

SELECTED ORCHESTRAL EXCERPTS TO AID THE ASPIRING
DOUBLER OF TENOR AND BASS TROMBONES

by

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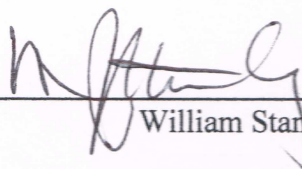
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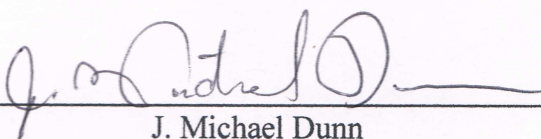
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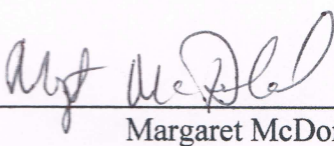
This practicum entitled:
Selected Orchestral Excerpts to Aid the Aspiring Doubler of Orchestral Tenor and Bass
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Selected Orchestral Excerpts to Aid the Aspiring Doubler of Orchestral Tenor and Bass

Trombones

Practicum directed by Associate Professor William Stanley

The following selected orchestral excerpts can aid the development of the orchestral trombonist wishing to begin doubling between both tenor and bass trombone.....

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CHAPTER I

INTRODUCTION

Purpose

I am a freelancing musician who plays tenor and bass trombone in a number of orchestras. What this means is that I need to be capable of bringing my best to each instrument for the demands of whichever orchestra is using me at any given time. As a regular “doubler,” I need to be capable of playing with a characteristically acceptable sound for each trombone without a lengthy preparatory time. I regularly play as a principal trombonist and bass trombonist, and I have also performed as a second trombonist, so I need to be capable of playing each horn on each part at a professional level. While it has been a challenge to make this possible, one way to make it easier to double on both instruments is to use orchestral excerpts.

Notation

Figure 1 indicates how pitches will be described. All C pitches begin each octave.

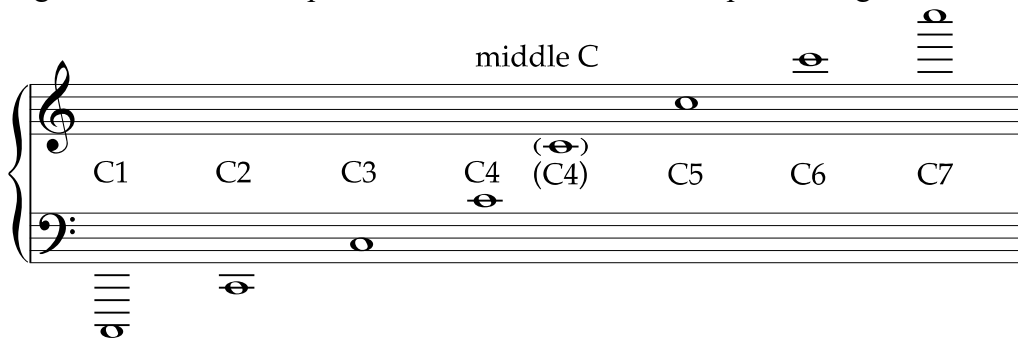


Figure 1. Scientific Pitch Notation

Beginning to Double with Orchestral Excerpts

Doubling is understandably difficult, especially given that each voice of a particular instrument family has a different size, fundamental pitch, or reading transposition as factors to consider.

One example of this is the orchestral string section: violin, viola, cello, and double bass. Each is a different size from the others in its family. Their fundamental pitches vary as well, even if the fundamental pitch is different by an octave. They generally read in concert pitch, but have to find the notes in different locations (the exception being that double basses read one octave higher than their pitches sound). There are also many muscle memory concerns with the sizes of each.

Another example would be a consort of saxophones, where each instrument also is a different size. The soprano and tenor saxophones have a fundamental pitch of B-flat in different octaves, while alto and baritone saxophones have a fundamental pitch of E-flat in different octaves. All of these instruments are transposing instruments, meaning that a musician reads their fundamental key as C. This means that their fingerings can be matched to the written pitches, even though their sounding pitches will be different.

A unique advantage makes doubling tenor and bass trombone easier. Unlike the voicings within other families of other orchestral instruments, and even the other voices of trombone, is that they are both non-transposing instruments and pitched with the same specific fundamental pitch of B-flat-1. Specifically, the large-bore tenor commonly utilizes a single valve. This valve adjusts the fundamental pitch of the trombone to F1. While the bass trombone often has an additional valve of many possible designs, the first valve is also commonly keyed in F, marking one more similarity between the two instruments. The bass trombone is designed like a tenor

trombone with larger component pieces (bell, handslide, and mouthpiece) and often a second valve for additional facility in the lower range.

