

All-State Band Audition Etudes

TMEA All-State Band Etudes for 2016-2017

Print

This is the official listing of the Band Division All-State Audition Material. All amendments, corrections and errata will become official only when it is published here.

The TMEA All-State **Performance Guides** are provided as a tool to help you. Be sure to make note of any changes that may appear here during the upcoming months. Errata will not be posted in the Southwestern Musician magazine. Should you discover any errata in the music that may have been missed, please notify the [State Band Division Chair, Joe Muñoz](#).

Flute and Piccolo

Book - Editor Title	Publisher	Edition
Mills and Cole <i>Famous Flute Works - An Anthology of Studies for Flute</i>	Southern Music Company	B2009

Selection 1

Page(s): 6-7

Key: E Major

Etude Title: *Etude 3*

Tempo: Quarter Note = 110-120

Play from Beginning to the end of m. 60. No repeats..

Errata:

Ms. 7 - 4th should be C#. (revised 8/15 for new edition)

Piccolo, M. 22 - play C# one octave higher

Performance Guide:

This study for double tonguing provides also a fun workout in the thirds, scales and arpeggios in three keys. Prepare your music in advance with a pencil and brightly colored highlighters. Carefully and lightly pencil in a "smart stick"--a vertical line--above each downbeat. Highlight dynamics, printed breaths, and difficult passages. ("Mental practice," reading/studying the music without your instrument, stimulates the brain for deeper learning.) Practice the corresponding major-key and chromatic scales (in eighth notes), considered an important part of practice for this—and all—music. If double-tonguing is new to you (or not your favorite skill), use this formula to develop it: one group at a time--SLOWLY—play 4 notes + a downbeat, DDDD|D, GGGG|G, DGDG|D, GDGD|D. (Practice saying the syllables as well.) Use the metronome every time for the best outcome. Work in short sections, perhaps one to two measures at a time. Begin at half tempo (or slower) and proceed with standard metronome markings, moving "up two-back one." Changing how you practice selected passages (practice rhythms, moving the downbeats) further stimulates your brain, allows for seeing and hearing the notes differently, and for catching mistakes. Start at a different spot every day. The music is composed in mostly 4-bar and 8-bar phrases; the ending eighth notes allow for natural breaths. However, from m. 36 onward, one must choose breaths as needed. Practice your breathing choices until they sound natural and musical. Record short passages and listen for accuracy, dynamics, and above all, musicality.

Selection 2

Page(s): 64

Key: A Minor

Etude Title: *Etude 38*

Tempo: Eighth Note = 68-80

Play from Beginning to end.

Errata:

Accidentals do not apply to octaves....except in mea. 11. (revised 8/15)

Ms. 3, the sharp between beats 4 and 5 pertains to the turn, (revised 7/21)

Ms. 11, last two notes should be slurred (revised 8/2)

Ms. 18, the third ornamental note should be an A natural.

Ms. 19, the sharp between beats 4 and 5 should be placed below the turn. (revised 7/21)

Add a slight ritard at end of m. 44.

Piccolo:

Ms. 5 - Play C# one octave higher (revised 8/2)

Ms. 10 play C natural one octave higher.

Performance Guide:

This etude demonstrates 19th-century French "salon-music" style in 6/8 meter, which tests the ability to perform ornamented musical lines in correct rhythm while sounding effortless and elastic. Prepare your music in advance as discussed in Selection 1. Understand the numerous foreign terms (<http://dictionary.onmusic.org>). It's wise to practice first the "skeleton of the melody" (the eighth-note beats without any ornamentation). The "turn" or "gruppetto" is a five-note ornament that turns around its first note within the key signature, unless an accidental is indicated (m. 1: E-F-E-D#-E). This first turn falls on beat three. Most of the turns fall on the last part of the eighth-note beat. Opportunities abound for breaths, but avoid breathing on a bar line unless it occurs at a rest or cadence. Choose breaths tastefully, and practice them. Experiment with changes in vibrato speeds to elevate expressiveness. Isolate and practice groupings one at a time; notice the frequent "turnarounds." These consist of three notes, the middle note goes up or down.) Isolating these musical fragments is good for your ears and eyes and can help make the overall lines smoother. M. 24-28, m. 28 and mm. 39-44, have similar indications to quicken the tempo, just how much is a matter of musical taste (keep in mind the overall mood). Add a slight ritard just before the fermata at m. 45, to introduce the cadenza that follows. Here, the "ad lib" allows the freedom to move the tempo forward and backward at will. The final four bars offer a somber farewell.

Selection 3

Page(s): 12

Key: F# Minor

Etude Title: *Etude 6*

Tempo: Dotted Quarter Note = 60-72

Play from Beginning to end.

Errata:

Ms. 10 - the last note should be included in the slur (revised 7/27)

Ms. 10 - the eighth notes on bts. 1 & 4 (A# & D#) should be double tongued (revised 9/19 to make editions consistent)

Ms. 11 - third note should be F natural (revised 8/2)

Ms.14 - The last note should be included in the slur

Ms. 16 - the last 6 notes should be: G E (in staff) C G E (above staff) C (instead of G C E G E C) (revised 9/19 submitted prior to 9/1)

Ms. 17 - Place one slur over the (triplets) chromatic scale (revised 8/28)

Ms. 19- The sixth note of the first grouping should be included in the slur (revised 7/27)

Ms. 31- Should be slurred (revised 7/21)

Ms. 27 - 7th note should be E-natural (revised 7/21)

Ms. 28 - the 5th note should be a B# (not a D#) (revised 9/16 submitted prior to 9/1)

Ms. 31 - the 1st note of the 5th beat should be E# (no E-natural) (revised 9/16 submitted prior to 9/1)

Performance Guide:

This etude, a challenging and diverse study in 6/8 time, provides ample opportunity to develop technique. The scattered passages of both double- and triple-tonguing will require daily practice. Prepare your music in advance as discussed in Selection 1. Helpful advice includes highlighting the double-tongued passages in one color and triple-tongued spots in a contrasting color. For doubles, alternate practice using DD|D, GG|G, DG|D, GD|D (2 notes + a downbeat). For triples, practice using DDD|D, GGG|G, DGD|G, GDG|D (3 notes + a downbeat). Practice saying the syllables as well. Make a close friend of your metronome! Give the slurred passages a third color and practice them separately to imbed the crescendos/decrescendos. Begin practice with the eighth-note beat (metronome range = 60-196). Slower practice is better for learning the notes, articulations and dynamics accurately, so resist the flutist's tendency to put speed ahead of everything else! When sections are correct, clean and stable, transition to a dotted-quarter-note metronome marking. Throughout the months of preparation, continue to isolate and practice together the color-coded passages as you refine the dynamics, which range from pianissimo to fortissimo. If wide leaps give you trouble (measures 1 21, 26, etc.), practice these notes inside the staff so to better hear the arpeggios. These passages will become easier to play in their original placement. As you improve and inch the tempo upward, keep the tongue light as you imagine dots, sparkles or bubbles. For the slurred passages, imagine ribbons flowing in a breeze.

Soprano Clarinets

Book - Editor	Title	Publisher	Edition
David Hite	<i>Artistic Studies, Book 1 - From the French School</i>	Southern Music Company	B362

Selection 1

Page(s): 22

Key:

Etude Title: *40 Studies, No. 20*

Tempo: Quarter Note = 76-84

Play from Beginning to end.

Errata:

Measure 65 - Beat 3 - Change articulation to slur 2 tongue 2

Performance Guide:

Care must be taken to fit the grace note and trill in measure one within the correct timeframe. Place the grace note before the beat with only one trill motion. The most important consideration is not altering the rhythm to satisfy the grace note and trill. The rhythm in measure 3 should be played as illustrated in the brackets above the measure. The musical style of a Polonaise should be observed throughout, except for the dolce legato section from measure 37 through 44. The accented eighth notes in measures 57 and 59 should be longer with more weight. Observe all of the mixed articulations throughout this etude with a light staccato for the correct style and shape of the phrase.

