

# 2017-2018 TBA All-State Etude Presentation

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BASS TROMBONE CLINIC

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# Etude no. 1

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GRIGORIEV/OSTRANDER, 24 STUDIES, NO. 9



# Vital Information

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- Style: *Veloce*, *Brillante* opening  
*Espressivo* middle section
- Tempo Range: 66–94
- Meter: 3/8
- Form: ABA
- Key(s): D-major, B-minor
- Challenges: style, articulation



# Style

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- Play the meter
  - Feel it in one rather than three
  - Emphasize the downbeats
- Light
  - Avoid heavy articulation, especially in the low register.
  - Easy slide movement
  - Work against the natural tendencies of the instrument



# Style, continued

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- B Section
  - Contrasting style, same tempo.
  - Long lyrical phrases, 4–8 bars
  - Natural Slurs



# Technical Considerations

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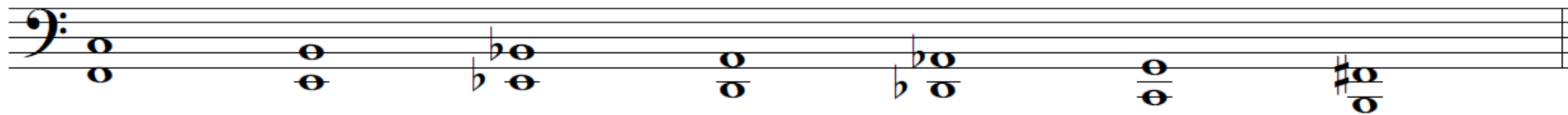
- Many different styles of Bass Trombone exist
  - The most common modern configuration is Bb/F/Gb/D
- There are many alternate positions suggested by the editor
- “You’ve got two valves, use both!”
- Suggested positions will work for some, not for all
  - Experiment!
  - Strive for good sound and easy slide technique



# Slide Position Chart

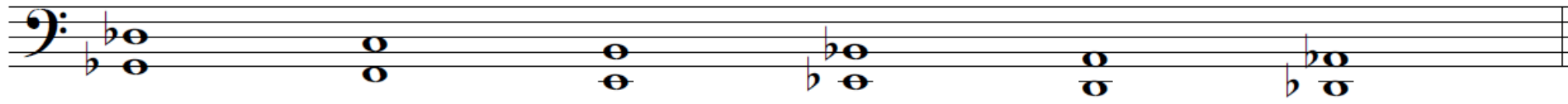
## Bb/F/Gb/D Independent Bass Trombone

F-valve



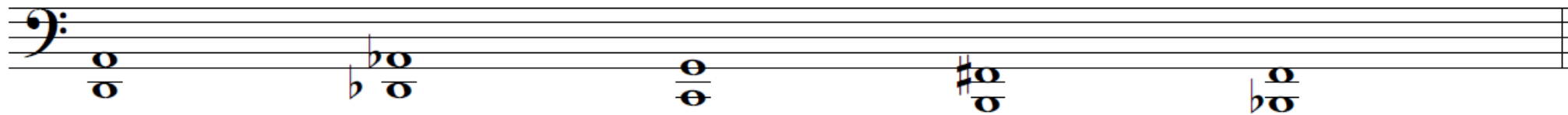
V1      Vb2      Vb3      V#5      V6      Vb7      Vbb7 (Lipped down)

Gb-valve



V1      Vb2      V#4      V5      Vb6      Vbb7

D (Both F and Gb valves together)



V      V      V      V      V  
 V1      V#3      V4      V6      Vb7

# Problem Areas

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- Sixteenth notes amongst many eighth notes
  - Should be clear, and not too short
  - Practice this glissando first and then add tongue
  
- Large Leaps
  - Practice backwards, tongued and slurred





# Preparation

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- Scale Practice
  - D-major and Chromatic scales
  - Strive for evenness of sound and articulation between registers
  - Easy slide, not rigid
  - Modal Scale exercise (next slide)
- Arpeggios
  - D-Major
  - A-Major
  - A-Dominant Seventh
  - B-Minor



# Modal Scale Study Exercise



# Etude no. 2

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GRIGORIEV/OSTRANDER, 24 STUDIES, NO. 17



# Vital Information

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- Style: *Adagio*, *amoroso* opening, *Animato* middle section
- Tempo Range: 68–72
- Meter: 3/4
- Form: ABA
- Key(s): E-Major
- Challenges: Phrasing, range, style



