


Be careful in measure 11 that the "G#" is not forced. As in any upper register note, it will be necessary to support the tone with a greater intensity of air — that is, a greater "push" from the abdominal area. Increased air pressure, rather than increased mouthpiece pressure, will insure a free, responsive tone.

of using a syllable beginning with "D" such as DAH, DUH, or DOO.

Be sure to play the eighth note in measure 20 for its full value before taking a breath.

Measures 13-28 Again, take a breath in measure 14 only if necessary. Notice the "tenuto" marks in measures 16, 18, and 21. These indicate a very soft, legato tongue, just enough to "dent" the air stream but not actually stop it. A slight "flick" of the tongue on the "shoulder" or projection of the gum just above the upper teeth is all that is needed for the desired effect. It may help to think

In measure 25 you have an eighth note triplet which divides a quarter note into three equal parts.  Practice the following exercise which uses eighth note triplets.

PREPARATION 3



Measures 28-45 The accompanist takes over the melodic line in measure 28. Be sure to bring out the melody in the right hand while the eighth note arpeggiated figures in the left hand act as an accompaniment. In measures 35, 36 and 37, the soloist has a dotted quarter note combined with two sixteenths. This is a rhythm you have already learned with the eighth note divided into

two equal parts. Do not rush these sixteenth notes.

In measures 39, 42, and 43 the dotted eighth and sixteenth rhythmic figure is used. The dotted eighth is equal to three tied sixteenth notes. The following illustrations show you the dotted quarter and two sixteenths rhythm and the dotted eighth and sixteenth rhythm.

ILLUSTRATION 1

BASIC RHYTHM
(As written)

(As played)

MELODIC RHYTHM
(As written)

(As played)



ILLUSTRATION 2

BASIC RHYTHM
(As written)

(As played)

MELODIC RHYTHM
(As written)

(As played)



Practice the following exercise to become familiar with both dotted note rhythms and eighth note triplets.

PREPARATION 4



Andantino

Giuseppe Concone
(1810-1861)

(M.M. ♩ = 72)
Andantino

The musical score is arranged in three systems. The first system (measures 1-4) features a vocal line with rests and a piano accompaniment. The piano part includes a *mf* dynamic and a *rit.* marking. The second system (measures 5-8) includes a vocal line with a slur over measures 5-8, a piano accompaniment with a *mf espressivo* dynamic and *a tempo* marking, and a *p sempre sostenuto* dynamic in the bass line. A *pedal simile* marking is present at the end of the system. The third system (measures 9-12) continues the vocal and piano parts, with a slur over measures 9-12 and a *p* dynamic in the bass line.

Andantino

musical terms

andantino	in a moderate, easy-flowing tempo
sempre sostenuto	always sustained
espressivo	with expression
poco	a little
a tempo	in tempo, in time, return to the tempo preceding a rit.



Giuseppe Concone, an Italian pianist and voice teacher, is principally known today for his many vocalises which he composed for his voice students. These are still used by many voice teachers, as well as instrumental teachers, to develop an understanding of the approach to interpretation, tone production, phrasing, and style in the performance of lyrical, melodic pieces.

This "Andantino" has been edited and transcribed for trumpet from one of these vocalises. Although it is extremely simple in its basic melodic and rhythmic structure, it exemplifies the beautiful, rich melodies that were typical of Concone's vocalises and of much of the music of all composers during the Romantic Period (c. 1820-1900).

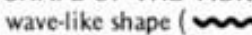

The very simplicity of this piece makes it, in some ways, more difficult to play than some other solos with more technical demands. The slow tempo and sustained style highlight any defects in the performer's tone quality, breath control, intonation, and phrasing that may frequently be covered up in solos of a faster and more technical nature.

In each solo of this book you will find, in addition to the musical terms indicating the approximate tempo (such as Largo), a more specific metronomic marking, like . . .

