

**FIVE SELECTED SOLO TROMBONE WORKS FROM THE
TWENTIETH AND TWENTY-FIRST CENTURY: ANALYSIS AND
PERFORMANCE GUIDE**



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**A THEMATIC PAPER SUBMITTED IN PARTIAL
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Thematic Paper
entitled
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PERFORMANCE GUIDE**




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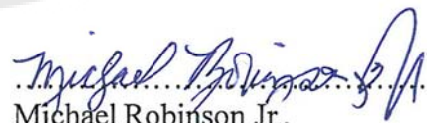
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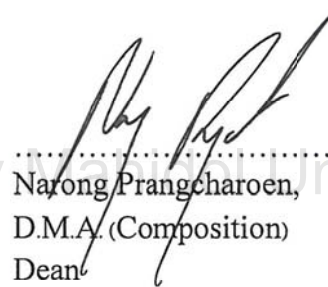
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Pitikiat Jantarajaturaphat

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TWENTY-FIRST CENTURY: ANALYSIS AND PERFORMANCE GUIDE

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ABSTRACT

The objectives of this thematic paper are to establish a greater proficiency of the trombone performance, and to develop expertise in organizing a trombone recital. The works selected in this recital were picked to show the capability of the performer and all the possibility for trombone as a solo instrument.

The recital was performed in the Music Auditorium at the College of Music, Mahidol University on May, 1 2019. The program consisted of 5 pieces: 1. *Sonata for trombone and piano* by Eric Ewazen, 2. *Ballade for trombone and piano* by Eugene Bozza, 3. *Sonatina for trombone and piano* by Kazimierz Serocki, 4. *Concertino for trombone and piano* by Lars-Erik Larsson and 5. *East wind for trumpet, trombone and piano* by Jean-François Michel. The total approximate time was 57 minutes without intermission.

In conclusion this thematic paper helps understand the structure and musical emotions of the selected pieces better. It also highlights that it is important to understand the background, history and pedagogue idea of the pieces in order to achieve the best result during the performance.

KEY WORDS: GRADUATE TROMBONE RECITAL / PITIKIAT
JANTARAJATURAPHAT / TROMBONE

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CHAPTER I

INTRODUCTION

1.1 Brief history of the twentieth and twenty-first century music

The most prominent attribute of defining the music in this era was the halt in the long-established tonality. (Hyde, 1996). It affected the music world in many ways. New musical style emerged worldwide and, new compositional methods were invented to call forth unprecedented effects.

At the end of the 19th century, the classical music world was moving towards Post-Romantic Symphonic writing. At the same time, Impressionism was spreading through France by Claude Debussy.

In Vienna, Arnold Schoenberg has developed atonality and the twelve-tone technique and was adopted by many composers as a tool of composition. After the end of the First World War, the classical music progress backwards to the past for inspiration and works that bring out elements from its music. (Hyde, 1996). This genre of music became neoclassicism.

In Italy, a new musical trend called Futurism has also emerged. This music aims to reconstruct extraordinary sounds in a context of music. The microtones had been used in works of the composer such as Charles Ives. Microtones are intervals in between the semitone system, it can only be produced by playing in between the semitone notes or , in other words, playing the semitone pitch in a very sharp or flat manner to produce a microtone. However, other instruments such as piano and organ cannot produce the microtone due to its major reconstruction.

In the 1940s to 50s, many composers began to explore the use of technology to music. Computers, synthesizers, multimedia, and other electronic devices and techniques had become the staple part of this era.

Cultural trend in music which forms the later period of centuries are romantic, modernist, neoclassical, postmodernist and more. Igor Stravinsky and Sergei Prokofiev were predominantly drawn to the early style of this period in their early

careers, for instance, *The Rite of Spring* and *Chout*. Dmitri Shostakovich, represented the impact of communism that he was forced to compose among the strictly controlled structure and expression.

Nationalism was one of the movements in this era. The culture, especially in the United States of America, began to create its own style of classical music, particularly by Charles Ives, John Alden Carpenter, and George Gershwin. Jazz was also an influential impact and an important aspect of American's music that the later composers use as a material. For example, the work of George Gershwin. Eclecticism, polystylism, minimalism has become an important composition style in the later period of this century.

1.2 The trombone of the twentieth and twenty-first centuries

Trombone as both solo and orchestral instrument has always been a medium mean to express musical meaning in many different genre of music throughout a diverse era of music. As time passed, techniques available on the instrument also grew due to the exploration of sound by the composer of the past era and the invention of technique by many great influential performers. The trombone itself can produce an array of sound and the only limitation is the extent of the player's ability. The roles of the trombone as an orchestral and a solo instrument range from the Classical period, as Leopold and Wolfgang Mozart used the trombone to reinforce of vocal parts. There was also an alto trombone concerto by Georg Christoph Wagenseil. Later, Beethoven also uses the trombone in his Symphony No. 5, No. 6 and No. 9.

In the Romantic era, trombones were used in many symphonies, opera and other composition at that time. It has been generally used in a sacred music as a mean to enhance the lower bass lines that are difficult to hear.

In the 20th century, the trombone, however, has become a prominent part in the orchestra, and was also employed by a large number of composers such as Béla Bartók, Leonard Bernstein, George Gershwin, Gustav Holst, Leos Janacek, Gustav Mahler, Sergei Prokofiev, Sergei Rachmaninoff, Maurice Ravel, Ottorino Respighi,

Arnold Schoenberg, Dmitri Shostakovich, Jean Sibelius, Richard Strauss, Igor Stravinsky, William Walton and Ralph Vaughan Williams.

In the 20th century, an Italian composer, Luciano Berio has composed *Sequenza V* for solo trombone. This piece features a trombone as a solo voice in its composition with extended techniques. It involves growling, bark sound, flutter techniques, vibrato, slap-tongue, use of harmon mute, voice multiphonics and vowel sounds and color palette. This piece has significantly established a change in a compositional style of trombone composition in this period onwards. (Baines, 1980). It presented many more possibility of the trombone as an instrument.

The trombone as a solo instrument has greatly developed its reputation in the previous century due to virtuoso trombonists who musically and technically expanded the capability and possibility of the instrument far beyond what was deemed impossible in the late era.

This thematic paper selects five pieces that reflect new directions in trombone writing of the 20th and 21st centuries. The pieces include 1. *Sonata for trombone and piano* by Eric Ewazen, 2. *Ballade for trombone and piano* by Eugene Bozza, 3. *Sonatina for trombone and piano* by Kazimierz Serocki, 4. *Concertino for trombone and piano* by Lars-Erik Larsson, and 5. *East wind for trumpet, trombone and piano* by Jean-François Michel.

1.2.1 *Sonata for trombone and piano* by Eric Ewazen

Sonata for trombone and piano by Eric Ewazen was written for Michael Powell, the trombonist of the American Brass Quintet in 1993 and was recorded by him with Eric Ewazen as piano accompanist for Well-Tempered Productions. It is set in an atonal music style that changes the key of the piece throughout the whole movement. It also demands a proficient technique by the player in order to execute the piece correctly such as double tonguing, wide interval, frequent changes in time signature and a variety of articulation.

It has many aspects to study such as the structure of the movement, the thematic construction of the materials, and the use of form and melodies in the trombone and piano.

1.2.2 *Ballade for Trombone and Piano* by Eugene Bozza

The Ballade for Trombone and piano was composed in 1944, originally written for trombone and orchestra but later transcribed to trombone and piano. This piece presents a use of a jazz seventh chord in impressionism music. It is in a ballade style, by employing the use of a chords with non-chord tone to create tension or dissonance and using seventh chords which gives it a jazz essence blending with the mood of an impressionist music, which adding the color of the chord a little bit odd but fits in well as a ballade. The challenge of this piece lies in understanding of its form and how to emphasize the musical phrase for a convincing performance.

1.2.3 *Sonatina for trombone and piano* by Kazimierz Serocki

Sonatina for trombone and piano was written in 1953, it was one of the most perform pieces from his composition his neoclassical style of composition. This piece presents a challenging part for both trombone and piano, it uses an atonal system within the piece and many mix meters changes.

This piece also has a very unusual melody and the piano part that sometimes plays polychords that make this piece a hard piece in terms of performing with synchronization in the solo part and the accompanist.

1.2.4 *Concertino for trombone and piano* by Lars-Erik Larsson

The concertino for trombone and piano was one of the pieces in the series concertino for twelve solo instruments written for an amateur orchestra in between 1955-56 to fill in new orchestral repertoires that the orchestra can perform due to their limited technique as an amateur orchestra. The Concertino for trombone and piano was given the number Op.45/7.

The first movement of this piece is almost an all-out cadenza, which requires a well train musicianship for a convincing performance. This piece utilizes many techniques all across all three movements such as double, triple tonguing and many wide ranges of low and high note that covers the piece.

1.2.5 *East wind for trumpet, trombone and piano* by Jean-François Michel

East wind for trumpet, trombone and piano was written in 2012 and premiered at the 61st Festival of Ljubljana, Slovenia, by the Brass Ensemble of the Slokar Academy (4 trumpets and 4 trombones) and the soloist Franc Kosem (trumpet) and Branimir Slokar (trombone).

