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# Bass Trombone

**Book Title:** *24 Studies*

**Editor:** Grigoriev / Ostrander

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**Etude Selector Video Performance Guide**

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## Bass Trombone Selection 1

**Etude Title:** *No. 4*

**Page(s):** 5

**Tempo:** Quarter Note = 84–96

**Play from Beginning to end.**

**Errata:**

M. 32 place a fermata over the low D, as it marks the end of the section.

**Performance Guide:**

This technical etude will provide students with an opportunity to refine their articulations throughout a large range of the bass trombone. The extended scale passages and the octave leaps in this etude will also help students further develop facility and control.

The etude is written in an A-B-A form. Play both A sections in a light and separated style. Use a "T" articulation in both A sections. The B section should be played with a lighter and legato "D" articulation. The tempo should stay the same in all three sections.

Make all dynamic markings, tempo changes and style markings noticeable. To assure good rhythm, practice this etude with a metronome and be sure to keep a steady pulse. When practicing some of these extended technical passages, play them slow several times and focus on note accuracy, articulation markings, and rhythm placement.

In measure 32, place a fermata over the low D, as it marks the end of the section.

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## Bass Trombone Selection 2

**Etude Title:** *No. 13*

**Page(s):** 15

**Tempo:** Quarter note 62–78

**Play from Beginning to end.**

**Errata:**

None at this time.

**Performance Guide:**

Overall, this is a lyrical etude that creates several opportunities for the performer to demonstrate musical phrasing and expression. There are two particular problems in this work that require special attention. First, the performer must be rhythmically precise in playing dotted and triplet rhythms that are preceded by a tied half note. Typically, the dotted rhythms are incorrectly performed as quarter note - eighth note rhythms (as often seen in compound meters.) To prevent this, think about the sixteenth note subdivision when holding the preceding half note. In mm. 3, 7, 35, and 39, keep a triplet pulse going

when holding the half note, thus preventing a late entrance on the ensuing triplets.

Stylistically, every note should be held full value (marked as "tenuto"). Pay close attention to the full duration of half notes followed by the full duration of quarter rests (mm. 4,8,11,12,13,14, etc.) Dynamics are crucial for an effective performance. Be careful not to tongue too hard when performing loud dynamics. Finally, try not to breath after every tied half note as well as in between the last two half notes (m. 48.) This manner of playing creates a mature approach to one's performance.

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## Bass Trombone Selection 3

**Etude Title:** No. 24

**Page(s):** 26

**Tempo:** Quarter note 88–108

**Play from Beginning to end.**

**Errata:**

None at this time.

**Performance Guide:**

Bass trombonists should keep in mind that editor Allen Ostrander's well-marked suggestions for slide positions and valve usage were made when the single-valve bass trombone was the norm for most players in school bands. With the advent of the now ubiquitous double-valve, in-line instrument, today's bass trombonist has many more options for use of the slide and valves than indicated by the editor's original recommendations. In this etude, the key of E-flat minor offers numerous opportunities to explore the many options for "alternate" slide positions and valve combinations. Those players wishing to give their best possible performance will want to consider the choices to be made in almost every measure. Take advantage of the extra ease in execution offered by these positions, but make sure to play these notes in tune and with a matching tone quality.

As in the other etudes, rhythmic accuracy is again critical. For a correct rhythmic interpretation, emphasize the sixteenth-notes where they occur in pairs, making sure not to compress them. In the longer sixteenth-note passages be careful to play in time and with accurate rhythmic integrity. Careless rushing of these figures will be a common error. Consistent practice with the metronome can help avoid these unnecessary and costly mistakes, while judicious choice of slide positions and valve use will facilitate an easier, more effective performance.

Be especially careful of the dotted-eighth/sixteenth figures in the middle section of the etude (mm. 17-32). There should be no mistaking this rhythm for eighth-note triplets, an easily made error that is just as easily avoided.

Note that the dynamic level at the beginning is only forte. Play big, but don't overdo it. The passage from mm. 17-32 is marked fortissimo--give yourself someplace to go.

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♩ = 84 - 96

2022-2023 Base Trombone Etude #1

Allegro

Handwritten musical score for Trombone Etude #1, measures 4-96. The score is written in bass clef with a key signature of one flat (Bb) and a 7/8 time signature. It is divided into two main sections: 'Allegro' (measures 4-64) and 'Tempo I' (measures 65-96). The 'Allegro' section includes dynamic markings such as *mf*, *leggiero*, *f*, and *Sostenuto* with a *p* dynamic. The 'Tempo I' section includes *mf* and *f* dynamics. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers are written below the notes, and some measures have additional markings like accents (>) and slurs.

2022-2023 Bass Trombone  
Etude #2

$\text{♩} = 62-78$

Grave

Handwritten musical score for Bass Trombone, Etude #2, measures 13-48. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Grave' with a metronome marking of 62-78. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and articulation marks (V). Measure numbers 13 through 48 are indicated at the beginning of each line. The piece concludes with a fermata over the final note in measure 48.

2022-2023 Bass Trombone Etude #3

Allegro moderato  $\text{♩} = 88-108$

*f semplice*

This musical score is for a Bass Trombone Etude, measures 24 through 48. It is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Allegro moderato' with a metronome marking of quarter note = 88-108. The dynamic is 'f semplice'. The score consists of ten staves of music. Measure numbers 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48 are indicated above the notes. Various musical notations are present, including slurs, accents, and dynamic markings such as *ff* at measures 21 and 29. Fingerings are indicated by numbers 1-5 above notes. Articulation marks 'V' are placed above notes in measures 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48. Some notes have a flat sign (b) above them, such as in measures 41 and 42. The piece concludes with a 'rit.' (ritardando) marking at measure 48.