An Annotated Guide to Brass Literature and Pedagogy

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General Brass Pedagogy

Body Mapping/Balance/Posture
Andover Educators: What Every Musician Needs to Know About the Body
http://bodymap.org/main/?p=276
Information on training the mind to correctly map body position. Discusses optimal placement (posture) for a balanced body position.

Move Well, Avoid Injury: What Everyone Needs to Know About the Body
http://movewellavoidinjury.com
Sample videos on target areas such as hands, arms, back, and balance.

The Complete Guide to the Alexander Technique
http://www.alexandertechnique.com/musicians.htm
Information on the Alexander Technique as well as links to various articles on specific aspects of the method.

Alexander Technique for Musicians
http://www.alexandercenter.com/pa/
Resource that compiles articles on many areas of the technique along with links to many other resources.

Breathing
Andover Educators: What Every Musician Needs to Know About the Body
http://bodymap.org/main/?p=276
Information on correct breathing. Less stress while breathing and less effort if correctly “mapped” to the proper body parts.

Music for Brass: Breathing Exercises for Brass Players
http://www.musicforbrass.com/articles/breathing-exercises.html
Several breathing exercises to work on even breathing and controlled inhales and exhales.

Special Techniques
Multiphonics/Polyphonics
Music Notation in the 20th Century: Special Techniques for Brass
http://lauraleepeek.wix.com/20thcenturybrass#!page4/cfvg
Discusses notation of multiphonics as well as several techniques for producing them.

Flutter tonguing
A Practical Guide for Composers and Performers: Flutter Tonguing
http://www.altoflute.co.uk/05-percussive-effects-and-articulation/flutter-tonguing.html
Although written for alto flute, the techniques for flutter tonguing described can be applied to brass instruments as well.
Half-valve
Technique where the valves are half-way (approximately, varies by pitches) depressed to create a soft ethereal sound.

Teaching Materials

Beginning
Essential Elements for Band, Books 1-3
Hal Leonard
Teaches mid-range notes with simple exercises and folk tunes. Includes graphics on instrument parts and care along with common range fingering chart. May be used in conjunction with other students in the same band to play simple songs together. Three books in the series, would be suitable for middle/elementary through younger high school students.

Intermediate
Rubank Intermediate and Advanced (Vol. 1 and 2) Methods Books
Rubank Publications
Expanded lessons for instrument specific techniques. Set up in skill sections instead of progressing straight through a book. Includes flexibility, scales, duets, solos/etudes, and articulation exercises. Good for advanced middle school through high school.
Horn

A. Horn References


A listing of horn repertoire by time period. Includes information on each piece such as duration, range, difficulty, and program notes.

“Horn People” Facebook group
https://www.facebook.com/groups/HornPeople/
Includes horn players from beginners to professionals. Forum on many topics related to the horn and music in general.

International Horn Society (IHS)
http://www.hornsociety.org
The professional group of horn enthusiasts of all levels. Information on publications, conferences, and other news for musicians.

Horn Excerpts
http://www.hornsociety.org/hornexcerpts-org
Hosted by the IHS. Compilation of common orchestral excerpts with music and recordings.

Philip Farkas
The Art of French Horn Playing
Alfred Music
Lists and explains many of the techniques needed for playing horn as well as exercises to develop the skills.

B. Horn Literature

Baroque

Quantz, Johann Joachim
Konzert Es-Dur (challenging)
I. Allegro
II. Adagio cantabile
III. Allegro
Horn with Orchestra or Piano
Kunzelmann Edition, Zurich
High range demands due to natural horn technique. Needs excellent flexibility and endurance.
Telemann, Georg Philipp
Concerto in D Major for Horn and Orchestra (advanced)
I. Vivace
II. Largo
III. Allegro
Horn with Orchestral Accompaniment (Piano reduction)
Schirmer (Tuckwell ed.)
Telemann: Horn Concertos, Hermann Baumann, 1990
High range demands from natural horn technique. Light and cheery.

Vivaldi, Antonio
Concerto in F for Two Horns and Strings, RV 538 (difficult)
I. Allegro
II. Largo (tacet horns)
III. Allegro non molto
Two horns with orchestra, piano reduction
Editio Musica Budapest, arr. Oliver Nagy
Federico Maria Sardelli: Vivaldi: Concerti per molti istromenti, 2013
Middle register, originally for natural horns. Fanfare type music brings the
hunting horn sound to mind.

Classical
Beethoven, Ludwig van
Sonata for Piano and Horn or Violoncello in F Major, Op. 17 (advanced)
I. Allegro moderato
II. Poco adagio; quasi andante
III. Rondo: Allegro moderato
Horn with Piano Accompaniment, alternate Cello setting
Belwin Mills Publishing Corp.
The Artistry of Dennis Brain, 2010
The sonata was written in 1800 for Giovanni Punto, a virtuosic horn
player. Since the horn part was so technically demanding, Beethoven
arranged the piece for cello so that it would be performed. Beethoven
wrote the piece for natural horn although it is now usually performed on
the valved horn. The style fits into the Classical period. The range
required covers a large span of the instrument, from the pedal G to a high
G. Flexibility is required, as there are many large leaps and rapid passages.

Haydn, Franz Joseph
Concerto No. 1 in D Major, Hob. VllId:3 (difficult)
I. Allegro
II. Adagio
III. Allegro
Horn with Orchestral Accompaniment (Piano reduction), Cello
transcription by Orfeo Mandozzi
London, Ernst Eulenburg
Joseph & Michael Haydn Horn Concertos – Anthony Halstead, 1989
The concerto was written soon after Haydn was appointed as the deputy kappellmeister for the Esterhazy court under Prince Paul Anton Esterhazy I. Haydn remained in that position upon the succession of Prince Nicholas I and was eventually promoted to kappellmeister. The concerto was written in the classical style for natural horn. The range is demanding, going from a pedal A to a high B. The second movement is especially taxing due to the endurance required to maintain the extreme registers over several bars. There are several technical passages that can be challenging as well along with the lip trills and cadenza passages.

Mozart, Wolfgang Amadeus
Concerto No. 1 in D Major, K. 412 (difficult)
I. Allegro
II. Rondo
Horn with Orchestral/Wind Ensemble Accompaniment (Piano Reduction)
Schirmer (Tuckwell ed.)
Mozart: Horn Concertos, Eric Ruske, 1994
Mozart wrote his horn concertos for the virtuoso Joseph Leutgeb. Some editions include the Rondo by Mozart’s student, Franz Sussmayer. The collection of Mozart horn concerti is a staple of any hornist’s repertoire.

Concerto No. 2 in E-flat Major, K. 417 (difficult)
I. Allegro
II. Andante
III. Rondo: Allegro
Horn with Orchestral/Wind Ensemble Accompaniment (Piano Reduction)
Schirmer (Tuckwell ed.)
Mozart: Horn Concertos, Eric Ruske, 1994
Mozart’s second horn concerto is often included on audition and competition lists. The piece is playable for a good high school hornist, even though professionals frequently perform the work. The classical style is evident, with cadential lip trills and scalar runs.

All four of Mozart’s horn concerti are necessary parts of the horn repertoire as well as his Concert Rondo.

Rosetti, Antonio
Horn Concerto in E-flat Major, M. C49, 1779 (advanced)
I. Allegro moderato
II. Romance
III. Rondeau
Horn with orchestra, piano reduction
Robert Ostermeyer Musikedition
Pokorny, Rosetti & Punto – Horn Concertos: Radek Baborák
A lively piece with Classical style ornamentation.
**Romantic**

Glazunov, Alexander  
Reverie, Op. 24 (medium, good middle schooler could do)  
Horn with Piano  
Schirmer ed.  
Reveries: Romantic music for horn and piano: Felix Klieser  
Lyrical piece. Rhythms could be challenging. Range is extensive, down to pedal A-flat.

Gliere, Reinhold  
Concerto in B-flat Major, Op. 91(challenging)  
I. Allegro  
II. Andante  
III. Allegro vivace  
Horn with orchestra, piano reduction.  
IMC ed. with Polekh cadenza  
Perspectives: Works for Horn: Hermann Baumann  
Written in the Romantic style, incorporating Russian folk music.

Intermezzo, Op. 35, No. 11 (medium)  
Horn with Piano  
IMC ed.  
Sonatas by Beethoven, Hindemith and Heiden: John Cerminaro

Nocturne, Op. 35, No. 10 (easy)  
Horn with Orchestra or Piano  
IMC ed.  
Night Poems: Eric Ruske

Romance, Op. 35, No. 6 (easy)  
Horn with Piano  
IMC ed.  
Night Poems: Eric Ruske

Pretty pieces suitable for a young student while still being worth performing as a more advanced player.