This piece uses folk song melodies and other elements of the Eastern European folk song music as an inspiration. It features many resounding brass calls and cheerful dialogue between the trumpet and trombone with the piano accompanist as a background. This piece requires solid technique in multiple tonguing and playing in high voice range.

1.3 Importance of the study

The goals of this thematic paper are to study the fundamental elements of the selected pieces for trombone from the twentieth and twenty-first centuries and create a guide on how to prepare and perform. The guide provides 1) theoretical analyses of the pieces that serve as basis for the interpretation; 2) technical problems and solutions, and 3) discussing ensemble issues. Since the guide was applied and integrated by the author himself, this thematic paper also discusses its effectiveness observed from his performance in his Graduate Recital.

This thematic paper seeks to enhance one's understanding on the important backgrounds of the pieces and to provide an aid to the preparation process for trombonists who want to perform these pieces effectively.

1.4 Objective

1.4.1 To provide technical solutions and performance considerations for the selected works

1.4.2 To demonstrate the close connection between music research and actual performance

1.5 Scope of the Study

This thematic paper discusses historical background, theoretical aspects, pedagogical solutions and performance issues of the followings:

- 1) *Sonata for trombone and piano* by Eric Ewazen
- 2) *Ballade for trombone and piano* by Eugene Bozza
- 3) *Sonatina for trombone and piano* by Kazimierz Serocki
- 4) *Concertino for trombone and piano* by Lars-Erik Larsson
- 5) *East wind for trumpet, trombone and piano* by Jean-François Michel

In additions, it also provides a summary of the guide's effectiveness by the researcher, who applied it during the preparation for the Graduate Recital.

1.6 Programming order of the Graduate Recital

The program of the Graduate Recital was arranged according to the style of the pieces. It starts with an effective curtain-raiser such as *Sonata for trombone and piano* by Eric Ewazen, which is then followed by *Ballade for trombone and piano* by Eugene Bozza. *Sonatina for trombone and piano* by Kazimierz Serocki is teemed rhythmic freedom resulted from frequent changes of meter. *Concertino for trombone and piano* by Lars-Erik Larsson with its virtuosity casts the spotlight to the trombone soloist and his masterful command of the instrument. The program was concluded by lively interplay between Trumpet and Trombone in *East wind for trumpet, trombone and piano* by Jean-François Michel.

CHAPTER II

LITERATURE REVIEW

2.1 Brief review of related writings

This thematic paper investigates five selected trombone solo repertoires: 1. *Sonata for trombone and piano* by Eric Ewazen, 2. *Ballade for trombone and piano* by Eugene Bozza, 3. *Sonatina for trombone and piano* by Kazimierz Serocki, 4. *Concertino for trombone and piano* by Lars-Erik Larsson and 5. *East wind for trumpet, trombone and piano* by Jean-François Michel. This section deals with a brief review of some related writings used as references in this thematic paper and a doctoral thesis on Lars-Erik Larsson's trombone compositions.

The Cadenza: Performance Practice in Alto Trombone Concerti of the Eighteenth Century by David Bruenger provides an in-dept melodic and rhythmic analysis of selected trombone cadenzas in the eighteenth century. It includes practical explanation on how to perform cadenza of each era in historically informed manners. However, its lack of musical examples causes some difficulty understanding on certain points in the work.

A performance guide for trombone quartet: an application of pedagogical concepts and techniques for developing ensembles by Robert Carlisle Parker is a DMA essay dealing with practical concepts and techniques for developing ensemble skills. It offers insightful considerations for trombone quartet rehearsal such as communicating with gestures and body language, ensemble setup, improving intonation, balance between parts, and articulation, which highly benefit the performance guide for *East Wind*.

A Study of Lars-Erik Larsson and His Contributions to Trombone Repertoire by Thomas S. Brown analyzes trombone compositions by the Swedish composer. The author's section on Larsson's *Concertino for trombone and piano* discusses this piece in terms of structural elements of each movement, technical problems, and solutions. The most useful point is the author's pedagogical guide for

trombonists who have difficulty with double tonguing. However, it should include more excerpts that highlight crucial passages of the work.

2.2 Historical Backgrounds of the selected repertoire

2.2.1 *Sonata for trombone and piano* by Eric Ewazen

Eric Ewazen was born in 1954 in Cleveland, Ohio. He received a Bachelor's Degree in Composition at the Eastman School of Music, and a Master's and Doctoral degree from The Juilliard School. He has been lecturer for the New York Philharmonic's Musical Encounters Series, Vice-President of the League of Composers International Society of Contemporary Music, and Composer-In-Residence with the Orchestra of St. Luke's in New York City. His teachers include Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He also has been a faculty member at Juilliard since 1980. The Sonata for Trombone and Piano was composed in 1993 and premiered by Michael Powell of the American Brass Quintet and Eric Ewazen.

The earliest recording is by Joseph Alessi (Principal trombone of the New York Philharmonic) with Jonathan Feldman (piano) in 1996. In 1999 Michael Powell and Eric Ewazen recorded in the CD "Music for the Soloists of the American Brass Quintet and Friends". Afterward, this work was recorded and performed by famous musicians many times including Steve Witser (Former assistant principal trombone of the Cleveland Orchestra) with Kathryn Brown (piano) and John Rojak (bass trombone) with Robert Koenig (piano).

Mr. Ewazen has noted about his piece as follows: "The trombone, with its golden resonant tone and beautiful baritone range, is an instrument which has always fascinated me. I wanted to create a music that explores all of its many expression. The first movement is defined sonata-allegro form, using organized development measures to sharpen a dramatic build-up. The second movement is a melancholy pavane, with echoing piano chords under a moving trombone aria. The final movement, a brilliant

rondo, is a blissful declaration of life with bouncing rhythms, tuneful tunes and colorful, virtuosic textures". (Ewazen, 1997)

2.2.2 *Ballade for Trombone and Piano* by Eugene Bozza

Eugène Joseph Bozza was born on April 1905 in Nice. Bozza started studying music at the Paris Conservatoire in 1922. In 1934, his cantata "La légende de Roukmāni" was given the Prix de Rome and the "Aria" for saxophone in 1936, was his most well-known work for saxophone.

He later was a conductor at the Paris Opéra-Comique in 1939-1948, after that he worked at the Ecole Nationale de Musique, in Valenciennes as director from 1951 till his retirement in 1975. In 1956, he was honored as a Chevalier of the Legion of Honor. Bozza died on 28 September 1991 in Valenciennes, France.

Bozza composed many large works such as symphony, operas, violin concerto, piano concerto, two Requiems and pieces for brass ensemble. Despite all this, he still not very well-known. This may be due to several of his pieces not being premiered in France such as the ballet "Fêtes romaine and Jeux de plague" and the opera "Beppo and La Duchesse de Langeais.

Bozza was a renowned composer of chamber music for winds and strings. His chamber music proposes a complex, free and dreamlike texture and has an attractive melody, characteristic of French music in the 20th century. Some of the work was set as standard pieces used to study and perform such as the Scherzo for Saxophone Quartet (1946) and Trilogie for Brass Quintet (1969). (Smeets, 1997)

The Ballade for Trombone and Piano, Op. 62 was composed in 1944, or six years after the Ballade for Trombone and Piano in 1938 by Frank Martin. The harmony of Ballade for Trombone and Piano is complex and is very demanding for the trombonist. Originally, this piece was written for trombone and orchestra but later changed into trombone and piano to allow for more performances. He also composed music for trombone again consists of "New Orleans" for Bass Trombone and the Three Pieces for Trombone Quartet.

The Ballade for Trombone and Piano is a blend of the essentials of French Impressionism and the jazz music. Bozza wrote music in the jazz expression in parts of the Ballade. For example, he used the blues scale in some places and used the chord 7, 9

and 11 that regularly founded in jazz music. Bozza also used the glissando technique perhaps inspired by the Bolero (1928) of Maurice Ravel. (Campbell, 1910-1960)

2.2.3 Sonatina for trombone and piano by Kazimierz Serocki

Polish composer and pianist, Kazimierz Serocki was born on March, 3 1922 in Toruń, and died January, 9 1981 in Warsaw. He studied composition under Kazimierz Sikorski and piano with Stanisław Szpinalski in the State Conservatory of Music in Łódź. In 1947-48 he continued his studies in Paris, where Nadia Boulanger was his composition teacher, while he studied piano with Lazare Levy.

From 1946 to 1951, he gave many piano concerts, both in Poland and abroad, in Romania, Germany and Czechoslovakia just to name a few countries. In 1952, he started focusing only on his work as a composer.

Between 1954 and 1955 he was a vice-president of Polish Composers' Union. He was also responsible for organizing International Festival of Contemporary Music "Warsaw Autumn". (Lindstedt, 2012)

Sonatina for trombone and piano was written in 1953 in neoclassical style, the first movement is in sonata form with short second theme area, while the remaining two movements are in ternary forms.

