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Honors Thesis

**REPERTOIRE FOR A GRADUATE TENOR TROMBONE AUDITION,
AN ANNOTATED LIST OF TROMBONE SOLOS FOR A MASTER'S
PROGRAM AUDITION**

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Submitted to Brigham Young University
in partial fulfillment of graduation requirements for University Honors

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ABSTRACT

REPERTOIRE FOR A GRADUATE TENOR TROMBONE AUDITION: AN ANNOTATED LIST OF TROMBONE SOLOS FOR A MASTER’S PROGRAM AUDITION

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Department of Music

Bachelor of Music

Students in the field of trombone performance may find preparation difficult for graduate auditions due to the diversity of required selections and lack of standard repertoire. While not always explicitly available, many graduate programs have a list of required or recommended solos. This brief study is the result of preparations for graduate school auditions, including the challenge of deciding what solos to perform. After looking at application requirements for fifteen strong trombone programs, I created a list of the most frequently required/recommended solos. The study of the pieces provided insight into specific difficulties and performance notes for each solo. Included in this study is an annotated list of the twenty-five solos that are most commonly requested for auditions to a master’s program. Additionally, the two pieces selected for my own auditions have further notes and personal application. This will be useful for other students’ future graduate auditions.

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Introduction

Multiple doctoral dissertations have been submitted with the goal of assisting in the audition process through standardization and annotation of trombone repertoire. “Comprehensive Performance Project in Trombone Literature” (Roberts) and “Insight on Standard Audition Repertoire for the Trombone” (Thurman) seek to provide standardized lists of repertoire, while “The Purpose and Design Process of TromboneExcerpts.org” (Vatt), “Appropriate Performance Tempi of Standard Trombone Excerpts” (O’Neal), and “The Pitched Metronome” (Isenhour) concentrate on resources to assist in audition preparation. The literature is solely focused on orchestral auditions and unlike work on repertoire for the euphonium (Hutchison), no study on trombone repertoire for graduate-level auditions could be found. I therefore sought to provide a brief analysis of required or requested repertoire and further commentary on two selections.

Selection of schools and graduate programs to research was primarily based on reputation. Renowned conservatories, schools near major professional orchestras, programs with famous teachers, and programs with notable alumni were chosen. I kept the search within the United States and only to auditions for entrance to the master’s degree programs. After looking at thirty-three different conservatories or university master’s programs, eighteen of the schools had no listed solos while fifteen schools had specifically required or recommended solos for auditions. Information was found online from the programs’ websites. After splitting up these thirty-three schools into the two categories, I tallied the number of times each solo was requested.

Some of the required solos surprised me because I didn’t know them well. The frequency of request was also surprising. Twelve schools requested Martin’s *Ballade*

(Martin) even though it didn't appear on the list of the top ten trombone solos from the *International Trombone Association Journal* (Dixon 6). To better understand what made these good audition pieces, I acquired the music and analyzed their elements. This process evolved into my thesis. Some of the music was previously held, while other pieces were purchased for my personal library. The Harold B. Lee Library was the source of additional music as well as gracious loans from Dr. Will Kimball and interlibrary loans. Listening to, playing through, and discussing the solos gave me a strong idea of what would be most challenging for an auditioner, or what judges would look for in a piece. These notes, and the pieces organized by level of difficulty, became my annotated list of solos. The solos that I chose for my own graduate auditions have additional notes and personal application as I spent the most time with them and performed them in my auditions. The two solos were also included on my senior recital, necessary for my undergraduate degree.

Annotated List of the Most Recommended/Required Trombone Solos for Master's Auditions

While not inclusive of all programs, this list represents the required or recommended audition solos for eighteen highly respected master's programs in Trombone Performance. The pieces are listed in order of frequency of recommendation/requirement.

Recommended at Twelve Schools

Ballade - 1940 (Martin)
Frank Martin (1890-1974)
Commissioned for the Geneva Competition
Difficulty: 6

This piece is the most asked-for solo in auditions for a reason. It has a full and sustained beginning with light runs that performers can bring out the contrast in. It is relatively high throughout the entire piece, showing off accuracy and endurance, and has a large range of pedal B \flat to D5. The piece takes lots of control and has the potential to sound very dramatic. The piano part is very difficult, with trills in the same hand as the melody, chords spanning more than an octave, and multiple tempo changes. Jörgen van Rijen has a beautiful recording of this solo available, which lasts about eight minutes (Rijen).