Mendelssohn, Felix  
Nocturne from A Midsummer Night’s Dream, Op. 61, 1842 (medium, good middle schooler could do)  
Horn with piano, originally orchestral incidental music with horn solo  
Carl Fischer LLC  
Orchestral excerpt recordings: Berlin Philharmonic  
[http://www.hornsociety.org/mendelssohn/mendelssohnmsd](http://www.hornsociety.org/mendelssohn/mendelssohnmsd)  
Exposed solo in a very romantic setting.
Schumann, Robert
Adagio and Allegro, Op. 70 (challenging)
I. Adagio
II. Allegro
Horn with Piano
Breitkopf and Hartel ed.
Schumann: Chamber Music: Barry Tuckwell
High range demands at quite dynamics, tricky articulations. Standard professional solo.

Saint-Saens, Camille
Morceau de Concert, Op. 94 (medium)
I. Allegro moderato
II. Adagio
III. Allegro non troppo
Horn with Orchestra or Piano
IMC ed.
French Horn Music: Hermann Baumann
Includes challenging triplet sections, high and low range demands as well as a lip trill.

Strauss, Franz
Nocturno, 1864 (advanced)
Horn and piano
Masters Music Publications Inc.
Night Poems: Eric Ruske
Lyrical piece that shows off the horn’s range. Powerful middle section with an ornamented recapitulation.

Concerto in C minor, Op.8, 1865 (advanced)
I. Allegro moderato
II. Andante
III. Tempo I
Horn and orchestra, piano reduction
Carl Fischer
Strauss: The Concertos: Barry Tuckwell
Technically demanding work in three continuous movements. Breath control is imperative.

Theme, and Variations. Op. 13, 1875 (advanced)
Horn and piano
Zimmermann
Franz and Richard Strauss: Musik für Horn und Klavier: Stefan Dohr
Technically challenging piece, lively theme.
Strauss, Richard
Concerto No. 1, Op. 11, 1883 (advanced)
I. Allegro
II. Andante
III. Allegro
Horn and orchestra, piano reduction
G. Schirmer ed.
Strauss: The Concertos: Barry Tuckwell
A classic part of any horn player’s repertoire. Powerful theme and gorgeous second movement.

Concerto No. 2, TrV 283, 1942 (Grade 6)
I. Allegro
II. Andante con moto
III. Rondo: Allegro molto
Horn and orchestra, piano reduction
Boosey & Hawkes
Strauss: The Concertos: Barry Tuckwell
Challenging piece, flexibility required. High range needed in all movements. Lots of scalar or arpeggiated passages.

1900–1945
Dukas, Paul
Villanelle (advanced)
Horn with Orchestra or Piano
IMC ed.
The Artistry of Dennis Brain
Paris Conservatory examination piece. Expanded range, trills, muting, rapid articulation.

Heiden, Bernhard
Sonata for Horn and Piano (difficult)
I. Moderato
II. Tempo di minuetto
III. Rondo: Allegretto
Horn and piano
Associated Music Publishers Inc.
Sonatas by Beethoven, Hindemith and Heiden: John Cerminaro
Introduction to 20th century tonality. Some large leaps and arpeggios require flexibility. Frequent meter changes and advanced rhythms.
Hindemith, Paul
Sonata for Horn and Piano (difficult)
I. Mässig bewegt
II. Ruhig bewegt
III. Lebhaft
Horn and piano
Schott Sohne ed.
Sonatas by Beethoven, Hindemith and Heiden: John Cerminaro
Challenging piece due to difficult rhythms, sustained playing, and non-traditional interval leaps.

1945–present
Bozza, Eugene
En Foret, Op. 40
Horn and piano
Alphonse Leduc
Sonatas by Beethoven, Hindemith and Heiden: John Cerminaro
Paris Conservatory examination piece. Hunting fanfares are included and material is borrowed from other works such as Pines of Rome.

Effinger, Cicil
Rondino (easy)
Horn with Piano
Schirmer ed.
Steve Park recording
Requires a straight mute. Good piece for solo contest.

Ewazen, Eric
Sonata for Horn and Piano (advanced)
I. Andante-Allegro molto
II. Adagio
III. Allegretto
IV. Lento-Allegro molto
Horn with Piano
Southern Music Co.
Gregory Hustis recording
Technically demanding, especially in the upper register with high C-sharps and Ds.
Hindemith, Paul
Concerto for Horn and Orchestra, 1949 (challenging)
I.   Moderately fast
II.  Very fast
III. Very slow
Horn and orchestra, piano reduction
Schott Sohne ed.
Strauss & Hindemith: Horn Concertos: Dennis Brain
Technically demanding with changing meters and complex rhythms.

Jacob, Gordon
Concerto for Horn and Strings (challenging)
I.    Allegro
II.   Andante
III.  Rondo: Allegro
Horn and string orchestra, piano reduction
Schirmer
Masterpieces for Horn & Strings: Steven Gross
A fun, rhythmic piece that stretches the abilities of the performer. Fast 1st and 3rd movements with a lyrical 2nd movement.

Larsson, Lars-Erik
Concertino for Horn and Orchestra, Op. 45 No. 5 (advanced)
I.  Allegro moderato
II. Lento cantabile
III. Allegro vivace
Horn and string orchestra, piano reduction
Fennica Gehrman
Concertino, for horn and string orchestra, Op. 45: Steven Gross
An enjoyable work with lively melodies and rhythms.

Planel, Robert
Légende (advanced)
Horn and piano
Alphonse Leduc
Peter Kurau recording
Demanding piece for endurance. Tricky rhythms to fit with the piano at some parts. Very lively and a strong finish on a high C.

Ployhar, James
The Hunt (easy)
Horn with Piano
Belwin-Mills Publishing Corp.
Stepping Stones for Horn, Volume 1: Jeffrey Powers
Great for a beginning student.
C. Horn Pedagogy

Embouchure
Brass Embouchure 101
http://www.brassembouchure101.com/french-horn.html
Very thorough listing on correct embouchure, mouthpiece placement, and posture.

Fingerings
Horn Fingering Chart
http://www.thefrenchhorn.net/docs/fingeringchart.pdf
Fingering chart for single and double horns encompassing almost the entire possible range (pedal C to double high F).

Special Techniques
Stop Muting and Echo Horn
Understanding Stopped and Muted Horn and Right-Hand Position
http://www.public.asu.edu/~jqerics/ess_play.htm
Full explanation of stopped horn (including harmonic series discussion) and the difference in playing echo horn.

“Bells Up”
James Boldin’s Horn World: What Does Bells Up Mean?
Explanation of the history, different indications, and correct posture of bells up playing.

Lip Trills
Horn Matters: Exercise: My Lip Trills Stink!
Basic explanation of lip trills as well as some exercises.

Phil Farkas
The Art of French Horn Playing
Fingering chart and exercises for lip trills.

Horn Rips and Glissandi
Tim Davies: The French Horn
http://www.timusic.net/orchestration/the-french-horn/#.VcfJz0u-B1I
Great article on the basics of many horn matters. Includes a short section describing the difference between horn rips and glissandi.
Equipment

Instruments
The Hub: French Horn Buying Guide
Guide on different types of horn (single, double, triple, and descant), quality (intermediate and professional), valve linkages (string and mechanical), and wraps (Kruspe and Geyer).

Woodwind and Brasswind: French Horn Buying Guide
http://www.wwbw.com/Buyer-Guides-French-Horn-g25066t0.wwbw
Guide on horn types similar to above, includes material differences (gold, nickel silver, and rose brass)
Good Brands: Alexander, Paxman, Schmid, Conn, Hoyer, Yamaha
Student: Yamaha 314, Jupiter 700
Professional: Holton 179, Yamaha 667, Conn 8D, Hoyer 680, Alexander 103

Mouthpieces
Horn Matters: Choosing a French Horn Mouthpiece
Goes through the process of finding a mouthpiece to fit each individual with specifics on rim, shank, plating, and more.

Holton Farkas mouthpieces are great generic mouthpieces to start on.
Various cup sizes: MC, MDC, DC (medium, medium-deep, deep cup)
Other good brands are Bach, Yamaha, and Conn.
Schilke and Giardinelli mouthpieces good for more advanced player along with Dennis Wick and Laskey. Cup, rim, and bore size can be custom designed to fit the player’s need. Mouthpiece need can also vary by the horn; generally, a smaller cup for a bigger horn (Holton MC for a Conn 8D for example or a Holton DC for a Holton Tuckwell).

Mutes/Miscellaneous
Straight Mutes
For beginners, the stone-lined red and white Humes and Berg mutes work fine. For more advanced player, better mutes are needed. Ion Balu mutes are fantastic and TrumCor and Dennis Wick mutes are also good.

Stop Mutes
For an alternate to hand stopping, there is a mute that will accomplish the same task. Can be very useful for long stopped passages and especially for helping in low range stopped sections. TrumCor, Tom Crown, and Dennis Wick.
Mutes are varied sizes for different size bells. Cork can be shaved or added to fit the bell better.

*Practice Mutes*
Makes practicing quiet for others, good for apartments and hotels. Yamaha Silent Brass is commonly used.

