

*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

© 2016 Mountain Peak Music

2700 Woodlands Village Blvd. #300-124
Flagstaff, Arizona 86001
www.mountainpeakmusic.com

This publication is protected by Copyright Law.
Do not photocopy. All rights reserved.

ISBN 978-1-935510-84-0

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

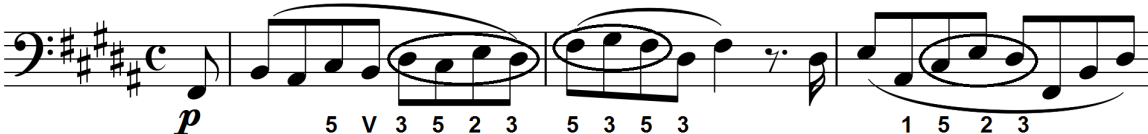
[illegible]

3.

Steady airflow is essential to producing a smooth legato. Any bumps in the delivery of air can result in undesirable bumps in the sound. All too often, brass players link the tongue stroke to the airflow, pulsing the air with each articulation like a bellows pumping for each note. This is to be avoided in favor of continuously moving air. The best manner of producing a legato phrase involves keeping the flow of air steady, while either slurring or lightly flicking the tongue against the air column.

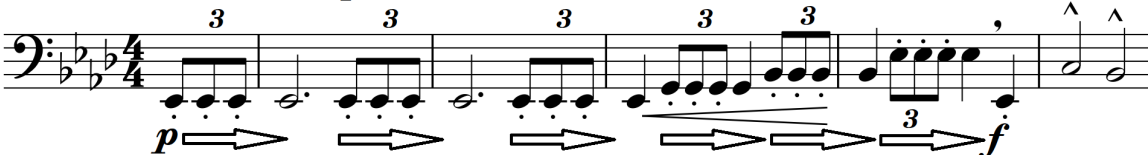
In the following example, naturally occurring glissandos are circled. You have the choice of looking for alternate positions (or usage of the valves), or using a slight tongued articulation to eliminate the glissando. In either style of legato, the air flow should remain uninterrupted.

Allegro molto

24. 

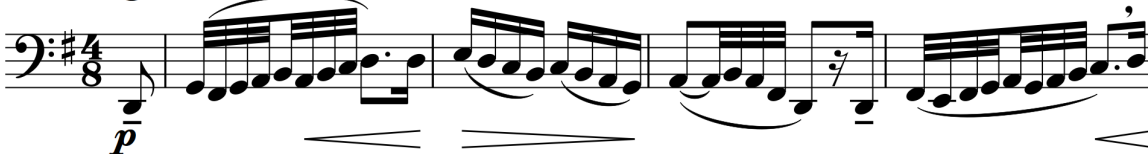
Staccato: Notes marked with a staccato should be played detached, or separate from one another. The challenge many players face is that the tongue can get too involved in the process, choking off the sound at the end of each note. In general, the best sound and resonance in staccato playing is produced 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.

Marche triomphale

58. 

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.

Largo

15. 

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:

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.

Andante

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.

Marciale

2.

mf

p

f

p

mf

f

mf

f

p