

PHILLIPS, NATHAN GREGORY, D.M.A. Dan Forrest's *Sonata for Trombone and Piano* (2005): A Performance Guide. (2019)
Directed by Dr. Randy Kohlenberg. 73 pages.

- I. Solo Recital: Saturday, March 25, 2017, 5:30 p.m., Organ Hall. *Concerto for Horn and Alto Trombone* (Michael Haydn); *Tanzlied des Pierrot* (Erich Wolfgang Korngold); *Sonata for Trombone and Piano* (Vagn Holmboe); *Concerto No. 3, Cancoes do Sol* (Eric Ewazen).
- II. Solo Recital: Saturday, December 2, 2017, 5:30 p.m., Organ Hall. *Sonata No. 1* (Richard Monaco); *Romance* (Camille Saint-Saens); *Sonata for Trombone* (Johann Friedrich Fasch); *Sonata for Trombone and Piano*. (Kazimierz Serocki); *Variations on a March by Shostakovich* (Arthur Frackenpohl).
- III. Solo Recital: Saturday, September 22, 2018, 3:30 p.m., Organ Hall. *Piece Concertante* (Samuel Rousseau); *Four Serious Songs* (Johannes Brahms); *Sonata for Trombone and Piano* (Donald White); *Rondelet* (John Prescott).
- IV. D.M.A. Research Project. DAN FORREST'S SONATA FOR TROMBONE AND PIANO (2005): A PERFORMANCE GUIDE, (2019). The purpose of this study was to provide a performance guide and brief biographical sketch for Dan Forrest's *Sonata for Trombone and Piano*. Daniel Ernest Forrest, Jr. (b. 1978), a 21st century composer, is known primarily for his choral compositions. In 2005, Forrest composed this sonata and performed the piano score on the premiere of the sonata with Paul Overly, Professor of Trombone

at Bob Jones University. The study focuses on the creation of a performance guide for the *Sonata for Trombone and Piano*. Included in the document are specific suggestions for the trombonist and the pianist for each of the three movements of the sonata. The performance guide is a result of personal aural and score study, collaborative rehearsals with pianists and trombone players familiar with the work, and an interview with the composer. This sonata, although relatively obscure in the body of Forrest's compositions and trombone literature, reflects a mature level of compositional understanding, includes musical nuance and style, and contains significant performance challenges for both the soloist as well as the accompanist. The potential for Forrest's *Sonata for Trombone and Piano* to become standard in the trombone solo repertoire is substantial. Increased knowledge of the *Sonata for Trombone and Piano* will add to the recognition of this composition as a work deserving a place within standard trombone solo literature.

DAN FORREST'S *SONATA FOR TROMBONE AND PIANO* (2005):
A PERFORMANCE GUIDE

by

Nathan Gregory Phillips

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The University of North Carolina at Greensboro
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Approved by

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Committee Chair

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

During the first two decades of twenty-first century, Dan Forrest (b. 1978), has become a recognized composer of choral works. Since his first publication in 2001 through 2018, Forrest's music "has sold millions of copies," and his music is "well established in the repertoire of choirs in the U.S. and around the world."¹ *A Classical Voice* review described Forrest's music as "magnificent, very cleverly constructed sound sculpture."² His highly acclaimed choral works have received many awards and recognitions including the ASCAP Morton Gould Young Composer's Award, the ACDA Raymond Brock Award, the ALCM Raabe Prize, and others.³ Forrest composed three major works for choir and orchestra: *Requiem for the Living* (2013), *Jubilate Deo!* (2016), and *LUX: The Dawn from On High* (2018). The works from 2013 and 2016 are standard choral works performed worldwide. *Requiem for the Living* (2013) has been performed on five of the seven continents.⁴ *Jubilate Deo!* was performed at the 2018 World Choral Festival in Salzburg, Austria.⁵ His music has been published by

¹ *About Dan Forrest*. 2018. <https://danforrest.com/bio/> (Accessed August 31, 2018).

² Swinkels, Neils. *Two Choirs, At One, All-Night*. November 13, 2013. <https://www.sfcv.org/reviews/two-choirs-at-one-all-night> (Accessed August 31, 2018).

³ *About Dan Forrest*. 2018. <https://danforrest.com/bio/> (Accessed August 31, 2018).

⁴ Hyde, Paul. "Greenville Chorale Presents Forrest's Soaring *Requiem*." *Greenville News*, October 12, 2014. Accessed September 3, 2018.

⁵ *World Choral Festival: Jubilate Deo by Dan Forrest*. 2018. <http://worldchoralfestival.com/jubilate> (Accessed August 31, 2018).

Hinshaw Music, Beckenhorst Press, and others, including his own company, The Music of Dan Forrest.⁶ As well as being a prolific composer, Forrest has been active as an adjudicator of composition contests, in workshop presentations, as an adjunct professor, and in residencies at universities.⁷ Although best known and recognized for his choral works, many of which include orchestrations, Forrest also composed two instrumental sonatas early in his career, *Sonata for Trombone and Piano* (2005) and *Sonata for Violin and Piano* (2003).

Forrest composed the *Sonata for Trombone and Piano* (2005) during his education at the University of Kansas. He chose the trombone because he was already familiar with string instrument writing and wanted to branch out into a more unfamiliar setting. Paul Overly, Professor of Trombone at Bob Jones University, premiered the sonata on a recital given at Bob Jones University in the War Memorial Chapel on September 23 of 2005. The accompanist was Daniel Overly, a fifteen year old pianist at the time. Later during that semester, Paul Overly travelled to Kansas University to perform the work, with Forrest accompanying, for one of Forrest's composition recitals on November 4, 2005 at the First Presbyterian Church, Lawrence, Kansas. Mike Hall, Professor of Trombone at Old Dominion University has recorded the *Sonata for Trombone and Piano* on his album entitled *Music for a New Millennium* (2015).

⁶ *About Dan Forrest*. 2018. <https://danforrest.com/bio/> (Accessed August 31, 2018).

⁷ *About Dan Forrest*. 2018. <https://danforrest.com/bio/> (Accessed August 31, 2018).

Statement of Purpose

The purpose of this study was to present a performance guide to Dan Forrest's *Sonata for Trombone and Piano* (2005). The guide includes a descriptive overview of the sonata and pertinent information relevant to the preparation for performance by a trombonist. Also included in the document is a brief biographical sketch of Forrest. A complete theoretical analysis of the sonata or an extensive biography of Forrest was beyond the scope of the project.

Several questions were explored that were relevant to the study. The first question was: Why did he choose to write a work for the trombone or the violin? Further inquiries included: How frequently are these works performed and where have those performances occurred? Have the sonatas been recorded and by whom and under which labels?

Procedures

The biographical sketch was created through a survey of materials that tracked Forrest's educational background including his early musical study, his career as a musician/composer, and personal information or statements that were gleaned from interviews. A complete biography of Forrest, however, was not a component of the study.

A descriptive overview was constructed through score and aural study. The overview was discussed in terms of structural functions of sections within the movements and generally how the components coincide with traditional forms or whether, in fact, the sonata departs from conventional organization. A complete theoretical analysis was not

the focus of this document. Permission to include quotations from the work were obtained from the publisher, C. Alan Publications.

The guide to the performance of Forrest's *Sonata for Trombone and Piano* focuses on composer and performer comments, as well as discovery in the personal preparation of the work for performance and rehearsal with piano. Included in the project is a discussion of how idiomatic the work is for the trombone along with issues that might be non-idiomatic for a player. Notes during rehearsals were recorded, and passages that posed a challenge were addressed in the document. Pianists familiar with the work were consulted and stylistic and technical considerations that the performers must be aware of also were examined and addressed in the document.

A summary of the entire project is followed by conclusions about Forrest's trombone sonata and the relative contribution the composition brings to the body of trombone literature. Concluding this section are suggestions for studies that focus on Forrest's other works as well as the study of similar works for the trombone by other composers.

Organization of the Document

The study, *Dan Forrest's Sonata for Trombone and Piano (2005): A Performance Guide*, is organized as follows: Chapter I includes an introduction to the study and the purpose of the project. Also included in Chapter I is a brief biographical sketch of Forrest that includes his early background and early study of music, Forrest's early efforts in composition, the building and progress of his career, Forrest's most recent activities as a

composer including an overview of his works and performances, and other pertinent information. The second chapter is a descriptive structural overview of the sonata. Included is a presentation of the formal organization including the structural functions of sections within the movements. Chapter III includes a guide for performance of the sonata by a trombonist and pianist. Specifically addressed are issues and difficult passages along with a determination of how idiomatic the work is for both the trombone and piano. Suggestions for consideration by a prospective performer are included where appropriate. The fourth chapter concludes the document with an overall summary of the project including a restatement of the purpose, a brief overview of Forrest's career and his compositional output, and a short descriptive summary of the work and the guide for performance. Conclusions reached during the project and implications for performance of the work as well as its significance within the body of trombone literature are included. Suggestions for others who may wish to study Forrest's career and his musical works as well as ideas for those who may wish to investigate works for trombone by other composers conclude the study.

Dan Forrest and the Background of the Sonata

Daniel Ernest Forrest, Jr., was born in Elmira, New York on January 7, 1978. He began taking piano lessons in fourth grade but was drawn to music before that time. By the time Forrest was in sixth grade, he became the pianist at his church. Music always has been important in Forrest's life. Some of his early musical influences and memories

include *The Young Person's Guide to the Orchestra* by Benjamin Britten and *Everybody's Favorite Piano Pieces* performed by Van Cliburn.⁸

Forrest has been the recipient of numerous awards and contests including the ASCAP Morton Gould Young Composer's Award, the ACDA Raymond Brock Competition, the Donald Sutherland Endowment Composition Contest, the Raabe Prize, the University of Kansas Choral Society Composition Contest, the Vanguard Premieres Choral Competition, the John Ness Beck Foundation Prize, the Anthony Cius Award, and annual ASCAP awards since 2003. He also was named a finalist in the 2009 Frank Ticheli International Band Composition Contest.⁹ Forrest composed some 170 published choral works including the major works: *LUX: The Dawn from On High* (2018), *Jubilate Deo!* (2015), and *Requiem for the Living* (2013).¹⁰ He also published three works for wind ensemble, books of piano arrangements, a book of organ arrangements, as well as numerous sacred piano solos.¹¹ Forrest's passion for music, and choral music specifically, was solidified through three musical events. The first event that he credited for instilling a passion for music was a choir festival that he attended when he was in tenth grade. "I got to sing with a very skilled conductor, and we made music—I was

⁸ Forrest, Dan, interview by Wendy McKee. 2011. *Choral Conversations: Dan Forrest* (May 23).

⁹ *About Dan Forrest*. 2018. <https://danforrest.com/bio/> (Accessed August 31, 2018).

