

AN EXAMINATION OF SELECTED WORKS FOR HIGH SCHOOL EUPHONIUM  
STUDENTS: CONQUEROR BY LEONARD B. SMITH, IN THE HALL OF THE  
MOUNTAIN KING BY EDVARD GRIEG, ALLERSEELN BY RICHARD STRAUSS,  
PEARL BY H.A. VANDERCOOK, ANDANTE ET ALLEGRO BY J. ED. BARAT,  
ANDANTE ET ALLEGRO BY J. GUY ROPARTZ, AND MORCEAU SYMPHONIQUE BY  
ALEXANDRE GUILMANT

by

TRAVIS LEE KELLER

B.M.E, Fort Hays State University, 2005

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music  
College of Arts and Sciences

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

2009

Approved by:

Major Professor  
Dr. Steven Maxwell

# **Copyright**

TRAVIS LEE KELLER

2009

## **Abstract**

This report is intended for teachers to use when preparing euphonium solo literature with their students. The solos selected for this report encompass a wide variety of styles and technical abilities, with each solo studied in four sections: Historical Background, Theoretical and Technical Considerations, Suggested Practice, and Educational Gains and Values. The solos studied in this report include *Conqueror* by Leonard B. Smith, *In the Hall of the Mountain King* by Edvard Grieg, *Allerseelen* by Richard Strauss, *Pearl* by H.A. Vandercook, *Andante et Allegro* by J. Ed. Barat, *Andante et Allegro* by J. Guy Ropartz, and *Morceau Symphonique* by Alexandre Guilmant.

## Table of Contents

List of Figures .....	vi
List of Tables .....	viii
Acknowledgements .....	ix
Preface.....	x
<i>CHAPTER 1 - Conqueror</i> by Leonard B. Smith, edited by Leonard V. Falcone.....	1
Background Information.....	1
Theoretical and Technical Considerations.....	2
Possible Errata .....	3
Suggested Practice .....	5
Educational Gains and Values .....	6
<i>CHAPTER 2 - In the Hall of the Mountain King</i> from “ <i>Peer Gynt Suite</i> ” by Edvard Grieg, arranged by G.E. Holmes.....	7
Background Information.....	7
Theoretical and Technical Considerations.....	8
Possible Errata .....	10
Suggested Practice .....	11
Educational Gains and Values .....	13
<i>CHAPTER 3 - Allerseelen, Op. 10, No. 8</i> by Richard Strauss, transcribed by Harold L. Walters .....	15
Background Information.....	15
Theoretical and Technical Considerations.....	16
Suggested Practice .....	17
Educational Gains and Values .....	19
<i>CHAPTER 4 - Pearl</i> by H.A. Vandercook.....	20
Background Information.....	20
Theoretical and Technical Considerations.....	20
Suggested Practice .....	23
Notes about the Piano Score .....	27

Educational Gains and Values .....	27
CHAPTER 5 - <i>Andante et Allegro</i> by J. Ed Barat .....	28
Background Information.....	28
Theoretical and Technical Considerations.....	28
Suggested Practice .....	34
Educational Gains and Values .....	36
CHAPTER 6 - <i>Andante et Allegro</i> by J. Guy-Ropartz, arranged by A. Shapiro .....	38
Background Information.....	38
Theoretical and Technical Considerations.....	38
Suggested Practice .....	40
Educational Gains and Values .....	42
CHAPTER 7 - <i>Morceau Symphonique</i> by Alexandre Guilmant, arranged by E. Falaguerra.....	44
Background Information.....	44
Theoretical and Technical Considerations.....	44
Suggested Practice .....	47
Educational Gains and Values .....	49
References.....	50
Appendix A - Sheet Music Selection.....	52

## List of Figures

Figure 1.1 Notated Range for <i>Conqueror</i> .....	2
Figure 1.2 Smith, <i>Conqueror</i> , mm. 13-14 .....	3
Figure 1.3 Smith, <i>Conqueror</i> , mm. 17-18. ....	3
Figure 1.4 Smith, <i>Conqueror</i> , mm. 31-33 .....	4
Figure 1.5 Smith, <i>Conqueror</i> , mm. 39-41 .....	4
Figure 1.6 Octave/interval exercise .....	5
Figure 1.7 D major scale with a lowered (flatted) third scale degree .....	5
Figure 2.1 Notated Range of <i>In the Hall of the Mountain King</i> .....	8
Figure 2.2 Grieg, <i>In the Hall of the Mountain King</i> , mm. 3-6.....	9
Figure 2.3 Grieg, <i>In the Hall of the Mountain King</i> , mm. 11-14.....	9
Figure 2.4 Grieg, <i>In the Hall of the Mountain King</i> , m. 26 .....	10
Figure 2.5 Grieg, <i>In the Hall of the Mountain King</i> , mm. 39-42.....	10
Figure 2.6 Grieg, <i>In the Hall of the Mountain King</i> , mm47-50.....	11
Figure 2.7 Grieg, <i>In the Hall of the Mountain King</i> , Theme A edited by Keller.....	12
Figure 3.1 Text to the song <i>Allerseelen</i> by Strauss.....	16
Figure 3.2 Notated Range in <i>Allerseelen</i> .....	17
Figure 3.3 Strauss, <i>Allerseelen</i> , mm. 33-36.....	17
Figure 3.4 Strauss, <i>Allerseelen</i> , m. 18 .....	18
Figure 3.5 Rhythmic E-flat scale exercise by Keller .....	18
Figure 4.1 Notated Range for <i>Pearl</i> .....	22
Figure 4.2 Vandercook, <i>Pearl</i> , mm. 17-20 .....	22
Figure 4.3 Vandercook, <i>Pearl</i> , mm. 25-28 .....	22
Figure 4.4 Vandercook, <i>Peal</i> , mm. 18-19, edited by Keller.....	24
Figure 4.5 Vandercook, <i>Pearl</i> , m. 1-6 .....	25
Figure 4.6 Concert F Major Scale and Arpeggio Warm-up.....	26
Figure 5.1 Notated Range for <i>Andante et Allegro</i> , Barat.....	29
Figure 5.2 Barat, <i>Andante et Allegro</i> , mm. 25-32.....	30

