

Tenor Trombone Selection 1

Etude Title: *No. 79*, page(s) 58–59

Tempo: Quarter Note = 76–90

Play from: Beginning to End

Performance Guide:

This etude marked “moderato,” should be performed at a tempo which showcases the vibrant energy of the sixteenth notes but is also clean and clear in quality. As you learn this etude, be picky with the various articulations. The default articulation style should be full length notes with a clear front. Pay special attention to any accents and especially the marcato accent, which implies the length of the note is slightly shortened and the front of the note is louder. In addition, there are many two-note slurs, such as the first two notes of the etude, Ab–G. When encountering this, the trombonist should add a brief lift to the second note of the slur, to enhance the lightness of the character.

The performer should also take note of the many dynamic markings, ranging from piano (p) to fortissimo (ff). The most compelling performer will make the greatest amount of contrast in dynamics. At m.15, there is a “tempo I” marking, indicating a return to the original starting tempo of the piece, and a possible ritardando before m.15. The performer is encouraged to remain close to the original tempo but allow room for a natural relaxation in the sense of line.

The challenges of this etude include extended technical passages that require quick slide technique, rapid articulation, descending arpeggios, and long phrases with few rests for breathing. When practicing and performing, take note of the patterns of the music, rather than memorizing individual notes. Differentiate scalar passages from arpeggios, and the many sequences of repeated musical ideas, shifted up or down one note. Also take note of the key change at m. 15 to G major. Sing the etude with a metronome before performing and just practice the slide movement that will be required. Plan out breaths that make sure with the musical line and are quick enough to not lose any time. Certainly, start learning at a slow tempo to facilitate accuracy and good intonation, and strive to get the tempo up to the written tempo in a timely manner.

Tenor Trombone Selection 2

Etude Title: *No. 44*, page(s) 25

Tempo: Quarter Note = 70–78

Play from: Beginning to End

Performance Guide:

Marked “dolce e sostenuto,” this etude in D-minor gives the performer the opportunity to display the highest caliber of musicianship and legato technique. There are several tempo changes which allow for maximum expression and give and take of time, such as “agitato” (agitated), “con moto” (with motion) and “molto allargando” (broader). In the con moto sections, it is important to keep the sense of musical line moving forward and create the longest phrases possible.

When learning the etude, prioritize seamless note connections through a steady air stream and quick legato articulation. Utilize natural slurs whenever possible to assist with note connections, such as the first two notes of mm. 13–15. When encountering a dotted eight–sixteenth rhythm, such as the first two notes, be sure to not leave any space before the sixteenth note. Also, the performer should play with dramatic dynamics, making a clear difference between the loudest and softest dynamic. Always play with your best sound through the dynamic changes be mindful of how the intonation may change.

The greatest challenge this this etude is establishing and maintaining beautiful legato technique. The trombonist is encouraged to listen to recordings of professional performers often to develop a clear sound concept of tone and musicality. The development of legato technique can be addressed through working on simple melodies by ear and practicing lyrical etudes such as Cimeria and Rochut. Lastly, vibrato use is encouraged to make this etude sound like it is performed with a singing quality. Experiment with the width of the vibrato and how often it is used to create the most compelling musical performance.

Tenor Trombone Selection 3

Etude Title: *No. 60*, page(s) 40–41

Tempo: Quarter note 96–108

Play from: Beginning to End

Performance Guide:

Marked as “giocoso” (playful), this etude showcases the ability to play in contrasting styles: a faster energetic style, and a slower sustained style. Any section that is marked “allegro,” should be performed with slightly lifted notes and clear articulation at the written tempo. Any “meno mosso” or “meno” marking should be performed at a slower tempo and in a cantabile manner, with sustained note lengths and the use of legato tongue. To understand the style differences, the performer should sing through the etude as much as possible before playing. Take special note of all the articulation markings, and especially all the slurs.