# Style

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- Adagio
  - Lyrical
  - Not too slow
  - Piano, but full sound
  - Accents, not loud



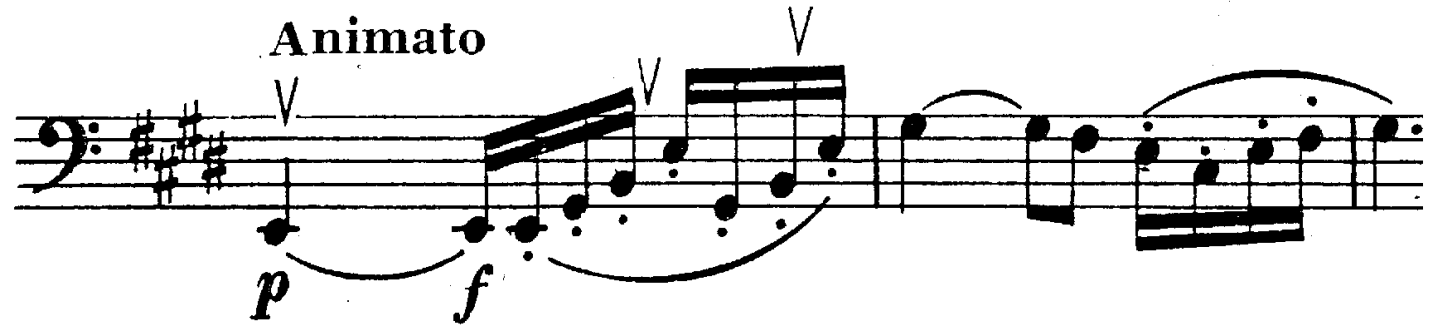
- Amoroso
  - *Amore*, loving
  - Sustained, many natural slurs
  - *Rubato*

# Style, continued

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- *Animato*

- Forward moving
- Faster tempo, still lyrical
  - 78–84



- *Portato*

- Common for stringed instruments
- For strings: same bow stroke, slightly pulsed rhythm
- For us: legato air, light articulation on each note

# Technical Considerations

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- Slide Technique
  - No “in-between” positions
  - Do not move too early
- Legato
  - Quick slide
  - Constant stream of air
  - Legato tongue, experiment!



# Problem Areas

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- Not too soft
  - Maintain flow throughout
  - Practice glissando
- Slide positions and tuning
  - B-sharp in sixth
  - Bar 31, beat 3
    - Four different “micro-” positions, work with a tuner!
- Articulation
  - Practice with obscured rhythm
  - Practice with “doubled-up” notes (half time, two of each note)

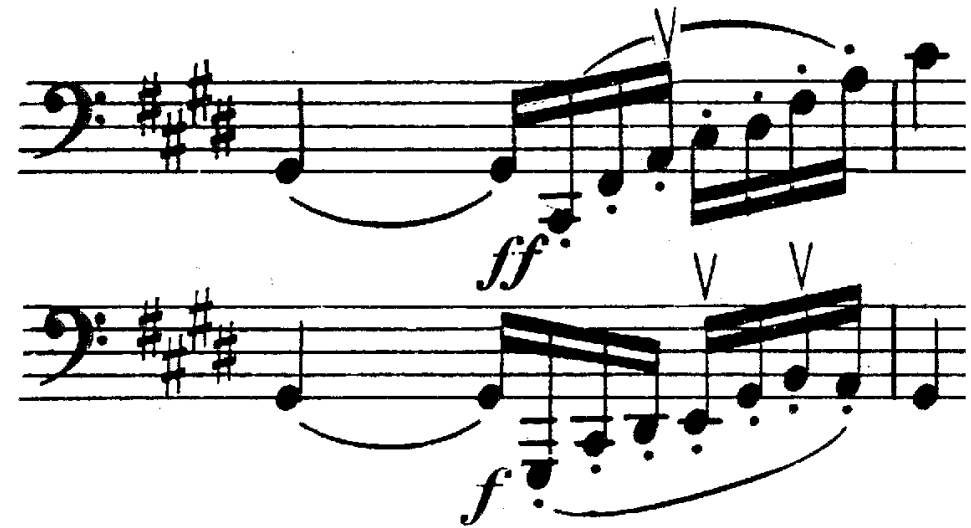




# Preparation

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- Lyrical sections
  - Sing, Buzz, Play
  - Listen to great singers
    - Dietrich Fischer-Dieskau, Fritz Wunderlich, Jessie Norman
- Arpeggios
  - E-major
  - C#-minor (with low G# as lowest note)
  - F#-minor (with low C# as lowest note)
  - D#-diminished



