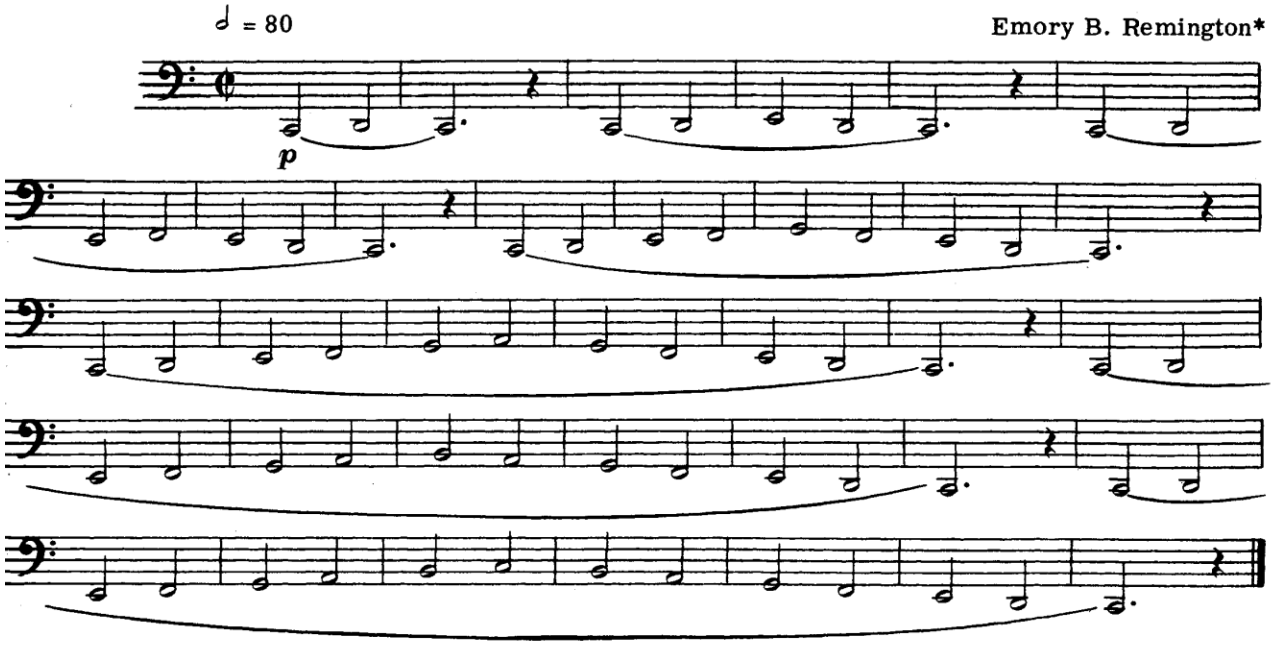
Breath Control in Legato

Transpose to all keys.

