

## TMEA All-State Etudes, 2013-14

**Etude 3:** Is Number 4, found on Page 5  
 The Tempo Marking is listed “Allegro”  
 The Quarter Note is marked in the Performance Guide as quarter note = 84-96  
 The Key is D minor  
 Errata: None

Measure No.	
General Comments	The style marking is “leggiero”, and Italian word meaning “light”. This, coupled with the Allegro tempo marking, indicates that the beginning of the etude, to measure 33, should be light and playful. The combination of staccato markings and accent markings will help to insure this. It is a good idea in this piece to practice the various D minor scales and scale fragments until the slide positions become second nature.
	Here are some specific comments that may help with your preparation of this piece:
3 - 4	The accents here should be detached, but with more weight than the staccato markings in the previous measure.
8	Note the tenuto marking on the two eighth notes at the end of this phrase.
9, and again in m. 73	The D could either be played in long fourth position with one trigger, or in first position using the double valve if you are using D tuning.
17	Watch the contrast between the <i>f</i> in this section and the <i>mf</i> in the previous section.
18-20	Don't let the tempo get away from you in these measures. One of the biggest traps is to make a mental break between octaves. This has a tendency to slow down the phrase. Remember to push through with air. Speaking of air, plan to breath every four bars.
32	Put a fermata here to mark the end of this section.
33	“Sostenuto” means “sustained”. This is in marked contrast to the staccato of the previous section. Sostenuto does not mean legato, though. Play the notes with full value without slurring. This “B” portion of the piece is piano, also in contrast to the earlier dynamics, and can be played a bit slower than the previous section, in order to heighten the contrast yet further.
41-48	A gradual crescendo here is a good idea, especially beginning in measure 41 at, say, an <i>mp</i> (ratcheting up from the earlier <i>p</i> ), with the greatest crescendo coming in measures 47-48.
48-56	Measure 48 is the climax of this section, and the next 8 bars can show a gradual decrescendo.
57-64	These measures might be played at a slight lower dynamic, in order to set up the recapitulation in measure 65, although the last dynamic is forte. Play around with it, and listen for what makes best musical sense to you. Get a good breath after the pedal “A” in measure 64. Make sure that the note sounds full but not too punchy.

	Drop your jaw for a nice, full sound.
81-87	Practicing fragments of the chromatic scale will help here. I prefer using valved second rather than the nature seventh for the E-natural in measure 83. Note the terraced dynamics back to forte in measure 81. Get a good breath at the beginning of measure 81.
89-96	These are fragments of a diatonic pattern based in D minor. Practice ascending D minor scales and this will become easier. Note that there is no retard at the end of the piece. In measure 95, playing the F in sixth or in trigger first will work. If you play the F in sixth, then play the E-natural in seventh. I prefer using trigger first, as for me the line is smoother and the intonation is easier.