

11 Orchestral Etudes for Bass Trombone

by Karl Hinterbichler

Introduction & Practice Notes

These etudes are based on some of the more challenging excerpts in the bass trombone orchestral repertoire. It is assumed that the player already has a basic familiarity with the original excerpts and the works they are drawn from. The etudes are for the most part more challenging than the excerpts. They offer different ways of approaching this music and adding variety to one's practice routine. It is hoped that by practicing and mastering these etudes, the excerpts themselves will become less daunting and easier to perform.

- 1) **Intelligent Design?** (*Creation* – Haydn) This is technically more difficult, requiring greater flexibility, breath control and range than the original. Practice this at a variety of tempi and dynamics, always in a light style.
- 2) **Show and Tell** (*William Tell Overture* – Rossini) This etude offers different practice approaches to some of the technical and rhythmic challenges posed by Rossini. Subdivisions are written out and passages appear both backward, forward and in altered rhythms.
- 3) **Heldennotes** (*Ein Heldenleben* – Richard Strauss) This etude offers practice material on several of the most difficult passages in this work. The range, dynamic contrasts and breath control exceed the requirements of the original.
- 4) **Berlirhythm** (*Hungarian March* – Berlioz) This etude expands the rhythmic ideas of syncopation found in the original. Great workout with your metronome and as a study in articulation.
- 5) **Drill Ride** (*Ride of the Valkyries* – Wagner) This takes a systematic approach to drilling the rhythms and note values in Wagner. As an aid to ear training and intonation, it proceeds from an easy key to the original more difficult tonality. Love your metronome and recording equipment for this one!
- 6) **Golden Tones** (*Das Rheingold* – Wagner) This covers some of the excerpts found in the first of Wagner's *Ring Cycle* operas. The etude takes the low register requirements to extremes. A great workout for breath and dynamic control.
- 7) **Rossini Riffs** (*Overture to La Gazza Ladra* – Rossini) Another etude that drills various aspects of the technical runs and arpeggios found in this overture. This is also an excellent intonation study in these keys.
- 8) **Lohendrill** (*Prelude to Act III of Lohengrin* – Wagner). Another series of drills to help in rhythmic accuracy and clarity of articulation. Subdivision is a key element to the mastering of this etude.
- 9) **Franck Melodies** (*Symphony in d* – Franck) You get to play some of the gorgeous melodies found in this work. Also covers some of the range and flexibility requirements that must be mastered.
- 10) **Hary Ruminations** (*Hary Janos* – Kodaly) Always a favorite on auditions, this etude offers some approaches to ear training the upper register by going back and forth between an easy key and a difficult one. Also great for working the high range that this excerpt requires.
- 11) **Strauss Strikes Again** (*Le Bourgeois Gentilhomme* – Richard Strauss) Although not as difficult as some of the other excerpts, this puts the bass trombone in a chamber orchestra setting. This calls for quite a different approach than the other Strauss excerpt. Again the etude is much more difficult than the excerpt.

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Intelligent Design?

Vivace

The musical score is written for a single instrument in bass clef, 2/4 time, and B-flat major. It begins with a forte (*f*) dynamic marking. The piece features a complex, rhythmic melody with frequent sixteenth-note patterns and rests. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, ending with a final rest on the tenth staff.

Berlirhythm

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$\text{♩} = 96$

The musical score for "Berlirhythm" is written in bass clef with a 4/4 time signature and a tempo of 96. The key signature contains one sharp (F#). The score is divided into ten staves. The first staff begins with a *ff* dynamic marking and a triplet of eighth notes. The second staff starts with a *p* dynamic marking and features several triplet markings. The third staff continues with triplet markings. The fourth staff has a *ff* dynamic marking and a crescendo hairpin. The fifth staff contains a fermata over a dotted quarter note. The sixth staff continues with eighth and sixteenth note patterns. The seventh staff features a key signature change to one flat (Bb). The eighth staff continues with eighth and sixteenth note patterns. The ninth staff continues with eighth and sixteenth note patterns. The tenth staff concludes the piece with eighth and sixteenth note patterns.

Heldennotes

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Lebhaft bewegt

Musical notation for the first section, 'Lebhaft bewegt'. It consists of two staves of music in bass clef, 2/4 time signature, and B-flat major. The first staff begins with a forte (*f*) dynamic and features a triplet of eighth notes. The second staff continues the melody with various articulations and dynamics, including a fortissimo (*ff*) section.

Sehr lebhaft

Musical notation for the second section, 'Sehr lebhaft'. It consists of ten staves of music in bass clef, 3/4 time signature, and B-flat major. The section begins with a forte (*f*) dynamic and a piano (*p*) dynamic. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as fortissimo (*ff*), piano (*p*), and sforzando (*sf*). The notation includes various articulations like accents and slurs.