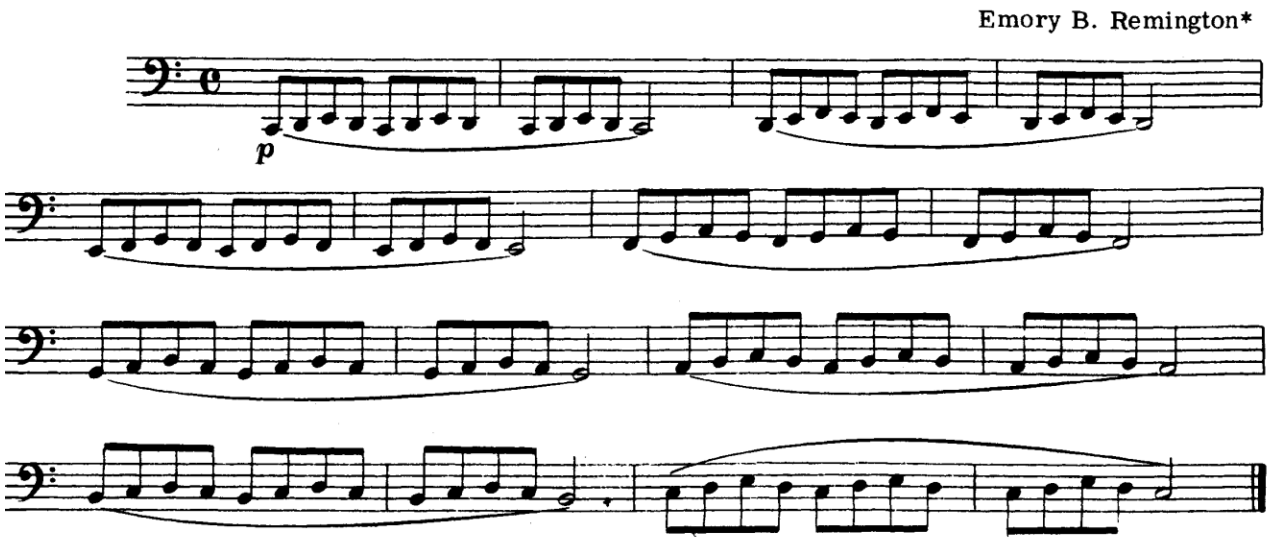
Practice this exercise with the long phrased etudes that appear later in the book.



Smoothness and Relaxation

Transpose to all keys.

Practice this exercise with the fast moving etudes found later in the book.



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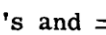
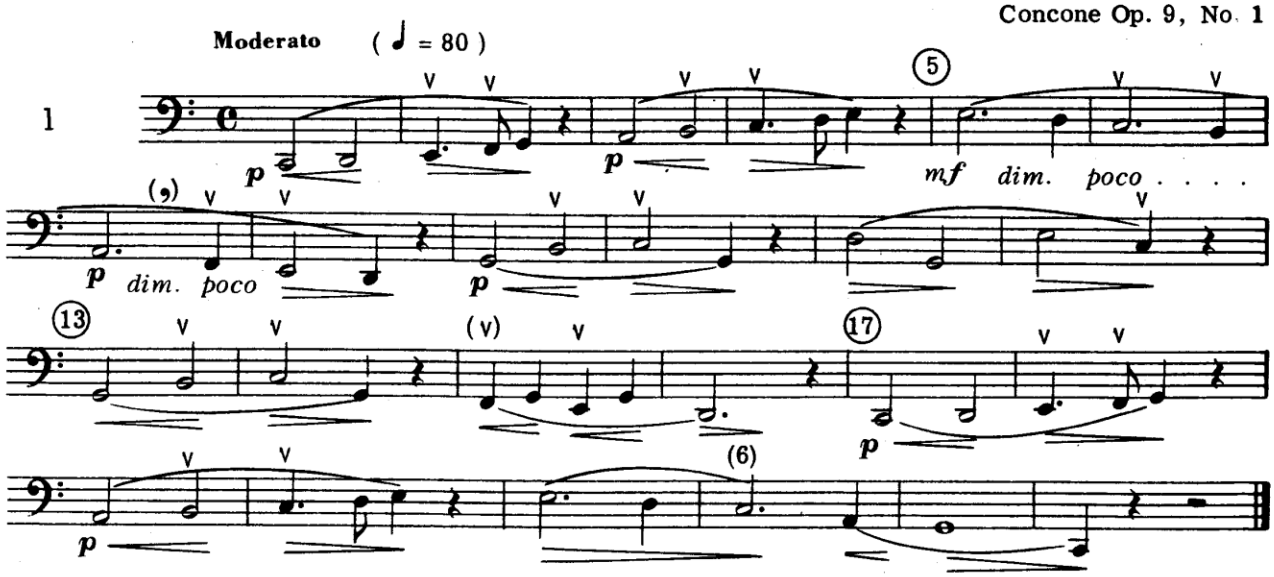
Studies in Legato

Do not play this etude too rapidly.

Save the breath as each phrase is begun. Take a deep breath and "hold back" so that the air is not wasted on the first few beats of the phrase.

