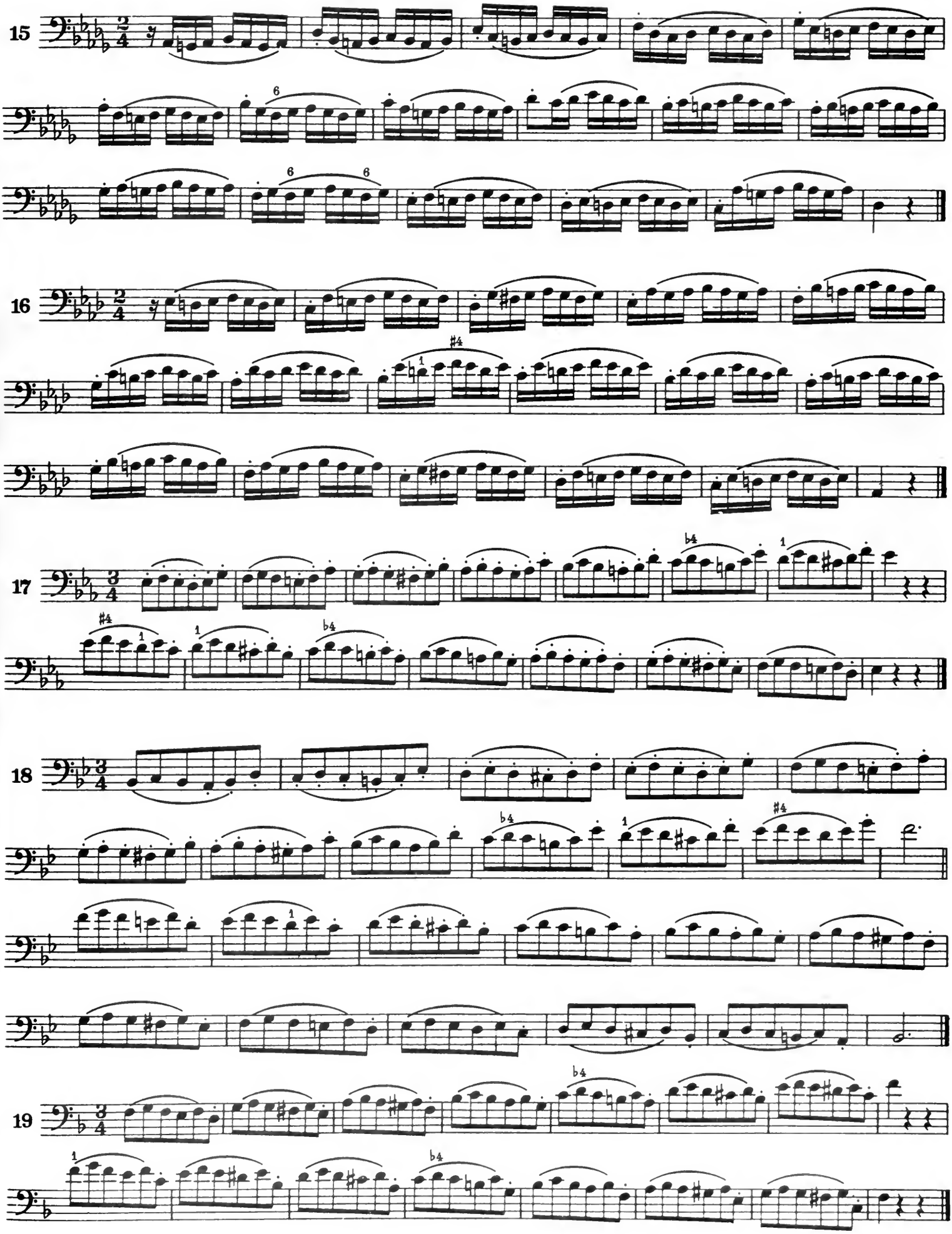


Exercises number 4 up to and including 23 are to be practised with the combination of the *legato attack* and the slur. While doing this, care must be taken at all times to avoid any sound of a *glissando or smear* when using the *legato* attack. In this way, the student may learn to articulate tastefully in any sort of melody where the articulations are usually marked by slurs, when the writer really means to convey the thought of continuous tone, either by articulated *legato* or the natural slur on a Slide Trombone. These exercises will aid the student in his decision of slur or *legato,* and where a break in tone is possible. Again the student is to be advised to slur when possible. Valve instruments can slur all the tones mechanically, while the Slide Trombone is not capable of such action. For this reason these studies are so important, in-as-much as they coach the ear to do with good taste what is very simple on valve instruments. *Slur and legato* are very effective and pleasant to the ear on a Trombone.





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16
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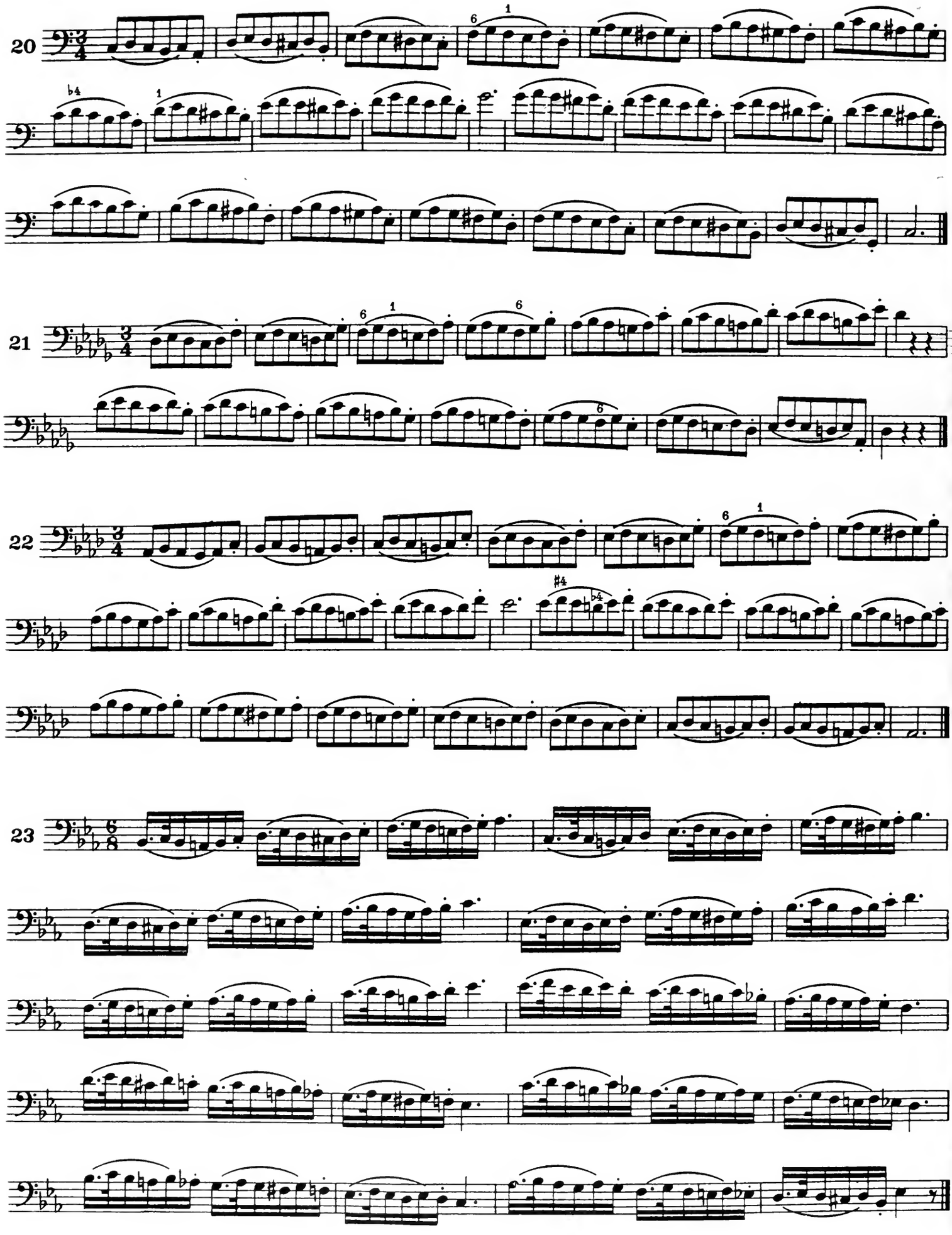
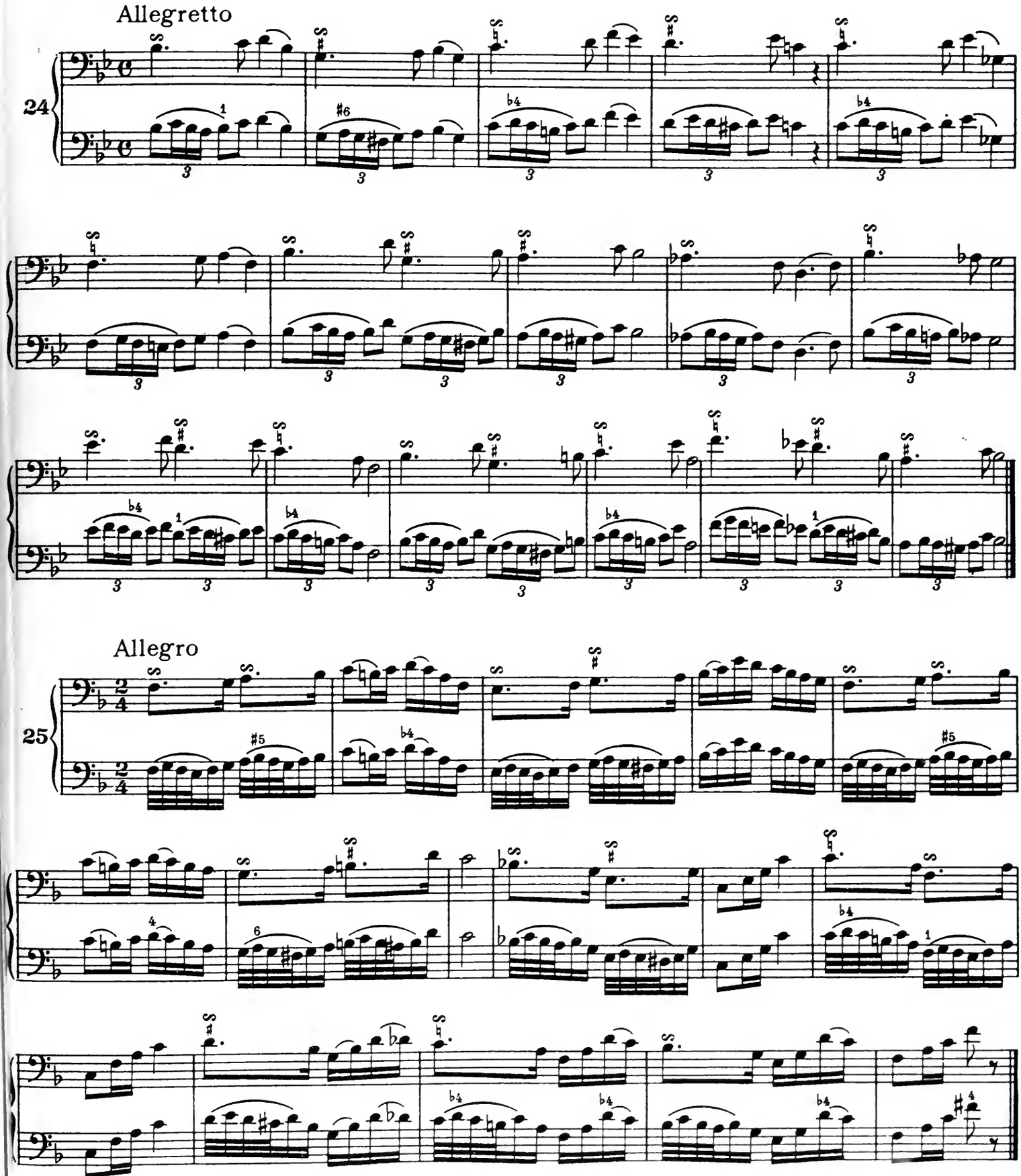
19


20
21
22
23

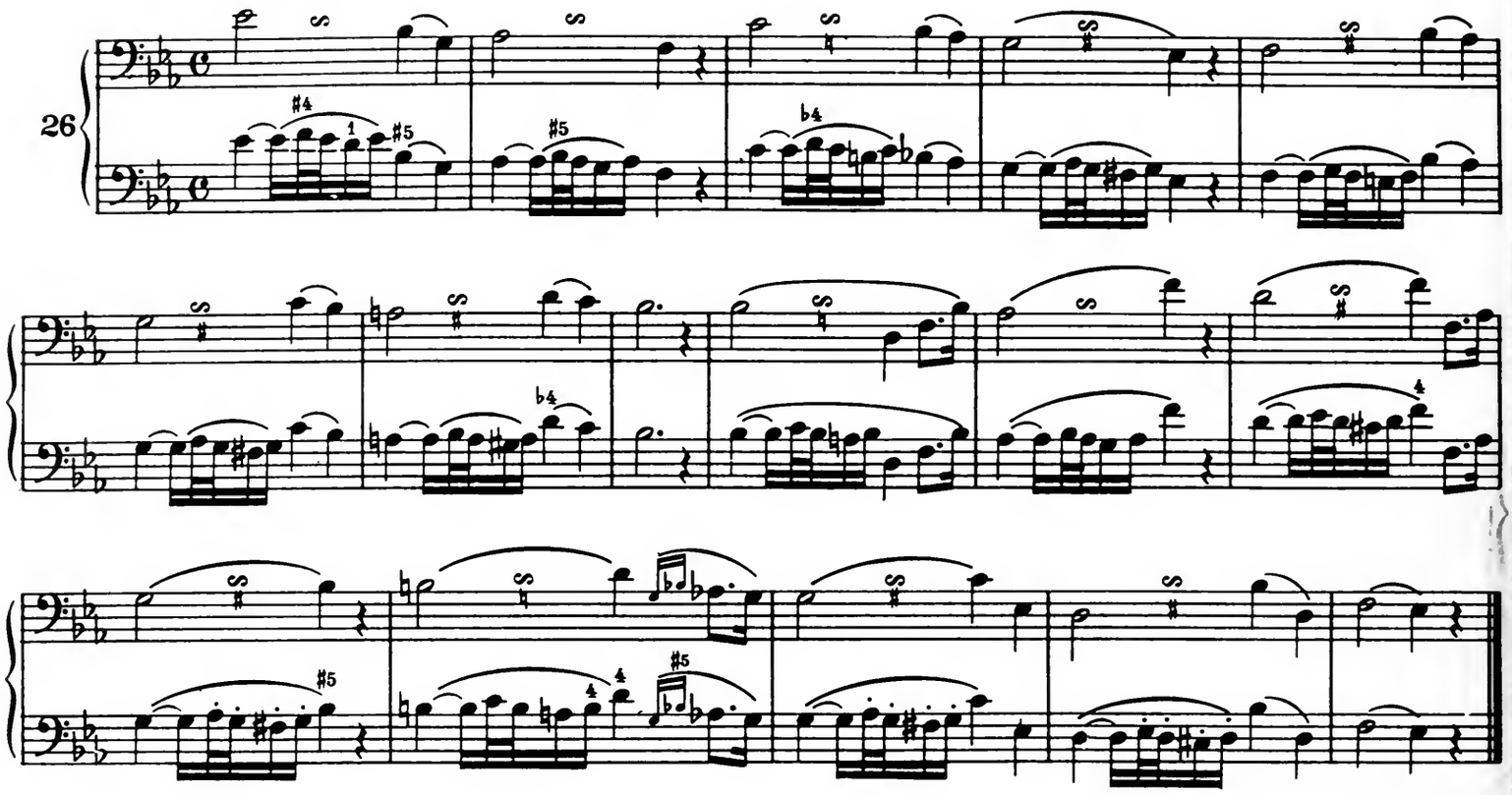
The Gruppetto

From this page on-(Exercise 24) and where the *Gruppetto* appears to sound useless on a Slide Trombone, the student must remember to slur lightly wherever possible and use a more definite *legato* stroke which may be indicated as a *staccato legato*. This in reality would be halfway between both and resulting in definite tones in awkward positions, where the player gives an impression of attempted slight, through lack of ability.