Figure 5.3 Barat, <i>Andante et Allegro</i> , mm. 57-59.....	31
Figure 5.4 Barat, <i>Andante et Allegro</i> , mm. 60-63.....	31
Figure 5.5 Barat, <i>Andante et Allegro</i> , mm. 89-95.....	32
Figure 5.6 Barat, <i>Andante et Allegro</i> , mm. 97-103.....	32
Figure 5.7 Barat, <i>Andante et Allegro</i> , mm. 147-170 (harmonic analysis by Keller) .....	33
Figure 5.8 Kopprasch, <i>Exercise 4, Sixty Selected Studies for Trombone</i> .....	34
Figure 5.9 Barat, <i>Andante et Allegro</i> , m. 2, edited by Keller .....	35
Figure 5.10 Barat, <i>Andante et Allegro</i> , m. 4, edited by Keller .....	35
Figure 6.1 Notated Range in <i>Andante et Allegro</i> , Ropartz .....	39
Figure 6.2 Ropartz, <i>Andante et Allegro</i> , mm. 53-54, edited by Keller .....	40
Figure 6.3 C major arpeggio exercise by Keller .....	42
Figure 7.1 Notated Range of <i>Morceau Symphonique</i> .....	45
Figure 7.2 Guilmant, <i>Morceau Symphonique</i> , mm. 43-46 .....	45
Figure 7.3 Guilmant, <i>Morceau Symphonique</i> , mm. 55-56 .....	46
Figure 7.4 Guilmant, <i>Morceau Symphonique</i> , m. 124-130 .....	46
Figure 7.5 Concert E-flat Major Scale for warm-up sheet by Keller.....	47
Figure 7.6 Chromatic Scale pattern for warm-up sheet by Keller .....	48
Figure 7.7 Guilmant, <i>Morceau Symphonique</i> , m. 24, edited by Keller .....	49

## List of Tables

Table 1.1 Formal Analysis of <i>Conqueror</i> by Smith .....	6
Table 2.1 Thematic Structure of <i>In the Hall of the Mountain King</i> .....	12
Table 4.1 “Trombone Gem” solos by H.A. Vandercook .....	21
Table 4.2 Formal Structure of <i>Pearl</i> by Vandercook .....	23
Table 4.3 Sequence for teaching <i>Pearl</i> .....	24
Table 5.1 Formal Structure of <i>Andante et Allegro</i> by Barat .....	34
Table 6.1 Formal Structure of <i>Andante et Allegro</i> by Ropartz .....	39
Table 6.2 Similar measures in Ropartz <i>Andante et Allegro</i> , mm. 89-112 .....	41
Table 6.3 Harmonic Analysis of Arpeggios in Ropartz, <i>Andante et Allegro</i> , mm. 105-112.....	42
Table 7.1 Formal Structure of <i>Morceau Symphonique</i> by Guilmant.....	47
Table A.1 Publication Information on Repertoire used in Report .....	52



## **Acknowledgements**

I would like to thank several people in their support of me through this project and my musical career. A special thanks to Dr. Steven Maxwell, Dr. Paul Hunt, and Dr. Frederick Burrack for being on my graduate committee. Dr. Susan Maxwell, Dr. Frank Tracz, Dr. Anthony Pursell, Dr. Jana Fallin, Dr. Jeff Jordan, Mr. Brad Dawson, Mrs. Renetta Dawson, and Mr. Lyle Dilly for their continued guidance and support in my musical profession. A special thanks to my wife Michelle for all her support over the past two years.

## Preface

Each chapter of this report is divided into four sections: Historical Background, Theoretical and Technical Considerations, Suggested Practice and Stylistic Concerns, and Educational Gains and Values. The first two sections are written as a historical document and provide background information for the solo. The Suggested Practice and Educational Gains and Values sections were written with the intention of the reader being a teacher. These sections give instructions and specific examples to the reader about how to address several of the concerns presented in the second section, Theoretical and Technical Considerations. There are several instances of the reader being addressed as the teacher.

When referring to specific notated pitches, this report uses the scientific pitch notation system as presented by the Acoustical Society of America.  $C_0$  is indicated as the lowest audible pitch region. The number behind the pitch name indicates a specific octave, with the number changing on the pitch of C. As a reference,  $A_4$  indicates the pitch A above middle C and is at a frequency of 440 hz. Middle C is indicated as  $C_4$ .

Finally, a table giving each solo's publication information is located in Appendix A and can be used as a reference to the edition of the solo used for this report.

# **CHAPTER 1 - Conqueror by Leonard B. Smith, edited by Leonard V. Falcone**

## **Background Information**

Leonard B. Smith was a famous composer, conductor, educator, and cornet and trumpet virtuoso. Smith was born on September 5, 1915 in Poughkeepsie, New York into a musical family.<sup>1</sup> At the age of eight, he began to study trumpet with Robert A. Coon.<sup>2</sup> After finishing high school, he continued his studies of the trumpet with many teachers including Ernest Williams, Mayhew L. Lake, Pierre Henrotte, Erik Leidzen, and Rosario Scalero.<sup>3</sup> It was through these studies Smith became known as one of the first great American cornet soloists. His performing abilities earned him the right to play the famous fanfare from Rossini's *William Tell Overture* for seventeen years which began the *Lone Ranger* radio show.<sup>4</sup>

Leonard Smith enlisted in the Navy in 1942 and served as the cornet soloist with the U.S. Navy Band stationed in Washington, D.C.<sup>5</sup> After being discharged by the military, Smith founded the Detroit Concert Band in 1946.<sup>6</sup> The Detroit Concert Band was one of the finest civilian bands ever to be established and is still performing today. They are known for recording the complete set of Sousa Marches for H. and L. Record Company, and recorded another set of concert band literature recordings called *Gems of the Concert Band*.<sup>7</sup>

Later in his life, Smith began to take a stronger interest in promoting music education and used his compositions to help educate others. Smith taught at several universities including

---

<sup>1</sup> Raoul Camus, "Smith, Leonard B(ingley)," *The New Grove Dictionary of American Music*, (London: Macmillan Press Limited, 1986), vol. 4, p. 249.