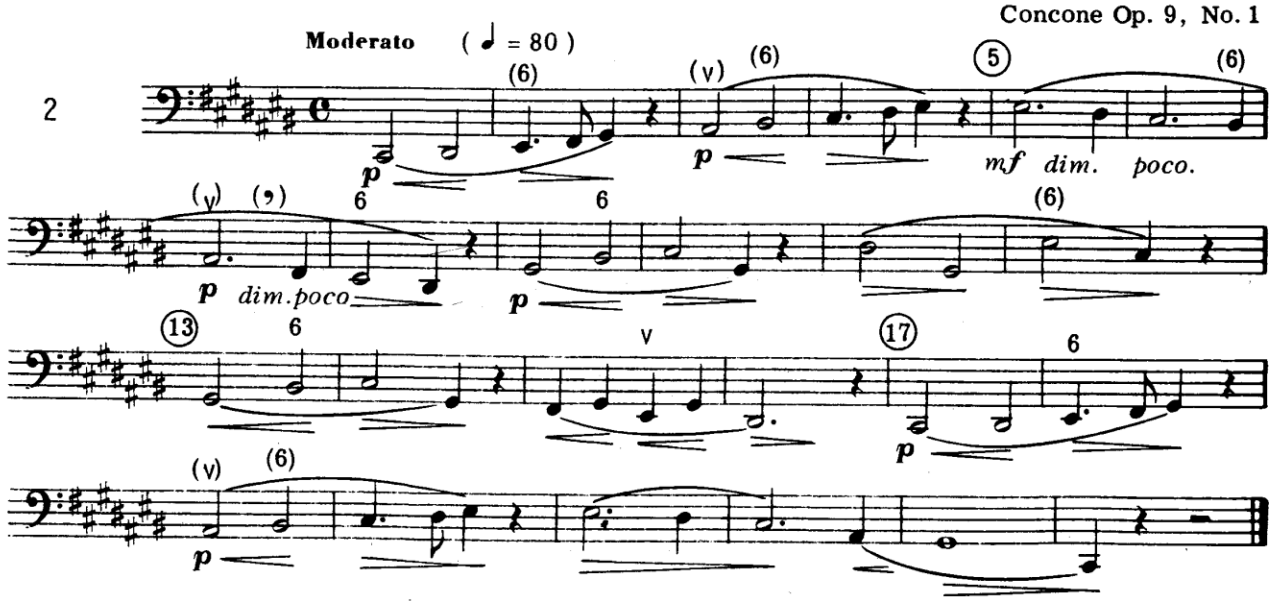
Treat all 's and  's as nuances, only a slight volume change, unless there is a dynamic mark at the end of the wedge-shaped lines.

Concone Op. 9, No. 1



Be able to play Etude No. 1 with ease and control before attempting Etude No. 2.

Concone Op. 9, No. 1



Use a legato tongue on the notes which are marked — .

Maintain a smooth melodic line by carefully observing the nuances that are marked.

