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THE SELECTIVE ANALYSIS
OF BARITONE, TROMBONE AND TUBA SOLOS


by

Keith A. Henke


B.S., Dickinson State College, 1959

Presented in partial fulfillment of the requirements for
the degree of Master of Music in Music Education
MONTANA STATE UNIVERSITY
1964

Approved by:



Chairman, Board of Examiners



Dean, Graduate School

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CHAPTER I

INTRODUCTION

The selection of good music literature is a major problem confronting every music teacher. Selecting music which will advance the student technically and musically, requires much research through undesirable material. Publishers' lists seldom, if ever, indicate the technical difficulty, musical level, character or style of the solo.

I. THE PROBLEM

Statement of the problem. The purpose of this study is to select from the baritone, trombone and tuba literature a list of 50 baritone and trombone solos and 25 tuba solos of greatest interest and value to the teacher and to present these numbers in such a way that the reader will get a brief but substantial idea of each selection.

Justification of the study. This study will simplify the selection of good baritone, trombone and tuba literature and will give the teacher the opportunity to observe a list of good music that may not be familiar to him.

Delimitations. Although there is less solo literature for the baritone, trombone and especially the tuba than for many other instruments, this study does not include all the good literature for these instruments.

II

BASIC ASSUMPTIONS

The writer has assumed that there is a definite need for an analyzed and selected list for the above instruments, and that he is capable of making mature judgments concerning the music.

CHAPTER II

PROCEDURE OF ANALYSIS

In obtaining music and information for this study approximately forty large music publishers and instructors of the brass departments of 12 major colleges or universities were contacted.

Each of the 12 instructors was requested to recommend a list of at least 15 baritone and trombone solos, and 10 tuba solos. In response to the request, 10 of the 12 instructors replied. Approximately 70 baritone solos, 80 trombone solos, and 35 tuba solos were recommended by the instructors. Many of the solos were duplicated in the recommendations of the instructors.

From the publishers' lists and the recommendations of the instructors, fifty baritone and trombone solos, and twenty-five tuba solos were selected representing the Baroque, Classical, Romantic and Contemporary periods.

All of the solos included in this study were read and thoroughly analyzed. A baritone and tuba player were obtained from Dickinson State College to read the solos for these instruments. The trombone solos were read by the writer.

Grade. Each solo was graded as to technical and musical difficulty as follows:

- 1 - Very Easy
- 2 - Easy
- 3 - Medium
- 4 - Medium difficult
- 5 - Difficult
- 6 - Very Difficult

Range and Clef. The range and clef indicates the upper and lower range of each number, use of bass, tenor, alto, or treble clef. The key signature included in the description of the solo under movement or form is the key in which the solo part is written. The notes included under Range and Clef are the notes of the solo instrument.

Technical Problems. This section includes difficulties in rhythm, position, scales and arpeggios, changes in dynamics, tempo, key, and meter.

Character and Style. The general mood and character of the number is indicated along with the classification of the style of the number in either Baroque, Classical, Romantic or Contemporary style.

Accompaniment and Remarks. The accompaniment includes the texture of the number. The remarks cover any important or unusual features of the accompaniment.

CHAPTER III
ANALYSIS OF BARITONE SOLOS
VERY EASY AND EASY TECHNICAL LEVELS

TITLE. . . Polovetzian Dance from the opera "Prince Igor"

COMPOSER. . . Borodin ARRANGER. . . Echard

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM. . . Ternary

A	Moderato	4/4 F Maj.
B	Moderato	4/4 F Maj.
A	Moderato	4/4 F Maj.

GRADE 1

Range and Clef:



Technical Problems: This piece involves simple rhythms in half, quarter and eighth notes. There are a few grace notes involved. The phrases are short. This is an excellent number for a beginning baritone player.

Character and Style: This number is peaceful and florid in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is both chordal and linear in texture.

TITLE. . . When I Am Laid in Earth from "Dido and Aeneas"

COMPOSER. . . Purcell ARRANGER. . . Castleton

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM.

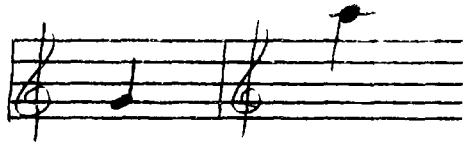
Through Composed

Larghetto

3/2 C Maj.

GRADE 1

Range and Clef:



Technical Problems: This number does not offer any technical problems, although it does demand breath support for the dynamic contrast involved.

Character and Style: This number is solemn and resigned in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is very easy with a chordal texture.

TITLE. . . Andantino Cantabile
COMPOSER. . . Bakaleinikoff
PUBLISHER. . . Belwin, Incorporated
INSTRUMENT. . . Baritone
FORM. . . Ternary

A	Andantino	6/8	G Maj.
B	Andantino	2/4	G Maj.
A	Andantino	6/8	G Maj.

GRADE 2

Range and Clef:



Technical Problems: This piece requires legato tonguing and much dynamic control.

Character and Style: This number is peaceful and expressive in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is easy and is homophonic in texture.

TITLE. . . Aria--Bist Du Bie Mir

COMPOSER. . . J. S. Bach ARRANGER. . . Fitzgerald

PUBLISHER. . . Franco Colombo, Incorporated

INSTRUMENT. . . Baritone

FORM.

Through Composed

Moderato

3/4 B^b Maj.

GRADE 2

Range and Clef:



Technical Problems: This piece involves simple rhythms in quarter, eighth and dotted notes. It requires legato tonguing and much dynamic control.. This is an excellent number for an inexperienced baritone player.

Character and Style: This number is expressive and peaceful in character, and baroque in style.

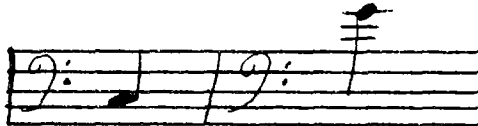
Accompaniment and Remarks: The accompaniment is easy with a homophonic texture.

TITLE. . . Chansonette
COMPOSER. . . Barsotti
PUBLISHER. . . Boosey and Hawkes
INSTRUMENT. . . Baritone
FORM.

Through Composed Andante 4/4 F Maj.

GRADE 2

Range and Clef:



Technical Problems: This selection is very legato throughout the number. The dynamic contrast consists of slowly building crescendos. Lip flexibility, and endurance are necessary to perform this number properly.

Character and Style: This number is sweet and flowing in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is very difficult with constant arpeggios. It is homophonic in texture. The accompaniment requires an experienced pianist.

TITLE. . . Suite in F Major

COMPOSER. . . Purcell

ARRANGER. . . Maganini

PUBLISHER. . . Edition Musicus

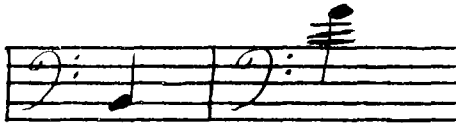
INSTRUMENT. . . Baritone

MOVEMENTS.

Number I	Nymphs and Shepherds Allegro moderato	2/4	F Maj.
Number II	Aria from "Dido and Aeneas" Largo	3/2	g min.
Number III	Passing By Andantino con moto	2/4	F Maj.
Number IV	Country Dance Allegro giocoso	6/4	F Maj.

GRADE 2

Range and Clef:



Technical Problems: Number I does not involve any technical difficulties. Breath support is required for some long phrases. Number II and III and IV involve simple rhythms in half, quarter and dotted notes. The 3/2 meter in Number II could be confusing. The tessitura of the number is relatively high therefore it would require a well developed embouchure and much breath support.

Character and Style: The character of this selection varies with the different Numbers. Number I is majestic and stately in character while Number II is mournful and somber. Number III is sweet and melodic; Number IV is light and gay in character. This number is baroque in style.

Accompaniment and Remarks: The accompaniment is easy with a chordal texture and many passing tones.

TITLE. . . Valse Triste
COMPOSER. . . Bakaleinikoff
PUBLISHER. . . Belwin, Incorporated
INSTRUMENT. . . Baritone
FORM.

Through Composed Moderato 3/4 f min.

GRADE 2

Range and Clef:



Technical Problems: This piece does not offer any outstanding technical difficulties, although there are many accidentals. A well trained ear would be helpful to detect the many odd skips and intervals which occur. Legato tonguing is required throughout the number. This would be an excellent piece for an inexperienced baritone player.

Character and Style: This number is dark in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with both homophonic and linear textures. It adds much intensity to the solo.

CHAPTER IV
ANALYSIS OF BARITONE SOLOS
MEDIUM AND MEDIUM DIFFICULT TECHNICAL LEVELS

TITLE. . . Arioso

COMPOSER. . . J. S. Bach

ARRANGER. . . Kent

PUBLISHER. . . Carl Fischer, Incorporated

INSTRUMENT. . . Baritone

FORM.

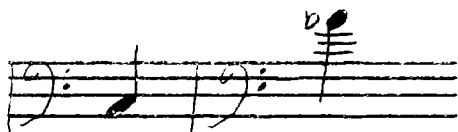
Binary

Andantino

4/4 E^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This number contains many long phrases. Legato tonguing and a well developed embouchure are necessary.

Character and Style: This number is lyrical and melodic in character, and baroque in style.

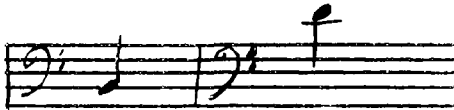
Accompaniment and Remarks: The accompaniment is easy with a homophonic texture.

TITLE. . . Arm, Arm, Ye Brave from "Judas Maccabacus"
COMPOSER. . . Handel ARRANGER. . . Ostrander
PUBLISHER. . . Edition Musicus
INSTRUMENT. . . Baritone
FORM.

A	Andante con moto	4/4	C Maj.
B	Allegro con spirito	4/4	C Maj.

GRADE 3

Range and Clef:



Technical Problems: This selection involves various dotted figures, syncopation and short eighth note phrases. Power and intonation are necessary to produce the majestic and powerful sound of the number. There are no range difficulties involved. This is an excellent number for an inexperienced baritone player.

Character and Style: This number is brilliant and expressive, yet sacred in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with a homophonic and linear texture. It would require a pianist who possesses a facile technique.

TITLE. . . Ballet from "Petite Suite"

COMPOSER. . . Debussy

ARRANGER. . . Eckard

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM.

Through Composed

Allegro giusto

2/4 D Maj.

GRADE 3

Range and Clef:



Technical Problems: This number is almost entirely in easy quarter, eighth and sixteenth notes. Staccato and legato tonguing are necessary. There is much dynamic contrast involved.

Character and Style: This number is expressive and light in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with both homophonic and linear textures.

TITLE. . . Berceuse

COMPOSER. . . Bohme

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

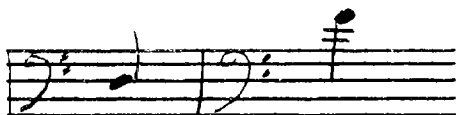
INSTRUMENT. . . Baritone

FORM. . . Ternary

A	Langsan	2/4	G	Maj.
B	Bewegter piu mosso	6/8	B ^b	Maj.
A	Langsan	2/4	G	Maj.

GRADE 3

Range and Clef:



Technical Problems: This selection is composed of simple rhythms in quarter, eighth and dotted notes. Legato tonguing is demanded throughout the solo. Breath support is necessary for the dynamic changes.

Character and Style: This number is tranquil and melodic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with many arpeggio passages in sixteenth notes. It is both homophonic and linear in texture.

TITLE. . . Dance of the Ballerina from "Petroushka
COMPOSER. . . Stravinsky ARRANGER. . . Eckard
PUBLISHER. . . Theodore Presser Company
INSTRUMENT. . . Baritone
MOVEMENTS.

1st Movement	Allegro	2/4	G Maj.
2nd Movement	Lento cantabile	3/4	F Maj.
3rd Movement	Allegretto	3/4	D Maj.
4th Movement	Lento	3/4	F Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece contains some grace notes and scale passages in sixteenth notes. It would require lip flexibility and a fingering technique.

Character and Style: This number is lively and light in character, and contemporary in style.

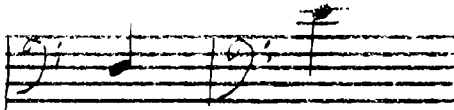
Accompaniment and Remarks: The accompaniment is of medium difficulty. It is both linear and homophonic in texture.


TITLE. . . El Torero (The Bullfighter)
 COMPOSER. . . Thomas
 PUBLISHER. . . Schmitt Publication Incorporation
 INSTRUMENT. . . Baritone
 MOVEMENT.

Introduction	Intrada de bravura	3/4	g	min.
A	Allegretto	3/4	B ^b	Maj.
B	Allegretto	3/4	g	min.
C	Lento	3/4	g	min.
A	Allegretto	3/4	g	min.

GRADE 3

Range and Clef:



Technical Problems: This selection involves many different rhythm patterns in eighth and sixteenth notes. The most difficult of these patterns is the eighth note followed by eighth note triplets (). There are many accidentals involved. The introduction includes a cadenza. Slurs and legato tonguing are needed throughout the solo.

Character and Style: This number is bright and descriptive in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is easy, with a Latin American rhythm. It is homophonic in texture.

TITLE. . . I Know That My Redeemer from "Messiah"

COMPOSER. . . Handel ARRANGER. . . Eckard

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM.

Through Composed

Larghetto

3/4 G^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This solo involves rhythms in simple patterns of quarter and eighth notes. The most difficult problem is playing in the key of G^b Major.

Character and Style: This number is somber and peaceful in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is both chordal and linear in texture.

TITLE. . . March from "Love of the Three Oranges"

COMPOSER. . . Prokofiev ARRANGER. . . Eckard

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM.

Through Composed

March Tempo

4/4 D Maj.

GRADE 3

Range and Clef:



Technical Problems: This selection is almost entirely in easy quarter, eighth and sixteenth note rhythms. Slurs and staccato tonguing, and the dynamic contrast are the only technical problems involved.

Character and Style: This number is majestic and stately in character and contemporary in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is both homophonic and linear in texture.

TITLE. . . Meditation

COMPOSER. . . Bakaleinikoff

PUBLISHER. . . Belwin, Incorporated

INSTRUMENT. . . Baritone

FORM.

Through Composed

Moderato

12/8 F Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece involves some grace notes and accidentals. There are a few long phrases that would require breath support. Legato tonguing is required for these phrases.

Character and Style: This number is somber and mysterious in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is linear in texture.

TITLE. . . Promenade from "Pictures from Exhibition"

COMPOSER. . . Moussorgsky ARRANGER. . . Eckard

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM.

Through Composed

Allegro giusto

5/4 C Maj.

GRADE 3

Range and Clef:



Technical Problems: This selection involves simple rhythms in quarter and eighth notes. There are frequent changes of tempo and meter from 5/4 to 6/4. There are a few accidentals included.

Character and Style: This number is light and lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with frequent tempo changes and many accidentals. It answers the solo throughout most of the number. It is both homophonic and linear in texture.

TITLE. . . Reverie

COMPOSER. . . Debussy

ARRANGER. . . Castleton

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM. . . Ternary

A	Andantino	4/4	E ^b Maj.
B	Andantino	4/4	D Maj.
A	Andantino	4/4	E ^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece involves simple rhythms in half, quarter and eighth notes with a few triplets in quarter and eighth notes. There are many long phrases and slow building crescendos that demand breath support.