There are two types of slurs in this etude: natural slurs and legato slurs. Natural slurs, such as the first two notes (D–A), cross a partial and do not need to be articulated to make a clean note change. Legato slurs, such as A–G in the 4th measure, cannot be naturally slurred and the performer needs to articulate the slurred note in the legato manner to make it sound like a natural slur. The performer should work on the various types of slurs in their fundamental practice to ensure that they sound identical. It is also encouraged to use alternate positions where feasible assist in fluidity of line.

Another challenging aspect of this etude is the range, from low D to high B natural. The trombonists should practice range daily, with scales and arpeggios, to develop that skill beyond this etude. To develop good intonation, players are encouraged to play a drone in the key center and practice the related scale to develop consistent intonation on each note. For the faster passages, the performer should isolate the sixteenth notes and play them very slow to ensure correct intonation and accuracy of slide precision. Lastly, always be mindful that you are making your best tone on the instrument and taking breaths that allow you to stay relaxed and keep your sound beautiful throughout the elude.

Tenor Trombone Selection 3 Errata:

In M. 24, play the lower octave on the split.

m. 47 - the 3rd note should be a C-natural, not a C-sharp;

m. 48 - add a slur from the 4th note to the 5th note.

In the last measure, play the lower octave on the split.

Andantino

 $\text{♩} = 204 \quad 2+2+3$

78. *f* *p* *mp* *f* *molto rit.*

Tempo I *f* *simile* *p* *mp* *f* *rit.*

The musical score for measures 78-87 is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 8/8. The tempo is Andantino with a metronome marking of 204 quarter notes per minute, and a 2+2+3 pattern. The score is marked with dynamics *f*, *p*, *mp*, and *pp*, and includes markings for "molto rit." and "Tempo I".

Etude #1

 $\text{♩} = 76-90$

Moderato

 $\text{♩} = 78$

79. *mf* *f* *ff* *p* *mp*

6

The musical score for measures 79-80 is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The tempo is Moderato with a metronome marking of 78 quarter notes per minute. The score is marked with dynamics *mf*, *f*, *ff*, *p*, and *mp*.

12 **Tempo I**
mf

16

22 *f* *ff*

28 *f* *p* *f* *f*

33 *f*

38 *ff* *p*

44 *f*

49 *ff* *p*

55 *mp* *mf*

61

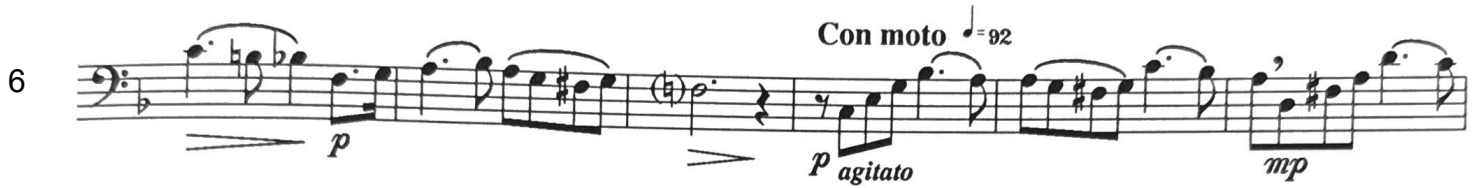
67

Etude #2

$\text{♩} = 70-78$

Lento $\text{♩} = 72$

25



Etude #3

$$J = 96 - 108$$

Allegro ♩ = 104

[illegible]

Handwritten measure numbers 72, 73, 74, 75, 76, 77 are written above the first staff. The music is in bass clef, key of D major (two sharps), and 2/4 time. It features a series of eighth-note patterns. Dynamics include *p* (piano) and *f* (forte).

Veloce $\text{♩} = 102$ $\text{♩} = 204$

Handwritten measure number 61 is written above the first staff of this section. The music continues in bass clef, key of D major, and 2/4 time. Dynamics include *f* (forte) and *p cresc.* (piano crescendo). The section is marked *Veloce* with tempo markings $\text{♩} = 102$ and $\text{♩} = 204$. A large 'X' is drawn across the entire section. The bottom staff of this section has the instruction *molto cresc. e poco accel.* (much crescendo and a little acceleration).