

Bass Trombone

Book - Editor Title

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Technical Studies for Bass Trombone RBC

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Selection 1

Page(s): 11

Key: Gb Major

Etude Title: *No. 11*

Tempo: Dotted Quarter Note = 72-86

Play from Beginning to end.

Errata:

In m. 33, add a ritardando leading into the first fermata. The original tempo continues in m. 36.

Performance Guide:

This technical etude will help develop better slide, tongue and valve coordination. It will also help the student perform wide interval patterns while enhancing the technical facility.

This etude should be played in a light, delicate style. Use a "Tah", "Too", and "Toe" syllable throughout. The student should strive for articulation consistency, clarity in the rapid technical patterns and avoid playing the eighth note passages with a tongue cut off or "Tut" syllable.

Make a noticeable difference between the dynamic markings. To reinforce accurate rhythm, practice this etude with a metronome. The student should keep the tempo steady and not drag when the sixteenth-notes are tied to eighth-notes such as in m. 18. Being very familiar with the key of G-Flat major is essential. When the symbol is indicated over a note, the author suggests that the G-Flat valve (middle finger valve) can be used as an alternate fingering.

Other methods to consider while preparing this etude are major, minor and chromatic scales. Herbert Clark studies in thirds and Arbans' sixteenth note studies.

Selection 2

Page(s): 26

Key: C Major

Etude Title: *No. 26*

Tempo: Quarter Note = 72-82

Play from Beginning to end.

Errata:

Measure 16 on beat 4 is a quarter note.

Measure 48 - Count 2 should be marked as an A flat.

Performance Guide:

This lyrical etude will help the student develop musicality, legato tongue articulation and overall playing control.

The entire etude should be performed in an expressive legato style. Use a "Doo" and "Doe" syllable to help facilitate smooth playing throughout. The editor has clearly marked the musical phrases. Strive to execute the long phrases in one breath. Tongue assistant slurs and natural slurs may be used through alternate positions. Use a hard "D" articulation to avoid a glissando between notes that fall under the same overtone series. There are some moments where a smooth legato can be achieved by using valve articulations in the low register. When playing in the low trigger register, blow through the valves to create direction in the phrase. Keep in mind that there is more tubing that your air has to pass through. Make a noticeable difference between the dynamic markings. To secure accurate rhythm, practice this etude with a metronome.

Other methods to consider while preparing this etude are the two-octave Eb major scale in the legato style. Charles Vernon's "The Singing Trombone" has various exercises that focus on low register facility.

Selection 3

Page(s): 25

Key:

Etude Title: *No. 25*

Tempo: Quarter Note = 84-96

Play from beginning to end.

Errata:

Performance Guide:

The purpose of this technical etude is to focus on light, detached playing while keeping a consistent articulation within wide intervals.

The student should play the entire etude in a detached style. This etude works best when the "Tah" and "Toe" syllables are used. Pay close attention to the wide intervals and use a fast slide, not a loose "jerky" slide arm. Strive for precision and clarity. The student should avoid accenting the bottom eighth note throughout the piece (ex. Measures 13-14 and 17-18). Add a little more weight to the eighth notes and less on the sixteenth notes that follow.

There are few dynamic markings in this piece so the student should make a big difference when they do occur. Practice with a metronome to focus on having a steady tempo especially when approaching the Listesso Tempo in the last three measures.

The composer also suggests some opportunities for alternate valve fingerings. Low E below the staff can work in 2nd position with the thumb valve but can also work in 4th position with the middle finger valve.

Other methods to consider while preparing this etude are the two-octave A major scale and diatonic scale patterns for intonation and tongue/slide/valve coordination. To obtain security in the wider intervals, Arbans' interval studies work well while focusing on centering each note.