Jaroslav Cimera

Seventy Nine Studies for Trombone

Jaroslav Cimera (1887?–1972) was a famous virtuoso trombonist who performed with several of America's finest bands including Kryl's, Sousa's, and his own. Born in Bohemia (now Czech Republic), he moved to America at about age nine with his family. His brass teachers were Gardell Simons, Alfred Weldon (cornet) and Bohumir Kryl (cornet).

Following his successful career as a band soloist, Cimera taught trombone at his home and then also at Northwestern University part-time from 1933–1952, and added baritone and tuba lessons from 1952–1967. He influenced many fine trombonists and wrote a number of solos, etude books and methods. An excellent biography of Cimera appears in the *International Trombone Association Journal,* January 1997 (Vol. 25 #1).

This book of **Seventy Nine Studies** from 1949 was written at a time when there was very little etude literature composed for trombone. Unlike Cimera's charming *55 Phrasing Studies* from 1958 (also distributed by Cherry Classics Music), these are not elementary etudes, and young trombonists may find them complex.

These studies demand plenty of challenging and unexpected slide-work, and they also are presented in many unusual keys. Embrace these surprises, read carefully, and enjoy the benefits. There are no numerical tempo markings. Find a tempo that makes musical sense considering the indicated style and the music itself. But also try speeds well above and below your favorite.

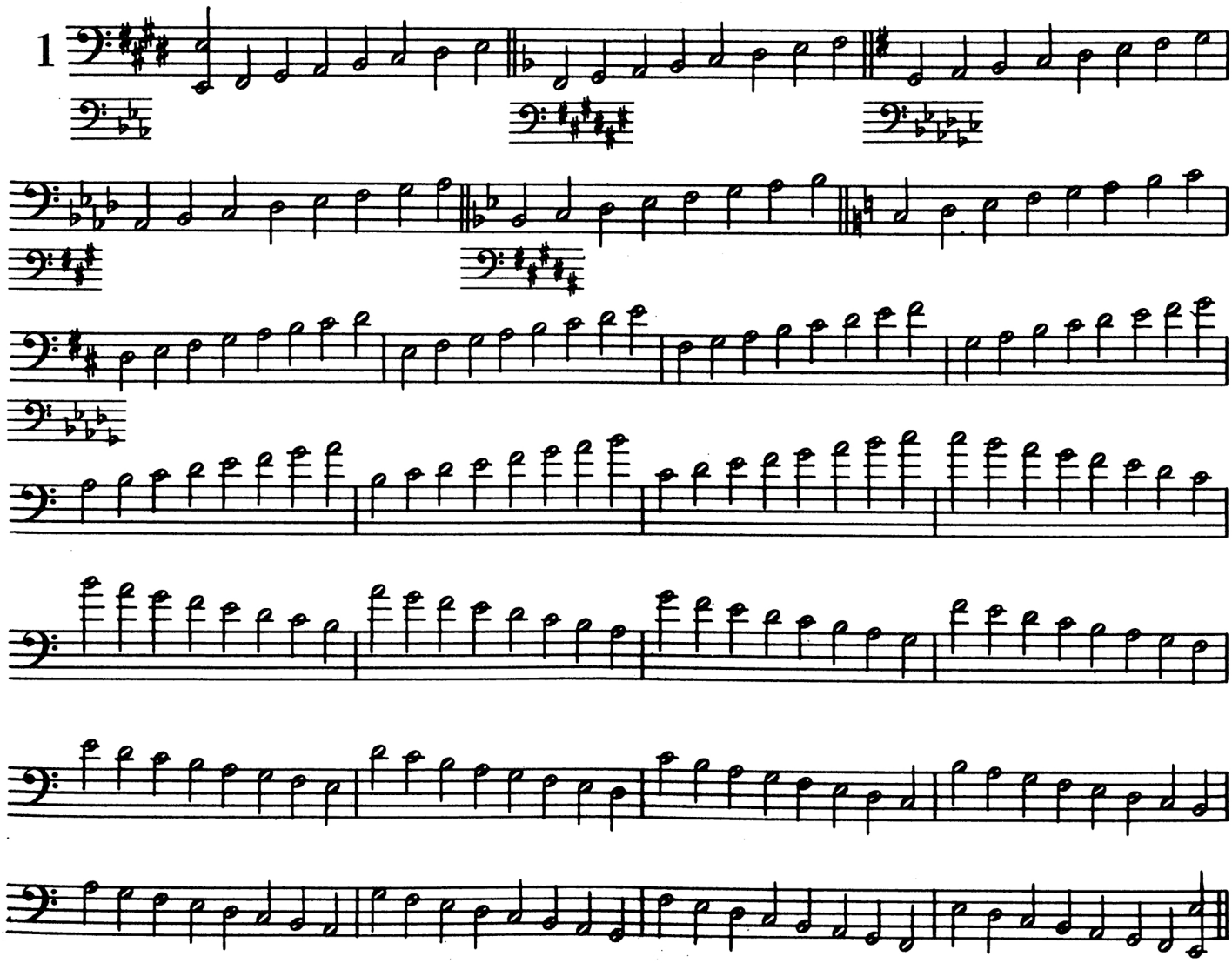
Cimera suggests alternate key signatures for many of the studies, and this too has value. Playing up or down a half-step is a skill not much needed today, but the practice is good for the brain. Alternate positions become more comfortable only after some practice, and this book is very good for that purpose. Listen "even better" when using the alternative positions—it will improve overall intonation.