Another advantage to doubling tenor and bass trombone is that all notes play in the same slide positions. An alto trombone is non-transposing, but it has a fundamental pitch of E-flat-2 and is physically shorter than the tenor and bass trombones. All of the alto slide positions are different, as are its sounding pitches from those positions. For tenor and bass trombones, an orchestral musician already knows the necessary slide positions for each, since they are identical. This puts the doubler in decent shape to begin performing on both tenor and bass trombone. One necessary task will be to allow the secondary trombone to sound different from the primary, letting the ears and aural concept of each horn develop differently.

CHAPTER II

SELECTED ORCHESTRAL EXCERPTS

Survey

While there are many resources to help learn trombone excerpts, none specifically address using them in a way to help improve doubling technique. In a survey of professional tenor and bass trombone doublers that I conducted via the Qualtrics online survey program, I asked the respondents if they ever overlapped orchestral excerpts between tenor and bass trombones. Only 30% answered that they overlap orchestral excerpts. Some of those same respondents also explained that much of the standard orchestral repertoire has similarities that can be useful to assist other aspiring doublers. Given the similarities of many of the standard orchestral excerpts between tenor and bass trombone, it makes sense to apply some time working on excerpts as a means to help one's doubling abilities.

This chapter includes three sections of selected trombone excerpts from public domain orchestral repertoire to demonstrate usefulness of exploring the other trombone parts in order to aid doubling mastery. The first of these sections deals specifically with bass trombone excerpts from earlier works that could be performed on either a large-bore tenor or true modern bass trombone. The second section comprises excerpts where the parts are mostly in unison. The final section consists of excerpts that are generally homorhythmic, but with independent musical lines. Each excerpt contains specific instruction to aid in the performance of each excerpt.

While this guide is not comprehensive, it serves as a launching pad to discover more works as helpful learning aids for the prospective doubler.

Bass trombonists developing tenor trombone skills will likely want to begin with the classical-era section first and proceed in order, as the repertoire will be more familiar and help facilitate the transition to the other sections. Tenor trombonists developing bass trombone skills may want to begin with the second section for the same reasons.

Classical-era Bass Trombone Excerpts

The size of the orchestra could be a factor in deciding whether or not to use a large-bore tenor in lieu of a modern bass trombone in earlier classical works. The conductor or principal trombonist may also have input as to what equipment is used. Larger equipment will continue to provide balance for a full-sized symphony orchestra, but using a tenor would accommodate chamber-sized orchestras. If the work requires a choir, such as a mass, the size of the choir would be an additional consideration. In this chapter, the term “tenor trombone” specifically refers to a large-bore tenor.

The decision could depend also on the equipment available to the section. It is possible that the low brass section would choose smaller equipment, which might consist of an alto trombone for the first part, a small-bore or medium-bore tenor for the second part, a large-bore tenor to play the third part, and a bass tuba in the event the work requires it. “Large equipment” usually refers to the standard instrumentation (two large-bore tenor trombones, a bass trombone, and the larger contrabass tuba).

A bass trombonist being able to play classical-era bass trombone parts on a large-bore tenor can bring extra versatility to the section timbre as desired or necessary. A tenor trombonist

can build an understanding of the difference in timbre by learning these excerpts on a bass trombone. In doing so, the tenor trombonist should carry the style of the bass trombone back to the tenor, even though the size and body of sound will not be completely replicated.

The following classical-era bass trombone excerpts are examples of both articulate and lyric styles in the standard repertoire that range from E-flat-2 up to G4. That range is expected to be playable on a bass trombone, and it is likewise capable of being played on the tenor trombone. Using these excerpts should allow a transition that can allow a bass trombonist to have timbral options in the orchestral setting. They will also allow a tenor trombonist to learn the functioning of the bass trombone across a familiar and comfortable range.