Recommended at Six Schools

Trombone Concerto: 1956 (Tomasi)
Henri Tomasi (1901-1971)
Written for the Paris Conservatory
Difficulty: 6

As one of the most performed pieces in the trombone repertoire, the Tomasi is wonderful for showing off strong technical skills and high range. Split into three movements, there is a difficult cadenza at the beginning of the first. The second movement is a Nocturne, with some jazz influence. The third movement is fast again and requires lots of nuanced playing, due to the many articulation markings. A cup and straight mute are required for performance. The range of the piece goes from F2 to D5, and it is about seventeen minutes long. Jörgen van Rijen has a beautiful recording available (van Rijen, Concerto for Trombone and Orchestra: I. Andante et scherzo valse).

Recommended at Five Schools

Sonatine: 1957 (Castèrède)

Jacques Casterede (1926-2014)

Written for the Paris Conservatory

Difficulty: 6

Movements one and three of this piece are energetic, with meter changes, frequent interval leaps, turn ornamentations, and light articulation. Movement three is especially playful as the piano and trombone sound like they are having a conversation. Movement two is contrasting in its fluid and lyrical style. Keeping consistent articulation throughout the piece will be difficult, along with keeping the turns in time. The range goes from G2 to C5. Jeremy Wilson provides a good example of the piece (Wilson, Casterede "Sonatine for Trombone" - Jeremy Wilson & Nataliya Sukhina). The piece is about fourteen minutes long and has a difficult piano part.

Trombone Concerto for Trombone and Orchestra: 1924 (Gröndhal)

Launy Gröndhal (1886 - 1960)

Difficulty: 5

This frequently performed piece is in three movements. The range goes from E2 to B4 (if performers choose to play that B up the octave in the second movement). The second movement is very legato, setting off the first and third movements, which are energetic and playful. Consistent articulation will be important for performers to pay attention to as well as rhythmic accuracy because of the frequent meter changes. Jesper Juul Windahl has a beautiful recording with the Danish National Symphony Orchestra (Sorensen). The piece is about fifteen minutes long.

Recommended at Three Schools

Fantasy for Trombone and Orchestra, Op. 42: 1951 (Creston)

Paul Creston (1906-1985)

Difficulty: 6

This romantic piece in three sections is a test of high playing and endurance. The range goes from F2 to Eb5. The high Eb is played multiple times at varying dynamic levels, which requires comfort and control in the high range. There are also many quick runs and playful back-and-forths with the orchestra. Overall, this piece requires a powerful performer and has the potential to show off many aspects of playing. The piano reduction is quite difficult and will take time to get together with the solo part. The piece is almost thirteen minutes long.

Trombone Concertino: 1837 (David)

Ferdinand David (1810-1873)

Difficulty: 5

This three-movement piece lasts about sixteen minutes and is an easily recognizable standard in trombone literature. The concertino follows the typical fast-

slow-fast model and has many recurring themes. The range goes from pedal G to C5. Difficulties in this piece include the beginning rhythm of a dotted 8th to a 16th note, as it tends to get tripletized. Endurance can be difficult with C's appearing multiple times until the very end of the piece. There are two trills written and many heroic-sounding 16th-note runs. The David has many editions, one of which changes the beginning rhythms into an actual triplet. Some notes on the piano accompaniment are: difficult octave work and tremolos occur throughout the piece, and good voicings, legato touches, and dynamic control are required to create an orchestral sound.

Sonata No. 1 in A minor: 1733 (Galliard)

Johann Ernst Galliard (1687-1747)

Difficulty: 4

Originally written for bassoon or cello and harpsichord, this Baroque piece is split into five movements. The movements are short and relatively simple, but ornamentation and low range can be challenging. The movements give contrasting styles of playing, with bouncy articulate movements and a slow lyrical movement. Each performer should make extra time to study ornamentations that are added the second time in repeated sections. Listening to bassoon or cello performances could be beneficial for style. The range goes from C2 to G4. The piece is about eight minutes long.

