

About the studies:

The following studies for bass trombone are the result of the author's many years of music practice in jazz bands and his personal need to practice and optimize his playing in the typical bass trombone range. The studies are based on the song **Begin the Beguine** by Cole Porter, which has been transposed into different keys up to five flats and five sharps. In doing so, emphasis is placed on typical "Latin" phrasing. The melodies are underlaid with chord symbols that allow the student to be accompanied by a harmony instrument, such as a piano or guitar, or even by a complete rhythm section. There is also a sound file with the recording of a rhythm section in the corresponding key added to each study, which the student can use as a play-along to be accompanied while practicing. The author hopes that by choosing a well-known song as the basis of the studies, the joy of making music while practicing will not be neglected.

About Jörg Richter:



Picture by Klaus-Dieter Brühl; Riesa, Germany

Jörg Richter was born in 1966 and studied bass trombone at the Dresden Music Academy "Carl Maria von Weber" from 1984 to 1989 with Werner Beyer, Hans Hombsch and Manfred Zeumer who were members of the Staatskapelle Dresden at that time. He plays bass trombone with the Elbland Philharmonie Sachsen which is an orchestra in the larger Dresden area in Saxonia, Germany.

Bass Trombone

STUDIES ON THE THEME OF
BEGIN THE BEGUINE

FOR BASS TROMBONE

Words and Music by Cole Porter
arranged by Jörg Richter

C MAJOR

BEGUINE ♩ = 120

The musical score is written in bass clef with a 4/4 time signature. It consists of four staves of music. The first staff contains measures 1-4 with chords C, C⁶, Cmaj7, and C⁶. The second staff contains measures 5-9 with chords C, C⁶, Cmaj7, C⁶, and C. The third staff contains measures 10-14 with chords A⁷, Dm, Dm/C, Dm, and Dm⁷. The fourth staff contains measures 15-19 with chords Fmaj7, F⁶, Dm⁷, G⁷(b9), and C. The score includes various musical notations such as slurs, ties, and triplets. A first ending bracket is present at the end of the fourth staff, leading back to the beginning of the piece.

63 Fmaj7 F^b Em⁷ A⁷ Dm⁷

68 G⁷ Dm⁷ G⁷ Dm⁷ G⁷

73 C C^b C