Beethoven – *Symphony No. 9*

This excerpt occurs in the final movement of Beethoven's *Symphony No. 9* just after the recurrence of the "Ode to Joy" melody. This movement includes choir, and the bass trombone plays this melody along with the tenor and bass voices. Beginning at measure 595, the bass trombone and low strings play the unison line with the tenor and bass voices through measure 602. At measure 603 through rehearsal N, the entire orchestra plays in a chorale while the choir sings. From rehearsal N through measure 618, the singular unison line returns with the same instrumentation as measure 595, except that the second trombone has been added one octave higher to match the higher octave now sung by the tenor voices. The dynamics in this excerpt are generally marked as loud, but should be played in a vocal manner to support the choir. The player has to avoid explosive articulation on the *sforzando* markings, aiming instead for the sound to be weighted on the front with a small, sustained decay afterward. The staccato markings should match the length of the words sung by the choir.

Example 1. Beethoven, Movement 4 from *Symphony No. 9*, mm. 595-626.

The image shows a musical score for bass trombone, measures 595-626. The tempo is marked "Andante maestoso" with a metronome marking of quarter note = 72. The score is in 3/4 time and G major. It consists of three staves of music. The first staff (measures 595-605) starts with a fortissimo (ff) dynamic and features a series of staccato notes with slurs. The second staff (measures 606-615) includes a dynamic marking of fortissimo (ff) and a boxed letter 'N' above measure 610. The third staff (measures 616-626) ends with a piano (p) dynamic. The score includes various dynamic markings such as ff, f, and p, and includes slurs and staccato markings.

A large-bore tenor trombone would provide clarity in the marked staccatos, and the D4's and E-flat-4's will not require as much strength in the embouchure. The tenor may need to be played more strongly to produce a loud enough sound, but it must be done while still maintaining a vocal quality.

The bass trombone will give more body of sound without the effort. Staccatos will sound more buoyant and resonant than a tenor trombone. It will require that the embouchure is strong enough to remain unwavering on the high notes. The player will need to avoid getting so loud that the horn loses its balance and overpowers the ensemble.

Haydn – *The Creation*

“Achieved is the Glorious Work” is one of 32 movements in Franz Haydn’s oratorio, *The Creation*. This excerpt is the brisk first section in a movement that follows with a slow section, returning to a fast section. It requires range flexibility and a forte sound that remains light and lively. The part is also played by bassoons and low strings, operating as a continuo, but also supplements the bass voices at times. The danger is to play too loud and too heavy, which can inadvertently slow down the vivace feel. There are also no easy places to take breaths in the opening measures. One suggestion is to breathe on the repeated pitches when rests are not

available. Marked staccatos should bounce. The half notes should sustain, but decay slightly after the articulation occurs.

Example 2. Haydn “Achieved is the Glorious Work” from *The Creation*, mm. 1-37.

26. Chor und Terzett
Vivace

5
10 A
16 B
21
27
33

A tenor trombone will help give the excerpt a nimble quality necessary, especially with the octave leaps. The low pitches could get too harsh on tenor trombone if forced. Allowing the notes to bounce will keep them from getting too short and pecky as well.

A bass trombone will need to have good embouchure and air control to achieve nimble octave leaps to the G4s and F4s. In general, priority should go to the light quality of sound instead of being loud. Staccatos should still resonate, even if they are played shorter.

Mozart – *Requiem*, K. 626

Another rhythmically involved excerpt comes from the *Requiem*, a mass by Wolfgang Amadeus Mozart. The entire movement called “Kyrie” uses two themes based on two phrases: *Kyrie Eleison* (Lord, have mercy) and *Christe Eleison* (Christ, have mercy).

Example 3. Mozart, “Kyrie” from *Requiem*, mm. 1-52.

II. KYRIE

Allegro

f

5

9

13

17

21

25

29

33

In Example 4, the first seven notes of the excerpt execute a syllabic form of *Kyrie Eleison*, giving each syllable its own note and articulation.

Example 4. Mozart, “Kyrie” from *Requiem*, mm. 1-2.

Ky - ri - e E - le - i - son

In Example 5, beginning at measure nine and ending at the third beat of measure twelve, the phrase *Christe Eleison* is broken into three segments. The first three notes are syllabic, and so are the final two notes. The stream of sixteenth notes and eighth notes in between, however, are melismatic with one syllable being stretched through that entire run of notes.

Example 5. Mozart, “Kyrie” from *Requiem*, mm. 9-12.

The image shows a musical score for a bass voice part, measures 9 through 12. The music is written on a single staff in bass clef with a key signature of one flat (B-flat). A bracket above the staff spans from the beginning of measure 9 to the end of measure 12. The lyrics are: "Chri-ste e - le----- i - son". The melody consists of a series of sixteenth notes in measures 9 and 10, followed by a melismatic passage of sixteenth notes in measure 11, and a final phrase of quarter notes in measure 12. The lyrics "Chri-ste e - le" are aligned with the first two measures, and "i - son" is aligned with the final two measures.