Sonata No. 3 in A minor: 1732 (Marcello)

Benedetto Giacomo Marcello (1686 - 1739)

Difficulty: 4

This sonata is made up of three movements that go from Adagio to Allegro to Largo. The first movement has an 8th-note pulse and is very legato. The second movement is the most difficult with ornamentation, quick runs that should be kept light,

and a higher range. Finding places to breathe without interrupting the musical line is a challenge in the fast section. The third movement is performed with a minimal break after the second, and it features some trills. Overall, a challenge in this piece is to keep it light and bouncy. Originally written for cello, it can get bogged down in heavy articulation and the slide. The range is A4 to A2. It is not particularly difficult to put together with the piano.

Sinfonia: Baroque Era (Pergolesi)
Giovanni Battista Pergolesi (1710 - 1736)
Difficulty: 5

This piece's main challenges are in delicate articulation and stamina. To match the Baroque style, light articulations and bouncy rhythms are needed. Originally written for cello and arranged by Ralph Sauer, it is important for performers not to get bogged down in the rhythms and runs. The piece is seven minutes if all four movements are played. The highest note is a C5 and the lowest is only an E3, but it stays in the seventh partial frequently. The slowest sections are the highest, and there are few rests. The only extended techniques are trills and turns. Listeners can appreciate Peter Steiner's performance (Steiner, PERGOLESI Sinfonia (movement I) - Peter Steiner & Constanze Hochwartner).

Recommended at Two Schools

Concerto in B♭ Op. 7 No. 3: 1715 (Albinoni)
Tomaso Albinoni (1671-1751)
Difficulty: 5

Written originally for oboe, this alto or tenor trombone concerto falls into the late Baroque style. There are trills and possibilities for the ornamentation of the melody. For

inspiration on this, performers should listen to recordings of oboe performances of the piece. A light feel and drive to cadence points will be important to keep in mind as well. Nothing should feel heavy about the piece. All three movements together are about eight minutes long. The range is G3 to C5.

Concerto for Alto Trombone: 1769 (Albrechtsberger)

Johann Georg Albrechtsberger (1736-1809)

Difficulty: 5

This piece requires a very light touch and good slide technique. With a range of D3 to C5, it is suitable for the alto trombone without being too taxing. The piece is about sixteen minutes long but has stretches of rests, tutti sections for the strings, or piano reduction. Keeping a light and lyrical approach will be critical for the style of the piece. The concerto is one of the most significant early works for the trombone and contains many ornaments, namely trills and grace notes that will require quick slide movement. Keeping a loose wrist and precise slide positions will be necessary. One thing to note is that different editions of the piece will have differences in the cadenzas. There is also an edition written down a fourth for tenor trombone.

Improvisation No. 1: 1983 (Crespo)

Enrique Crespo (1941-2020)

Difficulty: 6

This unaccompanied piece is exposed and should be played with conviction, something Toby Oft does well in his rendition (Oft). Almost six minutes long, this piece goes all the way from a pedal A to an F#5. The runs in the Crespo often span a large range, requiring flexibility between registers. Extended techniques in the piece include vibrato, glissandi, turns, and against-the-grain. There is also a distinct jazz influence in

the piece. Meter changes make it difficult for the unaccompanied soloist to keep an internal pulse.

Deux Danses: 1954 (DeFaye)
Jean Michel DeFaye (b. 1932)
Written for the Paris Conservatory
Difficulty: 6

This fun piece is a test of endurance and showcases two contrasting styles. The first dance is slow, rubato, and lyrical. It stays relatively high the whole time and peaks at an F5; this phrase is in treble clef. The lowest note is only an F3. The first dance calls for a cup mute and ends with a cadenza. The second dance is a nice contrast, as it is quick and energetic. It is based on a samba beat and has glissandi and quick triplets that act as turns. Throughout the piece, attention to articulations and rhythms, particularly syncopations, is important. Together, the dances are eight minutes long, and Nitzan Haroz has an excellent recording of the piece (Haroz).

