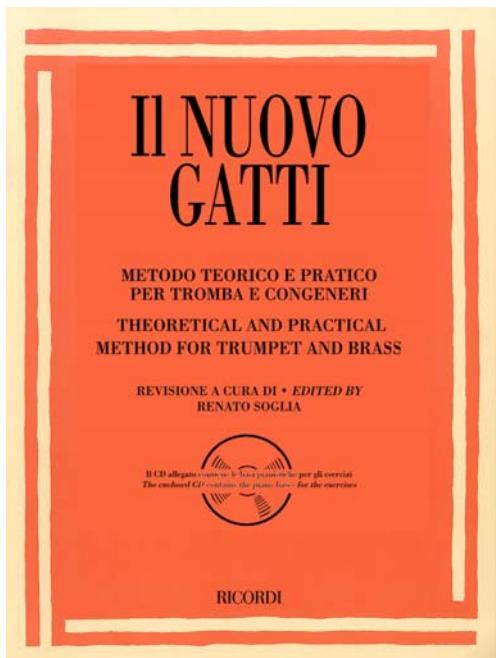


# THE NEW GATTI

## 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



## **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**

Preceeded 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.

# 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 (Si♭ Mag)*

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 una 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 teacher's discretion) be omitted by the pupils who have not yet developed their lip muscle enough.

1      A      0 , 3 , 3 , 1 0      3 , 2 , 0 , 1 , 0      -  
13     B      0 , 1 , 0 , 2 , 3      0 , 1 , 3 , 1 , 0      0 , 2 , 0  
2      0 3 , 3 1 , 0 3 , 2 0 , 1 0 , 1 0 , 2 3 , 0 1 , 3 3 , 0 2 , 0  
3      A      -  
11     B      -  
23     -  
4      -  
5      A      -  
9      B      -  
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♭ e Fa Magg) - Re e Mi min (Do e Re min)

- Unità 1 - Esercizi a squillo  
*Estensione Do<sub>3</sub> – Sol<sub>4</sub> (Si♭<sub>2</sub> – Fa<sub>4</sub>)*
- Unità 2 - Gli intervalli o salti  
*Estensione Sol<sub>2</sub> – Mi<sub>4</sub> (Fa<sub>2</sub> – Fa<sub>4</sub>)*
- Unità 3 - Esercizi sui salti  
*Estensione Sol<sub>2</sub> – Mi<sub>4</sub> (Fa<sub>2</sub> – Fa<sub>4</sub>)*
- 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♭ 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 7 Positions of the trumpet*
- Unit 7 - Music Portfolio

#### UNITÀ 1 - Esercizi a squillo

*Estensione Do<sub>3</sub> – Sol<sub>4</sub> (Si♭<sub>2</sub> – Fa<sub>4</sub>)*

#### UNIT I - Blare exercises

*Range c' – g'' (b♭ – 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 Sol<sub>2</sub> – Mi<sub>4</sub> (Fa<sub>2</sub> – Fa<sub>4</sub>)

**UNIT 2 - Intervals**  
Range g – e' (f – f'')

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

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

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

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

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

## 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.

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### UNITÀ 3 - Esercizi sui salti

Estensione Sol<sub>2</sub> – Mi<sub>4</sub> (Fa<sub>2</sub> – Fa<sub>3</sub>)

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).

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

### 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 image contains three sets of musical staves, each consisting of four lines and a space. The first set, labeled 'A', starts at measure 1 and ends at measure 35. The second set, labeled 'B', starts at measure 9 and ends at measure 11. The third set, labeled 'C', starts at measure 18 and ends at measure 27. The music is written in common time (indicated by '4'). The notes are primarily quarter notes and eighth notes. Measure numbers are indicated above the staves: 1, 9, 18, 27, 35 for set A; 1, 9, 11 for set B; and 18, 27 for set C. The first staff of each set begins with a treble clef, while the subsequent staves begin with a bass clef.

## 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 musical score consists of five staves of music, each labeled with a number from 1 to 5. The music is in 4/4 time. Staff 1 starts with a series of eighth-note slurs. Staff 2 features slurs and detached sixteenth-note patterns. Staff 3 includes slurs and detached eighth-note pairs. Staff 4 shows slurs and detached sixteenth-note groups. Staff 5 contains slurs and detached eighth-note pairs. The music is primarily in G major with some sharps and flats.

## Recreational Easy Studies

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

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

### UNITÀ 4 - Studietti ricreativi

### UNIT 4 - Recreational easy studies

Do Magg (Si♭ Magg) / C Maj (B♭ Maj)



Fa Magg (Mi♭ Magg) / F Maj (E♭ Maj)



Do Magg (Si♭ Magg) / C Maj (B♭ Maj)



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



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



## 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.

44 Capitolo 4 - Le articolazioni / Chapter 4 - The articulations

**UNITÀ 6 - Cromatismo**      **UNIT 6 - Chromatism**

The image contains three staves of musical notation for trumpet, labeled 1, 2, and 3. Each staff begins with a dynamic marking: 'p' for piano, 'mf' for mezzo-forte, 'f' for forte, or 'ff' for fortissimo. The notation consists of sixteenth-note patterns, primarily consisting of eighth-note pairs. Staff 1 starts at measure 1, Staff 2 at measure 2, and Staff 3 at measure 3. Measures 6, 11, 13, 16, and 21 are indicated on each staff. The music is set in common time (indicated by '4') and uses a treble clef. The notation includes various sharp and flat symbols to indicate key changes and specific note requirements for chromatic scales.

## 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 musical score contains six exercises (1-6) for lip flexibility, each consisting of two staves of musical notation. The exercises are numbered 1 through 6. Each staff begins with a dynamic instruction (e.g., *mf*, *p*) and a tempo marking (e.g., 0, 28, 18, 128). The notation includes various note heads and stems, with some notes having horizontal lines above them. Measure numbers are indicated above the staves, and dynamics like *mf*, *p*, and *pp* are used throughout.

## 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

7

14

19

24

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.

Unità 1 - Studietti melodici / Unit 1 - Melodic studies

79

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

Andante

3

7

13 Agitato

19

25

Allegro molto moderato

4

8

12

18

22

da / from Mariani

## 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

Moderato  
Base

da / from Concone  
Suona / Play

Track 13

7  
15  
22

Moderato  
Base

da / from Concone  
Suona / Play

Track 14

7  
15  
24

Unità 7 - Portfolio sonoro / Unit 7 - Music portfolio

33

Andante con moto  
Basse

da / from Concone  
Suona / Play

Track 15

7  
15  
23  
31  
39

Moderato  
Base

da / from Concone  
Suona / Play

Track 16

7  
15  
23  
31

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**.