

120
melodic
articulation
etudes
tenor trombone

Josef Schantl

Arranged and Edited by Donn Schaefer

Foreword by Larry Zalkind

120 Melodic Articulation Etudes for Tenor Trombone
Josef Schantl Arranged and Edited by Donn Schaefer
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Foreword

Donn Schaefer's method book of Schantl Etudes is an important and welcome addition to the trombone repertoire. In my teaching at the Eastman School of Music I have been well aware of the need for more methods that emphasize specific aspects of articulation. This book fills that void and so much more. While these etudes are thoughtfully designed to improve articulation, they are also complete pieces musically, allowing players to focus on musicianship while improving technical aspects of playing. They are effective while fun to play. They are concise and can be added to any practice routine without worry of time and endurance. These books are also beautifully and thoughtfully crafted. Trombonists will find it easy to adapt these exercises into their routines. Horn players have used these etudes for years and I'm glad to now have a practical access to them.

Larry Zalkind
Eastman School of Music

To my mentors, David Gier and Thomas Swanson

Introduction

Melodic Articulation Etudes for Tenor Trombone is a collection of 120 etudes that explore a wide variety of articulations and phrasings. Originally composed by hornist Josef Schantl, the etudes in this book have been arranged and transposed to cover many keys. In addition to articulation challenges, these melodies are well written and enjoyable to play.

For many years, trombonists have relied on Marco Bordogni’s *Vocalises* in the study of legato playing. While these *Melodious Etudes* “The Rochut Book” are a standard in the trombone repertoire, they are one dimensional in the coverage of articulation styles. Players who rely too much on Bordogni might develop a fluid legato and beautiful tone while sacrificing development in the area of articulation. *Melodic Articulation Etudes* is designed to provide much needed variety for trombonists. These short etudes are easy to incorporate into a weekly practice plan that could also include Bordogni, Blazhevich, orchestral excerpts, and solo playing.

Musical Colors: Great string players are able to produce a seemingly limitless variety of articulation styles; likewise, vocalists have the advantage of text and diction to help provide musical nuance. Brass players can add life to their performances if they strive to match the model of great singers or string players—if we think of articulation as colors on a painter’s palate, we want to have for our use the widest array of colors possible to best serve the needs of the music. Legendary jazz singer Frank Sinatra summed up the approach of learning from other musical sources in this famous quote: “My greatest teacher was not a vocal coach, not the work of other singers, but the way Tommy Dorsey breathed and phrased on the trombone.” Trombonists will benefit by following Sinatra’s lead and learning from the best musicians across all genres.

Practice Tips

Note Grouping: Clearly articulate the first note in each group or phrase. In the following example, arrows indicate notes that should be played with a non-legato articulation. Writing a “T” over notes that require a little more tongued articulation is another way to provide a visual reminder to bring out phrase structure through note grouping. Breath marks can also be used to indicate phrase structure. (Other times, breath marks might simply indicate the easiest place to catch a breath.)

7. **Tempo di Valse**

The musical notation for exercise 7 is in bass clef, 3/8 time, and B-flat major. It consists of 12 measures. The first measure has a triplet of eighth notes marked 'mp'. Slurs are placed over the first two measures and the last two measures. Arrows point to the first notes of measures 1, 4, 7, 10, 11, and 12. A 'T' is written above the first note of measure 7. A breath mark is placed above the first note of measure 10.

Articulated Legato/Portato: A staccato mark within a slur, as seen in the following example, is best described as articulated legato. More commonly found in music for string

Staccato: Notes marked with a staccato should be played detached, or separate from one another. The challenge many players face is that the tongue can get too involved in the process, choking off the sound at the end of each note. In general, the best sound and resonance in staccato playing is produced by simply stopping the flow of air, not by cutting notes off with the tongue. Focusing on achieving a very distinct and strong “front end” to each note can eliminate the problem of clipping notes. In a longer line of staccato notes, try keeping the air moving while concentrating on the start to each note.

58. **Marche triomphale**

Tenuto: Tenuto means held or sustained. Notes marked with a dash should be played full value, without separation. In the following example, the pickup note (D) could even be stretched a bit longer than full value for expressive purposes. Tenuto marks are sometimes used to remind the performer to add expression. In the first full measure, the first note (G) should receive a distinct articulation after the pickup note.

15. **Largo**

Marcato: Notes indicated with this type of accent should be marked, stressed, or emphasized. This can involve bringing out a melody that is intended to be brought to the fore. See following example:

49. **Maestoso**

Dynamics and Breath Marks: Dynamics and or breath marks may sometimes indicate phrase structure. Often the performer will want to clearly define the first note after a breath mark. Sudden changes in dynamics may likewise be defined. The following example uses breath marks along with changes in dynamics to indicate phrase structure.

82. **Andante**

p dolce *mf* *pp* *p*

Tempo Markings: All tempo markings are taken from Schantl’s original etudes. It is suggested that you use comfortable tempos while the challenges of phrasing, articulation, and the trigger register are mastered. As you develop your skill, speed can be increased where appropriate.

Commodo

1.

p *mf* *f* *p* *f* *p* 3

Marciale

2.

mf *p* *f* *mf* *f* *p* 3 3