<sup>2</sup> William H. Rehrig, "Smith Leonard B.," *The Heritage Encyclopedia of Band Music*, Paul E. Bierley, ed., (Waterville, Ohio: Integrity Press, 1996), vol. 3, p. 723.

<sup>3</sup> Rehrig, *The Heritage Encyclopedia of Band Music*, vol. 2, p. 701.

<sup>4</sup> *Ibid.*, p. 701.

<sup>5</sup> Nicolas Slonimsky, Laura Kuhn, Dennis McIntire, "Smith, Leonard B(ingley)," *Baker's Biographical Dictionary of Musicians*, vol. 5, (New York, New York: Schirmer Books, 2001), p. 3381.

<sup>6</sup> *Ibid.*, p. 3381.

<sup>7</sup> Camus, "Smith, Leonard B(ingley)," p. 249.

University of Detroit, Wayne State University, and the University of Michigan.<sup>8</sup> One of his most famous contributions to band literature was his *Treasury of Scales* (1952).<sup>9</sup>

Leonard Smith's writings can be found useful when taking an educational approach to teaching music and musical qualities. He spent a large portion of his career guest-conducting and giving clinics about music and music education until his death in 2002.

## Theoretical and Technical Considerations

*Conqueror* poses many qualities that would make it a strong choice for students preparing their first solo. Taken from the *First Division Band Course*, it comes with both a treble clef and bass clef baritone solo part. The solo is only fifty-one measures long, so endurance to play the solo should be easily achieved. This solo has a narrow range going from a B-flat<sub>3</sub> to D<sub>4</sub> (Figure 1.1).

**Figure 1.1 Notated Range for *Conqueror***



*Conqueror* is written in an ABA form with a coda. It opens with four measures of piano introduction to establish the tonality of E-flat major at an *andante maestoso* tempo and style. It is important to enter with a bold statement in measure 5. Here the music is *Resolute* and demands confidence in the entrance of the solo. This style of performance must continue until measure 13.

Measure 13 marks the beginning of the “B” section. Here the key changes to C major. Though this may be an unfamiliar key for a younger musician, the editor has marked several courtesy accidentals in the music to help the performer. Unlike the opening, the notes in the melodic line move by small intervals with a couple instances of scale-like passages. Measure 13 is nothing more than a C major scale (Figure 1.2) while measure 17 is D melodic minor ascending scale (Figure 1.3).

---

<sup>8</sup> Rehrig, William H, “Smith, Leonard B.,” p. 701.

<sup>9</sup> Camus, Raoul, “Smith, Leonard B(ingley),” p. 249.

Figure 1.2 Smith, *Conqueror*, mm. 13-14



Figure 1.3 Smith, *Conqueror*, mm. 17-18.



The return of the “A” section starts at measure 33 and returns to the *andante maestoso* style and tempo. These first eight measures of this statement are exactly the same as the opening with the exception of the B-flat quarter note on count four of measure 40. This quarter note is used as a pickup into the coda section, which begins with the same four measures of the “A” theme. In measure 45, an E-natural is indicated providing a C dominant chord which acts as a secondary dominant to help lead us to the final cadence.

### *Possible Errata*

After a brief study of this solo, the return of the “A” section at measure 33 marks a question of the published pitches. Measure 32 starts with a G<sub>3</sub> dotted half-note followed by a B-natural<sub>3</sub> quarter note on count four. The harmonies in the piano indicate a dominant B-flat chord in second inversion for count four. The B-natural against the B-flat causes an unusual dissonance. The piano score and baritone solo line is presented in Figure 1.4.

Figure 1.4 Smith, *Conqueror*, mm. 31-33

Andante maestoso

rit.  $f$

Sus. rit.  $f$

$d^{\circ 7}$   $G^7$   $Bb^{\frac{4}{3}}$   $E^b$

The possibility of a printing error is supported even more after looking at measures 39-41 of the solo (Figure 1.5). Here, the same harmonic cadence is presented, with the exception of the suspension (Figure 1.2) and the G dominant seventh chord is now just a G major triad. The music is repeating the opening of the “A” section once more and indicates a B-flat in the solo line as opposed to the B-natural in measure 32. Seeing this repeat and having the pick-up note to measure 41 as a B-flat supports the idea that the quarter-note on count four of measure 32 should also be B-flat.

Figure 1.5 Smith, *Conqueror*, mm. 39-41

*a tempo*

rit.  $f$

*a tempo*

rit.  $f$

$d^{\circ \frac{6}{5}}$   $G$   $Bb^{\frac{4}{3}}$   $E^b$

## Suggested Practice

One of the biggest concerns with this solo will be the performer's ability to play the descending octave interval with a stately sound. The "A" sections of this solo require the ability to perform this descending octave from the performer. It would be beneficial for the student to practice playing the octave interval on B-flats, C's, and D's. Figure 1.6 shows an example of an exercise used to establish confidence with the octave interval and will also help to establish the interval of a perfect fifth and fourth, which is also required of this solo. Start by having the student play the exercise in Figure 1.6 at a metronome marking of quarter note equals sixty and gradually speed up until the student reaches a metronome marking of ninety.