*Miscellaneous*
Hand Guards are useful for protecting the horn near the valves and providing extra support. Can come in leather lace-up style to protect horn finish and hand-strap style for support.

**D. Horn Teaching Materials**

**Collections**

- Concert and Contest Collection for French Horn  
  Hal Leonard Corp., Voxman ed.  
  Includes several solos suitable for middle and high school students for solo contest. Some of the solos are Mendelssohn’s Nocturne, Glazunov’s Reverie, and Mozart’s Concerto No. 4, movements 2 and 3.

- French Horn Solos  
  Alfred Music  
  Middle school level solos including Academic Festival Overture, Funiculi Funicula, and The Hunt.

- Solos for the Horn Player  
  Schirmer, Mason Jones ed.  
  Middle school through high school level solos including Handel’s I See a Huntsman, Mozart’s Horn Quintet, K. 407, Rondo, and Dukas’ Villanelle.

**Etude Books**

- Gallay  
  12 Studies for 2nd Horn, Op. 57  
  International Music Co., Chambers ed.  
  Good mix of technical/lyrical demands. Large leaps at fast tempos, varied rhythms, expanded range. Advanced high school through professional.

- Kling, H.  
  40 Characteristic Etudes for French Horn  
  Southern Music, Sansone ed.  
  Advanced technical studies to work range, flexibility and articulation. Advanced high school through professional.
Kopprasch, C.
60 Selected Studies for French Horn
Carl Fischer LLC
Exercises that are generally good for articulation studies. Also work for teaching transposition and can help with lip trill and slur practice. Good for advanced middle school through professional work.

Schuller, G.
Studies for Unaccompanied Horn
Oxford University Press
Advanced etudes to work on expanded tonalities. Lots of dissonant interval work with large leaps.

**Exercises**
Many exercises can be found and adapted from the aforementioned etude books.

Free buzzing to lock in pitch (double check with piano and/or a tuner)

Thomas Bacon – high horn exercise
Starting on fourth-space C, go up in the harmonic series one note and back down, three times. Add an additional note each time until up to the high C. Could be taken down if needed all the way to G-flat.
CDC, repeat, CDEDC, repeat, etc.

Michelle Stebleton – Donkeys, low range flexibility
First line E start to middle C to low G, vary number of times on each set. Usually start with 2 (E C E C G C G C) repeated, then 4 (E C E C E C E C E C…) and then 8.
Walk down harmonic series for lower notes (D B-flat D B-flat F B-flat F B-flat).
Trumpet

A. Trumpet References

Repertoire for Trumpet
https://www.utm.edu/staff/kgorman/repertoire.html
List of etude books and solos sorted by level.

Towson University Recommended Trumpet Repertoire, compiled by Luis Engelke
List of solos sorted approximately by time period. Includes cornet and piccolo trumpet.

Methods and Other Literature for Trumpet
http://abel.hive.no/ctg/methods.html
Annotated list of method and exercise books.

Bill Adam
https://emedia.leeward.hawaii.edu/minasian/adam.html
Website on the pedagogy of Bill Adam, including his warm-up routine.

B. Trumpet Literature

Baroque

Bach, Johann Sebastian
Brandenburg Concerto No. 2 in F major, BWV 1047, 1718 (challenging)
I. (no tempo indication)
II. Andante
III. Allegro assai
Solo: F trumpet, recorder, oboe, and violin
Accompaniment: strings and continuo
Broude Brothers, Ltd.
Bach – The Complete Brandenburg Concertos: Boston Baroque
Endurance will be an issue as rests are few and far between. Concerto grosso form. Counterpoint and fugal writing.

Corelli, Arcangelo
Sonata VIII, Op. 5 (advanced)
I. Prelude
II. Allemande
III. Sarabande
IV. Gigue
B-flat trumpet with piano acc. (originally organ)
Alfred Publishing Co., Fitzgerald arrangement
Wellington Lima recording (student, no professional available)
As consistent with the Baroque style, the piece is in the high range of the trumpet frequently.
Neruda, J.B.G.
Concerto in E-flat Major (advanced)
I. Allegro
II. Largo
III. Vivace
Originally for corno da caccia and strings, transcribed for trumpet and piano
Breitkopf & Hartel, Musica Rara
Six Trumpet Concertos: Crispian Steele-Perkins
Heavily ornamented with lots of runs and sixteenth note passages.
Frequently in the high range.

Purcell, Henry
Sonata in D major, Z. 850 (advanced)
I. Allegro pomposo
II. Andante maestoso (tacet)
III. Allegro ma non troppo
Trumpet with organ acc. (recommended for A piccolo or natural Baroque trumpet in D)
Peakview Music ed. (includes parts in B-flat, C, D and A piccolo)
Tribute to Old England: Works for Trumpet by Mudge, Handel, Clarke, etc.: Reinhold Friedrich
Bright, festive piece in Baroque style (high range and quick passages).

Telemann, G.P.
Concerto in D Major, TWV 51:D7 (challenging)
I. Adagio
II. Allegro
III. Grave (tacet)
IV. Allegro
Trumpet, strings, and continuo, transcribed for piano
Ed. Gerard Billaudot, Maurice André collection
Baroque Music for Trumpets: Wynton Marsalis
High range, lively figures, frequent cadential trills.

Torelli, Giuseppe
Trumpet Concerto in D major ‘Estienne Roger 188’ (difficult)
I. Allegro
II. Adagio (tacet)
III. Allegro
Trumpet, strings, and continuo
Schott Music Distribution
The Sound of Alison Balsom
As usual in Baroque trumpet works, the range is in the upper register for the majority of the piece. Typical Baroque ornamentation and rhythms.
Vivaldi, Antonio
Concerto for Two Trumpets in C major, RV 537 (difficult)
I. Allegro
II. Largo
III. Allegro
Two trumpets, strings, and continuo, transcribed for piano
Eighth Note Publications, arr. Marlatt
Maurice André plays Trumpet Concertos
Vivaldi’s only concerto featuring trumpets, the Double Concerto in D major, RV 781 is actually for oboes. The concerto is flashy with fanfares with the two trumpets playing together most of the time.

Classical
Haydn, Franz Josef
Concerto in E-flat Major (advanced)
I. Allegro
II. Andante
III. Allegro
E-flat Trumpet with orchestra, piano reduction
Schirmer ed. (trumpet in B-flat)
The Essential Wynton Marsalis, 2007
Written to show the new keyed trumpet – lower range and chromatic pitches. Requested by Anton Weidinger, the trumpeter from the Vienna Court Orchestra.

Hummel, Johann Nepomuk
Concerto in E Major (performed often in E-flat) (advanced)
I. Allegro con spirit
II. Andante
III. Rondo
E Trumpet with orchestra, piano reduction (now usually played by E-flat or B-flat trumpet)
G. Henle Verlag ed., edited by Kube, comes with parts in E, E-flat, C, and B-flat
Haydn, Hummel Trumpet Concertos: Alison Balsom
Written for the new keyed trumpet and Anton Weidinger. Performed on Hummel’s succession from Haydn as the Esterhazy court director.

Romantic
Arban, Jean-Baptiste
Fantaisie and Variations on Carnival of Venice (challenging)
Cornet and Piano
Carl Fischer ed.
The Essential Wynton Marsalis, 2007
Romantic style piece. Virtuosic variations. Highly chromatic and rapid scalar passages. Fun theme!
Bohme, Oskar
Trumpet Concerto, Op. 18 (advanced)
I. Allegro moderato
II. Adagio religioso — Allegretto
III. Rondo. Allegro scherzando
A Trumpet with orchestra (piano reduction)
Boosey and Hawkes, Simrock ed.
Trumpet Concertos of Three Centuries, Ghitalla
Only known full concerto for trumpet from the Romantic time period.
Originally written in E minor for A trumpet, now commonly performed in F minor on B-flat trumpet.

Offenbach
American Eagle Waltz (advanced)
Cornet and Orchestra
Boosey and Hawkes, OEK ed.
All American, River City Brass Band
Written as a Centennial gift to America. Virtuosic solo part.

Ropartz, J. Guy
Antante and Allegro (difficult)
Trumpet and piano
Southern Music Co.
La Belle Epoque: French Music for Trumpet and Piano: Reinhold Friedrich
Legato andante section with French Romantic chromaticism. Rhythmic allegro section with a fanfare beginning and a triplet subdivision for the end.

1900–1945
Barber, Samuel
Capricorn Concerto for Flute, Oboe, and Trumpet, and Strings, Op. 21, 1944 (challenging)
Three untitled movements: Severe first movement, relaxed second movement, and celebratory third movement.
Flute, oboe, and trumpet with strings, piano reduction
Schirmer Inc.
Sergiu Celibidache in Berlin 1949/50: Berliner Philharmoniker
Stravinsky-like harmonies and rhythms.
Bozza, Eugene
Caprice (advanced)
C trumpet with piano
Alphonse Leduc ed.
Thomas Stevens Trumpet – Hindemith, Bozza, Badinage, et. al, 1996
Highly technical. Written as a Paris Conservatory piece. Double and triple tonguing needed.