Tom Ervin
Emeritus Professor of Music
University of Arizona

The Scales

Ex. No.1--In order to save space, I have written a Scale from low "E" to high "C", inserting the key signature from One to Six Sharps, and also from One to Six Flats; thus permitting the Student to play the Same Scale in any Key as above described.

The Student should also write all the Melodic and Harmonic Minor Scales in the Same Form as the Major Scales. He should then alternate them with the Major Scales, by playing a different Scale each week. Always beginning with Half Notes-playing these Scales in as many Speeds as possible-and also playing Half of these Speeds as Softly as possible. The Student should never play any of these Scales any Higher than he can play them without much effort.



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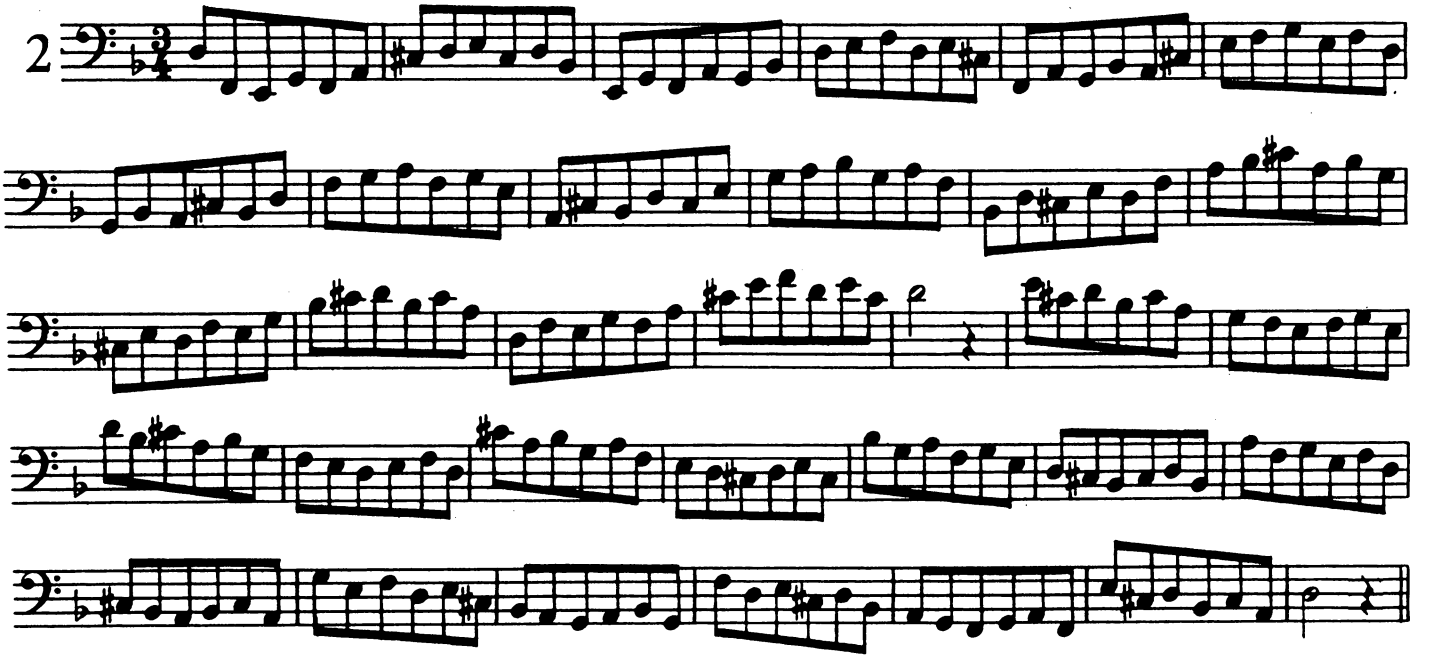
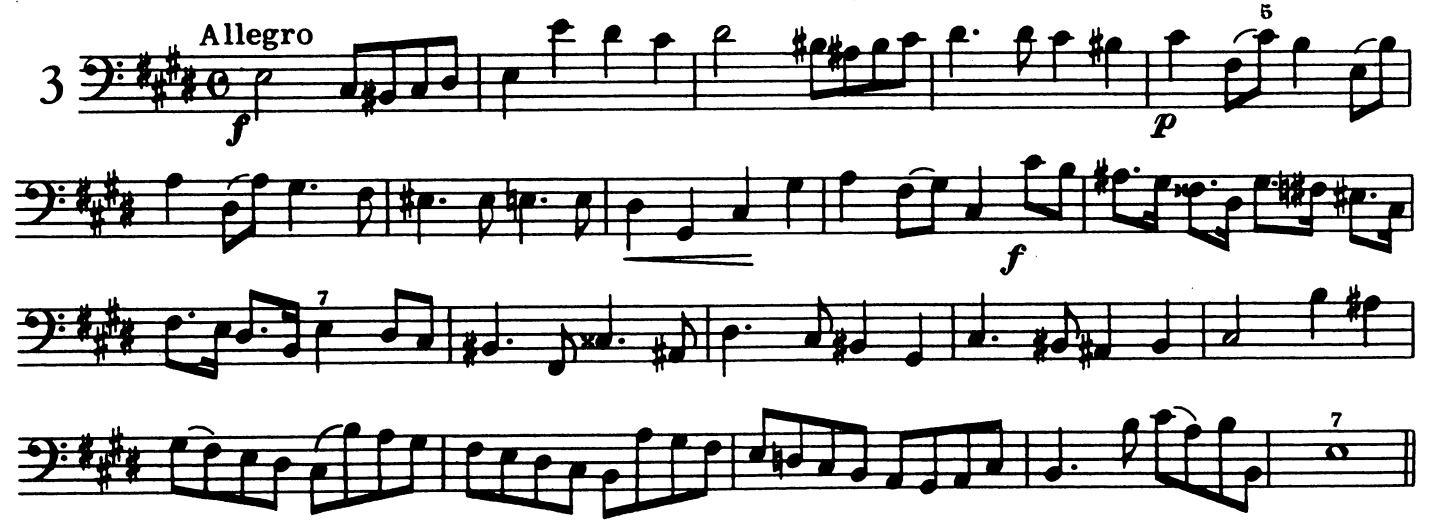
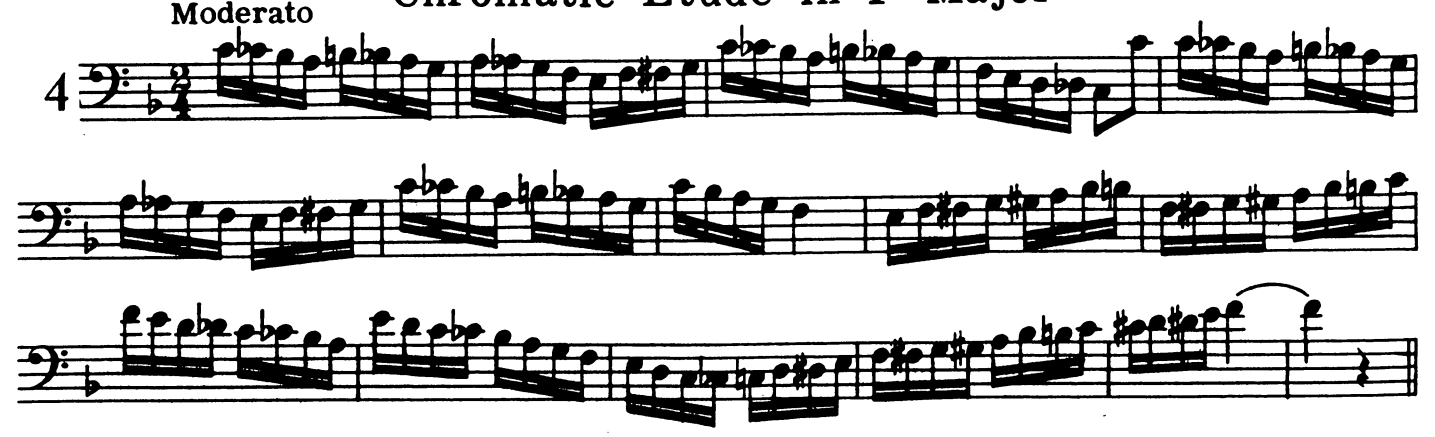
Study in D Minor