**Figure 1.6 Octave/interval exercise**



As mentioned earlier, the "B" section is filled with step-wise or scale passages. This would be a great chance to have the student learn and memorize two scales in particular. Concert C major scale and concert D ascending melodic minor are used in measures 13 and 17, respectively. The D ascending melodic minor scale may be more difficult for the student to understand, especially at a younger age. Introduce it by having them play a D major scale and simply lowering the third scale degree a half-step as shown in Figure 1.7.

**Figure 1.7 D major scale with a lowered (flatted) third scale degree**



Another area students may need a little help with is the eighth-note pattern in measure 23. Though this passage appears relatively easy, students may require help in keeping a consistent eighth-note pulse when alternating back and forth between two pitches, especially over four counts. Have the student play the repeated eighth-notes (G<sub>3</sub> and A<sub>3</sub>) back and forth with a metronome or other device which will control their tempo. Start at a slower tempo of the quarter note equaling eighty beats per minute and gradually work the speed up to one-hundred and

twenty beats per minute. Do not allow the eighth-note pattern to rush or they will develop timing problems when they begin to play the solo with accompaniment.

A final rehearsal suggestion for students would be to practice the *ritardando* and tempo changes throughout the solo. Measure 11, 31, 39, and 47 all have *ritardando* or *ralentando* indicated within them. This is one area of music performers could exaggerate and make the most of in their interpretation. Demonstration would be the best way for students to gain an idea of how to slow down in each of these particular sections.

### **Educational Gains and Values**

Leonard B. Smith’s *Conqueror* is a solo which can be successful for any younger student. The written range is limited which helps give confidence in the young players knowing they will not be stretched to reach extreme notes. By using the suggested practice techniques from above, students can gain an awareness of new scales, such as ascending melodic minor, and practice music with larger intervallic leaps. The *Andante maestoso* style, which is needed to perform this solo, can help students achieve better accents and fanfare patterns for later application. The form of this solo is also helpful in the repetition of the “A” section and can be helpful in showing students how many pieces of music fall into a broad ABA form. See Table 1.1 for an overview of this form.

**Table 1.1 Formal Analysis of *Conqueror* by Smith**

Measure Numbers	Form (Section)
1 – 4	Introduction (piano)
5 – 12	A Section
13 – 32	B Section
33 – 40	A Section
41 – 44	A Section (first phrase)
45 – 51	Coda



## CHAPTER 2 - *In the Hall of the Mountain King* from “*Peer Gynt Suite*” by Edvard Grieg, arranged by G.E. Holmes

### Background Information

Edvard Hagerup Grieg was born on June 15, 1843 in Bergen, Norway.<sup>10</sup> He began by studying piano and composition with his mother but later entered the Leipzig Conservatory to continue his studies.<sup>11</sup> After a short time in the school, he returned to Norway where he met with composer Richard Nordraak and took a particular interest in Scandinavian and Norwegian music.<sup>12</sup> In 1867, the year following Nordraak’s death, Grieg opened the Norwegian Academy of Music where he gave concerts and promoted Norwegian music.<sup>13</sup>

Though Grieg had gained popularity for his Norwegian music, he was most famous for his piano works and his *Peer Gynt Suites*.<sup>14</sup> *Peer Gynt* started as incidental music for a drama written by Henrik Ibsen. After working on the music from 1874, *Peer Gynt* was premiered on February 24, 1876 in a revised stage production.<sup>15</sup> Grieg later took selected pieces of the incidental music and put together two suites. The first suite contains the movement *In the Hall of the Mountain King*. The music sets the stage for Peer, who entered the Mountain King’s house and was sneaking around the realm of trolls who lived there.<sup>16</sup>

The *Peer Gynt Suites* helped Grieg’s music rise to international fame. After the publication of these suites, Grieg continued to compose music in a nationalistic manner but was

---

<sup>10</sup> Don Michael Randel, “Grieg, Edvard (Hagerup),” *The Harvard Biographical Dictionary of Music*, (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1996), p. 332.

<sup>11</sup> *Ibid.*, p. 332.

<sup>12</sup> Slonimsky, *Baker’s Biographical Dictionary of Musicians*, vol. 2, p. 1370.

<sup>13</sup> *Ibid.*, p. 1370.

<sup>14</sup> Rehrig, *The Heritage Encyclopedia of Band Music*, vol. 1, p. 300.

<sup>15</sup> John Horton and Niles Grinde, “Grieg, Edvard (Hagerup),” *The New Grove Dictionary of Music and Musicians*, second edition, Stanley Sadie, ed., (London: MacMillan Publishers Limited, 2000), vol. 10, p. 399.

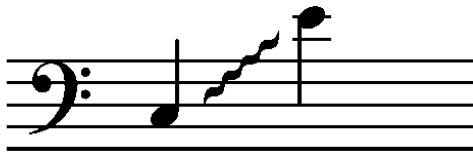
<sup>16</sup> Finn Benestad and Dag Schjelderup-Ebbe, *Edvard Grieg: The Man and the Artist*, translated by William H. Halverson and Leland B. Sateren, (Lincoln: University of Nebraska Press, 1988), p. 187.

able to compose more freely due to a governmental annuity of 1,600 crowns.<sup>17</sup> He continued to compose nationalistic Norwegian music until his death in 1907.

## Theoretical and Technical Considerations

*In the Hall of the Mountain King* is a tune people have heard in many television commercials and programs. The staccato repeated pattern heard throughout this solo is sure to give the young euphonium player positive energy and willingness to participate in band with a solo. This arrangement by G.E. Holmes works well for the younger player. Every eight measures of the solo consists of two identical four measure phrases. However, the solo does use an increased amount of chromatic tones and accidentals. The performers will have to be able to remember these changes in their performance. This arrangement does come with both a treble clef and bass clef solo sheet for the performer to use. It also has a limited range (Figure 2.1) spreading just over an octave, C<sub>3</sub> to E<sub>4</sub>, and the entire solo is only fifty measures in length.

