

TMEA All-State Etudes, 2016-17

Etude 2: Is Number 26, found on Page 26
 The Tempo Marking is listed “Andante Cantabile”
 The Quarter Note is marked in the Performance Guide as quarter note = 72-82
 The Key is C major
 Errata: Measure 16 on beat 4 is a quarter note
 Measure 48 – Count 2 should be marked as an A flat

| Measure No. | |
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| General Comments | <p>“Cantabile” means “singing”. Try to make the phrases four bars if at all possible. Suggestions for breaths if you need them are in measure 6 after the D dotted quarter (a quick one), measure 9 after the F dotted quarter, measure 11 after the G dotted quarter, measure 13 after the dotted quarter E, measure 16 after the B quarter note, measure 17 after the F dotted quarter, measure 19 after the first E eighth note, measure 20 after the first C, measure 24 after the low C, measure 28 after the low E, measure 32 after the E dotted quarter, measure 34, after the D dotted quarter, measure 35 after the g dotted quarter note, measure 43 after the E quarter note, measure 45 after the G quarter note, measure 47 after the E-flat quarter note, measure 51, after the G dotted quarter (a quick one).</p> <p>The valve combinations suggested are good ones. In measure 17, if you are going to play the A valved, I would suggest playing the F in sixth. This is also true in measure 18.</p> <p>In order to make the piece more musical, I would suggest roughly two bar crescendos followed by two bar dimenuendos within each four bar phrases.</p> |

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| | Here are some specific comments that may help with your preparation of this piece: |
| 13 | The C octave jump. Try not to abruptly raise the dynamic. The low C should be roughly the same dynamic as the preceding C. Generally, lower notes can be a bit louder, and that is fine here, but be careful, as you are completing the end of a phrase that should be getting softer. |
| 20 | Watch the rhythm. Make sure to subdivide and think sixteenth notes throughout this measure. Remember that measure 21 is still forte. |
| 30-37 | This begins the recap of the piece. Notice that in measures 32 and 34 the notes start low and go up, in contrast to the same eighth note figure in measure 2. A bit of rubato here might be in order, to contrast with the earlier measure. |
| 38-41 | This is a classic two bar call and response or echo phrase. Make sure that the second set of measures is p, in contrast to the mf at the beginning of the phrase. |
| 41-45 | The call and response happens again, but this time is shortened to two bars instead of four. The remaining two bars continues the triplet idea, but ends with a concluding G on count 3 of measure 45. |
| 45-49 | The ideas from bars 42 and 43 continue here, but are in the parallel minor key (C minor). Make sure that the dynamics are a true pp. Measure 49, which employs a typical technique used by Alan Raph of direct modulation to a tonal center one half note either above or below the previous phrase, could be played a bit louder than the phrase in measure 48, in order to contrast the modulation. |
| 50-53 | This is a recap, almost a memory, of the beginning motif. . Not the diminuendo as the line goes lower. Make sure that you have plenty of support for the soft, low passage. I might begin the morendo at the end of measure 52, as that would be musical. In any event, if you choose not to do this, the last measure is a ppp low C marked “Morendo”, which |