¹⁰ *Dan Forrest*. 2018. <https://danforrest.com/music/> (Accessed August 31, 2018).

¹¹ *Dan Forrest*. 2018. <https://danforrest.com/music/> (Accessed August 31, 2018).

gobsmacked.”¹² This festival experience prompted Forrest to participate in the same festival for the next two years and accompanying the choir as a senior was the second event that established a love for music in Forrest. The final event was hearing recordings of professional choirs once he entered college. “I was blown away by the sound, the tone quality, and the expressive possibilities of the voice that weren’t possible at the piano.”¹³ These choral experiences influenced Forrest’s musical study decisions as he progressed through college and graduate school.

Forrest earned Bachelor of Music (December 2000) and Master of Music (May 2001) degrees in piano performance from Bob Jones University. During his graduate studies, Forrest realized that he was tiring of playing the piano. He realized that “pianists have to work so hard to sustain and shape lines. You strike the key, the tone sounds, and then it dies.” This realization, combined with Forrest’s passion for choral music, drove his exploration into the choral genre and the musical possibilities that a choir could produce. Forrest studied theory and composition with Joan Pinkston and Dwight Gustafson while at Bob Jones University. After completing the graduate degree, Forrest taught piano in Greenville, South Carolina, for three years before moving to Lawrence to attend the University of Kansas (2004-2007) to study with composer, James Barnes. Forrest earned a Doctor of Musical Arts degree in composition in May 2007. After

¹² Forrest, Dan, interview by Mike Horanski. 2018. *Conversations: Dan Forrest Talks Composition and Craft*. (February 17).

¹³ Ibid.

graduation in 2007, Forrest taught composition and theory at Bob Jones University until May 2012. He currently serves as music co-editor of Beckenhorst Press.¹⁴

In conjunction with the requirements for the degree recital, Forrest was required to compose an extended form work. “I chose brass just because I wanted to do something that wasn't strings” because of his experience writing for strings with obbligato parts for choral works and string quartets.¹⁵ An additional requirement for Forrest's recital was that he either had to conduct or perform the work. Because he was an accomplished pianist, Forrest chose to write a composition that would be challenging, but that he could perform.

I had to be involved either conducting or performing . . . so it just made sense for me to write something that included a complicated piano score, thus the title *Sonata for Trombone and Piano* rather than just trombone. It's equal parts of work, I think.¹⁶

Forrest did not specifically consult with a trombonist while he was composing this sonata. His professor at the time, Barnes, understood the capabilities of the trombone enough to advise Forrest and guided him during the compositional process. Forrest did, however, receive some additional feedback when he contacted Overly to premier the work.

Forrest, in 2019, lives in Greenville, South Carolina, with his family. He maintains an active schedule and travels often. As well as being a prolific composer,

¹⁴ “Staff.” www.beckenhorstpress.com. Accessed February 22, 2019.

¹⁵ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

¹⁶ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

Forrest is active as an adjudicator of composition contests, in workshop presentations, as an adjunct professor, and in residencies at universities.

The *Sonata for Trombone and Piano* is the second of the two extended form works that Forrest has composed. Although he primarily has composed works for choir, Forrest frequently includes accompaniments for instruments in the form of solo obbligatos or orchestrations. His three larger compositions, *Requiem for the Living*, *Jubilate Deo!*, and *LUX: The Dawn from on High*, all have full instrumental orchestrations, including brass, woodwinds, strings, and percussion. The *Sonata for Trombone and Piano* is one of Forrest's earliest compositions.

CHAPTER II

STRUCTURAL OVERVIEW

Movement I, *Andante Maestoso*

Although Forrest's choral compositions increased his popularity in the early 21st century, he also composed several instrumental works including two instrumental sonatas. Forrest composed the *Sonata for Violin* (2003) and the *Sonata for Trombone* (2005). The *Sonata for Trombone* is a multimovement extended rounded form work. Forrest composed using a rounded form for both the large structure of the sonata and the medial structures within each movement.

The overall compositional structure of the sonata follows a rounded form. Forrest delineated the larger sections through variation in tempo, articulation, style, and designated key signatures. The three movements of the work appear in a fast–slow–fast organization indicative of a rounded form. Within the larger form of the composition, these structural delineations appear through tempo variance and changes in interpretive style for the first and third movements. Generally, Forrest composed the first and third movements as a more detached and lighter style. He contrasted the second movement from the first and third movements through the use of written key signatures rather than accidentals to indicate tonal centers as well as through a more legato style.

Forrest included relationships among the three movements to establish the unity even further. Additionally, the use of motivic ideas and pitch relationships, both through

unity and disparity, adds to the sense of continuity between the movements. The three pitches in the first measure of Movement I in Figure 1 suggest the tonal structure for the three movements.



Figure 1. Forrest, Dan. *Sonata for Trombone and Piano*, Mvt. I, m. 1.
Used with Permission from C. Alan Publications.

Both the first and third movements begin on an A-flat 3 indicating a cyclical unity between the parts through tonal centers. The second structural pitch, D-flat 3, is the final note of the first movement. The final structural pitch is C-flat 4 or B-natural. This pitch is the opening and closing pitches of the second movement. The entire sonata concludes around the A-flat tonal center as well. These three pitches, introduced in the initial measure of the composition, are the tonal structure for the entirety of the sonata.

Forrest's proclivity for rounded form extends to each movement as well. Not only did he compose the large form of the work in a rounded form, but also in each movement Forrest included variations of the rounded form. Movement I follows a modified sonata allegro construction, Movement II is essentially in a song form, and Movement III is a modified 7-part rondo form.

The first movement of the sonata appears to follow a sonata allegro construction as illustrated in Figure 2.

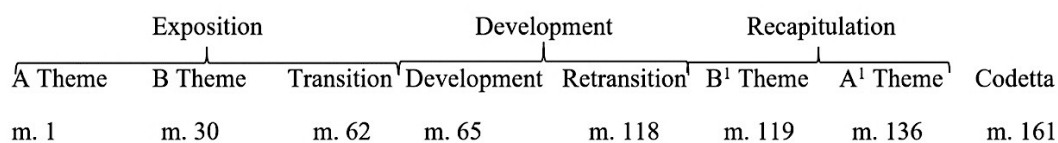


Figure 2. Forrest, Dan. *Sonata for Trombone and Piano*, Structural Form, Mvt. I.

As is common with the sonata allegro form, a structural examination of this movement reveals three main sections: exposition, development, recapitulation, and a codetta. The return of the thematic material from the exposition in the recapitulation identifies this construction as a rounded form. Two primary themes emerge within the exposition: an A theme characterized by a fanfare-like gesture and a B theme contrasting with a lyrical expressive melody. The A theme, as illustrated in Figure 1, is characterized by weight of notes, exaggeration of dotted figures, and separation of style. The B theme is a flowing, lyrical melody of eighth notes. Expressiveness, lyricism, and a lighter accompanimental texture in Figure 3 characterize the B theme illustrated in Figure 3.

The musical score for the B theme is presented in two staves. The top staff is the bass clef, marked 'espressivo', and the bottom staff is the piano accompaniment, marked 'mp'. Both are in 4/4 time. The bass line features a melodic line of eighth notes with slurs, while the piano accompaniment provides harmonic support with chords and eighth notes.

Figure 3. Forrest, Dan. *Sonata for Trombone and Piano*, Mvt. I, mm. 39-41.
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A change of tempo, style, and character in measure 65 indicates the beginning of a development section. The brisk tempo indication at measure 65 indicates a change in style that requires a light and nimble approach. Fragmented melodic ideas allude to the A theme, and moments of sustained legato phrases allude to the B theme. Figure 4 illustrates both contrasting styles within subsequent measures. Measures 96-97 contain the lyrical melodic idea; measures 98-100 illustrate a lighter and detached style.

The image displays two systems of musical notation for Dan Forrest's *Sonata for Trombone and Piano*, Movement I, measures 96-100. The first system (measures 96-97) features a bass line with a long note and a treble line with a melodic phrase marked *mp*. The second system (measures 98-100) features a bass line with a melodic phrase and a treble line with a rhythmic accompaniment marked *f*.

Figure 4. Forrest, Dan. *Sonata for Trombone and Piano*, Mvt. I, mm. 96-100.
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As the development section concludes, measure 118 functions as a dovetail between the end of the development and the recapitulation. In measure 118 the recapitulation begins with one measure of the A theme in the solo part and the B theme in

the piano accompaniment, before a return of the B theme in the solo voice as illustrated in Figure 5.

The image shows a musical score for three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The time signature is 4/4. Above the top staff, the tempo is marked as quarter note = 104 (More motion than Tempo I). The score includes various musical notations such as slurs, accents, and dynamic markings like 'f'.

Figure 5. Forrest, Dan. *Sonata for Trombone and Piano*, Mvt. I, mm. 118-120.
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Although not presented exactly as seen previously, many familiar thematic gestures return in this section. Similarly, the A theme returns with variations and another slight tempo reduction harkening back to the opening tempo and style. A brief, spirited codetta returns to the style of the development section including fragmented melodic patterns. This codetta drives to the definitive final beat and concludes the first movement. The sonata allegro construction of the first movement, characterized by a more separated style and tempo variance reinforces the concept of the rounded form as part of Forrest's compositional structure.

Movement II, *Lento, Molto Espressivo*

The second movement of the sonata follows a rounded structural form as well. In contrast to the first movement, Forrest constructed the second movement in an ABA song form as illustrated in Figure 5 below. To delineate sections of this movement, Forrest primarily utilizes key signature changes unlike in Movement I where he indicated accidentals to establish tonal centers in a written key signature of C-Major.

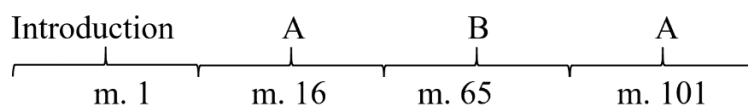


Figure 6. Forrest, Dan. *Sonata for Trombone and Piano*, Structural Form, Mvt. II.

This movement does not utilize stylistic or drastic tempo changes to delineate section within this movement as was found in movement 1. Rather, the style throughout the second movement is legato and expressive throughout allowing for more malleable tempo and dynamics.

As is characteristic of many vocal works, this movement begins with a sparse accompaniment that requires sensitive playing by the accompanist illustrated in Figure 6.

Lento, molto espressivo ♩ = 54

Figure 7. Forrest, Dan. *Sonata for Trombone and Piano*, Mvt. II, mm. 1-3.
Used with Permission from C. Alan Publications.

A change in the written key signature of the movement indicates the beginning of the A section. Forrest included several tempo indications including *molto ritardando* and *allegro* throughout this section to suggest the interpretation, although the interpretive expression is left to the performers.

