
Tenor Trombone

Book - Editor Title**Publisher Edition**Fink *Advanced Musical Etudes, 112 Studies based on Blazhevitch's Etudes* Accura No. 154

Selection 1

Page(s): 72-73

Key:

Etude Title: *No. 91*

Tempo: Quarter Note = 84-94

Play from beginning to end.**Errata:****Performance Guide:**

This technical etude will help students develop a proficient slide technique in both the low and high range. The etude will present several demanding scale and arpeggiated passages in a challenging key.

Use a "Too" or "Tee" articulation and play each note with a good front. Place a little more weight on all eighth-notes and a little less weight on the sixteenth-notes that follow. Be sure to support each line and keep the air moving through the sixteenth-note passages. When playing slurred figures like in mm. 1-5, avoid any glissando-like sounds.

Make all dynamic markings, tempo changes, and style markings noticeable. To assure good rhythm, practice this etude with a metronome and keep a steady pulse.

When practicing some of these passages, play them slow several times and make sure to focus on note accuracy, articulation markings, alternate positions, and rhythm placement. In instances where tied notes are found (mm. 9-12), make sure to move in time.

Play all G-flats above the staff in a raised 3rd position. The low D-flats below the staff should be played in a lowered 5th position when using the F attachment.

In mm. 15 and 21, a slight ritardando may be implemented to help accommodate the low range passages.

Considering the key of this etude, alternate positions will be a must throughout. When experimenting with alternate positions, it is important to match tone qualities of the home position and the alternate position. A tuner will be most beneficial. Some examples of alternates that may be used in this etude include: playing an F-natural in the staff in 6th position, playing a low B-flat in a lowered 3rd position with the F attachment valve, and playing a B-flat above the staff in a raised 5th position. Ultimately, it will be up to what each student feels most comfortable doing and what each student sounds best doing.

Selection 2

Page(s): 73

Key:

Etude Title: *No. 92*

Tempo: Quarter Note = 58-64

Play from beginning to end.**Errata:**

Performance Guide:

This lyrical etude will require mastery of a proficient legato tongue, high range, and playing endurance.

The Lento (quarter note = 58-64) and Con Moto (quarter note = 80) sections should be performed with a smooth and light legato tongue. Using a "Doo" or "Dee" articulation and blowing the air through the phrases will help achieve this style. For stylistic clarity, lightly articulating every note is recommended. If natural slurs are preferred, be sure to avoid playing any extra notes when going through the partials and avoid any glissando-like sounds when playing in the same partials.

Make all dynamic markings and tempo changes noticeable. Keeping a steady subdivision or pulse is important and will assure rhythmic accuracy. To enhance the quality of the performance, adding characteristic vibrato and subtle rubato is encouraged.

When practicing some of the passages written in the upper register, playing them down one octave will help learn the correct intervals and prolong endurance during each practice session.

In m. 45, playing the 2nd and 3rd F in 6th position and the E-natural in 7th position may be an option for many trombonists. In m. 50, the note before and after the E-flat grace note may be lip slurred for a smoother articulation. Throughout this etude, be sure that the G-flats above the staff are played in a raised 3rd position and all G-naturals above the staff are played in a raised 2nd position.

Selection 3

Page(s): 61

Key:

Etude Title: *No. 81*

Tempo: Eighth Note = 170-180

Play from beginning to end.

Errata:

Performance Guide:

This technical etude will help students develop an enhanced understanding of compound rhythms. Considering that this etude fluctuates in style throughout, great attention to articulations will need to be a priority.

Make all dynamic markings and tempo changes noticeable. Keeping a steady subdivision or pulse is important and will assure rhythmic accuracy. To enhance the quality of the performance, adding characteristic vibrato and subtle rubato is encouraged.

When practicing some of the passages written in the upper register, playing them down one octave will help learn the correct intervals and prolong endurance during each practice session.

1

A

Con moto ♩ = 84 - 94

91.

First system of music (measures 91-100). It consists of two staves of music in bass clef, 3/4 time signature, and a key signature of two flats. The first staff begins with a *mf* dynamic and ends with a *f* dynamic. The second staff begins with a *mf* dynamic and ends with a *p* dynamic. The music features a mix of eighth and sixteenth notes with various articulations.

Second system of music (measures 101-110). It consists of two staves. The first staff is marked with a *p* dynamic and the instruction *leggero*. The second staff begins with a *p* dynamic and ends with a *ff* dynamic. A section labeled 'D' is indicated above the first staff. The music continues with rhythmic patterns similar to the previous system.

Tempo I

Third system of music (measures 111-120). It consists of two staves. The first staff begins with a *f* dynamic and ends with a *mf* dynamic. The second staff begins with a *p* dynamic and ends with a *mf* dynamic. The tempo is marked as 'Tempo I'. The music features a mix of eighth and sixteenth notes.

G

Fourth system of music (measures 121-130). It consists of two staves. The first staff begins with a *mf* dynamic and ends with a *f* dynamic. The second staff begins with a *mp* dynamic and ends with a *p* dynamic. A section labeled 'G' is indicated above the first staff. The music continues with rhythmic patterns similar to the previous system.

p *f* rit.

#2

B

Lento $\downarrow = 58-64$

92. *p dolce*

mp

E

Con moto $\downarrow = 80$

pp *p* *mp*

Tempo I

mf rit. *mf* *p*

H

a tempo

f rit. *p*

C Allegretto $\text{♩} = 170-180$

3

Trombone — 61

81.

mp *mf* *f* *mf* *mp* *f* *mp* *molto rit.* *mp* *mf* *f* *f* *mf* *f*

Tempo I

I