

written in old notation style and should be played an octave above where they are written (mm. 35-36). The trill in m. 16 should be played as a lip trill (f side, open fingering to play C-D).

Selection 2

Page(s):

Key:

Etude Title: *No. 36*

Tempo: Quarter Note = 50-56

Play from beginning to end.

Errata:

M. 4 contains no triplets, just straight eighth notes.

M. 5 the accidentals should only refer to the note they are next to and shouldn't carry over. M. 5 There is a B-natural missing: the note right before the F (dotted eighth note).

Performance Guide:

All bass clef notes are written in old notation, meaning they are played an octave above where they are written (mm. 2-4, 6-7, 10-11, 14-15, 18-19, 26-27). The player must overdo the dynamics and phrases in this etude, and it is recommended that the player record themselves at a distance in order to determine if they are conveying the phrase correctly. Players must sustain through tied notes, especially in the low register sections marked marcato. If there is too much decay at the ends of the long notes the phrases will be too short and separate. The ad libitum sections are marked to be performed freely. Taking more time on the fermata notes and playing with rubato is essential, but always make sure that you are playing musically and making sense out of the phrase. Marcato accents should be played with weight as opposed to a harsh attack, and players will need to take more notice of accents in the low register, as these notes will be un-centered and unfocused when approached with a heavy articulation.

Selection 3

Page(s):

Key:

Etude Title: *No. 25*

Tempo: Dotted Quarter Note = 52-60

Play from beginning to end.

Errata:

Hairpin phrasing marked in m. 6 should be repeated in ms. 22, 30, and 107.

Performance Guide:

While it may seem appropriate to choose a faster tempo for this etude, look ahead to mm. 77-82 and choose a tempo that will work for the sixteenth notes. This etude should be felt in one (not three) and therefore should have more emphasis on the downbeats (except when asked to accent a weak beat). This is particularly important in mm. 33-48, where it will be more natural to emphasize the high note instead of the downbeat. Keep all staccato notes light.

Tenor Trombone

Book - Editor Title

Fink *Advanced Musical Etudes, 112 Studies based on Blazhevitch's Etudes* Accura No. 154

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Selection 1

Page(s): 72-73

Key:

Etude Title: *No. 91*

Tempo: Quarter Note = 84-94

Play from beginning to end.