This excerpt doubles the bass voices with the other low instruments in the orchestra. The sixteenth notes, being melismatic in nature, should be played with connection. The longer notes should have length and articulation that matches more closely with the enunciation and length of the syllables sung by the choir.

Tenor trombone will more easily execute clear syllabic passages, but the melismatic passages could become choppy with that same clarity. A tenor trombonist spending time on this particular excerpt will want to be certain of slide technique, as the movement resides almost exclusively within the staff. Spending time to master the valve technique for B2 and C3 in measure 45 should improve nimbleness in that range. It also may be helpful to play the B-flat-2 in measure twenty with the valve engaged and the slide in a lowered third position.

The bass trombone will have a more natural tendency to be smooth on the melismatic passages. The player must make sure that those passages are not so smooth that clarity is lost. The syllabic passages can have a firmer, but buoyant clarity, or they may begin to sound slurred.

Schumann – *Symphony No. 3*

This bass trombone excerpt, Robert Schumann’s *Symphony No. 3*, also known as the *Rhenish*, is a common challenge because it must be performed after resting for three movements. In this excerpt, the trombonist is playing the bass line of a chorale with the bassoons and low strings. It must be played softly, smoothly, and solemnly (per *Feierlich*). Depending on the

conductor, this could be done either slowly or extra slowly. Even though the part is also played by the bassoons, any breaths taken need to avoid making the musical line sound disjointed. The forte in rehearsal A should be significantly different from the pianissimo, but not such that it becomes edgy. A large breath is necessary to hold the first E-flat-2 for its full value with decrescendo. At measure twelve, the marked *solo* line should have presence and gradually become stronger (per the instruction *nach und nach stärker*). It may be helpful to play the first F3 in measure 17 in sixth position and the subsequent F3 in first position, remembering to add emphasis with the notated *marcato*.

Example 6. Schumann, Movement 4 from *Symphony No. 3*, mm. 1-18.

Tenor trombone has the advantage of being both clear and smooth when utilizing natural and valve slurs whenever possible. It also allows for a quieter, more delicate pianissimo sound by not being as big and broad. On both E-flat-2 pitches after rehearsal A, the sound of the forte needs to remain rounded. Breath control should also be easier with the tenor.

Bass trombone is more of a challenge due to the naturally larger size and sound of the modern bass trombone. The excerpt can sound much smoother with the size of sound, but one should prepare to play softer and continue to facilitate the smooth quality. The danger is the

possible inability to sustain the air and tone by getting too soft. The air control will be more challenging due to the larger equipment.

Excerpts for Trombone Section in Unison or Octaves

Many pieces in the orchestral repertoire employ trombone with unison lines, which lends the doubler another practical avenue to mastering the secondary instrument. With the full section in unison, the timbre of the tenor trombones and bass trombone can blend together, which results in a more complete sound.

Using excerpts that are unison for all trombones allow either instrument to play within a range that is expected of both. In doing so, one already should have a basic understanding of the excerpt when using the secondary instrument. When playing the secondary instrument, keeping the technique similar will allow the player to hear the tonal difference between the tenor and the bass, which then will allow the player to make any necessary changes to fit the necessary style.

Berlioz – Damnation of Faust

The “Hungarian March” from *The Damnation of Faust* by Hector Berlioz is a common audition excerpt for both tenor and bass trombone. Trombonists should aim for a loud and rich tone with light, articulate style. The rhythmic section is also played with the tuba, bassoons, cellos, and basses. Extra attention is needed to emphasize pulse on the downbeat of each rhythmic sequence (each of which is marked *fortissimo*), even though it has the shorter eighth note value; otherwise, the emphasis could transfer to the dotted quarter notes due to their longer value without extra attention. Similar slide positions will also help maintain group intonation

throughout the excerpt. In the last four measures of this excerpt, it will be necessary to add some volume to compensate for the change from unison to chords.

Example 7. Berlioz “Hungarian March” from *Damnation of Faust*, mm. 88-115.