Rustiques (advanced)
C or B-flat trumpet with piano
Alphonse Leduc ed.
On the Twentieth Century – Wynton Marsalis
French style. Should be played to emulate folk sound.

Clarke, Herbert L.
The Debutante – Caprice Brillante, 1912 (challenging)
Cornet and wind band, played on trumpet, piano reduction
Witmark and Sons
Edna White recording
Highly virtuosic piece. Lots of chromaticism, cadenzas, and tricky runs.

Enescu, George
Légende, 1906 (advanced)
Trumpet and piano
International Music Co.
Wynton Marsalis recording
Complex rhythms, triple tonguing, and chromaticism.

Hindemith, Paul
Trumpet Sonata, 1939 (advanced)
I. Mit kraft
II. Mässig bewegt
III. Trauermusik
Trumpet and piano
Edition Schott
On the 20th Century: Wynton Marsalis
The piece is anchored in ideal keys for the trumpet but explores atonality through extended chromaticism. Also includes the “Hindemithan” fourths and fifths in intervals.
**1945–present**

Antheil, George
Sonata for Trumpet and Piano, W. 143, 1951 (advanced)
I. Allegretto
II. Dolce – espressivo
III. Vivace
IV. Allegretto
Trumpet and piano
Schirmer
American Trumpet Sonatas: Jouko Harjanne
Simplistic style with a dance feel. Dissonances are included with non-traditional rhythmic patterns.

Arutunian, Alexander
Trumpet Concerto in A-flat major, 1943–1950 (advanced)
Not in formal movements, five major sections performed attacca
I. Andante – Allegro energico
II. Meno mosso
III. Tempo I
IV. Meno mosso
V. Tempo I – (Cadenza) Coda
Trumpet and orchestra, piano reduction
International Music Edition
Alison Balsom recording with BBC Scottish Symphony Orchestra
Flashy solo piece. Gypsy feel with quick and rapid passages.

Ewazen, Eric
Sonata for Trumpet and Piano (challenging)
I. Lento – Allegro moderato
II. Allegretto
III. Allegro con fuoco
Southern Music Co.
Trumpet and piano
The Great Trumpet Sonatas: Jouko Harjanne
A lyrical sonata commissioned by the International Trumpet Guild.

Goedicke, Alexander
Concert Etude (advanced)
Trumpet and Piano
Hickman ed.
Contest Solos for Young Persons, Phillip Smith, International Trumpet Guild
Technical solo. Requires double tonguing – often used to teach students how to double tongue. Written for Sergei Yeryomin.
Honegger, Arthur
Intrada for Trumpet and Piano in C, H. 193, 1947 (advanced)
Trumpet and piano
Salabert Editions
Modern Trumpet: Works by Stravinsky, Honegger, Hindemith, etc.: Reinhold Friedrich
Paris Conservatory piece. Ternary form with a majestic opening, middle dance section, and recapitulation.

Jolivet, André
Concertino for Trumpet, String Orchestra, and Piano, 1948 (advanced)
I. Allegro
II. Poco più mosso
III. Allegro molto
IV. Più mosso
Trumpet, strings, and piano, piano accompaniment reduction
Durand Editions Musicales
Concertos Francais: Reinhold Friedrich
Virtuosic piece with soloistic piano part.

Kennan, Kent
Sonata for Trumpet and Piano (advanced)
I. With strength and vigor
II. Rather slowly and with freedom
III. Moderately fast, with energy
Trumpet and piano
Alfred Publishing Co.
Trumpet in our Time: Raymond Mase
Multiple meter changes, high range, and multiple tonguing make this a fun challenge.

Plog, Anthony
Sonata, 2009 (challenging)
I. Moderato
II. Lento with freedom
III. Molto vivace
IV. Moderato
Trumpet and piano (celeste for third mov.)
Editions Bim
Sasaki recording
A varied set of movements: celebratory first, solemn second, lively third, and vivacious fourth.
Stevens, Halsey
Sonata for Trumpet and Piano, 1956 (advanced)
I. Allegro moderato
II. Adagio tenero
III. Allegro
Trumpet and piano
Edition Peters
On the 20th Century: Wynton Marsalis
Similar in style and form to Copeland, Bartok, and Hindemith but with distinct elements. Highly virtuosic.

Tomasi, Henri
Concerto for trumpet and orchestra (extremely challenging)
I. Allegro and cadenza
II. Nocturne
III. Finale
Trumpet and orchestra, piano reduction
Alphonse Leduc
Wynton Marsalis: Tomasi: Concerto for Trumpet & Orchestra
Extended use of various mutes and lively melodies.

C. Trumpet Pedagogy
Embouchure
Texas School Music Project
http://www.tsmp.org/band/trumpet/wurtz_embouchure_beginners.html
Embouchure basics as well as common mistakes.

Mouthpiece placement is 1/2 upper and 1/2 lower lip in the center of the lips. Usually angled slightly down. Firm mouth corners pulled back, no puffy cheeks when breathing.

Fingerings
HSU Trumpets: Charts: Fingerings and Alternate Fingerings
Fingering chart including alternate fingerings from low F-sharp through double F-sharp.

Special Techniques
Pedal tones
Bob Gillis: Musician: Pedal Tones – A Foundation for Correct Trumpet Playing or a Waste of Time?
https://bobgillis.wordpress.com/2014/03/23/pedal-tones-a-foundation-for-correct-trumpet-playing-or-a-waste-of-time/
Article on correct playing of pedal tones.
Equipment

Instruments

Top Rated Trumpets: A Buyer’s Guide
http://www.topratedtrumpets.com
Buying guide and comparison chart for student, intermediate, and professional trumpets.

Most beginning players will start on a B-flat trumpet. Other varieties commonly used, especially in orchestral settings are in C, D, and E-flat. Good brands for students are the Yamaha YTR-2330 and Getzen 590 Capri. More advanced players might want a Kanstul 1000, a Bach 180S37 Stradivarius, or a Schilke B5.

Other instruments related to the trumpet.

*Piccolo trumpet:* used for very high parts, typically Baroque/early Classical

*Cornet:* almost interchangeable with a trumpet, slight differences in tubing and sound, many times cornet parts will be played by trumpets

*Flugelhorn:* more mellow tone, used frequently in jazz and concert bands, more resistance than typical trumpet

Mouthpieces

The Trumpet Blog: The Definitive Guide to Trumpet Mouthpieces
http://www.thetrumpetblog.com/the-definitive-guide-to-trumpet-mouthpieces/
Guide to the mouthpiece buying process, including brands, parts of the mouthpiece, and common damage areas.

Bach mouthpieces are good generic ones. Beginners will mostly play 3C, 5C, or 7C. Smaller numbers have shallower cups. For advanced orchestral players, Shilke mouthpieces are good. Bach Mega Tone possibly for jazz settings. Yamaha Bobby Shew especially for lead jazz players.

Mutes/Miscellaneous

There are many varieties of trumpet mutes. For beginners, the red and white Humes and Berg mutes work fine. Advanced players will need better mutes, generally made of metal.

*Mute Types*

Straight, Cup, Harmon, Bucket, Plunger, Wah-wah, and Bubble are some of the most common. Straight, cup, and possibly Harmon will be used for classical orchestral playing. The others are for more contemporary pieces, especially jazz.
Tom Crown, Trumcor, Harmon, Dennis Wick, Yamaha, and Bach are good brands. Cork can be shaved or added to fit the bell better.

*Practice Mutes*

Makes practicing quiet for others, good for apartments and hotels. Yamaha Silent Brass is commonly used.

*Miscellaneous*

Hand Guards are useful for protecting the trumpet near the valves.

**D. Trumpet Teaching Materials**

**Collections**

Orchestral excerpts

[www.trumpetexcerpts.org](http://www.trumpetexcerpts.org)

Common audition excerpts with music and recordings.

**Etude Books**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Arban, J.B.</td>
<td>Complete Conservatory Method for Trumpet</td>
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<td></td>
<td>Carl Fischer</td>
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<tr>
<td></td>
<td>Paris Conservatory standard method. Includes exercises for</td>
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<td></td>
<td>articulation, tonguing, slurs, tone, and range, along with</td>
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<td></td>
<td>etudes and solos. THE trumpet method book.</td>
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<tr>
<td>Bitsch, Marcel</td>
<td>20 Etudes for Trumpet</td>
</tr>
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<td></td>
<td>Alphonse Leduc</td>
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<tr>
<td></td>
<td>Sight-reading and articulation practice. Tonal and atonal</td>
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<tr>
<td></td>
<td>etudes.</td>
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<tr>
<td>Charlier, Theo</td>
<td>36 Transcendental Etudes</td>
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<td>Alphonse Leduc</td>
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<tr>
<td></td>
<td>Musicality practice. Increasingly difficult etudes.</td>
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<td>Clarke, Herbert L.</td>
<td>Elementary Studies</td>
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<td>Technical Studies</td>
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<td>Characteristic Studies</td>
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<td></td>
<td>Setting Up Drills</td>
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<tr>
<td></td>
<td>All of the previous four books are included in the Clarke</td>
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<td></td>
<td>Studies book.</td>
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<td></td>
<td>Hickman Music Editions, ed. Hickman</td>
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<tr>
<td></td>
<td>One of the most widely used trumpet method books. Includes</td>
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<td>fingerings, breath control, scales, range, and endurance</td>
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<td>practice.</td>
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</tbody>
</table>
Exercises

Cichowicz, Vincent
Flow Studies
Studio 259 Productions
Phrasing, breathing, and flow studies.