**Figure 2.1** Notated Range of *In the Hall of the Mountain King*



The solo opens with a two-measure piano introduction in the key of C minor. The solo part provides cue notes to help the performers follow along while they are not playing. Beginning in Measure 3, the solo line enters at a *piano* dynamic and is marked with staccato marks with occasional accents. This four-measure phrase is the basis for Theme A. Theme A is repeated to make the eight-measure ostinato.

---

<sup>17</sup> Slonimsky, *Baker's Biographical Dictionary of Musicians*, vol. 2, p. 1370.

Figure 2.2 Grieg, *In the Hall of the Mountain King*, mm. 3-6



Measure 11 increases the dynamic marking up to *mezzo piano* and the four measure Theme B is presented (Figure 2.3). This time the staccato markings are removed, but the music is marked *sempre staccato* indicating the staccato style is to continue. The tonality shifts to the dominant G major with a flatted sixth scale degree (E-flat). This four measure Theme B phrase is repeated and played at a dynamic level to *mezzo forte*.

Figure 2.3 Grieg, *In the Hall of the Mountain King*, mm. 11-14



Theme A returns in the piano part alone at a *forte* dynamic in measure 19. The repeat of Theme A starts at measure 23 with a slight variation to the melody in measure 26 (Figure 2.4). The harmonies in measure 26 indicate the tonic C minor as compared to E-flat as it was originally presented in measure 6.

**Figure 2.4** Grieg, *In the Hall of the Mountain King*, m. 26



Following measure 26, Theme A appears again in the piano part, followed by the solo baritone. The next variation occurs when Theme B is repeated at measure 39 (Figure 2.5). As expected, the Theme B is in the dominant key of G major, but at measures 40 and 42, the E-naturals make the theme in a true G major as opposed to the flatted sixths (E-flats) as originally presented in measures 12 and 14, Figure 2.5.

**Figure 2.5** Grieg, *In the Hall of the Mountain King*, mm. 39-42



The coda section begins at measure 43 by introducing a two-measure phrase in C minor, the tonic key. The same phrase is played in the solo line only at a *piano* dynamic. The closing four measures is a coda helping the solo fade to an end on a tonic C minor chord.

### ***Possible Errata***

The closing four measures of the solo indicate a discrepancy between the piano parts and the solo parts. Looking back at Figure 2.2, the solo line is indicated as “sounds 8va throughout.” The piano music shows measures 48 and 49 playing C<sub>3</sub>’s and in measure 49, dropping an octave to C<sub>2</sub>. Sounding an octave higher than written, the solo line should play C<sub>4</sub>’s in measure 48 and 49 and drop an octave to C<sub>3</sub> in measure 49. Figure 2.6 shows the piano part as notated.

**Figure 2.6** Grieg, *In the Hall of the Mountain King*, mm47-50



However, when comparing the last four measure of the baritone solo music, the notation indicates to play  $C_3$  in measures 47 and 48 and to sustain the same  $C_3$  in measures 49-50. Playing the music either as indicated in the piano score or according to the solo sheet will cause no difference in the harmonic structure of the solo and could be left up to the performer to determine which ending they prefer to play.

### **Suggested Practice**

*In the Hall of the Mountain King* is a good study in four measure phrases. To help establish a practice technique, the overall pattern of four measure themes must be considered.

**Table 2.1 Thematic Structure of *In the Hall of the Mountain King***

Measure Numbers	Theme	Voicing
1-2	Piano Introduction	Piano
3-6	Theme A	Baritone
7-10	Theme A	Baritone
11-14	Theme B	Baritone
15-18	Theme B	Baritone
19-22	Theme A	Piano
23-26	Theme A`	Baritone
27-30	Theme A	Piano
31-34	Theme A	Baritone
35-38	Theme B	Baritone
39-42	Theme B`	Baritone
43-44	Closing Theme	Piano
45-46	Closing Theme	Baritone
47-50	Coda	Baritone and Piano

As seen from Table 2.1, the baritone line plays Theme A or A` a total of four times and plays Theme B or B` also four times. Because the music is so repetitive, it is a good idea to work on only a portion of the solo at a time. Begin by using Theme A using extra stylistic concerns such as those indicated in Figure 2.7.

**Figure 2.7 Grieg, *In the Hall of the Mountain King*, Theme A edited by Keller**



Take the time and help them to see how to add a slight crescendo as the eighth notes ascend. It might also be beneficial to express the style in which the staccato notes are to be played. Stress the importance of not playing “short,” but rather that sound of a *pizzicato* cello or double bass. Encourage the students to listen to recordings of the orchestra playing *In the Hall of the Mountain King* and replicate the sounds with their instruments. After the students have

Theme A prepared and stylistically correct, give them Theme B in a similar fashion. Remind them to transfer the knowledge from how they prepared Theme A to how they will work on Theme B.

One other area on which to focus while preparing the solo is the use of dynamics. The dynamic range includes *pianissimo*, *piano*, *mezzo piano*, *mezzo forte*, and *forte*. Have the students practice the theme exercises from above with these various dynamic markings. Getting a young student to get five different dynamics can be a challenge, but can be addressed and developed in this solo. Insist on making a big difference between their *pianos* and their *fortes*.