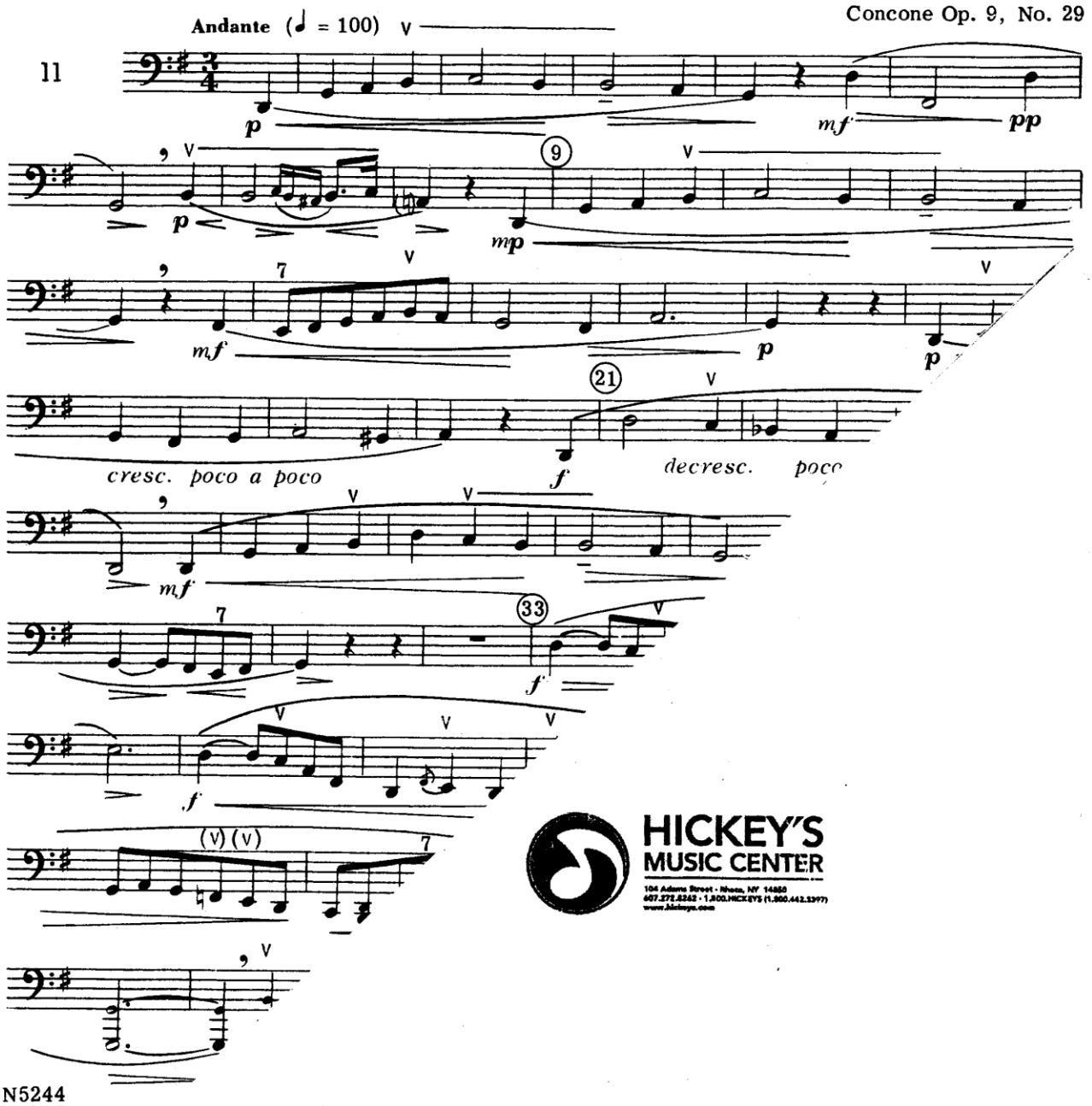
Relax when slurring to lower notes in measures 35, 39, 40, 43, 46, and 47.

Play the grace notes in measure 7 as a group of triplet 16th notes. Take their time away from the preceding half note.

In measure 38, play the grace note immediately before the 2nd beat of the measure.

Hold the final note for its full value and do not allow this note to become dry, thin or tight.