Selection 2

Page(s): 61

Key: Bb Major

Etude Title: *32 Etudes, 16*

Tempo: Eighth Note = 88-100

Play from Beginning to end.

Errata:

m. 8 - three notes before the end of the measure should be a Bb

- m. 8 - four notes before the end of the measure should be C natural, not C-sharp
- m. 12 - B-flats, six and seven notes from end of measure should be tied together
- m. 20 - The lower neighbor note in the indicated turn should be b natural (not Bb) (revised 8/28)

Performance Guide:

This beautiful etude gives many opportunities to play with extreme control, refinement, and nuance. Be sure to always take a deep, full breath so your intervals will be smooth and connected. Take time to find the best resonance fingerings for your throat tones so your tone will be consistent and even in all registers. This etude is about tonal evenness and phrasing. Be sure to make beautiful, refined playing your top priority.

Selection 3

Page(s): 94-95

Key:

Etude Title: *9 Caprices, 9*

Tempo: Quarter Note = 110-112

Play from Beginning to Measure 50 downbeat.

Errata:

None

Performance Guide:

This étude is challenging and rewarding to perform. when performing articulation a under a slur, use the syllable "dah". I would suggest using the syllable "Tah" or "tut" for all other articulated notes that are not under a slur. In measure 6, and others similar to it, try not to pre-clip the end of the slur with the tongue, because these articulated slurs are followed by other similar slurs. When slurs are followed by quick articulated notes, such as in measures 5, 9, 31, 32, etc., it is a good idea to pre-clip the end of the slur with the tongue, to help prepare for the following staccato notes. A single note trill is fine in measures 48 and 49. The *Meno Mosso* tempo at 30, should be carefully followed. These articulation suggestions are meant to follow the bowing effects of the original étude, and are only suggestions. Keep a steady and even tempo, and a light tongue game stroke to maintain articulative clarity at all times. All trills should start on the written note and move to the note above in the key indicated, and because of the speed of this étude, one trill, in most cases is fine.

Low Clarinets

Book - Editor	Title	Publisher	Edition
David Hite	<i>Artistic Studies, Book 1 - From the French School</i>	Southern Music Company	B362

Selection 1

Page(s): 55

Key: F Major

Etude Title: *32 Etudes, 9*

Tempo: Quarter Note = 96-112

Play from Beginning to end.

Errata:

Performance Guide:

This etude has a combination of both technical and lyrical lines. Students should aim to create contrast between these two styles by playing fast staccato passages cleanly and with separation

between notes, and using good air support in lyrical sections to create smooth, connected phrases. The addition of right-hand resonance fingerings will help throat-tone notes for better pitch, better intonation, and make it easier getting into the clarion register.

The turn in m.7 happens on the upbeat of count three and includes the following notes: F, G, F, E, F. Grace notes in m.33 should be placed just before the beat.

Staccato notes should be played short and cleanly with the tip of the tongue touching the tip of the reed. Marcato notes in m. 18 should be played with a heavier tongue stroke and quick bursts of air to create short and accented notes. Articulated notes in m. 23 should be played with a legato tongue stroke using the syllable "du" and deliberate pronunciation. All articulated sixteenth notes in mm. 48-49 should be played staccato.

Selection 2

Page(s): 51

Key:

Etude Title: *32 Etudes, 5*

Tempo: Quarter Note = 50-58

Play from Beginning to end.

Errata:

Contra clarinets play measures 46, 47, 48 and the first beat of measure 49 down one octave, then as printed to the end.

Performance Guide:

Slower etude tempos often necessitate subdividing the eighth note for the pulse and this etude is a prime example of when to utilize subdivisions. Practicing with the metronome set to the eighth-note subdivision will help with counting both the slower and faster rhythmic patterns. Solid air support is essential to creating long, lyrical phrases and will also help to even tonal differences between the different registers. Dynamic ranges should be pushed to the extremes. Students are encouraged to follow the breath marks indicated in the music. Notes written with staccatos under slur markings should be played with a legato tongue stroke, using the syllable "du."

This etude has many different rhythmic patterns and rhythmic values. Students should be extra careful when playing and counting 32nd notes in comparison to the slower sixteenth notes (example in mm. 21-32). The long trilled section in mm. 24-25 should be trilled in 32nds with the grace notes treated as sixteenth notes. In m.5 the correct fingerings are right-hand B and left-hand C-sharp. Use right-hand C-sharp two bars later in m. 7. An alternate fingering for altissimo D in m. 44 can be played as an over-blown open G plus the octave key. For this note to respond clearly and without hesitation, the correct voicing must be utilized. The turn in m.48 should be played on the upbeat of count three.

Selection 3

Page(s): 69

Key:

Etude Title: *32 Etudes, 24*

Tempo: Quarter Note = 86-104

Play from Beginning to end.

Errata:

(Early editions only) In mm. 33, 34, the 3rd and 4th 16th notes are slurred like mm. 1, 2. This errata is corrected in later editions of the book.

Performance Guide:

Begin practicing slowly to ensure that all accidentals and finger patterns are secure and technically clean. All tongued notes should be played separate and lightly to facilitate speed. To articulate cleanly and quickly, use the tip of the tongue to touch the tip of the reed. Accented notes need to come out of the texture and be played with a heavier tongue stroke and quick bursts of air. Passages containing repeated pitches tongued are musically enhanced when played with slight crescendos going into the next downbeat. Dynamic markings and crescendos/decrescendos should be played in a way that creates extreme dynamic contrasts. All throat-tone notes need to be played with right-hand resonance fingerings down for better pitch, better tone, and to help get into the clarion register with ease. Try using 1+1 fingering for B-flat in m.18. For G-flats in mm. 19-20, 23-24, 30 use middle finger G-flat, not the forked fingering. When playing the altissimo E-flat in m.16 make sure to open the pin-hole key with the left index finger and to use the forked fingering.

Oboe and English Horn

Book - Editor	Title	Publisher	Edition
W. Ferling, Revised by Andraud	<i>48 Famous Studies for Oboe or Saxophone</i>	Southern Music Company	B103

Selection 1

Page(s): 5

Key: F Major

Etude Title: *No. 10*

Tempo: Quarter Note = 92-104

Play from Beginning to end.

Errata:

Performance Guide:

Etude no. 10 is written in the style of a Polka and should feel lighthearted and dancelike. Although the beginning dynamic is piano, think of it as a solo piano with a full sound and a supported air stream. The dotted 16th/32nd note rhythm can be challenging. A little bit of separation between the notes will keep you from getting behind the tempo. Place the 32nd note close to the following beat to avoid a triplet feel. Practice the trills/grace notes separately from the rest of the piece before adding them into the piece and avoid losing time on the trills. In m. 20, you may only be able to fit in one turn on the trill.

Selection 2

Page(s): 16

Key: C# Minor

Etude Title: *No. 31*

Tempo: Eighth Note = 50-54

Play from Beginning to end.

Errata:

Performance Guide:

In this somber etude, fill out the large leaps with air. Think of legato in the fingers as well, keeping them close to the keys and setting them down gently. Taper the ends of the phrase and finish the notes beautifully. Grace notes should be played before the beat, but they should not be played too fast and keep with the mood of the piece. Accents should be made with the air and not the tongue. The last four measures are challenging on their own, but are even more challenging because they are at the end of the etude. When playing softly, especially in the low register, use a smaller but

still fast air stream. If the speed of the air is too slow, the notes will not speak. Don't diminuendo too soon.