# Etude no. 3

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GRIGORIEV/OSTRANDER, 24 STUDIES, NO. 14



# Vital Information

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- Style: *Allegretto, leggiero* throughout
- Tempo range: 58–66 (per measure)
- Meter: 3/8
- Form: ABA
- Key(s): F#-Minor, A-Major
- Challenges: Valve technique, Low range, Style



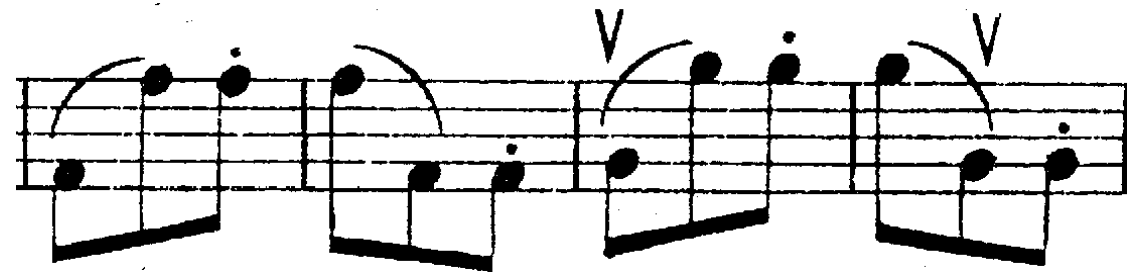
# Style

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- *Allegretto* and *Leggiero*
  - Quick, not as fast as *allegro*, lightly
  - Especially challenging in the low register



- Dance-like
  - Should be felt in one
  - Downbeat emphasized, afterbeats de-emphasized.

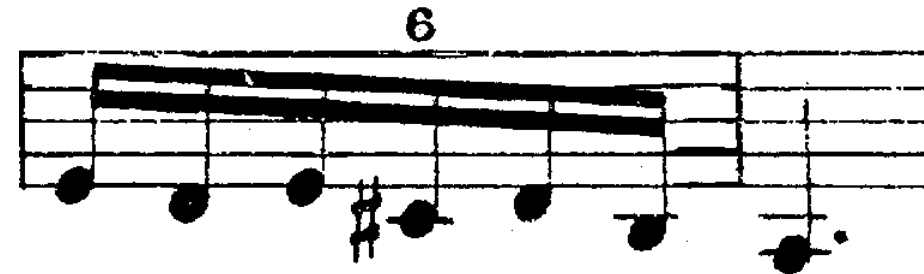


- Light
  - Do not let the lowest note be the loudest

# Technical Considerations

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- Articulation
  - Keep it easy
  - Do not let the notes get too short
  - Practice legato, at this speed they are almost the same
- Alternate Positions
  - Experiment with D in seventh position with the Gb valve when moving to C#
  - E# in sixth
  - Low C# in both sixth and sharp-third positions



# Preparation

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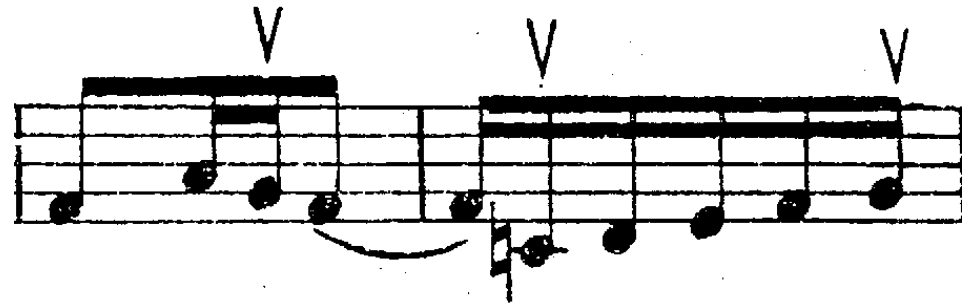
- Scale practice

- F#-Minor (all three patterns)
- A-Major
- C#-Major
- E-Major
- Chromatic scale



- Rhythm

- Sing and conduct (or clap)
- Feel the downbeat even if it is not there



# Problem Areas

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- Repeated Notes
  - Be careful that repeated notes are in the same position
    - In this passage, F# should be the same each time
  - Practice slowly and with deliberation



- Tuning
  - Octave leaps between the valves can be difficult to tune
  - Be sure they sound the same