Concerto in F minor: 1704 (Handel)
George Frideric Handel (1685-1759)
Difficulty: 5

Originally written for oboe and orchestra, the Marsteller edition is the most beneficial arrangement of this piece for trombone. The piece is all in tenor clef and stays in the higher register, making it a challenge in endurance. The piece also requires control and an understanding of the Baroque Style. The concerto's range goes from C3 to B♭4. The original arrangement is public domain, but the trombone arrangement is not. The piece lasts about 10 minutes and has a difficult piano reduction.

Sonate: 1941 (Hindemith)
Paul Hindemith (1895-1963)
Difficulty: 6

This piece is significant in the fact that it is the first sonata written for the trombone. Hindemith wrote a notoriously difficult piano part, so make sure to plan accordingly with an accompanist. The piece has many meter changes, has a range of E2 to C5, and is difficult on a performer's endurance. There is some debate about whether to play the piece in a German, sustained style or in a much lighter, impressionistic style. Jeremy Wilson has a wonderful example and video with tips (Wilson, Hindemith "Sonata for Trombone and Piano" - Jeremy Wilson & Caleb Harris) (Wilson, Tips for Effective Performance: Hindemith "Sonata"). The piece is about eleven minutes long.

Concertino, Op 45, No 7: 1955 (Larsson)
Lars-Erik Larsson (1908-1986)
Difficulty: 5

This piece is another well-known standard in the trombone repertoire. Split into three movements, the Larsson shows off many aspects of playing. The first movement is like one big cadenza that can be difficult to phrase and connect. The second movement is legato with a simple melody. The third movement has fast multiple tonguing and brings back ideas from the first two movements. Slide technique will be especially important for players when working on this fast section. The range of the piece goes from E2 to C5 and lasts about twelve minutes. The piano accompaniment is difficult and contains quick chromatic passages that require attention to fingering in the first and third movements, and the accompanist must pay attention to the soloist in the second movement to move through the rubato together. Performers can start with the Christian Lindberg recording

and make their own decisions about interpretation (Lindberg, Trombone Concertino, Op. 45 No. 7: I. Preludium: Allegro pomposo).

Concertino D'Hiver: 1953 (Milhaud)
Darius Milhaud (1892-1974)
Written for the Paris Conservatory
Difficulty: 6

This piece has three sections, but it is played without breaks between the movements. A couple of extended techniques are called for, including flutter tonguing, glissandi, and the use of a straight mute. Stamina and overall technical strength are necessary to perform this piece well. There are very few rests in the twelve-minute work, and the entire range of the trombone is utilized. 16th note runs and various dotted rhythms must be played very precisely. Performers cannot get bogged down by the tongue. The range of the piece goes from E2 to C5. Matthew Gee's rendition with the Royal Philharmonic Orchestra is beautiful (RPO). The piano reduction is quite difficult and should be given to accompanists with plenty of time to work it up.

Recommended at One School

Fantasy for Trombone: 1969 (Arnold)
Malcolm Arnold (1921-2006)
Difficulty: 5

This unaccompanied piece has a whimsical feel and a range of pedal Ab to D5. The range is quite wide, and there are many large interval leaps. There is a quick technical passage at the end that performers might use multiple tonguing for. Overall, the articulations should be kept light, but there are accents that give contrast, sounding like a

surprise to listeners. The piece is just over three minutes long. James Markey has a wonderful recording available (Markey).

Red Sky for Trombone and Piano: 2012 (Barfield)
Anthony Barfield
Difficulty: 5

Dramatic and exciting with ethereal and energetic sections that contrast each other, this composition is not yet a part of the standard repertoire. The piece gives performers an opportunity to show off range, technical capabilities, and articulation. There are many specific articulations Barfield asks for including accents, tenutos, and staccatos. All of these must be noticeably different and fit the character of the section. There are many fast technical passages, including sextuplet runs. Some of these difficult passages have unique rhythms that performers will have to count carefully. The range goes from C2 to D5. Players should be comfortable in both the high and low range, as the piece has quite a bit of both. *Red Sky* is about fourteen minutes long, and the University of Alabama Wind Ensemble has a great recording featuring Dr. Jonathan Whitaker (University of Alabama Wind Ensemble).