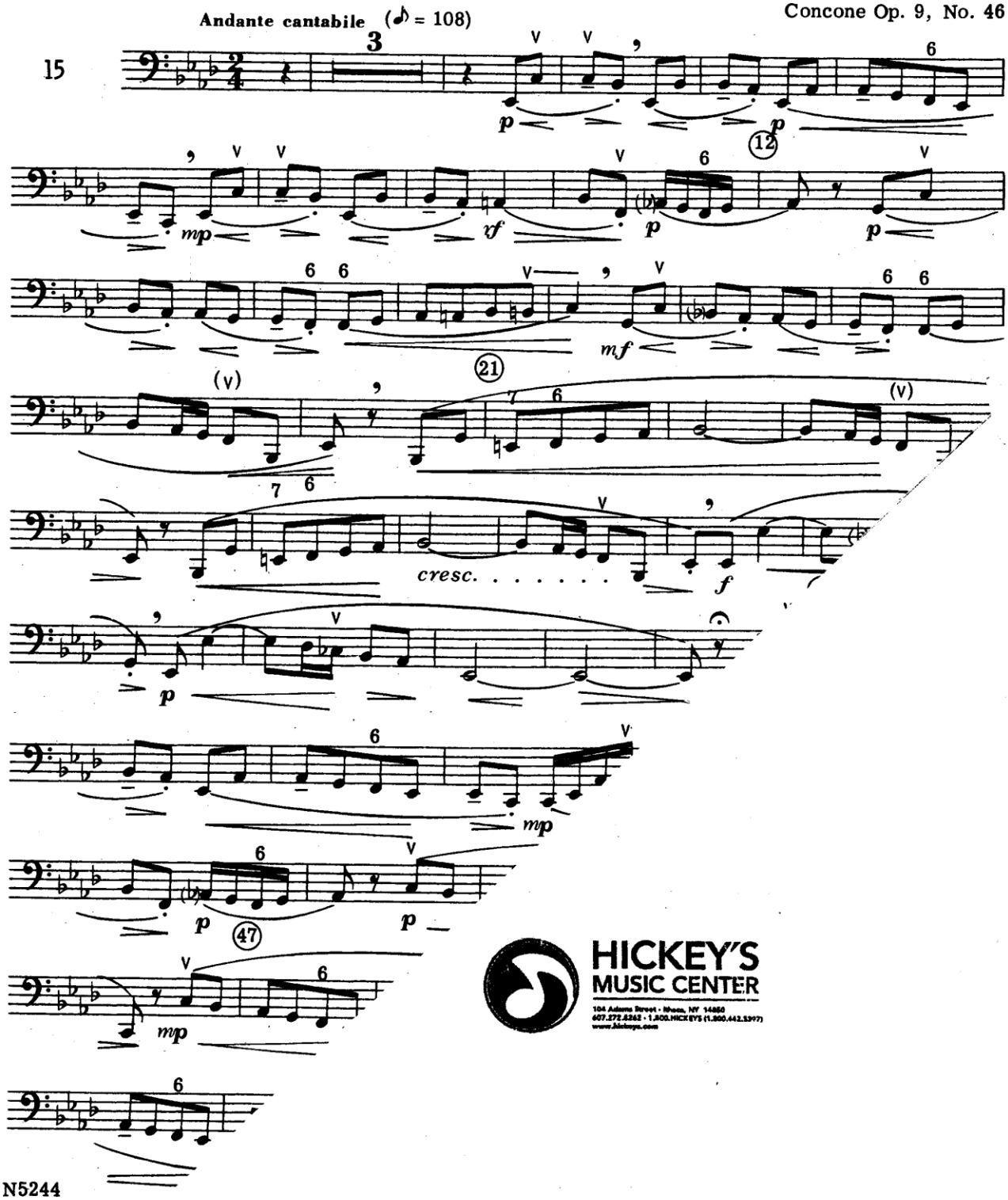
Bass Trombonists: Play the small upper notes in measures 39, 40, 43, 46, 47, and 48.



Play the – in measure 10 as a long and broad breath accent.

Play the eighth notes with a as a well tapered and somewhat long 16th note.

Play the quarter notes which have both a > and – on them as long broad accents.