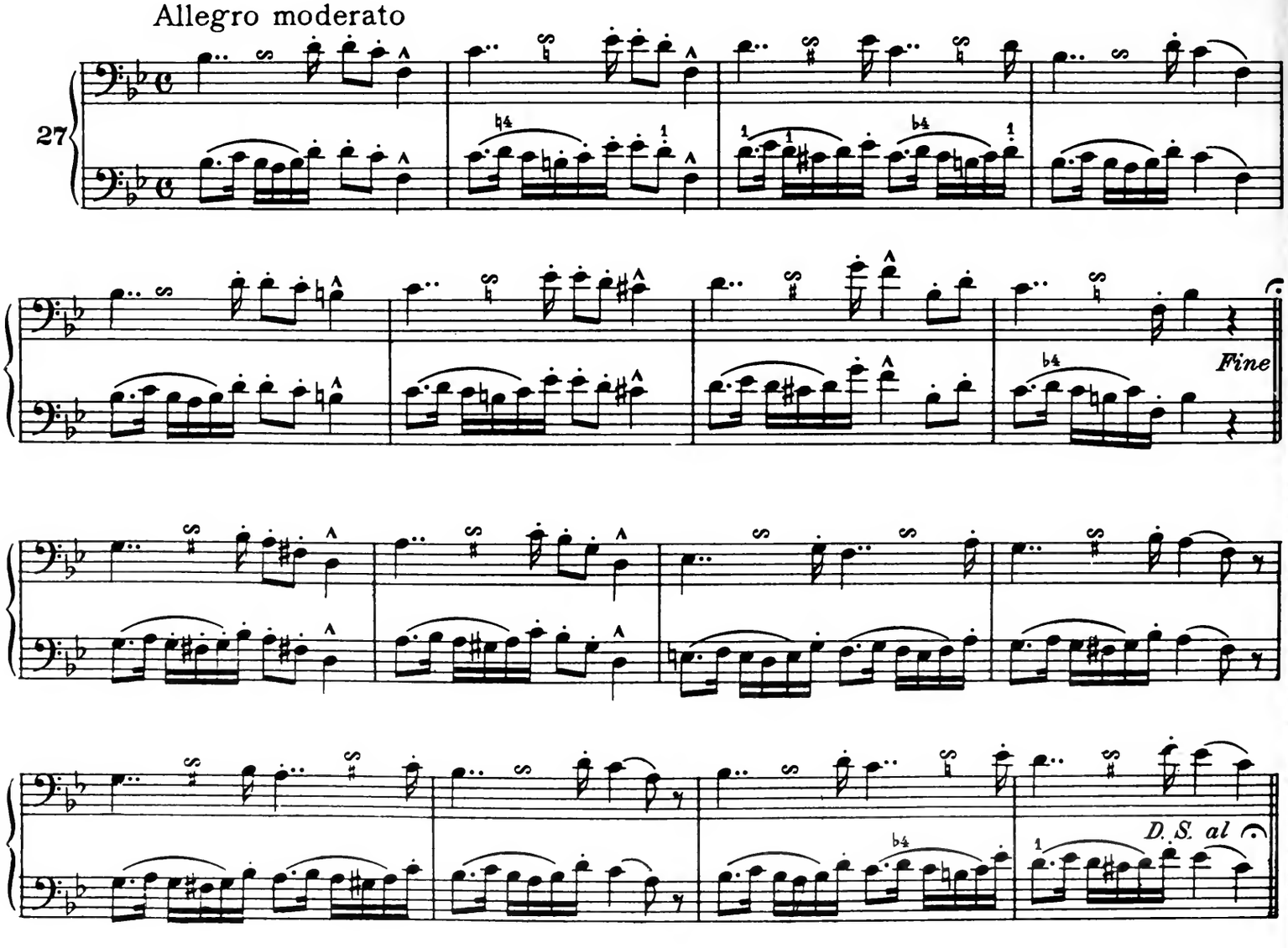


In attempting to make these studies at all approachable for slide trombone it is not always possible to be thoroughly legitimate as to execution.

Andante



Allegro moderato



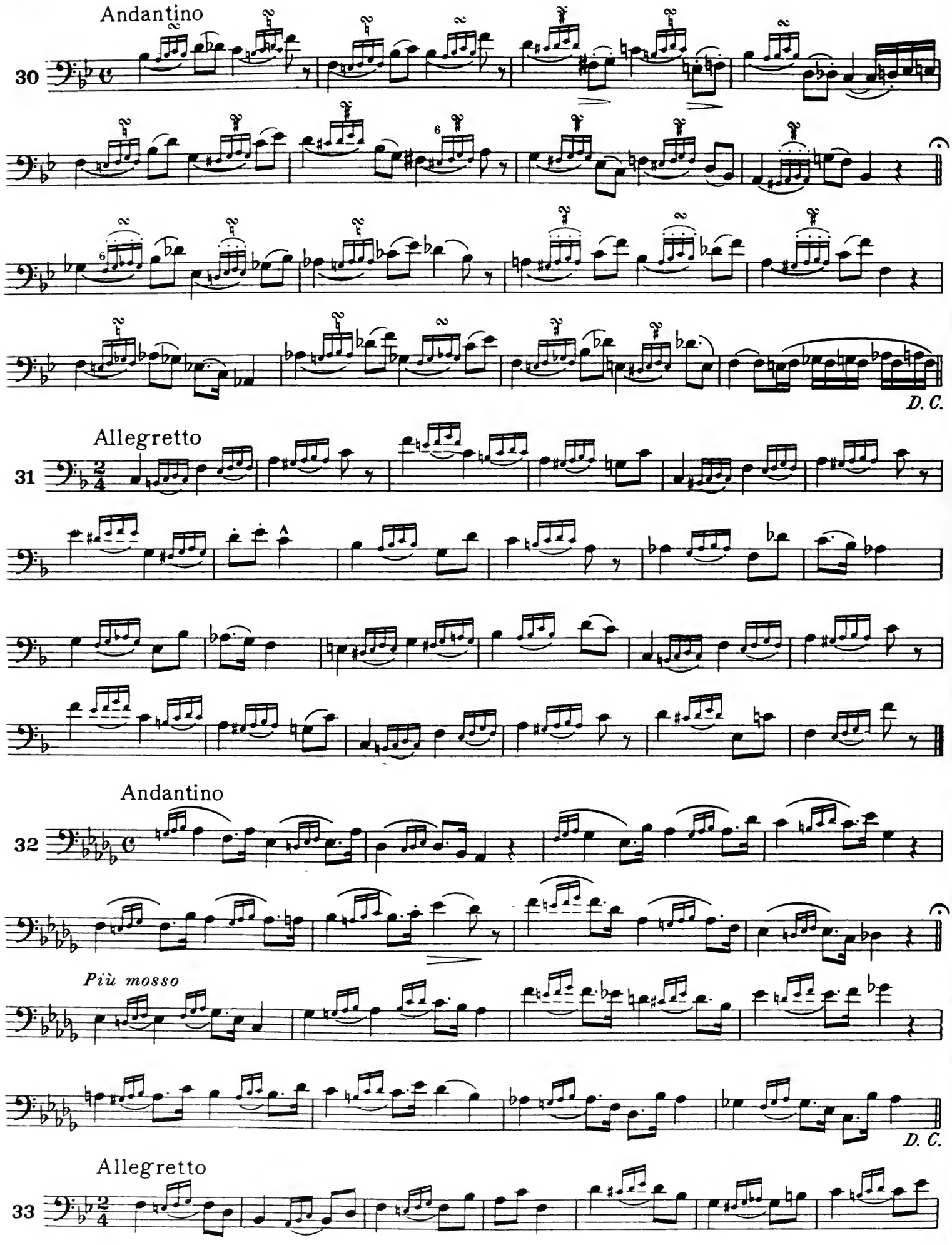
In the Exercises 28 to 44 inclusive, the printed turns lay easy on the Valve Trombone and will sound quite well and equally effective on a Slide Trombone if taken deliberately and articulated *staccato legato* where no natural slur exists. If hurried through however, they appear very grotesque and will also sound that way. The player should always take his time when encountering turns, as the nature of the instrument demands it.

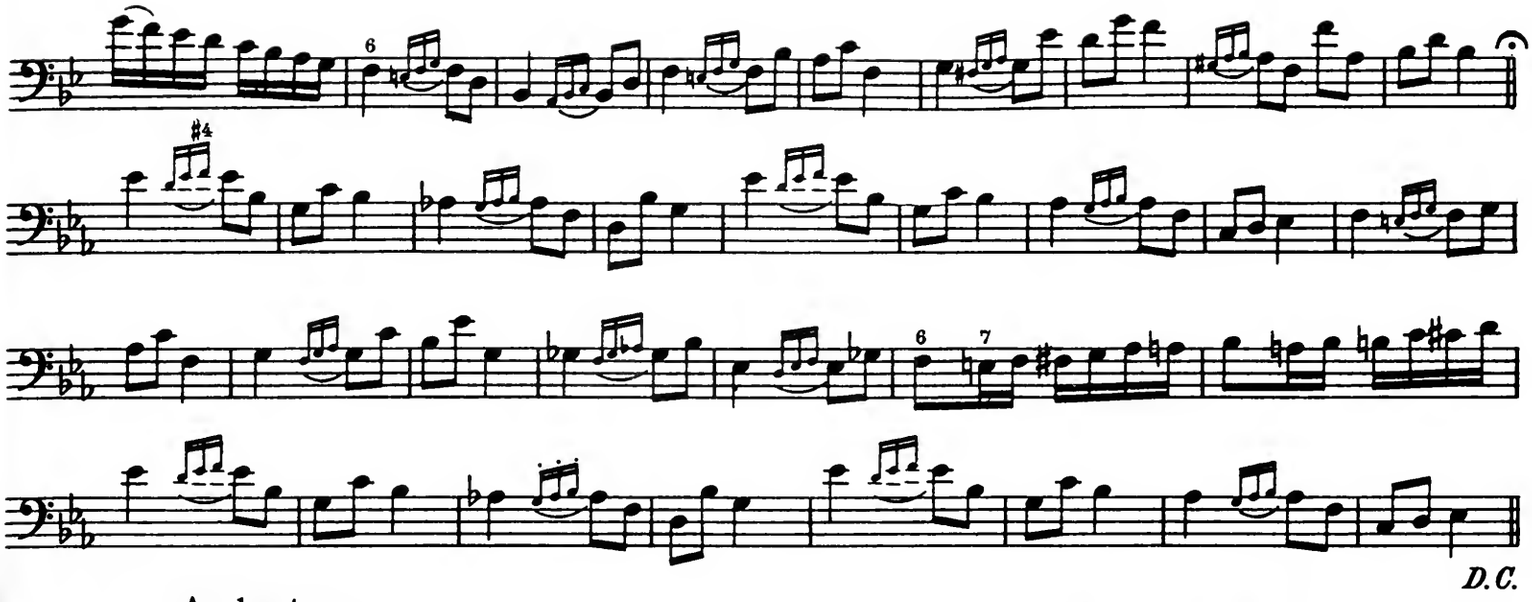
Andante

28

Allegretto

29

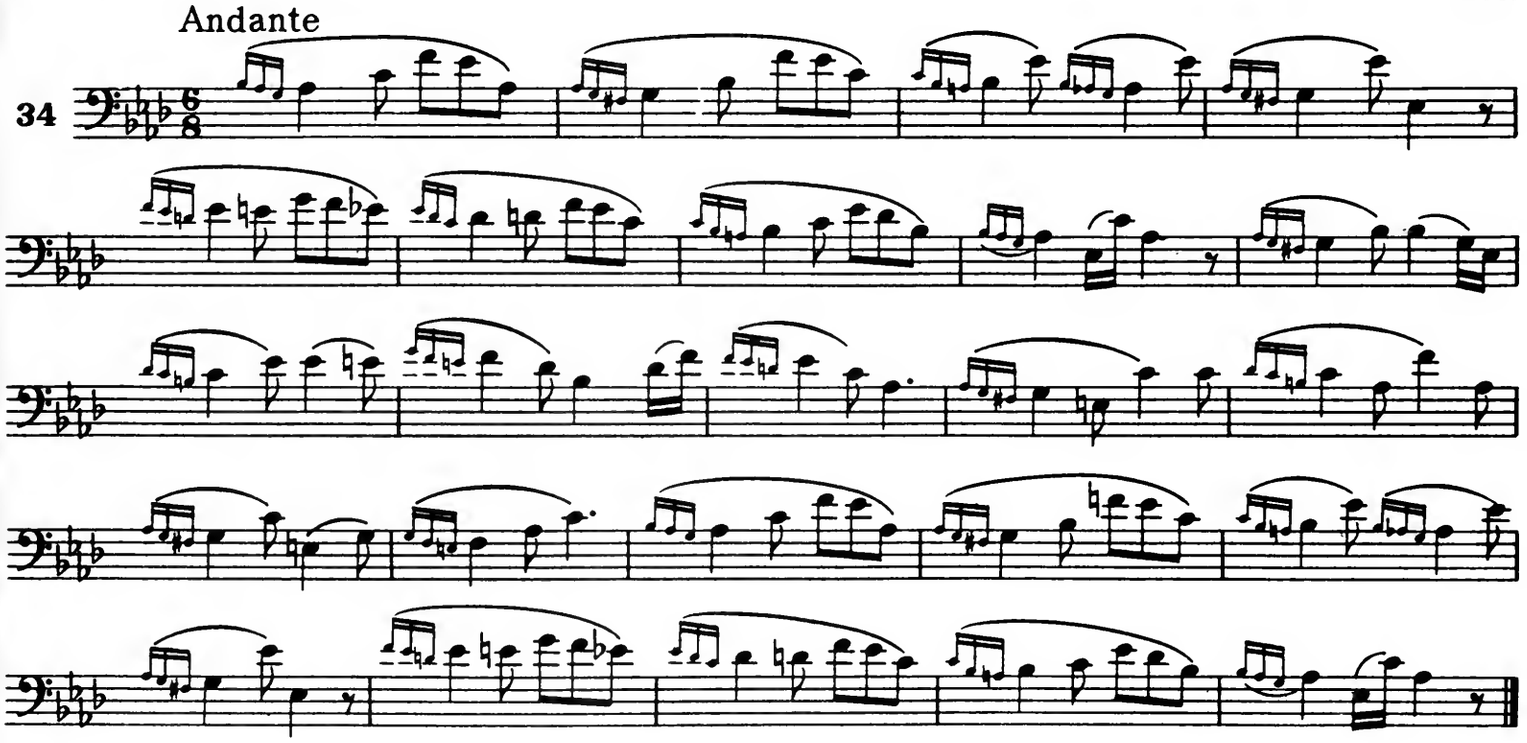

Andantino
30
D. C.
Allegretto
31
Andantino
32
Più mosso
D. C.
Allegretto
33



D.C.

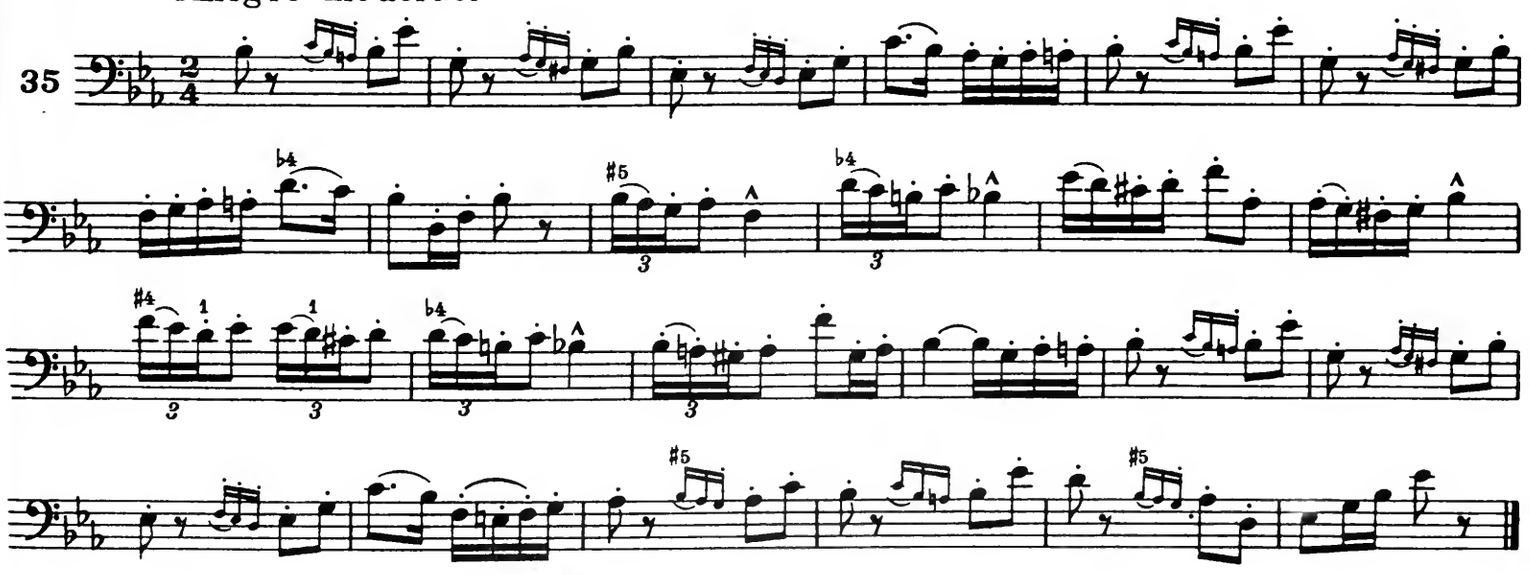
Andante

34



Allegro moderato

35



The Double Appoggiatura

Andante

36

a tempo

rall.

Andantino

37

rall.