Character and Style: This number is somber and mysterious in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with constant arpeggios. It is linear in texture.

TITLE. . . Scene de Concert

COMPOSER. . . Denmark

PUBLISHER. . . Ludwig Music Publishing Company

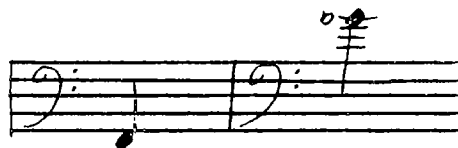
INSTRUMENT. . . Baritone

MOVEMENT.

A	Moderately fast	4/4	B ^b Maj.
B	Allegro	2/4	D ^b Maj.
C	Con moto grazioso	4/4	B ^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This number involves a few passages and triplet rhythms in sixteenth notes. There is much dynamic contrast involved.

Character and Style: This number is gay and lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is homophonic in texture.

TITLE. . . Sinfonia

COMPOSER. . . J. S. Bach

ARRANGER. . . Eckard

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM.

Through Composed

Adagio

4/4 E^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece is almost entirely in quarter and sixteenth note rhythm patterns (♩ ♪♪♪♪). There are a few trills and some triplet rhythms in sixteenth notes. It demands breath support and legato tonguing. There is very little dynamic contrast involved.

Character and Style: This number is peaceful and expressionistic in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is very easy and homophonic in texture. It does not lend much support to the solo.

TITLE. . . Song of the Flea

COMPOSER. . . Moussorgsky

ARRANGER. . . Ostrander

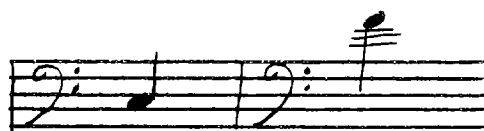
PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Baritone

FORM. . . Rondo

A	Moderato giusto	4/4	d min.
B	Andantino maestoso	4/4	d min.
A	Moderato giusto	4/4	d min.
B	Andantino maestoso	4/4	d min.
A	Moderato giusto	4/4	d min.
Codetta		4/4	d min.

GRADE 3



Technical Problems: This piece contains triplet rhythms in quarter notes. A well developed embouchure is needed for the relatively high range. There are some extreme dynamic changes involved.

Character and Style: This number is mournful and reflective in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is homophonic in texture.

TITLE. . . Tarantelle

COMPOSER. . . Walters

PUBLISHER. . . Ludwig Music Publishing Company

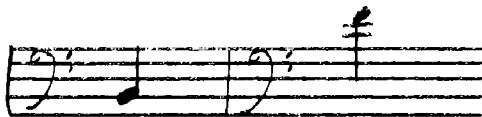
INSTRUMENT. . . Baritone


FORM.

Introduction	Andante	4/4	F Maj.
Dance	Allegro	6/8	A ^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece involves various dotted figures, triplets and scale passages in eighth and sixteenth notes. There are some quarter notes tied to eighth note triplets (). A few accidentals also occur. Staccato tonguing is required throughout the number. There is much dynamic contrast involved. The Allegro Movement is in a light minuet dance style.

Character and Style: This number is light, cheerful and lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is easy with some arpeggios in triplet rhythms. It is both homophonic and linear in texture. This solo is also available with band accompaniment.

TITLE. . . Andante from "Trumpet Concerto"

COMPOSER. . . Haydn

ARRANGER. . . Eckard

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM. . . Ternary

A	Andante	6/8	B ^b Maj.
B	Andante	6/8	B ^b Maj.
A	Andante	6/8	B ^b Maj.

GRADE 4

Range and Clef:



Technical Problems: This piece involves dotted rhythms, eighth, sixteenth, and thirty-second note scale passages. There are a few accidentals involved. Breath support is very important for the sudden dynamic changes.

Character and Style: This number is rhythmic and lyrical in character, and classical in style.

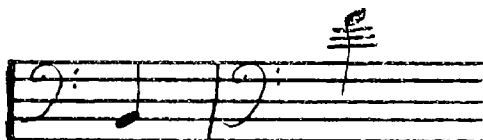
Accompaniment and Remarks: The accompaniment is of medium difficulty with many scale passages in thirty-second notes and many accidentals. It is both chordal and linear in texture.

TITLE. . . Andante et Allegro
COMPOSER. . . Ropartz ARRANGER. . . Sharpiro
PUBLISHER. . . Cundy-Bettoney Company
INSTRUMENT. . . Baritone
FORM. . . Rondo

A	Andante	3/4	c	min.
B	Allegro	2/4	E ^b	Maj.
A	Andante	3/4	c	min.
B	Allegro	2/4	C	Maj.
Coda	Piu largamento	2/4	C	Maj.

GRADE 4

Range and Clef:



Technical Problems: This number involves various dotted figures, syncopated rhythms, and many eighth note triplets with accidentals. It requires legato and staccato tonguing throughout the number. Breath support is necessary for the long phrases and much dynamic contrast. Intonation and power are essential to perform this solo properly.

Character and Style: This number is dark and somber in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with many arpeggio passages in sixteenth notes. There are many accidentals also involved. It is both homophonic and linear with some contrapuntal textures.

TITLE. . . Aria from "Don Carlos"

COMPOSER. . . Verdi

ARRANGER. . . Ostrander

PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Baritone

FORM.

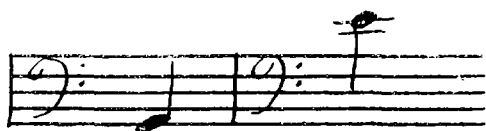
Through Composed

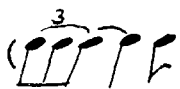
Andante sostenuto

4/4 d min.

GRADE 4

Range and Clef:



Technical Problems: This selection involves various dotted figures, syncopation and triplets in sixteenth notes. There are also some triplet rhythms in quarter notes. There are some difficult rhythm patterns involving eighth note triplets tied to a dotted quarter note and followed by another eighth note, (). There is very little dynamic contrast included in this solo. Intonation is extremely important.

Character and Style: This number is somber, yet expressive in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult and is linear in texture. It is difficult to co-ordinate with the solo.

TITLE. . . Cujus Animam from "Stabat Mater"

COMPOSER. . . Rossini

ARRANGER. . . Eckard

PUBLISHER. . . Theodore Presser Company

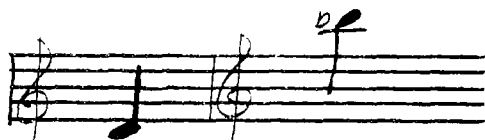
INSTRUMENT. . . Baritone

FORM. . . Ternary

A	Allegro maestoso	4/4	B ^b Maj.
B	Allegro maestoso	4/4	B ^b Maj.
A	Allegro maestoso	4/4	B ^b Maj.

GRADE 4

Range and Clef:



Technical Problems: This number includes simple rhythms in dotted, quarter and eighth notes. It does involve some grace notes and accidentals. A well trained ear would be helpful for the large intervals which occur. There is much dynamic contrast involved which would require breath support.

Character and Style: This number is stately and majestic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is very difficult with many arpeggios, octave skips, triplet passages and accidentals. It is both linear and chordal in texture.

TITLE. . . Legende Heroique

COMPOSER. . . Mouquet

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

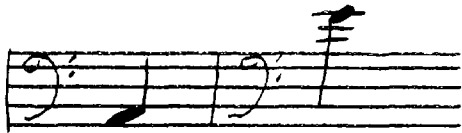
INSTRUMENT. . . Baritone

FORM. . . Ternary

A	Allegro con brio	4/4	G Maj.
B	Allegro con brio	4/4	A Maj.
A	Allegro con brio	4/4	G Maj.

GRADE 4

Range and Clef:



Technical Problems: This piece includes some eighth note triplets and some chromatic and diatonic scale passages in sixteenth notes. Lip flexibility and a good tonguing technique are necessary.

Character and Style: This number is calm and yearning in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with almost constant arpeggios in both right and left hands. It is linear in texture.

TITLE. . . Recitative and Prayer

COMPOSER. . . Berlioz

ARRANGER. . . Goldman

PUBLISHER. . . Mercury Music Corporation

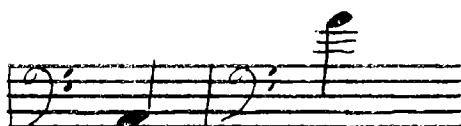
INSTRUMENT. . . Baritone

MOVEMENT.

A	Adagio non tanto	4/4	g min.
B	Andantino	3/4	g min.
C	Poco lento e sostenuto	4/4	F Maj.

GRADE 4

Range and Clef:



Technical Problems: This selection does not involve any outstanding technical problems, although it does require breath support and a well developed embouchure.

Character and Style: This number is yearning and mournful in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is a reduction of the band score. It is written for six pianos. It is very difficult and is both homophonic and linear in texture.

TITLE. . . Romance in f minor

COMPOSER. . . Keighley

PUBLISHER. . . Boosey and Hawkes

INSTRUMENT. . . Baritone

FORM. . . Ternary

A	Andante	4/4	f min.
B	Poco piu mosso	4/4	G Maj.
A	Andante	4/4	f min.

GRADE 4

Range and Clef:



Technical Problems: This piece involves various dotted figures, many diatonic and chromatic scale passages and triplet rhythms in sixteenth notes. A well trained ear and a developed embouchure are required for the many large skips which occur. Breath support is needed for the dynamic variations involved. There is much staccato and legato tonguing included. Lip flexibility and fingering technique are necessary for the cadenza and some of the rapid moving passages.

Character and Style: This number is dark and florid in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with almost constant eighth note chords in the treble clef. It is homophonic in texture.

TITLE. . . Romanza Appassionata

COMPOSER. . . Von Weber

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

INSTRUMENT. . . Baritone

FORM.

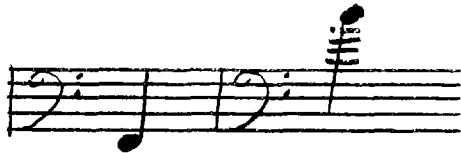
Through Composed

Andante sostenuto

4/4 E^b Maj.

GRADE 4

Range and Clef:



Technical Problems: This piece involves simple rhythms in half, quarter and dotted notes. There are some scale passages in eighth and sixteenth notes. A few accidentals and grace notes are also involved. A well developed embouchure is necessary for the long phrases and extremely high range. It requires legato tonguing. There is much dynamic contrast.

Character and Style: This number is expressive and stately in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with a homophonic and linear texture.

CHAPTER V
ANALYSIS OF BARITONE SOLOS
DIFFICULT AND VERY DIFFICULT TECHNICAL LEVELS

TITLE. . . Andante and Allegro

COMPOSER. . . Barat

PUBLISHER. . . International Music Company

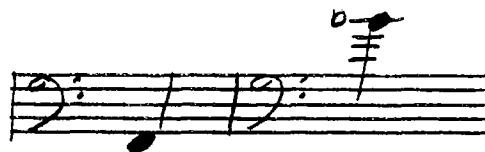
INSTRUMENT. . . Baritone

MOVEMENTS

1st Movement	Lento	4/4	b ^b min.
A - B - A			
2nd Movement	Allegro	3/4	B ^b Maj.
A - B - A			

GRADE 5

Range and Clef:



Technical Problems: The First Movement involves dotted figures, eighth, sixteenth, and thirty-second note triplets in chromatic and diatonic scale passages. There are many accidentals involved. The Second Movement involves eighth notes and eighth note triplets in chromatic and diatonic scale passages. There are some large skips and many accidentals. Legato and staccato tonguing are required throughout this selection. Breath support is necessary for the dynamic variations.

Character and Style: This number is yearning, mysterious and lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with many eighth note triplet passages and accidentals. It is both homophonic and linear in texture.

TITLE. . . Concert Fantasia

COMPOSER. . . Cords

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

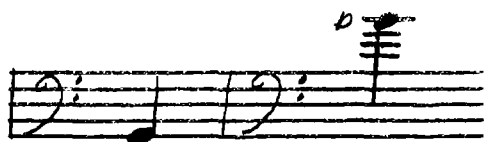
INSTRUMENT. . . Baritone

MOVEMENT.

A	Allegro marziale	4/4	G ^b Maj.
B	Moderato	3/4	G ^b Maj.
C	Andante Cantabile	3/4	A ^b Maj.
D	Allegro - Rondo	2/4	G ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: The First and Second Parts involve simple rhythms in half, quarter and dotted notes. There are a few quarter note triplet passages and a cadenza. The Third Part consist of half, quarter and eighth notes. There are also some eighth note triplet rhythms. A variation is involved consisting of constant scale and arpeggio passages in sixteenth notes with some large skips. The Fourth Part consists almost entirely of diatonic and chromatic scale passages in eighth and sixteenth notes. Breath support is necessary for the dynamic changes and long phrases. A well developed embouchure,

intonation, speed and endurance are essential to perform this number properly.

Character and Style: This number is florid, rhythmic and expressive in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with many octave chords and accidentals. It is both homophonic and linear in texture.

TITLE. . . Concertino in B^b Major

COMPOSER. . . Gatti

ARRANGER. . . Morra

PUBLISHER. . . Carl Fischer, Incorporated

INSTRUMENT. . . Baritone

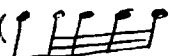
FORM.

Theme	Maestoso	4/4	B ^b Maj.
Variation	Maestoso	4/4	B ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This piece involves constant scale and arpeggio passages and triplet rhythms in sixteenth notes. The most difficult rhythm pattern is an eighth note followed by thirty-second notes, (). It demands an excellent tonguing and fingering technique. A well developed embouchure is necessary for the extremely wide range. There is very little dynamic contrast involved. This is an excellent number to develop sight reading.

Character and Style: This number is brilliant, energetic, gay and florid in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is homophonic in texture.

TITLE. . . Concerto II
COMPOSER. . . Blazevitch
PUBLISHER. . . Cundy-Bettoney Company
INSTRUMENT. . . Baritone
MOVEMENTS.

1st Movement

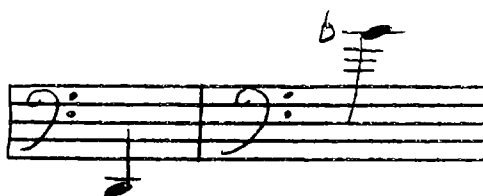
A	Moderato	4/4	D ^b Maj.
B	Moderato non tanto	3/4	D ^b Maj.
Bridge	Tempo di marcia	4/4	C Maj.
A	Tempo I	4/4	C Maj.
B	Moderato non tanto	3/4	C Maj.
2nd Movement	Andante	4/4	D ^b Maj.

3rd Movement

A	Allegro non tanto	6/8	D ^b Maj.
B	Poco tranquillo	6/8	G ^b Maj.
A	Tempo I	6/8	D ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: The First Movement involves

various dotted figures, syncopation and triplet rhythms in eighth and sixteenth notes with many accidentals. The Second and Third Movements do not offer any outstanding technical difficulties. In the Second Movement there is much modulation between D^b Major and d minor. It is very legato and expressive throughout the number. A good soloist with a thorough understanding of the baritone is essential.

Character and Style: This number is very dramatic and expressive in character, and romantic in style.

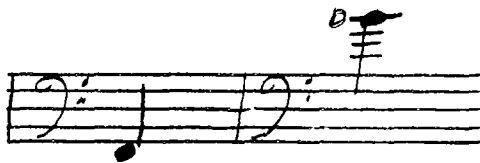
Accompaniment and Remarks: The accompaniment is difficult with many scales and arpeggio passages. There is much modulation involved. It is linear in texture.