A fast melody of the first and third movement is played with the contrast of articulation by the trombone with an accompaniment of the pianist. While the first theme employ staccato articulation in the trombone with staccato contrapuntal lines in the piano.

The second movement shows less contrast in articulation for the trombone as the movement was mostly smooth legato with the piano playing polychords. The third movement marks the return of the theme and the staccato polychords by the piano from the first movement with the introduction of a new theme. (Cox, 1981)

2.2.4 Concertino for trombone and piano by Lars-Erik Larsson

Larsson was born in 1908 in Akarp and died in Helsingborg on 27 December 1986, Sweden. From 1925-1929 Larsson was a student at the Royal Academy of Music in Stockholm, studying composition with Ernst Ellberg and conducting with Olallo Morales. He then later study with Alban Berg in Vienna and Fritz Reuter in

Leipzig. In 1930-31, he return to Sweden, Larsson taught in Malmö and Lund, writing music criticism for the Lund Dagblad and coaching at the Royal Theatre in Stockholm.

In 1937, Larsson began his fruitful association with Swedish radio, composing, conducting, and producing programs for broadcast and thereby influencing the musical tastes of thousands of Swedish listeners.

After studying abroad in Vienna, Larsson was introduced to Schönberg's twelve-tone technique and Hindemith's neo-classical style. By using twelve-tone techniques in his 10 tvåstämmiga (pianostycken 10 two-part piano pieces) (1932), Larsson became the first composer in Sweden who made use of such techniques. However, this was not long lasting and the use of dodecaphonic forms would only appear periodically through Larsson's career. (Lundegård, 2003)

At the end of the 1950's, Larsson finally presented a more dodecaphonic form. Contrary to Schönberg's twelve tone-technique based on a single series of twelve pitches, Larsson's point of departure was a succession of chords. A composition based on this technique are the Adagio för stråkar, op.48 (1960). They all stand in contrast to the light popular music which Larsson composed during his years at the Swedish Radio. They also present a more serious and organized character of Larsson as a composer. (Smeets, 1997)

In 1945, Larsson has been working with numerous amateur orchestras that obtain grants from the government. He saw that there is gap in their repertoire, they were not able to perform much of the modern work available at that time. From 1955-56, Larsson wrote a concertino for twelve solo instruments. They were written to be captivating and also technically challenging for the soloist, however, the string plays rather much simpler in the abilities of an amateur orchestra of the time.

The works are all written in opus number Op.45. The first seven concertinos differ in length, from six minutes to almost thirteen minutes. Each concertino is built upon a three movement form with two Allegro movements and one slow movement in between. The Concertino for trombone and piano was given the number Op.45/7. (France, 2002)

2.2.5 East wind for trumpet, trombone and piano by Jean-François Michel

Jean-François Michel was born in Switzerland in 1957 and studied at the Fribourg Conservatoire in Switzerland from 1965 to 1976. Michel was Principal Trumpet of the Munich Philharmonic Orchestra in 1976. Later, he was appointed as professor at the Conservatoire in Fribourg in 1986. He was an accomplished soloist and chamber musician and gives masterclasses in many European countries as well as in Japan, Brazil, and Argentina.

Jean-François Michel has composed many pieces for many famous soloists and ensembles. Along with works for international competitions such as Porcia, Italy, Geneva, Switzerland; Markneukirchen, Germany. An EDITION BIM was his publishers.

Jean-François Michel took his inspiration for East wind for trumpet, trombone and piano from a gypsies musical folklore from all over Balkan to an eastern European countries. These folk tunes navigate between a major and minor mode to differ a song of a wild dance and a sorrowful cantinas. (Michel, 2012)

East wind was premiered by the Brass Ensemble of the Slokar Academy with Branimir Slokar (Trombone) and Franc Kosem (Trumpet) in Slovenia in July 2, 2012.

There are three editions of this piece available by the composers which are:

- 1) For C trumpet and trombone with brass ensemble
- 2) For B flat cornet or trumpet and trombone with brass ensemble
- 3) All above but with the piano accompaniment as a choice

CHAPTER III

METHODOLOGY

3.1 Scope of study

This thematic paper discusses historical background, theoretical aspects, pedagogical solutions and performance issues of the followings:

1. *Sonata for trombone and piano* by Eric Ewazen
2. *Ballade for trombone and piano* by Eugene Bozza
3. *Sonatina for trombone and piano* by Kazimierz Serocki
4. *Concertino for trombone and piano* by Lars-Erik Larsson
5. *East wind for trumpet, trombone and piano* by Jean-François Michel

In additions, it also provides a summary of the guide's effectiveness by the researcher, who applied it during the preparation for the Graduate Recital.

3.2 Process of Presenting a Thematic Paper

3.2.1 Discuss with the advisor.

3.2.2 Study the selected pieces according to the advisor guidance.

3.2.3 Acquire the information about the repertoire for giving the presentation and summary of the thematic paper.

3.2.4 Daily practice.

3.3 Preparation Process for the Recital

Process	2018 - 2019							
	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar
<i>Sonata for trombone and piano</i> by Eric Ewazen		→						
<i>Ballade for trombone and piano</i> by Eugene Bozza			→					
<i>Sonatina for trombone and piano</i> by Kazimierz Serocki			→					
<i>Concertino for trombone and piano</i> by Lars-Erik Larsson				→				
<i>East wind for trumpet, trombone and piano</i> by Jean-François Michel	→							

3.3.1 Organize a daily routine practice schedule

3.3.2 Contact and reserve the MACM Hall, College of Music, Mahidol University for the recital.

3.3.3 Prepared the program note and conclude the information from the outline of Graduate Recital Document.

3.4 Establishing the literature guide work

3.4.1 Analysis of the selected work

The analysis of the pieces presented in this program are done in order to establish a ground understanding of the pieces in its musical form and structure for an accurate musical guide to interpretation and performance of these pieces. The analysis of the pieces in these studies aims to propose form, structure, theme, material, color, and idea presented in the pieces for a truthful interpretation to the pieces and to establish an effective performance and practice guide.

3.4.2 Performance guide establishing

The performance guide are a pinnacle of the technical knowledge of how to organize and practice in order to augment ones capability of how he/she will prepare and perform the pieces base on the analysis of the pieces. This performance guide will present excerpts from the selected pieces and technique that require mastering for each of the excerpts to be executed precisely and appropriately in its music form and interpretation. This performance guide will present excerpts according to technique its call for in the form and structure of the pieces and establish a practice formula as a guide to better perform the excerpt or passage.

3.5 Presentation

The recital will be presented as a formal recital, which separated into two sections with a 15 minutes intermission. The audience is given the program notes before the performance begins.

3.6 Program and approximate time

Sonata for trombone and piano (20 min.)	Eric Ewazen (1954)
Ballade for trombone and piano (9 min.)	Eugene Bozza (1905-1991)
15 minutes Intermission	
Sonatina for trombone and piano (8 min.)	Kazimierz Serocki (1922-1981)
Concertino for trombone and piano (12 min.)	Lars-Erik Larsson (1908-1986)
East wind for trumpet, trombone and piano (8 min.)	Jean-François Michel (1957)

Total approximate time: 57 minutes without intermission.

CHAPTER IV

ANALYSIS AND PERFORMANCE GUIDE

4.1 Analytical component of the program

The selected pieces have been analyzed in order to build a foundation of understanding in the musical form and structure to create a precise musical guideline towards interpretation and performance of these pieces. These analyses will discuss formal structures, harmonic approaches and organization of musical ideas in the pieces for the better understanding of the reader.

4.1.1 *Sonata for Trombone and Piano* by Eric Ewazen

The 1st movement - *Allegro Maestoso*

The first movement is in a sonata-allegro form that has a first theme and a second theme. There are many frequent key changes, for example, modulations to E flat major in measure 10, to E major in measure 27 and to F major in measure 252. Besides, the music also proceeds in a very unpredictable manner; its texture and rhythm changes abruptly from one type to another. However, the melody is still based on and developed from the main idea presented at the outset.

The structure of the first movement.

Exposition	Measure 1 - 91
First theme	Measure 11 - 35
Second theme	Measure 57 - 83
Transition	Measure 92 - 115
Development	Measure 116 - 221
Second theme	Measure 156 - 177
Re-transition	Measure 222 - 249
Recapitulation	Measure 250 - 264
First theme	Measure 250 - 259

The exposition begins with the main theme consisting of many elements. First, there is an energetic proclamatory passage introduced by the trombone, which gradually transforms into a well-defined statement in the key of Eb major (measure 11). Here, the piano provides a sense of rhythmic momentum in the background. However, the accompaniment is quite harmonically static since it occurs on the Eb major chord for four bars. These are the main material of the first theme and the melody will grow and branch into more new material based on the melody of this movement.

Figure 4.1 Eric Ewazen, *Sonata for trombone and piano*, mvt. 1, mm. 11. First theme in the key of Eb major from the exposition.