Vibrato can help with expression. However, it should be used as a decoration rather than being used continuously.

Selection 3

Page(s): 3

Key:

Etude Title: *No. 6*

Tempo: Dotted Quarter Note = 62-70

Play from Beginning to end.

Errata:

Performance Guide:

Think of the articulation in this etude as being light rather than short in order to achieve a playful quality. Do not let the articulation interrupt the wind and avoid stopping the notes with your tongue. Using the syllable "lu" can help with this. Phrases should be 4 bars rather than measure by measure. The only dynamic written here is forte. However, you can make this piece more interesting by following the shape of the line and making a contrast in the e minor section. Subdivide 16th notes in order to avoid being late off of the ties.

Bassoon

Book - Editor

Title

Publisher Edition

Weissenborn / Ambrosio [Practical Method for the Bassoon - 50 Advanced Studies](#) Carl Fischer O2150 0-8258-0350-0

Selection 1

Page(s): 110

Key:

Etude Title: *Fifty Advanced Studies, No. 38*

Tempo: Quarter Note = 142-152

Play from Beginning to End.

Errata:

Play the entire etude as written with repeats the first time and NO repeats on the Da capo al Fine.

Performance Guide:

This etude should be light, quick, and nimble throughout. Feel the main pulse at the half note, and make your phrasing follow the contour of the melody. Watch out for the key change at m. 17!

Keep tonguing gentle on the staccato eighth notes and use a warm air stream. This theme should be light and playful, not hammered and heavy, and you should follow the dynamic markings carefully to achieve the desired character. Accents in this section should not detract from the overall melodic motion.

The slurred phrases that follow from m. 17 should have a smooth, wave-like quality to them. Don't clip the single staccato eighth notes that appear before the slurred groupings; give them a full length so the melody is supported by an implied bass line. All the dynamic markings are instructive as to how to phrase this section; it is up to you how much dynamic contrast you wish to perform in the undulating melodic part of the theme.

Remember to use your E-flat resonance key on high E-natural and above for the most beautiful tone quality in the tenor register, and don't forget to use your flick keys to prevent cracked notes on top line A and B-natural.

Selection 2

Page(s): 107

Key: F# Minor

Etude Title: *Fifty Advanced Studies, No. 35*

Tempo: Quarter Note = 68-74

Play from m.32 (beat 4) to end.

Errata:

Performance Guide:

This etude is very dramatic and should be played with intensity and suspense. Take risks in the music, exaggerating the passionate contrast between staccato/marcato and the dolce/portato phrases. Don't be afraid of a little rubato in this etude where appropriate, and take your time with the fermatas and silences that follow. Imagine there are two voices here: one high, and one low, and their opposition tells a story. In general grace notes tend to sound timid or hurried; it would be best to play them before the beat but lyrical and as part of the main line.

Selection 3

Page(s): 100-101

Key:

Etude Title: *Fifty Advanced Studies, No. 29*

Tempo: Quarter Note = 80-100

Play from Beginning to end.

Errata:

m. 4 beat 4 should have an accent on the B-flat (hard to see in print)

Performance Guide:

This etude should be brilliant and exciting in a brisk tempo. You will find that this piece demands focus and endurance to play all the way through. In order to build up endurance, you can split up the etude into four main sections and work on each chunk separately. Gradually assemble them into one whole. You should also identify and practice the many major and minor scales found in this etude to help you better perform the piece. Pay close attention to the different tonguing patterns, accents, and printed dynamics for the best musical expression.

The staccato eighth note at the end of the slurred figure in measure 2 (beat 4) may be slightly tongued so that it speaks clearly. Similar rhythmic patterns occur in measure 4, 6, etc. with a staccato note under a downward slur, which may benefit from this technique as well.

Contra-Bassoon

Book - Editor

Title

Publisher

Edition

Selection 1

Page(s): 107

Key: F# Minor

Etude Title: *Fifty Advanced Studies, No. 35*

Tempo: Quarter Note = 68-74

Play from m.32 (beat 4) to end.

Errata:

No errata (revised 7/27)

Performance Guide:

This etude is very dramatic and should be played with intensity and suspense. Take risks in the music, exaggerating the passionate contrast between staccato/marcato and the dolce/portato phrases. Don't be afraid of a little rubato in this etude where appropriate, and take your time with the fermatas and silences that follow. Imagine there are two voices here: one high, and one low, and their opposition tells a story. In general grace notes tend to sound timid or hurried; it would be best to play them before the beat but lyrical and as part of the main line.

Saxophones

Book - Editor	Title	Publisher	Edition
W. Ferling, Revised by Andraud	<i>48 Famous Studies for Oboe or Saxophone</i>	Southern Music Company	B103

Selection 1

Page(s): 9

Key: Bb Major

Etude Title: *No. 18*

Tempo: Dotted Quarter Note = 80-92

Play from Beginning to end.

Errata:

Performance Guide:

This is a fun and energetic technical study full of scalar work, quick contour changes, and arpeggiated passages. While most of the technique is very straightforward in this selection, careful choices of appropriate Bb fingerings will yield better results once worked-up to the faster tempo markings. For example, the author recommends using side-Bb in measure two as well as the first beat of measure three to avoid excessive flipping in the left index finger (while using bis-Bb). The most challenging technical passage in this etude is found in measures 21-24, so careful attention and additional slow practice should be emphasized here. While most of this etude is marked at forte or above, performers should give special consideration to sudden dynamic shifts and give accents extra weight to imply appropriate emphasis.

Selection 2

Page(s): 1

Key:

Etude Title: *No. 1*

Tempo: Eighth Note = 84-96

Play from Beginning to end.

Errata:

Performance Guide:

This is a beautiful, lyrical etude with many fantastic opportunities for performers to display how expressive they can be. Careful consideration should be given to the ornaments (turns, trills, etc) found throughout this etude, to make sure they sound graceful and stylistically appropriate. And, while there are many 32nd-note runs in this selection, it is important to keep the approach to these passages lyrical and expressive. One interpretational note: the author suggests a slight ritardando/rubato approaching measure 26, as the fermata sounds very sudden without it, and this then sets-up the ad lib. section later in that measure. Expressive vibrato should be used throughout this etude.

Selection 3

Page(s): 14

Key:

Etude Title: *No. 28*

Tempo: Quarter Note = 112-126

Play from Beginning to end.

Errata:

There should be two diminished 7th arpeggios in measure 13. The last sixteenth of the third beat should be an F-natural, and the third sixteenth of the fourth beat should be an A-flat. (revised 8/15)

Performance Guide:

As the tempo marking implies, this is a very fast and driving etude. The staccato tonguing emphasizing the beats and the steady two-note groupings should be articulated with clarity and precision in order to bring out the pulse and the energetic character of this selection. Special attention should be given to the different types of accents and articulations in this etude, as they imply different musical effects and melodic contours throughout the selection. The only other technical consideration to bear in mind in preparation of this etude is the tendency to compress consecutive two-note groupings within a beat, especially when covering larger intervals (see measure 18).

Cornet/Trumpet

Book - Editor

Title

Publisher

Edition

J. B. Arban

Fourteen Characteristic Studies

Carl Fischer

W2527 0-8258-2028-6

Selection 1

Page(s): 5

Key: C Major

Etude Title: *No. 1*

Tempo: Quarter Note = 70-96

Play from Beginning to m. 38, beat 3.