TITLE. . . Concertstuck
COMPOSER. . . Mulfeld
PUBLISHER. . . Belwin, Incorporated
INSTRUMENT. . . Baritone
MOVEMENTS.

1st Movement	Allegro risoluto	4/4	B ^b Maj.
2nd Movement	Allegro	4/4	B ^b Maj.
3rd Movement	Adagio	4/4	B ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This selection involves dotted figures, syncopation and triplet rhythms, arpeggios and scale passages in eighth and sixteenth notes. Slurs, legato and staccato tonguing are necessary for the performance of the passages. There are some large skips and accidentals. Breath support, power, lip flexibility and a fingering technique are essential. There are some long phrases and the range is relatively high.

Character and Style: This number is rhythmic and lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with syncopated rhythms and many passages in sixteenth notes. It is both homophonic and linear in texture.

TITLE. . . Contest Piece (Morceau de Concours)

COMPOSER. . . Alary

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

INSTRUMENT. . . Baritone

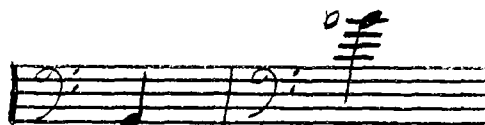
FORM.

A Andante non lento 3/4 D^b Maj.

B Allegro energico 4/4 B^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This number involves many scale and some arpeggio triplet passages in eighth notes. There are also some dotted rhythms and sixteenth notes included. Breath support is necessary for the long phrases and dynamic variations. A well trained ear is essential for the large skips and odd intervals. Lip flexibility, tonguing technique and a knowledge of alternate fingerings are necessary for the passages involved.

Character and Style: This number is rhythmic and stately in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with many arpeggios and eighth note triplet rhythms. It is both linear and homophonic in texture.

TITLE. . . First Movement from "Concerto in a^b minor"

COMPOSER. . . Fitzgerald

PUBLISHER. . . Carl Fischer, Incorporated

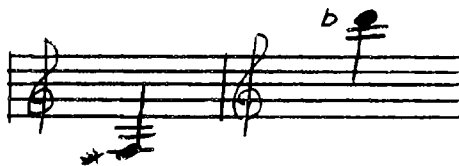
INSTRUMENT. . . Baritone

FORM.

A	Lento espressivo, quasi fantasia	4/4	a ^b min.
B	Allegro moderato	2/4	a ^b min.

GRADE 5

Range and Clef:



Technical Problems: This selection contains syncopation, chromatic and diatonic scale passages in eighth and sixteenth notes, and triplet patterns in quarter and eighth notes. There are many accidentals involved. Breath support is necessary for the dynamic changes and long phrases. Intonation, power and endurance, and fingering technique are essential to perform this number properly.

Character and Style: This number is mournful, yet lyrical and rhythmic in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is difficult with constant triplet patterns and arpeggio passages in the bass clef. There are many accidentals. It is both linear and homophonic in texture.

TITLE. Hommage A Bach

COMPOSER. J. S. Bach

ARRANGER. Bozza

PUBLISHER. Southern Music Company

INSTRUMENT. Baritone

MOVEMENTS.

Introduction	Maestoso moderato	4/4	C Maj.
1st Movement	Allegro moderato	4/4	C Maj.
2nd Movement	Moderato	4/4	C Maj.
3rd Movement	Allegro	3/8	C Maj.

GRADE 5

Range and Clef:



Technical Problems: This selection is almost entirely in diatonic and chromatic scale passages in eighth and sixteenth notes. There are some dotted figures and triplet rhythms in eighth notes. There is a frequent alternating of bass and tenor clef. It involves many accidentals. Slurs and staccato tonguing and a thorough knowledge of bass and tenor clefs are necessary.

Character and Style: This number is tranquil and

lyrical in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is medium difficult with both homophonic and linear textures.

TITLE. . . Meditation and Prayer

COMPOSER. . . Bossi

PUBLISHER. . . Nels Vogel Music Company

INSTRUMENT. . . Baritone

FORM.

Through Composed

Andante

4/4 D Maj.

GRADE 5

Range and Clef:



Technical Problems: This piece is composed in simple rhythms in half, quarter and dotted notes. The main difficulties are the extremely high range and the alternating of the clefs, including the bass, tenor and treble. There are many dynamic changes and much legato tonguing which would require breath support. The ability to perform in the bass, tenor, and treble clefs is essential.

Character and Style: This number is calm and expressive in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with both homophonic and linear textures.

TITLE. . . Prelude et Allegro

COMPOSER. . . Moulard ARRANGER. . . Bozza

PUBLISHER. . . Southern Music Company

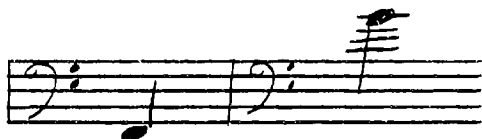
INSTRUMENT. . . Baritone

MOVEMENTS.

Prelude	Moderato	4/4	a min.
Bridge	Allegro moderato	4/4	C Maj.
Allegro	Allegro	4/4	C Maj.

GRADE 5

Range and Clef:



Technical Problems: This selection involves half, quarter, eighth and sixteenth note rhythms with some syncopation and large skips. There are many sixteenth note passages running in chromatic and diatonic scales. Slurs, staccato and marcato tonguing are necessary to perform these passages. There is much dynamic contrast involved. This piece modulates from a minor to C Major in the Prelude. Speed, power, endurance, intonation and fingering technique are required for this number.

Character and Style: This number is light and florid in character, and romantic in style.

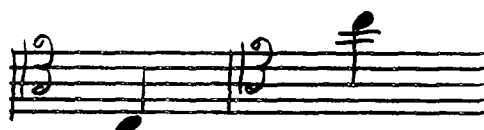
Accompaniment and Remarks: The accompaniment is of medium difficulty with many passages in sixteenth notes and some syncopated rhythms. It is both contrapuntal and linear in texture.

TITLE. . . Sonata in d minor
COMPOSER. . . Corelli ARRANGER. . . Gibson
PUBLISHER. . . International Music Company
INSTRUMENT. . . Baritone
MOVEMENTS.

1st Movement	Largo	3/4	d min.
2nd Movement	Allegro	4/4	d min.
3rd Movement	Largo	3/4	d min.
4th Movement	Allegro	12/8	d min.

GRADE 5

Range and Clef:



Technical Problems: This piece involves simple rhythms in dotted half, quarter and eighth notes. The main difficulties will be the high range and extremely large skips. The Largo Movements are played legato with much expression. The Allegro Movements demand staccato tonguing and a well developed embouchure for the large skips and slurs which occur. These movements also alternate between tenor and bass clef. This is a very demanding number and requires much breath support, lip

flexibility, power and endurance. There is much dynamic contrast involved throughout the solo.

Character and Style: The Largo Movements are very florid and light in character, while the Allegro Movements are spirited and energetic in character. This number is baroque in style.

Accompaniment and Remarks: The accompaniment is difficult with many passages in octave chords. It is both polyphonic and linear in texture.

TITLE. . . Variations in D Flat

COMPOSER. . . Busser

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

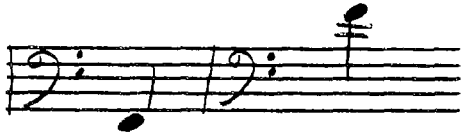
INSTRUMENT. . . Baritone

FORM. . . Variation

1st Variation	Moderato	3/2	D ^b Maj.
2nd Variation	Allegro vivo	5/4	D ^b Maj.
3rd Variation	Poco lento	12/8	D ^b Maj.
4th Variation	Allegro vivo	3/4	D ^b Maj.
5th Variation	Allegro moderato e marcato	3/4	D ^b Maj.
6th Variation	Allegro non troppo vivo	5/4	D ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: The First, Second and Third Variations involve simple rhythms in half, quarter, eighth, sixteenth and dotted notes. There are a few accidentals and some meter changes, (12/8, 9/8, 12/8). The Fourth Variation involves constant eighth and sixteenth note rhythm patterns. The Fifth Variation involves arpeggio triplet

passages in eighth notes and a few chromatic passages in sixteenth notes. The Sixth Variation involves constant diatonic scale passages in sixteenth notes. Breath support is necessary for the long phrasing and sudden dynamic changes. Lip flexibility, slurs and staccato tonguing are essential to perform the rapid moving eighth and sixteenth note passages.

Character and Style: The First, Second and Third Variations are majestic and stately in character, while the Fourth, Fifth and Sixth Variations are rhythmic and light. It is romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with many octave chords and some arpeggios. It is both homophonic and linear in texture.

TITLE. . . A Mighty Fortress Is Our God (Chorale and Variations)

COMPOSER. . . Luther

ARRANGER. . . Eckard

PUBLISHER. . . Theodore Presser Company

INSTRUMENT. . . Baritone

FORM. . . Variation

Chorale	Moderato	4/4	D Maj.
Variation I	Moderato	4/4	D Maj.
Variation II	Moderato	4/4	D Maj.

GRADE 6

Range and Clef:



Technical Problems: The Chorale is easy and does not offer any rhythmic problems. It is composed of simple quarter and eighth notes. The Variations are almost entirely in scale passages in quarter, sixteenth and thirty-second notes. There are some large skips involved. Lip flexibility and knowledge of alternate fingerings are essential for the scale passages.

Character and Style: This number is solemn, brilliant and rhythmic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is both homophonic and linear in texture.

TITLE. . . Concert Piece No. 2

COMPOSER. . . Reiche

ARRANGER. . . Unknown

PUBLISHER. . . Belwin, Incorporated

INSTRUMENT. . . Baritone

MOVEMENTS.

1st Movement	Allegro maestoso	4/4	A	Maj.
2nd Movement	Adagio	6/4	A ^b	Maj.
3rd Movement	Rondo	2/4	A	Maj.

GRADE 6

Range and Clef:



Technical Problems: The First Movement involves many technical problems. The chromatic and diatonic scale passages and triplet rhythms are in sixteenth notes. Slurs, legato and staccato tonguing is required to perform the passages. There are many large skips included. The Second Movement does not involve any rhythmic difficulties, although there are some passages in sixteenth notes and a few accidentals. The Third Movement is composed almost entirely in arpeggios and triplet passages in eighth and sixteenth notes. Some

large skips and accidentals also occur. The piece as a whole requires power, endurance, breath support, lip flexibility and intonation. A thorough knowledge of the instrument is needed.

Character and Style: This number is brilliant, stately and melodic in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is very difficult with many triplet rhythms and arpeggios. It is both linear and homophonic in texture.

TITLE. . . Fantasie Concertante

COMPOSER. . . Von Weber

ARRANGER. . . Hoch

PUBLISHER. . . Carl Fischer, Incorporated

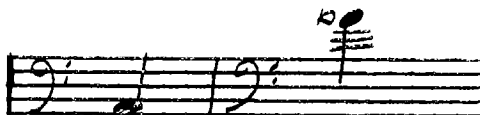
INSTRUMENT. . . Baritone

FORM. . . Variation

Introduction	Allegro moderato	4/4	E ^b Maj.
Theme	Andantino quasi allegretto	3/4	E ^b Maj.
Variation I	Andantino quasi allegretto	3/4	E ^b Maj.
Variation II	Moderato à la polacca	3/4	E ^b Maj.
Variation III	Allegro vivo	3/4	E ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: There are many technical problems involved in this number. The difficult cadenzas are in arpeggios and chromatic passages in sixteenth notes. The continuous slurs and staccato passages are also in sixteenth notes. There are many accidentals. There is much dynamic variation throughout the number. A good embouchure, tonguing and fingering technique, lip flex-

ibility, breath support and a good concept of phrasing are required.

Character and Style: This number is light and rhythmic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is both chordal and linear in texture.

TITLE. . . Fantasia di Concerto

COMPOSER. . . Boccalari

PUBLISHER. . . Carl Fischer, Incorporated

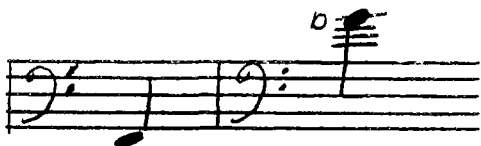
INSTRUMENT. . . Baritone

MOVEMENTS.

1st Movement	Andante moderato	3/4	B ^b Maj.
2nd Movement	Andante moderato	3/4	B ^b Maj.
3rd Movement	Tempo di bolero	3/4	B ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: There are many technical problems in this selection. The chromatic and diatonic scale passages in sixteenth and thirty-second notes involve large intervals and many accidentals. The difficult cadenzas are passages in thirty-second notes and triplets in sixteenth notes. The Third Movement is almost entirely in chromatic and diatonic scale passages and triplet phrases in sixteenth notes. Good embouchure and lip flexibility are required to perform the legato and staccato notes and wide range of this number. Fingering technique, endurance

and breath support are essential.

Character and Style: This number is rhythmic and brilliant in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult. It is homophonic in texture.

TITLE. . . First Movement Concertino No. 1 in B^b Major
Opus 7

COMPOSER. . . Klengel ARRANGER. . . Falcone

PUBLISHER. . . Belwin, Incorporated

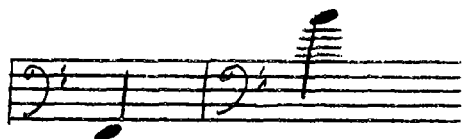
INSTRUMENT. . . Baritone

FORM. . . Ternary

A	Allegro	4/4	B ^b Maj.
B	Allegro	4/4	B ^b Maj.
A	Allegro	4/4	B ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: The "A" parts involve various dotted rhythms, quarter, eighth and sixteenth note passages and triplet rhythms in diatonic and chromatic scale patterns. Many of the sixteenth note passages have large skips and many accidentals. Slurs and staccato tonguing are required throughout these parts. Some trills and turns also occur. The "B" part is almost entirely triplet passages in eighth notes with many accidentals. Lip flexibility, intonation, speed, power, breath support, a wide range, and fingering and tonguing techniques are essential to perform this

number properly.

Character and Style: This number, originally written for cello, is majestic and brilliant in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is homophonic in texture.

TITLE. . . Impromptu in G
COMPOSER. . . Gray
PUBLISHER. . . Boosey and Hawkes
INSTRUMENT. . . Baritone
FORM. . . Variation

Theme	Maestoso	4/4	F Maj.
Variation I	Pomposo	4/4	C Maj.
Variation II	Bolero	3/4	F Maj.
Variation III	Stretto	3/4	F Maj.

GRADE 6

Range and Clef:



Technical Problems: This number involves diatonic and chromatic scale passages in sixteenth notes. Lip flexibility, fingering technique and a well developed embouchure are essential to perform this number properly. There is very little dynamic contrast involved.

Character and Style: This number is light and rhythmic in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and it involves many arpeggios. It is both homophonic and linear in texture.

TITLE. . . Morceau Symphonique

COMPOSER. . . Guilmant

ARRANGER. . . Falaguerra

PUBLISHER. . . Remick Music Corporation

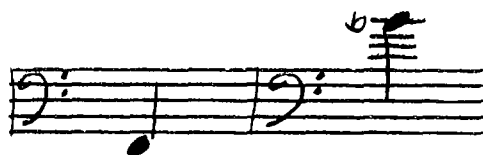
INSTRUMENT. . . Baritone

MOVEMENT.