In measure 35, there is a transition that has a distinctive chord progression change and a 7/8 time signature that gives out an unstable feeling as it is going to develop into the second theme in the time signature of 3/4 (measure 55) which have a flowing sensation with a strong fundamental. Later, the second theme was introduced by the trombone (measure 57) with the piano playing sixteenth note as accompaniment. The differences between the first and second theme is that the second theme is always developing until the end of the exposition with a short codetta at the end and also the uses of different time signatures. A transition was followed by using the motif and material from the first theme before the development section.



Figure 4.2 Eric Ewazen, *Sonata for trombone and piano*, mvt. 1, mm. 55-57. Second theme in the time signature of $\frac{3}{4}$, trombone plays a second theme in mm. 57.

The development section starts in measure 116 by the piano playing a series of sixteenth note materials that was developed from the first theme and with the right hand playing the main melody (measure 118). The melody will first be introduced by the piano and later the trombone. In measure 137, the material from transition appeared again which develops into the newly developed second theme. In measure 156, the original transition came back with much clearance towards the second theme before the re-transition which builds the intensity and the tension compared to the previous transitions (measure 222).



Figure 4.3 Eric Ewazen, *Sonata for trombone and piano*, mvt. 1, mm. 116-117. Piano part plays a sixteenth note material that has been develop from the first theme.



Figure 4.4 Eric Ewazen, *Sonata for trombone and piano*, mvt. 1, mm. 118. Main melodies in octave in the right hand.

The re-transition has been built up towards the Coda (measure 250) which marks the return of the introduction in the first theme. In another perspective, the coda will act as a short recapitulation.

The 2nd movement - Adagio

Structure of second movement.

Section A	Measure 1 - 38
Section B	Measure 39 - 74
Section C	Measure 75 - 94
Section A' prime	Measure 95 - 102
Section D	Measure 103 - 111
Section A	Measure 112 - 131

The second movement starts with a slow tempo and a mixture of calm, nostalgic and melancholy feeling up until Section A. The piano plays light resonating chords and will slowly build up to a more heavy texture. In measure 9, when the trombone starts to play, the piano introduces a new material that uses grace notes and a 12-tuplets (measure 29-35) which will later be developed and reappear in this movement again.

Figure 4.5 Eric Ewazen, *Sonata for trombone and piano*, mvt. 2, mm. 29-35. Piano introduces a new material that used a grace note and a 12-tuplets.

Section B is in the tempo of “*piu animato*” which has a distinctively contrasting feeling from Section A. For instance, an increase of tempo which is more flowing and has a more muddy and mysterious mood. However, the bass line in the left hand part of the piano still have a similarity of character with Section A. In measures 56-62, the sixteenth-note texture from the 1st movement will return for a short period which leads to Section B, but the tension will be more obvious at the tempo *meno mosso* and the texture of the piano will be more thick and heavy with a change of time signature to 4/4 at the measure 69.

The grace note motif from Section A returns in the piano part as the trombone introduces a new melody. This passage functions as a transition to Section C (measure 79) which has a change of time signature to $\frac{3}{4}$ similar to Section B. Here, the melody has a thicker texture. It then gradually subsides and concludes with a triplet gesture. This gesture will be later developed and modified in Section A prime (measure 95). In Section A prime, the use of grace note material and different subdivisions will be further explored. The materials from Section A prime are mixed with the trombone playing materials from Section C which will later lead to a climax in Section D (measure 103). The movement ends with the return of Section A again which has a similar atmosphere with a little difference in the note structure.

The 3rd movement - Allegro Giocoso

The third movement is in a sonata-rondo form with a fast tempo that has a playful and energetic character. This movement has many time signature changes and requires the uses of the performer's skills and techniques to the utmost possibility.

Structure of third movement.

Exposition	Measure 1 - 77
Section A (First theme)	Measure 1 - 38
Section B (Second theme)	Measure 39 - 77
Development	Measure 78 - 183
Section C	Measure 78 - 117
Section A	Measure 118 - 125
Section D	Measure 126 - 144
Transition (and new slow E section)	Measure 145 - 183
Recapitulation	Measure 184 - 225
Section A	Measure 184 - 205
Recapitulation	Measure 206 - 225

Section A has two themes. The first theme is from measure 2 to 9 and the second theme is from measure 10 to 19. The melody for both themes were played by the trombone and later continued by the piano playing the melody starting from measure 15. The main themes will be expanded and developed throughout the Section A and ends with a lively Codetta from the theme A (measure 35) which is connected to the first bar of Section B. At Section B, the piano introduces a new motif and with new themes played by the trombone at measure 43-46. The exposition ends with a closing theme from Section B from measure 70-77.

2
Trombone *mf*

5
cresc.

7
mp

Figure 4.6 Eric Ewazen, *Sonata for trombone and piano*, mvt. 3, mm. 2-9. Main thematic material.

The development section begins with section C (measure 78) with the piano introducing new texture and idea. However, the trombone part will still have a sense of similarity of motif as in the first movement. In measure 102, the left hand of the piano plays the melody from section C which later the trombone plays the same melody starting from measure 106 until the closing section at measure 110. From that, the first beat of every measure in the piano part has a slight resemblance as the closing theme from section B.

78
Trombone

Piano

80
Trombone *mf*

Piano *mf*

Figure 4.7 Eric Ewazen, *Sonata for trombone and piano*, mvt. 3, mm. 78. Beginning of development on the C section with piano introduce a new texture.

Later, a short excerpt from section A appeared before arriving at section D at measure 118. Section D is a new section but the material that are used are developed from previous section. For instance, from measure 138-144, the material from the closing theme and theme A will return in a different version in terms of contrasting texture in the piano part towards the transition. With that being said, it is obvious that the material used was developed from Section C but it is rather more flowing and smoother than the previous section that will lead to the slow tempo marked section E. This is a whole new section that has a different character from every previous section but there will be some snippets from previous section played before the recapitulation.

The recapitulation starts at measure 184 with the use of material from theme A in the right-hand piano part which will eventually developed and lands on a much clearer version of Section A. In section A, there is a minor difference with the section A from exposition which ends the piece with a coda. From measure 206 – 214, there are interruptions of new material before other existing materials mixing up to present a finale that ends the piece in Eb Major.

The image shows a musical score for measures 206-214. The top staff is for Trombone, starting with a whole rest in measure 206, then a melodic line. The bottom staff is for Piano, starting with a fortissimo (ff) dynamic. The piano part has a complex texture with multiple voices, including a prominent right-hand melody and a dense left-hand accompaniment. The key signature is Eb major and the time signature is 4/4.

Figure 4.8 Eric Ewazen, *Sonata for trombone and piano*, mvt. 3, mm. 206. New material before finale that end in a key of Eb major.

4.1.2 *Ballade for Trombone and Piano* by Eugene Bozza

The musical form of this piece is through-composed music. The theme is always appearing throughout the piece but was later developed until it is hardly the same with the original structure. The chords are independent and are very hard to identify its progression. This is because the chords are composed to express the color

and mood of the piece just like music from the impressionism era. Besides that, the piece is composed with a mixture of different styles.

Section A (measure 1 - 27)

Andantino ma non troppo, slow but not too much

It has a ballade mood, by using chords with some non-chord tones to create tension or dissonance. It also uses dominant 7th chords which gave the piece some jazz essence. At the same time, it also has some essence from the impressionism era mixed together that allows the chord to have a weird hearing sensation, but it fits perfectly in the ballade style. The repeated quarter note rhythm expresses a calm and mellow feeling.

The phrasing for this piece is unequal, each motif is different which was analyzed as asymmetry phrasing. The melody is flexible and flowing. At measure 12, there is a time signature change during the presence of the melody which allows the piece to have an unstable and unpredictable pulse. However, at the end the combination will lead to a large cadence. The section ends with an extended phrase which delivers to the next section (measure 25 - 28).

Transition I (Measure 28 - 38)

- It is a section which helps connect to the following section.
- *Piu vivo* is fast and livelier.
- It has a time signature of 3/4, but the strong beat is on the 3rd beat (Measure 28-33).

Section B

The tempo *Andantino ma non troppo* had returned and the triplet material from Section A was developed into a new section (measure 39).

The use of pentatonic scales and blues scale gives a similar texture to the impressionism era. The section ends with a piano solo playing the dissonance chords with heavy and strong dramatic rhythms which has the similarity to the romantic period (measure 51 - 57).

The image shows a musical score for Trombone, measures 39-48. The tempo is 'Andantino ma non troppo'. The score is written in bass clef with a 3/4 time signature. It features a melodic line with triplet markings. Annotations include 'The pentatonic scale' and 'The blues scale'.

Figure 4.9 Eugene Bozza, *Ballade for Trombone and Piano*, mm. 39. Andantino ma non troppo with a triplet material.

The cadenza section uses the melody from Section A which was developed into eighth-note rhythm. This eighth-note rhythm will later be used in other section as well.

The image shows a musical score for Trombone, measures 58-65. The tempo is 'Cadenza ad lib'. The score is written in bass clef with a 3/4 time signature. It features a solo cadenza with eighth-note rhythms and triplet markings. Dynamics include *mf* and *f*.