Errata:

m. 22 - beat 3 - 3rd note is an F natural

m. 22 - beat 4 - 2nd note should be marked as an F natural

m. 27 - beat 3 - upper note of turn should be an A natural

m. 27 - beat 4 - lower note of turn should be an A natural

Performance Guide:

You must use a light single tongue to effectively perform this etude. Do not play the staccato eighths too short. Think about "dot" on the staccatos, not "dit". The open "dot" vowel helps produce a good tone during articulation. Try to articulate the same way you sing. A great way to

practice is to sing, buzz, then play. Remember to carry the accidental all the way to the end of the measure. Also, be very careful with the articulations. Note the change from triplet feel to duple feel on beat 4 of m.16: beat 4 is a 16th rest followed by three 16th notes, and is not a triplet! Record yourself as you practice. Break this etude down into chunks, and practice at a tempo slow enough to allow you to get all of the notes and accidentals. Focus on good breathing and lots of air flow. Don't clip the last note of the slurs. Make every note count! Try practicing phrases using flutter tongue because it encourages good air flow. Remember to record yourself at practice tempos as well as performance tempos.

Selection 2

Page(s): 6

Key:

Etude Title: *No. 2*

Tempo: Quarter Note = 80-120

Play from Beginning to end.

Errata:

Performance Guide:

This etude starts by requiring lots of cross fingerings. Break this etude down into chunks, and practice at a tempo slow enough to allow you to get all of the notes and accidentals. Focus on good breathing and lots of air flow. Don't clip the last note of the slurs. Make every note count! Try practicing phrases using flutter tongue because it encourages good air flow. Remember to record yourself at practice tempos as well as performance tempos. Try to articulate the same way you sing. A great way to practice is to sing, buzz, then play. Remember to carry the accidental all the way to the end of the measure. Also, be very careful with the articulations. Record yourself as you practice.

Be sure to extend all the phrases through the end of the quarter note. This etude also has a beautiful lyric section in the middle. Here is your chance to play with lots of lyricism. Be careful to hold all of the notes full value. Watch out for all of the key changes. Don't let them affect your musical expression.

Selection 3

Page(s): 15

Key:

Etude Title: *No. 11*

Tempo: Quarter Note = 70-96

Play from Beginning to end.

Errata:

Performance Guide:

You must use a light single tongue to effectively perform this etude as well. Do not play the staccato eighths too short. Think about "dot" on the staccatos, not "dit". The open "dot" vowel helps produce a good tone during articulation. Try to articulate the same way you sing. A great way to practice is to sing, buzz, then play. Remember to carry the accidental all the way to the end of the measure. Also, be very careful with the articulations. Record yourself as you practice. Break this etude down into chunks, and practice at a tempo slow enough to allow you to get all of the notes and accidentals. Focus on good breathing and lots of air flow. Don't clip the last note of the slurs. Make every note count! Try practicing phrases using flutter tongue because it encourages good air flow. Remember to record yourself at practice tempos as well as performance tempos.

Be sure to extend all the phrases through the end of the quarter note. This etude has a beautiful

lyric section in the middle of the etude. Here is your chance to play with lots of lyricism.

Explanation of mordents in m.23 and m.39: the squiggle figure represents a total of 5 notes: start on the written note, go up to the next diatonic note, back to written note, down a half-step, back to written note - all within the duration of a quarter note.

The lip slurs in m.48-50 will be more effective (and easier) with a crescendo.

IMPORTANT: If your edition does not have it marked, ADD "Tempo I" starting on beat 4 of m.52 .
Tempo here should be quarter=84-96

F Horn

Book - Editor	Title	Publisher	Edition
Pottag / Andraud	<i>335 Selected Melodious, Progressive, and Technical Studies - Book 1</i>	Southern Music Company	B134

Selection 1

Page(s): 63

Key:

Etude Title: *No. 48*

Tempo: Dotted Quarter Note = 106-120

Play from Beginning to end.

Errata:

Play top note in mm. 2, 18, 61, and 81.

Performance Guide:

This is a very playful etude. Perform it as fast as you can, however, keep clarity and style in mind. It should not sound frantic. Keep the articulation light with bursts of sound at the sf points and heavy air on the accents. The air needs to be fast and moving forward at all times. Make sure the grace notes are not too fast, slow them down enough so that they sound "graceful" and fit the playfulness of the etude.

This etude has a wide range of dynamics indicated. Strive for an obvious difference between ff and pp. Closely observe the quick crescendo to sf moments in mm. 5-12 and 51-58. Always drop back to the same p dynamic at the beginning of each crescendo.

If the leaps between the slurred notes in mm. 1-2 and 61-62 are not clean, adjust airspeed faster on the lower note before the leap. Common error is to push air on the higher note only. HIGHLY recommend learning this etude on mouthpiece for most accurate performance. Always play the top note in mm. 2, 18, 61, and 81.

Selection 2

Page(s): 50 (top)

Key: C Minor

Etude Title: *Andante grazioso*

Tempo: Eighth Note = 112-138

Play from Beginning to end.

Errata:

Play mm. 10 and 14 with the same articulation as found in m.12.

Performance Guide:

This is a lyrical etude with a delightful ad lib section at the end of the etude, thus allowing for personal expression and interpretation.

All grace notes should not be executed too quickly. They are placed before the beat and should not disrupt the primary rhythm. The staccatos m. 22 should be light and resonant, not dry. Slurred staccato notes, as found in mm. 9, 11, 13, 16, 18, and 21, should be played with a legato articulation. Lean on the accents in m. 19, using more air than tongue to create the emphasized note and to keep in lyrical style of the etude..

Practice the ad lib section in tempo. Once learned, vary the tempo, using gradual accelerandos and ritardandos. The B-flat and C trills in m. 23 are whole step trill and should be lip trills, if possible. The D- E-flat trill is a half step trill must be performed as a valve trill.

Selection 3

Page(s): 59

Key:

Etude Title: *No. 43*

Tempo: Quarter Note = 132-170

Play from Beginning to end, NO D.S. al Fine..

Errata:

Performance Guide:

This is a fun piece to perform. Exaggerate the character and contrasting personality of the E minor and E majors sections.

Execute staccatos with lightness, clarity, and a slight lift to encourage forward motion. Note contrasting dynamics of piano, then forte for the first melody. Shape the phrases with exaggerated dynamics, as indicated.

Strive for contrasting style in the dolce section, playing smooth, lyrical phrases in what feels like a slow 2 instead of a fast 4. The turns in mm. 40 and 48 should be played in the rhythm of a quarter note on beat one, three eighth note triplets on beat two, followed by two quarter notes on beats three and four.

Tenor Trombone

Book - Editor	Title	Publisher	Edition
Bordogni-Rochut	Melodious Etudes for Trombone, Book 1	Carl Fischer	O1594 0-8258-0149-4

Selection 1

Page(s): Rochut 1928 Edition 26-27; Alan Raph 2011 Edition 29-31 (updated 8/12)

Key:

Etude Title: *No. 21*

Tempo: Quarter Note = 92-98

Play from Beginning to end.

Errata:

All of the Errata markings I have made in each etude are directly taken from the original markings in Bordogni's piano vocal score. (1928 Rochut Edition) (posted 8/12)

Note: Rochut's tempo marking in this vocalise is a little conservative for the Allegretto marking

Bordogni had indicated. Given the playful nature of this étude, I've suggested a range between his noted 92 up to 98.