This solo also presents the opportunity to instruct students on intonation issues with  $C_3$ . Theme A is presented in C-minor and the coda section ends on the pitch  $C_3$ . The valves used to produce this pitch are the first and third valve combination. By having students play this combination, the pitch will naturally be sharp. Have the students draw a down arrow over these pitches to indicate they will need to listen and lip the pitch down to be in tune with a piano. If the students are using a four-valve euphonium, instruct them to play all  $C_3$ 's as the fourth valve, rather than the first and third. The fourth valve of these euphoniums will allow the students to play the pitches in tune with less effort. Due to the repetition of Theme A, this solo should establish the concept of using the fourth valve rather than the first and third.

Once the student has achieved all the above, present them with the sheet music. It is important to have the expectation that they will apply and transfer everything they have learned up to this point in the sheet music. It may be necessary to explain the purpose of the piano cue notes in the opening two measures and throughout the solo. Also mention that measures 26, 40, 42, and 45 to the end will need special attention as these measures are where some of the slight variants in the music occur.

### **Educational Gains and Values**

This solo is a great choice for developing the musicality of young musicians. If practiced and performed correctly, a student will be able to grow dynamically with these solo. Because of the repetition of the thematic material, they will be able to take their minds off of playing the notes and focusing more on what musically can be done with the lines on the page.

This solo also gives a great chance to develop a strong sense of style. Too often students are taught that *staccato* means short, which results in a clipping of all the notes. The teacher can use this solo to teach students the proper way to play *staccato* as short and detached.

One other area of value is simply the historical nature of this solo. Many times a solo used for contests and festivals was written to showcase technique or other facets of playing. *In the Hall of the Mountain King* has a rich historical background and can be used to discuss incidental music and its purpose throughout history.



## CHAPTER 3 - *Allerseelen*, Op. 10, No. 8 by Richard Strauss, transcribed by Harold L. Walters

### Background Information

Richard Georg Strauss was born on June 11, 1864 in Munich, Germany. Son of the famous Franz Joseph Strauss, Richard was born into a musical family that surrounded him with music at a very early age. He enrolled in the Ludwig's gymnasium in 1874 and later joined his father's orchestra as a violinist.<sup>18</sup> From 1881 to 1885, Strauss composed the Horn Concerto No. 1, Cello Sonata, Piano Wuartet, *Wanderers Sturmlied*, and nine songs, of which included *Allerseelen*.<sup>19</sup>

*Allerseelen* refers to "All Soul's Day," the second of November, which is used to commemorate the souls of the faithfully departed. The poem Strauss uses in this song was written by Herrmann von Gilm. "The poem is, however, a love song set against a background of graveside flowers and memories of May-time love."<sup>20</sup> The text of the song:

---

<sup>18</sup> Randel, *The Harvard Biographical Dictionary of Music*, p. 877.

<sup>19</sup> Ibid. p. 877.

<sup>20</sup> Norman, Del Mar, *Richard Strauss: A Critical Commentary on His Life and Works*, vol. 3, (Ithaca, New York: Cornell University Press, 1986), p. 266.

### Figure 3.1 Text to the song *Allerseelen* by Strauss

Place on the board sweet mignonette before us,  
The last red asters bring, ere they decay,  
Let mem'ry's charm our early love restore us,  
As once in May  
Give me thy hand once more in glad surrender,  
It matters not what any one may say,  
Bend on me one look, warm and sweet and tender,  
As once in May  
How sweetly blooms each grave with fragrant flow'rs,  
Sacred to souls of all our dead, this day,  
Come to my heart, thro' all the blessed hours,  
As once in May  
As once in May<sup>21</sup>

Strauss continued to have a productive and innovative output following his early compositions. He became known as one of the greatest German composers of his era and composed music that spanned nearly eight decades.

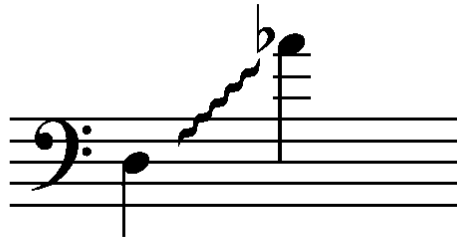
### Theoretical and Technical Considerations

*Allerseelen* was transcribed by Harold L. Walters from the famous song by Richard Strauss. The euphonium soloist needs to be able to replicate the smooth vocal qualities of the voice. This solo will work well for a young high school student who needs to work on their lyrical playing and musicality. The solo is a through composed song set for bass clef instrument. The solo is set in E-flat major and does use occasional chromatics and accidentals throughout. The range is set in the middle to upper tessitura ranging from D<sub>3</sub> to A-flat<sub>4</sub> (Figure 3.2). Most of the notes in this solo lie above the staff of the bass clef (B<sub>3</sub>), so consideration should be taken if the performer is unable to play in this register for extended periods of time.

---

<sup>21</sup> Huneker, James, ed. "Allerseelen," *Forty Songs by Richard Strauss*, Isabella G. Parker, trans, (Boston: Oliver Ditson Company, 1910), pp. 24-27.

**Figure 3.2 Notated Range in *Allerseelen***



The solo opens with a six measure piano introduction marked *Tranquillo*. The arpeggio patterns in the piano should help to establish a pulse of the solo. The solo line enters in measure 7 at a *piano* marking. Though there are no slur markings, the solo line should be played as seamlessly as possible. In measure 7 through measure 13, the melodic line is moving almost always by step or small intervals with the exception of the major sixth interval into measure 10. Measure 12 begins by introducing accidentals which harmonize the G major and D major chords in the piano. This harmonic motion helps to show the romantic characteristics of this solo.

In measure 18 the solo reenters and is now in C minor. The music continues in C minor until measure 21 when chromaticism takes the tonality away from C minor, only to bring it back to E-flat major in measure 27.

