

# Ginastera, "Variations Concertante"

by Hal Robinson

## different strokes

For this issue, I have submitted the Ginastera to my colleagues, and I compared the results to what would happen if I submitted the Koussevitzky Concerto. There are as many interpretations as there are players, given the solo aspects of the excerpt. I did try to note some tendencies, but as you will see there were no clear cut, decisive numbers.

First of all, one person played the bowings as printed and I'm not sure that he meant to, as there were no markings at all. The point is that everyone adjusted certain markings to promote their strengths and to help bring out their interpretation of the phrase. The purpose of "Different Strokes" is to point out that there is no RIGHT WAY and that as students, we are all in search of the way that best represents ourselves to audition committees and audiences.

Here are some of the numbers: 17 out of 29 begin down bow, 6 out of 29 break the 2nd bar in half, 9 out of 29 break the 2nd bar on the quarter, 12 out of 29 break the quarters in bar 3, most showed forward motion arrows in bar 4 (16ths), 13 out of 29 break the halves and quarters in bar 5, 16 out of 29 arrived at the high E, 3 bars from the end on down bow, finally, 11 out of 29 used a harmonic for the 16th at the end of the bar (3 bars before the end).

As you see, none of these numbers show an overwhelming choice or tendency for any one idea. Take a look at some of the excellent examples and see if there are some ideas you might try.

Bruce Bransby - Professor of Bass at Indiana University

\*T= thumb over the fingerboard (lower G-string thumb position)  
\*\*= stay in upper half of bow, 16th-note played from middle to tip.

### 65 Adagio Molto Espressivo

SOLO \*T

### 66 Poco precipitato

*f* esultato *rall.*

### 67

*pp* *rall.*