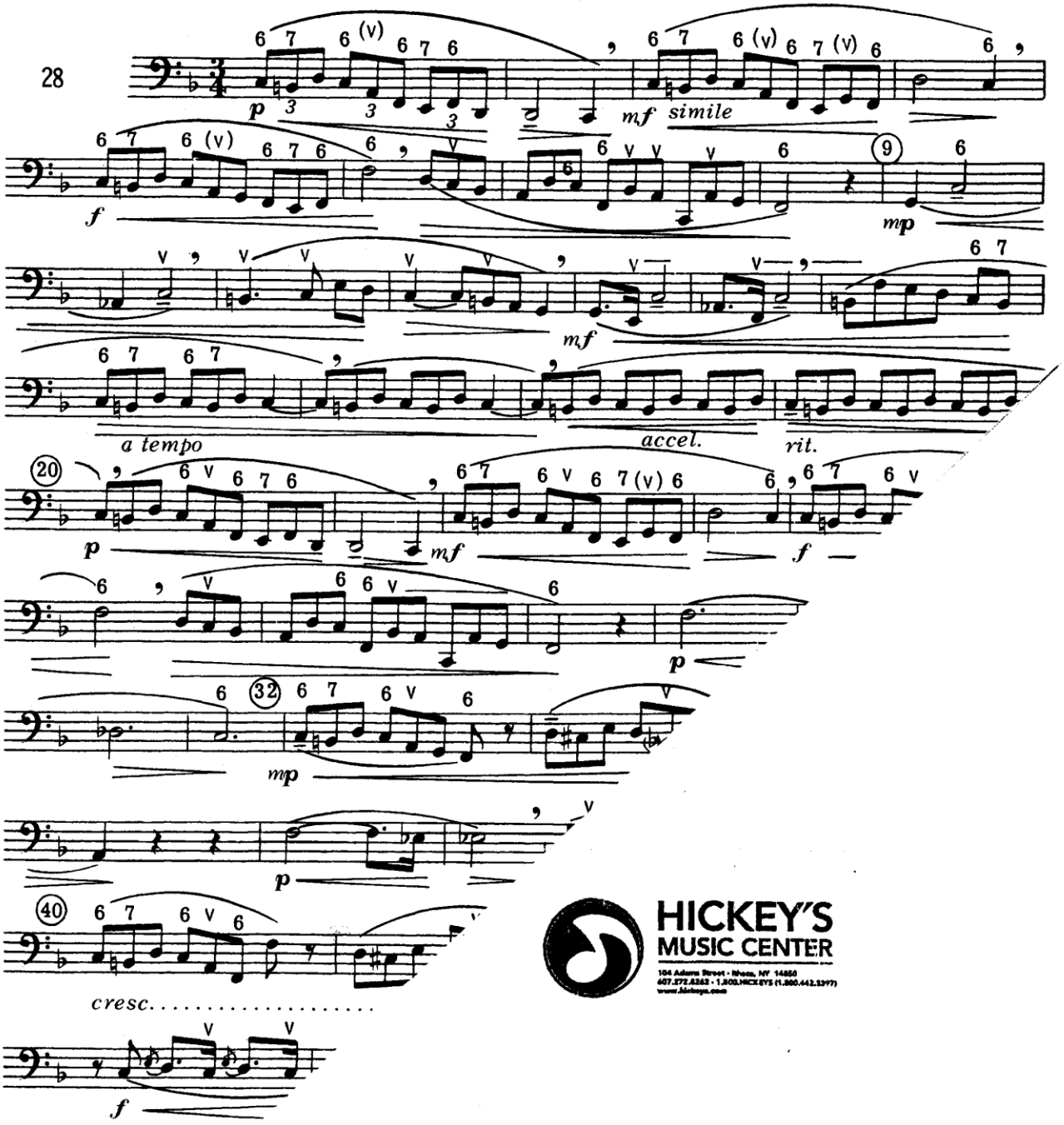
HICKEY'S
MUSIC CENTER

Practice the slur between measures 5 and 6 as the large interval slurs were practiced in the previous etudes.

Observe the accelerando and the ritard in measures 18 and 19.

Bass Trombonists: The valving suggested in measures 1, 3, 5, 7, etc. is for practice only. It will develop the tone of the valve A and the valve G and also will make the slide movement from these notes to the low D and low C as short as possible.