Allegretto

38

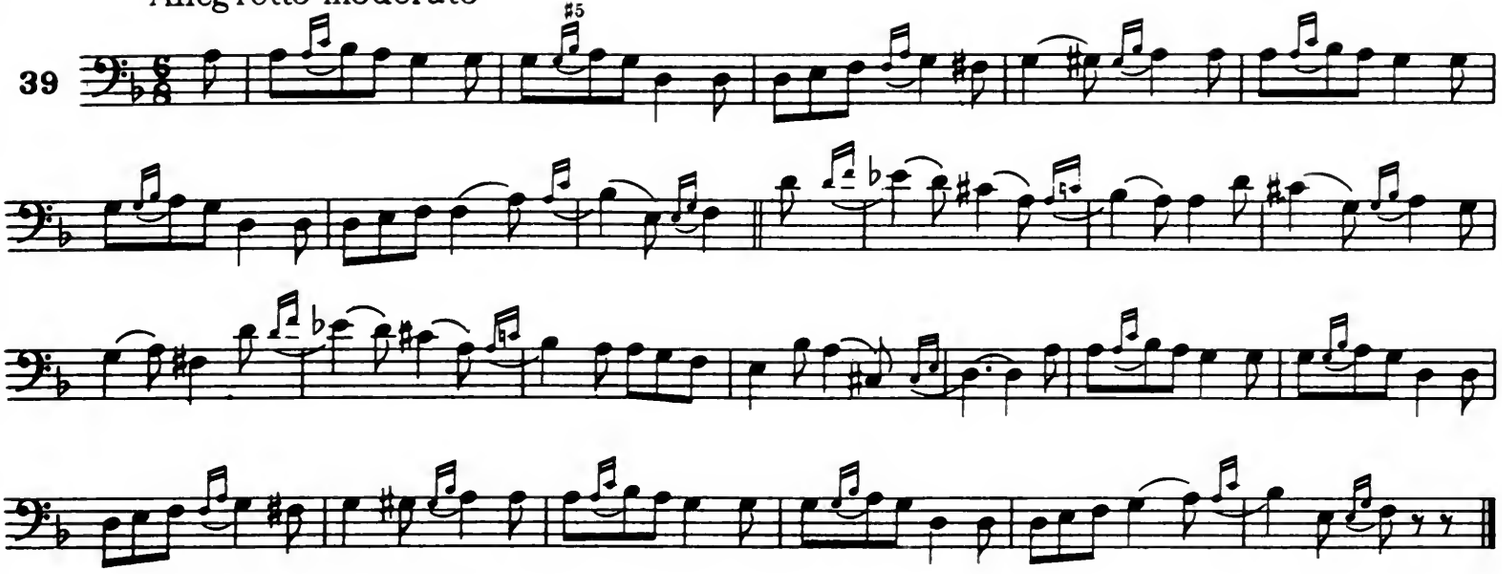
rall.

rall.

