

These etudes were written between 2005 and 2007. I wanted to have etudes to practice that would be approximately the length of the Walter Smith Top Tones, with slightly lower range demands. When I began writing these, I was in a five week run of a show here in Washington D.C., and was looking ahead to some solo recitals coming up later that year. For my practicing my goal was to have some fairly long etudes that I could practice with relatively short rests, with hopefully less wearing down than I had been experiencing with the Top Tones. After I had finished six and was playing those, I was encouraged by the results and decided to continue up to 24, two in each key signature. In this way I was emulating the Oskar Boehme 24 Melodic Studies, one of my favorite etude collections. I also was inspired by other books: Robert Nagel's Rhythmic Studies, Everett Gates' Odd Meter Etudes, and Richard Schuebruk's Graded Lip Trainers, among others noted below. While I don't have illusions of matching any of these excellent studies, I've tried my best to address a number of challenges, and hope that others might also find some benefit from these etudes.

#1 – Inspired by two memories: Ray Mase practicing Goldman's Practical Study no. 1 over and over, hearing him achieve the most resonant, rich sounding marcato imaginable. And William Vacchiano saying to a group of us that he considered C major the most difficult key to play in tune.

#2 – The challenge here is to play beautifully below the staff, then to articulate lightly after the legato, sustained phrasing.

#3 – The triple tonguing should be fluid, linear, and leading forward, not static and choppy. I always think of the flute-like color and phrasing that Gerard Schwarz could achieve doing this.

#4 – Legato tonguing with wide intervals, similar to what Boehme's Melodic Study no. 4 requires. Boehme's curious etude might have been inspired by Bach, whose music was just beginning to be more widely known in St. Petersburg in the late 1800's.

#5 – This is a flow study, and I would encourage anyone to improvise their articulations, using a legato tongue whenever it feels comfortable. The sudden forte marcato sections are to test flexibility, which to me always means the ability of the aperture to expand and contract quickly, and is most effectively addressed by articulating varying changes in dynamics and registers.

#6 – The light articulation should have an almost “puffy” quality, again matching the sound and style of a flute.

#7 – Here the idea is to articulate as powerfully as possible, beginning above the staff, also covering the middle and low registers, then proceeding with delicate and light tonguing.

#8 – The middle section should attempt to evoke the sound of a violin playing Bach, articulating with the bow on the string. The sixteenth note pickups at the beginning and in the last couple measures are inspired by Schuebruk's Graded Lip Trainers.

#9 – This etude is challenging to me in terms of supple and flexible articulation, and tongue/finger coordination.

#10 – Heavily articulated descending arpeggios, with ascending scales, then the reverse.

#11 – Another flow study, mostly slurred but feel free to improvise legato tonguing.

#12 – As heavy as possible on the accented long notes, followed by diminuendos, then lighter tonguing, as clear as possible. The coda should be legato tongued, almost slurred, a violin-like portato, which is how I try to play the coda of Charlier #17.

#13 – Again thinking of Mr. Vacchiano, who emphasized practicing in difficult keys. The middle section should feature smooth double tonguing, and the coda very smooth single tonguing.

1.

Marcato (♩ = 120-132)



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4.

(♩ = ca. 86)

mf *sostenuto* *simile*

4

rit. , *tempo*

7

rit. *tempo*
mp

11

mf

14

f *mf*

17

p *mf*

22

28

33

38

f

44

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5.

Smoothly (♩ = ca. 80)



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Allegretto (♩. = ca. 60)

mp lightly

4

7

10

14

17

20

23

27

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11.

(dynamics ad lib. throughout)

Rubato, cantabile (♩ = ca. 120)

Musical score for exercise 11, measures 1-41. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked as ca. 120. The performance style is Rubato, cantabile. The score consists of seven staves of music, with measure numbers 7, 13, 19, 25, 30, 35, and 41 indicated at the beginning of their respective staves. A large watermark 'www.hickeys.com' is overlaid diagonally across the score.



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Bouncy (♩ = ca. 96)

mf mp mf f

mp f

mp p mp mf

mp mf

mp

mp

mp

mp

mp



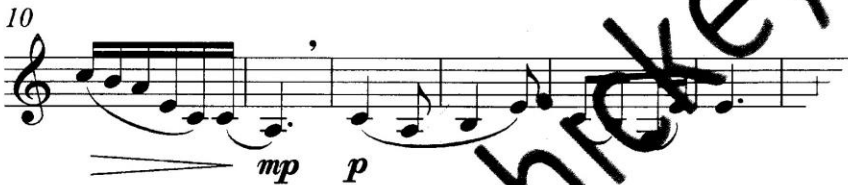
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Freely



(♩ = 54)



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58 *dolce espressivo*

62

66

71

75

80

85

91

96

101

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