The B section begins at measure 65 with a written key signature change to one sharp and a slight increase in tempo. The style of the B section does not change from the legato style of the A section, although the energy of the accompaniment and the direction of the melodic material begins to build in intensity. As the movement progresses, Forrest thickened the accompanimental texture with added chord tones and eighth-note motion that intensifies the return to the A thematic material.

Like Tempo I but more motion

rit.

ff cantando
Like Tempo I but more motion

ff molto espressivo

Figure 8. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. II, mm. 98-100.
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The growth in intensity reaches a climax with the return of section A¹ at measure 101. The melodic material returns with only minor variations, but in a different tonal area. Forrest reinforces the return of A¹ material with returns to a thinner texture reflective of the opening motive after the completion of the melodic idea, and a reflection on the opening motive appears as the conclusion for the second movement. As with the first movement, the composition features of the second movement also reveal a rounded form in an ABA¹ structure.

Movement III, *Allegro Vivace*

Unlike movements 1 and 2, Forrest utilized a different rounded structural form. This final movement's form follows a 7 part rondo construction including a central cadenza as seen in Figure 8

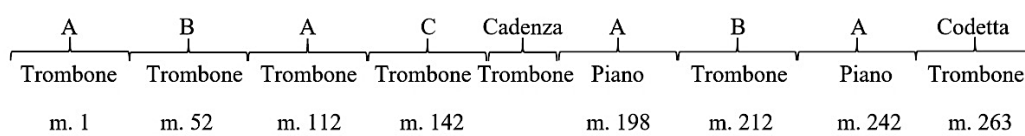


Figure 9. Forrest, Dan. *Sonata for Trombone and Piano*, Structural Form, Mvt. III.

Forrest wrote specific thematic material for each of the major sections of the rondo illustrated in the following figures. Sixteenth note patterns and non-diatonic scalar patterns characterize Theme A. Not all iterations of the A theme are identical presentations. Some are partial returns as in measure 198. Both the piano part as well as the solo part contain this recurring A theme gesture illustrated in Figure 10.

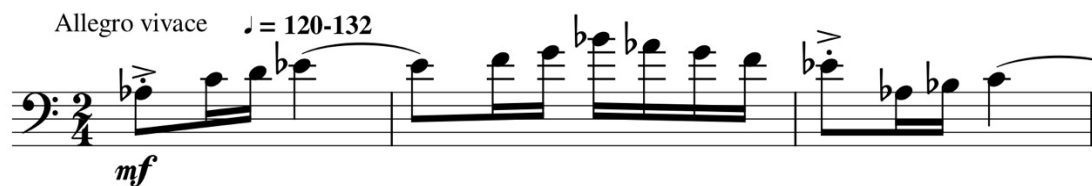


Figure 10. Forrest, Dan. *Sonata for Trombone and Piano*, Mvt. III, mm.1-3.
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A more fragmented and angular melody reminiscent of the first movement informs the B thematic material illustrated in Figure 11. The B section contains the first instance of a *glissando* in this sonata; this effect will return several times throughout the movement.



Figure 11. Forrest, Dan. *Sonata for Trombone and Piano*, Mvt. III, mm. 52-53.
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As illustrated in Figure 12, Forrest characterized section C with a more legato-like style than section A or B although the actual style has not changed. Forrest wrote longer duration pitches and triplets in the solo part and a lightly articulated triplet ostinato in the accompaniment.



Figure 12. Forrest, Dan. *Sonata for Trombone and Piano*, Mvt. III, mm. 142-144.
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A cadenza follows after the first four major sections. Forrest not only recycled some previously included gestures, but also included new ideas in the cadenza.

A truncated statement of the section A material appears after the cadenza that is interrupted by the B thematic material before the completion of this A section. The complete B section in measure 212 appears in the solo part before a return to the final A

section in measure 243 appearing in the piano accompaniment. Above the piano accompaniment with the final A section, the solo voice presents fragments of all three thematic motives. The final codetta includes material restated from the cadenza as well as the rhythmic motive of the A section and concludes with two *glissandi*.

Forrest's inclination to compose rounded forms in this composition appear throughout the large-scale form of the sonata as well as in each movement. Forrest composed the *Sonata Trombone and Piano* using rounded forms including the overall construction of the sonata in fast–slow–fast organization and the structure of each individual movement with sonata allegro form, song form, and rondo form.

CHAPTER III

PERFORMANCE GUIDE

The *Sonata for Trombone and Piano* (2005) is a multimovement extended form composition. The sonata includes three movements and follows the sonata idea of having a quick first movement, a slower second movement, followed by a quick final movement. The first movement is in sonata allegro form, the second movement is a song, and the final movement is in rondo form.

Movement I, *Andante Maestoso*

The construction of the first movement is in a modified sonata allegro form. The exposition begins with an A theme that begins at measure 1 and continues through measure 29. The contrasting B theme includes measure 30 to 64. A development section begins in measure 65 with a tempo change and continues through measure 117. The recapitulation begins in measure 118 with a brief return of the B¹ theme, followed by the A¹ theme. The recapitulation lasts through measure 160 followed by a brief 11 measure codetta.

Throughout Movement I, Forrest recalled choosing the intervals of a fourth and fifth intentionally.¹⁷ The use of these intervals is especially evident in the A section as the opening pitches are a perfect fifth apart. In measure 1 of the trombone part, Forrest wrote

¹⁷ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

a sixteenth-dotted eighth rhythm on beat 3. The sixteenth-dotted eighth note rhythm reappears frequently in the first movement, and the timing for each is crucial. Because the figure begins on a strong beat, the performer must add more weight to emphasize the sixteenth note of the gesture to avoid the natural tendency to treat the sixteenth note as an upbeat. Forrest clarified a desire to weight the sixteenth note by including accents. He also added the performance note to *exaggerate dotted rhythms throughout-almost double dotted*. Performing this sixteenth-dotted eighth rhythm as a double-dotted rhythm requests the performer to place the correct emphasis on the beat to create the space of the double-dotted figures that Forrest imagined.

The sixteenth-dotted eighth note figure is presented in many different contexts. Although Forrest indicated the exaggeration of the dotted rhythm throughout the movement, that instruction must not be at the expense of the tone of the sixteenth notes. The performer must play each sixteenth note with enough care so that the tone is heard easily. Executing the figure in a way that creates space between the notes can enable the performer to play the sixteenth note with slightly more weight and clarity, so the tone and pitch is clear to the listener.

Both the solo voice and the piano score have the dotted rhythm throughout the opening section; the precise execution of this figure is essential. As Figure 13 demonstrates, Forrest also included the accent on the sixteenth note in the piano score to enable the pianist to achieve the weight and stress of the sixteenth note on beat three.



Figure 13. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. I, m. 1 (piano).
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The printed articulation of a *tenuto* accent in the opening section may be an unusual articulation for trombone players. In an interview, Forrest explained that “I definitely want the first three notes accented in terms of weight, but I didn’t want the first two notes cut shorter. . . . I didn’t want a big space between them.”¹⁸ The performer must approach this articulation carefully and keep the full duration of the quarter note in mind. The notes will decay slightly in intensity due to the weight of the accent. This pitch must remain a full duration quarter note every time this articulation appears in the A section.

Both performers must observe the dynamic contrast in measure 9. The piano score has a dynamic marking of *fortissimo* whereas the solo part is marked at a *forte* dynamic level. The dynamic difference continues through measure 18 where the trombone solo part indicates a *crescendo* from the original *forte* marking in measure 9. The piano score sustains the *fortissimo* marking until a *decrescendo* marked in measure 29.

¹⁸ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

Beginning in measure 24, the performers must consider two items. The first item to consider is a *tenuto* marking. The descending eighth note line as seen in measure 24, first presented in measures 7 and 20 without *tenuto* dashes, includes *tenuto* dashes in this iteration. The *tenuto* marking is closely related to the second item the two performers must observe: the *molto ritardando*. As the tempo slows drastically, Forrest marked *tenuto* over the eighth notes to prevent the performer from playing the eighth notes in a *staccato* style. As tempos change, the real duration of each beat changes as well. The *tenuto* marking communicates the idea that the eighth notes sustain for the full duration as the tempo decreases. The tempo slows drastically in measure 24, but no indication of an *a tempo* appears at measure 25. The performers must return the tempo as close as possible to the written 92 beats per minute in measure 25 after the *molto ritardando* in measure 24. Another *ritardando* in measure 28 prepares for a more lyrical transition into the B section that begins in measure 30.

Although *espressivo* is marked in measure 39, the tempo is not necessarily slower. *Espressivo* suggests the manipulation of the elements of music: melody, harmony, rhythm, texture, and other expressive elements. A more informed and expressive interpretation might include a slight enhancing and focus on the melodic line. The trombonist and the pianist must coordinate the rise and fall of the melodic line in a way that enhances the expression of the melody. In addition, *espressivo* indicates that the performers present a broader range in the dynamic volume to give the music as much shape and to convey as much emotion as possible. The *espressivo* section is prepared by the piano score beginning in measure 30. The *espressivo* marking in the piano score

allows the pianist to introduce the flowing eighth note melody. Whatever the tempo and style the pianist chooses to play, the trombonist will need to emulate.

A flowing eighth note passage includes the raised fourth scale degree reminiscent of Lydian mode to begin the B section thematic material. The piano part introduces melodic content that contains the raised fourth scale degree: an A-sharp in the key signature of E-Major. The two parts share the melodic line; the trombonist often carries the melody before passing the line to the pianist. Frequently, the pianist plays undulating eighth or sixteenth notes while the trombonist expresses the eighth note melody.

In measure 48, the piano score includes sixteenth notes with slurs over the first two and then the second two beats, grouping the gestures into two phrases. Forrest clarified the slurs in measure 49 with the inclusion of *simile—no accent on beats 2 or 4*. The intention is for the notated slurs to achieve a uniform pulsating ostinato rhythm under the lyrical trombone solo. The B theme material reaches a climax in measure 59 when the trombone part indicates a *fortissimo* whole note and the piano score rises through the texture with the thematic material. The piano part contains 5 identical chords in measures 62-64 with a *decrescendo*, demonstrated in Figure 14, that closes the *espressivo* material and prepares for the next section of music.