The image shows a musical score for Berlioz's "Hungarian March" from "Damnation of Faust", measures 88-115. The score is in 2/4 time and features a Trombone part (II) and piano accompaniment. The Trombone part starts with a dynamic of *p* and includes a *poco cresc.* marking. The piano accompaniment features dynamics of *mf cresc.* and *ff*, with a *poco cresc.* marking in the first system. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tenor trombones will give a brighter, more focused sound, and it is not necessary to make the staccato too short. The *fortissimo* needs to be bright without getting harsh. In measure 114, the D4's in the first part could be played in lowered fourth position with a natural slur from B3 similarly to the second part's G-sharp-3 slur to B3. It is written for the first tenor part to rest on the octave leap downward after any of the running lines, but by playing second part, the practice in playing it will already be established in case the conductor or section decides that the trombonist on the first part can play the octave leaps anyway.

Bass trombones need to give clearer articulation to the beginnings of all notes. At the *fortissimo*, the timbre of the tenor trombones will provide the brighter quality needed, and the

bass trombone can focus on clarity and body of tone. In the final four measures, there needs to be enough foundation for the chord played with the tenors.

Rossini - *William Tell Overture*

The running eighth notes in this lengthy excerpt are some of the more challenging in the standard audition repertoire. They must be played in time so that the running notes do not come late after the tied whole notes. The part is identical with bassoons, and the cellos and basses also have runs, but they play repeated eighth notes in place of the tied whole notes. The tempo is in a brisk *alla breve*, meaning that sluggish preparatory breathing could contribute to a late entrance on each set of running eighth notes. The long note can decay as the upper woodwinds and strings play their descending line of fury. That decay can invite a breath for a more precise entrance on each running line. The staccatos should be clear and articulate, which will give enough separation without emphasizing shortness of each note. All of the notes with the *sforzando* instruction can be intensely articulated, but should still avoid too much harshness in the resulting brightness of tone. Tenors and bass should agree on the relative slide position on the final A-sharp of the excerpt.

Example 8. Rossini *William Tell Overture*, mm. 92-131.

The image displays eight systems of musical notation for tenor trombone. Each system consists of two staves (treble and bass clef). The first four systems feature long, sweeping melodic lines in both hands, often with slurs. The fifth system begins with a dynamic marking of 'sf' (sforzando) and includes some rests. The sixth system continues with 'sf' markings and includes a key signature change to one flat. The seventh system shows further melodic development with 'sf' markings. The eighth system is a short, concluding phrase.

Tenor trombones have the upper octave on all of the longer notes. After the final run, the second A, G, and F-sharp of each pair of quarter notes can be an echo of the first. The sound can

have an overall brightness when in the upper range of the excerpt and should remain clean and clear in the lower range. If done with good tone, one could play the A-sharp-3 in measure 130 in fifth position to remain in the same partial as the other notes in the last three measures.

Bass trombones play the lower octave on all tied whole notes, and most of the longer notes at the end of the excerpt. There needs to be enough sound to balance the upper octave played by the tenors. There should be a rich, articulate tone and body of sound when in the lower range and a simple clarity in the higher range while the tenors take the lead. The tone must remain clean and clear on all of the runs without getting harsh. The quarter note octave leaps that occur after the runs should not decay, nor should they drive. With good tone, the final A-sharp-2 could be played using the F-valve in lowered third position, as the rest of the final three measures will likely be played in the valve.

Schubert – *Symphony No. 9 (The Great)*

The excerpt shown comes from the first movement and is in complete unison except for just a few chords played amongst the rest of the orchestra. The unison lines are solely with the trombones, and the rhythmic pattern is passed in small segments amongst the other wind instruments. This particular excerpt is also an classical-era work, so the large-bore tenor might be suitable for the bass trombone part. It may be necessary to count the unison portion of the excerpt as one beat per measure instead of the marked *alla breve* time signature, allowing the line to flow smoothly as the music builds toward the *ff* in measure 228. The tempo likely will resume a two-beat pulse by measure 228 if not possibly four measures before. Each unison interjection should decay from the downbeat, particularly from the accented downbeats. Each half-note chord should have firm pronunciation with a little decay instead of a driven sustain.

Example 9. Schubert, Movement 1 from *Symphony No. 9 (The Great)*, mm. 199-240.

The image shows a musical score for piano and voice. It consists of five systems of staves. The first system shows the piano introduction with a *pp* marking. The second system includes the vocal line with the lyrics "cre - scen". The third system continues the vocal line with "do - poco" and "a - poco". The fourth system shows the piano part with a *ff* marking. The fifth system shows the piano part with a *fff* marking.

