
Tenor Trombone

Book - Title	Editor	Publisher	Edition
<i>Selected Studies</i> H. Voxman Rubank / Hal Leonard No. 159 HLO4470720			

Selection 1

Page(s): 7

Key: Eb Major

Etude Title: *Eb Major - Marcia*

Tempo: Quarter Note = 88-96

Play from Beginning to end.

Errata:

None

Performance Guide:

The Belcke etude in Eb Major offers the trombonist an opportunity to display agile technique in a non-bombastic style. While the marking "Marcia" implies both a march tempo and style, the actual inflections suggest a playful, slightly detached lyricism. The piece is dominated by staccato and accent markings but should not be played so short that those markings interfere with the linear flow of the tuneful phrases. Don't be so caught up in the flashy potential of the etude that you lose focus on melody.

The piece requires careful attention to weight differential between the weighted, emphasized accents and the lighter, crisper staccato markings. Make the difference clear, but never overdone to the point of caricature.

Perform the grace notes throughout this etude as a modern interpretation: a very short note before the beat of the main note. Use a natural slur, when possible, from the grace note to the main note. Make sure the grace notes don't distort the overall rhythm or lose quality of tone because of their quickness.

Give careful attention to clarity of articulation. The tongued articulation should be well-matched throughout the piece in all registers – both in diatonic and arpeggio lines. Evenness is a sign that you control both the style and your personal technique. It's one of the qualities of a fine player. As with all fast technique, work it as slow as you need to for controlling all aspects of your technique. The etude should sound fun to play and it should also be fun for the listener.

Play all the lower trigger register octaves suggested throughout the piece.

The first three lines are an excellent example of subtle style / mood changes in the piece – an opening march style (not without shape), a more majestic forte approach (still with weight differential), and a more lyrical, lighter version in the dolce section.

The few dynamics listed are quite important, however, the entire piece offers opportunity for phrase shaping.

*An exact performance tempo is less important than capturing the appropriate style and musical ideas of the piece, demonstrating stable rhythmic control (metronome!), and controlling your personal trombone skills throughout.

Friedrich August Belcke (1795–1874) was a celebrated trombonist in Berlin in the 19th century.

Selection 2

Page(s): 4

Key: G Minor

Etude Title: *G Minor - Lento*

Tempo: Quarter note 60-76

Play from Beginning to end.**Errata:****Performance Guide:**

Vladislav Blazhevich (1881-1942) was Russia's greatest 20th century trombone pedagogue (Moscow Conservatory) and was also an accomplished composer. That combination of talents created some of the most beautiful, engaging study materials for low brass.

The G Minor etude is one of Blazhevich's most singing, dramatic melodies. Blazhevich doesn't settle for simple, sweet lyricism in his dolce (sweet), sostenuto (sustained) style. There's room for drama as well as tenderness in this piece. Rubato is also appropriate for much of the piece – assuming it remains tasteful and doesn't become overdone to the point of distraction or rhythmic distortion.

The sostenuto style implies that all notes are connected (without stylistic lifts) regardless of the articulation. In lyrical playing the difference between tongued and slurred articulation is subtle and not highly contrasted. Make the notes occupy that full time value within the tempo you choose. You want the piece to move forward without being dreary, but not ever feel rushed – even in the rubato. Make your expressiveness seem natural and spontaneous, not contrived.

Every phrase has shape, even when there are no crescendos and decrescendos. Make sure moving eighth notes lead.

Work carefully to make sure that all slurs sound the same – regardless of the kind of slur they are on trombone. Evenness of articulation is always a hallmark of a fine player.

Also work for evenness of tone color in all registers. Don't allow the upper register in this etude become strident.

Selection 3

Page(s): 25

Key: Bb Minor

Etude Title: *Bb Minor - Allegretto*

Tempo: Quarter Note = 88-98

Play from Beginning to end.

Errata:

None

Performance Guide:

Böhme's Bb minor etude has been a favorite tenor trombone and euphonium All-State etude for half a century. The quick, light (*legère*), crisp style should be agile and fun! Teach your body the comfort and effortless you desire in performance by starting your preparation at half tempo or less!

As always with staccato don't let the shortest destroy the resonance of tone. Clarity of start is a primary consideration in this etude. Try to systematically move your tempo forward without diminishing the quality of your work. Never let a chosen tempo make you sound like a worse player. Move your effortlessness and quality of performance forward without sacrificing either.

Don't allow the soft playing – piano and pianissimo – to become insecure, airy, and non-resonant.

Because of the key, there is a lot of opportunity for use of alternate positions to facilitate velocity and effortlessness. Use adjacent (or closest) positions when possible.

For example:

Bb in 5th for measures 22, 25, & 27;

Low C in 6th for measures 24-27

Don't allow legato slurs in this piece to overly approach glissando. For this style it would sound very much out of character.

$\text{♩} = 88-96$

Marcia

The musical score is written for a single instrument in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as $\text{♩} = 88-96$. The piece is titled "Marcia" and is by the composer Belcke. The score consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff starts with a dynamic marking of *f*. The third staff is marked *dolce*. The fourth and fifth staves both feature dynamic markings of *f*. The sixth staff has a dynamic marking of *f* at the end. The seventh staff is marked *mf*. The eighth staff has a dynamic marking of *f*. The ninth and tenth staves are marked *mf*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the piece.

G Minor

BLAZHEVICH

$\text{♩} = 60-76$
Lento (♩ = 1 beat)

p dolce e sostenuto *f*

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

rit. *f a tempo*

dim.

p

Tempo I

poco rall. *p*

f

rit. *a tempo*

dim. *rit.*

$\text{♩} = 88-98$
Allegretto

BÖHME

p *legère*

mf

pp

p

p

mf