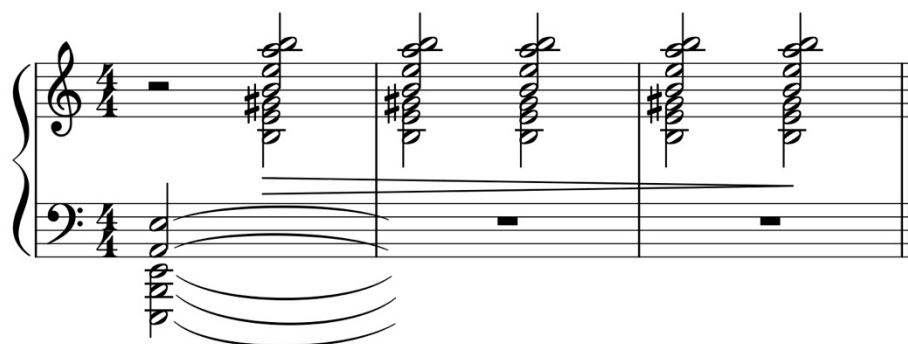


Figure 14. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. I, mm. 62-64 (piano).
Used with permission from C. Alan Publications.

An item for the trombone performer to observe is the *decrescendo* in the piano score as this *decrescendo* is not written in the trombone part. The inclusion of the *decrescendo* in the trombone part affects the volume at which the *crescendo* in measure 65 begins.

Measure 65 marks the beginning of the development section that continues through measure 118. Overall, this development segment contrasts stylistically with the previous *espressivo* section. Much of this section suggests a more light and buoyant style requiring technical dexterity. Executing this section in a *staccato*-like style requires a focus on the release of each note in a way that creates space between each note.

At measure 65, the indicated tempo of 144-152 beats per minute necessitates the use of double tonguing for the sixteenth note passage. Forrest notated a *crescendo* in measure 65, and, if observed, the *crescendo* provides the necessary air support for the multiple tonguing and allows the performer to successfully navigate this passage.

In the next section, a different articulation is indicated; a *staccato* accent is located in measure 66. The accent functions similarly to the accents discussed at the

beginning of the movement as far as the weight of the note is concerned. The *staccato* in this instance indicates the duration of the note. Forrest recalled his use of *legato* and *staccato* markings by saying, “I use *staccatos* and *tenutos* almost all the time, especially for brass, in terms of length of the note.”¹⁹

The trombonist must consider the range of pitches throughout the development section from measure 65 through 118. Continuing performance in this tessitura may cause the trombonist fatigue. Of note are measures 87-88 that begin on a C-flat 5. Producing this pitch is challenging in any musical situation, but in both measures, the trombonist must play the C-flat 5 following a rest. Executing this note is challenging, because of not only the tessitura, but also where the note falls in the overtone series. C-flat 5 or B-natural 4 is usually played as the 9th partial in position II. The 9th partial is very slightly sharp on most trombones. This pitch tendency requires the trombonist to play the pitch in a slightly lower position II than normal. Part of the difficulty to accurately produce the note is that the note will not speak immediately if the slide is not adjusted slightly lower from position II. The adjustment from position II to the slightly lower position will vary for each instrument; the amount of adjustment is not extensive, but rather about the width of three quarter stacked on top of each other.

Not only do measures 87-88 contain challenging range considerations, but also measure 89 includes the written pitch D5. Similarly to measures 87-88, this note occurs after a rest and results in a challenging entrance. The descending pattern is mimicked in

¹⁹ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

measure 103 that begins on C5. The pitch B5 returns in measures 113 and 115 as well.

When asked about the tessitura of this section, Forrest stated,

I'm pretty picky about range, for voices or for instruments. I wouldn't write that without having made a considered decision to do so. There are those cue size notes there that were there from the beginning. . . . Here, the fact that I made the top [notes] full size, means that's a pretty good indicator that I'm willing to own those notes.²⁰

A careful observation of the tessitura in this section by the trombonist allows for adequate preparation for the range considerations of this movement.

Throughout measures 65-118, the piano part features two motives. The first is a very short and explosive set of three chords played on the downbeat of each measure and played during the rests in the trombone solo part. This accompaniment, illustrated in Figure 15 below, appears in conjunction with the eighth note line in the solo part.

The image shows a musical score for two staves. The top staff is the Trombone part, and the bottom staff is the Piano part. Both are in 4/4 time. The Trombone part begins with a dynamic marking of *f* and a fermata over the first measure. The Piano part begins with a dynamic marking of *f* and a fermata over the first measure. The score illustrates the interaction between the two parts, with the Trombone part having rests during the Piano part's chordal accompaniment.

Figure 15. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. I, mm. 66-67. Used with permission from C. Alan Publications.

²⁰ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

The second motive is a long, flowing sixteenth note pattern in the right hand illustrated in Figure 16. In measure 93-96, the flowing melody in the trombone part, played in unison with the left hand in the piano part, requires accurate tuning from the trombonist. The sixteenth note pattern in the right hand of the piano part necessitates rhythmic accuracy by the trombonist.

Figure 16. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. I, mm. 93-94.
Used with permission from C. Alan Publications.

In measure 119, the expressive motive from measure 39 returns and signals the beginning of the recapitulation. Although not a complete return of the motive, neither is the section marked *espressivo* as it was in the previous iteration. The trombonist's awareness that the tempo will have to remain steady is crucial, especially because the piano score indicates an eighth note motive in parallel motion to the solo line. Previously in measure 39, the soloist might have been able to manipulate the melodic contour because of the *espressivo* marking.

The previous thematic eighth note gesture from measure 39 is accompanied by dotted quarter-eighth note material in measure 129 first presented in measure 55.

Measure 129 is marked *mezzo piano* and *poco a poco crescendo*. The previous dynamic marking was a *forte* in measure 120. The *mezzo piano* in measure 129 is a sudden volume change, and the ascending line serves to highlight the *crescendo* to *forte* at the peak of the line in measure 132. This passage drives the melodic material from the development section to recall the fanfare like material from the A section that returns in measure 136 after a two measure *molto ritardando*.

In measure 136, the trombone sets the tempo with the return of the opening material, similarly to the beginning of the movement. If the *molto ritardando* in measures 133-134 slows excessively, the *Tempo I* at measure 136 may feel quick in comparison, but still may be slower than what is marked. At this point in the movement, a slower tempo could become quite taxing on the soloist. Therefore, the performers would benefit from choosing a tempo close to the metronome marking of 92 beats per minute.

Measure 136 indicates the return of the opening thematic material. In sonata form, the A section often returns with slight deviations and changes. Forrest recycled the material from measures 1-25 in Measure 136-161. All notes, rhythms, and articulations are exactly as written in the opening section. For the performer learning this work, knowing that material is repeated will aid in the preparation process.

Measure 161 begins a codetta for the movement. The codetta is marked *Vivace* with a metronome marking of 152 beats per minute for the quarter note. This section is characterized by a more detached style, while not sacrificing the tone of the notes for the sake of a shorter note length. The eighth note rest on the down beat of these measures is reminiscent of the same gesture earlier in the movement (mm. 77-79), providing an even

greater sense of unity to the movement in addition to the repeated melodic material. The performer must observe carefully the rhythms in measure 168. The dotted sixteenth note gesture is not new to this movement, but at a faster tempo, the performer's tendency to play the dotted figures as upbeats becomes more apparent. Adding emphasis to the sixteenth notes of these gestures aids the performer in executing the figures as written.

The final three measures present an even more difficult presentation of the double-tonguing gesture first heard in measure 65. Here the tempo is increased to 152 beats per minute from 92 previously, and the gesture is an even longer progression of sixteenth notes than was seen previously in measure 66. The indication, *non-ritardando*, in the penultimate measure suggests that the performer continue in a consistent tempo until the final note marked *marcato*.

Another complication for these last few measures is the piano accompaniment. The pianist sustains a chord through most of the penultimate measure of the movement and is required to play a D-flat unison note on the last sixteenth note of the measure with the trombone solo.

The image shows a musical score for Trombone and Piano, measures 170-171. The score is in 4/4 time. The top staff is for the Trombone, and the bottom two staves are for the Piano. The tempo is marked 'non rit.' above the first measure. The Trombone part features a descending sixteenth-note pattern in measure 170, followed by a final sixteenth note in measure 171. The Piano part features a descending sixteenth-note pattern in measure 170, followed by a final sixteenth note in measure 171. The piano part is marked with a 'non rit.' and a '8' above the first measure, indicating a non-ritardando tempo. The piano part also features a descending sixteenth-note pattern in measure 170, followed by a final sixteenth note in measure 171. The piano part is marked with a 'non rit.' and a '8' above the first measure, indicating a non-ritardando tempo.

Figure 17. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. I, mm. 170-171.
Used with permission from C. Alan Publications.

As illustrated by Figure 17, in measure 170, the final sixteenth note in the descending trombone line and the piano part can pose a challenge. The *non-ritardando* indicated in measure 170 serves to align the sixteenth note between the two voices. If the pianist understands that the solo part will not slow in any way going into the final measure, the pianist will find the pulsation of the sixteenth notes in the trombone part helpful for playing the upbeat sixteenth note in time with the descending pattern.

Movement II, *Lento, Molto Espressivo*

Movement II is a song that resembles an ABA form. After a 15-measure introduction in the piano score, the A section begins in measure 16 after a key signature change from C-Major to E-Major before the trombone player enters. The opening A section continues through measure 64. The B section begins in measure 65 with a tempo change, a key signature change to G-Major, and continues through measure 100. In

measure 101, the opening A theme returns with another style change and a key signature change to A-major and continues until the end of the movement.

The opening introductory material is marked *Lento, molto espressivo* with a quarter note tempo of 54 beats per minute and a key signature of C-Major. The opening motive is presented in two measure segments in the piano score. The accompaniment is thinly scored in comparison to what has been heard in the first movement. The majority of the chords contain only three or four voices. This texture sets the mood for an especially intimate movement.

The trombone soloist enters in measure 18 after a key signature change two measures earlier in measure 16. Illustrated in in Figure 18 below, several interpretive indications appear in the trombone part beginning in measure 18.



Figure 18. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. II, mm. 18-19.
Used with permission from C. Alan Publications.

The printed dynamic marking is *pianissimo*. More subdued dynamic markings require the trombonist to pay careful attention to the control of the air and the pitch. Producing an ample air stream at a quiet volume is essential. Approaching a subdued style by using less air, however, may tend to present a range of problems for the performer. A constant stream of air is needed to achieve the characteristic tone of the trombone. In addition to

tone, the player's articulation and accuracy of pitches are dependent on the efficiency of the air stream.

When playing quieter dynamic levels, the performer must use a similar intensity of air as when playing at a more moderate dynamic level. The difference is, as the performer releases the air, although the amount of air used may be slightly less, the intensity of the air stream must remain the same as playing with a fuller sound. When playing louder passages, propelling the air forward is less of a problem for most performers. The tendency to restrict the forward motion of the air arises when a softer dynamic level is required. The performance indications in measure 18, *play into stand, distant, and faint*, convey the idea of a melody being played far away in the distance and can barely be discerned. Effective technique, intonation, and tone are all important when communicating the style prescribed.

The opening measures relate closely to Forrest's aural conception of the sound.