Tenor trombones can stay delicate on any part where they are used, and build to a full, but tempered *fortissimo*. If the first part is played on tenor trombone, the tone should remain compact and light as if it were played on an alto trombone. The tone of the tenor trombone playing second part should match the style and size of the first part as best as possible, also aiming for a more compact, lighter quality. The *fortissimo* can be somewhat strong, but should still blend into the group texture. Tenor trombone playing the bass part can be the broadest sound, particularly at the end of the excerpt when chordal motion takes place, but the clarity needs to remain similar to the other two parts.

Bass trombones should avoid getting too loud, focusing instead on a body of compacted sound that avoids brightness. The player should also emphasize the clearest and cleanest of tone. Any ring of brightness in the sound will be sufficient from the upper trombone parts, especially if alto trombone is employed on the first part.

Wagner – Prelude to Act III from *Lohengrin*

Along with the trombones, the line from the excerpt shown in example 10 is in unison with horns, bassoons, and cellos. Tuba and trumpet are also in unison for parts of the same excerpt. The excerpt should be played very lively (as directed with the marked *Sehr lebhaft* at the beginning of the prelude). The tone can be proud and rich, but needs to balance with the other instruments. The written marcatos can be played with weighted emphasis. The triplet figures should be crisp, but flowing.

Example 10. Wagner, Prelude to Act III from *Lohengrin*, mm. 32-49.



Tenor trombones will take the lead in this section, adding color to the horns, since they already played the theme for one cycle. The tone should be clean, focused, and rich to complement the tone already set by the horns, bassoons, and cellos.

Bass trombones should aim for clarity with enough power to give extra body to the unison tone, as there will be time in the second excerpt (example 11) to be more prominent. This excerpt sits much higher in the range for bass trombone, so the tenor trombones should carry the weight of the line.

Starting at the triplets in measure 95 in example 11, the unison melody has now split into octaves. Tuba now plays for the entire excerpt, and double bass has been added for the lower octave as well. Trombones can play stronger now that they have been split into the upper and lower octaves.

Example 11. Wagner, Prelude to Act III from *Lohengrin*, mm. 88-116.



Tenor trombones should be similar to the previous excerpt, other than a possible small ritardando before the final long chord. They might also need to be stronger with the bass trombone playing down one octave, taking away some tone compared to the previous unison.

Bass trombone needs to make sure to provide more power for the lower octave, even being doubled with tuba and double basses. It will be easy to drag the triplets or be otherwise unclear if not striving for quick response and efficiency of volume.

Homorhythmic Excerpts for Trombone Section

In this section of homorhythmic excerpts, trombones can continue to emphasize similar styling among the three or four trombone parts, but it also becomes necessary to pay attention to the role of chord function. These particular excerpts are generally on the slower side of tempo, but that allows more time to practice listening to the function relevant to each chord tone. The same issues for matching style and dynamics occur regardless of tempo or complexity of rhythm.

Unlike the other two sections, focusing on homorhythmic excerpts allows expansion of a player's aural abilities. Not only is the trombonist attempting to play the different parts in the

same style, but there is also understanding of chord function and the role of each part being developed. For excerpts of this type, save for classical-era repertoire, a trombonist should use the appropriate instrument for the part in question (generally tenor for the first and second parts, bass for the third part).

Brahms – *Symphony No. 4*

The fourth movement of this classical-era excerpt has a section that includes a slow permutation of the opening theme followed by the original theme, except that the last two measures begin a modulation into another permutation. Trombones start this repetitive motivic gesture with the bassoons, eventually adding horns, trumpets, and more woodwind instruments. One difficulty of this excerpt includes differentiating between the various soft dynamics written. The *ppp*, *pp*, and *p* dynamics are marked as well as a crescendo and some decrescendos. Another difficulty is finding balance in the slurred, yet staccato markings. In string notation, the bow would stop briefly and then resume in the same direction. They could be considered like tenuto markings, where there is enough articulation to give a stop-start quality, but enough length to facilitate the marked slurs. The following *f* and *ff* dynamics must have their own contrast as well, avoiding a harsh tone on any part. The *sforzando* of the excerpt's final measure should also use a weighted air (instead of being punched or stabbed) followed with the written decrescendo.

Example 12. Brahms, Movement 4 from *Symphony No. 4*, mm. 113-136.