A	Andante	4/4	e ^b min.
B	Allegro moderato	3/4	E ^b Maj.
C	Allegro moderato	3/4	E ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: This selection involves various dotted rhythms, syncopation and many chromatic and diatonic scale passages in sixteenth notes. The "C" part consists of triplet passages descending chromatically. A well developed embouchure is required for the wide range. Legato tonguing is necessary throughout the solo. Breath support is essential for the dynamic contrast. Intonation, power, and endurance are needed to perform this number properly.

Character and Style: This number is stately, yet lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is very difficult. It is both homophonic and linear in texture.

TITLE. . . Prelude et Ballade

COMPOSER. . . Balay

PUBLISHER. . . Belwin, Incorporated

INSTRUMENT. . . Baritone

FORM.

A	Andante	4/4	E ^b Maj.
B	Allegro moderato	2/4	E ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: This piece is almost entirely in eighth, sixteenth and thirty-second note scale passages with some triplet patterns. Legato and staccato tonguing is required throughout the number. Breath support is very important for the long phrases and dynamic contrast. Lip flexibility and a knowledge of alternate fingerings are essential to perform this number at the proper tempo. Intonation and power and a well developed embouchure are necessary for the performance of this solo.

Character and Style: This number is rhythmic and gay in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with much syncopation and many sixteenth note passages. It is homophonic, linear and contrapuntal in texture.

CHAPTER VI
ANALYSIS OF TROMBONE SOLOS
VERY EASY AND EASY TECHNICAL LEVELS

TITLE. . . Agnus Dei

COMPOSER. . . George Bizet ARRANGER. . . Smim

PUBLISHER. . . Edition Musicus

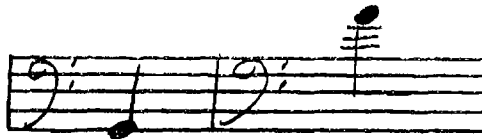
INSTRUMENT. . . Trombone

FORM. . . Ternary

A	Andante	4/4	E ^b Maj.
B	Andante	4/4	E ^b Maj.
A	Andante	4/4	E ^b Maj.

GRADE 2

Range and Clef:



Technical Problems: This number requires legato and marcato tonguing. Breath support is demanded for the dynamic variations involved. This is an excellent number for an inexperienced trombonist.

Character and Style: This number is majestic and stately in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is easy with a homophonic texture. There are a few arpeggios included.

TITLE. . . Amour Viens Aider Aria from "Samson and Delilah"

COMPOSER. . . Saint Saens ARRANGER. . . Whear

PUBLISHER. . . Ludwig Music Publishing Company

INSTRUMENT. . . Trombone

FORM.

Through Composed

Moderato

3/4 B^b Maj.

GRADE 2

Range and Clef:



Technical Problems: This selection requires breath support and legato tonguing for the expressive phrases and dynamic contrast. This is an excellent solo for an inexperienced trombonist.

Character and Style: This number is serene, calm and expressive in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is easy. It is mostly homophonic in texture, although there is some contrapuntal texture included.

TITLE. . . At Devotions

COMPOSER. . . Lassen

ARRANGER. . . Ostrander

PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Tenor or Bass Trombone

FORM.

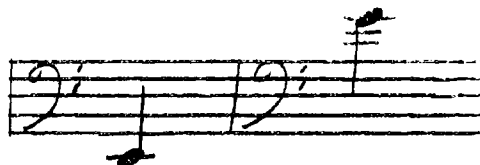
Through Composed

Andante

4/4 e^b min.

GRADE 2

Range and Clef:



Technical Problems: This number involves some sixteenth note triplets, large skips and many accidentals. Lip flexibility and breath support are needed for the long phrases and large skips. Intonation and endurance are essential for the performance of this solo.

Character and Style: This number is sacred and peaceful in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is easy, although there are some sixteenth note scales and many accidentals. It is both homophonic and linear in texture.

TITLE. . . My Song of Songs

COMPOSER. . . Smith

PUBLISHER. . . Carl Fischer, Incorporated

INSTRUMENT. . . Trombone

FORM

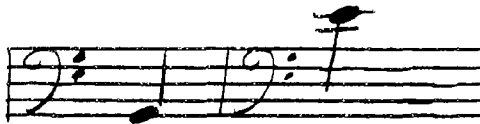
Through Composed

Andante con moto

4/4 F Maj.

GRADE 2

Range and Clef:



Technical Problems: This piece is almost entirely in easy half, quarter and eighth note rhythms. Breath support is necessary for the extreme dynamic contrast. An understanding of legato playing is essential.

Character and Style: This number is calm and expressive in character, and romantic in style.

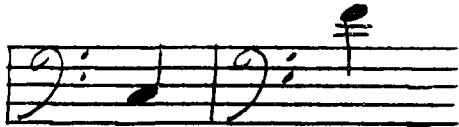
Accompaniment and Remarks: The accompaniment is easy with both a homophonic and linear texture.

TITLE. . . Toreador Song from the opera "Carman"
COMPOSER. . . Bizet ARRANGER. . . Roberts
PUBLISHER. . . Nels Vogel Music Company
INSTRUMENT. . . Trombone
FORM.

A	Allegro moderato	4/4	A ^b Maj.
B	Molto declamato	4/4	F Maj.

GRADE 2

Range and Clef:



Technical Problems: This selection involves various dotted figures, syncopation and some triplet rhythms. There are many scale passages in eighth notes. It requires slurs, staccato and legato tonguing. Breath support and power are necessary for the dynamic variations involved.

Character and Style: This number is majestic and expressive in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with a homophonic texture.

CHAPTER VII
ANALYSIS OF TROMBONE SOLOS
MEDIUM AND MEDIUM DIFFICULT TECHNICAL LEVELS

TITLE. . . Adagio from "Cello Concerto"

COMPOSER. . . Haydn

ARRANGER. . . Shuman

PUBLISHER. . . M. Witmark and Sons

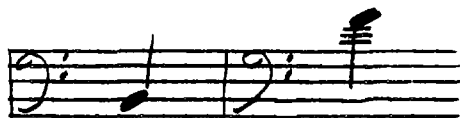
INSTRUMENT. . . Trombone

FORM. . . Ternary

A	Adagio	2/4	F Maj.
B	Ossia	2/4	F Maj.
A	Adagio	2/4	F Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece does not offer any outstanding technical problems. It modulates from F Major to f minor to A^b Major to F Major. It requires legato and expressive playing.

Character and Style: This number is melodic and lyrical in character, and classical in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is homophonic in texture.

TITLE. . . Arioso

COMPOSER. . . Cirri

ARRANGER. . . Forst

PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Trombone

FORM.

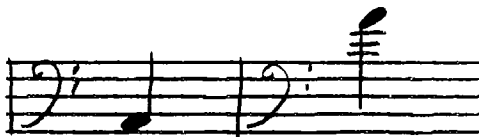
Through Composed

Andante sostenuto

e cantabile 3/4 F Maj.

GRADE 3

Range and Clef:



Technical Problems: This selection requires legato tonguing, breath support and endurance throughout the solo.

Character and Style: This number is florid and light in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with some scale passages in eighth notes with accidentals. It is both homophonic and linear in texture.

TITLE. . . Dio Possente (Even Bravest Hearts)
Cavatina from "Faust"

COMPOSER. . . Gounod ARRANGER. . . Mullaly

PUBLISHER. . . Cundy-Bettoney Company

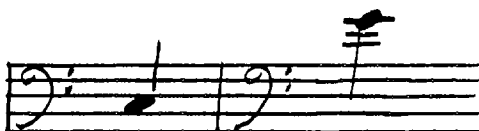
INSTRUMENT. . . Trombone

FORM. . . Ternary

A	Andante	4/4	E ^b Maj.
B	Poco piu animato	4/4	E ^b Maj.
A	Andante	4/4	E ^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece involves simple rhythms in half, quarter, eighth and dotted notes. There are some eighth note triplet passages and a few accidentals. Legato tonguing and intonation are necessary. This is an excellent solo.

Character and Style: This number is melodic and peaceful in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with almost constant triplet passages in the treble clef. It is homophonic and linear in texture. This solo is also available with band or orchestra accompaniment.

TITLE. . . Elegy

COMPOSER. . . Martin

PUBLISHER. . . Carl Fischer, Incorporated

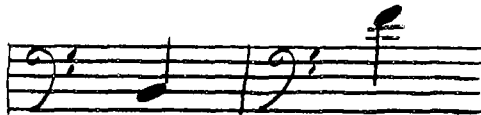
INSTRUMENT. . . Trombone

FORM. . . Ternary

A	Moderato	4/4	F	Maj.
B	Tempo al stesso	2/4	B ^b	Maj.
A	Moderato	4/4	F	Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece includes scale passages in sixteenth notes and some triplet rhythm patterns with a few accidentals. The idiom of the music is well adapted for the trombone. This is an excellent number for an inexperienced trombonist.

Character and Style: This number is peaceful and florid in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with both homophonic and linear texture.

TITLE. . . Priere

COMPOSER. . . Clerisse

PUBLISHER. . . Alphonse Leduc Company

INSTRUMENT. . . Trombone

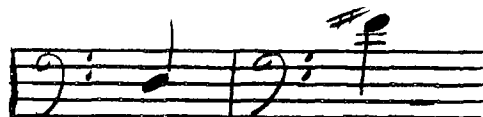
FORM.

Through Composed

Andante moderato 3/4 b min.

GRADE 3

Range and Clef:



Technical Problems: This number is composed of simple rhythms in half, quarter, eighth and dotted notes. It modulates to the key of G Major and returns to b minor. Breath support is necessary for the dynamic contrast involved.

Character and Style: This number is peaceful and expressive in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with constant arpeggios in sixteenth notes. It is linear in texture.

TITLE. . . Romanze

COMPOSER. . . Cords

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

INSTRUMENT. . . Trombone


FORM. . . Ternary

A	Andantino	4/4	A ^b Maj.
B	Stringendo	4/4	A ^b Maj.
A	Andantino	4/4	A ^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece requires an understanding of legato playing. There are no lengthy phrases. The only rhythm difficulty is a dotted quarter note followed by two eighth notes, a quarter and another eighth note, (). This is the only syncopation involved in the number. Breath control is important for the crescendo and diminuendo markings.

Character and Style: This number is florid and lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. Basically, it is homophonic in texture, although there are a few arpeggios.

TITLE. . . Sonata No. 1

COMPOSER. . . Galliard

ARRANGER. . . Fuessl-Brown

PUBLISHER. . . International Music Company

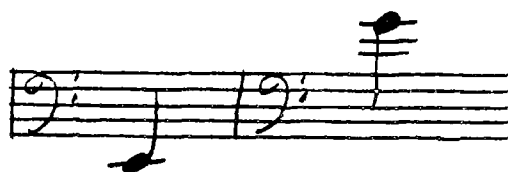
INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Cantabile	4/4	a min.
2nd Movement	Spiritoso e staccato	6/8	a min.
3rd Movement	Largo e staccato	3/8	a min.
4th Movement	Allegro e staccato	3/2	a min.
5th Movement	Vivace	6/4	a min.

GRADE 3

Range and Clef:



Technical Problems: The First and Third Movements involve various dotted figures and eighth, sixteenth and thirty-second note diatonic and chromatic scale passages. There are some large skips. The Second and Fourth Movements are almost entirely in simple half, quarter and eighth notes. There are some eighth note scale passages and large skips. These Movements require constant staccato tonguing. The Fifth Movement does not offer any outstanding technical difficulties. There is much dynamic

contrast involved throughout the number.

Character and Style: This number is light and gay in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is easy with both contrapuntal and polyphonic textures.

TITLE. . . Three Songs from the "Damnation of Faust"

COMPOSER. . . Berlioz ARRANGER. . . Clark

PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Trombone

MOVEMENTS.

The King of Thule	Andantino quasi allegro	6/8	F	Maj.
Song of the Flea	Allegro con spirito	3/4	B ^b	Maj.
Faust's Air	Andante molto sostenuto	3/4	F	Maj.

GRADE 3

Range and Clef:



Technical Problems: The King of the Thule does not offer any outstanding technical problems, although there are some syncopated rhythms and many accidentals involved. A well trained ear is necessary for the large skips. The Song of the Flea involves simple rhythms in dotted quarter and eighth notes. There are some scale passages in eighth notes. Breath support is necessary for the long phrases and dynamic variations. In Faust's Air there are various dotted rhythm patterns in eighth

and sixteenth notes. It also includes some triplet rhythms and many accidentals. Breath support is essential for the dynamic contrast and long phrases.

Character and Style: The King of Thule and Faust's Air are mournful and stately in character, while the Song of the Flea is light and florid. This number is romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with arpeggios and octave chords. It is both linear and homophonic in texture.

TITLE. . . Concert Piece

COMPOSER. . . De La Nux

PUBLISHER. . . Albert J. Andraud
Wind Instrument Music Company

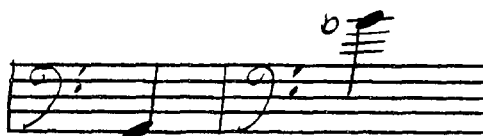
INSTRUMENT. . . Trombone

FORM.

A	Andante	4/4	F Maj.
B	Allegro	6/4	B ^b Maj.

GRADE 4

Range and Clef:



Technical Problems: This selection includes some triplet scale passages in eighth notes. The cadenza involves arpeggios in sixteenth notes with some accidentals. Breath support is necessary for the long phrases and dynamic changes. Slurs and legato tonguing is required.

Character and Style: This number is melodic and lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with a homophonic texture.

TITLE. . . Concert Piece in Fugal Style

COMPOSER. . . Ostrander

PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Trombone

FORM.

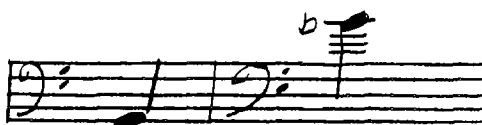
Through Composed

Allegro moderato

$\frac{3}{4}$ B^b Maj.

GRADE 4

Range and Clef:



Technical Problems: This involves some triplet passages in eighth and sixteenth notes. There are some large skips included. Lip flexibility and articulation are essential.

Character and Style: This number is expressive and tranquil, yet florid in character, and classical in style.

Accompaniment and Remarks: The accompaniment is difficult with both homophonic and linear textures. There is a constant alternating of passages between the trombone and piano.

TITLE. . . Impromptu
COMPOSER. . . Bigot
PUBLISHER. . . M. Baron Company
INSTRUMENT. . . Trombone
FORM.

A	Allegro	2/4	F Maj.
B	Andante	3/4	G Maj.
C	Allegro	6/8	F Maj.

GRADE 4

Range and Clef:



Technical Problems: This selection involves simple rhythms in half, quarter and eighth notes. There are some accidentals and a few large skips and odd intervals. It alternates between the bass and tenor clef. Breath support is necessary for phrasing and sudden dynamic changes. A well developed embouchure is needed for the extremely wide range.

Character and Style: This number is somber and tranquil in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is difficult with many accidentals and eighth note passages. It is both homophonic and linear in texture.

TITLE. . . Piece Concertante
COMPOSER. . . Salzedo
PUBLISHER. . . M. Baron Company
INSTRUMENT. . . Trombone
MOVEMENT.

