

STUDIES FOR GRACE NOTES

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) ascending, and (2) descending. *Ascending*, is written and played as follows:

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 the piece which is being played.

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

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 always placed beneath the sign. This, at any rate, is the manner in which such passages should be written; unfortunately the average writer's 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

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) descending. 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, ascending: 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, ascending: Example, decending: 27268-245

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

Example

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:

Effect:

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 embellishment 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 N° 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:

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 N°(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.

Preparatory Studies for the Gruppetto

93

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)

1

♩ = 120

♩ = 160

♩ = 120

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

The score contains ten staves of bassoon music. The key signature changes throughout the piece, including flats, sharps, and naturals. The music consists of continuous eighth-note patterns with various slurs and grace notes, demonstrating techniques for legato and singing tones.

3

The musical score consists of ten staves of bassoon music. The key signature alternates between B-flat major, C major, A major, G major, F major, E major, D major, C major, B-flat major, and A major. The time signature is common time (4/4). The music features continuous eighth-note patterns with slurs and grace notes.

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.

4

5

6

1

2

3

4

5

6

7

8

9

10

Musical score for bassoon, page 98, containing ten staves of music numbered 11 through 20. The score consists of ten staves of music for bassoon, with each staff starting with a bass clef and a key signature of two flats. The music is divided into measures by vertical bar lines, and each measure contains several notes connected by horizontal stems. Various dynamic markings are placed above the staves, including b_4 , $\#_4$, 5 , and 1 . Time signatures change frequently, including $2/4$ and $3/4$. Measure numbers 11 through 20 are printed at the beginning of their respective staves.

15

16

17

18

19

20

b4

6 1

6 1

6 1

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.

Allegretto

24

Allegro

25

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

26

Allegro moderato

27

Fine

D.S. al C

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

28 29 30 31

Allegretto

29

28 29 30 31

Andantino

30

D.C.

Allegretto

31

Andantino

32

Più mosso

D.C.

Allegretto

33

6
7

D.C.

Andante

34

Allegro moderato

35

The Double Appoggiatura

Andante

36

a tempo

rall.

rall.

Andantino

37

rall.

Allegretto

38

rall.

rall.

D. C. al C

Allegretto moderato

39

Andante con spirito

40

Allegretto

41

Andante

42

Allegretto

43

Tone Studies
(44 to 47)

Andante con spirito

44

45

45

46

47

rall

Andantino con espressione

46

47

rall

Allegro con spirito

47

48

rall

The Short Appoggiatura
(Common grace note)

Allegro poco andantino

48

Allegro moderato

49

Allegro moderato

50

Allegretto

51

Allegretto

52

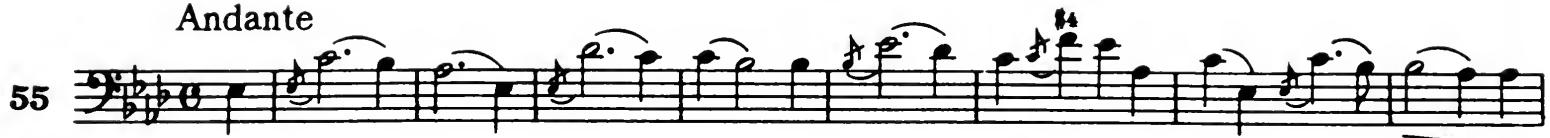
Allegro moderato

53

54

The Portamento*)

Andante



Agitato



Tempo I



Andante



D. C. al C

Andante



Tempo I



Allegretto



* *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

A musical score consisting of three staves of bassoon parts. The top staff begins with a key signature of one flat, followed by a section with no sharps or flats, then a section with two sharps, and finally a section with one sharp. The middle staff begins with a key signature of one flat, followed by sections with one sharp, two sharps, one flat, and one sharp. The bottom staff begins with a key signature of one flat, followed by sections with one flat, one sharp, and one flat.

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

61

62

This block contains two pages of double bass sheet music. The top page (measures 61) shows a continuous line of six staves, each with a bass clef and two flats. Measure 61 consists of six groups of eighth-note patterns, each group under a bracket and labeled with a number: 6, 1, 7, b4, 1, and b4. Measure 62 begins with a bass clef and two flats, followed by a series of six staves. Each staff starts with a bass clef and two flats, except for the first which has a bass clef and one flat. Measures 62 begin with six groups of eighth-note patterns, each group under a bracket and labeled with a number: 7, 6, 1, b4, 1, and b4. The music continues with six more staves, each starting with a bass clef and two flats.