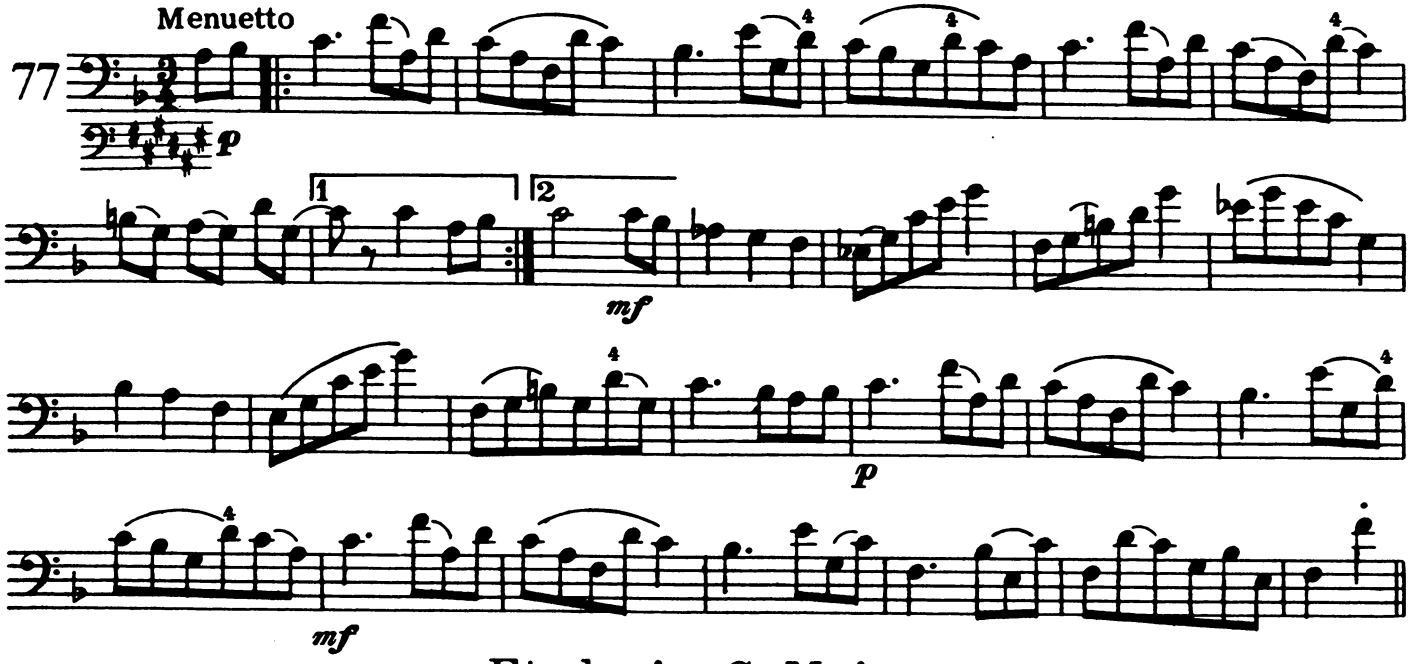
Etude in E Major



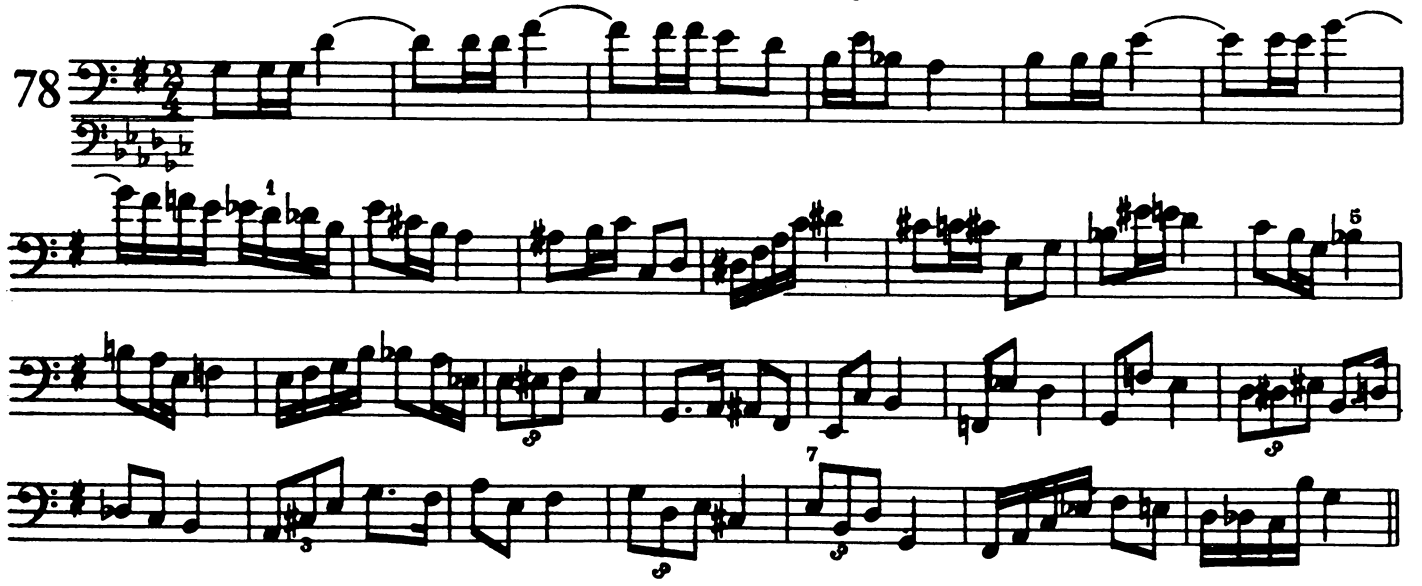