Figure 4.10 Eugene Bozza, *Ballade for Trombone and Piano*, mm. 58. Solo cadenza.

In measure 59, the piano introduces a new melody, which will return in the later sections.

Transition 2 (measure 63 - 65)

The eighth-note rhythm motif from the cadenza returned as a transition. In the meantime, the piano suddenly plays a surprising diminish chords moving chromatically downwards (Measure 64-65).

Episode section (Measure 67 - 72)

It is a short passage which function as a bridge to the next section. The new idea from the piano part at measure 59 was developed as the main theme for this section.

C Section (Measure 73 - 102)

The piano plays a two bar intro which introduces new ideas leading to the next section. As the next motif will function as an accompanying part by the piano which plays the pattern repeatedly.



Figure 4.11 Eugene Bozza, *Ballade for Trombone and Piano*, mm. 87. Glissando melodies in C section.

D Section (Measure 103)

The motif from the piano in Section C was developed into a new melody in a bigger scale and it became faster and lively compared to the previous version. The eight-note staccato rhythmic figure played as a main character for this section which started very obviously at the piano intro and trombone part. With the piano playing sharp striking chords while against the trombone line which produces a contrasting effect. The triplet rhythmic figure returns in the trombone at measure 110.



Figure 4.12 Eugene Bozza, *Ballade for Trombone and Piano*, mm. 109. Eight-note rhythmic figure and staccato in trombone.

Coda

This tempo in this section is stated *Piu Vivo*. In this section, melodies from the previous section returned and combines with some new idea. For example, the trombone melody from measure 64-65. The piano part introduces a new texture with eight-note rhythm being played alternately in both hand which will eventually developed to a mixture of triplet rhythm from the previous section (episode measure bar 67). In the last two bars, the trombone uses the glissando technique and ends with the motif from the Section D same as the piano part.

4.1.3 *Sonatina for trombone and piano* by Kazimierz Serocki

The 1st movement - Allegro

Structure of Movement

Exposition	
Section A (First theme)	Measure 1 - 16
Section B (Second theme)	Measure 21 - 28
Closing Section	Measure 29 - 46
Development	Measure 47 - 71
Recapitulation	Measure 80 - 91

The exposition section begins with a somewhat descending staccato scale by the piano, but it could not determine the key of the piece. The trombone will play on measure 2 introducing the first theme which will later be heard again throughout the piece. The time signature will occasionally change as seen in measure 13 to 16. The material that were used in the transition (measure 17-20) are from the piano part from the first theme. The piano parts in the second theme (measure 21) is slower and more calmly which has a huge contrast with the previous section. On the other hand, the trombone plays the melody for the second theme in a *dolce* with the trombone playing a second theme in a *dolce-ballade* feel. Then, it reaches the closing theme with the melodies from the first theme as a counter-point between the trombone and piano (measure 29-41). The texture of this section is polyphony that connects into the development section with a solo piano part.

Figure 4.13 Kazimierz Serocki, *Sonatina for trombone and piano*, mvt. 1. mm. 2. First theme.

Figure 4.14 Kazimierz Serocki, *Sonatina for trombone and piano*, mvt. 1, mm. 21. Second Theme.

The development section (measure 47) begins with a small fraction of the first theme melody that was developed with the piano playing fuller and thicker chords. Then, it was interrupted with a short cadenza (measure 55-60) that will be develop further with the introduction of new material in the piano part (measure 61). The trombone will later play a dolce melody in parallel with the piano playing descending major 7th arpeggio which is the style and feeling from the previous second theme. This will be continued until the retransition in measure 72 which the return of staccato material from the exposition was played until the recapitulation section. During the recapitulation, a short fragment from the first theme returned with the motif constantly repeated to create a feeling towards the end of the movement. For the most

of the movement there is no tonal center throughout this movement and there is the use of polychords used interchangeably. However, it is obvious that the note Eb is emphasize throughout the piece, especially the first note in the beginning and the last note in the piece.

The 2nd movement - Andante Molto Sostenuto

The second movement is in ternary form with a slow tempo in 3/4. The movement started the Section A with the piano playing a dolce style (measure 1-10) which leads toward the Section B (Measure 11). The trombone later plays a pickup note before measure 11. The melody that was introduced by the trombone was obviously developed from the main theme in the first movement, but this time in a slower tempo.

The piano part in Section B plays parallel 5th chords which works as an accompaniment for the trombone part. This was continued further with much clearance from measure 18-21 and constantly building up the tension towards the climax in measure 29. After that, a short piano solo was introduced in section B which marked the transition towards the recapitulation of Section A. During this section, the trombone plays the melody that was first introduced by the piano in the beginning of the piece. The movement ends with the piano playing two dissonance chord which lands on g minor in the last two bars.

The 3rd movement - Allegro Vivace

The last movement is in a fast tempo. It is in ternary form and it uses the motif and material from the previous movement. The material in this movement will be develop throughout the movement. The trombone plays the main theme in Section A with the staccato chords played by the piano, in which the time signature of the theme A will change between 2/4, 3/4, 4/4 from measure 1-20. In measure 18-20, the piano plays a rhythmic motive which was adapted from the main theme in first movement.



Figure 4.15 Kazimierz Serocki, *Sonatina for trombone and piano*, mvt. 3, mm. 1. Main theme of the third movement.

Theme A has a motif that uses the minor third that plays in relation to each other. This idea will later develop as a texture for the piano in this movement (measure 21-30). It will soon connect to the transition and continued with the Theme B (measure 40). In theme B, it is obvious that the right-hand part of the piano plays the motif from the first theme while exchanging motif with the left hand.



Figure 4.16 Kazimierz Serocki, *Sonatina for trombone and piano*, mvt. 3, mm. 21. A minor third motif that plays in relation to each other.

Theme B starts in measure 53 with the piano playing long chords and uses the pedal to create a slower feeling. The trombone plays the theme B in a soft and calm feeling but has a define melody that is similar to the theme in Section A. Furthermore, in measure 56-58, the piano also plays a consecutive Minor third motif which is similar to the theme A.

In Section B, the trombone plays a small glissando in measure 91. This glissando material will later use at the end of the piece too. The transition

(measure 92) has a similar characteristic with the previous transition. The rhythmic motif from Section A returns and is connected with a sustained of the note Ab in the piano part. The piano part then suddenly plays an eight-note rhythmic pattern which bridges to the Section A' (prime).

In the A' (prime) section, the previous melody returned (measure 107), but it is different with the previous melody in terms of the rhythmic and note changes. It also uses the previous material in a more compact and lively style which was connected into the closing section. In measure 138-145, the glissando that was played by the trombone from measure 91 returned with a lengthier note value and was repeatedly played in contrary with the piano playing staccato rhythms in both hands. In measure 146, the texture from the Section B returns in the piano part and ends the piece with the trombone playing the motif from Section B with the piano playing the idea of repeated minor third rhythm. This creates a coda feeling and the piece ends in a Bb chord with the 3rd omitted.



Figure 4.17 Kazimierz Serocki, *Sonatina for trombone and piano*, mvt. 3, mm. 138-145. The glissando passage.

4.1.4 *Concertino for trombone and piano* by Lars-Erik Larsson

The 1st movement, Preludium: Allegro Pomposo

This piece was composed in a neo-classic style with a dramatic ritornello form which is commonly used in the late baroque period. The most significant feature of this form is that the orchestra (ritornello) and soloist will take turn playing. However, this piece does not have a clear tonal center and the melody is transposed throughout the piece except during the end.

Structure of the first movement

Movement	Measure
Ritornello (A)	1 - 4
Solo (A)	5 - 17
Ritornello (A)	17 - 20
Solo (A)	21 - 28
Brief Cadenza	29 - 42
Ritornello (B)	42 - 45
Solo (New A)	45 - 62
Ritornello (B)	62 - 66
Main Cadenza	66 - 85
Ritornello (A)	85 - 93

The piece begins with the ritornello (accompaniment) introducing the Theme A which lead to the trombone solo entrance in measure 5. While the trombone is playing the melody, which is similar to theme A, the piano part plays the chord as an accompaniment. However, the motif that was played by the trombone has a mixture of different material which is different from the ritornello part. After the trombone, the ritornello came back with the melody being transposed up a major 2nd (measure 17-20). However, the trombone part is different with the ritornello part, the trombone is transposed a minor 2nd lower. The trombone plays the melody that was based on the first solo with a slight change in the motif.

Preludium
Allegro pomposo (♩ = c. 120)

Trombone

Piano

The main melodic motive of first movement

The main melodic motive of first movement

5

mf

mf

Figure 4.18 Lars-Erik Larsson, *Concertino for trombone and piano*, mvt. 1, mm. 1-5. Theme A introduction by accompanist and solo trombone.