Measure 27 is marked *con espressione* to indicate ‘with expression.’ This measure marks the beginning of the build to the climax of the solo. A gradual crescendo through measure 32, marked *molto espress.*, leads us to the downbeat at measure 34. This point is the only measure marked with a dynamic above *piano* and is marked at a *fortissimo* highlighting the importance of this phrase (Figure 3.3). The solo line then decrescendos and enters back in at a piano at the pick up into measure 39, the final line of the solo.

**Figure 3.3 Strauss, *Allerseelen*, mm. 33-36**



### **Suggested Practice**

Though this solo is written in the style of a song, there are certain characteristics that can be presented to the student prior to working on the solo to help the performer to succeed. The

main rhythmic motive is an eighth-rest on count one or three, followed by three eighth-notes as pictured in Figure 3.4. This motive presents itself five times throughout the solo.

**Figure 3.4 Strauss, *Allerseelen*, m. 18**



Have the students play this rhythmic motive to the pitches of a concert E-flat scale to help establish a tonal center for the student as well as reinforce one of the rhythmic aspects to the solo. Have the students play the scale starting on E-flat<sub>3</sub> in the staff and play up to A-flat<sub>4</sub> and back down. This will help build the strength needed to play the range of this solo. An E-flat arpeggio could be added to this exercise to aid the student with the intervals at measure 32 and 33. Figure 3.5 could be used as an example.

**Figure 3.5 Rhythmic E-flat scale exercise by Keller**



Stylistically the solo needs to be performed as if it were being sung. Encourage the student to approach each note as a word, and not to sound mechanical. It may be necessary to ask the student to use more of a “Du” tonguing style rather than the traditional “Tu.” The “T” attacks can sometimes be too harsh and break the smooth line that is needed for this solo. The “D” attack can help eliminate the unwanted attack sounds.

As mentioned before, *Allerseelen* is originally a song by Richard Strauss. This is a great chance to give the student a copy of the lyrics so they may know what message they are trying to portray through the music. Give the student a little background on *Allerseelen* in reference to “All Soul’s Day,” and tell them of the expressive poem written about the passion of the departed

(Figure 3.1). If the student is able to visualize this concept, they will be much more likely to portray it through the music.

Finally, do not be afraid to find several different recordings of a vocalist performing the work. Remember, the student is trying to emulate that sound. Give them a couple examples and have them play the work as if they were the vocalist.

### **Educational Gains and Values**

*Allerseelen* can be used to teach a wealth of knowledge to students. Musically, this solo is demanding in dynamics and ranges and may help students find their own practice methods to achieve these demands. This solo was taken from a song composed by Richard Strauss and this concept of what *Allerseelen* refers to provides the students a historical background of knowledge. Providing them with the lyrics and words to the poem will give the soloist the opportunity to visualize the story in the text, and to communicate that to the audience. All too often, music is performed with the technical aspects achieved, but no musical meaning behind the performance. Because this solo lacks many of the technical challenges, it is ideal for the growing musician to showcase their musicality for audiences to hear.

## CHAPTER 4 - *Pearl* by H.A. Vandercook

### Background Information

Hale Ascher Vandercook was born on September 3, 1864 in Ann Arbor, Michigan. The area Vandercook was born in later became a part of the University of Michigan's campus.<sup>22</sup> He began studying music at an early age. His first teachers included Frank Holton on cornet, Louis Boos on violin, and Frank Goetz with theory and harmony.<sup>23</sup> By the age of fourteen, Vandercook was playing in several different bands throughout Michigan. His big break occurred in 1891 when he joined the J.H. LaPearl Circus Band and six weeks later became the director of the group.<sup>24</sup> He continued with the J.H. LaPearl Circus Band until 1897 when he moved to Chicago and took up performing in various musical theater productions. While in Chicago he started studying with A.F. Weldon and became the cornetist with Weldon's famous 2<sup>nd</sup> Regiment Band.<sup>25</sup>

In 1909 Vandercook started the famous Vandercook School of Music in Chicago. His belief was to train students at the school to become performers, directors, and teachers.<sup>26</sup> He continued at the school until he retired in 1941. He continued to have an active life and interest in circus music and the music school until his death on October 16, 1949.<sup>27</sup>

### Theoretical and Technical Considerations

*Pearl* comes from a collection of solos known as "Trombone Gems." This series of ten solos was put together originally for trombone and piano. Each solo is given a gem name (i.e. ruby, emerald, pearl). The more valuable the gem, the more challenging the solo. *Pearl* is the

---

<sup>22</sup> Rehrig, *The Heritage Encyclopedia of Band Music*, vol. 2, p. 778.

<sup>23</sup> Camus, *The New Grove Dictionary of American Music*, vol. 4, p. 444.

<sup>24</sup> Rehrig, *The Heritage Encyclopedia of Band Music*, vol. 2, p. 778.

<sup>25</sup> *Ibid.*, p. 778.

<sup>26</sup> Walker, Mark, "Euphonium Composer Biographies," *Guide to the Euphonium Repertoire*, R. Winston Morris, ed., Bloomington: Indiana Press, 2007, p. 480.

<sup>27</sup> Rehrig, *The Heritage Encyclopedia of Band Music*, vol. 2, p. 778.

tenth and final solo and the book, also making it one of the most challenging of the collection. A list of the gems used in the solo series is presented in Table 4.1.

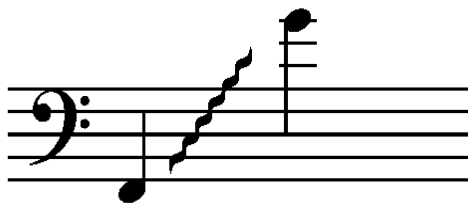
**Table 4.1 “Trombone Gem” solos by H.A. Vandercook**

Solo Level (order in collection)	Title of Solo (Gem)
1	<i>Ruby</i>
2	<i>Emerald</i>
3	<i>Turquoise</i>
4	<i>Garnet</i>
5	<i>Topaz</i>
6	<i>Opal</i>
7	<i>Amethyst</i>
8	<i>Sapphire</i>
9	<i>Diamond</i>
10	<i>Pearl</i>

All the solos within the “Trombone Gems” follow a standard form. The opening is usually marked *andante* or *maestoso* for an introduction. The solos then move to a march-like *moderato*, which in turn go to a *trio* section. Following the *trio*, the *moderato* is performed again and the solo ends with a short coda. It is easy to see how many of the sources for these solos were influenced by the circus music Vandercook enjoyed.