A	Largo	6/4	A ^b Maj.
B	Molto piu lento	6/4	B ^b Maj.
C	L'istessi tempo	3/4	A ^b Maj.
D	Allegro	6/4	F Maj.

GRADE 4

Range and Clef:



Technical Problems: This number is entirely in tenor clef. It involves simple rhythms in half, quarter, eighth and dotted notes. There is much dynamic contrast involved. Legato tonguing is required throughout the number. There are some sudden tempo changes and many accidentals. Breath support, power, endurance and intonation are necessary.

Character and Style: This number is somber and peaceful in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with arpeggios and many octave chords. It is both homophonic and linear in texture.

TITLE. . . Praeludium, Choral, Variation, Fugue

COMPOSER. . . Muller

PUBLISHER. . . Edition Musicus

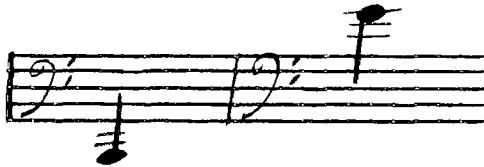
INSTRUMENT. . . Bass or Tenor Trombone

FORM. . . Variation

Praeludium	Andante sostenuto	4/4	E ^b Maj.
Choral	Same	4/4	E ^b Maj.
Variation I	Same	4/4	E ^b Maj.
Variation II	Same	4/4	E ^b Maj.
Variation III	Same	6/8	E ^b Maj.
Fugue	Same	6/8	E ^b Maj.

GRADE 4

Range and Clef:



Technical Problems: The Praeludium involves simple rhythms in quarter and eighth notes with some eighth note triplet scale patterns. There are some large skips and a wide range which would require a well developed embouchure. Staccato tonguing is necessary for the triplet patterns. The Choral moves in continuous sixteenth note arpeggios and chromatic scale passages which contain large skips. A well

developed embouchure and lip flexibility are necessary to perform this movement. Variation I and III involve simple rhythms in half, quarter, eighth and dotted notes. There are some accidentals involved. Variation II is almost entirely in arpeggio passages in sixteenth notes with large skips. Lip flexibility and breath support are required. The Fugue does not offer any outstanding technical problems.

Character and Style: This number is florid and lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is both homophonic and linear in texture.

TITLE. . . Sonata in F Major

COMPOSER. . . Corelli

ARRANGER. . . Ostrander

PUBLISHER. . . Edition Musicus

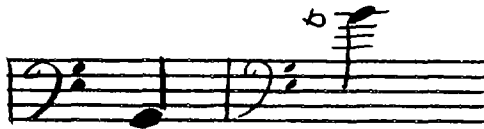
INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Adagio	4/4	F Maj.
2nd Movement	Largo	3/4	F Maj.
3rd Movement	Moderato	4/4	F Maj.
4th Movement	Allegro	6/8	F Maj.

GRADE 4

Range and Clef:



Technical Problems: This selection includes simple rhythms in half, quarter, eighth, sixteenth and dotted notes. There are a few chromatic and diatonic scale passages in sixteenth notes. There are some accidentals included. A well developed embouchure is required for the high range. Breath support is demanded for the long phrases. Legato tonguing is necessary throughout the number. There are no extreme dynamic changes.

Character and Style: This number is gay, lyrical, and melodic in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with a homophonic texture.

TITLE. . . Sonata in g minor

COMPOSER. . . Marcello

ARRANGER. . . Ostrander

PUBLISHER. . . International Music Company

INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Adagio	3/4	g min.
2nd Movement	Allegro	4/4	g min.
3rd Movement	Largo	3/4	g min.
4th Movement	Allegro	6/8	g min.

GRADE 4

Range and Clef:



Technical Problems: The First and Third Movements do not involve any technical problems, although they do alternate between bass and tenor clef. The Second Movement consists of quarter, eighth and sixteenth note passages, running diatonically with small skips that are slurred. This Movement is written entirely in the tenor clef. The Fourth Movement involves simple rhythm patterns in half, quarter, eighth and dotted notes. Slurs and staccato tonguing is necessary throughout this Movement.

Lip flexibility, intonation and speed are demanded to perform this number properly.

Character and Style: This number is peaceful, yet gay and rhythmic in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with both homophonic and linear texture.

TITLE. . . Sonata No. II

COMPOSER. . . Galliard

ARRANGER. . . Fuessl-Brown

PUBLISHER. . . International Music Company

INTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Andante	3/2	G Maj.
2nd Movement	Vivace	3/4	G Maj.
3rd Movement	Alla sisiliana	6/8	D Maj.
4th Movement	Spiritoso e allegro	2/4	G Maj.

GRADE 4

Range and Clef:



Technical Problems: This piece involves many triplets and passages in eighth notes. There are some accidentals and large skips. There is a constant alternation between bass and tenor clef. It involves many dynamic changes and some long phrases. A thorough knowledge of the bass and tenor clef is necessary.

Character and Style: This number is majestic and stately, yet florid in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is easy with both contrapuntal and homophonic textures.

TITLE. . . Trombone Solo from Mahler's "Third Symphony"

COMPOSER. . . Mahler

ARRANGER. . . Ostrander

PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Trombone

FORM.

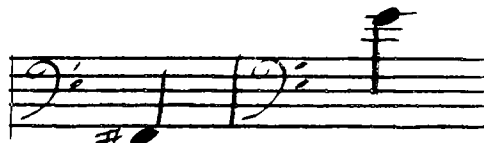
Through Composed

Largamente

3/2 F Maj.

GRADE 4

Range and Clef:



Technical Problems: This selection involves simple rhythms in half, quarter and dotted notes with some eighth note triplets. There are a few accidentals. The constant meter and tempo changes are the most difficult technical problem. Breath support and endurance are necessary for the dynamic changes involved.

Character and Style: This number is mournful and grave in character, and post-romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with both homophonic and linear textures.

CHAPTER VIII
ANALYSIS OF TROMBONE SOLOS
DIFFICULT AND VERY DIFFICULT TECHNICAL LEVELS

TITLE. . . Concert Sketch No. 5

COMPOSER. . . Blazhevich

PUBLISHER. . . Leeds Music Corporation

INSTRUMENT. . . Trombone

FORM.

A	Andante con affizione	5/4	F Maj.
B	Allegro mosso	2/2	A ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This piece involves various dotted figures, syncopation, triplet rhythms and chromatic and diatonic scale passages in eighth and sixteenth notes. It includes many meter (5/4, 2/4, 3/4 and 2/2) and tempo changes. There are many accidentals. Legato, staccato, and marcato tonguing is required throughout the solo. Breath support and lip flexibility are needed for the sudden dynamic changes and proper performance of the passages and triplet rhythms. There is also a short passage in tenor clef.

Character and Style: This number is gay and festive in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is difficult with many octave chords, triplet rhythms in eighth and sixteenth notes and passages in thirty-second notes. There are many accidentals involved. It is both homophonic and linear in texture.

TITLE. . . Concerto

COMPOSER. . . Mozart

ARRANGER. . . Ostrander

PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Allegro	4/4	B ^b Maj.
2nd Movement	Andante ma adagio	4/4	F Maj.
3rd Movement	Rondo t ^e m ^p o di minute	3/4	B ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: The First Movement is almost entirely in quarter, eighth and sixteenth note rhythms. There are many chromatic and diatonic scale passages in eighth and sixteenth notes. It also includes many accidentals, some large skips and a cadenza. Slurs, staccato and legato tonguing is necessary throughout this Movement. The Second Movement involves dotted figures, syncopation and some scale passages in eighth, sixteenth and thirty-second notes. There are some grace notes, a few accidentals, a cadenza and large skips. The Third Movement

is almost entirely in eighth and sixteenth note passages. There are a few accidentals and large skips. In all of the movements breath support and power are required for the long phrases and dynamic variations. Speed, endurance and lip flexibility are essential for the many rapid moving passages.

Character and Style: This number is stately, lyrical and expressionistic in character, and classical in style.

Accompaniment and Remarks: The accompaniment is difficult with many scale and arpeggio passages in eighth and sixteenth notes. It is contrapuntal, homophonic and linear in texture. It would require an accomplished pianist.

TITLE. . . Concerto

COMPOSER. . . Rimsky-Korsakov ARRANGER. . . Shuman

PUBLISHER. . . Leeds Music Corporation

INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Allegro vivace	4/4	B ^b Maj.
2nd Movement	Andante cantabile	6/8	g min.
3rd Movement	Allegro	2/4	B ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This selection involves some eighth and sixteenth note triplet patterns and a few scale passages in sixteenth notes. There are some accidentals. Slurs, staccato and legato tonguing is necessary. The most challenging parts of this number are the long cadenzas which contain some large skips and an extremely wide range. Lip flexibility, speed, power, and a well developed embouchure are essential.

Character and Style: This number is stately, yet lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with both homophonic and linear textures.

TITLE. . . Concerto in a minor

COMPOSER. . . Vivaldi

ARRANGER. . . Ostrander

PUBLISHER. . . Edition Musicus

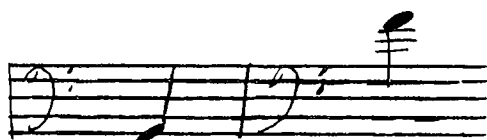
INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Allegro molto	3/8	a min.
2nd Movement	Andante molto	3/8	c min.
3rd Movement	Allegro	2/4	a min.

GRADE 5

Range and Clef:



Technical Problems: The First Movement involves many scale passages and some triplet rhythms in sixteenth and thirty-second notes with many accidentals. Lip flexibility and endurance are required for the large skips, long phrases and dynamic changes. The Second Movement is almost entirely in scale and arpeggio triplet passages in eighth and sixteenth notes. There is very little dynamic contrast involved throughout this movement. Lip flexibility and endurance are necessary for the long

phrases. The Third Movement is mostly in diatonic scale and arpeggio passages in sixteenth notes. There are some extreme dynamic changes involved. A well developed embouchure, tonguing technique and lip flexibility are necessary.

Character and Style: This number is light, lyrical and expressive in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with a homophonic texture. It does not lend much support to the solo.

TITLE. . . Concerto en fa mineur

COMPOSER. . . Haendal

ARRANGER. . . LaFosset

PUBLISHER. . . Alphonse Leduc Company

INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Grave	4/4	f min.
2nd Movement	Allegro	4/4	f min.
3rd Movement	Largo	3/4	f min.
4th Movement	Allegro	3/4	f min.

GRADE 5

Range and Clef:



Technical Problems: The First Movement is almost entirely in eighth, sixteenth and thirty-second note passages. There are many dotted rhythms and a few accidentals. It is written in tenor clef. Breath support is necessary for the dynamic changes and long phrases. The Second and Fourth Movements are almost entirely in scale passages in sixteenth notes. Breath support is necessary for the dynamic changes and long phrases involved. They are written in the tenor clef. The Third Movement involves simple rhythms in quarter, eighth and dotted notes.

Breath support is necessary for the sudden dynamic markings and expression. It is written in the bass clef.

Character and Style: This number is rhythmic, expressive and melodic in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is very difficult with many scale passages in sixteenth notes for both hands. There is much syncopation and many accidentals involved. It is both homophonic and linear in texture. It would require an accomplished pianist.

TITLE. . . Fantasie Heroique

COMPOSER. . . Gottwald

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

INSTRUMENT. . . Trombone

FORM.

Through Composed

Allegro moderato

4/4 C Maj.

GRADE 5

Range and Clef:



Technical Problems: This selection involves various dotted rhythms, eighth note triplets and many scale passages in eighth notes. Lip flexibility and a well trained ear are needed for the large skips which occur. Slurs, staccato and marcato tonguing is necessary. Breath support is needed for the dynamic variations. There are a few accidentals. A good tonguing technique is essential to perform the passages properly.

Character and Style: This number is majestic and stately in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with much syncopation. Perfect timing is necessary for the accompaniment to cor-orindate with the solo. It is both contrapuntal and homophonic in texture.

TITLE. . . Grand Concerto

COMPOSER. . . Grafe

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

INSTRUMENT. . . Trombone

MOVEMENT.

Introduction	di marcia moderato	4/4	B ^b Maj.
Theme	Moderato	4/4	B ^b Maj.
Variation I	Moderato	4/4	B ^b Maj.
Variation II	Maestoso grandioso	4/4	B ^b Maj.
Adagio	Cantabile	3/4	E ^b Maj.

Same as Introduction

GRADE 5

Range and Clef:



Technical Problems: This number contains some chromatic scale passages in sixteenth notes. Many chromatic eighth note and triplet passages are in staccato and marcato style. Breath control is necessary for the long phrases and sudden dynamic changes. A well developed embouchure is necessary, especially for the large skips which occur. The idiom of the music is well adapted for the trombone.

Character and Style: This number is majestic and stately in character, and classical in style.

Accompaniment and Remarks: The accompaniment is difficult with many arpeggios. It is both homophonic and linear in texture.

TITLE. . . Liebeslied

COMPOSER. . . Bohme

ARRANGER. . . Laube

PUBLISHER. . . Cundy-Bettoney Company

INSTRUMENT. . . Trombone

FORM.

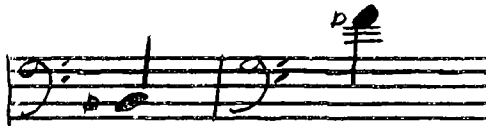
Through Composed

Andante con
espress

3/4 D^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This number involves many scale passages in eighth and sixteenth notes. There are also a few thirty-second note passages and a chromatic scale passage in sixteenth notes. There are many accidentals. Legato and slurred tonguing is needed throughout the number. There is very little dynamic contrast involved. Breath support and lip flexibility are needed for the long phrases.

Character and Style: This number is lyrical and rhythmic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with almost constant eighth and sixteenth note triplet and scale passages. It is both homophonic and linear in texture.

TITLE. . . Piece en mi bemol
COMPOSER. . . Barat
PUBLISHER. . . M. Baron Company
INSTRUMENT. . . Trombone
MOVEMENT.

A	Allegro	3/4	b ^b min.
B	Andante	6/8	b ^b min.
C	Allegro	3/4	E ^b Ma ^j .
D	Allegro	2/4	E ^b Ma ^j .

GRADE 5

Range and Clef:



Technical Problems: This piece involves various dotted figures, syncopation, triplet rhythms in eighth notes. There are also some diatonic and chromatic scale passages in eighth notes. There are many accidentals and some large skips and odd intervals. It alternates between bass and tenor clef. There is much dynamic variation involved. A well developed embouchure, power, endurance and a well trained ear are essential to perform this number properly.

Character and Style: This number is melodic and gay in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is difficult with eighth note passages in octave chords and many accidentals. It is homophonic in texture.

TITLE. . . Six Esquisses
COMPOSER. . . Porret
PUBLISHER. . . M. Baron Company
INSTRUMENT. . . Trombone
MOVEMENT.

No. I	Andantino	6/8	C	Maj.
No. II	Andantino	3/4	G	Maj.
No. III	Andantino	9/8	A ^b	Maj.
No. IV	Moderato	4/4	F	Maj.
No. V	Andantino	4/4	E ^b	Maj.
No. VI	Moderato	4/4	C	Maj.