The trombone plays a solo passage which will lead to the cadenza part. But it is just a small cadenza which separates from each section. The cadenza then goes into Ritornello B (measure 42-45) which introduce a short new idea which was played interchangeably with the solo trombone playing the same melody from theme A but was slightly changed. It was later continued by the ritornello (measure 62-66), but this time the melody was raised a semitone higher and the trombone solo enters in measure 66 which uses the motif from beginning of Theme A. However, the trombone enters on the third beat unlike the beginning which the trombone enters at the first beat of the measure. The melody was developed by using a series of triplets starting from measure 69.

In another point of view, this could be analyzed as a huge cadenza before the returned of the last ritornello A (measure 85). In this section, the last few chords are played according to the bass line figure which sounded like there is a clear chord progression which the dominant landing on the tonic chord. However, it has a dissonance or a non-chord tone mixed together. This movement ends with a G major chord.

The 2nd movement, Aria: Andante Sostenuto

The tempo for this movement is slow which has the characteristic of an "Aria". It also consists of expressive melodies and it is in the form of rounded binary (A, BA).

The introduction began in the first three measure with the accompaniment playing in the key of d minor. The main theme of this section A was introduced by the trombone playing a peaceful but somehow mysterious melody from measure 4 to 11. At measure 12, Section B, the accompaniment starts to play the main melody but the trombone plays the counter melody (measure 13-22). As it reaches measure 23, the trombone plays the main melody again in correlation to the counter melody in the accompaniment part. It concludes the movement with a coda from measure 31 to 35, which the melody from the introduction reappear again while the trombone plays the theme from the first movement in the last three measure and ends with a A Major chord.

The 3rd movement, Finale: Allegro Giocoso

The third movement is in the form of ternary with a short B section in between two larger A section. There is a huge variety of characteristic in terms of musical style and polyphony texture in this movement. For instance, there is more than one melody playing altogether similar to a counter punctual work which is well known technique that was very often used in the baroque era.

The Section A starts with a lively main theme by the accompaniment part and was later played by the trombone again at measure 12. The accompaniment will play the same main melody one measure later after the trombone enter with the same harmony which provides the counterpoint feeling. It continued further until the trombone solo part (measure 29-33) until the accompaniment starts to play the main theme from theme A again. At measure 43, when the trombone solo starts, it has the same motif from theme A but it was developed in to theme A2.

The image displays a musical score for Trombone and Piano, measures 12 to 27. The score is in 2/4 time and features a complex polyphonic texture with counterpoint. The Trombone part starts at measure 12 with a melody marked 'mf' and 'f'. The Piano part starts at measure 12 with a melody marked 'mf' and 'f'. The score is in 2/4 time and features a complex polyphonic texture with counterpoint.

Figure 4.19 Lars-Erik Larsson, *Concertino for trombone and piano*, mvt. 3, mm. 12. The main theme in the movement.

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From measure 52 to 56 the accompaniment part plays the melody from Theme A while the trombone plays the melody from theme A2 which

was further developed to provide an ending sensation to the Section A. This allows it to have a counter punctual style towards the closing section at measure 64 which was continued to the transition (measure 80-90) where the tempo of this movement starts to slow down. It started to have longer note value in the chord while the trombone plays the melody form Theme A again with the tempo slowing down until the Section B.



Figure 4.20 Lars-Erik Larsson, *Concertino for trombone and piano*, mvt. 3, mm. 53. Trombone plays a Theme A2.

At section B (measure 100), a short excerpt from the second movement was played by the trombone. At the same moment, the accompaniment part still plays the melody from Theme A in correlation with the trombone (measure 102-107). At the last bar for Section B (measure 110), the trombone will play the note Db and C which resolves to the recapitulation of the Section A.

The recapitulation of section A is rather quite similar to the first section A. However, there are some minor differences which the trombone will end the piece with a solo and the accompaniment part will only play at the last bar with an A major chord which is the same chord that ended in the second movement.

4.1.5 East wind for trumpet, trombone and piano by Jean-François Michel

The inspiration for this piece came from a traditional gypsy tune from all around the Eastern Europe and Balkan region which they lived.

Introduction and Cadenza

The introduction begins with the left hand of the piano part playing a cluster chord with the note C as the bass which is the tonic note for this piece. However, at the same time, the upper part in the left hand has the motif of a perfect 4th interval that will constantly appear throughout the piece (Measure 1-2).

In the cadenza, the trumpet and trombone will play interchangeably among each other while the piano has the pedal note G throughout the section.

The image shows a musical score for a cadenza section. It consists of four staves: Trumpet in C, Trombone, Piano, and Pno. (Piano). The Trumpet and Trombone parts are marked 'Cadenza con rubato' and 'f marcante'. The Piano part features a triplet rhythm in the right hand and a slow descending line in the left hand. The score includes measures 4, 7, and 12.

Figure 4.21 Jean-François, *East wind for trumpet, trombone and piano*, mm. 5. Cadenza in trumpet and trombone.

Transition to the main theme (B Section)

The note G, Ab and F# in the piano part has been brought back and expended into a motif that drives into the next section.

Main theme section (Fast)

Rehearsal C is in the tempo of Allegro. It is also the main theme of the piece which is in the key of C minor and has a sense of folk dance.

The right-hand piano plays a triplet rhythm which is one of the important materials in this piece while the upper left-hand piano part plays a slow descending line which in technical terms are called “line clique” (Measure 25-26).



Figure 4.22 Jean-François, *East wind for trumpet, trombone and piano*, mm. 25-26. Line clique.

The eight note and sixteenth note melody that was played by the Trombone and Trumpet will be the main material in this section. It also uses the minor scales which provide a European folk song style. It was continued with the transition (Section G) with the piano playing a solo in the key of C Major which the chord progression in this section is repeated over and over again between the tonic (C Major chord) and pre-dominant (Neopolitan Chord, Db Major) and it delivers into the dominant (G Major chord) in the cadenza section. The cadenza section is returned but in a shorter manner which is connected to the next following section.



Figure 4.23 Jean-François, *East wind for trumpet, trombone and piano*, mm. 27-41. Eight and sixteenth note melody.

Figure 4.23 Jean-François, *East wind for trumpet, trombone and piano*, mm. 27-41. Eight and sixteenth note melody. (cont.)

Ballade (A slow section that was developed from the main theme)

The ballade section is in a slow tempo in the key of C major that has a few modal borrowings from its parallel minor which provide a sense in scale and mode wise as a folk style. The melody in the trombone was developed from different motif in the main theme. The texture in the piano part in this section has the same material from section G but was switched between the left and right hand (Measure 103-106). a chord from minor scale sometimes, which give a feeling of a folk-like song. The melody in the trombone has been develop from a motif from the main theme. The piano in this section use a rhythmic material from Rehearsal G (measure 103-106).

New fast section

The rehearsal K has a tempo marking of Prestissimo which has the triplet rhythm that will be played by all instruments which will be the main character for this section.

The piano part in this section reuse the texture from the main theme. For instance, in measure 151-155. In the Coda section, the main theme returned again (Measure 178).

The piano begins the section which set as a connection to the next section. In this case, the perfect 4th interval motif from the introduction returned, but this time it is in a descending manner.

As the Trombone and trumpet are playing the solo, it is obvious that the melody from the main theme reappeared and was repeated among the development until the end of the piece. The piece ends with the performer shouting: “Hey!”. This was an element that was retrieved from the folk song (the last measure). In the solo part of trumpet and trombone, the main theme will be used in repetition and develop to the end of the piece which finish with the performer shouting “Hey!” as in an element of a folk song (Last measure).

Figure 4.24 Jean-François, *East wind for trumpet, trombone and piano*, mm. 210-213. Main theme repetition and development toward finale.

4.2 Performance guide

These performance guides are created and compiled on how and what to practice in order to fully understand and master the pieces above. References from different methods books are compiled as an example on how to execute difficult passages. By having the understanding of these fundamentals, it would be effortless for the musician to convey what the composer’s intention was.

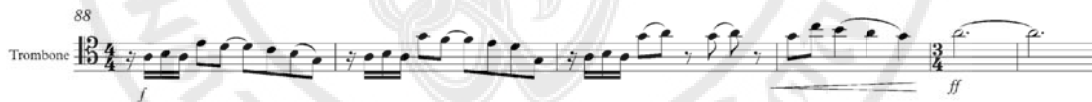
The reason of adapting various of exercises from different authors helps to introduce different ways on approaching the pieces. Later, finding the most effective methods depending on each individual which suits them the best. After selecting the

most suitable method, it allows individual to develop analytical and creative thinking to create the most suitable exercise to execute the difficult passages. Other than the example that had been chosen, it allows the readers to have a different side of view and identify the understanding of the structure of the pieces or the perspective on how to practice it more precisely. With that, using the same concept to execute the passages in the pieces, which clearly shown the development results while practicing the below exercises and it is also applicable in other pieces as well.

4.2.1 *Sonata for trombone and piano* by Eric Ewazen

This sonata consists of various types of articulation and a few large leaps in terms of interval. To execute these passages effortlessly, the following are guides that are compiled from different method books to practice accordingly.

The 1st movement



Excerpt 4.1 Eric Ewazen, *Sonata for trombone and piano*, mvt. 1, mm. 88.

