

Bass Trombone

Book - Title Editor Publisher Edition

70 Studies, Vol. I Blazhevich Robert King Music No. 273 AL 28 596

Selection 1

Page(s): 48-49

Key:

Etude Title: *No. 40*

Tempo: Quarter Note = 74-84

Play from Beginning to end.

Errata:

None

Performance Guide:

There are several things that pretty much every Blazhevich etude has in common with every other Blazhevich etude - 1) repeating rhythmic patterns, 2) repeating harmonic patterns, 3) diminished 7th chords, 4) a repeat back to the beginning melodic idea and 5) no dynamic markings. This is a typical Blazhevich etude. You will need to use a metronome and start at a tempo that will allow you to play continuously without stumbling. As you go faster make sure that your slide and tongue are coordinated for a clean articulation and fat tone. Short and pecky articulation will not work on this etude even when you go faster. A standard rule on bass trombone is "the lower it goes, the louder you get". This will work well when playing scalar runs that go into the pedal range. It will also be important to allow the tongue to have a lower strike point as you play lower. As you work through learning the notes, listen to the melodic lines and find places to add your own crescendos and decrescendos. Mark them in lightly with a pencil just in case you hear things differently later on. Using the Gb valve by itself will make performing this etude much easier.

Selection 2

Page(s): 36-37

Key:

Etude Title: *No. 34*

Tempo: Dotted Quarter Note = 60-68

Play from Beginning to end.

Errata:

m. 51 - slur the triplet notes. Start a new slur on the dotted 1/8 note that only slurs the dotted 1/8 note to the 1/16 note.

Performance Guide:

There are several things that pretty much every Blazhevich etude has in common with every other Blazhevich etude - 1) repeating rhythmic patterns, 2) repeating harmonic patterns, 3) diminished 7th chords, 4) a repeat back to the beginning melodic idea and 5) no dynamic markings. This is a typical Blazhevich etude. The time signature switches between 9/8 and 3/4. This etude is a very elegant and romantic piece of music. There are rhythmic challenges such as the dotted eighth-sixteenth notes following triplets (mm. 5, 8, etc.), the duple feel (mm. 9 & 10, etc.), eighth-dotted eighth-sixteenth notes (mm. 30, 32, 33, 34). There are articulation challenges of slurred notes, tenuto notes and non marked notes. There are breathing challenges with slurs in places that should not be broken to catch a breath. There are many places in the etude for musical expression such as doing an accelerando while doing a crescendo and doing a ritardando while doing a decrescendo. This especially applies to the section of mm. 46 - 59. Use of a vibrato is highly recommended in appropriate places.

Selection 3

Page(s): 10

Key:

Etude Title: *No. 11*

Tempo: Quarter Note = 96-106

Play from Beginning to end.

Errata:

Add slur from last note of 15 (A) to the first note of 16 (A#)

Performance Guide:

There are several things that pretty much every Blazhevich etude has in common with every other Blazhevich etude - 1) repeating rhythmic patterns, 2) repeating harmonic patterns, 3) diminished 7th chords, 4) a repeat back to the beginning melodic idea and 5) no dynamic markings. This is a typical Blazhevich etude. This etude should be thought of as a light, delicate and fun etude. Yes, bass trombones can play light and delicate!!!! The interpretation should be separated and bouncy - not short. Care should be taken in tuning all of the half steps whether they are in pairs or in a chromatic run. Evenness of sound will also be very important especially in the wide interval skips. Listen for and identify the patterns of notes that help to make up the melodic lines. Those patterns will help to give the melodic lines musical direction and make preparing the etude much easier. Observe the dynamic direction that is written in between mm. 14 - 27.

Moderato

40.

This musical score is for a piece in Moderato tempo, spanning measures 40 to 35. It is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes eighth and sixteenth notes, often beamed together in groups of four or six. Measure numbers 40 through 35 are printed below the staff. The score is organized into nine systems, each containing one or two staves. The first system (measures 40-43) has measure numbers 2, 3, and 4 below the staff. The second system (measures 44-47) has measure numbers 5, 6, 7, and 8. The third system (measures 48-51) has measure numbers 9, 10, 11, and 12. The fourth system (measures 52-55) has measure numbers 13, 14, and 15. The fifth system (measures 56-59) has measure numbers 16, 17, 18, and 19. The sixth system (measures 60-63) has measure numbers 20, 21, 22, and 23. The seventh system (measures 64-67) has measure numbers 24, 25, 26, and 27. The eighth system (measures 68-71) has measure numbers 28, 29, 30, and 31. The ninth system (measures 72-75) has measure numbers 32, 33, 34, and 35. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'A' (Allegro) above measure 28.

Handwritten musical score on ten staves, numbered 36 to 72. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'A'.

Staff 1: 36, 37, 38

Staff 2: 39, 40, 41, 42

Staff 3: 43, 44, 45

Staff 4: 46, 47, 48, 49

Staff 5: 50, 51, 52

Staff 6: 53, 54, 55, 56

Staff 7: 57, 58, 59, 60

Staff 8: 61, 62, 63, 64, A

Staff 9: 65, 66, 67, 68

Staff 10: 69, 70, 71, 72

Andante cantabile

34. *p dolce*

4

5

6

7

8

9

10

11

12

13

14

15

16 *espressivo*

17

18

19

20

21

22

23

24

25

26

27

28

poco rall.

Tempo I

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64 65

rit. Tempo I

rit.

Detailed description: This is a musical score for a bass clef instrument in the key of D major (two sharps). The score consists of ten staves of music, numbered 29 to 65. The tempo is marked 'Tempo I' at the beginning and after a 'rit.' (ritardando) marking at measure 60. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain triplets, indicated by a '3' over the notes. The notation includes slurs, ties, and dynamic markings like 'rit.' and 'Tempo I'. The key signature remains consistent throughout the piece.

Allegro non tanto

11. *p* *sempre staccato*

Measures 11, 12, 13

L'istesso tempo

Measures 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48

molto cresc.

f

pp

p

Tempo I

1. 2.