

INTRODUCTION

The **55 Phrasing Studies** by Jaroslav Cimerá were written in the 1950's for young trombone students and fell out of use until being reintroduced by Dr. Cory Mixdorf and Cherry Classics Music in 2012 under the Vintage Brass Series.

This new edition aims to incorporate these valuable pieces into the Tuba and Bass Trombone pedagogy. Below are practice suggestions to help young musicians with the journey between performer and artist. That journey is a long one, requiring practice, patience and perseverance.

1. Before playing a note, look at the key signature and play the notes of its scale up and down.
2. A metronome is a useful tool – but just some of the time. Don't become a slave to it.
3. Start slowly and gradually, building up speed as you master the notes and rhythms. It is not a race!
4. All of the studies are *cantabile* or lyrical, so be able to sing them before playing in that style.
5. The phrases are indicated in 1, 2 and 4 bar sections. Many have a question and answer feel to them. This is very common with Western classical music.
6. Breaths are not indicated, but assumed to be at the end or beginning of a phrase, not in the middle of a phrase unless absolutely necessary.
7. As each phrase rises and falls there is usually a crescendo or diminuendo indicated by the composer.
8. You, as the performer are encouraged to add your own subtle expression as the phrases rise and fall.
9. Be brave and try short sections up an octave.
10. Try playing the studies in octaves with your teacher or a colleague. This is valuable.
11. Stop for a rest when you feel fatigued. Don't force.
12. Always strive for the most beautiful ringing sound.
13. Be unrelenting to achieve perfect tuning.
14. Have fun!

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1

Andante ♩ = 76

Three staves of music in bass clef, key of B-flat major (two flats), and common time (C). The first staff begins with a mezzo-piano (*mp*) dynamic. The music features a series of eighth and quarter notes, often grouped with slurs. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the piece with a double bar line.

2

Waltz ♩ = 132

Four staves of music in bass clef, key of B-flat major (two flats), and 3/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The music is characterized by a waltz rhythm, with frequent eighth and sixteenth notes. Slurs are used to group notes across measures. The second staff continues the melody. The third staff features a crescendo hairpin and ends with a mezzo-forte (*mf*) dynamic. The fourth staff concludes the piece with a double bar line.

Moderato ♩ = 104

25

musical score for bass clef, key of D major (two sharps), common time (C). The tempo is Moderato, with a quarter note equal to 104 beats per minute. The score consists of four staves, each containing measures 25 through 28. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The music features a variety of note values including eighth, quarter, and half notes, often grouped with slurs and ties across measures. The key signature remains consistent throughout the passage.

Andantino ♩ = 144

rall.

41

Measure 41 is in 6/8 time with a tempo of Andantino (♩ = 144). The key signature has one flat (B-flat). The measure is marked *mf* (mezzo-forte) at the beginning. The notation consists of three staves of music. The first staff begins with a *mf* dynamic marking. The music features eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The measure concludes with a *rall.* (ritardando) marking.

Moderato ♩ = 84

42

Measure 42 is in common time (C) with a tempo of Moderato (♩ = 84). The key signature has two flats (B-flat and E-flat). The measure is marked *mf* (mezzo-forte) at the beginning. The notation consists of three staves of music. The first staff begins with a *mf* dynamic marking. The music features eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The measure concludes with a *rall.* (ritardando) marking.