In this particular excerpt, it is required to have a great control on note accuracy. The exercise below is to improve the articulation and attack of the note in both low and high register with great control. This exercise also allows the performer to familiarize with the changes in embouchure and air speed while playing in wide register.

Articulation and note attack exercise

Adagio

25 *ff to pp* *sempre*

Exercise 4.1 Robert L. Marsteller, *Basic Routine for trombone*, p. 11, ex. 25.

178

Trombone *f*

82

Excerpt 4.2 Eric Ewazen, *Sonata for trombone and piano*, mvt. 1, mm. 178.

This passage has an articulated eighth and sixteenth note in a fast tempo with a loud dynamic. The challenge is being able to play the passage clearly with a consistent tempo. has able to single tongue and multiple tongue, then player can choose to use either of these methods base on what suit them the most in each passage. Warning in practicing these skills is to practice with the metronome for a stable rhythm. This exercise should be practice from slow to fast.

The difficulty in this passage is the understanding of the rhythmic structure. For example, the excerpt above has a series of note that requires constant sub-division while playing. It is advice to practice this passage from the slow tempo in order to familiarize with the groove and later increasing the tempo to its original speed.

The 3rd movement



Excerpt 4.4 Eric Ewazen, *Sonata for trombone and piano*, mvt. 3, mm. 2.



Excerpt 4.5 Eric Ewazen, *Sonata for trombone and piano*, mvt. 1, mm. 30.

To execute this passage properly, it is required to have a clear articulation throughout. Thus, it is recommended to practice this passage with a metronome starting from a slower tempo and gradually increasing the tempo after achieving clarity. Besides that, the exercise below is also crucial to practice in order to have great control on steady rhythmic pulse and clear articulation.

Articulation, Example: articulation exercise



Exercise 4.4 C. Kopprasch, *Sixty Studies for Trombone*, p. 9, ex. 13.

4.2.2 *Ballade for Trombone and Piano* by Eugene Bozza

This piece has many contrasting feelings throughout which includes a cadenza. In the beginning of the piece, the understanding of the emotional meaning of the piece is crucial to provide a clear phrasing. Other than that, it is also important to emphasize the note in terms of harmony and to have a contrasting dynamic in order to make the piece more interesting.

To perform the cadenza in this piece, it is important to build up the emotion by beginning with the slow tempo with a calmer and more peaceful pace gradually increasing the tempo up until a livelier and more intense fast tempo. This allows to have a more colorful essence to it. The last section of the piece has a faster tempo and requires a more define articulated sixteenth note. Therefore, the movement of the slide is important while executing the notes and the usage of alternative position are recommended in order to perform the piece with greater ease.

The exercise below is for phrasing in the slow tempo

Long Tones

Play these with your best tone and warm, relaxed breaths.

Exercise 4.5 Linda Yeo, Warm-ups for young trombonist.

For this cadenza, it is recommended to listen to a preferred artist and adapt the style into their own playing. It is important to do a recording while practicing this cadenza for a better improvement on what interpretations suits best. Besides that, Analyzing the harmonic intervals and the chord progression in the cadenza is crucial to interpret the importance of chord tone and non-chord tone. This will also facilitate the understanding of tension and release in the cadenza.

109

Trombone

Excerpt 4.7 Eugene Bozza, *Ballade for Trombone and Piano*, mm. 109.

Articulation, Example: articulation exercise

Nº 8. Tempo giusto.

Exercise 4.6 C. Kopprasch *Sixty Studies for Trombone*, p. 6, ex. 8.

4.2.3 *Sonatina for trombone and piano* by Kazimierz Serocki

This piece is constantly changing time signature throughout. In order to have great handle on the changes, it is recommended to listen to recordings as much as

possible or practice more often with the accompanist. This piece mainly uses staccato throughout. It requires a strong and flexible embouchure to perform these passages.

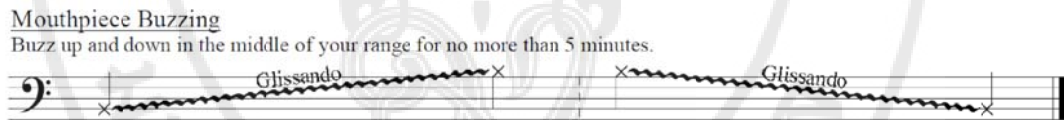
The 1st movement

This passage has staccato while the time signature is changing throughout.



Excerpt 4.8 Kazimierz Serocki, *Sonatina for trombone and piano*, mvt. 1, mm. 2.

The exercise below is on building strong and flexible embouchure.



Exercise 4.7 Yeo, L. Warm-ups for young trombonist.

This staccato exercise below should be practice with a metronome from a slow to fast tempo. The aim is to have a clear articulation throughout the exercise.



Exercise 4.8 Hof, C. V. Advanced Trombone Warmup and Daily Routine.

The 2nd movement

In this excerpt below, the awareness of the direction of phrasing is important in order to express the piece in the correct style. For example, by having contrasting dynamic could make the piece more interesting. This excerpt involves the use of grace notes too, the understanding of the note value and style is crucial. Besides, the use of alternative position is also recommended in order to play the note on beat.

The image shows a musical score for Trombone, measures 33 to 38. The music is in 3/4 time and features a melodic line with grace notes and slurs. The dynamics are marked as *mp dolce* at the beginning, *p* in measure 37, and *pp* at the end of the excerpt.

Excerpt 4.9 Kazimierz Serocki, *Sonatina for trombone and piano*, mvt. 2, mm. 33.

The 3rd movement

This movement is a recapitulation from the first movement. It uses the same staccato articulation that was also in the first movement but with a higher range. This requires a more consistency and endurance to perform in a steady tempo.

The image shows a musical score for Trombone, measures 1 to 13. The music is in 3/4 time and features a staccato articulation. The tempo is marked *Allegro vivace* and the dynamic is *mf leggiero*. The score includes measures 1, 7, and 13.

Excerpt 4.10 Kazimierz Serocki, *Sonatina for trombone and piano*, mvt. 3, mm. 1.

The exercise below is an articulation and attack exercise for a high note.



Exercise 4.9 Philip Brink, Placement Exercises.

Glissando; is simply playing a note and moving the slide in and out, also called as "smear". Only the first note should be articulated, the rest is just playing with steady air and moving the slide accordingly.

Example 5. Glissando or "smear"



Exercise 4.10 Barrett, W. Playing Legato on the Trombone: A Primer, ex. 5.

"Of the five types of slur, the first three are the most important in everyday playing. However, they are best learned in sequence, so that the beginning player builds upon a previously learned skill, rather than the attempted mastery of three distinct elements at once." - Barrett, W. Playing Legato on the Trombone: A Primer, ex. 5.

4.2.4 *Concertino for trombone and piano* by Lars-Erik Larsson

This concertino consists of three movement that has contrasting characters and techniques. This piece was initially composed for an amateur orchestra. In that case, multiple tonguing is optional depending on the performer's ability to do so whereas single tonguing will be the main focus here. This piece has been composed in a way that the performer is in control of the pace depending on their own capability.

In the first movement, it was composed mostly as a cadenza. It is required to understand the harmony and intensity of the passage to perform it well. For

In general, it depends on the performer’s capability on which they think suits and how to achieve the maximum output in the performance.

The 3rd movement

The excerpt below requires a significant mastery of tonguing as it is in a fast tempo. It is recommended to practice with a metronome for clear articulation and clarity of note.

The image shows a musical score for Trombone, measures 102-105. The score is written in bass clef with a 2/4 time signature. Measure 102 starts with a dynamic marking of *mf* and contains a sixteenth-note passage. Measure 103 continues the sixteenth-note pattern. Measure 104 features a dynamic marking of *f* and a sixteenth-note passage. Measure 105 concludes the excerpt with a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Excerpt 4.12 Lars-Erik Larsson, *Concertino for trombone and piano*, mvt. 3, mm. 12

Example for a multiple tonguing exercise in sixteenth-note.

To practice this exercise below the performer should practice speaking the syllabus “ta ka ta ka” for an idea of the sixteenth-note, then play it in the instrument. It is recommended to practice the following exercise with a metronome from a slow tempo gradually increasing after achieving clear and even articulation in each tempo.

The image shows a musical exercise for Trombone, measures 1-4. The exercise is written in bass clef with a 2/4 time signature. It consists of four measures of sixteenth-note passages. The first measure starts with a dynamic marking of *b*. The exercise is designed to be practiced with a metronome to improve articulation and timing.

Exercise 4.12 Hof, C. V. *Advanced Trombone Warmup and Daily Routine*.

4.2.5 East wind for trumpet, trombone and piano by Jean-François Michel

This piece was composed for trumpet and trombone with piano, it uses various of techniques such as tonguing, slide vibrato, flutter tongue, glissando and a cadenza. It also consists of different type of emotional changes throughout.

35
Trombone *f*
Slide vibrato

Excerpt 4.13 Jean-François, *East wind for trumpet, trombone and piano*, mm. 35.