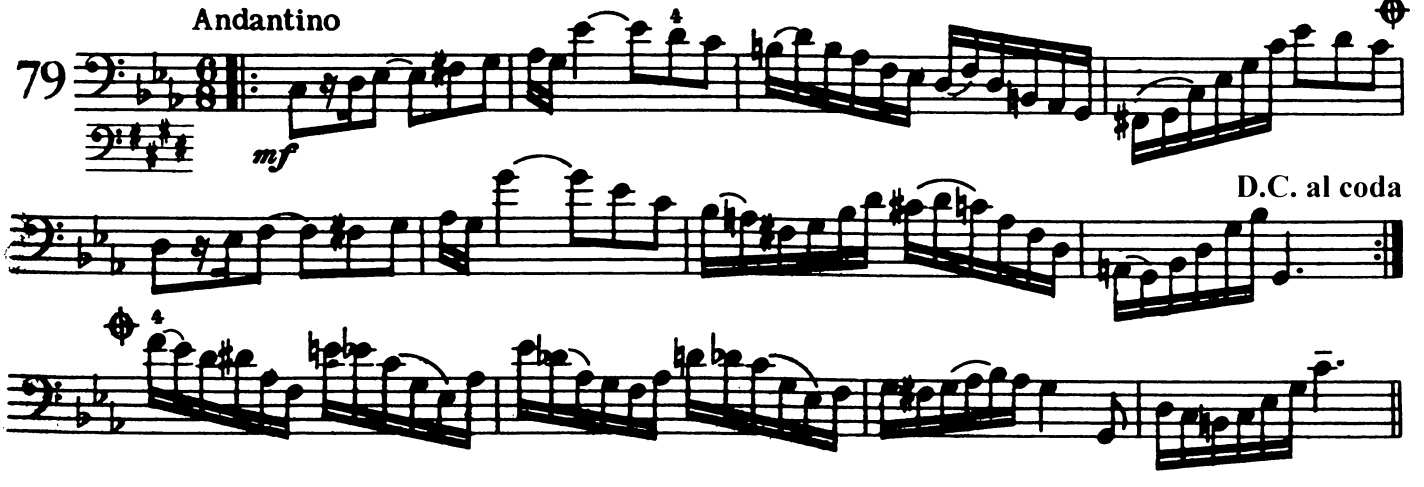
Chromatic Etude in F Major



Etude in F Major



Etude in G Major



Etude in C Minor