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# 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): 44

Key:

Etude Title: *No. 64*

Tempo: Eighth Note = 172-204

**Play from Beginning to end.**

**Errata:**

In measure 17, dynamic marking should be marked as piano and not as forte.

### **Performance Guide:**

The purpose of this etude is to demonstrate clean and light tonguing as well as the possible introduction or refining of an asymmetric meter such as 5/8.

A light tonguing should be used in this etude. Use a "tee" or "ti" style of tonguing and do not use a "tut" syllable. When notes are in the same partial, make sure and use a crisp, clear articulation as well as proper breath support. (Ex m.1 the D C# B). This etude is in a three plus two feeling so placing a slight emphasis on the fourth eighth note in the measure would help with this style. Also, place more emphasis on the sixteenth note in the dotted eighth sixteenth figures to accentuate the 5/8 time and to propel the etude in a forward motion. Make sure that the style and articulation does not change as the etude travels through the different registers.

Adhere to the dynamics carefully but also follow the contours of the musical line for contrast (Ex. m.9-m.16 crescendo). There is ample opportunity to use the lowered 4th position for D4. Also, make sure that the low B's are played by using the trigger and a lowered 2nd position. There are many places to breathe in this etude. Try not to put emphasis on the breaths by accenting the release of notes before the breath.

Practice the B natural minor and melodic minor scales two octaves in a 16th note pattern to get used to the technique of tonguing in all the ranges of the trombone. Also, practice diligently with a metronome to acquire precise rhythms and pulse.

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## Selection 2

Page(s): 36

Key:

Etude Title: *No. 56*

Tempo: Quarter note 76-88

**Play from Beginning to end.**

**Errata:**

### **Performance Guide:**

The purpose of this etude is to achieve a high level of musicality, lyricism, and well developed high range.

"Dolce e sostenuto" indicates a beautiful, "sweet" legato approach with emotion and a careful observance of legato articulations to each phrase and line of music. Use a "du" legato articulation to play the correct style. The use of many lip slurs and natural slurs may be used.

Always move the slide as fast as possible between notes to avoid glissandos and make sure that the air is always constant. In measures 20-23, notice the change in articulation, play these notes with a light bounce to show a contrast from the legato section. The notes with tenuto markings should be played connected and tongued with a light front.

Give the quarter note the beat to obtain rhythmic accuracy and forward motion throughout. Over do the dynamics slightly to give a big contrast and add vibrato to long notes to enhance the dolce style of the etude. Do not sacrifice tone for playing too loudly or too soft. Practice playing long tones at a loud volume as well as a soft volume. If possible, play four bar phrases.

To obtain greater security in the high range, play scales that go higher than a Bb. Each note leading up to the high note in the scale must be centered, in tune and with a good sound. Keep the air moving fast throughout the scales as you move up. Buzz these passages to help with pitch centering and gain security.

Throughout the etude, the D-naturals above the staff may be played in a lowered 4th position. All high F-sharps above the staff should be played in a raised 3rd position and all high G-naturals above the staff should be played in a raised 2nd position. In measure 25, playing the low D-natural below the staff is recommended. This same low D-natural should be played in a very lowered 4th position or raised 5th position with the F attachment pressed. Use a tuner to find that note on your instrument.

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## Selection 3

Page(s): 52-53

Key:

Etude Title: *No. 73*

Tempo: Quarter Note = 80-92

**Play from Beginning to end.**

**Errata:**

### ***Performance Guide:***

The purpose of this etude is to work the low and high register of the trombone with extensive technique throughout.

Practice the A major scale two octaves to articulate with ease in the lower and upper register. Make sure to practice playing in the trigger range in your daily fundamentals since there is a low "E" in this etude. Play very close attention to all the articulations throughout. Do not play the 16th notes too short. Play them with a good front and blow through those passages. Play the notes with the marcato marking just a little bit louder and with more front than the others.

There is ample use for alternate positions. In order to sound good and be comfortable with alternates, the students must practice them! They will help achieve much easier facility through those passages. For example, use them when you see a low B# adjacent to a low C#. Play the B# in 6th position. Also, play every middle A# that is adjacent to a B in 5th position. Work through this étude slowly and with a metronome since there are many difficult slide patterns throughout. If you have any problems with any passages, buzz them to help achieve a better pitch center.

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Allegro  $\text{♩} = 204$   $\text{♩} = 172-204$

64. *f deciso*

*f*
*molto rit.*

Tempo I

*f*
*f* *mf*
*f* *p*
*p*

Lento  $\text{♩} = 84$   $\text{♩} = 76-88$

56. *p dolce e sostenuto* *f* *mp*

*poco rit.* *string.* *p*

*rit.* *f* *a tempo*

*p* *p*

*cresc. e accel.* *f*

*Tempo I*

*allargando* *p*

*f* *mp* *rit.* *a tempo* *p*

*mp* *f*

*p* *rit.*

Moderato  $\text{♩} = 76$

*f energico*

*mp*

*f*

*f*

*p*

*mf*

*f*

*ff*

*rit.*

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Moderato non tanto  $\text{♩} = 60$   $\text{♩} = 80/92$

73.

*f sostenuto*

*p*

*f*

*p*

*f*

A musical score for a bass clef instrument, likely a cello or double bass, consisting of ten staves. The music is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The score features a variety of dynamic markings and articulation symbols. The first staff begins with a *pp* (pianissimo) dynamic and includes two *cresc.* (crescendo) markings. The second staff has a *f* (forte) dynamic and a *mf* (mezzo-forte) dynamic. The third staff includes *f*, *dim.* (diminuendo), *p* (piano), and *f* markings. The fourth staff starts with *p* and *cresc.*. The fifth staff begins with *f*. The sixth staff has a *mf* marking. The seventh staff has no dynamic marking. The eighth staff has *mp* (mezzo-piano) and *mf* markings. The ninth staff begins with *f*. The tenth staff concludes with a *ff* (fortissimo) marking and a subscript '2' (*ff*<sub>2</sub>), indicating a second fortissimo dynamic level. The score is filled with eighth and sixteenth notes, often beamed together, and includes various articulation symbols such as accents (*^*) and slurs.