Added markings needed from the original Bordogni piano score

m. 10 In the newer printing Mr. Raph has added a downbeat staccato and a slur between the B-flat - A on the second beat; these markings should be omitted. (Revised 8/15/16)

m. 12 same as measure 10 (Revised 8/15/16)

m. 13 In the Raph edition a slur over the bar line from A-G was added and should be omitted. (Revised 8/15/16)

m. 14 add crescendo (Revised 8/15/16)

m. 15 add forte dynamic on beat two (Revised 8/15/16)

m. 17 add mezzo piano on beat four (Revised 8/15/16)

m. 20 The D should be a quarter note (not dotted as in the older printing) (Revised 8/15/16)

m. 26 crescendo

m. 27 beat two forte dynamic

m. 33 rallentando

m. 35 (36) a tempo

m 36 (37) crescendo through tied A in m. 37

m. 37 (38) beat three forte dynamic

m. 46 beat four through beat one m. 47 crescendo

m. 47 beat two forte dynamic

m. 47 add an accent on beat 2 (revised 8/15/16)

m. 48 beat four piano dynamic

m. 52 add a slur to the four eighth notes (A-C-A-F) starting on the upbeat of beat one (A) to the third beat (F)

m. 53 crescendo

m. 55 diminuendo (Revised (8/15/16)

m. 57 add dolce (not m. 55) (Revised 8/15/16)

m. 60 through downbeat of 62 crescendo

m. 62 beat two forte

m. 64 beat two piano

mm. 67-69 Given the articulation differences between editions, I recommend the markings original to Rochut (in the older printing) in these measures.

All three measures have identical articulation markings as follows: the first two notes of each beat are slurred. (Revised 8/15/16)

Using measure 67 as an example: The Downbeat C is slurred to B-flat; on beat two the E-flat is rearticulated and slurred to the D; on beat three and four the triplet articulation is separated into a pattern of slur two - tongue one (i.e.: the first two eights of the triplet should be slurred followed by a rearticulated third note). (Revised 8/15/16)

mm. 70-71 In the newer edition, Mr. Raph has added slurs as well as an accent on the last eighth note of measure 71 (E); they should be omitted. (Revised 8/15/16)

m. 74 add rall. (Revised 8/15/16)

m. 77-end diminuendo

Performance Guide:

This work should sound playful and flowing employing a wide variety of articulations without sounding hurried or unnecessarily aggressive. This is one of the few vocalise that requests a number of specific articulations outside the umbrella of legato.

Pay close attention to the clarity of articulation in measures forty-nine to fifty-five (without losing the flow of the line), as well as the contrast in articulation and rhythmic accuracy in measures sixty-seven through seventy-one.

I have found it helpful to utilize natural slurs when appropriate to help facilitate a smooth connection in the lyrical phrases. The use of alternate positions (such as D above the staff in 4th position) can also be a helpful tool when making technical decisions to assist demanding passages.

An example of these can be found in measure six.

The third sixteenth note (D) can be played in 4th position (a slightly lowered 4th for intonation reasons). This not only allows the performer a smooth natural slur between the C in 3rd position

and D in 4th position but avoids the possibility of a glissando.

Another example of this is in measure 72 and 73.

I suggest playing the D of the triplet in beat two and the B-flat of the triplet in beat two of the flowing measure employ alternate positions for the same reason.

m. 72 beat two D in 4th position

m. 73 beat two B-flat in 5th position

A few words of advise from Chicago Symphony trombonist Michael Mulcahy:

"The biggest threat to effective practice is routine repetition in that it no longer demands the complete attention, preconception and execution of the performer The rote habit of practice is tantamount to practicing in an anesthetized state of mind that has nothing in common with the demands of the concert stage. Always use your imagination!"

Selection 2

Page(s): Rochut 1928 Edition 29-30; Alan Raph 2011 Edition 32-33 (posted 8/12)

Key:

Etude Title: *No. 23*

Tempo: Eighth Note = 58-66

Play from Beginning to end.

Errata:

All of the Errata markings I have made in each etude are directly taken from the original markings in Bordogni's piano vocal score. (1928 Rochut Edition) (posted 8/12)

Rochut's suggested tempo 58 bpm certainly enhances the mournful quality of this vocalise; I've given a range up to 66 bpm to allow for greater motion and easier direction to the line for most players.

Many dynamic markings found in the original piano/vocal score are missing in Rochut's edition that I believe will add greatly to the performance of the work.

NOTE: As stated above, the newer Raph edition begins by adding two eighth note rests (that would be played by the accompaniment), making the first entrance for the trombone part of a complete first measure. In the older edition, the first two notes appear as a pick-up into the first complete measure. Simply add a measure to those referenced below if you are using the Raph edition. (Revised 8/15/16)

m. 4 beat three F should be a sixteenth followed by 64ths identical to the recap in measure 44 of the older printing. (Revised 8/16/16)

m. 4 beat three crescendo

m. 5 downbeat forte

m.6 beat three piano

m.8 beat three forte

m. 14 diminuendo

m. 15 downbeat piano

m. 18 Misprint--wrong note in old edition; beat three should be an E-flat (not F).(Revised 8/15/16)

m. 19 beat three forte

m. 21 beat three piano

m. 22 Misprint--wrong note in old edition; beat three should be an E-flat (not F) (Revised 8/15/16)

m. 27 crescendo over the entire measure

m. 28 rallentando

m. 29 beat three piano and a tempo

m. 31 beat three forte

m. 37 crescendo
m. 39 diminuendo
m. 40 piano
m. 51 The change in dynamic on beat three should also begin a new slur that will go over the bar line to the A-flat. The F natural should be rearticulated (similar to measure 49). (Revised 8/15/16)
m. 52 The dynamic remains piano until m.57 (the new edition added a forte dynamic that should be omitted). (Revised 8/15/16)
m. 61 beat three pianissimo
m. 63-65 crescendo
m. 66 diminuendo

Performance Guide:

I believe Rochut uses these Bordogni vocalise to challenge trombonists to infuse their music making with great creativity, personality, style and nuance.

This vocalise exemplifies the lyricism synonymous with Rochut's book and challenges the performer to refine their legato and musical skills to more fully express the beauty of this poignant work. Pay close attention to the quality of the slurs between notes separated by a large interval (such as measures 7, 13, and 46).

A few words of advise from Chicago Symphony trombonist Michael Mulcahy:

"While a sustained line and smoothness will undoubtedly be dominant traits, the operatic roots of this music suggest articulation and legato that is reminiscent of vocalized text (syllables, words, phrases). Success will be achieved when in addition to the fundamentals, the performance encompasses a clearly structured musical journey that has discernable contrast and expression."

"It is the individual vision of a work of art that is based on the character and personality of the interpreter informed by their listening experience and understanding of the composer's stylistic intentions. Listen to great singers as well as great instrumentalists (not just trombonists). If you want to be a great musician you have to listen to great music a great deal."

Michael Mulcahy

Indeed, as trombonists we must tell a story with sound.

Selection 3

Page(s): Rochut 1928 Edition 42-43; Alan Raph 2011 Edition 45-46 (posted 8/12)

Key:

Etude Title: *No. 33*

Tempo: Quarter Note = 54-64

Play from Beginning to end.

Errata:

All of the Errata markings I have made in each etude are directly taken from the original markings in Bordogni's piano vocal score. (1928 Rochut Edition) (posted 8/12)

Bordogni's marking of *Allegretto grazioso* is more than a tempo marking. It is a mandate for the musical style to be graceful, smooth, and elegant. My tempo recommendations reflect a slightly slower approach to Bordogni's marking than Mr. Rochut with quarter-note of 64 as the high end of the tempo range.

Note: There is one small misprint (a missing accidental) in the Carl Fischer printing of Rochut's transcription of this vocalise found in mm. 22. The down beat G-natural should remain G-natural an octave lower on the second eighth note of this measure.