D. C. al

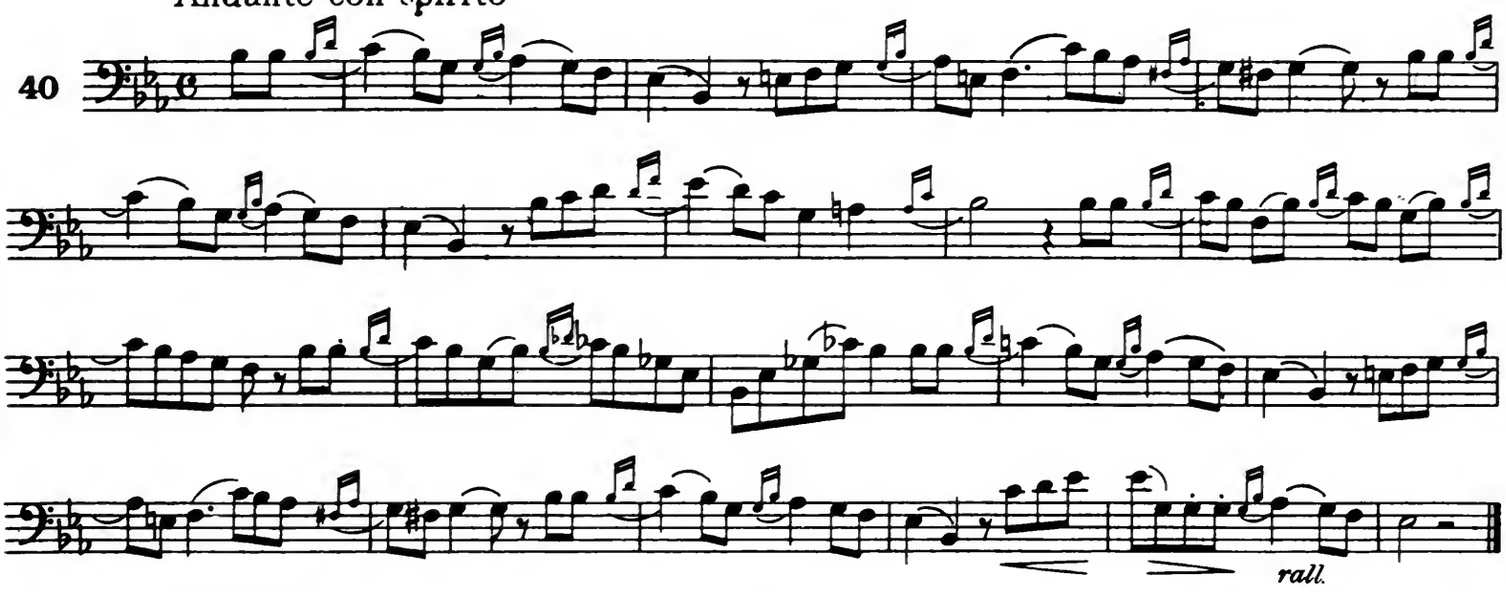
Allegretto moderato

39



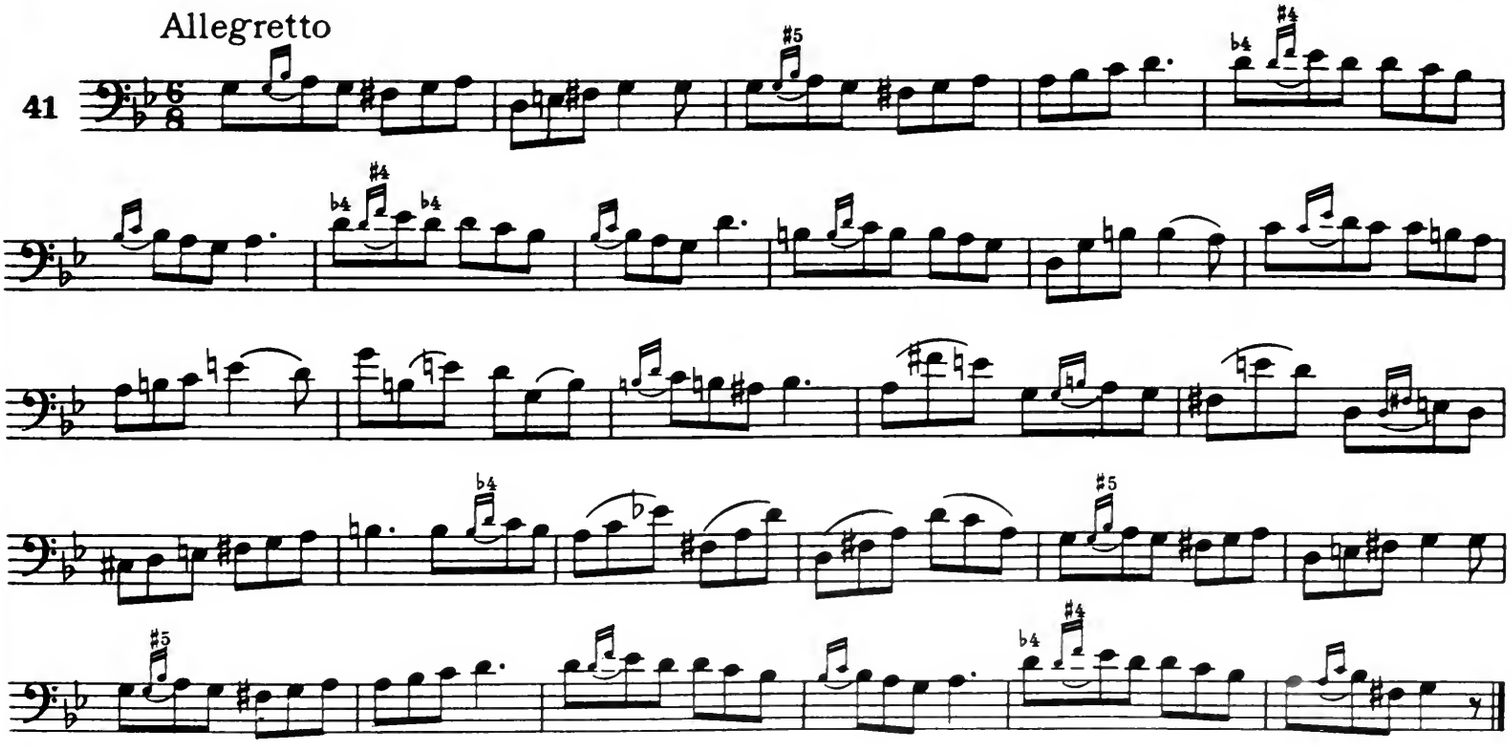
Andante con spirito

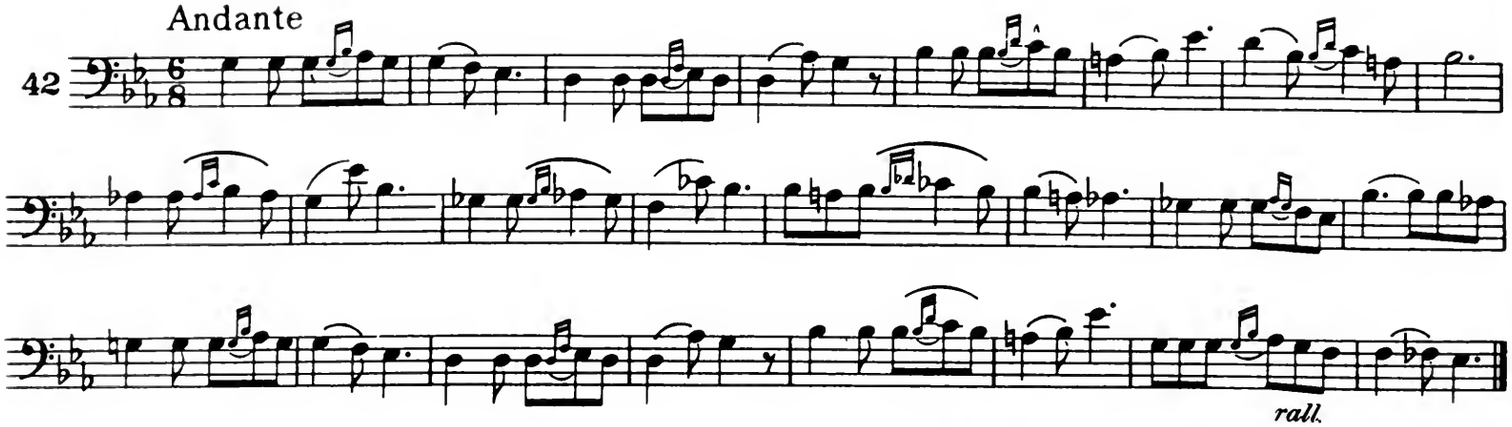
40

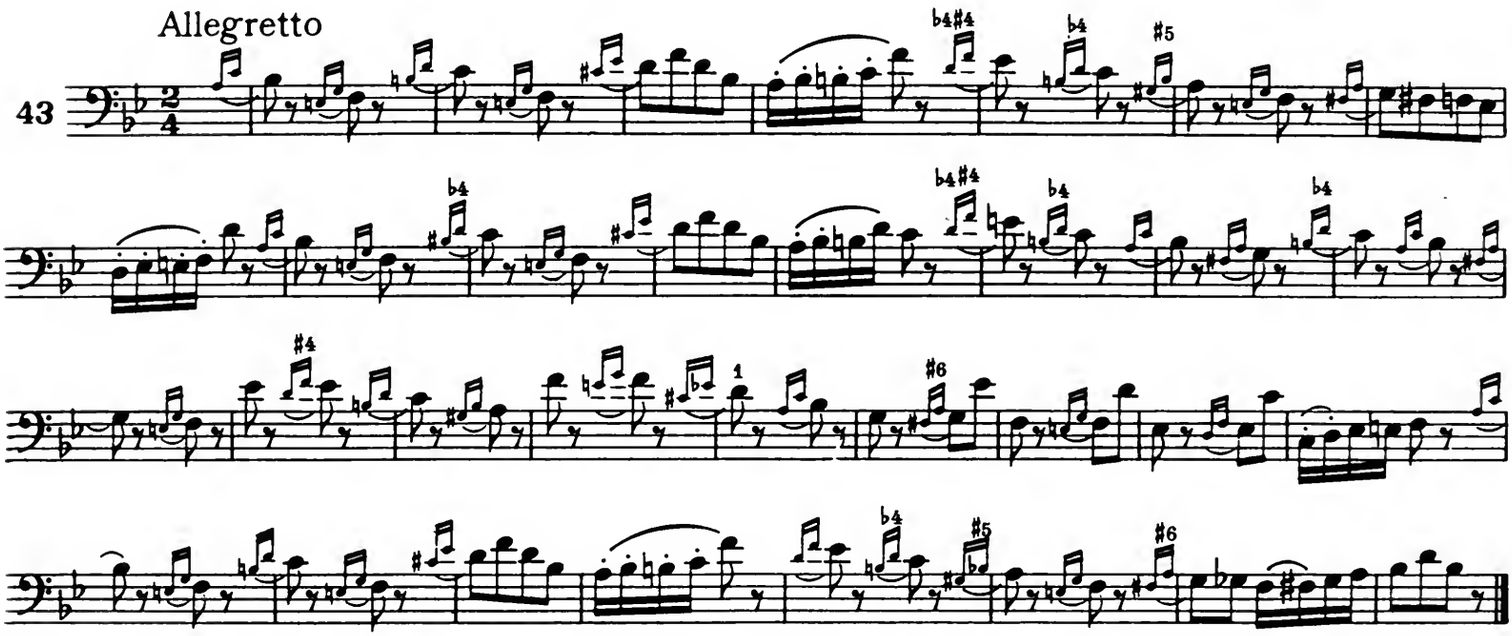


Allegretto

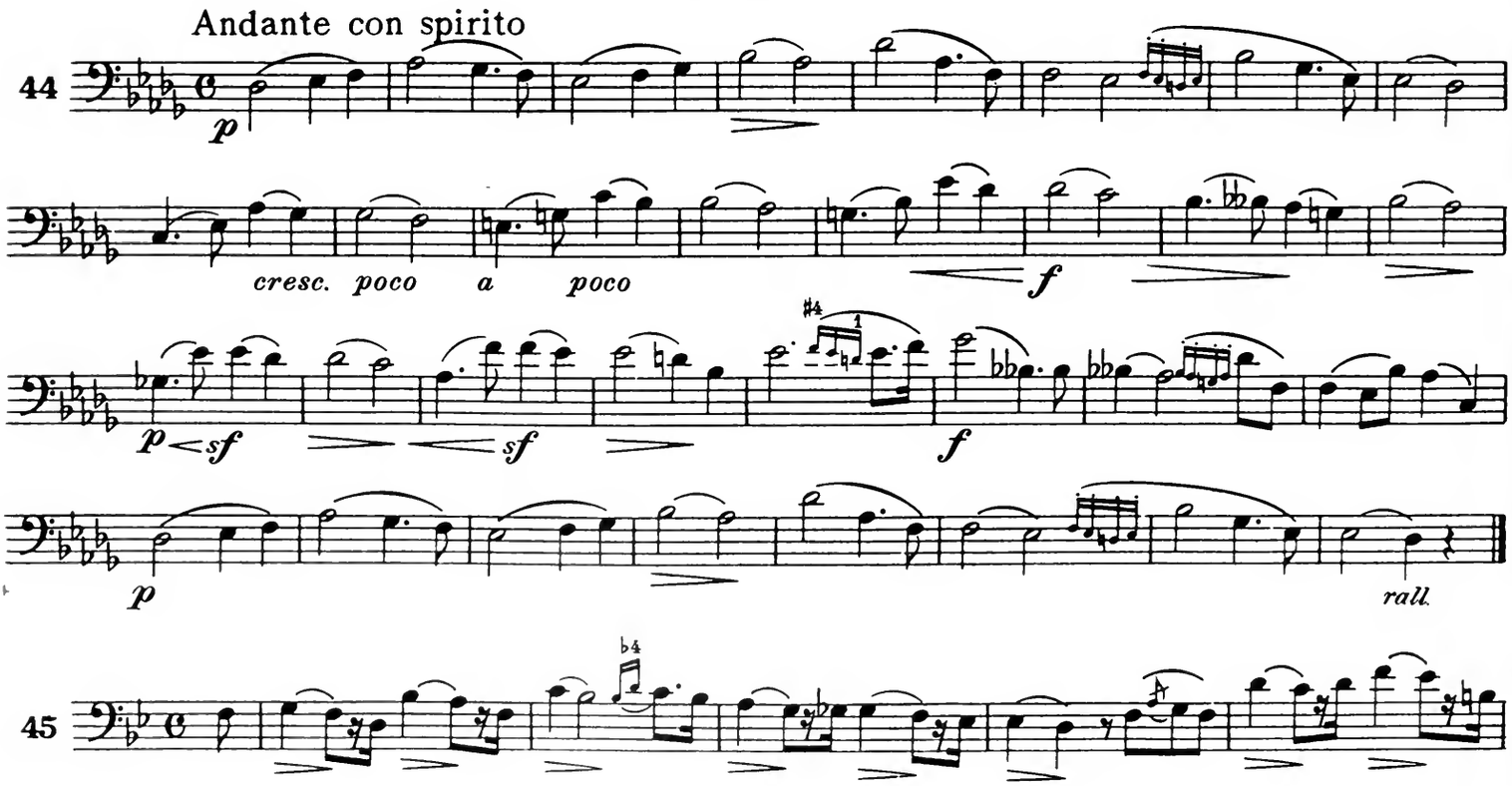
41

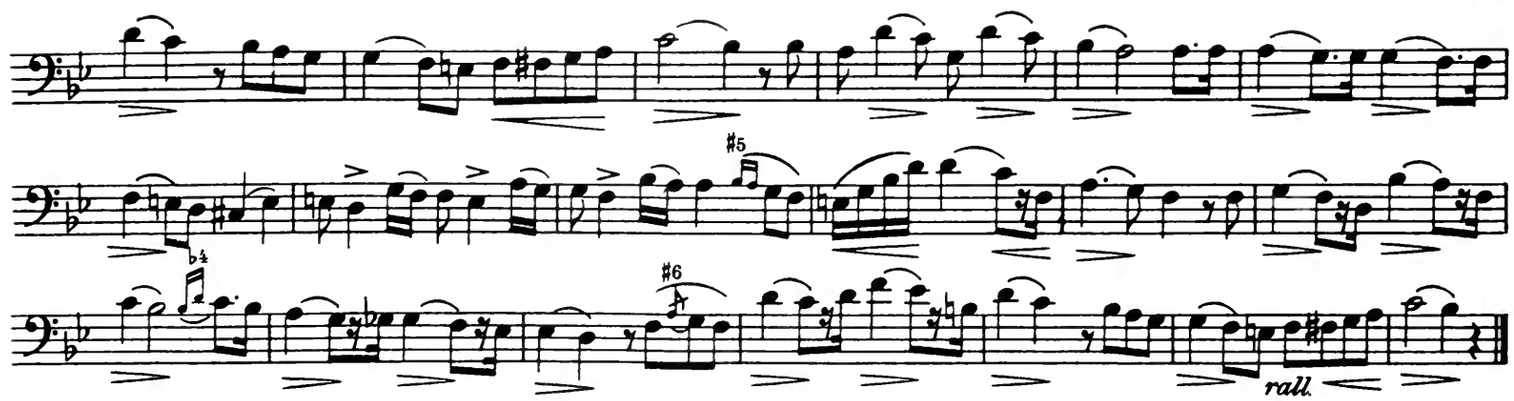




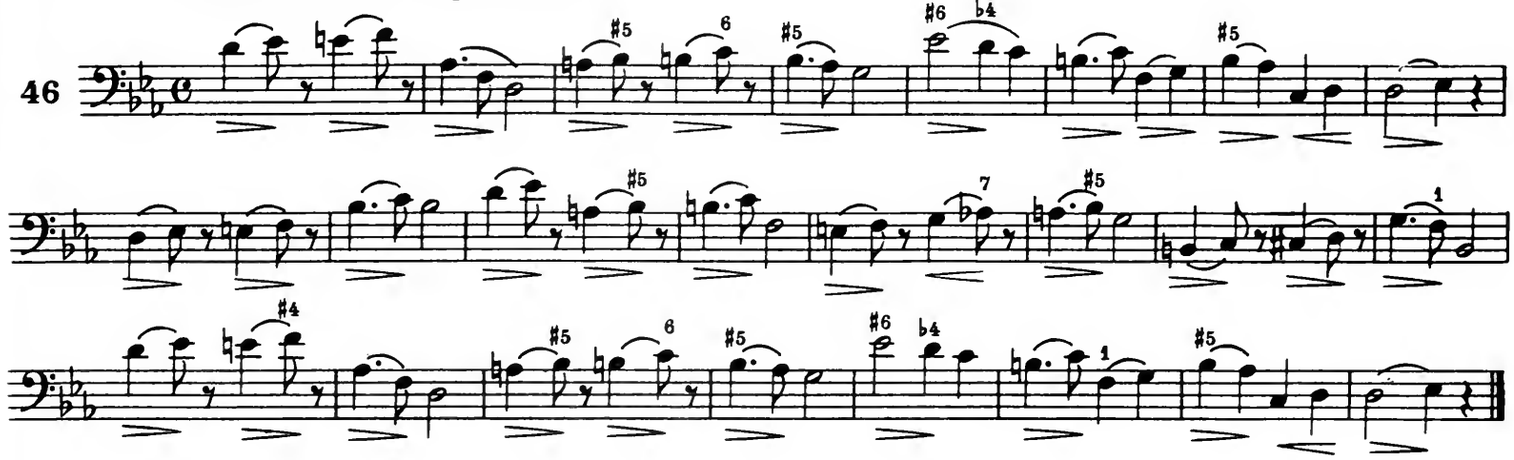


Tone Studies
(44 to 47)

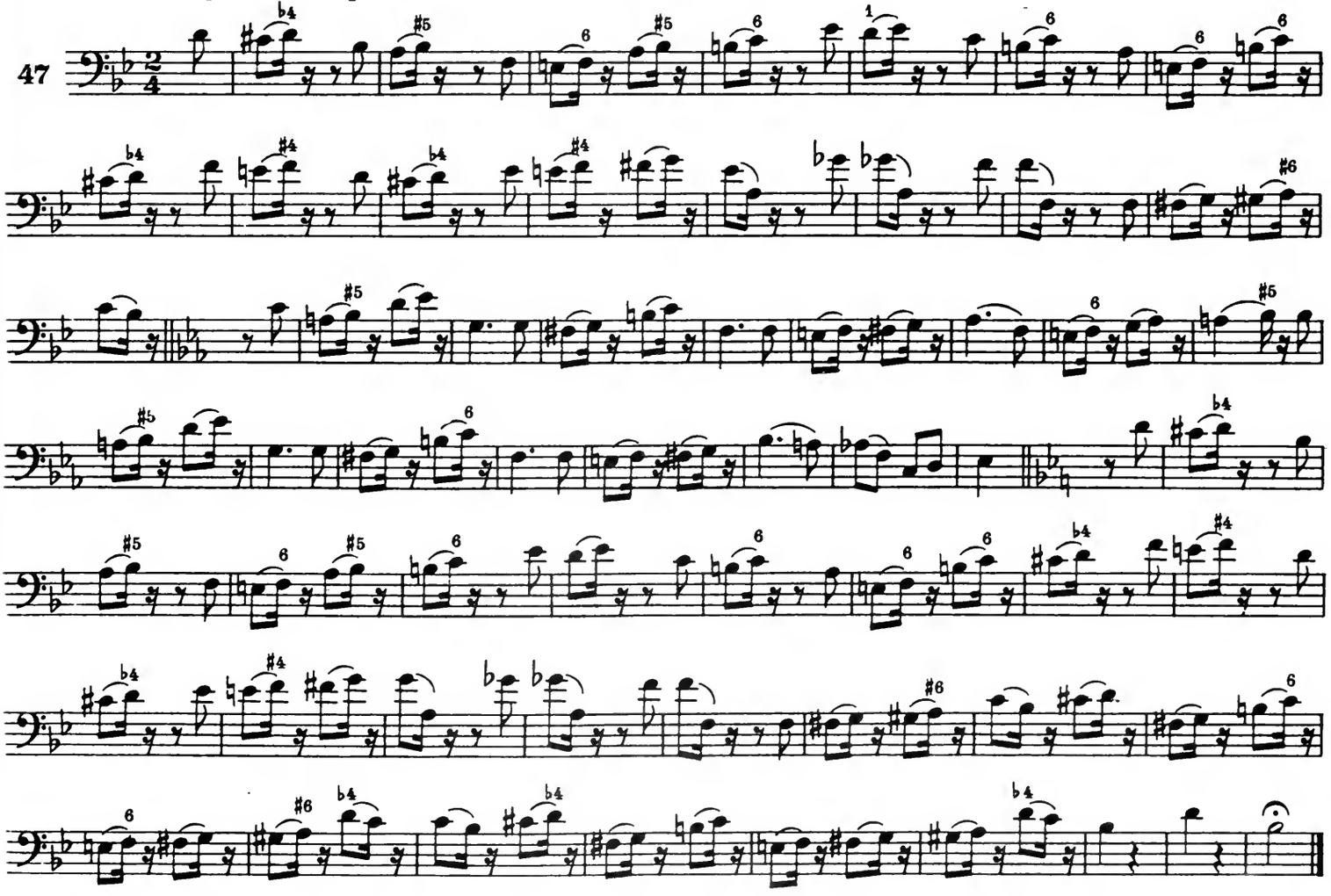




Andantino con espressione



Allegro con spirito

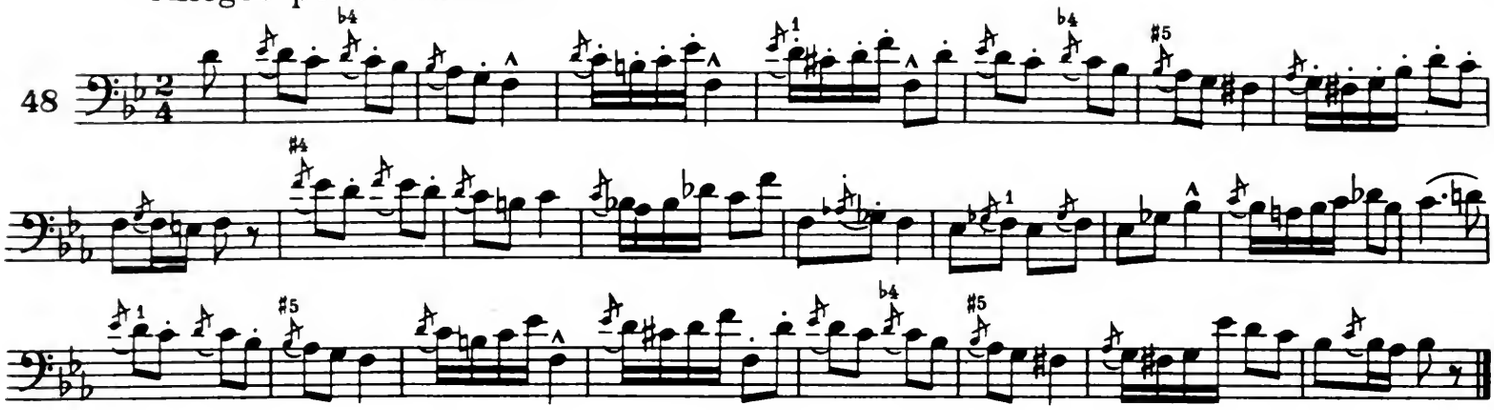


The Short Appoggiatura

(Common grace note)