Forrest responded to an inquiry about the volume:

If I put a pianissimo in the music, I think that tells the player, "This is what I'm after. Now do what you have to do as best you can to accomplish that." Whereas I could say, "Oh, that's too risky," and mark it *mezzo piano*, faint and distant. But then I risk having players always play it louder than I want, and my having to tell them, "You know, I really want that as soft as you can possibly make it and still work." Those two never fully reconcile so you have to choose one approach or the other. At a place like that, when you or some other trombonist tells me that's a little bit of a risk, then I would say, "Good, mark it how you need it for your student. Mark it *piano* or *mezzo piano* if you need but keep it faint and distant. Use a mute if you like it, and that's the effect I'm after. You'll have to make it work."²¹

²¹ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

A composer strives to notate the intended effect of an idea. The role of the performer is to create that vision as accurately as possible. Here Forrest allowed some interpretive flexibility when he said that the performer may use a straight mute if desired, as long as the resulting timbre and tone color is within the bounds of the instructions. In fact, during an interview, Forrest revealed that an earlier draft included the indication the use of a straight mute. Although using a mute would lessen the volume of the sound, the timbre would also be affected. To avoid a change in tone, the Forrest decided to include *play into stand* as part of the interpretive instructions in the final edition of the composition. Another solution to achieve a more covered, distant sound, might be placing a cloth bag over the bell in combination with playing into the stand. A bag could reduce both the intensity and volume of the sound, while maintaining the integrity of the unmuted trombone tone.

The opening gesture in the trombone part continues to be the predominant motive throughout the movement. Measures 18 to 28 return in an identical iteration in measures 30-40, except for the printed dynamic level. The opening motive, transposed up a perfect fourth, also appears in the concluding section beginning in measure 101. Identifying similar material found throughout the movement and comparing each inclusion promotes a cohesive unity for the movement.

The *molto espressivo* in the second movement allows freedom in interpretation as discussed in the *espressivo* section of Movement I (measure 30). Careful manipulation of time creates subtle but effective nuances in the contour of the melodic line that contribute to the intention of the marking. Within each of these four measure phrases,

communication between the trombone soloist and the pianist is essential. Some fluctuation of the rhythm in measures 26-28 is indicated by a *molto ritardando* and an *allegretto*. Less drastic and more subtle manipulation of time within the melodic line can enhance the overall effect.

Sustained pitches at the conclusions of phrases in measures 20-21, 24-25, 28, and others, require some forward intensity of the air towards the bar line followed by a carefully tapered release. The careful release of the sustained pitches allows the pitch to be sustained for its full duration while maintaining a characteristic tone.

The repetition of the opening passage in the trombone part in measures 30-45 presents one slight difference from the original material. In measure 34-35, the D4 is tied across the bar line, whereas in measures 23-24, this note was not tied and required a rearticulation. Subsequently, the trombone soloist must play the note through the bar line and add weight to the downbeat to communicate its arrival in measure 35. Every time a note is tied across the bar line, the downbeat must be imagined with emphasis.

Beginning in measure 45, the piano score notation resembles notation perhaps appropriate for a harp part as shown in Figure 19.

Figure 19. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. II, mm. 45-46.
Used with permission from C. Alan Publications.

To replicate the strumming of a harp, the arpeggio must be timed prior to the downbeat of the measure to ensure that the octave B-naturals on the downbeats arrive in time with the soloist. The notation in Figure 19 is different from the rolled chord notation illustrated in measure 51 in Figure 20.

Figure 20. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. II, m. 51.
Used with permission from C. Alan Publications.

The gesture in Figure 20 is simply a rolled chord that will sound nearly on the downbeat of the measure. From measures 45 through the *piu mosso* in measure 65, the pianist will find these two different piano notations. The distinction is subtle between the two, but the notated harp-like figure as seen in Figure 19 will begin just before the downbeat, whereas the traditional rolled chord seen in Figure 20 will be closer to the downbeat.

In Figure 20, the solo trombone part has two sixteenth note grace notes. This figure occurs in measure 47 as well as in 51. The trombonist must perform these grace notes in the style and timing of the movement. This is to say, the performer need not play these notes as fast as is possible. The trombonist must execute the grace notes consistently with the style and tempo of the work to make this gesture effective. The performer may play these grace notes almost as slowly as sixteenth notes in the tempo of 54 beats per minute. The grace notes must resemble a natural ornamentation to the melodic line. Throughout the opening section of music, the performers may manipulate and stretch the tempo because of the *espressivo* marking if desired, but these changes necessarily must be subtle.

Few articulation indications appear in the solo voice in this movement. Apart from slurs appearing in measures 46-61, only one pitch has an articulation marking for the remainder of the movement. As illustrated in Figure 21, in measure 59, the B-natural 3 is marked *tenuto*.



Figure 21. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. II, mm. 59-61.
Used with permission from C. Alan Publications.

In the discussion of the previous movement, Forrest explained his use of *staccato* and *tenuto* in terms of note length. He suggested his use of *tenuto* markings function to achieve both duration and slightly added weight. *Tenuto* is primarily included to communicate weight in his choral music, whereas with instrumental writing, *tenuto* indicates duration. “In my choral music, I will put *tenuto* markings over notes that just need extra emphasis from the choir.”²² In reference to the *tenuto* in measure 59, Forrest explained: “Barnes often had me do that kind of thing before a slur to designate that you weren't supposed to phrase off and then start a new phrase, but just play it as all part of one phrase.”²³ Viewing the *tenuto* note as a full duration eighth note that is part of the following phrase in measure 60 is suggested.

A *decrescendo* will need to be marked in the solo part in measures 62-65. The *decrescendo* is marked in the piano score in both the piano staff as well as the solo staff, but the it is not marked on the trombone solo part. The performer may include a musically intuitive *decrescendo* in these measures, but the written indication should be added in the solo part.

²² Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

²³ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

The second movement is in a slow 3/4 meter except for one measure of 5 beats. When asked about this isolated measure, Forrest replied that “I'm really fussy about making things happen at just the right time.”²⁴ He further explained through the means of a painting analogy.

Let us say you are painting a still life. You must decide exactly where you are going to place that lemon. Lemon on the edge of the table? Lemon towards the middle? How big should that lemon be to create the correct perspective for the viewer, to create things proportionately within the painting, relative size to the other things? I think that's the best analogy I know express music where things are not visible but are not any less dependent on composition. I'm using that as a painting term. How are you going to compose the scene or proportion in just the right way so it looks just right or, in the case of music, sounds just right. I view meter as my servant. I'm not the servant of the meter. It is not as if when I started a piece in 3/4, I am now obligated to try to keep using 3/4 as much as possible. The meters are there for me to express how I want the music to grow.²⁵

Specifically in this section of music, Forrest explained his rationale for indicating a measure of 5/4.

I'm sure that three beats didn't seem like quite enough. I can almost guarantee that I tried making it a 4/4 bar but it still seemed like a little too abrupt. We weren't quite ready to jump into the *piu mosso* so then I tried five [beats]. Probably when I tried five I thought, “Maybe I just need a new bar.” I tried just an extra bar of 3/4, but that probably seemed like we were belaboring it a little too long.²⁶

To accommodate the specific amount of time that the sustained E2 in measures 63-65 is notated, a breath in measure 63 is suggested between beats 2 and 3. Because the piano score contains moving voices in this measure, a release on beat 2 for a breath in

²⁴ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

²⁵ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

²⁶ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

preparation for beat three would be appropriate. Playing the E-natural 2 in position VII to further increase air efficiency and tone quality is suggested.

In measure 65, a key signature change to G-Major along with a tempo change indicates a change in style to the B section of the movement. The *piu mosso* moves the tempo forward slightly and the piano accompaniment of eighth notes propels the melodic line. The marked tempo increases from the 54 beats per minute at the beginning of the movement to 72 beats per minute in measure 65. The middle section continues from the key signature change at measure 65 through measure 100. Throughout the section from 65-100, the solo material is developmental in nature and not directly related to the opening melodic material until measure 94. In this measure, the thematic material in the trombone appears as a precursor to the complete return of the opening theme in measure 101.

The trombone soloist must be aware of two concepts in preparation for measure 76. The solo part includes a length of twelve measures of rest from measures 66-77, and in the final two bars of these rests, the piano score has a *ritardando* marked. The *ritardando* is not indicated in the trombone part except for an *a tempo* indication in measure 78 where it reenters. Whereas the *a tempo* marking indicates to the performer that the tempo has changed, the soloist must observe this *ritardando* and arrive at the downbeat of measure 78 in tandem with the piano score.

Another consideration for the trombone soloist is the entrance in measure 86. A *crescendo* is indicated in this measure, but with no initial dynamic marking. The previous marking was a *mezzo piano* for the trombone entrance in measure 78. In measure 86,

however, the piano score is marked as *forte* but not included in the solo trombone part. Therefore, the trombone solo will need to enter in measure 86 at a *forte* dynamic level to match what the composer indicated in the piano score.

An item to observe in measure 94 in both the piano score as well as the trombone part is a dynamic change and an articulation change in the piano score illustrated in Figure 22.

Figure 22. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. II, mm. 94-97.
Used with permission from C. Alan Publications.

The initial trombone dynamic level in measure 94 is *mezzo forte*. The most recent marking was in measure 78 with a *mezzo piano*. Prior to that marking, the trombonist has played a *crescendo* and *decrescendo* in measures 86-89. The *decrescendo* is the last dynamic marking seen in the trombone part before the *mezzo forte* in measure 94.

The *decrescendo* leads to the next item the trombonist must observe in measure 94. The piano score indicates a *subito forte* followed by a *crescendo*. The use of this marking is somewhat unusual with regard to the dynamic markings between the solo and

piano score. Frequently, the dynamic markings for piano scores are equal to or below the printed part in the solo voice. The implication is that Forrest intended for the trombone voice to accompany the piano score in this particular spot, because the trombone solo doubles the melodic pitches found in the piano score. The soloist and the accompanist must play perfectly in tune with the accompaniment in this section and allow the printed *crescendo* to grow organically as the melodic line rises.

Another consideration for the performers involves the articulation in measure 96 of the piano score. The piano score indicates *tenuto* over the first two eighth notes of the measure. Forrest's general concept for marking *tenuto* in the solo voice is to achieve full duration pitches. Here in the piano score, the pedal will be in use and the eighth notes will receive their full duration. These *tenuto* markings will need to convey the idea of a hybrid of Forrest's two uses of the *tenuto* marking: length and weight. Adding more weight to the notes by the pianist and moving to the next note at the last possible moment will allow the desired articulation. Subsequently, this moment in the lines will convey more energy and emotion. Coordination and communication between the soloist and the pianist are crucial in these measures. The soloist may need to anticipate the arrival of the pianist's phrase to match the expression.