202
Trombone *f*
206
210 *p* 3 3 *cresc.* 3 3 3 *ff* Hey!

Excerpt 4.14 Jean-François, *East wind for trumpet, trombone and piano*, mm. 202.

$\text{♩} = 88$

mf

mp *f*

mf *mp*

f

Exercise 4.14 Vining, D. Trombone tools articulation flutter tongue drill.

CHAPTER V

CONCLUSION AND RECOMMENDATION

5.1 Conclusion

This thesis was inspired by the admiration for solo trombone repertoires, especially works from the twentieth and twenty-first century. Besides that, it also works as an understanding about the structure and musical emotions in those specific pieces. It is crucial to understand the piece's background, history and pedagogue idea in order to have the best output during the performance.

Other than that, a performance and practice guide had been compiled based on the analysis of the pieces. It helps for better understanding the techniques and ideas on how to perform the pieces with much more convenience and ease. With that being applied, it allows the performer to have a freer interpretation on how to convey the piece in a unique way.

In a nutshell, this is compiled for all types of level from student to professional on how to approach the piece with a much clearer picture on how to prepare these pieces to achieve the best performance.

5.2 Recommendations

This thesis is put together as a reference on how the author solve the challenges that was faced while studying, preparing and performing the pieces for the recital. It is best viewed as a reference on how the author uses various methods books to solve each specific challenge accordingly. The pieces that were mentioned in Chapter 4 had some of the challenges that was faced by the author and ideas and solutions are presented on how to perform the pieces with much more interpretations to achieve the maximum output during the performance.

This thesis is meant only to be use at a guideline on how to prepare the pieces in terms of structure and emotionally. Theoretically, it is about the same but

practically it still depends on each performer's own interpretation to make the pieces unique. As the saying goes: "Everyone is unique and each experience is different".

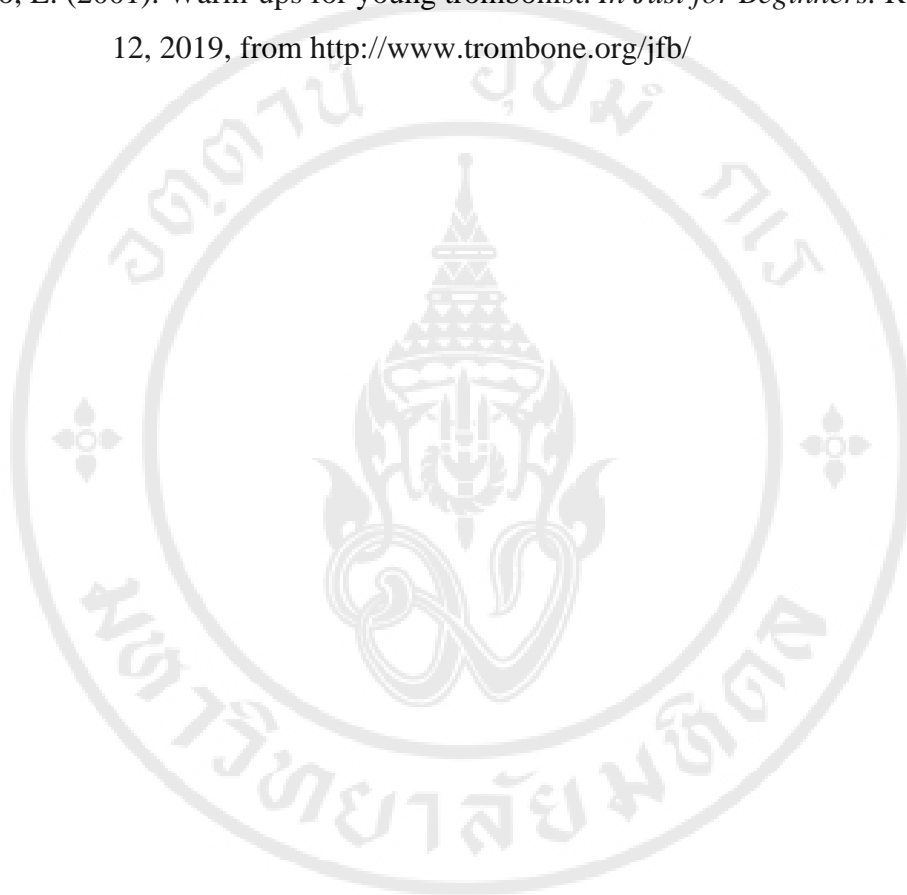


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Principal Investigator:	MR.PITIKIAT JANTARAJATURAPHAT
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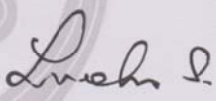
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 COLLEGE OF MUSIC
MAHIDOL UNIVERSITY

MASTER RECITAL
BY PITIKIAT JANTARAJATURAPHAT

WORKS BY
Eric Ewazen
Eugene Bozza
Kazimierz Serocki
Lars-Erik Larsson
Jean-François Michel

ACCOMPANIST
Morakot Cherdchoo-ngarm
Phatkamon Watthanaphanit

SPECIAL GUEST
Wasawat Phayakkakul

MAY, 1st 2019 **MACM**
1:00 P.M. **FREE ADMISSION**

Master Recital by Pitikiat Jantarajaturaphat: Audio DVD

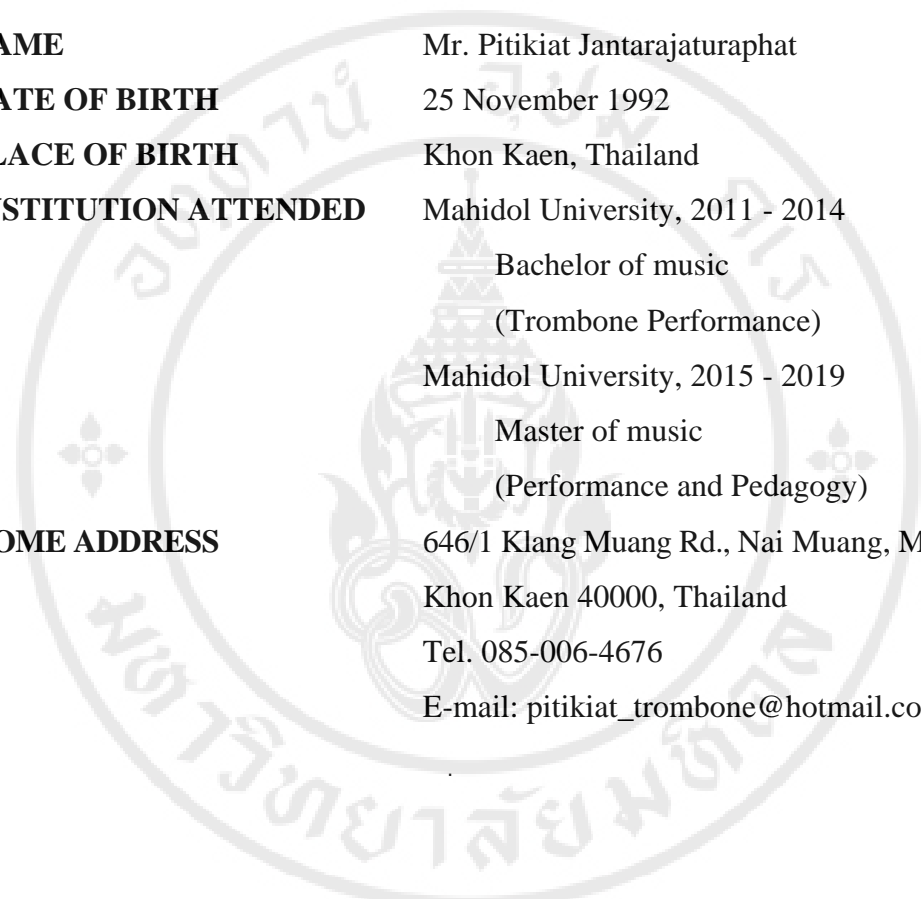
- **Sonata for Trombone and Piano by Eric Ewazen**
 - Allegro Maestoso Track 1
 - Adagio Track 2
 - Allegro Giocoso Track 3
- **Ballade for Trombone and Piano by Eugène Bozza** Track 4
- **Sonatina for Trombone and Piano by Kazimierz Serocki**
 - Allegro Track 5
 - Andante Molto Sostenuto Track 6
 - Allegro Vivace Track 7
- **Concertino for Trombone and Piano by Lars-Erik Larsson**
 - Allegro Pomposo Track 8
 - Andante Sostenuto Track 9
 - Allegro Giocoso Track 10
- **East wind for Trumpet, Trombone and Piano by Jean-François Michel** Track 11

Master Recital by Pitikiat Jantarajaturaphat: DVD



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BIOGRAPHY



NAME	Mr. Pitikiat Jantarajaturaphat
DATE OF BIRTH	25 November 1992
PLACE OF BIRTH	Khon Kaen, Thailand
INSTITUTION ATTENDED	Mahidol University, 2011 - 2014 Bachelor of music (Trombone Performance)
	Mahidol University, 2015 - 2019 Master of music (Performance and Pedagogy)
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