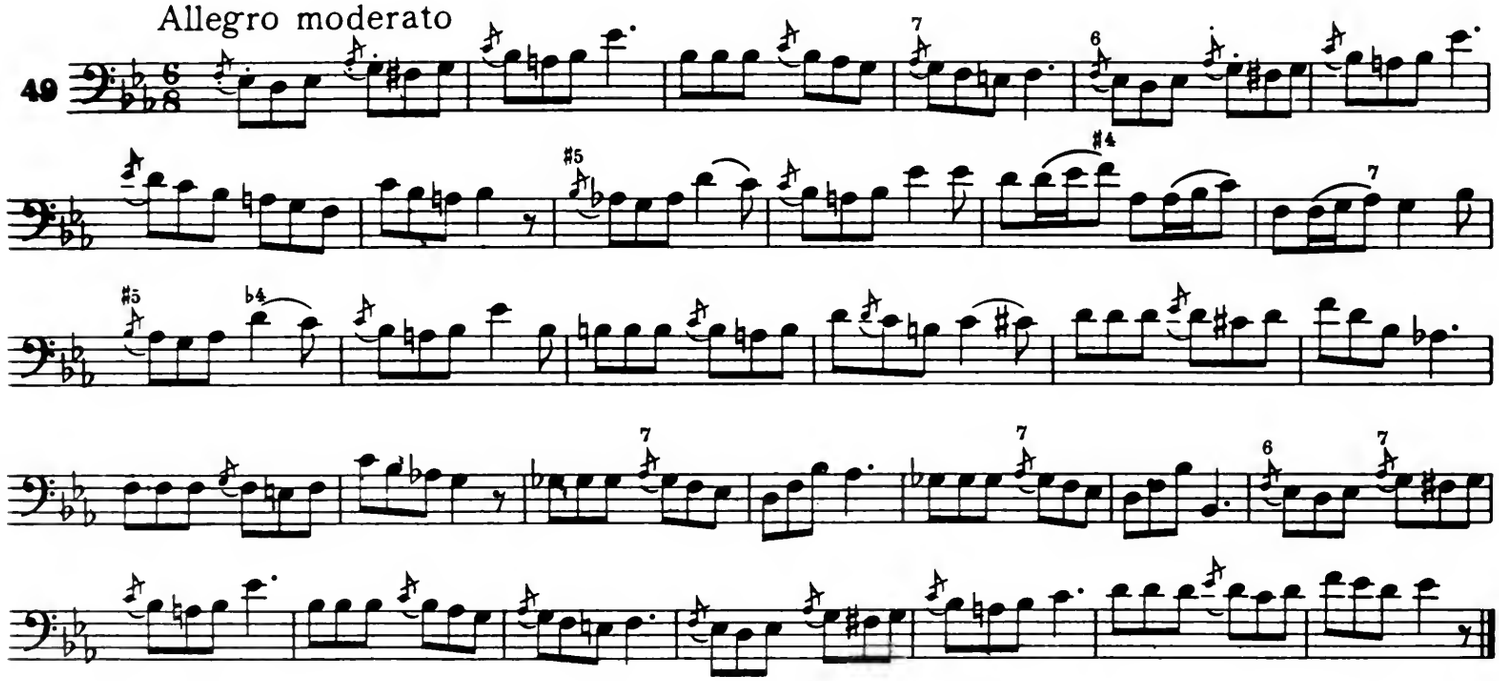
Allegro poco andantino

48



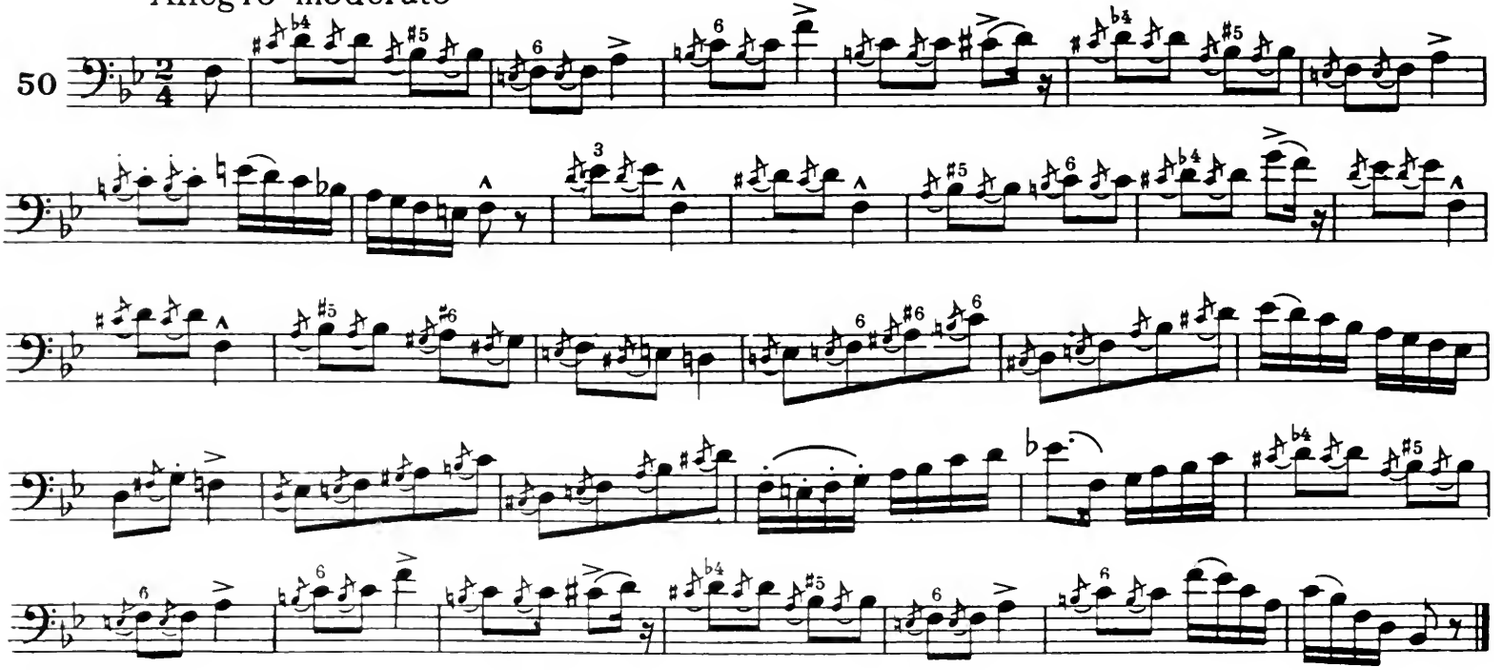
Allegro moderato

49



Allegro moderato

50



Allegretto

51

Allegretto

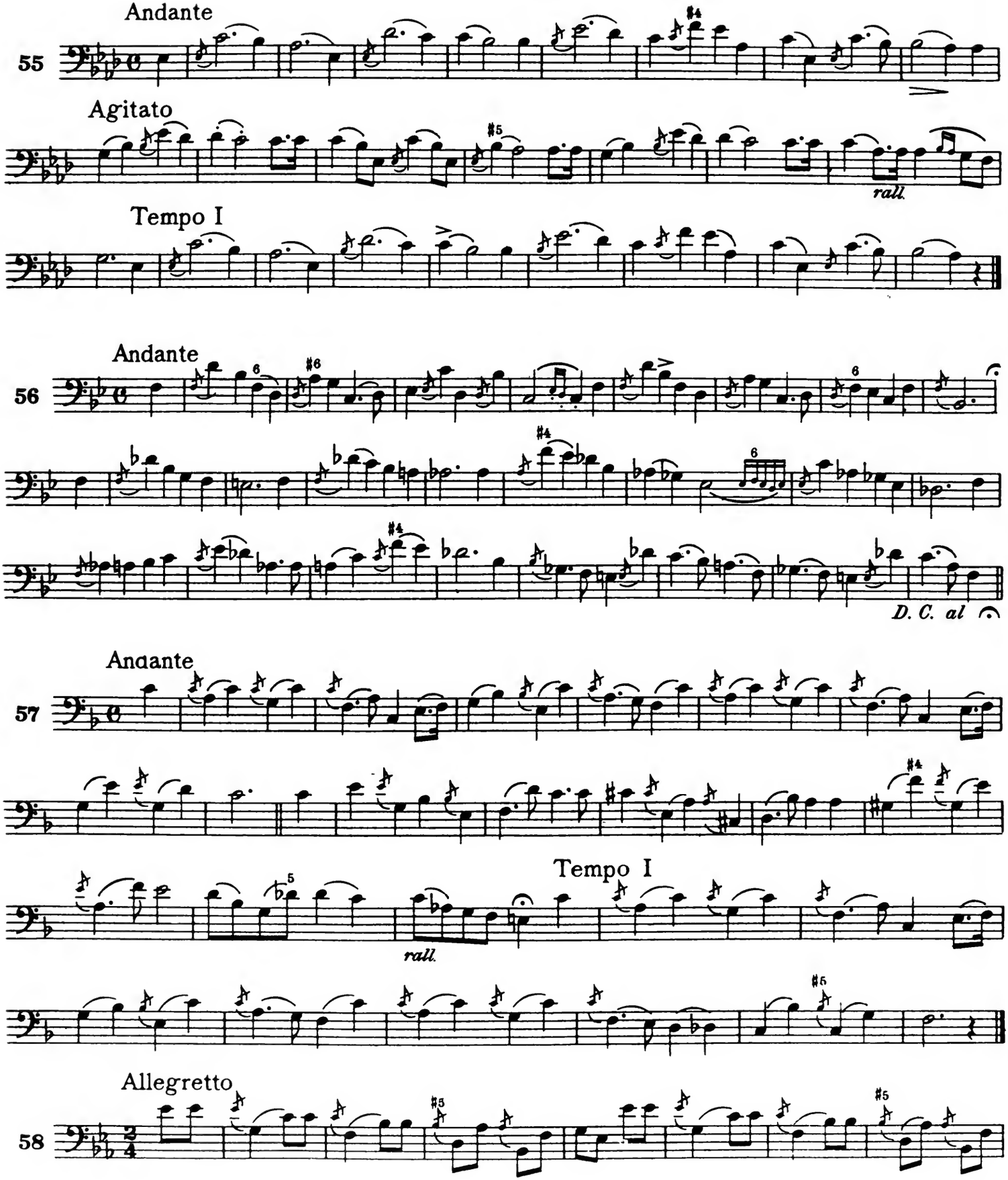
52

Allegro moderato

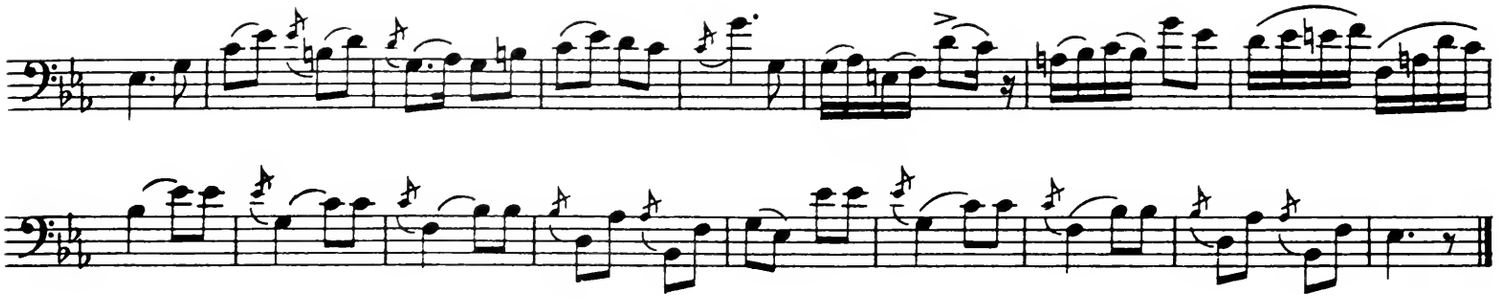
53

54

The Portamento *)

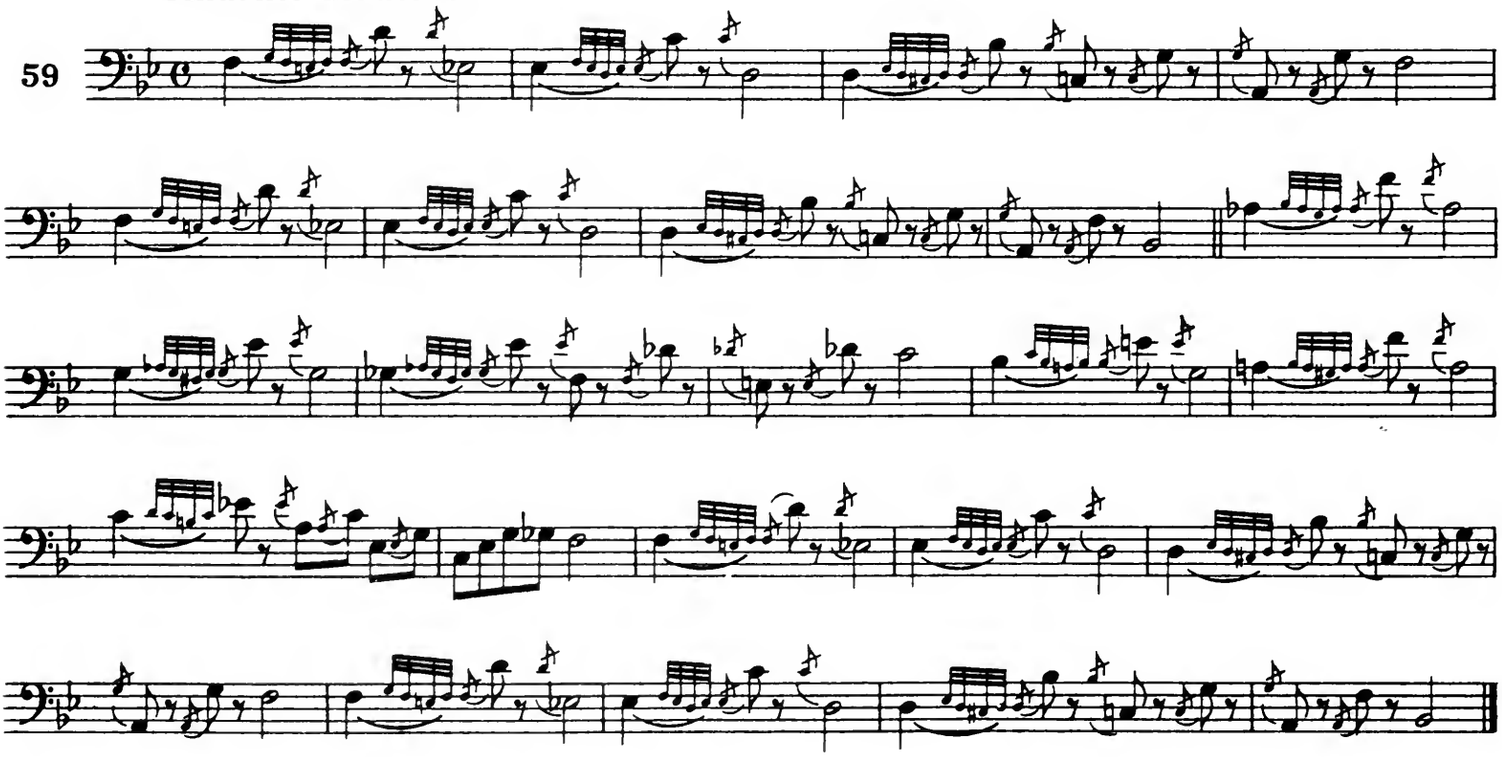


* *Portamento* - an Italian word indicating that the player should glide smoothly from one tone to another.



Andante moderato

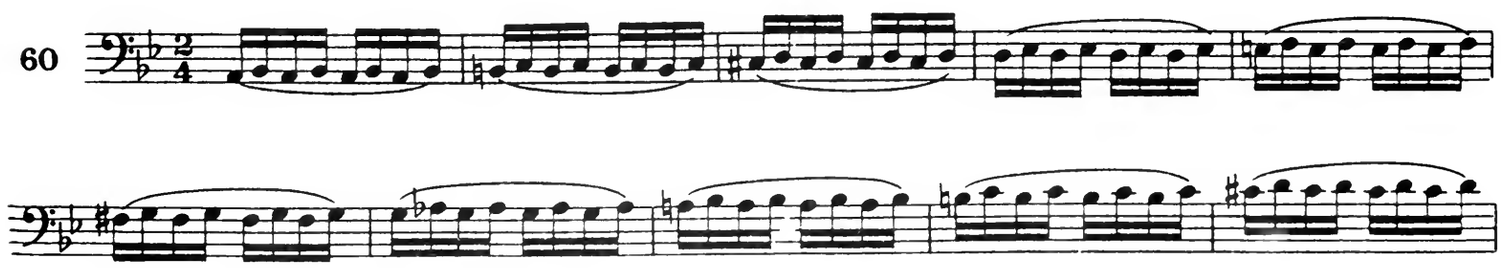
59

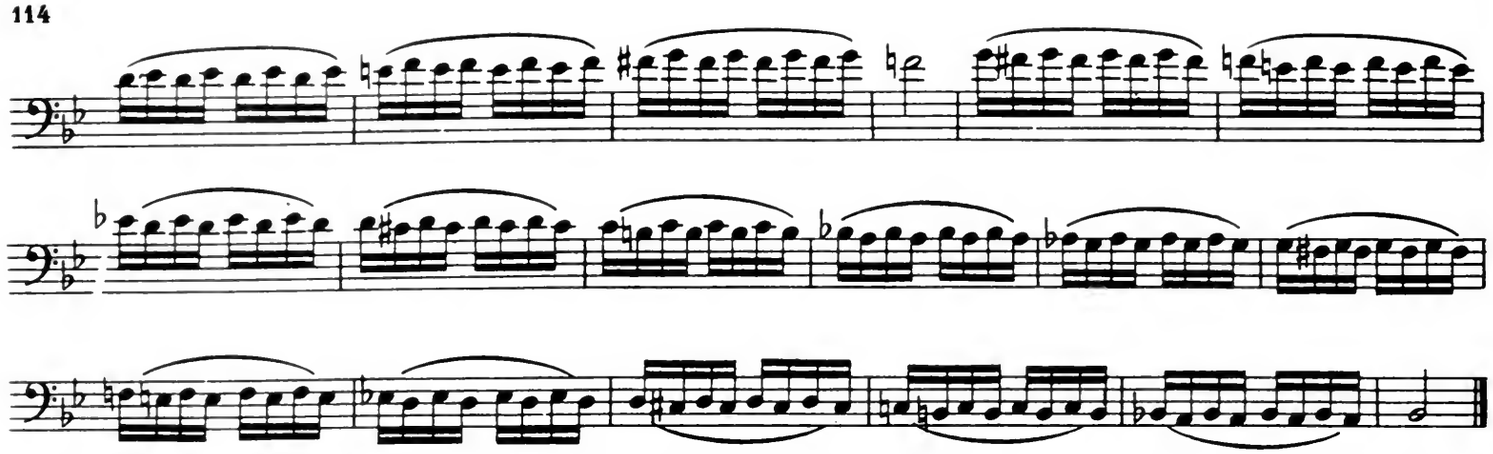


THE TRILL

Exercises Numbers 60 to 80 inclusive are to be practised *staccato* only, as the indicated slurs are practically impossible on the Slide Trombone. No articulation will help. On Valve instruments however, the slurring can be practised to good effect, as marked. Trills on Brass instruments are strictly idiomatic of Valve instruments and do not lend themselves to the Slide Trombone at all, excepting when played in a fixed position which occurs where two harmonics coincide, or nearly so, and then only where a flexible, strong embouchure is able to flutter the two notes, so that a trill is audible even though not perfectly intonated. Example 23 on page 50 will serve to illustrate a few of such trills.

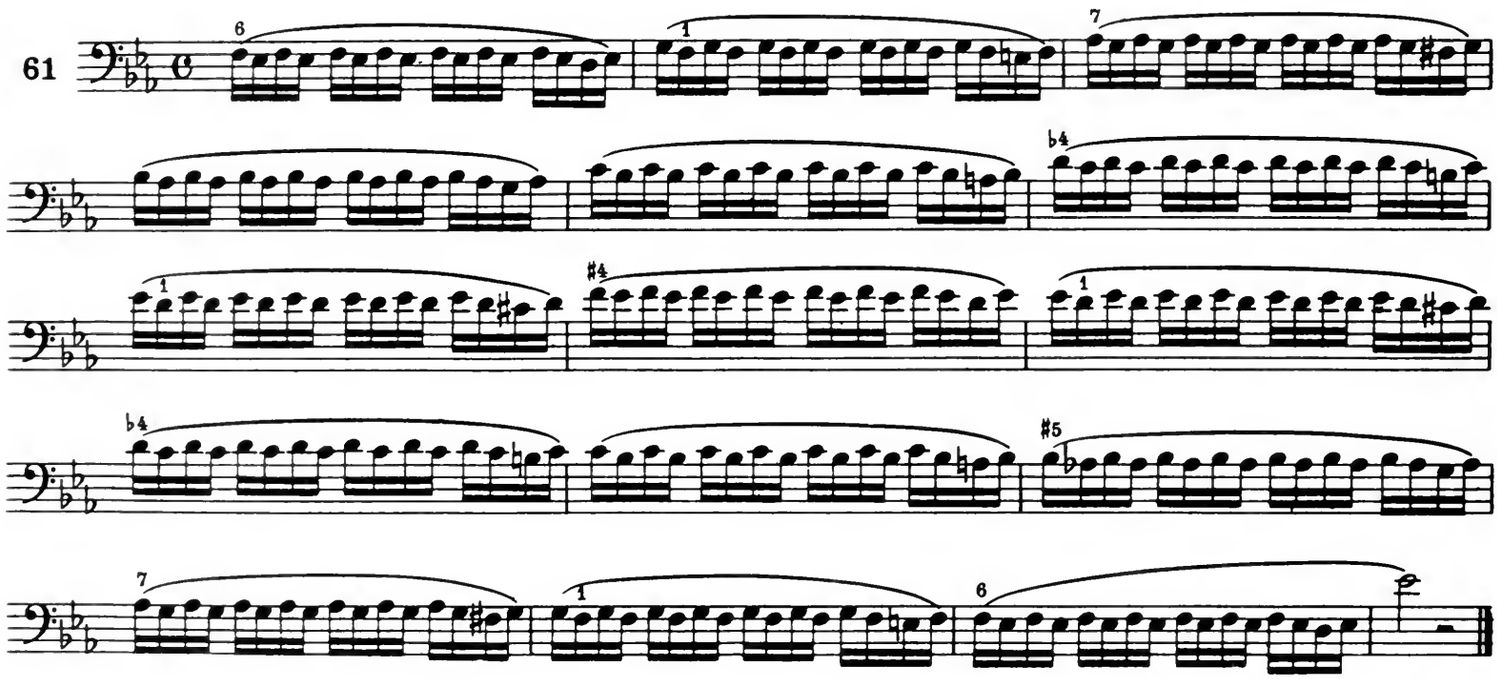
60



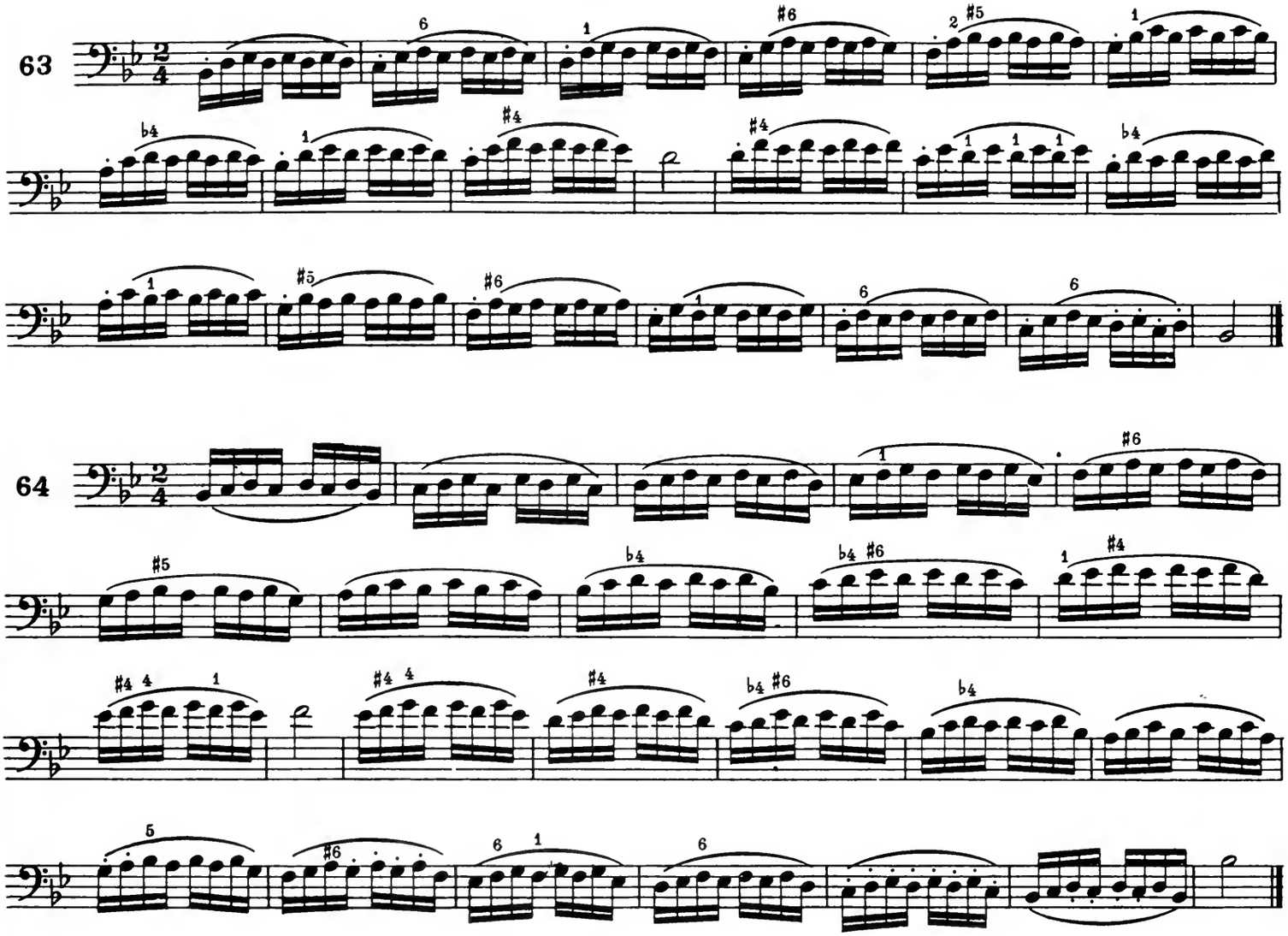


See descriptive note (page **113**)in regard to *staccato* playing of exercises on this page.