Stamp, James
Warm-ups and Studies
Editions Bim
Breathing, lip and mouthpiece buzzing, flexibility exercises.
Companion guide of

Poper, Roy
Carl Fischer
Guide to the Brasswind Methods of James Stamp
Explains the Stamp exercises more thoroughly.
Trombone

A. Trombone References

ASU Trombone Studio: Alto and Tenor Trombone Solo Repertoire
http://asutrombonestudio.org/ASU_alto_tenor_trombone_list.pdf
List of solos by level, starting with high school and going through grad school.

Trombone Repertoire
http://tromboneforum.org/index.php?topic=29912.0;wap2
List of solos by level (Grades I–VIII).

Georgia College: Trombone Standards
http://www.gcsu.edu/music/trombonestandards.htm
Lists suggested etudes, solos, and orchestral excerpts per year for undergraduate students.

Norlan Bewley
http://www.norlanbewley.com/
Website on all things low brass: instruments, music, teaching materials.

Christian Lindberg: 100 Trombone Concertos
http://www.tarrodi.se/cl/page.asp?show=42
List of concertos that may be performed on trombone, including program notes and some recordings.

New World Encyclopedia: Trombone
http://www.newworldencyclopedia.org/entry/Trombone
History of the trombone. Includes some literature and information on construction.

Matthew Driscoll: Recommended Trombone Literature
http://matthewdriscoll.com/teaching/ (download handout)
List of methods and solos, primarily for beginning through intermediate students.

Douglas Yeo: College Level Bass Trombone Repertoire
http://www.yeodoug.com/resources/text/repert.html
Annotated list of method books and solos for bass trombone.
B. Trombone Literature

Baroque

Bach, Johann Sebastian
6 Cello Suites (advanced)
Originally for cello, transcribed for trombone and many other instruments
International Music Company ed., trans. Keith Brown
http://www.hickeys.com/products/027/sku027189.htm
(This version includes CD with trombone recordings for 2 suites and representative recordings of cellos)
J.S. Bach: The 6 Cello Suites, Pablo Casals
Flowing and lyrical, yet still technically demanding, especially in flexibility and breath control.

Arioso from Cantata No. 156 (intermediate)
Transcribed for trombone and piano, originally for voice and orchestra
Carl Fisher, arr. Kent
J.S. Bach: Cantatas for the 3rd Sunday of Epiphany, 2000
Vocal style, very melodic.

Marcello, Benedetto
6 Cello Sonatas, Op. 1 (advanced)
I. Sonata in F major
II. Sonata in E minor
III. Sonata in A minor
IV. Sonata in G minor
V. Sonata in C major
VI. Sonata in G major
Originally for cello with continuo accompaniment, transcribed for violin and piano, 3 trumpets and 2 trombones, tuba and harpsichord
The Brass Press, arr. Roland Szentpali
6 Cello Sonatas: Anthony Pleeth and Richard Webb on cello
Heavily ornamented piece, many scalar passages.

Telemann, Georg Philipp
Sonata in F minor, TWV 41, 1728 (intermediate)
I. Triste
II. Allegro
III. Andante
IV. Vivace
Originally for bassoon and continuo, transcribed for trombone and piano
IMC ed., Ostrander and Lacroix ed.
Ralph Sauer, Trombone, 1995
Wide range, high range chops needed. Very melodic and flowing.
Eastman Trombone Choir: Trombone Choir History
https://www.esm.rochester.edu/trombone/ChoirHistory.php
Includes history and literature of trombone choirs, starting with Giovanni Gabrieli and going through the present.

Historic Brass Society Journal: What Handel Taught the Viennese about the Trombone
A history of Handel’s use of the trombone and how it influenced other composers.

Online Trombone Journal: A Short History of the Trombone
http://trombone.org/articles/library/sh4-opera.asp
Discusses the history of the trombone and its use in orchestras.

**Classical**

Haydn, Michael
Trombone Concerto in D, 1764, extracted from Divertimento in D, MH 68 (advanced)
I. Allegro spiritoso
II. Andantino
III. Presto
Originally for alto trombone, horn, and orchestra, arranged for tenor trombone instead of alto, also for 2 trombones instead of 1 horn and 1 trombone
Editions Marc Reift
Classical Concertos: Christian Lindberg
The Divertimento, also known as the Trombone Symphony, is a 10 movement work with solo trombone featured in 3 movements. These movements make up the Trombone “Concerto” and the third movement includes a duet with the trombone and horn, most likely premiered by Gschladt, a virtuoso alto trombonist, and Leutgeb, Mozart’s horn soloist.

Mozart, Leopold
Concerto for trombone and string orchestra in D major, 1762 (advanced)
I. Allegro
II. Adagio
III. Presto
Alto trombone and orchestra, playable on tenor
Adler ed.
L. Mozart: Trombone Concerto; Gouinguene: Trompete Concertos, 2005
Usually considered the first concerto for trombone.
Wagenseil, Georg Christoph
Concerto for Alto Trombone, 1763 (advanced)
  I.  Adagio
  II. Allegro assai
Alto trombone and orchestra, playable on tenor
Cherry Classics, arr. Ralph Sauer
Concerto for alto trombone in E-flat, Christian Lindberg, 2004
High range required.
The Creation of a Performance Edition of the Georg Christoph Wagenseil
Concerto for Trombone with Attention Given to the Surviving
Manuscripts and Primary Sources of Performance Practice from the
Middle of the Eighteenth Century
http://digital.library.unt.edu/ark:/67531/metadc30500/m1/1/?q=movements
Dissertation on the piece.

Romantic
David, Ferdinand
  Trombone Concertino, Op. 4, 1838 (difficult)
  I. Allegro maestoso
  II. Andante, Marcia funèbre
  III. Allegro maestoso
Trombone and orchestra, piano reduction
Carl Fischer, Mueller arr.
Christian Lindberg recording
  Very high range, some ornamentation, largely scalar runs.

Guilmant, Alexandre
  Morceau Symphonie, Op. 88 (advanced)
  Trombone and piano
  Alfred Music ed., arr. Falaguerra
  Christian Lindberg recording
  Paris Conservatory piece, scalar passages, cadenza

Pryor, Arthur
  Blue Bells of Scotland, 1901 (challenging)
  Trombone with piano, arranged for band and orchestra
  Editions Marc Reift
  Joseph Allesi: Illuminations (Music for Trombone)
  Theme and variations with vivace finale. Highly technical with leaps over
  an octave, furious sixteenth-note passages, and mixed articulations.

Rimsky-Korsakov, Nickolay
  Trombone Concerto, 1877 (advanced)
  I. Allegro vivace
  II. Andante cantabile
  III. Allegro
Trombone and military band, piano reduction  
Alfred Publishing Co.  
Christian Lindberg recording  
Technically challenging with varied articulation and high range requirements.

Saint-Saens, Camille  
Cavatine, Op. 144, 1915 (intermediate)  
Trombone and piano  
Durand Editions Musicales  
The Romantic Trombone: Christian Lindberg  
Lively piece, lots of scalar and arpeggiated passages.

Weber, Carl Maria von  
Romance, c. 1811–1821 (advanced)  
Trombone, cello, or bassoon and piano  
Brass Wind, ed. Christopher Mowat  
The Romantic Trombone: Christian Lindberg  
High register, lyrical piece with lots of ornamentation. Only attributed to Weber, most people think it was not written by him but do not know who wrote it.

1900—1945  
Bozza, Eugene  
Ballade, Op. 62, 1944 (difficult)  
Trombone and piano  
Alphonse Leduc  
Recital Francais: Thomas Horch  
Lyrical piece with some extended tonality.

Grondahl, Launy  
Concerto for Trombone and Orchestra, 1924 (advanced)  
I. Moderato assai ma molto maestoso  
II. Quasi una leggenda: Andante grave  
III. Finale: Maestoso – Rondo  
Trombone and Orchestra, piano reduction  
Edition Samfundet  
Christian Lindberg recording  
Very technical, complex rhythms, high range, clef changes.