GRADE 5

Range and Clef:



Technical Problems: Number I, II and III do not offer any outstanding technical difficulties. They are almost entirely in quarter and eighth note rhythms. There are some eighth note triplets. Number IV, V and VI involves various dotted rhythms, syncopation and many diatonic and chromatic scale passages in eighth and sixteenth notes. They alternate between bass and tenor clef. All of the pieces involve many accidentals, some large

skips and odd intervals. It includes much dynamic variation throughout all of the pieces. Legato and slurred tonguing is required. A well developed embouchure and a trained ear are necessary.

Character and Style: This number is rhythmic, expressive and florid in character, and contemporary in style.

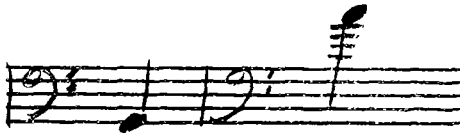
Accompaniment and Remarks: The accompaniment is of medium difficulty with many accidentals and much syncopation. It is both homophonic and linear in texture.

TITLE. . . Solo de Concours
COMPOSER. . . Croce-Spinelle
PUBLISHER. . . Belwin, Incorporated
INSTRUMENT. . . Trombone
MOVEMENTS.

1st Movement	Lento	4/4	f min.
2nd Movement	Allegro moderato	4/4	f min.

GRADE 5

Range and Clef:



Technical Problems: This selection involves eighth and sixteenth note passages and some triplet and dotted rhythms. There are also some accidentals. Breath support is necessary for the dynamic variations. Legato tonguing and lip flexibility are essential to perform the passages. A well developed embouchure is needed for the wide range.

Character and Style: This number is mournful and lyrical in character, and contemporary in style.

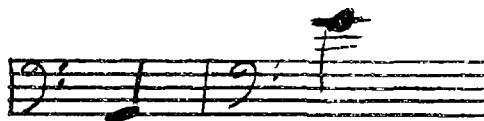
Accompaniment and Remarks: The accompaniment is difficult with many eighth and sixteenth note triplets and trills. It is contrapuntal, homophonic and linear in texture.

TITLE. . . Sonata
COMPOSER. . . Takaós
PUBLISHER. . . Mills Music Incorporated
INSTRUMENT. . . Trombone
MOVEMENTS.

1st Movement	Allegro	3/4	C Maj.
2nd Movement	Meno mosso	4/4	C Maj.
3rd Movement	Allegro	3/4	C Maj.

GRADE 5

Range and Clef:



Technical Problems: This piece involves frequent meter (3/4, 4/4, 2/4, 5/4 and 5/8) and tempo changes and alternating between bass and tenor clef. Many accidentals are included. Breath support is necessary for the dynamic variations involved. Intonation and a tonguing technique are necessary. A thorough knowledge of music and of the instrument is essential.

Character and Style: This number is weird and expressive in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is very difficult with many accidentals and constant clef changes. It is homophonic and contrapuntal in texture.

TITLE. . . Sonata

COMPOSER. . . Whear

PUBLISHER. . . Ludwig Music Publishing Company

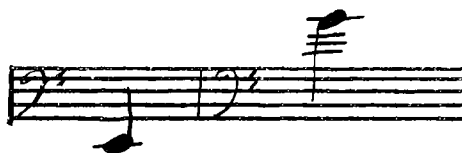
INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Moderately fast	3/4	C Maj.
2nd Movement	Slow-expressive	3/4	C Maj.
3rd Movement	Allegro	4/4	C Maj.

GRADE 5

Range and Clef:



Technical Problems: This piece involves various dotted figures, syncopation and triplet rhythms. There are many accidentals and key changes. The large skips and odd intervals would demand a well trained ear. Legato and staccato tonguing is necessary. A well developed embouchure, intonation and endurance are essential to perform this number properly. There is a short passage in tenor clef.

Character and Style: This number is mysterious and dark in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is very difficult with both homophonic and linear textures.

TITLE. . . Sonata in F Major
COMPOSER. . . Marcello ARRANGER. . . Ostrander
PUBLISHER. . . International Music Company
INSTRUMENT. . . Trombone
MOVEMENTS.

1st Movement	Largo	4/4	F Maj.
2nd Movement	Allegro	4/4	F Maj.
3rd Movement	Largo	3/4	F Maj.
4th Movement	Presto	2/4	F Maj.

GRADE 5

Range and Clef:



Technical Problems: This selection involves dotted rhythms, scales and intervals of thirds in passages of eighth and sixteenth notes. The passages require slurred and staccato tonguing. Breath support is needed for the dynamic contrast. Lip flexibility, speed and intonation are necessary to perform this number.

Character and Style: This number is light, gay and rhythmic in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with many scale passages in eighth and sixteenth notes. It is linear in texture.

TITLE. . . Sonata in g minor
COMPOSER. . . Corelli ARRANGER. . . Solodouiew
PUBLISHER. . . Edition Musicus
INSTRUMENT. . . Trombone
MOVEMENTS.

1st Movement	Adagio	4/4	g min.
2nd Movement	Adagio	3/4	g min.
3rd Movement	Allegro moderato	3/4	g min.
4th Movement	Allegro con delicatezza	12/8	g min.

GRADE 5

Range and Clef:



Technical Problems: The First and Second Movements involve large skips and scale passages in sixteenth notes. The Third Movement is almost entirely in scale passages in eighth notes with large skips. There is very little dynamic contrast involved in this movement. The Fourth Movement is composed almost entirely in triplet eighth note passages with large skips and many slurred and staccato notes. There are many accidentals. Breath support

is required for the dynamic variations included. A well developed embouchure is necessary for the high range. Lip flexibility is needed to perform the passages properly.

Character and Style: The First Movement is majestic and stately in character, while the Second Movement is sweet and florid. The Third and Fourth Movements are gay, light and energetic in character. This number is baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is both homophonic and linear in texture.

TITLE. . . Sonata No. I

COMPOSER. . . Vivaldi

ARRANGER. . . Ostrander

PUBLISHER. . . International Music Company

INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Largo	4/4	B ^b Maj.
2nd Movement	Allegro	3/8	B ^b Maj.
3rd Movement	Largo	3/4	B ^b Maj.
4th Movement	Allegro	2/4	B ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: The First Movement is almost entirely in eighth and sixteenth note passages. There are some sixteenth note triplet patterns. The Second Movement is completely composed in eighth and sixteenth note scale passages. There are some large intervals. Staccato and legato tonguing is needed. It alternates between bass and tenor clef. The Third Movement is written in simple quarter, eighth, sixteenth and dotted notes. There are some eighth note triplets in scale

passages. It is written entirely in bass clef. The Fourth Movement alternates between the bass and tenor clef. It involves simple quarter, eighth and sixteenth note patterns. A thorough knowledge of the instrument is necessary.

Character and Style: This number is light and rhythmic in character, and baroque in style.

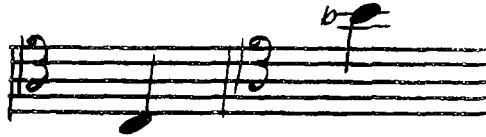
Accompaniment and Remarks: The accompaniment is of medium difficulty. It is both homophonic and linear in texture.

TITLE. . . Sonata No. 6 in B^b Major
COMPOSER. . . Vivaldi ARRANGER. . . Ostrander
PUBLISHER. . . International Music Company
INSTRUMENT. . . Trombone
MOVEMENTS.

1st Movement	Largo	3/4	B ^b Maj.
2nd Movement	Allegro	4/4	B ^b Maj.
3rd Movement	Largo	4/4	B ^b Maj.
4th Movement	Allegro	3/8	B ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This piece involves diatonic and chromatic scale passages in eighth and sixteenth notes. There is some syncopation and large skips included. It alternates between bass and tenor clef. Staccato and legato tonguing is necessary. Lip flexibility and speed are needed to perform this number properly.

Character and Style: This number is yearning, rhythmic and florid in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It is both contrapuntal and linear in texture.

TITLE. . . Ballade
COMPOSER. . . Bozza
PUBLISHER. . . M. Baron Company
INSTRUMENT. . . Trombone
FORM.

A	Andantino ma non troppo	4/4	C Maj.
B	Allegro moderato	4/4	C Maj.

GRADE 6

Range and Clef:



Technical Problems: The "A" part contains many eighth note triplet rhythms and diatonic and chromatic scale passages in eighth and sixteenth notes. There are many accidentals and one cadenza involved. It alternates between bass and tenor clef. The "B" part is almost entirely in diatonic and chromatic scale passages in eighth and sixteenth notes, which are performed in slurred and staccato tonguing. There are many tempo changes throughout this number. Breath support is necessary for the long phrases and dynamic variations. A well developed embouchure is needed for the wide range. Lip flexibility, power,

intonation and a thorough knowledge of the instrument are essential to perform this number.

Character and Style: This number is rhythmic and expressive in character and contemporary in style.

Accompaniment and Remarks: The accompaniment is very difficult with many sixteenth note passages, accidentals and much syncopation. It is both homophonic and linear in texture. It requires an accomplished pianist.

TITLE. . . Cantabile et Scherzetto

COMPOSER. . . Gaubert

PUBLISHER. . . Cundy-Bettoney Company

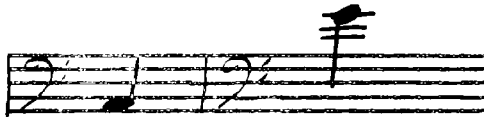
INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Lento	6/8	G	Maj.
2nd Movement	Scherzetto	2/4	B ^b	Maj.

GRADE 6

Range and Clef:



Technical Problems: The First Movement involves many eighth and sixteenth note chromatic and diatonic scale passages and some sixteenth note triplet patterns. There are many accidentals throughout the Movement. It includes some meter (6/8, 12/8 and 9/8) and tempo changes. The Second Movement is almost entirely in eighth note triplet passages with many accidentals. There are some key changes involved (B^b Major to A Major to B^b Major to C Major and returning to B^b Major), and some meter (2/4, 3/4, and 4/4) and tempo changes. Legato and staccato tonguing is needed throughout this movement. Endurance,

lip flexibility, intonation and a thorough knowledge of the instrument are very important to perform this number.

Character and Style: The First Movement is mournful and mysterious in character, while the Second Movement is gay and light. This number is contemporary in style.

Accompaniment and Remarks: The accompaniment is very difficult with many eighth and sixteenth note passages. There are many accidentals involved. It is both homophonic and linear in texture.

TITLE. . . Capriccio

COMPOSER. . . Becher

PUBLISHER. . . Jack Spratt Music Company

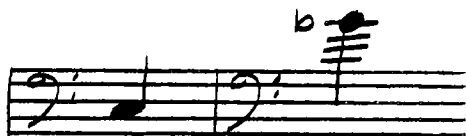
INSTRUMENT. . . Trombone

FORM.

Through Composed Allegro moderato 2/4 B^b Maj.

GRADE 6

Range and Clef:



Technical Problems: This selection involves various dotted figures, syncopation, triplet and scale passages in eighth and sixteenth notes. There are many accidentals. There is a frequent alternating of meter from 2/4, 3/4 to 6/8. A well trained ear is necessary for the odd intervals. There is very little dynamic contrast involved. A well developed embouchure, speed, intonation and a thorough knowledge of the trombone are necessary to perform this number.

Character and Style: This number is mysterious and yearning in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is difficult with much syncopation, many accidentals and triplet passages in eighth and sixteenth notes. It is linear, homophonic and contrapuntal in texture.

TITLE. . . Concertino

COMPOSER. . . David

PUBLISHER. . . Cundy-Bettoney Company

INSTRUMENT. . . Trombone

FORM. . . Ternary

A	Allegro maestoso	4/4	E ^b Maj.
B	Andante marcia	4/4	E ^b Maj.
A	Allegro maestoso	4/4	E ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: This piece involves dotted figures, syncopation, triplet rhythms and chromatic and diatonic scale passages in eighth and sixteenth notes. There are many accidentals involved. The range is relatively high with many large skips. Legato and staccato tonguing is required throughout the number. The idiom of the music is well adapted for the trombone. It would require an experienced trombonist who has a well developed embouchure and lip flexibility.

Character and Style: This number is stately and majestic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with many octave chord passages in eighth and sixteenth notes. It is both homophonic and linear in texture.

TITLE. . . Concerto in B^b
COMPOSER. . . Mozart ARRANGER. . . Ostrander
PUBLISHER. . . Edition Musicus
INSTRUMENT. . . Trombone
MOVEMENTS.

1st Movement	Allegro	4/4	B ^b Maj.
2nd Movement	Andante ma adagio	4/4	F Maj.
3rd Movement	Rondo - Tempo di minuetto	3/4	B ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: The First Movement involves chromatic and diatonic scale and arpeggio rhythm patterns in eighth and sixteenth notes. Slurs and staccato tonguing is required throughout the Movement. Breath support and lip flexibility are necessary for proper performance of this movement. The Second Movement involves various dotted figures, syncopation and thirty-second note rhythms patterns with many slurs. The large skips involved would require a well trained ear. The Third Movement includes many arpeggio triplet passages in sixteenth notes with

many accidentals. The large skips involved requires a well trained ear. The idiom of the music is well adapted for the trombone. The dynamic changes and long phrases throughout this solo demand lip flexibility, and a well developed embouchure. This is a very beautiful number.

Character and Style: The First Movement is bright, rhythmic and lyrical in character, while the Second and Third Movements are light and gay. This number is classical in style.

Accompaniment and Remarks: The accompaniment is very difficult. It is both homophonic and linear in texture. It would require an experienced pianist.

TITLE. . . Fanasette

COMPOSER. . . Ronka

PUBLISHER. . . Fillmore Brothers Company

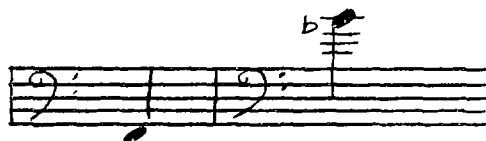
INSTRUMENT. . . Trombone

MOVEMENT.

A	Maestoso	2/4	F Maj.
B	Lento	2/4	F Maj.
C	Allegro	2/4	D Maj.

GRADE 6

Range and Clef:



Technical Problems: This number is almost entirely in scale passages in eighth and sixteenth notes. A well trained ear is demanded for the many large skips involved. Breath support is necessary for the dynamic variations and long phrases. There are many tempo changes and some accidentals and grace notes. Slurs, staccato and legato tonguing are essential. This solo would require an experienced trombonist, who is well acquainted with the trombone and has power, endurance, lip flexibility and a well developed embouchure.

Character and Style: This number is majestic and rhythmic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is difficult with both homophonic and linear textures.

TITLE. . . Sonata

COMPOSER. . . Hindemith

PUBLISHER. . . Schott Music Corporation

INSTRUMENT. . . Trombone

FORM. . . Variation

Theme	Allegro moderato	3/2	C Maj.
Variation I	Allegretto grazioso	2/4	C Maj.
Variation II	Allegro pesante	2/4	C Maj.
Variation III	Allegro moderato	3/2	C Maj.

GRADE 6

Range and Clef:



Technical Problems: This selection is built on the twelve tone scale. There are many accidentals and frequent meter changes. Breath support is necessary for the extremely long phrases. A well trained ear is needed for the odd skips and the alternating between bass and tenor clefs. A thorough knowledge of the instrument and the alternate positions are very important.

Character and Style: This number is brilliant and majestic in character and contemporary in style.