NOTE: As stated above, the newer Raph edition has the addition of an entire empty measure of rests to begin the work, so the measure numbers don't line up between the two editions. Simply add a measure to those referenced below if you are using the Raph edition. (Revised 8/15/16)

- m. 1 add mezzo piano (Revised 8/15/16)
- m. 23 second eighth-note add natural to middle G like the upper octave.(Revised 8/15/16)
- m. 24 Misprint--wrong rhythm in older edition. The first beat should be a dotted eighth note B followed by sixteenth note A. (Revised 8/15/16)
- m. 39 add forte (Revised 8/15/16)
- m. 42 add decrescendo (Revised 8/15/16)
- m. 43 add mezzo piano (Revised 8/15/16)
- m. 61 add crescendo (Revised 8/15/16)
- m. 61 omit added staccatos in new Raph edition (Revised 8/15/16)
- m. 62 omit added staccato downbeat in new Raph edition (Revised 8/15/16)
- m. 66 add crescendo (Revised 8/15/16)

Interestingly, Bordogni does not provide any dynamic markings in this vocalise, allowing the performer a great deal of artistic freedom to shape the musical line with dynamics to best capture the shifts in musical character throughout the work.

Performance Guide:

Thoughts about this etude must begin with the reminder that ornamentation, including grace notes, are only meant to beautify the line. The grace notes throughout this etude should be played somewhat long and graceful as the name implies.

Once again there are several moments to make technical decisions regarding the use of alternate slide positions. I have offered a few suggestions in measures were I find it helpful to use an alternate slide position. I encourage each performer to explore the options throughout each work and come to their own decision as to what works best for them.

- m. 2 beat one C# in 5th position
- m. 35 beat two D in 4th position
- m 44 beat one C# in 5th position
- m. 51 beat two D in 4th position
- m. 56 beat four D in 4th position

I strongly recommend referencing these piano accompaniments available through Mark Tezak publishing. These original piano vocal scores are highly informative showing the editing choices made by Rochut for trombone and providing the trombonist the opportunity to study and perform the music as it was intended with a pianist partner.

Note: Rochut changed the key of several vocalise in his edition for trombone (including #33) so the original accompaniment will not always match the Rochut version.

Note: Rochut also changed the vocalise order from the original sequence by Bordogni.

Be sure to reference the number and original key chart that is provided in the Tezak accompaniment to assure the piano accompaniment matches the Rochut being referenced.

These vocalise give special spotlight to the beauty of one’s sound and musicianship above simple note accuracy. They challenge each player to be creative and expressive in her or his phrasing and musical pacing of their performance.

Bass Trombone

Book - Editor	Title	Publisher	Edition
D. Knaub	<i>Technical Studies for Bass Trombone</i>	RBC	60113

Selection 1

- Page(s): 11
- Key: Gb Major
- Etude Title: *No. 11*

Tempo: Dotted Quarter Note = 72-86

Play from Beginning to end.

Errata:

In m. 33, add a ritardando leading into the first fermata. The original tempo continues in m. 36.

Performance Guide:

This technical etude will help develop better slide, tongue and valve coordination. It will also help the student perform wide interval patterns while enhancing the technical facility.

This etude should be played in a light, delicate style. Use a "Tah", "Too", and "Toe" syllable throughout. The student should strive for articulation consistency, clarity in the rapid technical patterns and avoid playing the eighth note passages with a tongue cut off or "Tut" syllable.

Make a noticeable difference between the dynamic markings. To reinforce accurate rhythm, practice this etude with a metronome. The student should keep the tempo steady and not drag when the sixteenth-notes are tied to eighth-notes such as in m. 18. Being very familiar with the key of G-Flat major is essential. When the symbol is indicated over a note, the author suggests that the G-Flat valve (middle finger valve) can be used as an alternate fingering.

Other methods to consider while preparing this etude are major, minor and chromatic scales. Herbert Clark studies in thirds and Arbans' sixteenth note studies.

Selection 2

Page(s): 26

Key: C Major

Etude Title: No. 26

Tempo: Quarter Note = 72-82

Play from Beginning to end.

Errata:

Measure 16 on beat 4 is a quarter note.

Measure 48 - Count 2 should be marked as an A flat.

Performance Guide:

This lyrical etude will help the student develop musicality, legato tongue articulation and overall playing control.

The entire etude should be performed in an expressive legato style. Use a "Doo" and "Doe" syllable to help facilitate smooth playing throughout. The editor has clearly marked the musical phrases. Strive to execute the long phrases in one breath. Tongue assistant slurs and natural slurs may be used through alternate positions. Use a hard "D" articulation to avoid a glissando between notes that fall under the same overtone series. There are some moments where a smooth legato can be achieved by using valve articulations in the low register. When playing in the low trigger register, blow through the valves to create direction in the phrase. Keep in mind that there is more tubing that your air has to pass through. Make a noticeable difference between the dynamic markings. To secure accurate rhythm, practice this etude with a metronome.

Other methods to consider while preparing this etude are the two-octave Eb major scale in the legato style. Charles Vernon's "The Singing Trombone" has various exercises that focus on low register facility.

Selection 3

Page(s): 25

Key:

Etude Title: *No. 25*

Tempo: Quarter Note = 84-96

Play from beginning to end.

Errata:

Performance Guide:

The purpose of this technical etude is to focus on light, detached playing while keeping a consistent articulation within wide intervals.

The student should play the entire etude in a detached style. This etude works best when the "Tah" and "Toe" syllables are used. Pay close attention to the wide intervals and use a fast slide, not a loose "jerky" slide arm. Strive for precision and clarity. The student should avoid accenting the bottom eighth note throughout the piece (ex. Measures 13-14 and 17-18). Add a little more weight to the eighth notes and less on the sixteenth notes that follow.

There are few dynamic markings in this piece so the student should make a big difference when they do occur. Practice with a metronome to focus on having a steady tempo especially when approaching the Listesso Tempo in the last three measures.

The composer also suggests some opportunities for alternate valve fingerings. Low E below the staff can work in 2nd position with the thumb valve but can also work in 4th position with the middle finger valve.

Other methods to consider while preparing this etude are the two-octave A major scale and diatonic scale patterns for intonation and tongue/slide/valve coordination. To obtain security in the wider intervals, Arbans' interval studies work well while focusing on centering each note.

Euphonium

Book - Editor

H. Voxman

Title

Selected Studies

Publisher

Rubank / Hal Leonard

Edition

No. 160 HLO4470730

Selection 1

Page(s): 14-15

Key: Ab Major

Etude Title: *Ab Major - Allegro marziale*

Tempo: Quarter Note = 108-120

Play from Beginning to end.

Errata:

Bass Clef:

m. 26 first 16th should be F4 (not E-flat4)

m. 35 first 16th should be B-flat3 (not C4)

m. 47 all dotted eighth notes should be accented

Treble Clef:

m. 26 ff should be under count 4

mm. 32-33 pp should be under count 4 of m. 32

m. 35 first 16th should be C5 (not D5)

Performance Guide:

This etude provides an opportunity to demonstrate a more assertive style, contrasting quadruple

and triple subdivisions, and variations in articulation and dynamic.

The tempo/style marking is Allegro marziale. Allegro means "lively, brisk, rapid" and marziale means "in a military style". To perfect finger technique, rhythm, and articulations begin your practice slowly (e.g., ♩ = 60 or slower). Remember, never sacrifice style, accuracy, and/or tone in favor of tempo.

There should be strong emphasis on counts 1 and 3 of each measure. Generally the writing helps to facilitate this but awareness and effort will help to bring it out. But do not force this emphasis in bars where it is not called for such as in mm. 15, 16, 18, 20, 22, 23, and 40 & 41 where accent marks (marcato) indicate a departure from the emphasis on counts 1 and 3.

