

Bass Trombone

Book - Editor

Grigoriev / Ostrander

Title

24 Studies

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Selection 1

Page(s): 11

Key:

Etude Title: *No. 9*

Tempo: Dotted Quarter Note = 66-94

Play from beginning to end.**Errata:**

Performance Guide:

Titled *Veloce* and with the instruction of *brillante*, this etude is a fun and exciting piece of music!

In preparing yourself to practice this piece make sure and emphasize D major scale and chromatic scale in your practicing. Choose a tempo that works well for YOUR playing; this etude can be played at a wide range of tempi in a convincing manner. 66-94bpm for the measure (when counting in 1) is a tempo range that I feel is appropriate for this etude.

The middle section, should be played in a lyrical and smooth manner. It is important in this section to think in large phrases of 4 and 8 measures, while still feeling the music in 1. Try and use as many natural slurs as you can, without adding slurs that aren't written. I like to add a slight *ritardando* in measure 61 or 62 to prepare the *fermata* at the end of this section.

As with any piece of music, I encourage you to use slide positions that work best for you and your playing. I do not always use the slide positions recommended by the editor of this book, because they do not always work for how I play. Choose positions that highlight the best qualities of your sound.

Selection 2

Page(s): 19

Key: E Major

Etude Title: *No. 17*

Tempo: Quarter Note = 68-72

Play from beginning to end.**Errata:**

Performance Guide:

With a lyrical and somewhat free style, this etude is one of my personal favorites in this book. Although the opening section's tempo marking, *Adagio*, notates a slow tempo, I recommend you find a tempo that achieves that while still preserving a sense of forward motion in the music. I use a range of tempi for this part of the etude, around 68-72bpm, depending on my approach on a given day.

When considering the style of this etude, consider the marking *amoroso*. From the Italian, *Amore*, Gregoriev gives us the wonderful marking of "loving" to describe to us how to play this music. In doing so take care to maintain a sustained style of playing and use your natural slurs. Another tool you might consider when referring to the affect *amoroso* is *rubato*. From the Italian *rubare* (to rob) the practice of employing *rubato* means the player will "steal" time from one part of a given phrase, thereby stretching notes and momentarily slowing down the tempo, and returning the time later in the same phrase, thereby speeding up the time. When done correctly

the overall duration of the phrase will not change much, but how time is felt within the phrase will.

The middle section of the piece, marked *Animato*, should be just that; forward moving. Play it at a faster tempo than the surrounding music, while taking care to preserve the lyrical style of the overall etude. I like to use a range of 78-84 for the *Animato* section. The curious marking of both *legato* and *staccato* in the *Animato* section is called *portato* and is common in music for string instruments. When string players see this marking, they continue moving the bow while slightly pulsing the rhythm, so that a line that is both connected and articulated is produced. For brass players, I recommend using a continuous air stream while tonguing every note lightly and distinctly. At the end of the *Animato* section take care to transition smoothly back into the *Adagio* style. I like to add a slight *ritardando* before the fermata in measure 34, and usually do so only on the last three notes of that section. Similarly, at the end of this etude, the marking *calando* also notates a gradual calming of the music, created with a gradual slowing in tempo and the marked *diminuendo*.

Selection 3

Page(s): 16

Key:

Etude Title: *No. 14*

Tempo: Dotted Quarter Note = 58-66

Play from beginning to end.

Errata:

Performance Guide:

In a light and dance-like style, etude no. 14 presents the bass trombonist with both musical opportunities and challenges.

I interpret this etude's tempo and style markings *Allegretto* and *leggiero* as "quick, but not as fast as *allegro*" and "lightly". This can be a challenging combination for any bass trombonist, especially in the low register. I like to use a tempo in the range of 58-66 for the measure (in other words, multiply by 3 to get the individual 8th note tempo).

While counting this etude in 3, it is important to still feel it in 1. Experiment with emphasizing the downbeats and lightening up on beats 2-3. This will help the *leggiero* style come through in your playing. I like to add a slight *rit.* in measure 39 leading into the fermata in measure 40, but otherwise I play this etude at a consistent tempo.

F-sharp minor is a key some high school musicians don't play in very often. When preparing this etude make sure to practice your related scales often: F-sharp minor, C-sharp major, A major, E major, and chromatic scale as well. Doing so will insure that you are familiar with the basic building blocks of this technical etude. Articulating lightly and with clarity in the low register, while maintaining an even sound between the middle and valve registers is the central technical challenge of this etude. I encourage you to experiment with your articulation to see what sounds best in each register for your playing.

1

A *Veloce* ♩. = 66-94

9. *mf brillante*

f espressivo

mf

B

$\text{♩} = 68-72$

2

Adagio

17.

p *amoroso* *mf*

f *mf*

E

Animato

p *f* *mf*

ff *f* *mf*

f *mf*

p *f* *Tempo I*

mf *f*

f *mf*

calando *pp*

C $\text{♩} = 58-66$ #3

Allegretto

14.

mf *leggiro*

p *f* *fff*

mf *f*

p *f* *mf*

f