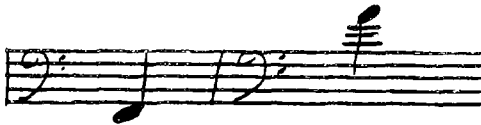
Accompaniment and Remarks: The accompaniment is very difficult with many accidentals and frequent meter changes. It is both homophonic and linear in texture.

TITLE. . . Sonata
COMPOSER. . . McKay
PUBLISHER. . . Remick Music Corporation
INSTRUMENT. . . Trombone
MOVEMENT.

Sonata Form Allegro C Maj.

GRADE 6

Range and Clef:



Technical Problems: This selection involves half, quarter, eighth and sixteenth note rhythms and some quarter and eighth note triplet patterns running diatonically and chromatically with some odd skips. There is a portion of this solo written in tenor clef. A well developed embouchure, lip flexibility and a tonguing technique are necessary to perform this number properly. This piece has no definite key feeling or direction.

Character and Style: This number is expressive and calm in character and contemporary in style.

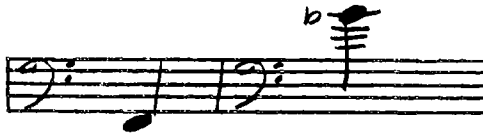
Accompaniment and Remarks: The accompaniment is difficult with many thirds, fifths, and sixths intervals included. It is homophonic in texture.

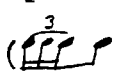
TITLE. . . Sonata in E^b
 COMPOSER. . . Sanders
 PUBLISHER. . . Gamble Hinged Music Company
 INSTRUMENT. . . Trombone
 MOVEMENT.

1st Movement	Allegro	3/4	E ^b Maj.
A - B - A			
2nd Movement	Scherzo	6/8	E ^b Maj.
A - B - A			
3rd Movement	Chorale	4/4	A Maj.
4th Movement	Finale	5/8	E ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: The First Movement does not offer any outstanding technical problems, although there are some accidentals and the range is relatively high. The Second Movement involves triplet rhythm patterns in eighth and sixteenth notes. There are also some triplet rhythms in sixteenth notes tied to an eighth note, () , which might cause some rhythmic problems. Staccato and marcato tonguing is needed throughout the movement. There

are many accidentals and some glissandos involved. It also changes meter from 6/8 to 2/4. The Third Movement includes simple rhythms in half, quarter and eighth notes. There are many accidentals. Breath support is necessary for the sudden dynamic variations involved. The Finale involves a rapid moving 5/8 meter in eighth and sixteenth note passages. The range is relatively high and some accidentals occur. Breath support is needed for the dynamic contrast involved throughout this movement. This sonata would require an experienced trombonist.

Character and Style: This number is yearning and mournful in character and contemporary in style.

Accompaniment and Remarks: The accompaniment is very difficult. It is both homophonic and linear in texture. It demands very accurate timing to correspond with the solo. It would require an accomplished pianist.

TITLE. . . Sonata in g minor
COMPOSER. . . Corelli ARRANGER. . . Ostrander
PUBLISHER. . . Edition Musicus
INSTRUMENT. . . Bass Trombone
MOVEMENTS.

1st Movement	Allegro moderato	2/4	g min.
2nd Movement	Andante	5/4	g min.
3rd Movement	Agitato	4/4	g min.
4th Movement	Allegro vivace	3/4	g min.

GRADE 6

Range and Clef:



Technical Problems: This number is for unaccompanied trombone. The First Movement is entirely in eighth and sixteenth note scale passages with some large skips. The Second Movement does not offer any outstanding technical problems, although there are some large skips. The Third Movement involves simple rhythms in quarter, eighth and dotted notes with large skips. There are some meter changes (4/4, 3/4 and 5/4). The Fourth Movement does not offer any technical problems.

A well trained ear is necessary for the large skips and odd intervals. A thorough knowledge of the instrument and of the alternate slide positions, power, lip flexibility, speed and endurance are needed.

Character and Style: This number is rhythmic and dark in character, and baroque in style.

TITLE. . . Sonata No. 3

COMPOSER. . . Galliard

ARRANGER. . . Fuessl-Brown

PUBLISHER. . . International Music Company

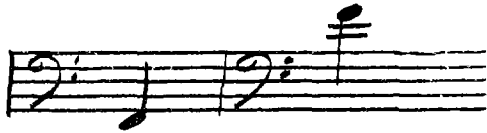
INSTRUMENT. . . Trombone

MOVEMENTS.

1st Movement	Largo	4/4	F Maj.
2nd Movement	Allegro	4/4	F Maj.
3rd Movement	Adagio	4/4	F Maj.
4th Movement	Spiritoso	6/8	F Maj.

GRADE 6

Range and Clef:



Technical Problems: This selection is almost entirely in quarter, eighth and sixteenth note scale passages with many large skips. There is also some syncopation involved. Slurred and staccato tonguing is required. There is a constant alternation between bass and tenor clef. Breath support is necessary for the dynamic changes. Lip flexibility, speed, power and endurance are essential for proper performance of this number.

Character and Style: This number is bright and gay in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with both contrapuntal and homophonic textures.

CHAPTER IX
ANALYSIS OF TUBA SOLOS
VERY EASY AND EASY TECHNICAL LEVELS

TITLE. . . Mantis Dance

COMPOSER. . . Warren

PUBLISHER. . . Ludwig Music Publishing Company

INSTRUMENT. . . Tuba

FORM. . . Ternary

A	Moderately	2/4	E ^b Maj.
B	Waltz	3/4	A ^b Maj.
A	Moderato	2/4	E ^b Maj.

GRADE 1

Range and Clef:



Technical Problems: This piece requires staccato and legato tonguing. This is an excellent number for an inexperienced tuba player.

Character and Style: This number is stately, yet lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is easy with a homophonic texture.

TITLE. . . Introduction and Dance

COMPOSER. . . Scarmolin

PUBLISHER. . . Ludwig Music Publishing Company

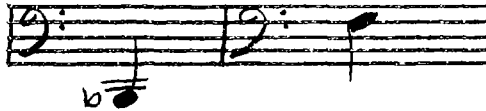
INSTRUMENT. . . Tuba

FORM.

Introduction	Moderato	4/4	C Maj.
Dance	Allegro vivace	2/4	F Maj.

GRADE 2

Range and Clef:



Technical Problems: This piece involves simple quarter, eighth and sixteenth notes in legato, slurred and staccato tonguing. There are some large intervals which would demand a well trained ear.

Character and Style: This number is light and gay in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is easy and is homophonic in texture.

TITLE. . . Theme from Concertino No. IV

COMPOSER. . . Huber

ARRANGER. . . Price

PUBLISHER. . . Carl Fischer, Incorporated

INSTRUMENT. . . Tuba

FORM.

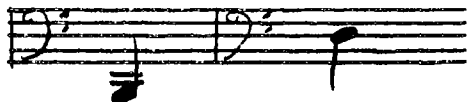
Through Composed

Moderato

4/4 B^b Maj.

GRADE 2

Range and Clef:



Technical Problems: This piece does not offer any outstanding technical problems, but does demand legato tonguing and much dynamic control.

Character and Style: This number is very somber, yet lyrical in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty. It has many arpeggios and it is both homophonic and linear in texture.

CHAPTER X
ANALYSIS OF TUBA SOLOS
MEDIUM AND MEDIUM DIFFICULT TECHNICAL LEVELS

TITLE. . . In The Hall of The Mountain King

COMPOSER. . . Grieg

ARRANGER. . . Holmes

PUBLISHER. . . Rubank, Incorporated

INSTRUMENT. . . Tuba

FORM.

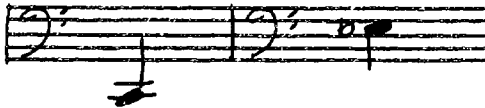
Through Composed

Marcia marcato

4/4 B^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This selection requires staccato and marcato tonguing and fingering technique. This is an excellent number for an inexperienced tuba player.

Character and Style: This number is majestic and stately in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is easy and homophonic in texture. It does not lend much support to the solo.

TITLE. . . Patron of the Wind

COMPOSER. . . J. S. Bach

ARRANGER. . . Ostrander

PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Tuba

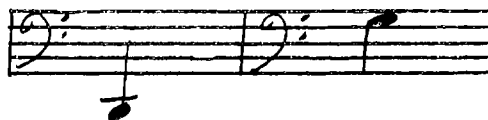
FORM.

A Allegro giocoso 2/4 d min.

B Allegro giocoso 2/4 d min.

GRADE 3

Range and Clef:



Technical Problems: This solo demands legato and slurred tonguing and breath support. There is very little dynamic contrast included. This is an excellent solo for an inexperienced tuba player.

Character and Style: This number is florid and lyrical in character, and baroque in style.

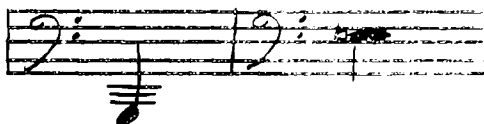
Accompaniment and Remarks: The accompaniment is difficult with many chordal passages in eighth and sixteenth notes. It is both homophonic and linear in texture.

TITLE. . . Pomp and Dignity
COMPOSER. . . Scarmolin
PUBLISHER. . . Pro Art Publication
INSTRUMENT. . . Tuba
FORM. . . Ternary

A	Maestoso	4/4	E ^b Maj.
B	Piu sostenuto	4/4	A ^b Maj.
A	Maestoso	4/4	E ^b Maj.

GRADE 3

Range and Clef:



Technical Problems: This piece consist of simple rhythms in half, quarter, dotted and some triplet passages in eighth notes. There are also some scale passages in eighth notes with large skips and many accidentals. Power and endurance are necessary for the long phrases and dynamic contrast.

Character and Style: This number is majestic and rhythmic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is homophonic in texture.

TITLE. . . Arise Ye Subterranean Winds

COMPOSER. . . Purcell

ARRANGER. . . Ostrander

PUBLISHER. . . Edition Musicus

INSTRUMENT. . . Tuba

FORM.

Through Composed

Allegro

4/4 E^b Maj.

GRADE 4

Range and Clef:



Technical Problems: This number is composed almost entirely of diatonic scale passages in sixteenth notes. There are long phrases which require slurred and legato tonguing. There are very few dynamic changes. Breath support, fingering technique, speed and endurance are essential to perform this number properly.

Character and Style: This number is stately in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is very difficult with many scale passages in sixteenth notes and some syncopation. It is linear in texture.

TITLE. . . Chaconne

COMPOSER. . . Sowerby

PUBLISHER. . . Carl Fischer, Incorporated

INSTRUMENT. . . Tuba

FORM.

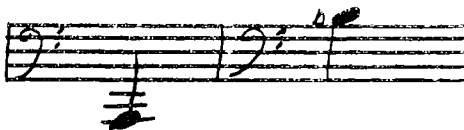
Through Composed

Andante moderato

4/4 B^b Maj.

GRADE 4

Range and Clef:



Technical Problems: This selection involves some triplet patterns and scale passages in sixteenth notes. A knowledge of the alternate fingerings is necessary for the passages. The range requires a developed upper register. The dynamic contrast adds much to this number.

Character and Style: This number is somber and dark in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is both homophonic and linear in texture.

TITLE. . . The Jolly Farmer Goes To Town

COMPOSER. . . Schumann

ARRANGER. . . Bell

PUBLISHER. . . Carl Fischer, Incorporated

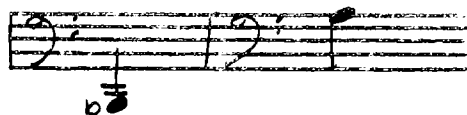
INSTRUMENT. . . Tuba

FORM. . . Variation

Theme	Lively	4/4	F Maj.
Variation I	Lightly	2/4	F Maj.
Variation II	Slow	4/4	F Maj.

GRADE 4

Range and Clef:



Technical Problems: This piece involves many diatonic scale and triplet passages in sixteenth notes. Many of the passages demand triple tonguing and slurred and staccato tonguing. Speed, power, endurance and a fingering technique are necessary to perform this number properly.

Character and Style: This number is light and gay in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is homophonic in texture. It does not lend much support to the solo.

CHAPTER XI

ANALYSIS OF TUBA SOLOS

DIFFICULT AND VERY DIFFICULT TECHNICAL LEVELS

TITLE. . . Air and Bourrée

COMPOSER. . . J. S. Bach

ARRANGER. . . Bell

PUBLISHER. . . Carl Fischer, Incorporated

INSTRUMENT. . . Tuba

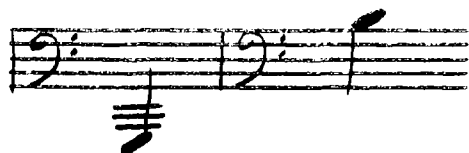
FORM.

Air	Andante espressivo (Come Sweet Death)	3/4 g min.
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Bourrée	Allegro (From "Second Violin Sonata")	4/4 g min.
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GRADE 5

Range and Clef:



Technical Problems: This piece involves simple rhythms in dotted half, quarter and eighth notes. It requires legato and staccato tonguing, breath support, and lip flexibility. The Bourrée Movement is almost entirely in eighth note passages.

Character and Style: This number is light and gay in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is homophonic in texture.

TITLE. . . Andante

COMPOSER. . . Tcherenine

PUBLISHER. . . Boosey and Hawkes, Incorporated

INSTRUMENT. . . Tuba

FORM.

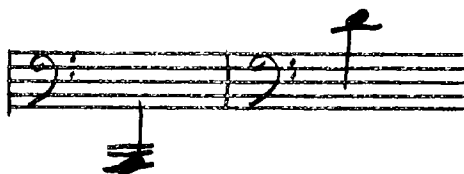
Through Composed

Andante

4/4 E^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This selection includes many accidentals and key changes, and some large skips. Breath support is necessary for the dynamic contrast. Slurs, marcato, legato and staccato tonguing is required.

Character and Style: This number is melodic and expressive in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is very difficult and is both chordal and linear in texture. It is very full and moves at all times. An understanding of key signatures is essential.

TITLE. . . Concerto No. 4, Opus 65

COMPOSER. . . Goltermann

ARRANGER. . . Bell

PUBLISHER. . . Carl Fischer, Incorporated

INSTRUMENT. . . Tuba

MOVEMENTS.

1st Movement Allegro 4/4 F Maj.

2nd Movement Allegro molto 2/4 F Maj.

GRADE 5

Range and Clef:



Technical Problems: This solo involves various dotted figures, syncopation and triplet rhythms. Wide range, dynamic control and the articulation of this number are the major difficulties. It is an excellent number for an experienced tuba player.

Character and Style: This number is majestic and energetic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is both homophonic and linear in texture.

TITLE. . . Concertpiece

COMPOSER. . . Painpare

ARRANGER. . . Voxman

PUBLISHER. . . Rubank, Incorporated

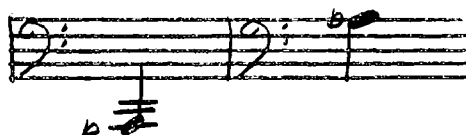
INSTRUMENT. . . Tuba

MOVEMENT.