Hindemith, Paul  
Sonata, 1941 (challenging)  
I. Allegro moderato maestoso  
II. Allegretto grazioso  
III. Swashbuckler’s Song: Allegro pesante  
IV. Allegro moderato maestoso
Trombone and Piano
Schott Music
Hindemith: Sonatas for Brass and Piano, Glenn Gould and Henry Charles Smith
Extremely large dissonant leaps, very high range, clef and frequent time changes.

Martin, Frank
Ballade, 1938 (difficult)
Trombone and piano, arranged for tenor saxophone and orchestra
Universal Edition
Christian Lindberg recording
Highly chromatic with extended tonality.

1945—present
Berio, Luciano
Sequenza V, 1966 (challenging)
Solo trombone
Universal Edition
The Solitary Trombone: Christian Lindberg
Mixture of instrumental and vocal performance with multiphonics and theatrical gestures.

Cage, John
Solo for Sliding Trombone, 1957–1958 (challenging)
Part taken from Cage’s Concert for Piano and Orchestra
Trombone solo, may be played with the other parts of the ensemble
Edition Peters
Christian Lindberg recording
Avant garde piece with many performance decisions left to the player.

Castérède, Jacques
Sonatine for Trombone and Piano, 1957 (advanced)
I. Allegro vivo
II. Andante sostenuuto
III. Allegro
Trombone and piano
Alphonse Leduc
Burlesque: Christian Lindberg
French Conservatory piece. Very popular recital piece. First movement is brilliant with some ruggedness. The second movement is sensitive, and the third includes jazz influences on top of a chorale.
Creston, Paul
Fantasy, Op. 42, 1951 (advanced)
Originally for trombone and orchestra, piano reduction
Schirmer
American Trombone Concertos: Christian Lindberg
Technical and lyrical. Highly chromatic, especially in runs.

Ewazen, Eric
Sonata for Trombone and Piano (advanced)
I. Allegro maestoso
II. Adagio
III. Allegro giocoso
Trombone and Piano
Southern Music Co.
Joseph Alessi, Cala Records, 1996
Extreme high range, frequent time changes, syncopated rhythms, extended tonality

Larsson, Lars Erik
Concertino for Trombone and String Orchestra, Op. 45, No. 7 (difficult)
I. Prelude: Allegro pomposo
II. Aria: Andante sostenuto
III. Finale: Allegro giocoso
Originally for trombone and strings, piano reduction
Fennica Gehrman
The Winter Trombone: Christian Lindberg
First movement has minimal accompaniment, showing off the soloist. The second movement is very lyrical with a lively finale for the third movement.

Tomasi, Henri
Concerto, 1956 (challenging)
I. Andante et scherzo – Valse
II. Nocturne
III. Tambourin
Trombone and Orchestra, Piano reduction
Edition Peters, Alphonse Leduc
Christian Lindberg
Extremely technical, 20th century tonality, requires flexibility and smooth slurs.
C. Trombone Pedagogy

Embouchure
Brass Embouchure 101
http://www.brassembouchure101.com/trombonebaritone.html
Descriptive site on embouchure, mouthpiece placement, and common problems.

Mouthpiece placement is 1/2 upper and 1/2 lower lip in the center of the lips. Usually angled slightly down. Firm mouth corners pulled back, no puffy cheeks when breathing.

Slide Positions
Norlan Bewley: Trombone Tips for Players and Students
http://www.norlanbewley.com/trombone/slide-positions.htm
Slide position charts for treble clef trombones, bass trombones, and trombones with F attachment.

Special Techniques
Lip Trills
Digital Trombone: Trombone Lesson: Lip Trills
Exercises for developing a lip trill on trombone.

Glissando
Trombone Glissando
Information on glissando technique for trombones including ranges for smooth glisses.

Legato Tonguing
Learning Legato
http://www.brassstages.com/acrobat/legatosupp.PDF
Explanation of legato tonguing and exercises.

Equipment
Instruments
Woodwind & Brasswind: Trombone Buying Guide
http://www.wwbw.com/Buyer-Guides-Trombone-g25065t0.wwbw
Explains instrument types as well as levels. Also discusses materials.

Tenor: the most common trombone type. Plays in B-flat. Great brand is the Bach Stradivarius, especially the LT strain. The pBone plastic trombone is a less expensive alternative that is also less damage prone. Tone is not as great as a brass trombone, but it works well for plastic. King 2103 3B Legend Series are also recommended.
**F-attachment or F-rotor** (thumb-valve tenors): tuning changed to F instead of B-flat. Yamaha YSL-8820 Xeno Series and Bach 42BO Stradivarius are good models.

**Bass**: bigger bore version of the F-attachment with a second thumb valve to increase the low range even more. Usually will play the Trombone 3 part in bands or orchestras. Bach 50T3 Stradivarius, Yamaha YBL-830 Xeno Series, and Holton TR181 Series are good models.

**Specialty**: Additional sizes of trombone – alto, soprano, piccolo, used for higher ranges, not common. (usually orchestrated for horn or trumpet instead)

**Mouthpieces**
LT Series Comparison Chart
Shows the size comparisons for various brands and models of mouthpieces.

Good mouthpieces for students to start on: Bach 12C, Yamaha 45C2, Bach 7C, Bach 6 1/2 AL, Yamaha 48, Bach 5G or 5GS, Yamaha 51 or 51C4, Schilke 51 in order of increasing size.

**Mutes/Miscellaneous**
There are many varieties of trombone mutes. For beginners, the red and white Humes and Berg mutes work fine. Advanced players will need better mutes, generally made of metal. Varied sizes for tenor/bass trombone.

**Mute Types**
Straight, Cup, Harmon, Bucket, Plunger, Wah-wah, and Bubble are some of the most common. Straight and cup will be used for classical orchestral playing. The others are for more contemporary pieces, especially jazz.

Tom Crown, Jo-Ral, Harmon, and Dennis Wick are good brands. Cork can be shaved or added to fit the bell better.

**Practice Mutes**
Makes practicing quiet for others, good for apartments and hotels. Yamaha Silent Brass is commonly used.

**Miscellaneous**
Braces can lessen the stress on the hands: Michael Rath and Bullet Brace are two versions. There are also adjustable hand grips/straps that are easily attached.

The trombone collar saver or neck guard is available from Hickey’s to prevent brass stains on the left shirt shoulder.

Also, the trombone slide bow protector helps prevent dents near the water key.
D. Trombone Teaching Materials

Collections
Buddy Baker ed.
Master Solos for Trombone
Hal Leonard
Solos suitable for middle school contest. Includes accompaniment CD.

Keith Snell ed.
Belwin Master Solos for Trombone, Concert and Contest Collection
Alfred Publishing Co.
Easy, Intermediate, and Advanced volumes include solos in various styles.

Clack ed.
First Repertoire Pieces for Trombone
Boosey & Hawkes
Solo contest pieces for middle and high school students.

Pearson
Standard of Excellence: Festival Solos
Beginning solos including an accompaniment CD and program notes.
Same songs across instruments, so can be rehearsed together if desired.

Etude Books
Bordner, Gerald
First and Second Book(s) of Practical Studies for Trombone
Alfred Music
Introductory method book for learning to read music. Works range and rhythms and keys primarily used in school music.

Fink, Reginald
Introduction to Legato
Studies in Legato
Carl Fischer LLC
Section of etudes with explanation on how to play the pieces.

Remington, Emory
The Remington Warm-up Studies
Accura Music, Hunsberger ed.
Long tones, harmonic series, lip slurs, tonguing, trills, and arpeggios.

Arban, J.B.
Complete Method for Trombone and Euphonium
Alessi and Bowman ed.
Encore Music Publishers
Rhythms, scales, ornaments, chords, tonguing, phrasing, etudes, and solos.
Blazhevich, Vladislav  
School for Trombone in Clefs  
Ensemble Publications  
Slide positions including F-attachement, scale and arpeggio studies, clef exercises with positions, alto trombone studies.

Bordogni/Rochut  
Melodious Etudes for Trombone  
Carl Fischer LLC  
Transcriptions of Bordogni’s vocalizes, including piano accompaniment and CD.

Bower, Bugs  
Rhythms and Improvisation  
Charles Colin  
Work on developing improvisation skills.

Fink, Reginald  
Introducing Tenor Clef for Trombone  
Introducing Alto Clef for Trombone  
Accura Music  
Progressive exercises to learn clefs. Includes melodies.

Ostrander, Allen  
The F Attachment and Bass Trombone  
Charles Colin  
Demonstrates the use of the F attachment through orchestral excerpts.

Exercises

Alessi, Joseph  
Warm-ups  
http://www.andreaconti.it/pdf/alessiwu.pdf  
Lip slurs, buzzing, arpeggios.

Marsteller, Robert  
Basic Routines  
Southern Music Company  
Attack and tone placement with articulation and arpeggio exercises. Also includes slurs and flexibility.

