

# Tenor Trombone

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**Etude Selector Video Performance Guide**

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## Tenor Trombone Selection 1

**Etude Title:** *No. 43*

**Page(s):** 24

**Tempo:** Quarter note 85–95

**Play from Beginning to End.**

**Errata:**

None at this time.

**Performance Guide:**

Although a time signature of 2/8 is indicated, this etude is counted in 1. Using a metronome, begin learning this at a slower tempo, then gradually increase the tempo after you have success playing at the slower tempo. During the audition, do not play faster than your most recent successful tempo.

Veloce means to play swiftly and brillante means bright and brilliant. Stylistically, use a “T” consonant articulation while blowing through each note. Each note needs to be played full, with a good sound to prevent becoming too staccato or choppy. Exaggerate the dynamics so that the listener can hear the musicality. Especially moments between mm. 29 and 30 when the dynamic changes from forte to mezzo piano and mm. 41 and 42 when the dynamic changes from forte to piano. All quarter notes are to be played full value. Quarter notes with a marcato accent, like m. 17, are to be played full value with more accent and volume. The best place to breathe is after a quarter note tied to a sixteenth.

When developing slide technique for fast tempos, take care to not stop at every position, especially when moving the slide in the same direction for 3 or more notes. Use a gliding slide motion and synchronize the tongued articulation with the slide motion. Those with an F-attachment may consider playing 2nd space C in 6th position in mm. 9, 49, 60, and 82. Also, consider playing the last note, low F, in 6th position. Those without an F-attachment may consider playing 4th line F in 6th position in mm. 1, 42, 45, 46, and 69. Also, consider playing 5th line A in 6th position in mm. 42, 45, and 46. Using alternate positions in this way can often be an efficient use of slide technique, especially on faster, technical etudes such as this one. Printed slide positions work well and need to be considered for performance.

Always perform with your best sound!

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# Tenor Trombone Selection 2

**Etude Title:** *No. 77*

**Page(s):** 57

**Tempo:** Quarter note 75–80

**Play from Beginning to end.**

**Errata:**

None at this time.

**Performance Guide:**

*Dolce* means sweetly. Achieving a smooth, connected, sustained legato style on the Trombone requires the air, slide, and tongue to synchronize rhythmically in time. While using a soft “D” consonant articulation can be used on every note to play smoothly, experiment with blending in natural slurs across partials to maximize the legato style. Notes with tenuto markings are still played full value and connected, but with a “T” consonant articulation and may be performed with a slight rubato stretching of the time for musical effect.

Breathing on a rest, after dotted quarter notes, and after tied notes is best. Depending on the chosen tempo within the marked range, two and four measure phrases are appropriate. Attempting to play longer phrases may cause undesirable air control issues and playing shorter phrases will disrupt the musical flow. However, breathe when needed. A beautiful, sustained sound can only be achieved when air is available in the lungs. Write in all breath marks so that the breath becomes consistent and a part of the music.

While there are dynamic moments when a sudden change is needed, such as between mm. 8 and 9, there are many instances with crescendos and decrescendos. Perform both crescendos and decrescendos evenly through their respective durations so as not to arrive to the new dynamic too soon. This will create more interest for the listener. Feel free to add additional dynamic changes, within the last marked dynamic range. In addition, adding vibrato to longer notes is desirable for this style.

In m. 23, try playing the B-flat grace note in a slightly raised 5th position and natural slur to the A-flat. In m. 25, natural slur the C grace note to the B-flat. In mm. 18 and 31, play the sixteenths evenly within the chosen tempo.

Always perform with your best sound!

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# Tenor Trombone Selection 3

**Etude Title:** *No. 76*

**Page(s):** 56

**Tempo:** Quarter note 92–105

**Play from Beginning to end.**

## **Errata:**

The breath marks in mm. 22 and 29 are optional.

## **Performance Guide:**

Using a metronome, begin learning this at a slower tempo, then gradually increase the tempo after you have success playing at the slower tempo. During the audition, do not play faster than your most recent successful tempo. Practice all three forms of the F-sharp minor scale as well as the A major scale as they share the key signature of three sharps.

Tempo di marcia indicates a march style tempo and energico means energetic. Stylistically, use a “T” consonant articulation while blowing through each note. This etude is best performed with a separated style, being careful not to play choppy. Exaggerate accented eighth notes so the listener can hear the difference between those without accents. All quarter notes are to be played full value and quarter notes with a marcato accent, like in mm. 12, are to be played full value with more accent and volume. Use the air to control dynamic changes, especially moments with crescendos and decrescendos, such as mm. 42-56. An implied slight ritardando may be performed in m. 56, because of the Tempo I indication in m. 57.

There are two rhythmic patterns that need special attention. When playing the eighth-2 sixteenth pattern, be sure to play the sixteenths evenly. While working towards a faster tempo, there can be a tendency to rush or play the sixteenths too close together. The dotted-eighth sixteenth rhythm is often misinterpreted as a triplet pattern. Play the dotted eighth with a full sound, yet slightly separated (but not short) from the sixteenth, allowing the sixteenth to drive through to the next note.

Always perform with your best sound!

In mm. 42-52, use a Tooh-Dooh articulation for the two note slurs to prevent a glissando effect. Consider using 6th position for E-sharp in mm. 76 and 84, and for B-sharp in mm. 56 and 77. D-naturals above the staff in mm. 36 and 44 work well in a lowered 4th position. For those with an F-attachment, all 2nd line B-naturals work best in the valve, lowered 2nd position.

# 2022-2023 Tenor Trombone Etude #1

♩ = 85-95

43. **A** *Veloce* ♩ = 92

*f brillante*

14 15 16 17 **B** 18 19 20 21 22 23 24 25

*mf* *f*

26 27 28 29 30 31 32 33 34 35 36

*mp*

37 38 **C** 39 40 41 42 43 44 45 46 47

*f* *p* *mf*

48 49 50 51 *Tempo I* 52 53 54 55 56 57 58 59 60

*rit.* *f*

**D** 61 62 63 64 65 66 67 68 69 70 71 72

*mp*

73 74 75 76 77 **E** 78 79 80 81

*mp*

82 83 84 85 86 87 88 89 90 91 92

*f*

# 2022-2023 Tenor Trombone Etude #2

♩ = 75-80  
Andante con moto

77. *p dolce* *p* *mp*

7 *f* *p*

12 *p* *p*

18 *p* *mp* *p*

24 *p* *rit.* **Tempo I** *p*

30 *p*

36 *p* *f*

41 *p* *mp*

46 *mf* *p* *f*

51 *p* *mp* *p* *pp* *p* *rit.*

**A** **B** **C** **D** **E**

2022-2023 Tenor Trombone Etude #3

56

♩ = 92-105  
Tempo di marcia = 96

76. *f* **A** *energico* *f*

9 10 11 12 13 14 15 16 17 **B** *mf* *f* *p*

18 19 20 21 22 23 24 25 26 *p*

27 28 29 30 31 32 33 34 *f* *ff* *ff*

35 36 37 **C** 38 39 40 41 42 *f* *ff* *ff*

43 44 45 46 47 48 *mp*

49 50 51 52 53 **D** 54 55 *mp*

56 **E** *mf* *mf* *mf*

57 **Tempo I** 58 59 60 61 62 63

64 65 66 67 68 69 70 71 72 *f* *mf* *f*

73 **E** 74 75 76 77 78 79 80 81 *mp* *mp*

82 83 84 85 86 87 88 *mf* *f*