The image displays a musical score for piano, consisting of three systems of staves. The first system shows the beginning of the piece with dynamics *pp* and *espress.*, leading to *ppp*. The second system continues with *pp* and *p*. The third system features *dim.*, *pp*, and a crescendo to *f* and *ff*. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

Tenor trombones could be used on all three parts, or the first part could also be played on alto trombone. On tenor, the first part should aim for focused, yet rounded timbre. The other parts can be played with more body of sound to support the upper voice. When playing the bass trombone part, one must avoid playing the E2 (likely using the valve in a lowered second position) so strongly that it jumps out of the orchestra's texture. When playing the bass trombone part, the tenor's loud quality could get unacceptably harsh more easily. The player should aim instead for a full, unforced sound.

Bass trombone will provide a bigger sound for the upper voices, but will be broader in tone and sound louder. The challenge here is to continue to play soft enough to stay in the texture at all times, yet provide context through all of the various soft dynamics. Exceptional control at extreme softs is a plus. The following loud dynamics do not need to be forced. An easy, full tone will be plenty.

Mahler – *Symphony No. 2*

One of the excerpts for a four-trombone section and tuba, from Gustav Mahler's *Symphony No. 2* (known also as *Resurrection*), exploits the beginning portion of an early Gregorian Chant (*Dies Irae* – meaning Day of Wrath) in the first part, supplemented with the other three trombones and tuba in the form of a chorale, building to a more positive arrival instead of remaining gloomy and dark. While parts one and two would be played on tenor, and part four would be played on bass, the third part could be played with either tenor or bass.

In the beginning, the first trombone has *marcato* while everyone else is marked with *tenutos*. In the energetic portion at measure 154, the *marcato* notes need more emphasis and building power, paying attention to the style given by the trumpets. The dynamics are specifically marked, and should be appropriately followed, preparing for a brilliant sound when approaching rehearsal 11 before the final *decrescendo* to piano.

Example 13. Mahler, Movement 5 from *Symphony No. 2*, mm. 142-162.

The image shows a musical score for four trombones and a tuba, labeled 'Tb. 1' through 'Tb. 4'. The score is for measures 142-162, with a rehearsal mark '10' at the beginning. The tempo/mood is 'Choralmässig' and the tempo is 'früher'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first trombone part (Tb. 1) is marked with 'G.P.' and 'pp'. The other three trombone parts (Tb. 2, 3, 4) and the tuba part are also marked with 'G.P.' and 'pp'. The score features a series of notes, including a prominent marcato note in the first trombone part at measure 154, and a decrescendo leading to a piano ending.

Musical score for rehearsal 10, featuring four staves. The tempo is marked "Etwas energischer". The first staff has accents (^) over the notes. The second and third staves have a dynamic marking of *p*. The fourth staff has a dynamic marking of *p* at the beginning.

Musical score for rehearsal 11, featuring four staves. The tempo is marked "im Tempo" and "Wieder breit.". The first staff has dynamics *f*, *cresc.*, *ffp*, *f*, *ff*, and *p*. The second staff has dynamics *f*, *cresc.*, *ffp*, *f*, *ff*, and *p*. The third staff has dynamics *f*, *cresc.*, *ffp*, *f*, *ff*, and *p*. The fourth staff has dynamics *f*, *cresc.*, *ffp*, *f*, *ff*, and *p*. The tempo marking "rit." is present above the first staff.

Tenor trombones playing the first part need to emphasize the marcatos, even at *pp*. Second part needs to support the first with clarity but without extra emphasis. The second trombonist should, however, bring out the marcato quarter notes in the context of *pp* seven measures after rehearsal 10. Both first and second parts need to bring out color change with the B3 in the measure before rehearsal 11. Playing the third part, the dynamic must remain balanced so that it provides enough support to the upper voices, especially as the first part reaches its highest notes.

Bass trombones playing the third part need to provide the same support for the upper voices, but the larger size of instrument should be played softer while doing so. The fourth part

is mostly doubled (in octaves) by tuba, so it is important to balance with the tuba, yet be in support of the first part.

Tchaikovsky - *Symphony No. 6*

One of the softest markings for trombone in the standard repertoire is in the finale of Tchaikovsky's *Symphony No. 6*, starting at *piano* (with small crescendo-decrescendo nuances), and softening to *ppppp*. Other than a fading tam-tam, the only sounds being played are in this chorale by the three trombones and tuba. The primary concern here is control of all the soft dynamics, regardless of the instrument, and still accomplishing the necessary crescendos and decrescendos. The excerpt tempo also gets slower, so more control is needed to sustain the softest notes for longer.

Example 14. Tchaikovsky, Movement 4 from *Symphony No. 6*, mm. 137-149.

