

*120
melodic*
articulation
etudes
basstrombone

Josef Schantl

Arranged and Edited by Donn Schaefer

Foreword by John Rojak

120 Melodic Articulation Etudes for Bass Trombone
Josef Schantl Arranged and Edited by Donn Schaefer
MPM 14-300
\$19.95

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Foreword

These succinct exercises are excellent for refining skills useful for musical expression. Their length and accessibility allows for the repetition that is so helpful in gaining consistency. Thanks to Donn Schaefer for creating this tool to help make trombonists better musicians.

John D. Rojak

American Brass Quintet, Juilliard, Director of Brass Studies at NYU, Hartt

To my mentors, David Gier and Thomas Swanson

Introduction

Melodic Articulation Etudes for Bass 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 while making full use of the valve register of the bass trombone. 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.

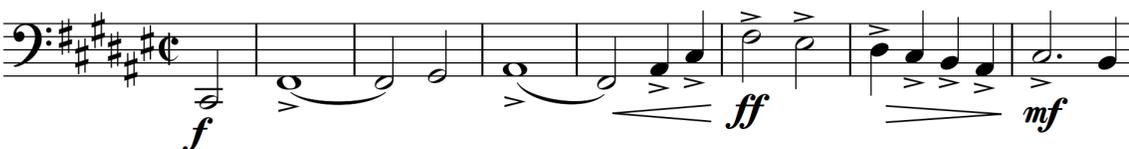
Practice Tips

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**

mp

Maestoso

49. 

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. 

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*

Detailed description: This section contains three staves of music for the 'Commodo' piece. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The third staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The music is in a bass clef with a key signature of three flats and a common time signature. It includes various note values, rests, and articulation marks such as slurs and accents.

Marciale

2.

mf *p*

f *p*

mf *p* *f* *mf*

f

p

f *p*

Detailed description: This section contains six staves of music for the 'Marciale' piece. The first staff starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The third staff has dynamics of mezzo-forte (*mf*), piano (*p*), forte (*f*), and mezzo-forte (*mf*). The fourth staff begins with a forte (*f*) dynamic. The fifth staff starts with a piano (*p*) dynamic. The sixth staff features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The music is in a bass clef with a key signature of two sharps and a common time signature. It includes various note values, rests, and articulation marks such as slurs, accents, and triplets.