A	Allegro moderato	4/4	E ^b Maj.
B	L'istesso tempo	4/4	E ^b Maj.
C	Adagio	12/8	A ^b Maj.
D	Tempo di bolero	3/4	E ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This piece includes many scale passages and triplets in eighth and sixteenth notes. There are some long phrases which require slurred and staccato tonguing. The "B" part involves triplet rhythms which demand a tonguing and fingering technique. The dynamic contrast is the most important aspect of this solo.

Character and Style: This number is light, gay and florid in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is both homophonic and linear in texture.

TITLE. . . Fantasia, "Wakatipu"

COMPOSER. . . Ord Hume

PUBLISHER. . . Boosey and Hawkes, Incorporated

INSTRUMENT. . . Tuba

MOVEMENTS.

1st Movement	Moderato maestoso	4/4	B ^b Maj.
2nd Movement	Allegro brillante	4/4	E ^b Maj.
3rd Movement	Tempo di polacca	3/4	E ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This selection involves various dotted rhythms, scale and triplets in eighth and sixteenth note passages with many accidentals. A well trained ear would be helpful to detect the large skips and odd intervals. A good embouchure is necessary. This is a fine solo for an experienced tuba player.

Character and Style: This number is gay and majestic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is both homophonic and linear in texture.

TITLE. . . His Majesty the Tuba
COMPOSER. . . Dowling
PUBLISHER. . . Belwin, Incorporated
INSTRUMENT. . . Tuba
FORM. . . Variation

Theme	Andante moderato	4/4	B ^b Maj.
Variation I	Allegro moderato	4/4	B ^b Maj.
Variation II	Bolero	3/4	B ^b Maj.
Variation III	Allegro moderato	2/4	B ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This number demands a well trained ear for the large skips which occur. A well developed embouchure is necessary for the extremely wide range. There are some long phrases which require slurred, staccato and triple tonguing. There is very little dynamic contrast involved.

Character and Style: This number is gay and majestic in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is difficult and is homophonic in texture.

TITLE. . . Romance and Scherzo

COMPOSER. . . Cohen

PUBLISHER. . . Belwin, Incorporated

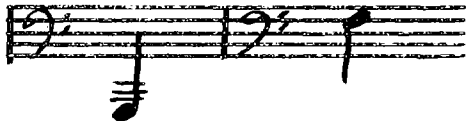
INSTRUMENT. . . Tuba

FORM.

Romance	Andantino moderato	12/8	B ^b Maj.
Scherzo	Allegretto	2/4	g min.

GRADE 5

Range and Clef:



Technical Problems: This selection involves some rhythmic patterns in eighth and sixteenth notes and many accidentals. There are some long phrases which require slurred and legato tonguing. A fingering and tonguing technique are necessary.

Character and Style: This number is light and gay in character, and classical in style.

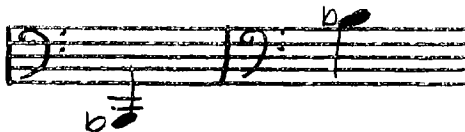
Accompaniment and Remarks: The accompaniment is of medium difficulty and has some syncopation and arpeggios. It is homophonic and linear in texture.


TITLE. . . Solo Pomposo
COMPOSER. . . Hayes
PUBLISHER. . . Carl Fischer, Incorporated
INSTRUMENT. . . Tuba
FORM. . . Variation

Theme	Marcia triumphant	4/4	B ^b Maj.
Variation I	Tempo di polka	2/4	B ^b Maj.
Variation II	Tempo di polka	2/4	E ^b Maj.
Variation III	Tempo di polka	2/4	B ^b Maj.

GRADE 5

Range and Clef:



Technical Problems: This piece involves some difficult rhythm passages, (), and slurred triplet passages in eighth notes. A well developed tonguing and a fingering technique will be necessary for these passages. The wide range requires a strong embouchure. There are some long phrases that will require breath support. A few accidentals are also included.

Character and Style: This number is lively and gay in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty which includes scale passages in eighth and sixteenth notes and block chords. It is both homophonic and linear in texture.

TITLE. . . Song Without Words

COMPOSER. . . Geib

ARRANGER. . . Morse

PUBLISHER. . . Carl Fischer, Incorporated

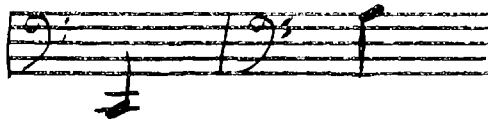
INSTRUMENT. . . Tuba

FORM. . . Variation

Theme	Andante	4/4	F Maj.
Variation I	Moderato	4/4	F Maj.
Variation II	Moderato	4/4	F Maj.
Variation III	Moderato	4/4	F Maj.
Variation IV	Moderato	4/4	F Maj.

GRADE 5

Range and Clef:



Technical Problems: This selection involves various rhythms in eighth and sixteenth notes. Variation I is almost entirely in diatonic scale passages in sixteenth notes. Variation II involves constant triplet rhythms in eighth notes. Variations III and IV contain syncopated rhythms and passages in sixteenth notes. There is very little dynamic contrast. It demands slurred, legato and staccato tonguing. An understanding

of the alternate fingerings is necessary.

Character and Style: This number is light and gay in character, and classical in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty with arpeggios and some syncopated rhythms and octave chords. It is both homophonic and linear in texture.

TITLE. . . Carillon et Bourdon

COMPOSER. . . Bigot

PUBLISHER. . . M. Baron Company

INSTRUMENT. . . Tuba

FORM.

Through Composed

Allegro moderato

4/4 C Maj.

GRADE 6

Range and Clef:



Technical Problems: This selection involves many eighth note triplet rhythms with some large skips. The triplet rhythms are performed in slurred and staccato tonguing. There are also many chromatic and diatonic scale passages in sixteenth notes. Frequent meter (4/4, 3/4, 5/4, 3/2, 9/4 and 6/4) and tempo changes are included. A well developed embouchure is necessary for the extremely wide range involved. A knowledge of alternate fingerings and lip flexibility are essential to perform the rapid moving eighth and sixteenth note passages. Breath support is required for the dynamic variations and long phrases. A well trained ear is

needed for the large skips and odd intervals.

Character and Style: This number is majestic and expressive in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is difficult with many passages in eighth and sixteenth notes. It is homophonic, linear and contrapuntal in texture.

TITLE. . . Concerto for Bass Tuba and Orchestra

COMPOSER. . . Vaughan Williams

PUBLISHER. . . Oxford University Press

INSTRUMENT. . . Tuba

MOVEMENTS.

1st Movement	Allegro moderato	2/4	A ^b Maj.
2nd Movement	Romanza- Andante sostenuto	3/4	D Maj.
3rd Movement	Rondo- Alla tedesca allegro	3/4	F Maj.

GRADE 6

Range and Clef:



Technical Problems: The First Movement involves triplet passages in eighth and sixteenth notes. Slurs and staccato tonguing is required for the passages. There are many accidentals involved. The movement modulates into the keys of D^b, E^b Major and returns to A^b Major. The Second Movement is almost entirely in rhythm patterns of eighth, sixteenth and thirty-second notes, and triplet passages in sixteenth notes. It modulates into the keys of G and C Major and returns

to D Major. The Third Movement involves eighth note triplet passages and some sixteenth note rhythm patterns, many accidentals, trills and large skips. Dynamic control, endurance and intonation are essential. A good embouchure is needed for the extremely wide range. Lip flexibility and an excellent tonguing and fingering technique are necessary to perform this number.

Character and Style: This number is stately, yet lyrical in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is very difficult with many triplet passages in sixteenth notes. There are also many octave chords and accidentals. It is contrapuntal, homophonic and linear in texture.

TITLE. . . Concerto No. 2

COMPOSER. . . Williams

PUBLISHER. . . Charles Colin Company

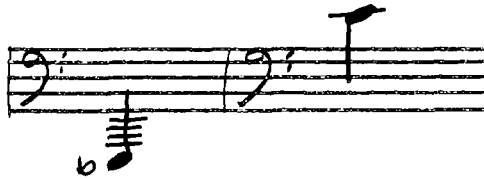
INSTRUMENT. . . Tuba

MOVEMENTS.

1st Movement	Allegro moderato	4/4	E ^b Maj.
2nd Movement	Adagio	3/4	A ^b Maj.
3rd Movement	Allegro	6/8	E ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: The First and Second Movements involves various rhythm passages in sixteenth notes. The Third Movement is very difficult. It contains constant scale passages and triplet rhythms in sixteenth notes. The range is extremely high. There is much dynamic variation throughout the solo. This piece requires legato and staccato tonguing, and lip flexibility. A knowledge of the alternate fingerings is necessary. A complete understanding of the tuba is essential.

Character and Style: This number is light and rhythmic in character, and romantic in style.

Accompaniment and Remarks: The accompaniment is very difficult. There is much action in the bass clef. It is homophonic in texture.

TITLE. . . Fantasie

COMPOSER. . . Schroen

ARRANGER. . . Spencer

PUBLISHER. . . Cundy-Bettoney Company

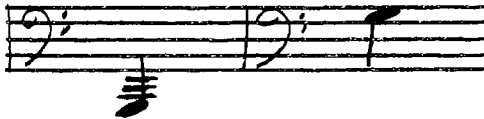
INSTRUMENT. . . Tuba

MOVEMENTS.

1st Movement	Allegro con brio	4/4	A ^b Maj.
2nd Movement	Adagio ma non troppo lento	12/8	C Maj.
3rd Movement	Piu mosso	4/4	A ^b Maj.
4th Movement	Appassionato	4/4	F Maj.

GRADE 6

Range and Clef:



Technical Problems: The First Movement involves various dotted figures, some syncopated rhythms, and many accidentals. There are a few passages in sixteenth notes. The Second, Third and Fourth Movements do not offer any outstanding technical problems, although there are some passages and triplet rhythms in eighth and sixteenth notes. There is much dynamic contrast and feeling involved which would require breath support, endurance and power.

Character and Style: This number is somber and expressive in character, and is baroque in style.

Accompaniment and Remarks: The accompaniment is very difficult with almost constant arpeggios and scale passages in sixteenth notes. It is linear in texture.

TITLE. . . Sonata

COMPOSER. . . Hindemith

PUBLISHER. . . Schott Music Corporation

INSTRUMENT. . . Tuba

MOVEMENTS.

1st Movement	Allegro pesante	6/4	C
2nd Movement	Allegro assai	2/2	C
3rd Movement	Moderato, comodo	3/2	C

GRADE 6

Range and Clef:



Technical Problems: The First and Second Movements involve simple rhythms in half, quarter, eighth, and dotted notes with many accidentals. The main difficulty in the First Movement is the frequent meter, (6/4, 4/4, 9/4, 7/8 and 2/2) and tempo changes. The Third Movement is very difficult with many dotted figures, syncopation and triplet rhythms and many accidentals. Again, there are many meter, (3/2, 2/2, 5/4, 3/4, 9/8 and 6/8), and tempo changes. The large intervals and odd skips would require a well trained ear and a complete understanding

of the instrument. Intonation and endurance are necessary to perform this number properly.

Character and Style: This number is mysterious, dark and expressionistic in character, and contemporary in style.

Accompaniment and Remarks: The accompaniment is very difficult with many meter and tempo changes, passages in eighth and sixteenth notes and many syncopated rhythms. It is both homophonic and linear in texture.

TITLE. . . Sonata Classica
COMPOSER. . . Miller
PUBLISHER. . . Belwin, Incorporated
INSTRUMENT. . . Tuba
MOVEMENTS.

Introduction	Andante con moto	4/4	E ^b Maj.
1st Movement	Tranquille	4/4	E ^b Maj.
2nd Movement	Andante grazioso	4/4	E ^b Maj.
3rd Movement	Allegro moderato	2/4	E ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: This selection includes many passages in eighth and sixteenth notes. A well trained ear would be helpful for the many large skips and odd intervals. There are long phrases which would require breath support. A well developed embouchure is needed for the high range. There is much dynamic contrast involved.

Character and Style: This number is expressive and rhythmic in character, and classical in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty and is both homophonic and linear in texture.

TITLE. . . Variations on the Theme from "Judas Maccabeus"

COMPOSER. . . Handel

ARRANGER. . . Bell

PUBLISHER. . . Carl Fischer, Incorporated

INSTRUMENT. . . Tuba

FORM. . . Variation

Theme	Allegretto	2/4	B ^b Maj.
Variation I	Allegretto	2/4	B ^b Maj.
Variation II	Allegretto	2/4	B ^b Maj.
Variation III	Andantino	4/4	B ^b Maj.
Variation IV	Allegretto	2/4	B ^b Maj.

GRADE 6

Range and Clef:



Technical Problems: This number involves scale passages in eighth and sixteenth notes, and triplet passages in eighth note rhythms. There are some long phrases. A well developed embouchure is needed for the wide range. Dynamic control and a fingering and tonguing technique are necessary.

Character and Style: This number is light, gay and florid in character, and baroque in style.

Accompaniment and Remarks: The accompaniment is of medium difficulty which involves flowing passages in eighth notes and block chords. It is both homophonic and linear in texture.

CHAPTER XII

SUMMARY AND CONCLUSIONS

The purpose of this study was to select from the baritone, trombone and tuba literature a list of at least 50 baritone and trombone solos and 25 tuba solos with interest and value to the music teacher.

In evaluating the solos, judgment was made in four categories: Grade, Technical Problems, Character and Style, and Accompaniment.

The solos were graded for technical and musical difficulty. With regard to the baritone solos, there were 2 classified as Very Easy, 5 as Easy, 15 as Medium, 8 as Medium Difficult, 12 as Difficult, and 8 as Very Difficult. With regard to the trombone solos, there were 5 classified as Easy, 8 as Medium, 9 as Medium Difficult, 17 as Difficult, and 11 as Very Difficult. With regard to the tuba solos, there was 1 classified as Very Easy, 2 as Easy, 3 as Medium, 3 as Medium Difficult, 9 as Difficult and 7 as Very Difficult

With regard to the style, there were 11 baritone solos classified as Baroque, 1 as Classical, 30 as Romantic and 8 as Contemporary. With regard to the trombone solos, there were 13 classified as Baroque, 5 as Classical, 17 as Romantic and 14 as Contemporary. Among the tuba solos, there were 5 classified as Baroque, 3 as Classical, 11 as Romantic and 6 as Contemporary.

With regard to the number of original works and arrangements included in this study; there are 16 original works included in the baritone solos and 34 arrangements. There are 21 original works included in the trombone solos and 29 arrangements. There are 14 original works included in the tuba solos and 11 arrangements.

Most of the solos included in this study are of Medium, Difficult and Very Difficult technical and musical levels. The writer feels that there is a definite need for good solo literature for the Baritone, Trombone, and Tuba instruments in the Easy and Medium difficult levels. This would accommodate those players who do not have the experience to play the advanced or difficult music.

This study has been valuable to the writer in several respects. It has made him familiar with much

of the solo literature available for the Baritone, Trombone and Tuba instruments. It has taught him much about selecting and analyzing large compositions and solo literature. It has made him aware of the need for more original transcriptions, especially in the Easy and Medium levels. It has made him aware of the lack of good tuba literature for all levels. The writer feels that more solo transcriptions of arias from traditional works would definitely increase the number of solos in the Easy and Medium Difficult levels. There is an abundance of literature available for the virtuoso. The writer feels that he has gained a deeper appreciation of music composed by the traditional composers. The writer has become aware of the need for good solo literature and has come to understand the problems confronting the music teacher in selecting good literature.

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