

TMEA All-State Etudes, 2016-17

Etude 1: Is Number 11, found on Page 11
 The Tempo Marking is listed “Allegretto”
 The Quarter Note is marked in the Performance Guide as
 quarter note = 72-86
 The Key is G-flat major
 Errata: None Listed

Measure No.	
General Comments	<p>The tempo for this etude is marked “allegretto”, between “andante” and “allegro”. The all-state performance guide lists a tempo between dotted quarter note = 72 and 86. This tempo indication is a good one for this piece, and I would suggest dotted quarter = 80 is a good middle ground, leaving the piece sounding lively but not hurried.</p> <p>The initial dynamic is mezzo-forte, and even though this is a medium, middle of the road dynamic, your performance should be anything but middle of the road. You should follow the inflections indicated by the musical line. Feel free to vary the dynamics slightly, depending on what the phrase suggests. This will keep the piece from sounding like an etude. You wouldn’t speak at a constant volume all the time. Likewise, music should grow and diminish, even within a given dynamic. A suggestion here: as the descends, increase the volume slightly. As an example, consider the first phrase. Played at a constant dynamic, it will sound vastly different than playing it with dynamic contrast. Also music tends to go to beat 1. A slight emphasis at the beginning of the measures will help solidify the 6/8 feel.</p> <p>Watch the key! G-flat should be as comfortable to you as B-flat major. If not, I would suggest buying an etude book, like Rochut’s Melodius Etudes, for example, that puts you</p>

	<p>through different keys, so that you become comfortable in each one. Also, practicing the G-flat major scale until the key is “in your ear”, so to speak, will help.</p> <p>People with an F-G-flat dual independent valve system have some advantage over those with an F-D dependent combination. The markings in this etude are good for the independent system.</p>
	Here are some specific comments that may help with your preparation of this piece:
1	I would play the F with the single trigger. The G-flat could be played either with the pi valve or in fifth position.
2	Either double trigger second (slightly flatter than normal second, remember) or single trigger 6 th works for the D-flat.
4	Playing the B-flat in single trigger (remember, lowered) third position is a good idea
10	Whenever you have a D-flat in fifth followed by an F, it is easier to play the F in sixth. It will avoid unnecessary and unmusical slide noise.
11	I would play the low D-flat in trigger sixth rather than double trigger second.
15	The low B-flats will work well in trigger third.
17	The first D-flat works in double trigger second, with the B-flat after it in trigger third. In any event, the first B-flat should be played in trigger third.
18	Play the F in sixth for smoothness. Listen for the correct interval between the d-flat and D-double flat. Don't glissando or smear the half step. It is unmusical, and stereotypes our instrument!
21	Play the D-flat in double trigger second if possible This provides for natural slide movement.
25-26	Practicing octave slurs will help your flexibility in the jumps. Start slowly, and relax your jaw as you go down. Take plenty of air in during the rest in measure 24 to help with the octave. If you need to, grab a quick breath between

	measures 25 and 26, although avoid this if you can.
32-33	Each of these is a half step higher in turn than the last half of measure 30. The dynamic also raises, as though if the listener didn't get it the first time, you'll repeat it louder until they do!
35	I would hold the holds 4-5 eighth notes in length – not too long, with a broadening in the last two notes. Decrescendo to about an “mf”.
36	Starting “mp” in this bar and crescendoing to “mf”, with a slightly slower tempo than originally at the beginning of the bar, and then returning to “a tempo” in measure 37 is effective from a style point of view.
41	Practice four sixteenth note D-flats in a row at various tempos and dynamics to help. You might purchase Alan Raph's other book on playing the bass trombone or a number of other good warm up books and follow the warm ups in there as a guide. Don't slow down because there are more notes!!
44	Either play the D-flat in trigger sixth and the B-flat in trigger third, or the D-flat in double trigger second and the B-flat in open first.
46	Playing the F in sixth or first is fine.
48	Make a marked dynamic contrast, accent a bit the first D-flat in the measure.
50	Again, contrast the forte and piano
52-53	The valve markings are good here.
55	Watch the crescendo. Take in enough air for the low C-flat (notice that it IS a C-flat!) to speak. It is not “FF”, though, until the last measure. I would make the ritard obvious. Imagine that it is the last few notes of a major symphonic piece.
Final Comment	As far as articulation for the entire piece is concerned, I would strive for something between legato and staccato or “tutty”. Let each note sound so that its pitch is full.

	Breathing in this piece should follow the phrase markings, roughly every four bars.
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