



University of
**Central
Florida**

**An Annotated Guide to Brass
Literature and Pedagogy**

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MUS 4906: 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

Schouten, Sarah, "An Annotated Guide And Interactive Database For Solo Horn Repertoire" (2012). *Electronic Theses, Treatises, and Dissertations*. Paper 5169. <http://diginole.lib.fsu.edu/cgi/viewcontent.cgi?article=6704&context=etd>

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. VIIId: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>

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?

<http://jamesboldin.com/2011/08/10/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!

<http://hornmatters.com/2009/01/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

<http://thehub.musiciansfriend.com/band-orchestra-buying-guides/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/%5CBuyer-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

<http://hornmatters.com/2009/07/choosing-a-french-horn-mouthpiece-i/>

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...) 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://emedial.eeward.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. Virtuoso 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. Virtuoso 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

http://www.hsutrumpets.com/index.php?option=com_content&view=article&id=176:fingerings-and-alternate-fingerings&catid=45:trumpet-talk&Itemid=59

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

Common audition excerpts with music and recordings.

Etude Books

Arban, J.B.

Complete Conservatory Method for Trumpet

Carl Fischer

Paris Conservatory standard method. Includes exercises for articulation, tonguing, slurs, tone, and range, along with etudes and solos. THE trumpet method book.

Bitsch, Marcel

20 Etudes for Trumpet

Alphonse Leduc

Sight-reading and articulation practice. Tonal and atonal etudes.

Charlier, Theo

36 Transcendental Etudes

Alphonse Leduc

Musicality practice. Increasingly difficult etudes.

Clarke, Herbert L.

Elementary Studies

Technical Studies

Characteristic Studies

Setting Up Drills

All of the previous four books are included in the Clarke Studies book.

Hickman Music Editions, ed. Hickman

One of the most widely used trumpet method books. Includes fingerings, breath control, scales, range, and endurance practice.

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

http://www.historicbrass.org/Portals/0/Documents/Journal/2003/HBSJ_2003_JL01_009_Guion.pdf

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: Trompette 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 Symphonique, 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.

Castèrède, Jacques
Sonatine for Trombone and Piano, 1957 (advanced)
I. Allegro vivo
II. Andante sostenuto
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

<http://www.digitaltrombone.com/lip-trills-for-trombone-and-brass-instruments.html>

Exercises for developing a lip trill on trombone.

Glissando

Trombone Glissando

<http://www.islandtrombone.com/Glissinfo.pdf>

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.wbw.com/Buyer-Guides-Trombone-g25065t0.wbw>

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

<http://www.dougelliottmouthpieces.com/seriescharts/ltchart.html>

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 ½ 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.

<http://nicolas.papageorgiou.free.fr/pdf/Remington%20Warm%20Up%20Studies.p>

df

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

http://www.georgepalton.com/uploads/9/3/4/8/9348446/euphonium_solo_and_method_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=PA228&dq=bach+sonata+no.+3+for+euphonium+recording&source=bl&ots=qW2e2P-mgu&sig=ZCFEkPCBfa59LGhlRI2FptKp51M&hl=en&sa=X&ved=0CB4Q6AEwAGoVChMIvtuI4JTTrxgIVRNQeCh1_Nw_0#v=onepage&q=bach%20sonata%20no.%203%20for%20euphonium%20recording&f=false

Basically everything related to euphonium literature and methods, very short section on instruments and mouthpieces.

Euphonium Music Videos

<http://www.dwerden.com/music-videos/euphonium-music-videos.cfm>

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, difficult, 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, difficult, 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

Melodic piece with much repetition. Waltz style in American tradition.

Bass clef.

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 giusto

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

<http://www.norlanbewley.com/euphonium-tips/euphonium-selection.htm>

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

<http://www.norlanbewley.com/euphonium-tips/mouthpiece-size.htm>

Suggested mouthpieces. Bach 6 ½ 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

Technical etudes in bass clef. Work on complex articulations, chromaticism, and flexibility.

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

<http://www.boneswest.org/pdf/Remington.pdf>

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

http://www.georgepalton.com/uploads/9/3/4/8/9348446/tuba_solo_and_method_annotations.pdf

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. Bourée, 1720

Air transcribed from Komm, süßer Tod, BWV 478, for voice and basso continuo, Bourée 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 Bourée 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. Variatonen

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. Capriccio
- 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/toner.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
<http://www.norlanbewley.com/tuba-tips/tuba-selection.htm>
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
<http://www.norlanbewley.com/tuba-tips/mouthpiece-size.htm>

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.

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.