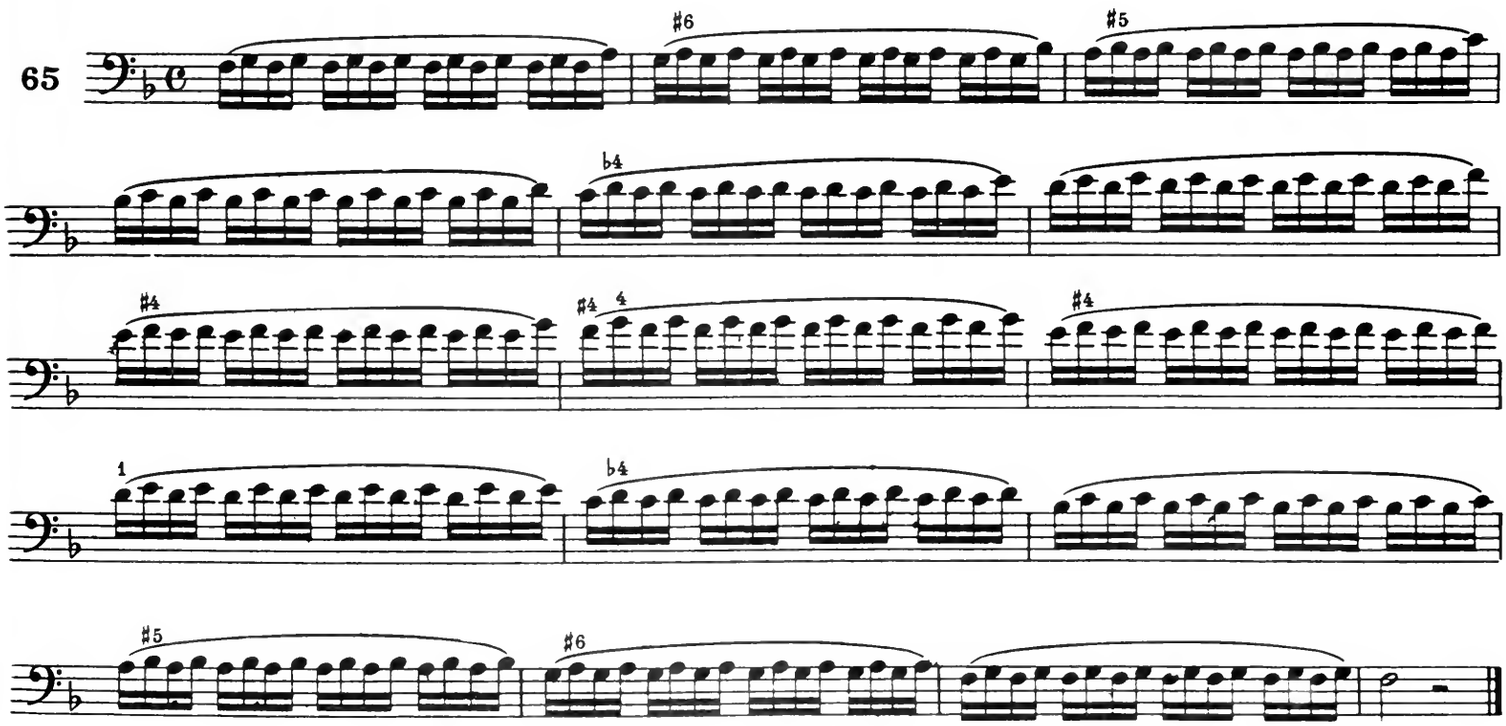
61

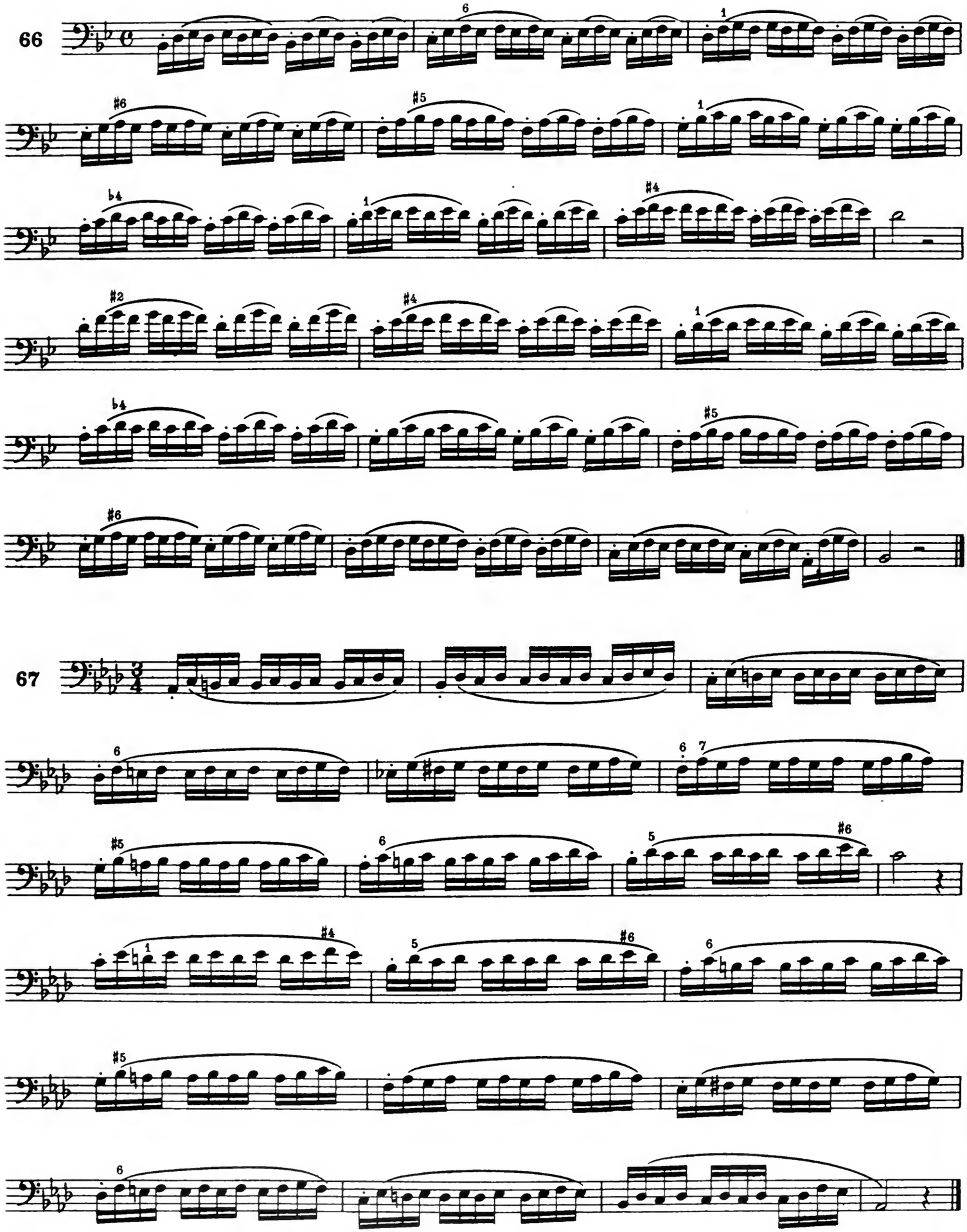


62

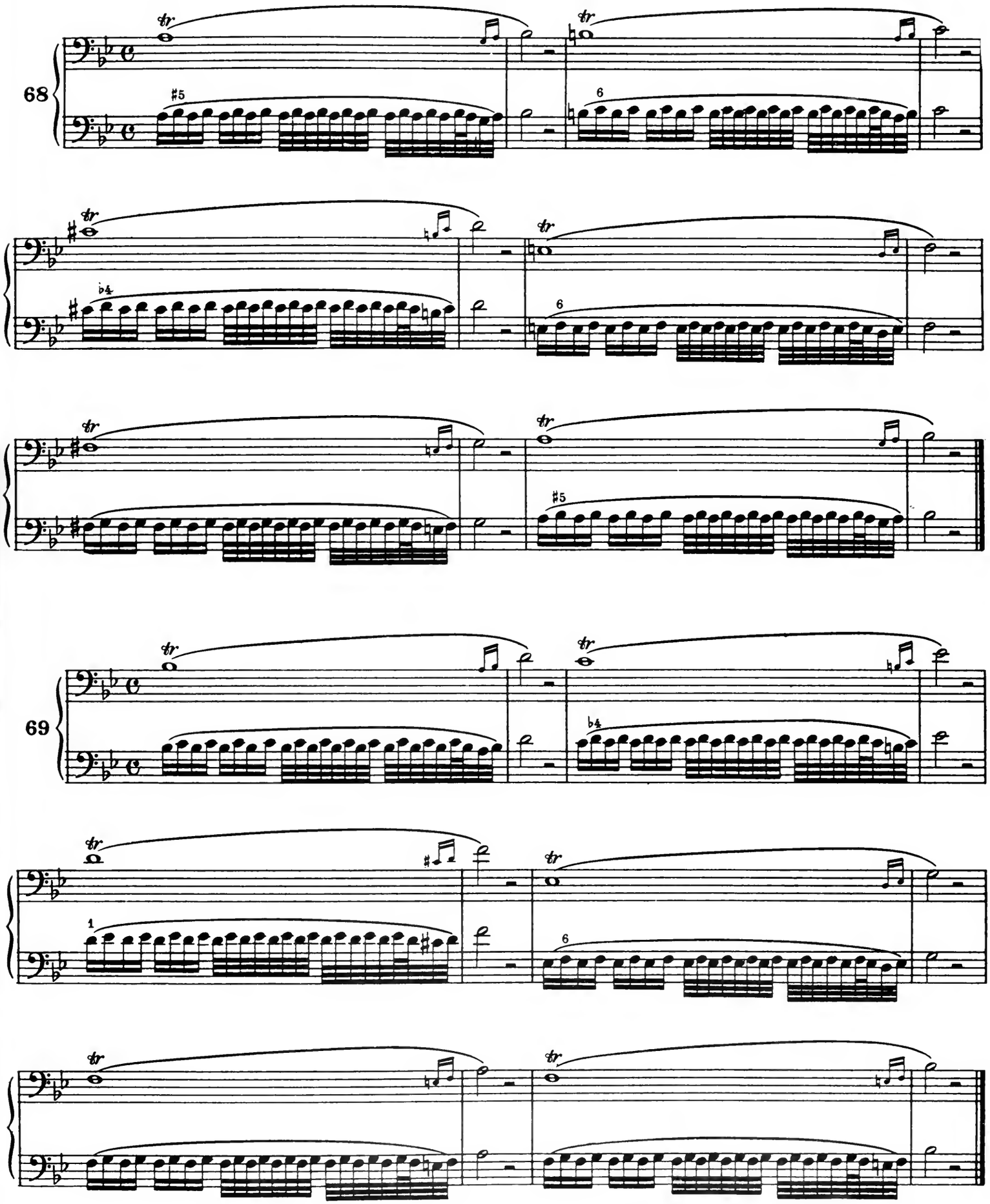


See descriptive note (page 113) in regard to *staccato* playing of exercises 65 66 67.

