

TMEA All State Etudes, 2020

Transposition Inquisition No. 39

Boris P. Grigoriev

arr. Martorano

About the Composer:

Boris Petrovitch Grigoriev (1906-1978), was a Russian Trombonist who trained many professional Tuba players at the Mikhail Gnessine Russian Academy until the mid 1970s. Among his students were such professional tubists as Mikhail Anitchkine (1929), Alexei Levachkine (1946) and Vladimir Dossadine (1933). It was common before the 1970's in Russia for professional tubist to have studied primarily with a trombonist, such as Vladislav Mikhailovich Blazhevitch (1881-1942).

About the Piece:

This etude (26) challenges performers to play musically in a very specifically stylistic window; the Mazurka. If you are not familiar with this style, it will be beneficial to listen to a variety of recordings, such as solo piano pieces by Frederic Chopin. A great example of a tubist playing in the Mazurka style is Øystein Baadsvik's performance of Tuba Suite, mvt 6 "Mazurka" by Gordon Jacobs.

1 Do 2 re 3 me 4 Fa 5 Sol 5 Sol 5 4 Fa 3 me 2 re 1 do 7 te 6 le 5 Sol 4 Fa #4 fi

5 Sol 4 Fa 3 me 2 re 1 Do #7 ti 3 me 2 re 1 Do 7 te 6 le 5 Sol 4 Fa 5 Sol 6 le 7 te #7 ti 3 me 1 Do

Tempo di Mazurka ♩ = 120-132

①

②

③

Exercise 3: Two staves in bass clef, key signature of three sharps (F#, C#, G#). The top staff contains a melody with a dotted quarter note, a quarter note, and a half note, followed by a slur over a quarter note, an eighth note, and a sixteenth note. The bottom staff contains a bass line with a slur over a quarter note, an eighth note, and a sixteenth note, followed by a quarter note, a half note, and a dotted quarter note.

④

Exercise 4: Two staves in bass clef, key signature of three flats (Bb, Eb, Ab). The top staff contains a melody with a dotted quarter note, a quarter note, and a half note, followed by a slur over a quarter note, an eighth note, and a sixteenth note. The bottom staff contains a bass line with a slur over a quarter note, an eighth note, and a sixteenth note, followed by a quarter note, a half note, and a dotted quarter note.

⑤

Exercise 5: Two staves in bass clef, key signature of one flat (Bb). The top staff contains a melody with a dotted quarter note, a quarter note, and a half note, followed by a slur over a quarter note, an eighth note, and a sixteenth note. The bottom staff contains a bass line with a slur over a quarter note, an eighth note, and a sixteenth note, followed by a quarter note, a half note, and a dotted quarter note.

⑥

Exercise 6: Two staves in bass clef, key signature of one flat (Bb). The top staff contains a melody with a dotted quarter note, a quarter note, and a half note, followed by a slur over a quarter note, an eighth note, and a sixteenth note. The bottom staff contains a bass line with a slur over a quarter note, an eighth note, and a sixteenth note, followed by a quarter note, a half note, and a dotted quarter note.

7

Exercise 7: Two staves in bass clef, key signature of three flats. The top staff contains a melodic line starting with a quarter note, followed by a slur over four eighth notes, and ending with a quarter note. The bottom staff contains a bass line with a slur over four eighth notes, followed by a quarter note.

8

Exercise 8: Two staves in bass clef, key signature of three sharps. The top staff contains a melodic line starting with a quarter note, followed by a slur over four eighth notes, and ending with a quarter note. The bottom staff contains a bass line with a slur over four eighth notes, followed by a quarter note.

9

Exercise 9: Two staves in bass clef, key signature of one sharp. The top staff contains a melodic line starting with a quarter note, followed by a slur over four eighth notes, and ending with a quarter note. The bottom staff contains a bass line with a slur over four eighth notes, followed by a quarter note.

10

Exercise 10: Two staves in bass clef, key signature of two flats. The top staff contains a melodic line starting with a quarter note, followed by a slur over four eighth notes, and ending with a quarter note. The bottom staff contains a bass line with a slur over four eighth notes, followed by a quarter note.

11

Etude 11: Two staves in bass clef, key signature of three flats. The top staff contains a melodic line with a slur over the final four notes. The bottom staff contains a bass line with a slur over the final four notes.

12

Etude 12: Two staves in bass clef, key signature of four flats. The top staff contains a melodic line with a slur over the final four notes. The bottom staff contains a bass line with a slur over the final four notes.

13

Etude 13: Two staves in bass clef, key signature of two sharps. The top staff contains a melodic line with a slur over the final four notes. The bottom staff contains a bass line with a slur over the final four notes.