

# 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.

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# 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.

The musical score consists of seven systems of two staves each, all in bass clef. The first system is marked with a '1'. Each system contains a scale from low E to high C. The key signatures for the systems are: 1. One sharp (F#), 2. Two sharps (F#, C#), 3. Three sharps (F#, C#, G#), 4. Four sharps (F#, C#, G#, D#), 5. One flat (Bb), 6. Two flats (Bb, Eb), and 7. Three flats (Bb, Eb, Ab). The notes are written as half notes, and the scale is repeated in both directions (ascending and descending) within each system.

## Study in D Minor

Musical score for Study in D Minor, bass clef, 2/4 time signature. The piece consists of five staves of music. The first staff begins with a treble clef and a '2' above it, indicating a second ending. The key signature has two flats (B-flat and E-flat). The music is a continuous sequence of eighth and sixteenth notes, with some accidentals (sharps and naturals) appearing throughout.

## Etude in E Major

Musical score for Etude in E Major, bass clef, 3/4 time signature. The piece consists of four staves of music. The first staff is marked 'Allegro' and 'f' (forte). The key signature has three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano) and 'f'. Fingerings are indicated by numbers 2, 5, and 7.

## Chromatic Etude in F Major

Musical score for Chromatic Etude in F Major, bass clef, 2/4 time signature. The piece consists of three staves of music. The first staff is marked 'Moderato'. The key signature has two flats (B-flat and E-flat). The music is characterized by a chromatic scale of eighth notes, with frequent accidentals (sharps and flats) and dynamic markings like 'f'.

# Etude in F Major

77 **Menuetto**

*p*

*mf*

*p*

*mf*

# Etude in G Major

78

*mf*

# Etude in C Minor

79 **Andantino**

*mf*

D.C. al coda