63

64

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

65

66

67

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

68

Musical score for exercise 68, measures 1 and 2. The score consists of two staves. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time and bass clef, with a key signature of five sharps. Measure 1 starts with a grace note followed by a eighth note. Measure 2 starts with a grace note followed by a eighth note.

Musical score for exercise 68, measures 3 and 4. The top staff is in common time, bass clef, and has a key signature of one sharp. The bottom staff is also in common time and bass clef, with a key signature of four sharps. Measure 3 starts with a grace note followed by a eighth note. Measure 4 starts with a grace note followed by a eighth note.

Musical score for exercise 68, measures 5 and 6. The top staff is in common time, bass clef, and has a key signature of one sharp. The bottom staff is also in common time and bass clef, with a key signature of five sharps. Measure 5 starts with a grace note followed by a eighth note. Measure 6 starts with a grace note followed by a eighth note.

69

Musical score for exercise 69, measures 1 and 2. The score consists of two staves. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time and bass clef, with a key signature of four sharps. Measure 1 starts with a grace note followed by a eighth note. Measure 2 starts with a grace note followed by a eighth note.

Musical score for exercise 69, measures 3 and 4. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time and bass clef, with a key signature of one sharp. Measure 3 starts with a grace note followed by a eighth note. Measure 4 starts with a grace note followed by a eighth note.

Musical score for exercise 69, measures 5 and 6. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time and bass clef, with a key signature of one sharp. Measure 5 starts with a grace note followed by a eighth note. Measure 6 starts with a grace note followed by a eighth note.

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

Musical score for two staves, measures 70-71.

Measure 70:

- Staff 1 (Treble Clef): Measures 70-71. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 70: Measures 70-71. Measure 71: Measures 70-71.
- Staff 2 (Bass Clef): Measures 70-71. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 70: Measures 70-71. Measure 71: Measures 70-71.

Measure 71:

- Staff 1 (Treble Clef): Measures 70-71. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 70: Measures 70-71. Measure 71: Measures 70-71.
- Staff 2 (Bass Clef): Measures 70-71. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 70: Measures 70-71. Measure 71: Measures 70-71.

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.



Musical score for Exercise 75, measures 5-8. The bassoon part continues with eighth-note patterns. Measure 5 begins with a grace note and an eighth note. Measures 6-8 show more complex patterns with grace notes and slurs.

Andante

Musical score for Exercise 75, measure 75. The bassoon part begins with a grace note and an eighth note. The melody consists of eighth-note pairs connected by slurs.

Musical score for Exercise 75, measure 76. The bassoon part continues with eighth-note patterns, maintaining the melodic line established in the previous measures.

Musical score for Exercise 75, measure 77. The bassoon part continues with eighth-note patterns, maintaining the melodic line established in the previous measures.

Musical score for Exercise 75, measure 78. The bassoon part continues with eighth-note patterns, maintaining the melodic line established in the previous measures.

Andantino

Musical score for Exercise 76, measure 76. The bassoon part begins with a grace note and an eighth note. The melody consists of eighth-note pairs connected by slurs.

Musical score for Exercise 76, measure 77. The bassoon part continues with eighth-note patterns, maintaining the melodic line established in the previous measures.

Musical score for Exercise 76, measure 78. The bassoon part continues with eighth-note patterns, maintaining the melodic line established in the previous measures.

a tempo

Musical score for Exercise 76, measure 79. The bassoon part begins with a grace note and an eighth note. The melody consists of eighth-note pairs connected by slurs. The word "rall." appears above the staff.

Musical score for Exercise 76, measure 80. The bassoon part continues with eighth-note patterns, maintaining the melodic line established in the previous measures. The word "rall." appears below the staff.

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

Allegretto

77

78

79

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

The musical score consists of ten staves of bassoon music. The first nine staves are continuous exercises, each starting with a bass clef, a key signature of one flat, and a common time signature. The exercises involve various note heads (solid black, white with a black dot, or white with a black cross) and stems, some with short horizontal dashes indicating staccato. The tenth staff begins with the number '80' and a bass clef, followed by a key signature of one flat and a time signature of $\frac{3}{4}$. This staff also contains staccato markings. The music is divided into measures by vertical bar lines.

The Mordente
See page 92 for descriptive note

Allegro moderato

81



82



Allegro moderato

83

Allegro moderato

83

D.C.

Allegro

84

Allegro

84

D.C.

Allegro

85

Allegro

85

D.C.

Allegretto

86

Allegretto

87

Allegro

88

D.C.