After a *ritardando* and leading into measure 101, the final A section of the movement begins with a return of the A thematic material at a *fortissimo* and is further indicated by the key signature change to A-Major. The interpretive marking at measure 101, also seen in measure 30, is *cantando*, translated literally, as singing, rather than

cantabile, defined as songlike. Another interpretive marking in measure 101 in the piano score not included in the solo trombone part is *molto espressivo*. The movement began with the marking for *sempre espressivo*, or expressive throughout. Here in measure 101, the piano score indicates *molto espressivo*, or very expressive. The *molto espressivo* will function as an intensification of expression from the *sempre espressivo* at the beginning of the movement. This interpretation is justified further by the instruction of *Like Tempo I but more motion* in measure 101. *Tempo I* refers back to the opening tempo marking of 54 beats per minute for the quarter note. *More motion* does not necessarily refer to the actual tempo of the music, but rather the general feeling the music conveys. Although the intervals and rhythms are exactly the same as in the opening theme, the accompaniment texture has changed. In measure 18, the accompaniment texture was a syncopated rhythm with two or three note chords. This sparse and rhythmically simple accompaniment contrasts with the accompaniment at measure 101. The accompaniment includes perpetual eighth notes with full chords of 6 to 8 pitches illustrated in Figure 23. Therefore, the general sense of movement and direction for this section of the music, although technically not much faster than the opening material, creates a feeling of forward motion and progress by nature of the fuller chords, active accompaniment, and rising melodic lines.

The image shows a musical score for Dan Forrest's *Sonata for Trombone and Piano*, Movement II, measures 98-106. The score is in G major and 4/4 time. It features a trombone solo voice and piano accompaniment. The piano part has a complex, rhythmic accompaniment with many chords. The trombone part has a melodic line with some rests. The score includes dynamic markings like *rit.*, *ff cantando*, and *ff molto espressivo*, and tempo instructions "Like Tempo I but more motion".

Figure 23. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. II, mm. 98-106.
Used with permission from C. Alan Publications.

The trombone solo voice may need to adjust the style of articulation in measure 101 accordingly to match the piano score. Measure 18 indicates *molto legato* for articulation and style. Measure 101 should be very connected in style, but because the mood has changed, the style of the legato articulation needs to be adjusted as well. The trombonist must play these notes in a connected and sustained style, but each note should be more weighted with stress at the beginning. The style is still legato, but each note will have a slight emphasis, separation, and weight.

The climax of the movement occurs in measure 115 before a dramatic lessening of intensity to measure 117. A more subdued and controlled style is required after the intensity drops. The dynamic marking is *subito mezzo piano*. With only three beats in the piano accompaniment to adjust from the peak of the movement, the *mezzo piano* will need to be sudden. The sudden change prepares for the return of the opening three measures. This iteration of the melodic material is not an identical return of the melodic material, but rather the repeat here is half of the phrase separated by two beats from the second half of the phrase. The performer must remember the instructions from measure 18, keeping in mind at this point to achieve a faint and distant sound while playing into the stand for the final echo-like moments of the second movement.

Movement III, *Allegro Vivace*

The third movement is a modified ABACABA rondo with a tempo indication of *Allegro vivace*. The recurring A section begins in measure 1 and returns in measures 112, 200, and 250. The B section first appears in measure 52 and returns in measure 212. The texture of the music changes in measure 140 and indicates the beginning of section C of the rondo that continues through the beginning of the cadenza in measure 198. Following the cadenza, the A, B, and C sections all return before a brief codetta.

As in the first movement, the third movement of the sonata requires advanced technical skill. The tempo, *Allegro vivace*, combined with non-diatonic scalar patterns presents unique challenges to the performer. The prevalence of sixteenth notes in this

movement indicates that the performer may experience difficulty in the execution of these rapid patterns at the tempo indicated.

Communicating the initial tempo between the soloist and the pianist presents a challenge, especially with a lively tempo as the marked *Allegro vivace*. One solution is for the trombonist to subtly tap the lead pipe of the trombone with the index finger of the left hand to set the tempo for the movement. In addition, if the soloist inhales the preparatory breath in time at the desired tempo, the pianist may anticipate the arrival of the first down beat accurately.

In this movement Forrest indicates the accented *staccato* articulation. As mentioned before, the trombonist may think of the accent in terms of weight and the *staccato* in terms of note duration. The *staccato* marking may seem unusual, but Forrest explained that the marking was to indicate space. The *staccato* accent marking is primarily indicated over an eighth note followed by two sixteenth notes as illustrated in Figure 24.



Figure 24. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. III, mm. 1-3.
Used with permission from C. Alan Publications.

Forrest included this articulation to prevent the performer from connecting the eighth note into the two sixteenth notes. “If I had just written the accent, I would be afraid that

people would play [the eighth note] with weight, but connected and I didn't want those notes connected."²⁷ In this situation, and every time the A theme returns, the performer must place weight on the eighth note and create space after the note as indicated by the *staccato* marking.

The performer must observe two overarching ideas in relation to Figure 13. The first concept is the necessity to release the tie. Between measures 1 and 2, a quarter note ties across the bar line to an eighth note; this figure returns frequently as part of the A theme. The trombonist must release the tie on the eighth note on the downbeat of measure 2. Releasing the tie prevents the tempo from slowing and allows the following sixteenth note passages to be executed in time.

The second overarching idea is the concept of the subdivision of the beat. In the opening measure, the trombonist should avoid sustaining the eighth note too long. If this note is too long, the performer may rush the sixteenth notes together in an attempt to correct the timing. When the sixteenth notes start to become compressed, the alignment of the piano score and solo part may not be played together and the overall tempo slows as a result.

Forrest included fingerings in the piano score at measure 47. He only included two instances of fingerings in the piano part (additionally in measure 198) and Forrest explained why he chose to include them:

My approach generally for piano fingerings, especially in an advanced work like this, is to not tell pianists what to do because [pianists have] different hand shapes

²⁷ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

and sizes, and different people have different things that work well for them. So I usually just leave it alone. In a place like that, though, it's a very risky lick. . . . It spans so much space you must make some shifts somewhere along the way and that particular one, people are tempted to group in a group of four sixteenths and then another group of four, but that's a really shaky fingering that almost always results in splashes. What I wrote there is something that you might not be as likely to think of but once you do it, you think, "Yes, this is much more solid and I'm probably much less likely to hit wrong notes under the pressure."²⁸

Even with that rationale and suggestion, Forrest explained if an accompanist found a better fingering for that section or one that was more comfortable, he would not mind at all.²⁹

The B theme in the rondo, beginning in measure 52, contains a melodic fragment that is reminiscent of a motive from the first movement. The descending eighth notes in measure 52 contain the same intervals as in measure 7 of the first movement. Forrest did not specifically remember reusing intervallic motives but does admit that he is "a pretty cyclic and rounded kind of composer."³⁰ The first three notes of the descending eighth note melody have a *staccato* articulation marking illustrated in Figure 25.



Figure 25. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. III, m. 52. Used with permission from C. Alan Publications.

²⁸ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

²⁹ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

³⁰ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

This light articulation must be clean with the space between pitches created through the cessation of the airstream.

The B section incorporates the several *glissandi* first seen in measures 58-59. When executing a *glissando*, the important component is not the effect of the *glissando*, but rather the pitches that begin and end the gesture. Performers may tend to emphasize the effect of the *glissando* rather than the structural pitches. Additionally, this figure will need to arrive on the ending pitch in time for the downbeat of measure 58. An effective means for practicing the timing between notes would be to remove the *glissando* from the music and to play the two pitches in tempo. Practicing the timing for the *glissando* in this way may allow the performer to see exactly how much time is available to execute this gesture. The *glissando* from E2 to A-flat 2 is foreshadowed in the piano score in measures 56-57. The piano score contains grace notes to communicate a similar effect to the *glissando* that occurs in the trombone solo part in measures 58-59.

The first *glissando* occurs on beat two of measure 58. The trombone performs a *glissando* between E2 and A-flat 2. Forrest suggested above the pitches the positions to successfully perform the *glissando*: position VII-III. He did not, however, indicate slide positions for all of the *glissandi*. In measure 75 on beat 2, a *glissando* from B-natural 2 to F3 is written with no indication of slide position. Yet, for the gesture that appears in measure 86, Forrest indicated the slide positions V-I for the notes C-sharp 3 to F3. The next *glissando* written in measure 100 is different from the others written previously. Forrest wrote a G-sharp 3 up to C4 and specified to play this *glissando* using the F attachment valve on the trombone from position V to I.

A modern-day tenor bass trombone with an F attachment allows the performer to activate the valve, and to play on the F side of the trombone. These *glissandi* in measure 100-102, illustrated in Figure 26, are unique in that the composer specified the positions for the *glissando* when the valve is engaged.



Figure 26. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. III, mm. 100-102. Used with permission from C. Alan Publications.

The notation for the valve in conjunction with the *glissando* is unusual because the trombonist can play the indicated *glissando* from position VII to III without an F attachment. Position VII-III is a more natural *glissando* and is what most performers will choose for this *glissando* if there were no instructions marked. When asked about this *glissando*, Forrest responded that he was not certain why he notated the figure with the F attachment. He added that he “is open to other interpretation options that work better” for this passage.³¹ The recommendation is that the performer use position VII-III without the F attachment for the *glissando* regardless of whether the instrument being used has an F attachment.

³¹ Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

The image shows a musical score for Trombone and Piano, measures 111-112. The score is in 2/4 time. Measure 111 is marked 'rit.' and contains a two-beat rest for the trombone and piano accompaniment. Measure 112 is marked 'Tempo I' and 'mf', featuring a trombone solo voice and piano accompaniment. The piano part consists of sixteenth notes in the right hand and chords in the left hand.

Figure 28. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. III, mm. 111-112.
Used with permission from C. Alan Publications.

At the tempo indicated, 120-132 beats per minute, a two-beat *ritardando* before a *Tempo I* may present a challenge. Rather than considering the marking in measure 111 to be a full *ritardando* followed by a *Tempo I*, approaching this printed *ritardando* as a slight tempo deviation to indicate the return of the A theme is a worthy consideration. The *ritardando* does not have to be a drastic change in tempo. If the notes in measures 111 were to be gradually and slightly stretched, the auditory effect of slowing would be perceptible and successfully indicates a section a change and the return to the A theme, although the style does not change drastically.

Adding a *ritardando* in this one measure may seem difficult to achieve, but another complication is the entrance of the trombone solo voice on beat two of measure 111. The piano score notation contains primarily sixteenth notes in the right hand, and combined with the *ritardando*, the measure may pose a challenge for the soloist to enter

accurately. The most effective approach to overcome this complicated section is for the soloist to listen to the left hand of the piano score. Measure 111 contains two quarter note chords, and the previous measure has an identical rhythm of two quarter notes in the left hand. If the soloist were to listen for these four quarter notes and anticipate the final chord in beat 2 of measure 111, the ensemble may be effectively aligned, and the second beat may be stretched as much as is wanted. A slight fluctuation in tempo is suggested rather than of a full *ritardando*.