The musical score for measures 137-149 of Tchaikovsky's Symphony No. 6, Movement 4, is presented for Trombone 1, Trombone 2, Trombone 3, and Tuba. The score begins at measure 137 with a tempo marking of **L** [Andante (♩ = ca. 56)] and a dynamic of *p*. The tempo then changes to **poco rallantando**. The dynamics for all instruments are marked as *p*, *mp*, *p*, *p*, *mp*, *p*, and *pp* across the measures. The score includes slurs and dynamic hairpins indicating the gradual softening of the sound.

142 quasi adagio

The musical score consists of four staves. The top two staves are for trumpets (treble clef) and the bottom two are for trombones (bass clef). All instruments play the same melodic line. The dynamics are marked as *p*, *pp*, *ppp*, *pppp*, and *ppppp* across the first five measures. The sixth measure contains a triplet of notes, indicated by a '3' above the staff. The tempo is marked 'quasi adagio'.

Tenor trombones sound softer, but play higher. With the bass trombone and tuba having more moving notes to cause more chord changes, one must be prepared to adjust for intonation from one note to the following repeated notes in parts one and two.

Bass trombone must have good control of softs as well, making sure not to overarticulate any chord changes. The final A-sharp-2 with the F-valve in lowered third position may be easier to play softer than without the valve in first position.

Verdi – *Nabucco Overture*

The Overture to Verdi’s four-act opera, *Nabucco*, begins with a proud, yet distant low brass chorale from the beginning to rehearsal 1. While the fourth part is marked for *Cimbasso*, usually a tuba is used in its place, and bass trombone plays the third part. The rest of the orchestra joins at rehearsal 1, where most of the wind instruments play the same loud, rich, and articulate rhythm. Rehearsal 2 resumes with only the low brass for the remainder of the shown excerpt. The low brass should avoid sounding heavy with the distant fanfare, but maintain the marked *maestoso* quality of sound. The note lengths must match. Also, the 16th notes in the *ff* section could be true sixteenth notes, or stylized 32nd notes, depending on the conductor’s

preference. In the second measure before Rehearsal 1 and the third measure after Rehearsal 2, the downbeat eighth note must be played its full length with resonance.

Example 15. Verdi, *Nabucco Overture*, mm. 1-16.

The image displays a musical score for four instruments: Trombone 1, Trombone 2, Trombone 3, and Cimbasso. The score is in 3/4 time, marked *Andante* with a tempo of $\text{♩} = \text{ca. } 66$. The key signature is one sharp (F#). The score is divided into three systems. The first system (measures 1-6) is marked *p maestoso*. The second system (measures 7-12) is marked *ff* and includes a boxed rehearsal mark '1' above measure 8. The third system (measures 13-16) is marked *p* and includes a boxed rehearsal mark '2' above measure 13. The Cimbasso part features a rhythmic pattern of eighth notes in the first system and a more complex pattern in the second and third systems. The Trombone parts consist of sustained notes and rhythmic patterns.

Tenor trombones can play in the *piano* sections with a rounded, yet focused sound. The *ff* section can be brighter to add color with the full orchestra. The first part should remember to bring out the lone eighth note sequences against the quarter notes of the other parts in the soft sections.

Bass trombones can take it easy on volume more so than the tenors in the soft sections, but the *ff* section can have some brilliance. The player should also listen intently to the cimbasso line on all half notes to solidify the octaves and major thirds.

CHAPTER III

CONCLUSION

While this guide does not intend to encompass the pedagogical needs of every excerpt or every work that a professional trombonist will need to know, it allows the doubler to experience samples of available orchestral repertoire that can assist doubling ability by finding the commonalities between both instruments.

Only a minority of survey respondents utilized orchestral excerpts to aid in their doubling between tenor and bass trombone. By finding excerpts from the standard orchestral repertoire, trombonists can have another way to facilitate their development of the secondary instrument. Finding similar material is helpful for quicker improvement of one's doubling abilities. Using excerpts that could be played by both tenor and bass trombone is the most useful. One can exploit classical-era bass trombone excerpts that could be played by either instrument. Using excerpts that require the bass and tenor trombones to play in unison is another excellent transition method. Excerpts that are homorhythmic in nature also work well, such as chorales, because the musician then begins to listen to the role of each particular instrument within the excerpts.

In finding the commonalities, one finds a simple way to transfer playing ability from one's primary trombone to the secondary. Doublers should feel free to explore other excerpts that fall into these basic categories to further develop their experience with the necessary orchestral repertoire and improve their abilities on both tenor and bass trombone.

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