

Legato Etudes for Trumpet

based on the Vocalises
of Giuseppe Concone

by John R. Shoemaker

PREFACE

Legato Etudes for Trumpet is specifically designed to assist Trumpet and Cornet players in the development of their ability to interpret and perform the legato phrase. Key signatures, time signatures, dynamic and phrase markings, and range have received careful consideration in relation to this objective.

What is meant by LEGATO STYLE?

Legato means smooth and connected. A legato phrase on the trumpet must sound just that way – smooth and connected.

How to play the LEGATO STYLE.

The writer believes there are three important areas to be considered: the head chamber, the breath, and the tongue.

THE HEAD CHAMBER. Your mouth, throat and tongue assume a particular feeling when you yawn. Try it! Maintaining this “yawn” feeling when you blow will help to produce a full, beautiful tone.

THE BREATH. Think of blowing a steady column of air THROUGH the horn, and OUT the bell. The breath must be kept moving rapidly at all times as this projects the tone.

THE TONGUE. The tip of the tongue must brush the roof of the mouth lightly, as if saying a soft ‘doo’, when articulation is needed within the legato phrase.

Discussion with your instructor concerning these concepts is necessary in order to help broaden your understanding of the legato style.

Giuseppe Concone (1810-1861) was renowned in Italy as a Master of Singing and of the Pianoforte. In 1837 he moved to Paris where he became famous as a teacher of the pianoforte, singing, theory, and composition. Although well known as a composer of Romanzas, Arias, and Duets, his chief title to fame rests on the composition of a series of Solfeggi, which have a world-wide reputation and from which these Etudes have been selected.

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