M.M. ♩ = 60. It may be that, in some of the faster tempos, your finger - or tongue-technique may not yet be developed to a point that permits you to play at the recommended speed, in which case you will have to play at a slightly slower tempo.

This also presents an excellent opportunity for the soloist to employ vibrato which, when used in good taste, adds so much to the beauty of a lyrical piece. Vibrato is the fluctuating or pulsating effect you hear, especially on longer tones. Although the vibrato may be executed in various ways, most trumpet players employ the "hand" or "finger" vibrato, obtained by a very subtle back-and-forth motion of the fingers on the valves. This motion has the effect of alternately increasing and decreasing the mouthpiece pressure on the lips (very slightly) and thereby making a slightly higher and lower pitch. Be sure that the fingers do not roll back and forth on the valves, which would have no effect in producing a vibrato. Even on "open" tones, with no valves depressed, the slight friction of one or more fingers just lightly resting on the valve(s) is sufficient to move the instrument back and forth to obtain the desired result. Use the cushiony pad of the finger just underneath the finger nail. Keep the wrist relaxed and think only of the finger-tip moving, rather than the whole hand or arm.

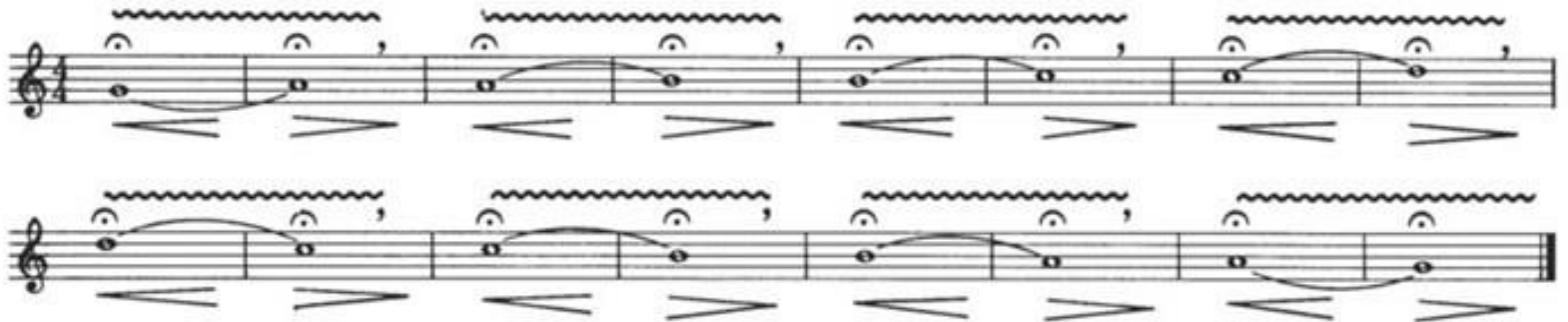
In developing a vibrato, be aware of these three factors:

- (1) **SPEED OF THE VIBRATO.** Set the metronome at 60 and work for a consistent 5 to 6 pulsations per beat.
- (2) **WIDTH OF THE VIBRATO.** The "width" indicates the degree of pitch differentiation above and below the basic pitch. A "too narrow" vibrato will not be heard, while a "too-wide" vibrato is in poor taste and results in intonation problems.
- (3) **SHAPE OF THE VIBRATO.** Work for a smooth wave-like shape () rather than a jagged saw-tooth shape. ().

The key word is **CONSISTENCY** – that is, maintaining a steadiness to the speed, the width, and the shape, and keeping them in proper proportion to each other. This is a technique that must be practiced diligently, first on single sustained notes and then gradually incorporated into your melodic playing. Practice sustaining long tones on each

note of a scale, literally closing your eyes so your entire concentration is focused on listening to the correct proportion of speed, shape, and width. Do not allow the speed to become slower than five pulsations per second, which would encourage too much "width". Above all, remember that vibrato is meant to enhance and beautify your tone, not to obstruct it.