All dotted-eighth/sixteenth patterns should be played with absolute accuracy. Do not "tripletize" them or play the 16ths too short. Accuracy is accomplished by a mental subdivision of the beats using: 1e&a, 2e&a, etc. Take care to not detach the dotted-eighth/sixteenth patterns. Rather keep the sound ringing but tapered through the full value of the dotted-eighth then accent the sixteenth slightly so it speaks clearly. Do not attempt to detach the staccato triplets by stopping the air between the notes as this will only hinder the tempo and cause the musical line to lose flow. Instead, keep the air moving and use a firm tongue to produce a staccato feel.

In several places the dynamics change very dramatically with stark contrast. In mm. 8-9, 10-11, 24-25, and 26-27 fortissimo figures are followed by pianissimo figures. The fortissimo passages are accompanied by the musical direction squillante which means: "resonantly," "ringing," "tinkling," or "piercing." This suggests that the sound should be intense with an effort to "ring the bell." But be careful to not over-blow or play unnecessarily loud. A firm embouchure and very fast and intense air will help to produce a ringing sound.

Selection 2

Page(s): 10(BC) 12(TC)

Key: F Major

Etude Title: *F Major - Larghetto cantabile*

Tempo: Eighth Note = 60-66

Play from Beginning to end.

Errata:

Bass Clef:

m. 73 add decrescendo on beat 3

Treble Clef:

m. 2 delete crescendo

m. 23 add crescendo through the measure

m. 24 should be played: 1/16th note, 1/16th note, 1/4 note

m. 31 should be played: three note slur, followed by a six note slur

m. 32 should also start with a three note slur

m. 36 first note is dotted 1/16th note

m. 56 delete crescendo

m. 64 add crescendo

Performance Guide:

This selection provides students the opportunity to demonstrate espressivo playing. A wide dynamic range and flexible control of vibrato is essential.

With eighth note getting the pulse, the tempo should remain steady throughout except where rallentandos are indicated, usually at the end of the large sections. The most challenging aspect of the rhythm is getting accustomed to subdividing the eighth note beat as one would a quarter note beat. In this meter, at this tempo, sixteenth notes will be "1&" while thirty-second notes will be "1e&a."

Be sure to keep the soft dynamics supported with good air flow throughout. Shape the phrases with crescendos and decrescendos as suggested with the "hair pin" markings in mm. 3-4 and elsewhere. The musical peak of this piece is in mm. 66-67 and so will require the most intense tone. But be careful to not over-blow or play unnecessarily loud. Intensity and excitement is the mood to create. Keep the accented eighths in m.67 full value with a little taper to give shape to and clarify each note.

All embellishments should be played before the beat. Keep the grace notes light and emphasize (slightly) the embellished notes so as to not disrupt the cantabile character of the piece. There is a *rallentando* indicated under the trill in m. 74, which implies that it may be stretched a bit out of tempo; nonetheless, the trill should continue through the entire duration of the note until the double grace notes at the end take you to the resolution.

Selection 3

Page(s): 21 (22)

Key: A Minor

Etude Title: *Allegretto grazioso*

Tempo: Quarter Note = 88-116

Play from Beginning to end (no repeats).

Errata:

m. 52 should be marked p (until m. 54) in BC

Performance Guide:

This etude is ideal for demonstrating finger dexterity, tongue/finger coordination, and breath control. The tempo/style marking is *Allegretto grazioso*. *Allegretto* means "quite lively, moderately fast" and *grazioso* means "gracefully, elegantly". To perfect finger technique and articulations begin practice slowly (e.g., ♩ = 40) or at a slower eight note beat (e.g., ♩ = 60). Remember that tempo is the last priority behind accuracy, style, musicianship, etc.

Do not attempt to detach the staccato sixteenths by stopping the air between the notes as this will only hinder the tempo and cause the musical line to lose flow. Instead, keep the air moving and use a crisp tongue to produce a staccato feel. In contrast, the staccato eighths throughout can be detached using the air in short, centered puffs.

Follow all dynamic markings strictly. Most of the changes are gradual (*cresc./decresc.*) but some are *subito*; e.g., in m. 22 and in the passage from m. 50 to m. 57. The accented eighths in mm. 2, 3, 4 and elsewhere should be markedly louder than surrounding sixteenths. However, do not overblow or play them "untastefully" loud. The *smorzando* (dying away) in m. 64 primarily refers to dynamic but can also imply a slight slowing of the tempo, not to be overdone.

Breathing should not be a big issue but be sure to plan and practice breaths throughout. If breath is a problem in some of the longer passages consider omitting a single sixteenth note to take a breath (e.g., mm. 50-57).

Tuba

Book - Editor Title

Kopprasch *60 Selected Studies for Bb Tuba*

Publisher

Robert King Music / Alphonse Leduc Editions Musicales No. 278 M-046-28602-8

Edition

Selection 1

Page(s): 41

Key:

Etude Title: *No. 48*

Tempo: Quarter Note = 96-120

Play from Beginning to end, no repeats.

Errata:

Add barline between m. 27 and m.28.

The articulation in m. 32 should be the same as that found in m. 33 (no slurs or staccato on beats 3 or 4).

Performance Guide:

Perform this etude without repeats.

As with other technical etudes, this etude does not need to be performed at the tempo of presto (in excess of 170 beats per minute). Instead find a manageable tempo that gives you the best chance of allowing you to sound your best. Also, the direction, "sempre staccato espressivo," merely means to place space between notes, not short. Any attempt by the player to make the notes short will ultimately result in a performance which is punchy and/or pecky. Imagine performing this etude with precision and ease. Pay particular attention to the marked articulations as they can be (intentionally) inconsistent. The best example of such inconsistency is found in measures 19, 20, and 21. The first line of this etude is marked mezzo forte with a subsequent crescendo to an unspecified dynamic level. Leave yourself room to achieve your loudest, most exciting dynamic level later in the piece, m. 22. In other words, the forte dynamic level in m. 4 should not be as loud as that found in m.22 or 23.

Always remember, practice slow!

Selection 2

Page(s): 37

Key:

Etude Title: *No. 44*

Tempo: Eighth Note = 60-72

Play from Beginning to end.

Errata:

Performance Guide:

Perform this etude without repeats.

Your focus as you learn this lyrical etude should be on producing a well-planned and musical phrase. The initial directive of "dolce" (softly and sweetly) should be followed throughout the etude. Think of singing a lullaby. Pay close attention to the rhythm in m. 4 and 36. Note that the figure starting on the upbeat of beat one in m. 4 is only half the duration of the rhythm which occurs on beat 2 of m. 11. Though these two examples appear to be similar, they are very different in execution. The turn in m. 31 should be performed as follows: (sixteenth-note) D-flat; (thirty-second note triplets) E-flat, D-flat, C; and (sixteenth-notes) D-flat and Eb (revised 8/2). Be mindful of the eighth to thirty-second note ties such as m. 2. and 7. The tendency with figures such as these will be to hold the tie too long and begin subsequent thirty-second notes late. The breath marks which were suggested by the composer are generally good. However, you should feel free to add breath marks of your own should you need them or leave out some of the suggested breath marks if you can complete a phrase in a single breath.

Selection 3

Page(s): 29

Key:

Etude Title: *No. 36*

Tempo: Quarter Note = 84-108

Play from Beginning to end, no repeats.

Errata:

Performance Guide:

Perform this etude without repeats.

This technical etude is a study in the broken arpeggios and should be played without repeats. Note the slurred notes at the beginning of each beat. Ensuring that the airstream is moving smoothly and consistently will be of great benefit in the performance of slurred intervals. The tempo of this etude is marked *allegro*. However, you need not concern yourself with producing the fastest tempo, but do make every effort to achieve your best performance by choosing a tempo which will allow you to sound your best. One concern in this work will be breathing during the final phrase. Definitely breathe following the eighth-notes in m. 27 and m. 29. You may also need additional breaths throughout the phrase especially through the descent to the final note of the piece. Another concern will be fluidity and facility during lower dynamic levels. Practice producing a smooth and even airflow without the instrument on a regular basis and allow that practice to carry over into your playing. Accented notes (m. 3) should be emphasized without being made too heavy. Think of a slight increase to the volume of these notes, not an explosion.