The A section of the rondo returns at measure 112. Measures 112-132 are identical in pitch, rhythm, and articulation to measures 1-21. In every movement of the sonata, thematic material has been recycled in nearly identical presentations. Recognizing this compositional tendency can benefit the performer in preparing this work so that efforts can be maximized to identify passages already prepared earlier in the movement.

The next section includes the C theme and begins in measure 142. This section is characterized by both quarter note and eighth note triplet gestures in the solo part, and eighth note and sixteenth note triplet gestures in the piano score. The trombonist may naturally try to slow the tempo in this section due to the inclusion of longer value notes. Although the piano part features a rolling eighth note triplet accompaniment, the trombonist's inclination may be for the triplets to slow and arrive on the end of the beat. Both the trombone soloist and the pianist must approach the tempo in this section as driving forward. For the pianist, the eighth note accompanimental figure may appear to be a simple part, but this gesture might be more difficult after a closer examination. The

two parts operate in contrary motion with each hand being in a different tonal area within each beat. The effect of these rolling eighth note triplets is a dense aural texture with a rolling, almost shimmering sound.

For the trombone soloist, having the mindset of forward motion of the air will help to keep the tempo up as well as allow for the accurate navigation of a slightly more angular passage. The soloist must execute several extended intervals observed in Figure 29.



Figure 29. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. III, mm. 142-144.
Used with permission from C. Alan Publications.

The concluding diminished 12th is an extended interval at the tempo indicated for the movement. One approach for the soloist to ensure a successful navigation of this interval is to *crescendo* slightly over the bar line in measure 143 into measure 144. This slight *crescendo* propels the airstream across the bar line and allows for the trombonist to have enough air for the downbeat of measure 144. Due to the angularity of the melodic line, the pitches may be played with a longer duration. By releasing the air, the navigation of the intervals may become more effective. More distant intervals do not necessitate a shorter note duration, but rather, the opposite. The perception of the angular melody will convey a separated style due to the distance between subsequent pitches. By playing angular passages like this with more length, the performer may have more success

through the execution of the melodic line. Furthermore, a listener may hear each pitch more distinctly and played with a characteristic tone. With this concept in mind, the trombonist will not need to play measure 142 in an excessively legato style, nor in an excessively detached *staccato* style. A *tenuto* marking may be the best approach to the articulation and duration of the notes in this section.

The pitch on the downbeat of measure 144, E2, is naturally part of the overtone series in slide position VII. The recommendation is to play this note in a very flat position II with the F attachment if the performer is using a tenor-bass trombone with an F attachment. Due to the tempo of 120-132 beats per minute as notated at the beginning of the movement, the physical motion needed to move from the B-flat, played in position I, on beat two of measure 143 and then successfully make the transition to position VII in the space of less than a beat can pose a difficulty. Performers electing to use the F attachment for this note will notice that by adding a slight *crescendo* through the bar line into measure 144 as discussed above, the note may sound more readily. The F side of the trombone is longer than the B-flat instrument, and additional air is needed to insure the note speaks initially. The slight registral change may require a slight *crescendo*. Combining this concept with the necessity of increased air on the F side of the trombone would indicate that a slight *crescendo* over the bar line into measure 144 may aid the trombonist. The same rationale is applicable in similar passages including measures 150-152 and measures 174-176.

Several of the articulations that have been observed and discussed previously return in Section C of the rondo. The accented *staccato* quarter note appears in measure 177, and the accented *tenuto* quarter appears just four measures later in measure 181.

The next section of the movement is a cadenza. The cadenza indicates instructions for nearly every gesture. The first two ideas are taken from the thematic material in Section C. These two entrances have a similar shape, although the intervallic relationship is not identical as shown in Figure 30 below.



Figure 30. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. III, Cadenza 1.
Used with permission from C. Alan Publications.

The first three pitches of each grouping are marked *staccato*. As previously discussed, *staccato* markings indicate space between notes with a certain lightness to the style. Subsequently, the trombonist may play the quarter note gesture in a slightly more rhythmically free style and allows each quarter note still to have length for the duration of the pitch and along with a good characteristic tone. The following gesture contains the rhythmic diminution of the previous phrase notated through the use of eighth notes instead of quarter notes.

The next section of the cadenza is a four eighth note pattern with a rest on the downbeat, similar to the opening ideas of the cadenza. Forrest wrote *hesitant* at the

beginning of the phrase illustrated in Figure 31, with a *poco a poco accelerando* as the gesture continues.



Figure 31. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. III, Cadenza 2.
Used with permission from C. Alan Publications.

For this example, the performer begins the four-note sequence slowly at first, gradually increasing the tempo of each sequence until the *ritardando* written just before the last sequence. This four-note pattern is angular and contains leaps of over two octaves between pitches. The trombonist must remember several items when navigating this section of the movement. First, each note is marked with a *staccato* marking. Since the melodic line is so angular, space will occur between each note in the ear of the listener simply by nature of the registral difference as discussed before. Therefore, the trombonist may play these pitches with a full eighth note length by using a constant stream of air. Playing these pitches at full value will allow for greater accuracy of notes because the tongue will not interrupt the air stream substantially, even with a *staccato*. The second item for the performer to remember is to add weight and length to the final lower note to allow each to speak readily and prepare for the next iteration of the sequence.

The next cadenza figure is a *sforzando* pedal B-flat with a *fermata*. The performer must not overrelax the embouchure to play this pitch, but rather allow the lips to touch to instigate the vibration. Following the pedal B-flat, the instruction for the next four notes

is *to let ring in piano*. The piano score indicates for the pedal to be engaged in this section that allows the trombone player to turn and play into the strings of the piano. This effect engages the overtones to ring in the piano. The performer may wait several beats for the piano to ring before progressing to the next section of the cadenza.

The following section is marked *molto espressivo* and has an optional octave above marking. The written pitches are F3-C4. If the performer decided to take this passage an octave higher, the pitches would span F4-C5. C5 is a pitch within the upper area of the trombone's typical tessitura.

The next four notes follow the shape of the motive in Section C of this movement. Forrest wrote *questioning* under these four notes. These notes do have a *staccato* marking, and the trombonist may play them at a slower rate and not necessarily in strict time similarly to the earlier section marked *hesitant*. Although no dynamic level is indicated, the suggestion is for the performer to play this gesture at a *mezzo piano* or *mezzo forte* dynamic level.

Confidently is the instruction given to describe the next cadenza section. This passage of sixteenth notes is reminiscent of both the first movement (measures 65 and 75) and third movement (measures 96-97) when the melody line has repeated sixteenth notes on the same pitch. The performer will need to gradually observe the *accelerando* marking when playing this line. The final pitch is an A-flat 3 marked *tremolo*. In classically styled music, *tremolo* is not a marking that trombone players find often. Forrest explained that

the *tremolo* is “just *crescendoed* repeated notes until you run out of air and can make a conclusive end.”³²

The following passage is a variation of the previous section that included the instructions, *let ring in piano*. After the ringing dies down, the indication for the next gesture is to perform a trill on three pitches. Of these three pitches (D-flat 4, F4, and A-flat 4), the D-flat would be the least easy to trill and is likely why Forrest indicated for the trombonist to trill this note in position V. The D-flat is generally played as the fifth partial in second position. If the D-flat is played in position V, the pitch becomes the sixth partial, allowing for a slightly easier trill. The trombonist does not need to rush through the descending passage of eighth and sixteenth notes at the end of this line. The performer will need to play each note deliberately and carefully and make sure each speaks clearly because these pitches are all repetitions of the same three pitches that were trilled.

The final section of the cadenza is a return of the A section thematic material. Forrest wrote *hesitant* and *poco a poco accelerando* under this section, similarly to the start of the cadenza. The trombonist will perform this passage in almost the same way to the previous section that contains similar markings. This final section brings the cadenza to a close and introduces a return of the A theme in the piano part in measure 200.

The trombonist’s entrance in measure 212 is marked *interrupting*. The reason for this marking is because the accompaniment has been playing the A theme since the end

³² Forrest, Dan, interview by Nathan Phillips. 2018. (December 28).

of the cadenza, and when the trombone enters, the thematic material is from the B section. Here, even with the *forte* indication and the instruction of *interrupting*, the performer must not play these notes in an overly articulated and explosive manner. The dynamic marking, combined with a confident entrance, will achieve the desired effect suggested by Forrest's instruction for the solo part to interrupt the piano accompaniment.

The B thematic material continues through measure 241 followed by a unique transition to the final A theme. In measures 242-249, fragments from all three thematic ideas are present. The C theme begins on the first beat of measures 242-243, an ascending sixteenth note run reminiscent from the A theme follows on the second beat of measure 242 through 243, and the B theme returns in measures 246-249. Figure 32 illustrates these three melodic fragments.



Figure 32. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. III, mm. 241-252.
Used with permission from C. Alan Publications.

In the accompaniment during measures 242-249, the pianist plays the A thematic material in anticipation of the return of the A theme in the trombone part in measure 250.

Beginning in measure 250, the final appearance of the A thematic material returns after a transition in measures 242-249. The return is not a true repetition of the A theme,

but rather a slightly modified melody with embellishments reminiscent of the original melodic idea. During the return of the A theme, the piano accompaniment contains fragments of both the B and C themes beneath the A theme. Indicated accents allow the notes to sound distinctly above the texture.

Measure 263 begins a final codetta section. Material presented earlier in the cadenza and material from the A theme is included in the building of intensity toward the end of the movement. In measure 263, the melodic line appears to be quite similar to material included in the cadenza and reminiscent built from the C theme. This reflection of the C theme is reinforced by the undulating eighth note triplet rhythm in the piano part previously included as part of the C theme in measure 140 and following. This section is a brief reflection of the C theme presented prior to the A theme; it has a similar rhythmic structure to the A theme that returns in measure 267. Two brief measures of unaccompanied arpeggiation drive to the final two measures with concluding *glissandi*.

The *piu mosso* marked in measure 263 at the beginning of the codetta does not necessarily mean a radical change in tempo. The accompaniment in measure 263 shifts with a return to the style indicated in measure 140, and as a result, the composite sound is a smaller duration of the beat that propels the melodic line forward through the rolling eighth notes. The trombone solo voice would have a more difficult time with the melodic material in measure 263 if the tempo were increased too much. Instead the *piu mosso* suggests more motion that is created by the variation in the accompaniment. In the same way that the eighth note triplet figures helped to keep the tempo from dragging in

measures 140, here an identical pattern propels the music forward with a little more motion.