Choral, Cadence, et Fugato: 1950 (Dutilleux)
Henri Dutilleux (1916-2013)
Difficulty: 6

This piece has a little bit of everything. There is a large range of pedal B \flat to C5, contrasting styles, hard technical passages, and many time and key signature changes. Like the title of the piece suggests, it is split into a chorale, cadenza, and fugue. The chorale has a beautiful melody that should be played delicately. Notes must be sustained to their full value. Performers cannot forget about the piano hits in the cadenza part, and

convey a range of emotions throughout the section. Lastly, the fugue is quite technical and requires light articulation and quick slide movement. The piece lasts about five and a half minutes. Christian Lindberg (Lindberg, Choral, Cadence et Fugato) and Jörgen van Rijen (van Rijen, Choral, Cadence et Fugato for Trombone and Piano) have great recordings of this piece available.

Sonata for Trombone and Piano: 1993 (Ewazen)
Eric Ewazen (b.1954)
Difficulty: 5

This piece is in three movements, following the fast, slow, fast pattern. The first and third movements are articulate and grand with many meter changes. There is a wide dynamic range as well. The second movement is lyrical but continues with the meter changes and has a difficult technical passage at the end. The impressive range of the piece is D2 to C5. The piano accompaniment is also difficult and should be given to pianists with plenty of time to prepare. Jeremy Wilson has a recording available online (Wilson, Ewazen "Sonata for Trombone", Mvt. 1: Allegro Maestoso - Jeremy Wilson & Nataliya Sukhina).

Morceau Symphonique, Op. 88: 1902 (Guilmant)
Alexandre Guilmant (1837-1911)
Written for the Paris Conservatory
Difficulty: 4

A well-known piece in trombone literature, *Morceau Symphonique* has contrast between a slow, smooth section and a light, cheerful section. The slow section is very legato with wide slurs. The first two notes the performer plays can be particularly tricky, and positions five to three are frequently suggested. The light section has quick runs.

Dynamic control throughout the ranges is key to pulling off this piece. The range goes from a pedal B \flat to a B \flat 4, with an optional C#5. There is also an optional cadenza in the middle of the piece. It lasts about six minutes.

Ages for Trombone and Piano: II Fifteen: 2008
Susan Mutter

This recent composition is not considered a standard in the trombone repertoire. It is difficult to find, and I was unable to find more than a couple of quality recordings. The Natalie Mannix recording is accompanied by program notes from the composer describing the intent of the piece as a reflection of periods in life that are shared by everyone. Moving from “six” through “fifteen” to “thirty-four”, “sixty-six” and finally “ninety-two” (Mannix). The piece reflects the complexity of each point in life.

Piece in E \flat minor: 1908 (Ropartz)
Joseph Guy Marie Ropartz (1864-1955)
Written for the Paris Conservatory
Difficulty: 5

This romantic piece begins with a piano intro leading into a lyrical A section. There is contrast in the B section that is faster, more separated, and in E major. The continuing contrast between lyrical and animated gives a chance to show off well-rounded playing. There is one trill written and multiple legato leaps. The range goes from F2 to C5, but there is an optional ending that goes up to E \flat 5. The piano part brings a lot to the piece and requires lots of communication between the pianist and trombonist. The recording by Jeremy Wilson is exceptional, and he has another video with tips on preparing the piece (Wilson, Ropartz "Piece in E-flat minor" - Jeremy Wilson & Caleb

Harris) (Wilson, Tips for Effective Performance: Ropartz "Piece in E-flat minor"). The piece lasts about seven minutes.

Fantasy for Trombone and Piano: 1911 (Stojowski)
Sigismond Stojowski (1870-1946)
Written for the Paris Conservatory
Difficulty: 5

This single-movement piece is six and a half minutes long, and there is a good recording of Christian Lindberg performing it online (Lindberg, Fantaisie). The piece is based on two themes that are developed and altered. There are many key changes to keep up with, including alternations between sharp and flat keys. One difficulty will be stamina, as there are very few rests. The range goes from pedal B \flat to C#5. The high C# occurs at the end of the piece, which adds to its difficulty. There is a lot of contrast in dynamics and articulation from variations on the themes that need careful attention. Out of the pieces written for the Paris Conservatory, this composition sounds quite unique and would be a good option to show off range and attention to detail.