Schlossberg, Max  
Daily Drills and Technical Studies for Trombone  
M. Baron Company, Inc.  
Mouthpiece buzzing, tonguing, long tones.
Euphonium

A. Euphonium References

Adam Frey’s Repertoire List
https://www.euphonium.com/repertoire.html
Lists orchestral, wind ensemble, and brass band solos; high school and college
level method books and solos, arranged by grade level and time period.

Dr. George Palton: An Annotated Guide to Euphonium Methods and Solo
Literature
thod_annotations.pdf
Annotations on major and non-major euphonium solos, solo transcriptions, and
standard method and etude books.

Guide to the Euphonium Repertoire: The Euphonium Source Book
https://books.google.com/books?id=y7UWPZNqmXYC&pg=PA228&lpg=PA22
8&dq=bach+sonata+no.+3+for+euphonium+recording&source=bl&ots=qW2e2P-
mgu&sig=ZCFEkPCBfa59LGlR12FptKp51M&hl=en&sa=X&ved=0CB4Q6AE
wAGoVChMiIvtUL4JTrxgIVRNQeCh1_Nw_0#v=onepage&q=bach%20sonata%2
0no.%203%20for%20euphonium%20recording&f=false
Basically everything related to euphonium literature and methods, very short
section on instruments and mouthpieces.

Euphonium Music Videos
Collection of euphonium virtuosic performances.

Contemporary Repertoire for Euphonium
http://web.csulb.edu/~lmarstel/jester.htm
Annotated list of euphonium repertoire starting in the 1960s.

B. Euphonium Literature

Baroque
Bach, J.S.
Sonata No. 3, difficult (Grade 6)
I. Allegro
II. Adagio
III. Allegro
Originally for viola da gamba, transcribed for euphonium and piano
Southern Music Company, arr. Marsteller
Loren Marsteller recording
Since it is written for strings, breath control is important for the long
phrases. Written mostly in tenor clef.
Handel, G.F.
Concerto in F Minor, intermediate, 1703
I. Grave
II. Allegro
III. Sarabande
IV. Adagio
V. Finale
Originally for oboe and chamber orchestra in G Minor, transcribed for trombone/euphonium and piano
Southern Music Company, arr. Marsteller
Paul Droste recording
Mostly in tenor clef, rhythms include sixteenth passages but no triplets.

Marcello, Benedetto
Sonata in F Major, intermediate (Grade 4), 1732
I. Largo con espressione
II. Allegro
III. Largo
IV. Allegro molto
Originally for cello (IMSLP), transcribed for euphonium (and most wind instruments) and piano/organ
Editions Marc Reift or Frey or Mead arrangements
Steven Mead recording
Euphonium part generally comes in both bass and tenor clef versions. Frey arrangement comes with an unornamented and an ornamented version to show the Baroque ornamentation style. Sixteenth note passages over a wide range.

Classical
Capuzzi, Antonio
Concerto for Double Bass, intermediate
Andante and Rondo movements (does not include the first movement, Allegro moderato)
Originally for double bass, transcribed for euphonium (and trombone/tuba) and piano
Hinrichsen Edition Press, arr. Catelinet
Recorded by Brian Bowman
Includes long phrases, so breathing may be an issue. Melodic andante movement and quick and lively rondo.

Danzi, Franz
Concerto in F Major, difficult
I. Allegro
II. Andante
III. Polacca Allegretto
Originally for bassoon and orchestra, transcribed for euphonium and piano
Masters Music Publications, Munster ed.
Recorded by Jean-Pierre Chevailler
Light scalar passages with sixteenth notes. Lyrical andante movement.
Fast, dance-like third movement.

Mozart, W.A.
Concerto in B-flat Major, K. 191, difficlut, 1774
I. Allegro
II. Andante ma adagio
III. Tempo di menuetic
Originally for bassoon and orchestra, transcribed for euphonium and piano
Southern Music, Marsteller arr.
Roland Frosher recording, Music for Euphonium and Orchestra
Many large leaps at a quick tempo and long phrases. Sixteenth note passages and specific articulations. Trills and appoggiaturas included as ornaments.

Romantic
Ponchielli, Amilcare
Concerto per Flicorno Basso, op. 155, difficlut, 1872
Tuba-Euphonium Press, Howey ed.
Originally for valved tenor brass horn (flicorno basso in Italian), arranged for euphonium and piano
Steven Mead recording
Theme and variations that get more complex in each one. Highly technical.

Puccini, Giacomo
Nessun dorma, from “Turandot”, 1924
Master Pieces, Mortimer arr.
Originally tenor vocal aria with orchestra, transcribed for euphonium and piano
Adam Frey recording, Listen to THIS!!
Soaring aria with lyrical melody.

1900—1945
De Luca, Joseph
Beautiful Colorado (Valse Caprice), intermediate, 1924
Carl Fischer
Euphonium and piano
Arthur Lehman recording, The Art of Euphonium Playing, Volume 1
Guilmant, Alexander
Morceau Symphonic, Op. 88, intermediate, c. 1937
International Music Company
Originally for trombone and organ, transcribed for euphonium and piano
Kelly Thomas, Appetizers
Short piece that is not too challenging for high school students. Scalar runs.

1945–present
Barat, J.E.
Introduction and Dance, easy intermediate
Southern Music Company, arr. Smith
For baritone/euphonium or tuba and piano
David Werden recording
Easy rhythms and scalar runs. Narrow range.

Curnow, James
Symphonic Variants, difficult (Grade 5), 1980
Theme and variations in one continuous movement
Tuba-Euphonium Press
Euphonium, trombone, or tuba with band or piano
Matthew Mireles recording
Melodic piece with wide range. Some alternate clefs. Multiphonics.

Gillingham, David
Blue Lake Fantasies, difficult, 1995
I. Firefly
II. Moonlight Across the Water
III. All That Jazz
IV. Ancient Native Air
V. Party-Antics
Blue Lake Fine Arts Camp
Unaccompanied euphonium
Brian Bowman recording
Programmatic suite that corresponds to a location or event at the Blue Lake Fine Arts Camp. Highly technical, requiring multiphonics and flutter tongue.

Horovitz, Joseph
Euphonium Concerto, intermediate, 1972
I. Moderato
II. Lento
III. Con moto
Hal Leonard
Euphonium with orchestra, piano reduction
Steven Mead recording
Each movement written to represent musical enjoyment for the head, heart, and toes, respectively. Middle movement is very lyrical. Third movement has some fingering challenges.

Sparke, Philip
Pantomime, difficult
Studio Music
Euphonium and piano
Adam Frey recording
Melodic and technical. 10/8 dance section reminiscent of West Side Story and tricky Coda section.

White, Donald
Lyric Suite, intermediate, 1972
I. Adagio cantabile
II. Allegro guisto
III. Andante sostenuto
IV. Allegro energico
Shirmer
Euphonium and piano
Danny Helseth recording, snapshots
Makes use of fourths in the Hindemith style. Includes polyrhythms.

Wilby, Phillip
Euphonium Concerto, advanced, 1996
Part 1: Allegro ma non troppo; Dance Zeibekikos
Part 2: Andante; Allegro vivace
Winwood Music
Euphonium and piano, orchestra, or wind band
David Childs recording, The Symphonic Euphonium
Very demanding solo. Double and triple tonguing, tricky rhythms, rapid tempo. Second movement of a Greek dance with percussion section breaking plates at the conclusion.

C. Euphonium Pedagogy

Embouchure
Norlan Bewley: Euphonium Tips for Players & Students
http://www.norlanbewley.com/euphonium-tips/mouthpiece.htm
Describes three possible mouthpiece placements and jaw/mouth positions.

Fingerings
Norlan Bewley: Euphonium Tips for Players & Students
http://www.norlanbewley.com/euphonium/fingering-positions.htm
Fingering chart for non-compensating 4 valve euphonium. Includes links to charts for compensating and treble clef 4 valve euphoniums.
Mouthpiece Express.com: Euphonium, Baritone, Valve Trombone Basic Fingering Chart
http://www.mouthpieceexpress.com/catalog/resources/media/fingerings_euphonium_3valve.pdf
Fingering chart for 3 valve euphonium (and baritone/valve trombone).

**Equipment**

**Instruments**
Norlan Bewley: Euphonium Tips for Players & Students
Suggested models for students. Holton Collegiate B490RS highly recommended, along with 4 valve model versus a 3 valve or baritone.

Patricks MusicPage: Euphonium Model Comparison
http://users.euregio.net/patricks/EuphComp.html
Thorough listing of professional (compensating) and intermediate (non-compensating) models, including bell and bore size. Willson, Yamaha, and Besson brands are good.

**Mouthpieces**
Norlan Bewley: Euphonium Tips for Players & Students
Suggested mouthpieces. Bach 6½ AL is a great model. If a larger mouthpiece is needed, the Bach 5G or Schilke 51 are recommended. Yamaha, Dennis Wick, and Warbutons are also good brands.

**Mutes/Miscellaneous**

*Straight Mutes*
Trumcor, Dennis Wick, and Balu mutes for best quality. Humes & Berg Stonelined mutes more for students and other types of mutes: curved bell, bucket, and cup.