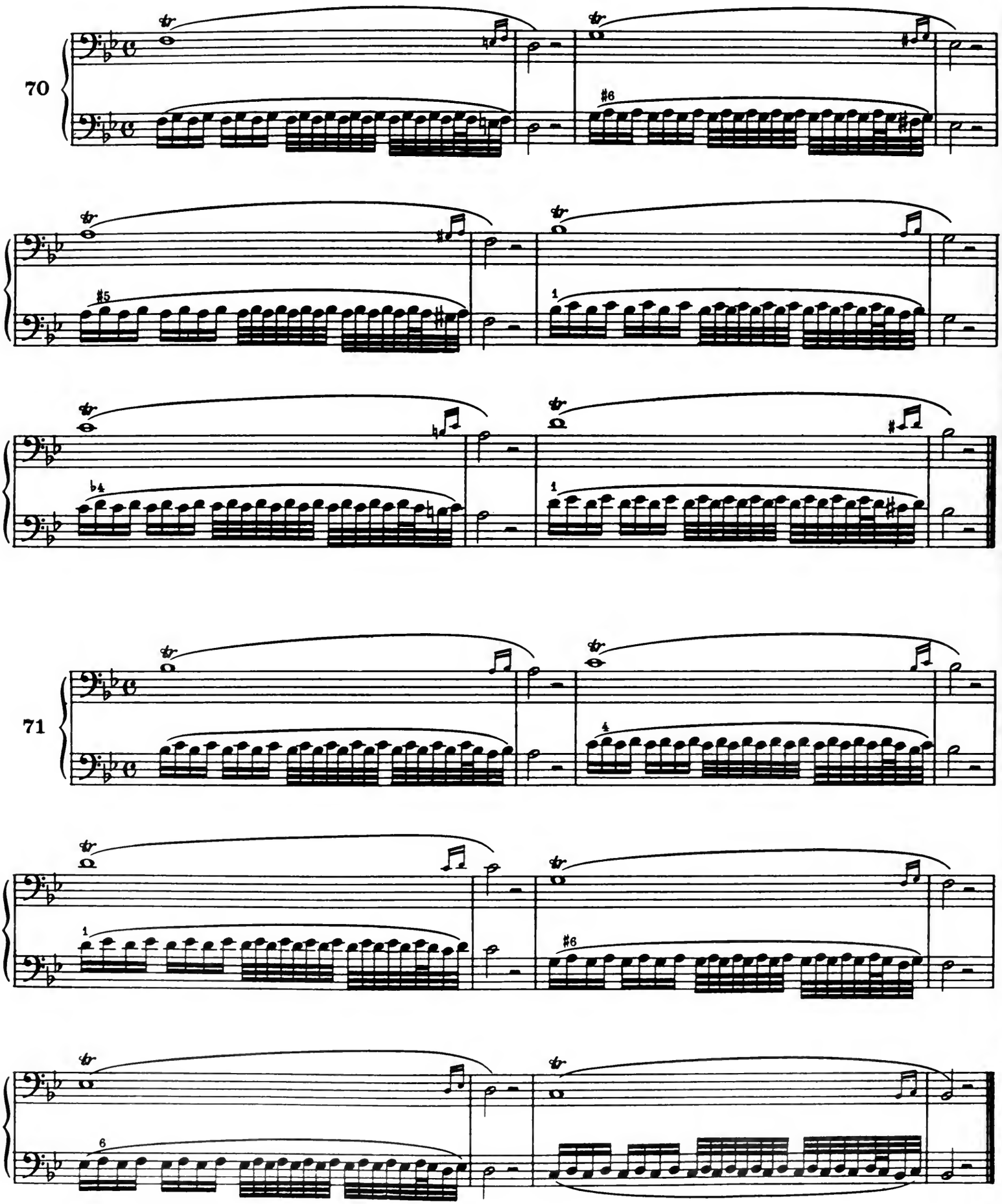



66
67

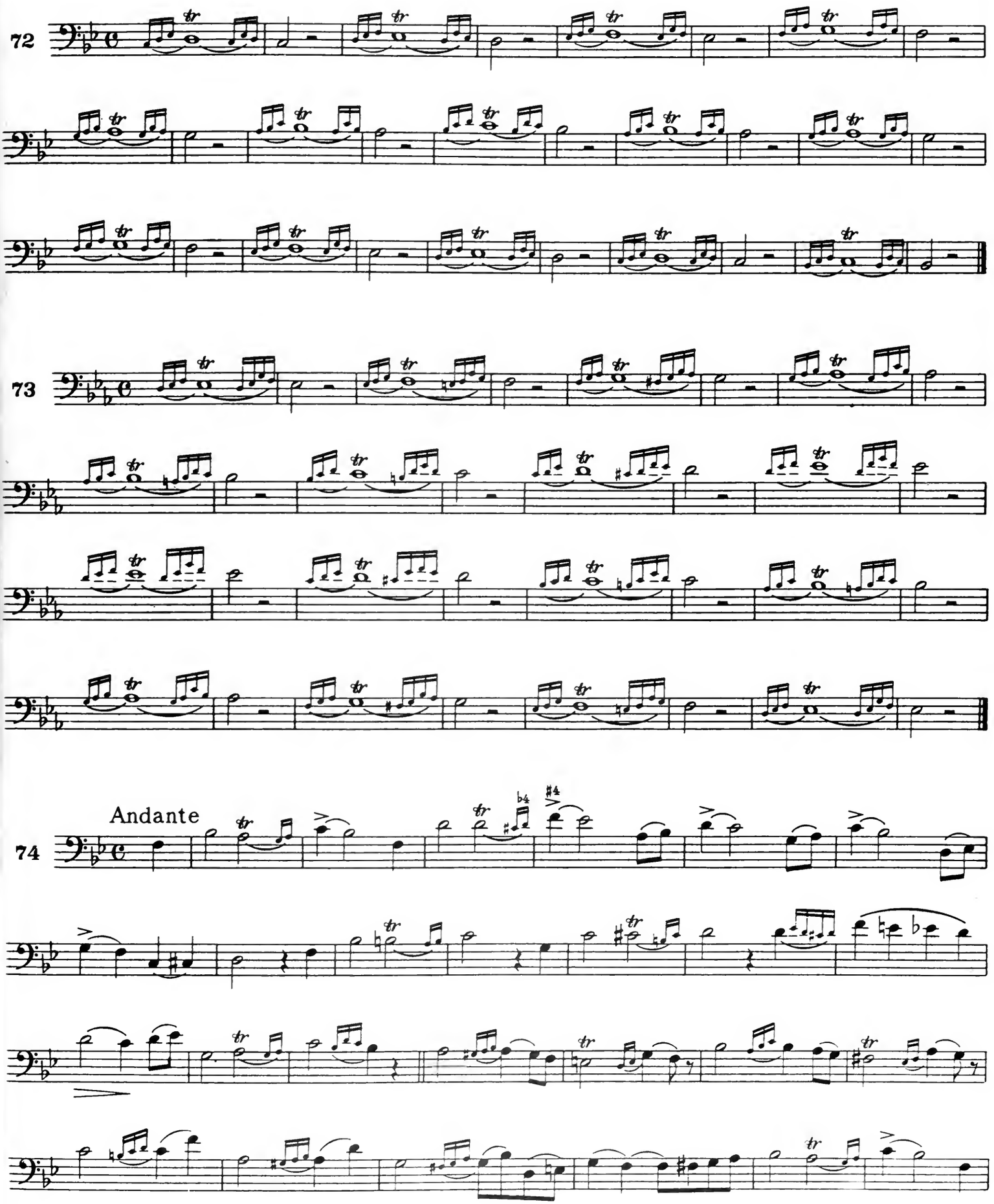
See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.



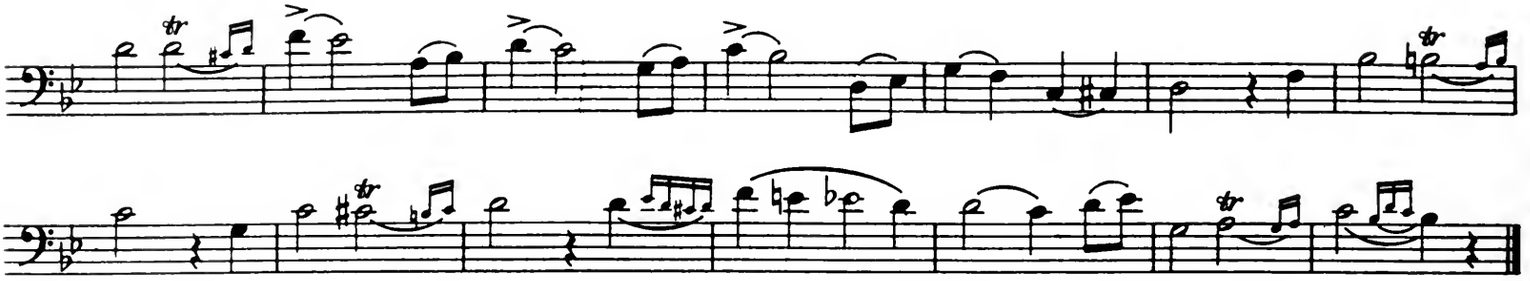
See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.



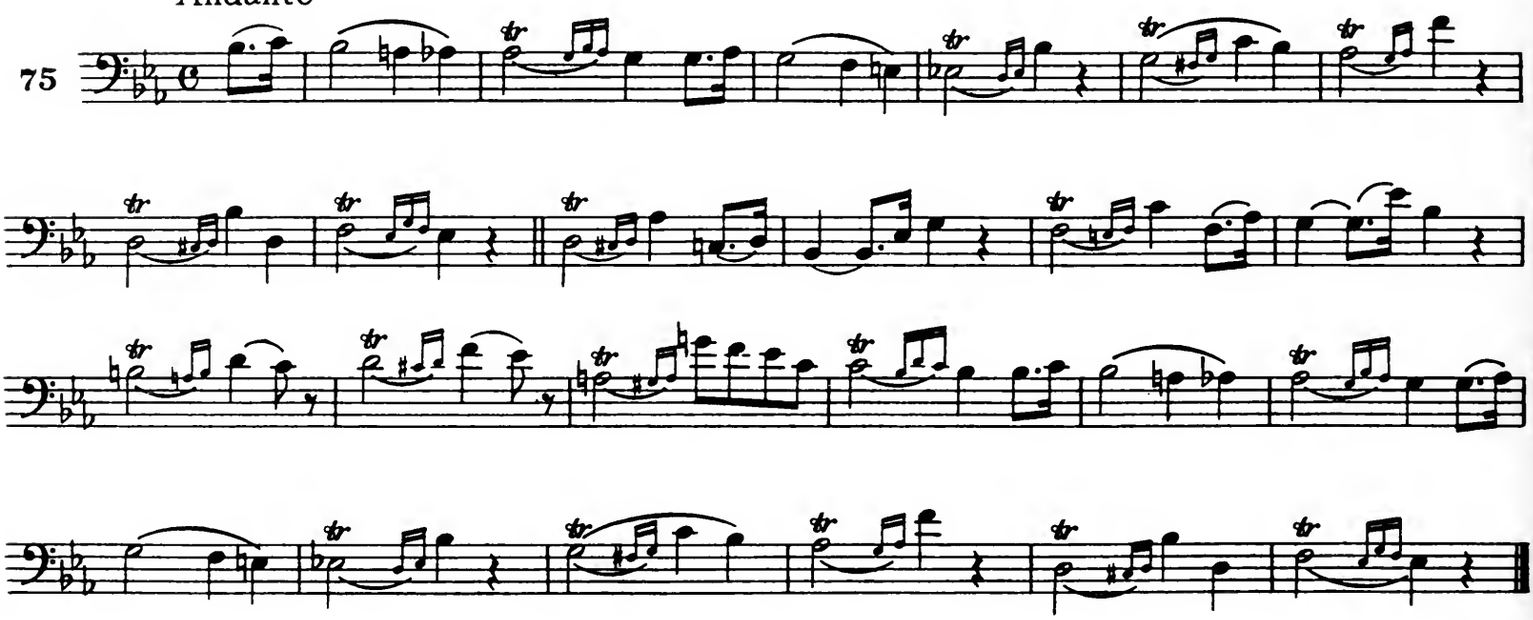
See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.



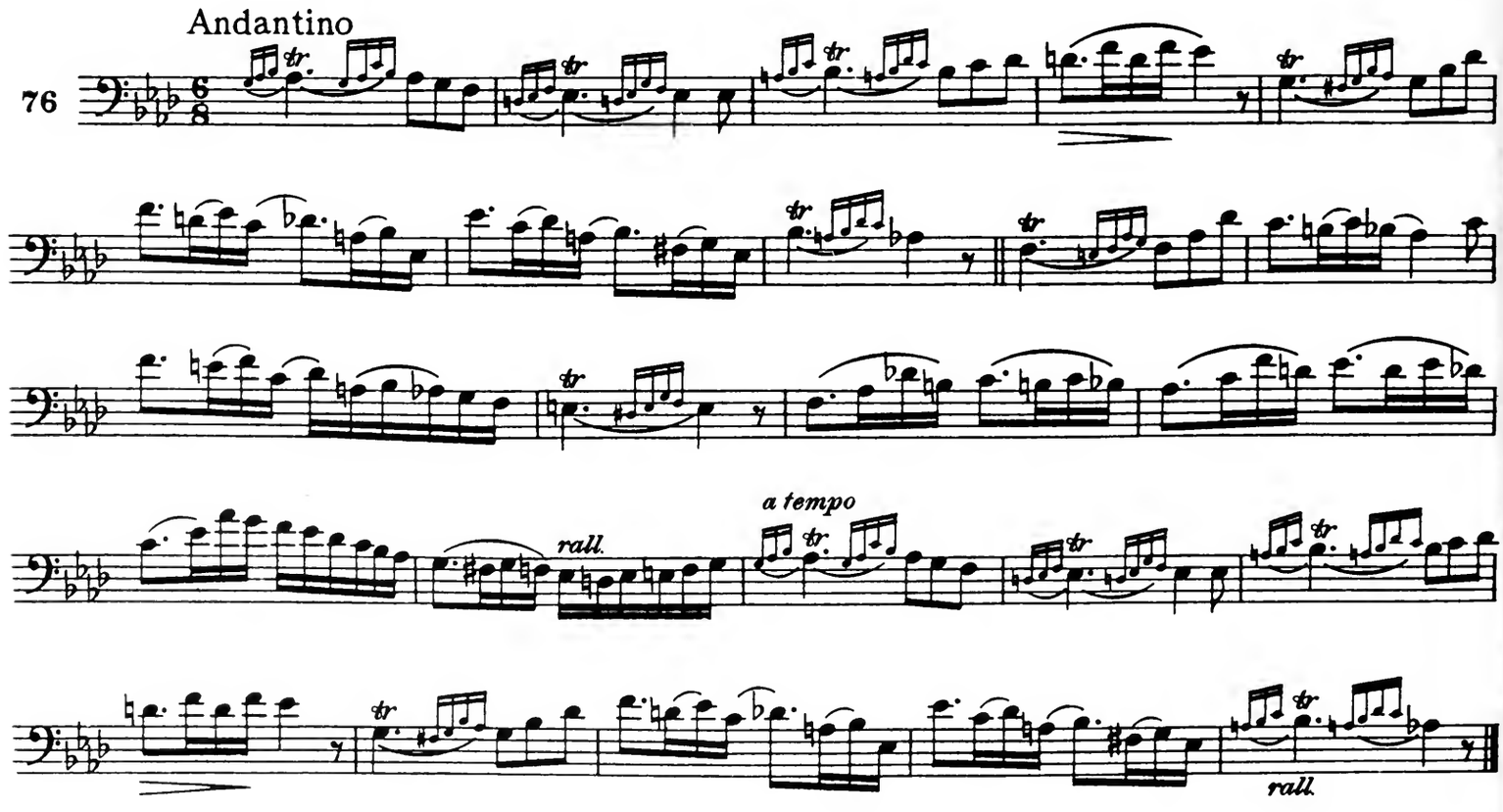
See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.



Andante



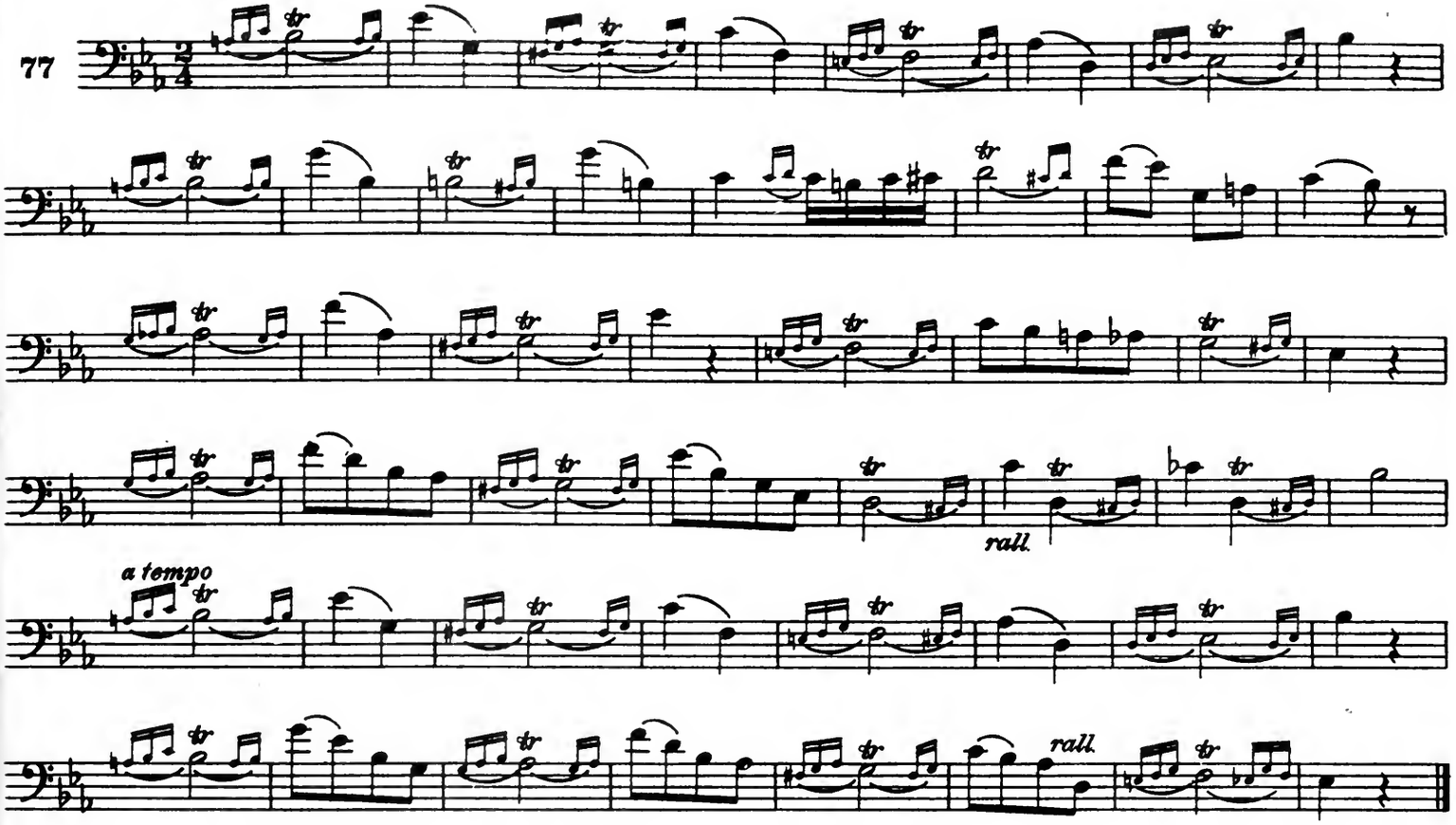
Andantino



See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.