More In-Depth Notes on Personally Selected Audition Pieces

***Concertino for Trombone* (Larsson)**

The multiple styles and elements of Lars-Erik Larsson's compositions make *Concertino for Trombone* (Larsson) a staple in the trombone literature. In an analysis of the most frequently played pieces for student recitals it is ranked fourth (Dixon Appendix A). There are many chances to show off technical and lyrical playing, and each movement has unique challenges that performers must overcome. Some of the challenges were easy to spot when I listened through the piece. I frequently listened to recordings;

most often, it was the recording of Christian Lindberg with the New Stockholm Chamber Orchestra (Lindberg, Trombone Concertino, Op. 45 No. 7: I. Preludium: Allegro pomposo). The double tonguing in the third movement was the most obvious aspect of the piece that I knew would take some work. Other difficulties weren't clear to me until later in my practice.

I started with the first movement, "Preludium," which I believe is the most demanding. Listening to recordings and singing through the piece was important to me for phrasing. The movement can be broken down into three cadenzas. Because of the freedom Larsson gave, the soloist must make very intentional decisions on how to phrase figures and where peaks of phrases, and the entire piece, should be. As an example, I chose to bring out the C# and land on the 13th note, F, in the first phrase. Whatever a performer chooses, there has to be commitment and conviction. In the early stages of my practice, the movement sounded very disjointed because I had no concept of where the music was going.

Articulation and some quick runs were other challenges in the first movement. I wanted to keep my articulation fairly light and bring out accents without the piece getting bogged down. I experimented with heavy accents and almost bell tone-esque articulation but found that the piece worked better with a more mischievous and nimble air. The most difficult runs were the ones that started in the low or lower middle register and went up by 16th notes into the higher range. I found that I had to focus on getting a solid sound on the lowest note of the run rather than worry about getting the highest note. This type of figure popped up several times throughout the movement and was incorporated into my daily fundamentals practice.

The second movement, “Aria,” is the most straightforward. A beautiful, lyrical melody is in the trombone, with more support from the piano than in the first movement. Legato playing is the most important aspect, followed by dynamic range and breath control. Slurs are not written throughout the entire movement, but it is understood that it should be played in a legato style. Because everything is more legato, it is important to be mindful of breath placement. Breaking up phrases to breathe creates a stilted feel, so I wrote in breaths in natural places. Work on breathing exercises to tank up because the phrases feel long at a slow tempo. An important concept is bringing out any 16th notes in the movement. They can be stretched to create some tension and drama. The movement starts softly and slowly builds to a forte in the second-to-last system. Making sure I started softly enough to get a dramatic contrast with the forte was difficult because the beginning shouldn’t sound weak.

The third movement, “Finale,” has some challenges that are easy to recognize just by listening to a recording. Double tonguing and quick slide technique were skills I started working on away from the music to make putting everything in context easier. Rosati also notes the difficulty in “...coordinating slide and tongue, particularly in the fast sixteenth note passages....” (Rosati 17). Slide technique was something that I really struggled with. My wrist tended to get a little stiff and tense with these fast passages, so I had to constantly remind myself to loosen up and let my wrist move. To keep clean articulations in all the double-tonguing, I had to make sure the air did not stop. It was easy for me to let the air die at the ends of phrases, but the double-tonguing got really muddled. I found I needed to push to the end of the phrase. Daily double-tonguing exercises were incredibly helpful in preparing this.

The more subtle challenges in the third movement were lining up with the piano and making music in repeated phrases. Rehearsal marking five to six is a good example of a difficult entrance with the piano. The rests are asymmetrical, each entrance coming a half beat later. The piano plays in the rests, so soloists need to count carefully. This occurs multiple times throughout the piece. Rehearsal marking six to seven is a good example of a repetition that needs to have a crescendo, decrescendo, or something else to make it more interesting. I chose to crescendo each time the figure came back to make it musical.

Piece in E♭ minor (Ropartz)

Piece in E♭ minor (Ropartz) is a less frequently played piece that captured my attention after seeing it on the recommended solos list for Arizona State University. It is described as:

“For the listener, this piece is both gentle and emotional. The opening section is tender and melancholy, while the faster section has moments of sweet singing between angular shapes. The piano accompaniment fits the solo well, and is often as interesting as the trombone line. Combined, the two create an enjoyable experience for the listener” (Muffitt 33).