Always remember, practice slow!

Percussion - Snare

Book - Editor	Title	Publisher	Edition
M. Peters	<i>Advanced Snare Drum Studies</i>	Mitchell Peters	(NA)

Selection 1

Page(s): 46-47

Key:

Etude Title: *23*

Tempo: Eighth Note = 206-216

Play from Beginning to end.

Errata:

The crescendo in the 2nd to last line should begin in measure 83.
Beat 1 in measure 26 should be an 8th note. (revised 7/21)

Performance Guide:

Mitchell Peters Etude #23 [Moderato]

Peters, Etude #23 is a study in 2/4 and 3/8. It requires the performer to have a good understanding of how to transition from 2/4 to 3/8 and back to 2/4. This etude should be played with lots of control with specific detail being put toward the precision of each note being produced with a very good clear sound. It is suggested to keep a 16th note roll base throughout this etude. Both the 2 note and 3 note drags should be played very open and clear. Make sure there is a slight separation between the quarter note rolls in measure 61, 62, and 63. Those rolls should be played with a smooth unaccented release. A good practice for developing those rolls would be Mitchell Peter's Intermediate Snare Drum Studies pg. 10. Be very aware of accent location, and making a difference between the two different types of accents notated (regular accents vs rooftop accents).

There is a wide range of dynamics used in this etude, so work to hard to establish a good level of contrast between dynamics. Make sure the loud dynamics don't get out of control, allowing yourself to create a light but full sound. Make sure you don't rush the 16th note rest in the triplet passages (i.e.: m. 20, 52, 53, 54, 56, 79, 80, 81, 82) allow the rest to have its full value. Working different exercises that work on singles and flam's will also help tremendously in preparing this etude. A good example would be Mitchell Peter's Intermediate Snare Drum Studies page's 2, 3, and 12.

Percussion - Keyboard (2 Mallet)

Book - Editor	Title	Publisher	Edition
McMillan	Masterpieces for the Marimba	Warner Bros. Publications	PROBK 01202 0-7692-3374-0

Selection 1

Page(s): 28-29

Key: E Major

Etude Title: *Sonata*

Tempo: Quarter Note = 108-112

Play from Beginning to end.

Errata:

The fourth 16th note of measure 28 (D#) should be a D natural.

The D natural found on the up-beat of two in measure 38 should instead be a D#.

There should be a crescendo from measures 53-56 and a marking of Forte at measure 57. (revised 7/21)

Do not play repeats.

Performance Guide:

This etude is from J.S. Bach's original work, Sonata in E major, BWV 1035: Mvt. II, Allegro, for violin and continuo. Given that this piece was composed in the Baroque era, there are two important performance practice issues to especially keep in mind: trills (tr) and grace notes. Trills should be performed as rolls starting on the diatonic pitch above the written pitch. Grace notes should occur slightly before the primary note, and care should be taken to not play them too loudly. It is important that the space between the grace note and primary note remain consistent throughout. It is indicated at the top of the page to roll all notes a quarter note or longer in duration. I would suggest listening to professional flautists and matching the articulation as closely as possible. Slurs should also be rolled. Overall, the piece should feel light, avoiding harsh accents. The tempo needs to remain steady, but avoid sounding mechanical. Although this transcription has a lot of detailed dynamics, it is also ok to bring out the melodic direction throughout. I would suggest a medium to medium/hard mallet. The Salyers ET90 work especially well, and are the mallets used in the accompanying YouTube video.

Percussion - Keyboard (4 Mallet)

Book - Editor	Title	Publisher	Edition
Kite	Anthology of Lute & Guitar Music for Marimba	GP Percussion	2288895301 (2001)

Selection 1

Page(s): 22-24

Key: A Major

Etude Title: *Study in A*

Tempo: Dotted Quarter Note = 42-48

Play from Beginning to end.

Errata:

Do not take repeats

Add the following dynamics: mm. 1 through 9 (mf), mm. 10-18 downbeat (mp), mm. 18 (E 8th note)-26 (mf), mm. 27-35 (f), mm. 36-40 (mp), mm. 41-53 mf, mm. 54-62 downbeat (mp), mm. 62 (E 8th note)-end (mf).

The D4 in measures 4 and 5 should have the same stem direction as the C4's in measures 2 and 3. In other words the D should not be doubled, but performed in the same fashion as the figure in measures 2 and 3. This should be applied to every time this figure appears in the piece (mm. 21, 22, 48, 49, 65, 66).

Include a slight ritardando and diminuendo in the last two measures of the piece.

Performance Guide:

This etude is from Fernando Sor's original work Op. 35: No. 8 in E major (it has been transposed to A major), Allegretto. A standard in the classical guitar literature, this transcription poses many challenges when performed on the marimba. The style is that of a waltz and should feel light and gentle. The piece originally did not include written dynamics, nor does Rebecca Kite's transcription. I have included subtle dynamic markings in the errata section. There are many sticking options, but the most important thing to consider when choosing stickings is the separation in range between the bass line and melody. It is imperative to set up the left hand appropriately and to avoid jumping across several octaves. As a result, there are some unavoidable doublings. I suggest performing the first five bars with the sticking 3, 1, 3, 2, 4, 3 and continue to perform most bass notes with mallet 1 to keep the weight and touch consistent. Measure 6 could be performed 1, 2, 3, 2, 3, 2, 4 or if one is very comfortable with playing lateral strokes on the interval of a third; 1, 2, 3, 2, 3, 4. The same issue occurs in measure 37, where the sticking 4, 2, 3 or 4, 3, 2 could work for the 16th note triplets. Medium mallets are a good choice for this piece; Salyers ET40 work very well. Voicing the mallets differently across the hands is not necessary, but an option that is worth considering. In this case, an ET30 in the bass is a good option.

Percussion - Timpani

Book - Editor Title

Orfaly

Studies in Copper - 15 Orchestral Etudes for Timpani

Publisher

C. Alan Publications

Edition

15020 (2008)

Selection 1

Page(s): 4-5

Key:

Etude Title: *Etude #1*

Tempo: Quarter Note = 94-104

Play from Beginning to end.

Errata:

The fourth and final tuning change beginning in measure 48 should be changed from 8 measures of rest to 6 measures of rest.

Performance Guide:

Alex Orfaly Etude #1 [Allegro Moderato]

In the preface of Alex Orfaly's *Studies in Copper, 15 Orchestral Etudes for Timpani* book, he discusses in detail the five issues on timpani, that are focused on through these etudes: Sound Quality, Articulation, Rolls, Intonation, and Rhythm and Time. Following his guide will help tremendously in preparing this etude. Please take the time to read it and have a good understanding of the five areas discussed.

The slur above the rolls in measures 56-59 indicates that the rolls should be played as connected as possible. The rolls in measures 6-7 should also be played as connected as possible. Another point of interest with this etude that Orfaly emphasizes on is the clear delineation between duple and triple rhythms, especially those not starting on the beat. Make sure you give each rest its full value. Muffling should be used to clear full measures of rest for the tuning changes. Additional muffling is suggested throughout the piece to achieve a clear and even sound. Using a hard general mallet is suggested, so that it will help with the articulation of this etude. Pay very close attention to the dynamics throughout this etude, allowing yourself to have a wide range of contrast in your dynamic levels.

Ear training is very important in playing timpani. Please take some time to be very familiar with all of the tuning changes and the intervals.

This etude can be performed with timpani in the international set-up or in the Germanic set-up; it is up to the performer.