

## TMEA All-State Etudes, 2014-15

**Etude 2:** Is Number 1, found on Page 2  
 The Tempo Marking is listed “Lento”  
 The Quarter Note is marked in the Performance Guide as quarter note = 68-76  
 The Key is C major  
 Errata: None

Measure No.	
General Comments	“Lento” as a tempo marking is generally on the slow side, though not as slow as “largo”, for example. The metronome marking of quarter note = 68-76 is fine, although to play this piece, marked “dolce”, or “sweetly”, at all the same speed would limit its musicality. For example, in measure 2, as the line ascends, a slight increase in tempo is perfectly in order, followed by an easing back to the original tempo as the line descends back to measure 3. Life has an ebb and flow, and so should music.
	Here are some specific comments that may help with your preparation of this piece:
4	The f-natural can be played in sixth position as marked, with the B-natural played in seventh. However, I find that playing the F in first and the B-natural in slightly long second position using the trigger much easier both in terms of intonation and in order to avoid any hint of glissando in the upward line. A comment about dynamics is also in order at this point. Play the initial “piano” with a sustained sound. Use as much air as you need to make the notes sing, and then adjust the other dynamics accordingly.
7	In measure 7, the A-flat is an unexpected note from a tonal perspective, so make the most of it! Let your listener know that something different has happened than in the previous phrase, perhaps by using a slight accent as well as a crescendo. Again, follow the ups and downs of the lines from measures 8 to 12.
13	Not only do we switch to F minor temporarily, but the dynamic is now forte. Don’t “cheat” the E-natural quarter note at the end of measure 12. You have a rest in measure 13 to begin the next phrase, so you can take a good breath there.
15	Do not make too much of the slur breaks. The tendency might be to pause after the first G and after the C, but this breaks up the musical thought. Think of the slur markings more as an indication of a lilt or inflection rather than a cut off.
16	Again, soft but sustained, with plenty of air for the full four counts.
17	Again moving toward a new tonal center, make sure the forte contrasts with the peaceful “piano” in the previous bar.
20	Observe the tenuto markings. Hold the last E a little longer than you otherwise might, because you have a rest leading into the next bar.
23	The crescendo spans two bars, so don’t force the music to get louder all at once.
24-25	Crescendo on the low A’s and use them as a springboard to the higher A’s. Don’t strain or pinch for the upper A. If you can, a little vibrato on these sustained high pitches will add to their color.