After listening to Jeremy Wilson’s recording on YouTube, I was captivated by how beautiful and emotional the piece had the potential to be (Wilson, Ropartz "Piece in E-flat minor" - Jeremy Wilson & Caleb Harris). As a piece written for the Paris Conservatory, there are contrasting sections, a wide range, and some difficult technical passages. Again, I strongly recommend Jeremy Wilson’s video with tips for performers on this piece (Wilson, Tips for Effective Performance: Ropartz "Piece in E-flat minor"). The Ropartz has been one of my favorite pieces to work up but has been a challenge.

The first page of the piece is slow, lyrical, and has a sense of longing. It is legato and works with the piano to create a haunting melody. Making sure that I stayed relatively soft while still following the contour of lines was difficult. It was easy for me to get too loud and peak too soon. The opposing challenge of that was that I had to really go for the high notes. Focusing too much on staying soft caused me to crack notes in the seventh and eighth partials. Finding the balance of staying quiet without being afraid of the high range took some time for me. Another challenge in the first page was keeping a clean legato. The piece begins in E \flat minor, which means there is a lot of movement to fifth position. The first two notes are B \flat to G \flat , which I did in positions one to five, and require a quick slide with legato articulation.

The second page moves into a faster tempo and key change. The double dotted quarter notes with a 16th note following pattern show up repeatedly throughout the second and third pages. This needs to stay very clean and crisp. The 16th note figures must stay distinct from the eighth note triplet figures. This is a similar challenge to Ferdinand David's *Concertino* (David). I did a lot of subdividing and metronome work to make sure this was precise.

From the second page until the end, the part stays in the relatively high range. It also keeps a heroic character with some legato sections interspersed. Nothing should sound very short or abrupt, but there needs to be contrast between marked slurs, tenutos, and accents. The most difficult part of the entire piece for me was the last four lines. There are triplet arpeggios that ascend to high B's and C's requiring a clean slide as well as the endurance to nail those high notes. By this time in the piece, I was frequently feeling fatigued, so it was important for me to make sure that I was using a lot of air

rather than relying on my embouchure. The last two lines slow down before picking up speed in a triplet pattern for a last arpeggiated run and ending on octave Eb's.

Conclusion

The annotated list of twenty-five trombone solos represents the most recommended or required for graduate tenor trombone auditions. That they do not mirror the most played pieces according to the *International Trombone Association Journal* may be surprising. However, programs request these solos for a reason, whether it is testing a student's endurance, legato playing, technical ability, or ability to change styles. These performance notes are written to guide future auditioners when choosing and working on a piece for a graduate audition. These lists can also be used for teachers' awareness of what will be asked for in possible future auditions their students will take. I decided to work on the Larsson *Concertino* and Ropartz *Piece in E♭ minor*. More in-depth notes on these pieces will be helpful for anyone considering performing them for auditions. Future auditioners can feel more confident in their repertoire selections for a master's audition and be exposed to more possibilities in the solo trombone literature through this thesis.

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Appendix A: List of Master's Programs and Their Required/Recommended Solos