**D. Euphonium Teaching Materials**

**Collections**
Amsden, A.
Amsden’s Celebrated Practice Duets
Technical duets. Great for solo/small group contest pieces.

**Etude Books**
Arbans, J.
Complete Method for Trombone & Euphonium (bass clef)
Encore Music Publishers
Edited by Joseph Alessi and Brian Bowman to include explanations of Arban’s original material. The standard method book for trombone and euphonium.
Charlier, T.
32 Etudes
Editions

Rochut, J.
Melodious Etudes for Trombone Book 1
Selected from the Vocalises of Marco Bordogni
Carl Fischer
Edited by Alan Raph. Includes a CD with piano accompaniment files and PDFs of the piano accompaniments. Very good for lyrical and flexibility work. For more advanced work, use Books 2 and 3.

Exercises
Norlan Bewley: Euphonium Tips for Players & Students
http://www.norlanbewley.com/warmup.htm
PDF warm-ups, scale sheets, and a few brass ensemble pieces.

Daily Routines for Trombone by Emory Remington
Transcribed by Jimmy Clark
PDF of Remington warm-ups: long tones, lip slurs, arpeggios, breath control, tonguing, and scales.
Tuba

A. Tuba References

George Palton: Annotations of Tuba Solo Literature and Methods
An annotated list of common tuba solo literature and methods books. Includes range, publisher, and basic descriptions.

Dr. Jeffrey Funderberk: Selected Solo Literature for Tuba
http://www.uni.edu/drfun/articles/Tuba_Lit_List.html
Lists solo repertoire by graded level (I-VI). Includes publisher, performance time, notes on accompaniment, and a brief description.

Recommended Solos for Tuba
http://www.tubapeter.com/index_files/videos_tubasolos.htm
Listing of solos by difficulty (grade level) with links to buy the sheet music.

B. Tuba Literature

Baroque

Bach, J.S.
Air and Bourrée, intermediate (Grade III)
I. Air (Come Sweet Death), 1736
II. Bourrée, 1720
Air transcribed from Komm, süßer Tod, BWV 478, for voice and basso continuo, Bourrée transcribed from Violin Sonata No. 2 in A minor, BWV 1003, arranged for BB-flat tuba and piano
Carl Fischer, arr. Bell
Harvey Phillips recording
The Air is very lyrical and melodic. Breathing could be a challenge for nice phrasing. The Bourrée is bouncy but could be tricky with some larger leaps and runs.

Gabrielli, Domenico
Ricercar, advanced (Grade III-IV), 1689
I. Grave
II. Allegro
Originally for cello, transcribed for tuba (adapted from the 7th Ricercar)
Shawnee Press, Inc., arr. Morris
Tom McGrady recording
Unaccompanied solo, long phrases could make breathing an issue.

Classical

Beethoven, Ludwig van
Variations on the theme of “Judas Maccabeus” by G. F. Handel, intermediate, 1796
Originally for cello and piano, transcribed for tuba and piano.
Carl Fischer, arr. Bell
William Bell recording
Stately theme, lively variations, especially toward the end.

Mozart, W.A.
O Isis and Osiris, intermediate (Grade III), 1791
Originally for voice and orchestra, from The Magic Flute, Act II, No. 18, transcribed for tuba and piano
The Brass Press, arr. Morris
William Bell recording
Very melodic piece. Challenge in the wide range.

Romantic
Saint-Saens, Camille
Romance, intermediate, 1874
Originally for horn and orchestra, transcribed for tuba and piano.
Tuba-Euphonium Press, arr. Fischer
James Graham recording
Pretty and flowing piece.

Schumann, Robert
Fantasiestücke, Op. 73, intermediate, 1849
I. Zart und mit Ausdruck
II. Lebhaft, leicht
III. Rasch und mit Feuer
Originally for clarinet or cello and piano, transcribed for tuba and piano
Tuba-Euphonium Press, arr. Howey
Tuba Classics – Schumann Fantasiestucke, Floyd Cooley
Very melodic and flowing.

1900–1945
Shostakovich, Dmitri
Adagio, advanced (Grade IV), 1934–35
Originally for orchestra (The Limpid Stream ballet), transcribed for tuba and piano
Encore Music
Roger Bobo recording
Expressive piece with flowing melody.
Vaughan Williams, Ralph
6 Studies in English Folksong, easy (Grade II-III), 1926
I. Adagio
II. Andante sostenuto
III. Larghetto
IV. Lento
V. Andante tranquillo
VI. Allegro vivace
Originally for either solo violin, viola, cello, or clarinet, and piano, transcribed for tuba.
Stainer and Bell Ltd.
Tuba Helper: Solos for the Developing Tubist, David Zerkel
Technically easy piece. Requires some tenor clef and upper range.

1945–present
Hindemith, Paul
Sonata, advanced (Grade IV), 1955
I. Allegro pesante
II. Allegro assai
III. Variationen
For tuba and piano, preferred on F tuba, but CC would work
Schott
Aaron Tindall recording
Themes can be disjunct as with many Hindemith pieces. Complex rhythms with a cadenza.

Persichetti, Vincent
Serenade No. 12 for Solo Tuba, advanced (Grade III-IV), 1963
I. Intrada
II. Arietta
III. Mascherata
IV. Cappriccio
V. Intermezzo
VI. Marcia
Solo tuba (in C)
Theodore Presser Co.
Harvey Phillips recording
Detail oriented work. Dissonance is common.

Vaughan Williams, Ralph
Concerto for Bass Tuba, difficult (Grade V), 1954
I. Allegro moderato
II. Romanza
III. Finale, Rondo alla tedesca
Tuba and orchestra, piano reduction, suggested for F or E-flat tuba
Oxford Music Press
Philip Catelinet recording
First concerto for tuba and orchestra by a well-known composer.
Traditional style in harmony and rhythm.
(Article on the piece and premiere: http://www.philipcatelinet.com/page4/tubaconcertotruth.html)

C. Tuba Pedagogy

Embouchure
Norlan Bewley: Tuba Tips for Players & Students
http://www.norlanbewley.com/tuba-tips/tone.htm
Includes tips on breathing, embouchure, and mouthpiece placement.

Fingerings
Norlan Bewley: Tuba Tips for Players & Students
http://www.norlanbewley.com/tuba/fingering-tuba-1.htm
Includes fingering charts for compensating and non-compensating tubas in BB-flat, CC, E-flat, and F and for 4 and 5 valve instruments.

Tuba, or not Tuba, that is the Question: Tuba Fingering Chart
http://www.switchtotuba.com/fingering-chart.html
Fingering chart for 3 valve tuba.

Equipment

Instruments
TubaEuph.com: Thoughts on Tuba
http://www.dwerden.com/tu-articles-thoughts.cfm
Explains differences in types of tuba (BB-flat, CC, etc.)

Norlan Bewley: Tuba Tips for Players & Students
Recommended models for students. Highly recommended 4 valve model, Holton Collegiate BB450 for a smaller tuba and the Holton Collegiate BB460 for a larger tuba.

Woodwind & Brasswind: Tuba Buying Guide
http://www.wwbw.com/%5CBuyer-Guides-Tuba-g25068t0.wwbw
Lists differences in sizes along with finishes, keys, and valves. Meinl Weston 2145 CC, Yamaha YBB-641, Willson 3400S E-flat, and Yamaha YCB-822 CC tubas are all recommended professional models.

Mouthpieces
Norlan Bewley: Tuba Tips for Players & Students
Discusses differences in mouthpiece style, bowl cup and wide rim versus funnel cup and narrow rim. Bach 7 and Conn Helleburg recommended respectively. If a smaller mouthpiece is needed, Bach 18 and Yamaha 67C4 are recommended.

**Mutes/Miscellaneous**

*Straight Mutes*

Trumcor, Humes & Berg 208, Balu, Denis Wick, and Mutec are good quality straight mutes. For more student price range, Humes & Berg Stonelined mutes work, including a cup mute style.

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**D. Tuba Teaching Materials**

**Etude Books**

Arban, J.

Complete Method for Tuba

Encore Music

Edited by Wesley Jacobs

The standard for brass players as a technical method.

Blazhevich, V.

70 Studies for Tuba, Vol. 1 & 2

Robert King

Technical etudes with a large variety of meters, keys, articulations, and overall style.

Bordogni, M.

43 Bel Canto Studies

Robert King (or Encore Music, ed. Wesley Jacobs for all 120 vocalises)

Lyrical and melodic development. Phrasing and dynamic range work.

**Exercises**

Bobo, Roger

Mastering the Tuba

Editions BIM

Daily routine materials for tuba and all brass instruments. In treble clef. In three languages as well.

Jacobs, Wes

Low Register Studies

Encore Music

Two methods of developing low range: intervallic exercises transposed down by a half step each repetition, and etudes transposed down each time.