The performer must observe several performance aspects in the final two measures. The first item to consider is the two *glissandi* indicated in Figure 33.

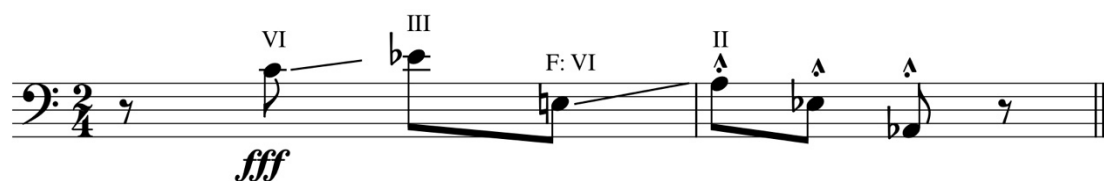


Figure 33. Forrest, Dan. *Sonata for Trombone and Piano*. Mvt. III, mm. 275-276.
Used with permission from C. Alan Publications.

As has been discussed, the performer must avoid highlighting the *glissando* rather than the structural pitches. The effect of the *glissando* will be audibly predominant, especially at *fortissimo*. In the second *glissando* of these two measures, Forrest again indicated for the trombonist to use the F side of the trombone. The trombonist also may play the *glissando* from position VII to III with perhaps characteristic tone quality and manageable pitch control than on the F side of the instrument. This *glissando* also brings to light an error in the part in the downbeat of the final measure. The downbeat of the final measure is intended to be an A-flat. As illustrated in Figure 33 above, an A-natural is printed. Forrest confirmed that he intended the final downbeat to be an A-flat.

Another consideration for the concluding moment of the work is the articulations marked in the final measure. Thus far in the sonata, Forrest indicated the *marcato* accent marking sparingly. Generally, the *marcato* accent is played with a loud volume and a

short duration. Here Forrest doubled the intensity of the length by placing both a *marcato* accent and a *staccato* marking. Again, the performer must be careful to not play these notes too brief. The tendency may be for the trombonist to use a heavier tongue to achieve the *marcato* accent, and perhaps also to clip the duration of the notes. If each of the notes in the final measure is produced with a burst of controlled air, the accent and length of the pitch will sound accurately. The performer will need only to add a precise articulation to the initial attack of the note and depend on the air to sustain the note.

Forrest's *Sonata for Trombone and Piano* follows a traditional sonata form with two rapid movements separated by a slower movement. The sonata allegro form of the first movement, song like second movement, and rondo final movement all are characteristics of a sonata. Forrest included his own interpretations of these forms with slight variances in the development of the first movement, the melodic construction of the second movement, and the recycling of thematic material in the concluding movement. Therefore, the movements and the work as a whole function within the classical idea of a sonata.

CHAPTER IV
SUMMARY, CONCLUSIONS, AND IMPLICATIONS
FOR FURTHER STUDY

Dan Forrest is a prolific choral composer receiving acclaim worldwide for his compositions. His three major compositions, *Requiem for the Living*, *Jubilate Deo!*, and *LUX: The Dawn From On High*, have become standard works for orchestra and choir. Forrest has become involved in the music publishing industry through his own company, The Music of Dan Forrest, as well as with Beckenhurst Press, where he serves as a co-editor. He maintains a full schedule as a clinician and also serves in residencies at universities, ensembles, and churches. Forrest teaches in a variety of venues and is the artist in residence at Mitchell Road Presbyterian Church in Greenville, South Carolina.

The purpose of this study has been to provide a performance guide for Forrest's *Sonata for Trombone and Piano*. This study also has presented information to assist in the preparation of the work and generate interest in this sonata. The study included a brief background of Forrest and the work, an overview of the structural organization of the sonata, a brief descriptive analysis with suggestions for both of the performers, and conclusions about the construction, musical nuance, technical demands, and interpretive challenges.

Forrest envisioned the piano score to be just as challenging and virtuosic as the solo trombone part. This work is comparable to other trombone masterworks, including

Paul Hindemith's *Sonata for Trombone and Piano*, Jacques Casterede's *Sonatine*, and Stepjan Sulek's *Sonata (Vox Gabrielli)*. Certainly the role of the piano is beyond merely an accompaniment but rather an equal partner with the solo. In this sonata, the second movement presents an excellent opportunity for the pianist to showcase musical expression. The compositional aspects of the *Sonata for Trombone and Piano* combined with the skill required to perform both the piano score and the trombone part suggests a valuable and challenging inclusion in the body of trombone solo literature.

The rounded structural form pervades both larger and medial structures in the *Sonata for Trombone and Piano*. As his first composition for brass, Forrest established his understanding of extended form and cyclical unity, as well as idiomatic gestures for the trombone in this sonata.

In this three-movement sonata, Forrest employed a variety of compositional features to delineate the rounded forms throughout this sonata. Similarities and differences among tempo, articulation, style, and melodic content highlight the framework for the structure of this sonata. The first movement follows a modified sonata-allegro construction. The structure of the second movement is a song form, lyrical and expressive in nature and follows an ABA¹ form. Structural divisions within the lyrical and expressive second movement appears through written key signature changes and interpretive markings. The third movement follows a modified ABACABA rondo form. The overall style of this movement is light and detached and in a rapid tempo.

The rounded form of each movement makes possible the option for performers to excerpt one movement for programming purposes. The second movement especially

functions well as a contrasting song-like work between the two more technical compositions. Although the second movement of the trombone part is not as technically dexterous as the other two movements, it still requires stylistic sensitivity and necessitates a mature level of musicianship. Both the first and the third movements also could function as stand-alone movements because little material is recycled from the surrounding movements.

An examination of each movement of the sonata reveals specific challenges for both the trombone soloist and the pianist. In the solo trombone part, issues including tempo, rhythm, tessitura, articulation, and style, and expressive elements were identified, and performance guidance is included. For the accompanist, differing expressive indications, ensemble unity, rhythm, articulation, and fingerings have been highlighted. Both voices of this sonata contain challenging musical moments, and both performers must be cognizant of the other part to produce the best musical product.

Dan Forrest's *Sonata for Trombone and Piano* (2005) remains relatively obscure with only 22 copies distributed and two available recordings. One possible explanation for the infrequency of performances of this composition is the remarkable trajectory of his career as a choral composer that began almost in tandem with the publication of this sonata. His reputation as a choral composer appears to have overshadowed his instrumental sonatas. Although unfamiliar to most musicians, the trombone sonata reflects Forrest's attention to innovative construction, a flair for musical nuance and design, a knowledge of the idiomatic and technical potential of the trombone and piano and presents a challenge for both the pianist and trombonist.

Forrest's body of instrumental solo compositions includes only these two sonatas. The trombone sonata, in many ways, might be considered to be comparable to the sonata is the *Sonata for Violin and Piano* (2003). Similar study could include a comparative analysis between the two sonatas. Similarly, the *Sonata for Trombone and Piano* could be compared to other standard works in the canon of trombone literature contrasting Forrest's writing for trombone.

Perhaps a theoretical analysis of the *Sonata for Trombone and Piano* utilizing a set theory approach is warranted. During an interview, Forrest could not recall if he consciously included pitch class sets while constructing this work but did mention that the possibility exists that further investigation could be done on this topic.

Forrest's *Sonata for Trombone and Piano* reflects a mature level of compositional understanding, includes musical nuance and style, and presents significant performance challenges for both the soloist and the accompanist. Forrest is a prolific composer who has demonstrated his compositional ability within the instrumental solo genre through idiomatic writing for both the trombone and the piano parts. In terms of overall construction and skill required to successfully perform this work, this sonata ranks among one of the most demanding among trombone literature. Added exposure through more frequent performances or recordings by prominent trombone soloists, may elevate this sonata into the realm of familiarity. Increased study of the *Sonata for Trombone and Piano* will insure that this composition is deserving a place within the standard trombone solo literature.

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APPENDIX A

ERRATA LIST

MOVEMENT I

Measure 98–In the left hand of the piano accompaniment, beat two is missing a quarter note rest.

Measure 127–The solo trombone part is missing a *mezzo piano* marking. The *mezzo piano* is marked in both lines of the piano score.

Measure 127–The solo trombone part is missing a *poco a poco crescendo*. The *poco a poco crescendo* is marked in both lines of the piano score.

MOVEMENT II

Measures 1-7–The *crescendo* markings that appear in the piano score are placed above the staff instead of within the staff.

Measure 59–The *crescendo* in the solo trombone part appears above the clef. In the piano score, this *crescendo* appears below the clef.

Measure 62–The solo trombone part is missing a *decrescendo* in measure 62-64. The *decrescendo* is marked in both lines of the piano score.

Measure 76–The solo trombone part is missing a *ritardando* marking. This oversight could be because in the solo part, these measures became a multi-measure rest, so the marking would not have transferred. The tempo change before the *a tempo* marked in measure 78 is an important piece of information for the trombone soloist to know. The *ritardando* is marked in both lines of the piano score.

Measure 86–The solo trombone part is missing a dynamic marking. The piano score has a dynamic of *forte* that has gradually increased. The solo trombone’s last printed dynamic level was a *mezzo piano*. The solo trombone needs a printed dynamic in measure 86 to mimic the piano’s *crescendo*.

Measure 99–The solo trombone part is missing a *ritardando*. This oversight could be because in the solo part, these measures became a multi-measure rest, so the marking would not have transferred. The tempo change before the “Like Tempo I but more motion” marking is important for the trombone soloist to know. The *ritardando* is marked in both lines of the piano score.

MOVEMENT III

Measure 112–The chord in the right hand of the piano part is missing two accidentals. The marking ought to be an A-flat and an E-flat in the piano score similarly to measure 1.

Measure 198–Cadenza–In the last section of the cadenza, a piano pedal indicator is in the solo trombone part. This marking is right in the middle of the printed page, between a G-sharp and an F-sharp.

Measure 242–The solo trombone part is missing a *fortissimo* marking. The *fortissimo* is marked in both lines of the piano score.

Measure 276–The downbeat of the measure should be an A-flat according to an interview with the composer on December 28, 2018.

APPENDIX B

PERMISSION TO INCLUDE EXCERPTS

E-mail from Nathan Daughtrey, Director of Operations at C. Alan Publications, to

Nathan Phillips, February 25, 2019.

Nathan,

I apologize for the extremely long delay in replying to you. You hereby have the permission of C. Alan Publications to include limited excerpts from Dan Forrest's "Sonata for Trombone & Piano" in your dissertation at the University of North Carolina at Greensboro.

Regarding the number of distributed copies, we have only sold 22 copies of the piece since publishing it in 2009. We know of no other recordings. Please let me know if you need anything else.

Sincerely,

Nathan Daughtrey

Director of Operations

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