PREPARATION 1



Measures 1-12 The accompanist begins the solo with a four-measure introduction. This should be played in a smooth, sustained style. The slurs in the first four measures indicate this legato style. In measure 4 the accompanist has a "ritard". Measure 5 should be played at the speed which preceded the "ritard". The phrase "sempre sostenuto" (always sustained) in measure 5, indicates that the entire solo is to be played in the same broad, connected style.

because "E" is the dominant or fifth note of the "A" major scale and is an important note. Although the top space "E" can be fingered 1-2, it is recommended that you play it "open", but "lip it up" slightly.

The soloist should generally play in four-measure phrases. There are possible exceptions to this, as indicated by the breath mark in parentheses (♯). One of these exceptions is the two-measure phrase in measures 9 and 10. In this case, take a breath after measure 10 only if necessary. Remember, when taking a breath between phrases, the note preceding the breath is the one which must be slightly shortened to allow time for the breath. However, try to play this note as broadly as possible so the continuity of the phrase will not be interrupted.

For the first line "E", which is slightly sharp, you will need to lower the pitch slightly either by using the trigger on the first-valve tuning slide or by liping it down. On all valve brass instruments (including cornets and trumpets), the valve combination 1-3 is very sharp and the valve combination 1-2-3 is extremely sharp. Notes played with these valve combinations are difficult to lip down to pitch without distorting the tone quality. If you have a tuning ring on the third-valve tuning slide, be sure you use it (except in the very fast passages) on any notes employing either of these two valve combinations. The tuning slide should be so free that it literally drops out of the horn if your finger is not in the ring. If this slide is sluggish or "frozen" in the horn, have your instrument repairman buff it down so it will work freely with the slightest flick of your finger. You must use your ear to determine how far the slide needs to be extended to bring the note down to the proper pitch. If you should not have a third-valve tuning ring on your instrument, do the best you can to lip the note down to pitch. Practice the following exercise in the key of A major. Listen carefully to the pitch of the notes, especially the two "E's".

The top space open "E" on a trumpet is, acoustically, a slightly flat note and the first line "E" is an acoustically sharp note. You will be playing many "E's" in this solo

PREPARATION 2

Play very slowly – and LISTEN.



*In the above exercise, if you are using the first-valve trigger, be sure to use it only on the 1st line "E" and not on any other notes employing the first valve.

Andantino Giuseppe Concone

Menuet & Ballo James Hook & Daniel Steibelt

Baroque Suite Giuseppe Tartini & Giovanni Buononcini

Aria Georg Goltermann

Sarabande & Gigue Jean Rameau & Johann Pepusch

Largo & Allegro Benedetto Marcello

Proclamation, Serenade, & Frolic Robert Getchell

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MASTER SOLOS

by Robert Getchell

Edited by Linda Rutherford

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Andantino

Giuseppe Concone
(1810-1861)

(M.M. ♩ = 72)
Andantino

The musical score consists of ten staves of music in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Andantino' with a metronome marking of 72 quarter notes per minute. The score includes various performance directions: 'rit.' (ritardando) at measures 4-5, 'a tempo' at measure 5, 'mf espressivo' at measure 5, 'poco rit.' at measure 20, and 'p' (piano) at measure 45. Dynamic markings include 'mf' at measures 5 and 33. There are several slurs and phrasing slurs throughout the piece. Measure numbers 1 through 45 are indicated at the beginning of each staff. The piece concludes with a fermata over the final note.

fingering chart

(Notes in grey are not taught in this book.)

G[#]-A^b	A	A[#]-B^b	B	C	C[#]-D^b	
D	D[#]-E^b	E	F	F[#]-G^b	G	
G[#]-A^b	A	A[#]-B^b	B	C	C[#]-D^b	D
D[#]-E^b	E	F	F[#]-G^b	G	G[#]-A^b	A