

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

Publisher Edition

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.

Bass Trombone

Book - Editor

Grigoriev / Ostrander

Title

24 Studies

Publisher

International

Edition

No. 3094

Selection 1

Page(s): 11

Key:

Etude Title: *No. 9*

Tempo: Dotted Quarter Note = 66-94

Play from beginning to end.

Errata:

Performance Guide:

Titled *Veloce* and with the instruction of *brillante*, this etude is a fun and exciting piece of music!

In preparing yourself to practice this piece make sure and emphasize D major scale and chromatic scale in your practicing. Choose a tempo that works well for YOUR playing; this etude can be played at a wide range of tempi in a convincing manner. 66-94bpm for the measure (when counting in 1) is a tempo range that I feel is appropriate for this etude.

The middle section, should be played in a lyrical and smooth manner. It is important in this section to think in large phrases of 4 and 8 measures, while still feeling the music in 1. Try and use as many natural slurs as you can, without adding slurs that aren't written. I like to add a slight *ritardando* in measure 61 or 62 to prepare the fermata at the end of this section.

Con moto ♩ = 84

91.

mf *f* *mf* *p* *mf* *f* *f* *ff* *Tempo I* *f* *mf* *p* *mf* *mp* *f* *p*

E1

Two staves of musical notation in bass clef, key of B-flat major. The first staff contains measures 90 and 91. The second staff contains measures 92 and 93. Dynamics include *p*, *f*, and *rit.*. There are accents (^) over the first notes of measures 90 and 92.

E2

92.

Lento $\text{♩} = 60$

p dolce

mp

mp

Con moto $\text{♩} = 80$

pp *p* *p*

Tempo I

mf *rit.* *mf*

mp *p*

a tempo

f *rit.*

p *rit.*

Eight staves of musical notation in bass clef, key of B-flat major. The first staff is measure 92. The second staff is measure 93. The third staff is measure 94. The fourth staff is measure 95. The fifth staff is measure 96. The sixth staff is measure 97. The seventh staff is measure 98. The eighth staff is measure 99. The ninth staff is measure 100. Dynamics include *p dolce*, *mp*, *pp*, *p*, *mf*, *rit.*, *Tempo I*, *a tempo*, and *f*. There are accents (^) over the first notes of measures 92, 94, 96, 98, and 100. There are also triplets (3) in measures 93, 95, 97, 99, and 100.

Allegretto $\text{♩} = 180$

31.

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

Tempo I