Allegretto

77



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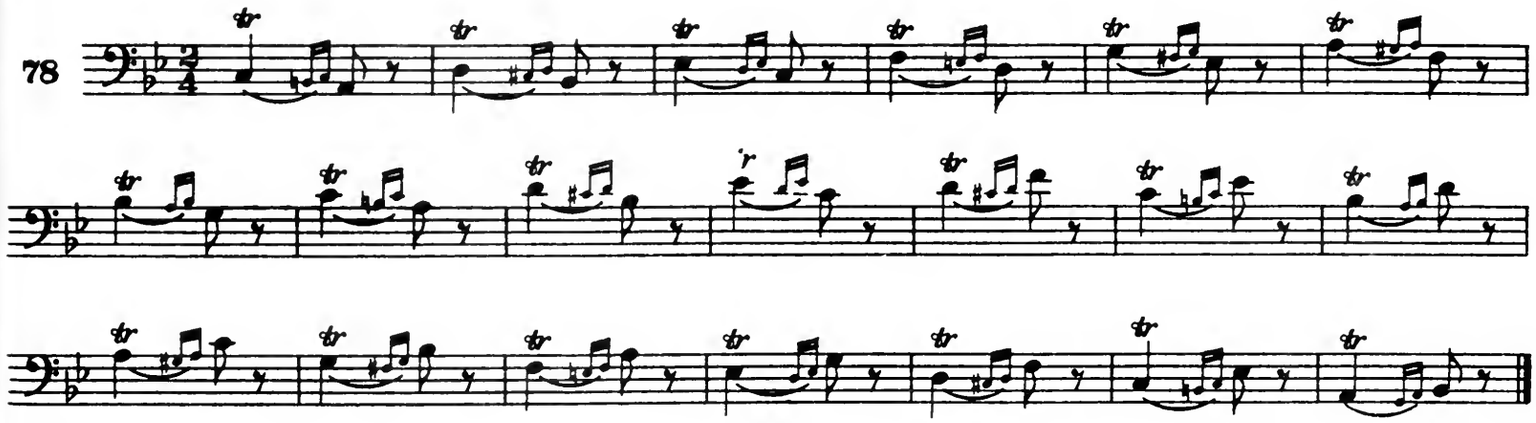
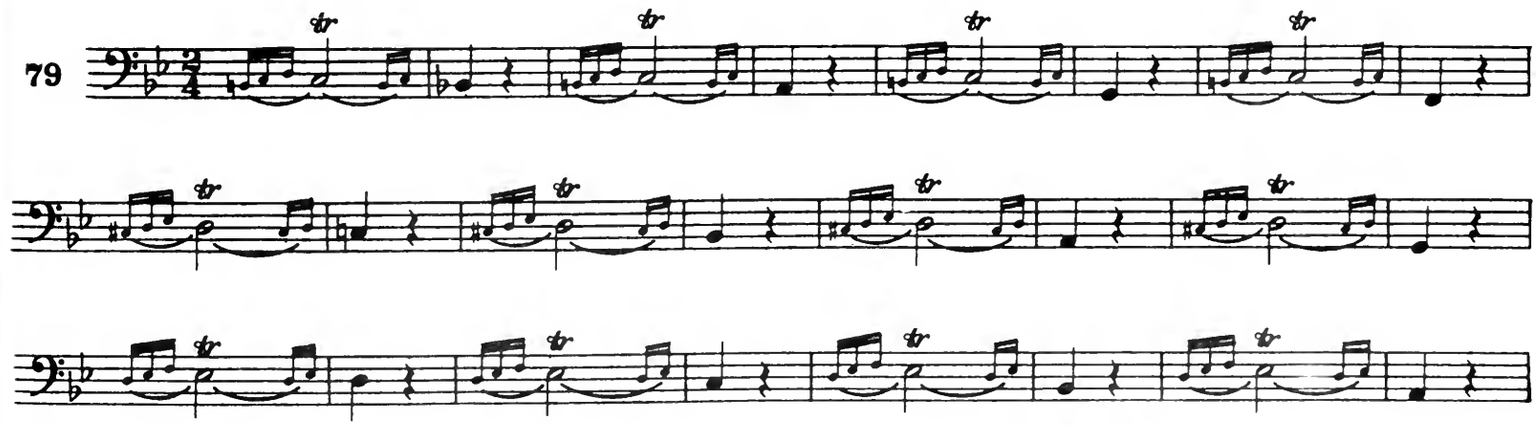
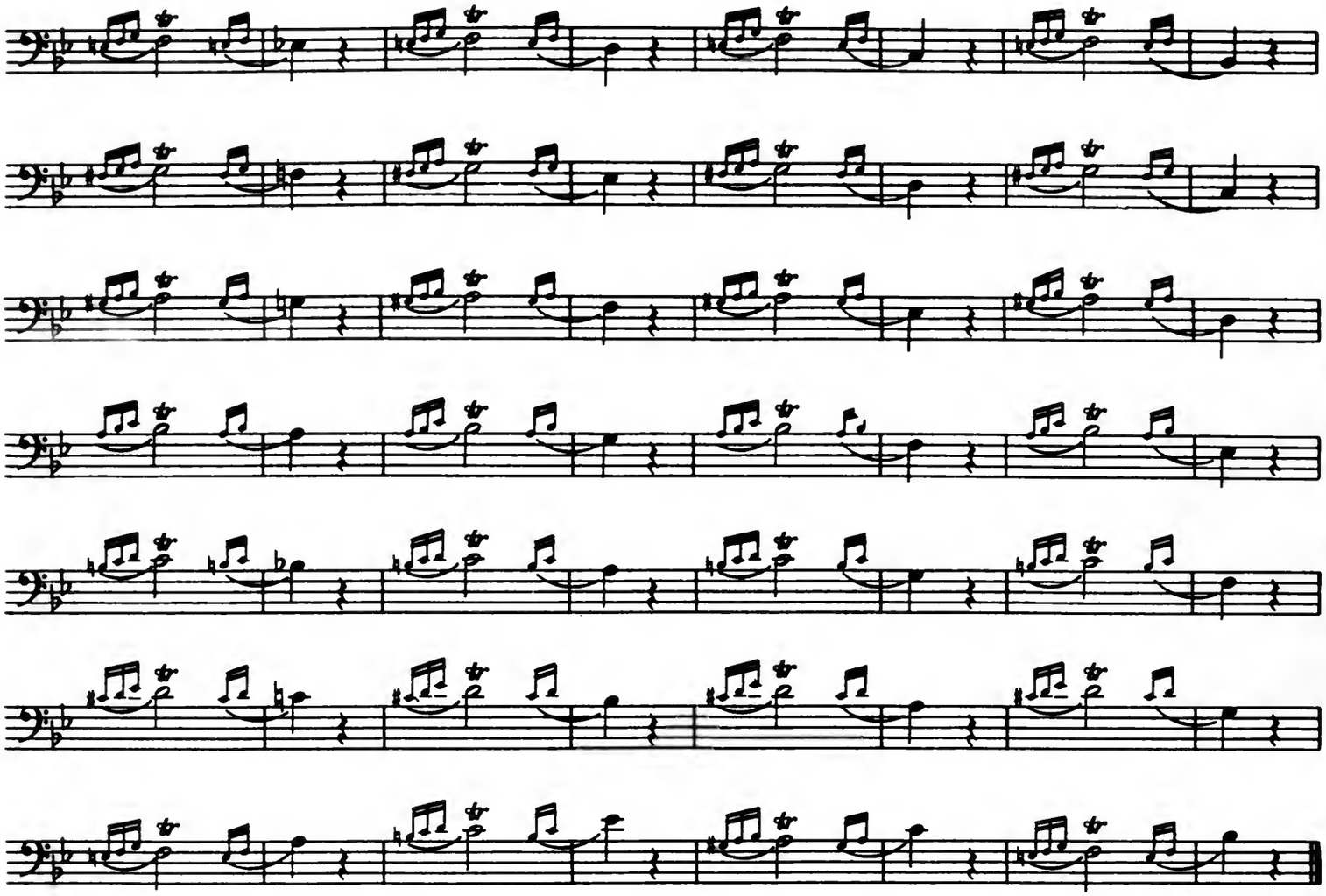
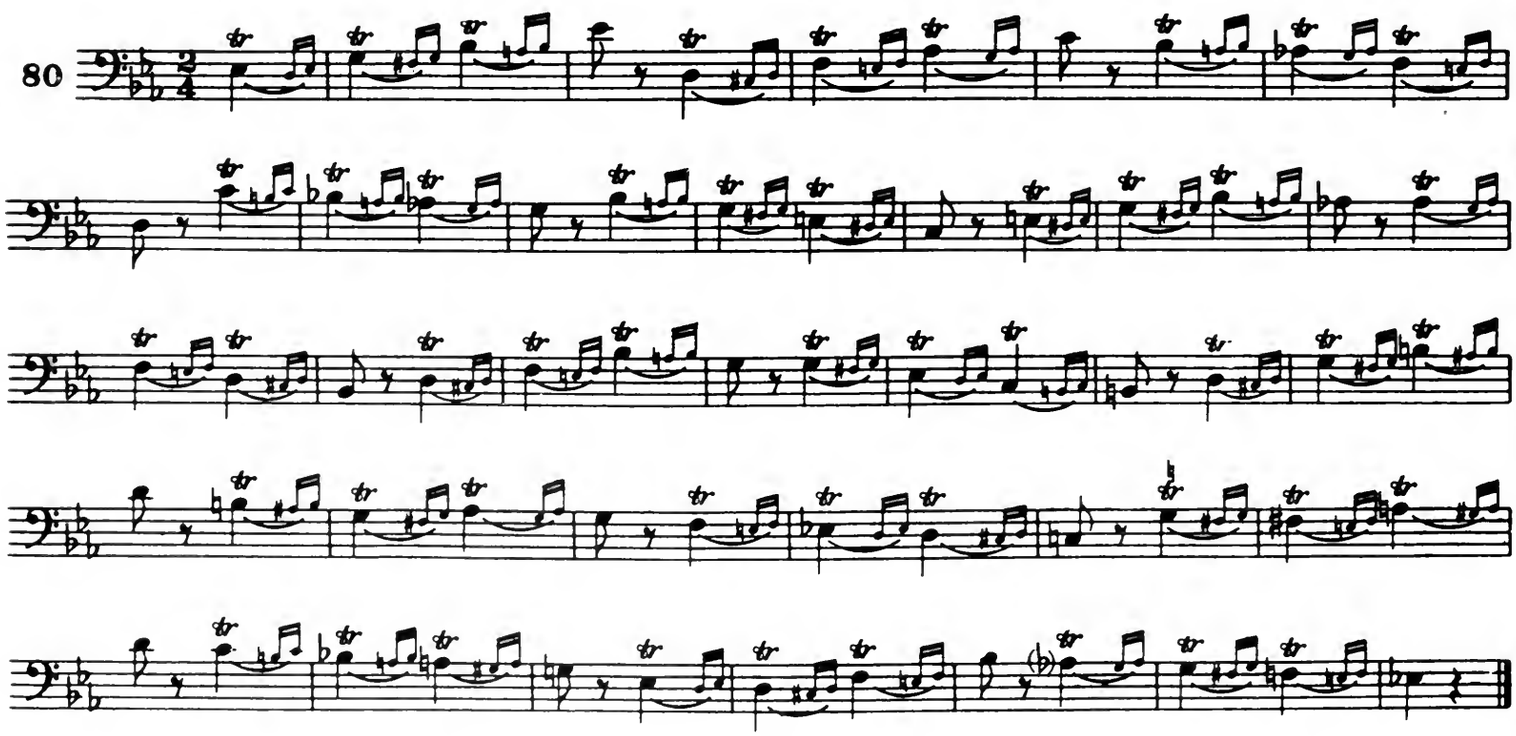


79



See descriptive note (page 118) in regard to *staccato* playing of exercises on this page.

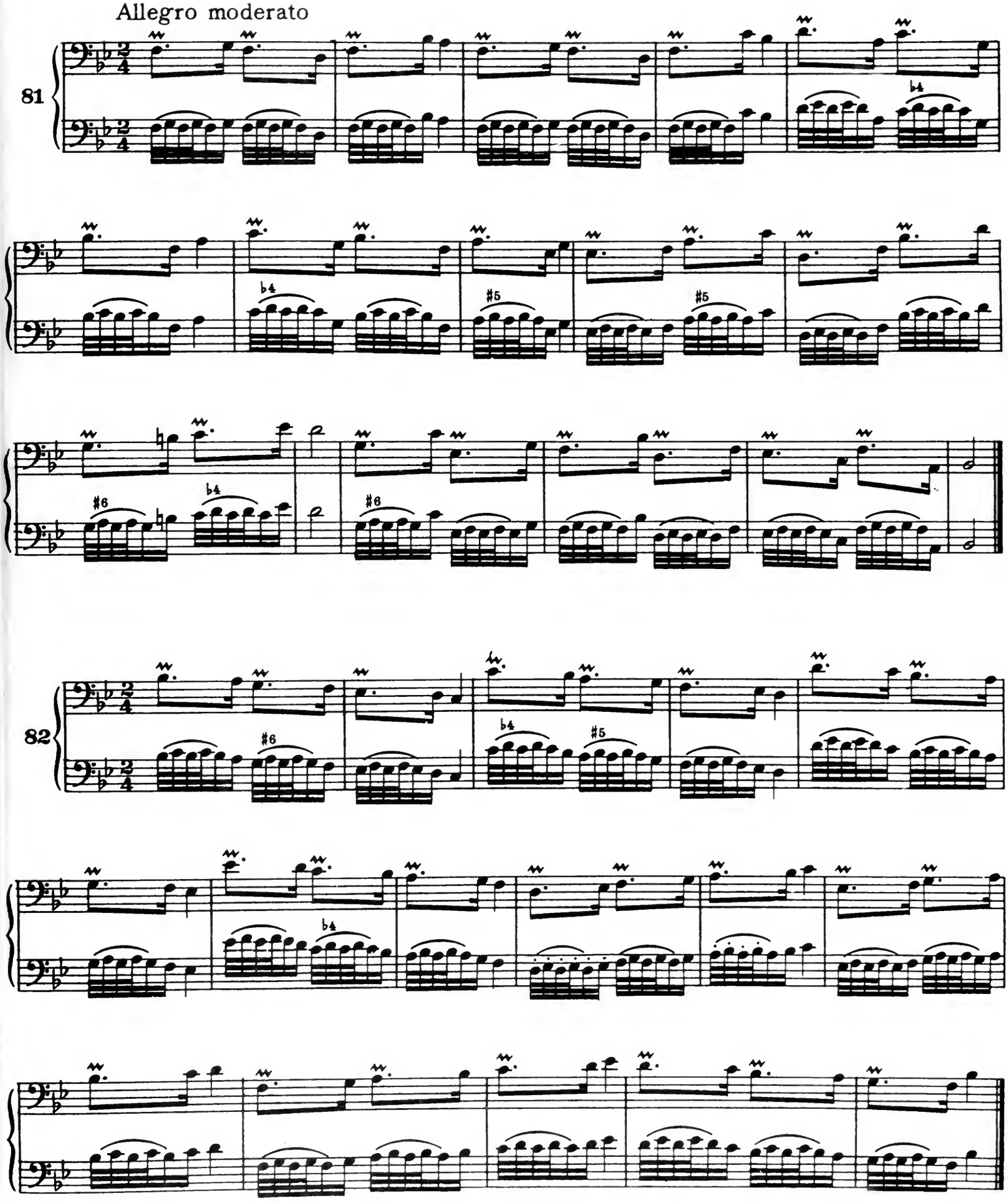


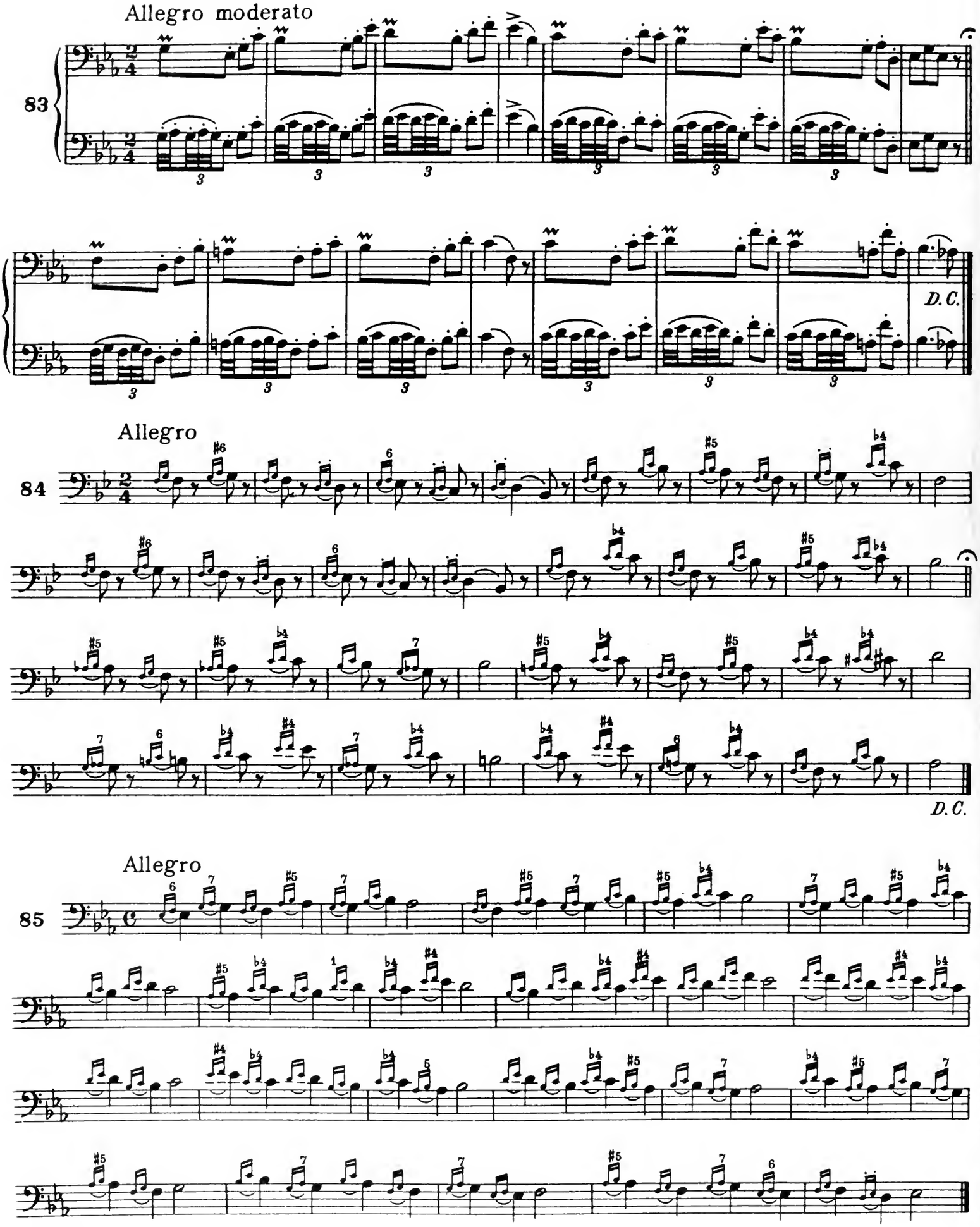


The Mordente

See page 92 for descriptive note

Allegro moderato




Allegro moderato
83
D.C.
Allegro
84
D.C.
Allegro
85

Allegretto

86

Allegretto

87

Allegro

88

D. C.