Andantino (♩ = 80) Panofka Op. 85, No. 18

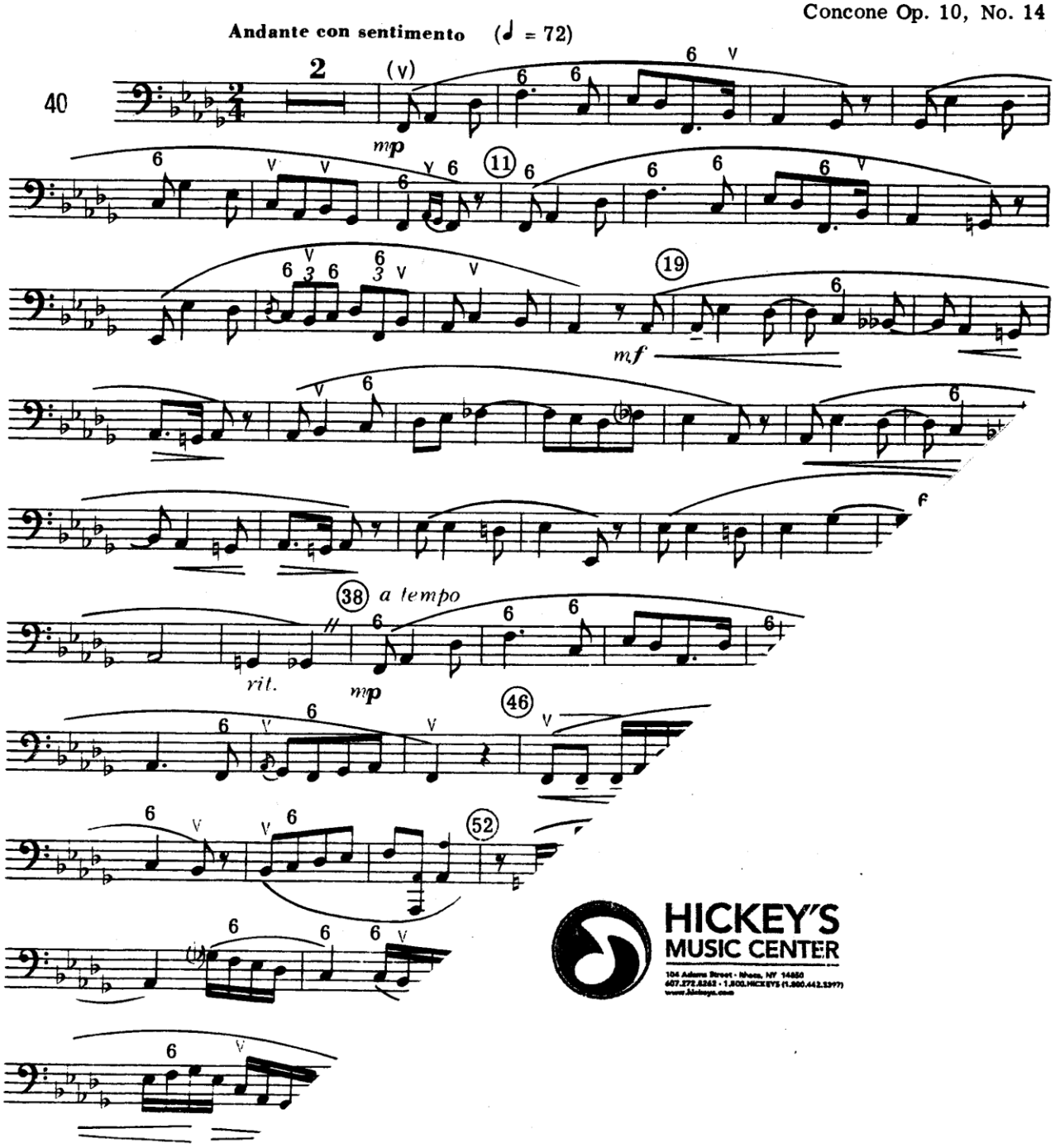


HICKEY'S MUSIC CENTER

In measures 5, 13, 22, etc., play the rhythm accurately and also smoothly.

In order to play the slur smoothly in measure 51, the jump must be prepared while performing measure 50. Begin measure 50 with the mouth fairly open and do not close the lips, teeth or throat as the phrase ascends. Drop to the low A by adjusting the pharynx and soft palate. Use as little movement of the lips as possible.

Concone Op. 10, No. 14



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