- Arizona State University, Herberger Institute for Design and Arts: Arnold *Fantasy*, Crespó *Improvisation No. 1*, Defaye *Deux Dances*, Hindemith *Sonata*, Martin *Ballade*, Robarts *Piece in Eb minor*, Stojowski *Fantasy*, Tomasi *Concerto*
- Boston Conservatory at Berklee: Martin *Ballade*, Milhaud *Concerto D'Hiver*, Tomasi *Concerto*
- The Colburn School: Castérède *Sonatine*, Defaye *Deux Dances*, Gröndhal *Concerto*, Martin *Ballade*, Sulek *Vox Gabrieli*
- DePaul University, School of Music: Tomasi *Concerto*, Martin *Ballade*, Creston *Fantasy*, Castérède *Sonatine*, Galliard *Sonata*, Marcello *Sonata*, Handel *Concerto in f minor*, Pergolesi *Sinfonia*, Albinoni *Concerto in Bb*, Albrechtsberger *Concerto*
- DePauw University, School of Music: Tomasi *Concerto*, Martin *Ballade*, Creston *Fantasy*, Castérède *Sonatine*, Galliard *Sonata*, Marcello *Sonate*, Handel *Concerto in f minor*, Pergolesi *Sinfonia*, Albinoni *Concerto in Bb*, Albrechtsberger *Concerto*
- Indiana University, Jacobs School of Music: Martin *Ballade*
- New England Conservatory: Guilmant *Morceau Symphonique*, Gröndhal *Concerto*, Tomasi *Concerto*, Martin *Ballade*, Creston *Fantasy*, Milhaud *Concertino*
- Northwestern University, Bienen School of Music: Martin *Ballade*
- Rice University, The Shepherd School of Music: Galliard *Sonata*; Marcello *Sonata*; Handel *Sonata*; Vivaldi *Sonata*; Telemann *Sonata*; Corelli *Sonata*; Bach *Cello Suites*; Dutilleux *Chorale*, *Cadence et Fugato*; Gröndhal *Concerto*; Larsson *Concertino*
- San Francisco Conservatory of Music: Martin *Ballade*, David *Concertino*, Hindemith *Sonate*
- University of California, Los Angeles, Herb Alpert School of Music: Larsson *Concertino Op. 45 No. 7*, Castérède *Sonatine*, Pergolesi *Sinfonia*
- University of Georgia, Hugh Hodgson School of Music: Crespó *Improvisation No. 1*, David *Concertino*, Gröndhal *Concerto*, Martin *Ballade*, Tomasi *Concerto*
- University of Michigan, School of Music, Theatre, & Dance: Anthony Barfield *Red Sky*, Susam Mutter *Fifteen from Ages*

- University of North Texas, College of Music: Martin *Ballade*, Ewazen *Sonata*, Castérède *Sonatine*
- University of Texas at Austin, Butler School of Music - David *Concertino*, Gröndhal *Concerto*, Martin *Ballade*

Appendix B: List of Programs Without Any Specified Solos

- The Juilliard School
- University of Cincinnati College-Conservatory of Music
- Yale University, Yale School of Music
- Curtis Institute of Music
- University of Rochester, Eastman School of Music
- Boston University, School of Music
- Manhattan School of Music
- Cleveland Institute of Music
- Oberlin Conservatory of Music
- Temple University, Boyer College of Music and Dance
- California State University, Long Beach, Bob Cole Conservatory of Music
- University of Denver, Lamont School of Music
- University of Redlands, Conservatory of Music
- Northern Illinois University, School of Music
- University of Southern California, Thornton School of Music
- The New School, Mannes School of Music
- University of Miami, Frost School of Music
- New York University, Steinhardt School of Culture, Education, and Human Development

Appendix C: Most Requested/Required Solos

(Organized by the number of times mentioned)

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|---|---|
| 1. Martin <i>Ballade</i> (12) | 14. Albrechtsberger <i>Concerto</i> (2) |
| 2. Tomasi <i>Concerto</i> (6) | 15. Albinoni <i>Concerto in Bb</i> (2) |
| 3. Castérède <i>Sonatine</i> (5) | 16. Milhaud <i>Concerto D'Hiver</i> (2) |
| 4. Gröndhal <i>Concerto</i> (5) | 17. Larsson <i>Concertino</i> (2) |
| 5. David <i>Concerto</i> (3) | 18. Ewazen <i>Sonata</i> (1) |
| 6. Pergolesi <i>Sinfonia</i> (3) | 19. Guilmant <i>Morceau Symphonique</i> (1) |
| 7. Galliard <i>Sonata</i> (3) | 20. Ropartz <i>Piece in Eb minor</i> (1) |
| 8. Marcello <i>Sonate</i> (3) | 21. Arnold <i>Fantasy</i> (1) |
| 9. Creston <i>Fantasy</i> (3) | 22. Stojowski <i>Fantasy</i> (1) |
| 10. Defaye <i>Deux Dances</i> (2) | 23. Anthony Barfield <i>Red Sky</i> (1) |
| 11. Crespo <i>Improvisation No. 1</i> (2) | 24. Susan Mutter <i>Fifteen from Ages</i> (1) |
| 12. Handel <i>Concerto in F minor</i> (2) | 25. Dutilleux <i>Chorale, Cadence et Fugato</i> (1) |
| 13. Hindemith <i>Sonate</i> (2) | |