

Bass Trombone

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Bass Trombone Selection 1

Etude Title: *No. 56*, page(s) 23

Tempo: Quarter Note = 92–108

Play from: Beginning to End

Performance Guide:

This etude provides challenges to performers in the areas of articulation, style and musicality. While marked forte, this etude should be played in a light, bouncy style with a full, majestic tone and clear fronts to the notes. Strive to play two-bar phrases rather than breathing after every long note. Make sure to show a clear distinction in tempo between the opening tempo and the con moto section. Make sure to show the accents, but think of them as having weight, rather than just having a harder front to the note.

To prepare this etude, use a metronome and start slowly. Gradually increase the speed over time as the etude becomes more comfortable. Combine that with daily tonguing exercises in the mid range, single trigger, and double trigger ranges. It is highly recommended to practice the B Major scale focusing on tuning and consistent articulation. Take advantage of 6th position for the e sharps throughout.

Bass Trombone Selection 2

Etude Title: *No. 51*, page(s) 16

Tempo: Quarter Note = 72–78

Play from: beginning to end

Performance Guide:

This lyric etude is an excellent vehicle for players to demonstrate their ability to play extremely connected slurs while maintaining a consistent tone quality as they move between registers. There are few dynamics provided allowing the performer to be creative in their interpretation. In addition to showing hills and valleys in the dynamics, students should feel free to play with rubato, moving the tempo forward as it gets more exciting and then pulling it back when it relaxes. An example of this is pickup to measure 9, which builds to measure 12, then relaxes to measure 16. Make sure to pay attention to the tempo markings, with a clear distinction in the *con moto* section, a subtle *rit.* in measure 46, and consistent speeds in the *Tempo I* passages.

To prepare this etude, students should think carefully about the position choices they use. There are many opportunities to utilize the second trigger (Pi Valve) on its own to ensure smooth, connected slurs. (Measures 1 and 2 are great examples). Other passages provide opportunities to utilize sixth position for optimal connection. (Measures 9 and 10 are great examples). The low D naturals in the etude all lead to Ebs and would be best played with just the F attachment.

Spending time playing the Bb minor scale and slurred arpeggios into the trigger and pedal range will be very helpful for this etude.

Bass Trombone Selection 3

Etude Title: *No. 61*, page(s) 31

Tempo: Dotted Quarter Note = 60–68

Play from: beginning to end

Performance Guide:

This etude provides students the opportunity to show expressive musicality while playing technically challenging music. Make sure to show the contrast between the slurred lyric passages and the bouncy technical sections. While there are very few dynamics indicated, students should show musical line with hills and valleys throughout. A good starting point would be to crescendo through ascending lines and diminuendo through descending lines. The con moto sections should be noticeably faster and performed on the front side of the beat. Staccato sixteenth-notes should be light and bouncy with clear fronts. Make sure to blow steady air through those passages. Students should be sure to show the meter, with a bit of weight on beats 1 and 4. Accented notes should have more weight and fullness rather than just a harder start. Make sure to hold long notes the full value.

To prepare this etude, I would suggest breaking it down into 2-bar sections. Practice glissing the music, focusing on steady air and steady sound to work on consistent tone quality. Students can then practice the same 2-bar section tonguing the music all on one note—an F, low Bb, or the first note of the section are all good choices. This will help get the slurred passages to be connected yet clear, and get the bouncy style of the technical passages to be clear and consistent. Pay careful attention to the rhythms, particularly the subdivisions in dotted eighth- sixteenth passages.

Bass Trombone Selection 3 Errata:

m. 6: Missing slur between Bb and Eb. (revised 8/2/17)

Etude #1

23

$\text{♩} = 92-108$

Moderato



4



7



Con moto

9



12



15



17



20



Etude #2

16

$\text{♩} = 72-78$

Andante cantabile



Etude #3

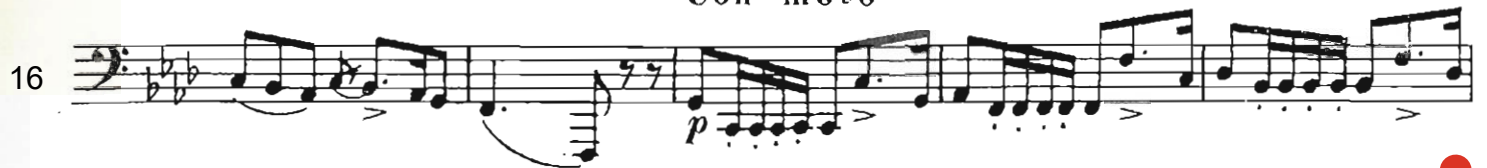
31

$\text{♩.} = 60-68$

Allegretto



Con moto



Tempo I



Con moto

