

# TMEA 2020-21 Tenor Trombone Etude #1: Voxman, pg. 7

Notes by Paul Garza

Friedrich August Belcke (1795–1874)

$\text{♩} = \text{c. } 88-96$   
*Marcia*

*mf*

Play in 2/4! In general, the *downbeat* of each measure should be slightly emphasized. Do not let the horn decide that a note will be emphasized because it is higher or more difficult to play.

Play a full value quarter note and take a big, relaxed breath every time this figure appears.

9

*f*

Staccato should be understood as simply *detached* and *articulate*, not short.

16

*dolce*

*Dolce* means "sweet." Make the change in character obvious with your articulation and tone quality. Do not cut off the non-staccato eighth notes too early or abruptly. These accents should not be overdone.

24

Think of *forte* as strong and confident, not loud. Again, a different character from before.

32

Be careful that low notes do not pop out. Maintain a controlled dynamic throughout and always play the meter.

37

42

When you see the slur tied to a staccato, cut the tie off on beat two and ensure that you do not start late on the sixteenth notes afterwards.

A general rule: all crescendos start soft(er)!

2

46

*mf* These accented notes should be playful and not over-articulated.

51

*mf* *f* 1

57

*mf* T-1 6

The first note of each beat here should be emphasized, NOT the high notes.

61

*mf*

66

*mf* T-b3 Full value!

### General Comments

*Style:* Your goal is to make this piece sound easy, elegant, and effortless. Someone that sounds like they are putting in a lot of effort to perform this piece will not do as well as than someone who sounds like they have no trouble playing it.

*Slide Technique:* Because of the technical nature of these piece, there are many places where you must be careful that your slide is in *exactly* the right position. For example, in measure 10, be careful that you are playing C in a true third position, not halfway between first and fourth position. The same is true for the A-natural in measure 14. Look for instances like these throughout and practice them slowly and deliberately.

*Articulation:* Accents have more weight than the notes around them, but are never over-articulated. Think of accents like changing the emphasis of a syllable in a word. For example, "wa-ter-MEL-on" would have an accent on "mel," as opposed to the typical pronunciation of "WA-ter-mel-on" where the first syllable is emphasized. Additionally, staccato notes should be separated but not short, merely light and detached.

*Rhythm and Meter:* Be deliberate with your rhythm. Dotted-eighth notes should not be cut short, quarter notes before rests should be played for their full value, staccato eighth- and sixteenth-notes should not be rushed, etc. Play the meter throughout. This does not mean that you deliberately accent every single downbeat, but that there should be a slight, subtle emphasis on the first beat of each measure.

*Breathing:* Create a Breathing Plan ahead of time. There are many opportunities for small breaths throughout this etude, many of which I have marked as suggestions. In general, do not plan your breaths around how long you are able to make your breath last. Instead, breathe where you are able to when where it makes sense with the music.

*Practicing:* Practice this piece slowly with a metronome often. Do not be in a rush to achieve the target tempo and, once you do, do not neglect *daily* slow practice. Additionally, practice starting in different sections of the piece each day. Play along with this recording at various speeds to foster excellent time and tuning.