

I interpret this etude's tempo and style markings Allegretto and leggiero as "quick, but not as fast as allegro" and "lightly". This can be a challenging combination for any bass trombonist, especially in the low register. I like to use a tempo in the range of 58-66 for the measure (in other words, multiply by 3 to get the individual 8th note tempo).

While counting this etude in 3, it is important to still feel it in 1. Experiment with emphasizing the downbeats and lightening up on beats 2-3. This will help the leggiero style come through in your playing. I like to add a slight rit. in measure 39 leading into the fermata in measure 40, but otherwise I play this etude at a consistent tempo.

F-sharp minor is a key some high school musicians don't play in very often. When preparing this etude make sure to practice your related scales often: F-sharp minor, C-sharp major, A major, E major, and chromatic scale as well. Doing so will insure that you are familiar with the basic building blocks of this technical etude. Articulating lightly and with clarity in the low register, while maintaining an even sound between the middle and valve registers is the central technical challenge of this etude. I encourage you to experiment with your articulation to see what sounds best in each register for your playing.

## Euphonium

Book - Editor	Title	Publisher	Edition
H. Voxman	<i>Selected Studies</i>	Rubank / Hal Leonard	No. 160 HLO4470730

### Selection 1

Page(s): 25(BC) 27(TC)

Key: Bb Minor

Etude Title: *Bb Minor - Allegretto*

Tempo: Quarter Note = 90-104

**Play from beginning to end.**

**Errata:**

#### **Performance Guide:**

The term *legère* means to play in a light, or airy style. Therefore, even if you don't see a staccato mark over a note in this piece you should continue in the same style. However, it is best to not think of the 1/16ths as staccato as you are learning this piece. Start practicing it at a slow, easy tempo, playing only the 1/8ths as staccato. Be sure you don't play the 1/8ths too terribly short at the slow tempo or they will sound "pecky" at the fast tempo. Think of them as simply separated, or detached from the other notes. As your tempo increases in later practice sessions the 1/16ths will start to sound staccato naturally. Try to play 4 measure phrases, and be sure to add your own dynamics so the music has direction and expressiveness. Playing the last 8 measures in one breath is a challenge, but it can be done if you take several small breaths leading up to it from measure 32 to 36.

### Selection 2

Page(s): 34 (Bass Clef); 36 (Treble Clef)

Key: D Major

Etude Title: *D Major - Andante Sostenuto*

Tempo: Dotted Quarter Note = 50-58

**Play from beginning to end.**

**Errata:**

M. 9 -- slur begins on eighth note D#;

M. 17 -- 2nd and 3rd notes (C#'s) should be tied;

M. 28 -- 2nd and 3rd notes (D's) should be tied

M. 7 - Last note in measure is to be played as an A natural.

M. 25 - Count 4 - 2nd note of triplet should be played as an E natural.

**Performance Guide:**

Play this lyrical etude in a legato style, as the indication *sostenuto* suggests. You must continually keep an 1/8th note subdivision in your mind as you play, so spend a lot of time doing this etude with the metronome set to the 1/8th note getting the beat. Some use of rubato would be appropriate in spots. Use vibrato, but don't let it sound mechanical; learn to shape it to color the sound of a note or to add intensity. Listen to great singers like Mel Tormé or euphonium players like Brian Bowman to get an idea of the possibilities. When doing the trills in m. 7 you should try fingering the "D" with 1st and 2nd valves to make it easier to smoothly trill up to "E". You might also try the "A#" and the "C#" grace notes fingered 2nd and 3rd if that makes it more fluid for you. In m. 11 and others you have notes with a slur over staccato marks, or "portato". Play these notes as slightly separated but legato tongued, or "long-lifted" as some call it. The turn in m. 24 is difficult—refer to the bottom of page 2 of the Voxman for an example of how to do one. The tricky part is how fast this one has to be executed. Start the turn immediately upon playing the "E" 1/8th note, and make sure you finish on the "F#" 1/4 note on beat 4 of the measure.

**Selection 3**

Page(s): 31 (33)

Key: Gb Major

Etude Title: *Allegro ma non troppo*

Tempo: Dotted Quarter Note = 76-90

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

Bass Clef Book: m. 15 - downbeat should be marked *mf* (mezzo forte);  
m. 29 - beat 2 dotted eighth note A-flat should have an accent mark

**Performance Guide:**

The challenge of this etude is not just the rhythm, but expression as well. There are very few dynamics marked, so you must add them yourself to create musically interesting phrases. In regard to rhythm, you must spend most of your practice time with a metronome on this piece giving the 1/8th note the beat at a slow tempo. Speed it up gradually as you become familiar with it, but always go back and do it slow again for precision. This will get you through the tricky tied note section starting m. 15. You should also make sure you only use accents where indicated. Play all the notes in this full value. It's all right to have a bit of a bounce to the style, but make sure the 1/16th notes are heard clearly; don't "ghost" them as many end up doing.

**Tuba****Book - Editor**

Blazhevitch

**Title***70 Studies, Vol. II***Publisher**

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**Selection 1**

Page(s): 31

Key:

Etude Title: *No. 61*

Tempo: Dotted Quarter Note = 60-68

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

Strive to bring out the differences between the lyrical eighth-note sections and the light articulated sixteenth-notes. Practice working through the f-minor and c-minor scales in all three forms to help with note accuracy. As you work on the sixteenth-notes, listen to ensure that staccato is not too short but a light full note. Also use your tuner to help keep repeated notes in tune in addition to octave intervals. Internalizing the 6/8 feel is very important when working on this etude. Always practice with your metronome beating the eighth-note pulse to keep from



## Allegretto

*p légère*

*mf*

*pp*

*p*

*p*

*mf*

## D Major

FEDOROW

Andante sostenuto

*p* *mf*

*p*

*f* *ff*

*p* *p* *dim.*

*espressivo*

*pp*

*morendo*

(1)





Allegro ma non troppo

BÖHME

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*mf*