*Pearl* is an excellent solo choice for the younger high school musician. The solo opens in the friendly key of F major, modulates to B-flat major at the *trio*, and back to F major at the repeat of the *moderato*. Rhythmically, this solo presents some challenges with sixteenth note rhythms, especially with quarter notes tied to the first in the series of four. There is also a large use of chromaticism to produce half-steps within the music. The performer will have to be able to identify these chromatic notes and not carry them across measure lines. The range in *Pearl* will stretch some younger musicians as going from F<sub>2</sub> to G<sub>4</sub> (Figure 4.1). Outside of the final note, the solo line does not drop below a C<sub>3</sub>.

**Figure 4.1 Notated Range for *Pearl***



One issue that a teacher may have with this solo is the lack of a treble clef part. At this time there is no published arrangement of *Pearl*, or any of the “Trombone Gems,” for treble clef baritone. This may be an excellent chance to get the treble clef readers to learn to read bass clef notation.

As mentioned, the “Trombone Gem” solos all tend to follow a basic form, with *Pearl* being no different. The solo’s opening, *andante*, is in twelve-eight time. After a four-measure piano introduction, the solo line enters in measure 5 in a *dreamily* manner. Dynamics will be a crucial part to the opening as they specifically drawn out for the musician to follow. Due to the placement of fermatas in measures 10 and 11, a little extra rehearsing may be needed to communicate between the pianist and soloist.

Following the eight measure solo line, the piano returns for a four measure interlude into the *moderato*. The *moderato* is sixteen measures long and consists of four four-measure phrases. The first and third phrases are identical with the exception of the last eighth count of the phrase. The first phrase is shown in Figure 4.2 while Figure 4.3 shows the third phrase.

**Figure 4.2 Vandercook, *Pearl*, mm. 17-20**



**Figure 4.3 Vandercook, *Pearl*, mm. 25-28**





The second and fourth phrases start with the exact same sixteenth note run as in the first and third phrases. Following the solo section, there is once again a piano interlude, but lasts for eight measures.

The *trio* section begins at measure 41 and modulates to B-flat major. The *trio* can be divided into four four-measure phrases. The first and third are once again identical with the exception of their cadence point. The second phrase contains the same rhythmic scheme as the first and third phrases, but is now based on the dominant harmony of F. The fourth phrase starts by using dotted rhythms and leads us back to a cadence in B-flat major. The fourth phrase is, once again, an eight measure piano interlude.

The *moderato* enters back as an exact repeat of the first time until the fourth phrase. During the fourth phrase, a fermata is placed on the F<sub>4</sub>. This fermata leads the performer into the *cadenza* of the solo. *Pearl*, along with four other “Trombone Gems,” includes a short *cadenza*. This *cadenza* is based entirely on small steps or scale-like passages.

After the final fermata of the *cadenza*, the soloist arrives at the *coda* section, has a flourish of arpeggios and octave leaps, and brings the solo to a climatic end. The overall formal structure of *Pearl* is presented in Table 4.2.

**Table 4.2 Formal Structure of *Pearl* by Vandercook**

Section	Measure Numbers (according to the trombone part)	Tonality
Introduction ( <i>Andante</i> )	1-16	F Major
A Section ( <i>Moderato</i> )	17-40	F Major
B Section ( <i>Trio</i> )	41-64	B-Flat Major
A Section ( <i>Moderato</i> )	65-99	F Major
<i>Cadenza</i>	100	
Coda ( <i>Allegro</i> )	101-114	F Major

### Suggested Practice

*Pearl* is divided nicely into sections that make it great for rehearsing. If enough time is allowed, assign this sequence of steps for the lessons. Table 4.3 shows a possible sequence of teaching steps for *Pearl*.

**Table 4.3 Sequence for teaching *Pearl***

Step Number	Plan
1	Introduce overall piece, assign Moderato
2	Review Moderato, assign Andante
3	Review Moderato and Andante, assign Trio
4	Review all sections previously assigned, assign the Cadenza and Coda
5 and on	Review all sections and perform work as a whole

The first step with the student should be used to introduce the overall piece. Start by having the student play through the solo part under-tempo. This will give the student some sight-reading experience and can prove helpful in having the student identify which sections of the solo are going to require the most work. It might also be necessary for the teacher to explain the concepts behind a *cadenza* in order for the student to get a clear idea of what they should and should not do during that section of the solo.

After reading through the solo, have the student focus entirely on the *moderato* section. This section starting at measure 17 is repeated later at measure 65, makes up a large portion of the solo work. The performance tempo of the *moderato* should be the quarter note equaling eighty beats per minute. Begin rehearsing under this tempo to insure the student is playing the proper intervals, especially in measures 18 and 19. These two measures are likely to cause the most problems for the performer. It may be necessary to have the student break the ties to ensure they are rhythmically accurate, as shown in Figure 4.4. Remind students the interval between the second and third sixteenth notes in each phrase is only a half-step.

**Figure 4.4 Vandercook, *Peal*, mm. 18-19, edited by Keller**



For the second step, have the student play through the *moderato* checking for note and rhythmic accuracy. Have the student go back to the beginning and begin discussing the *andante*

section. The largest struggle for students will be the twelve-eight time signature. If the student has a strong background in six-eight time, make reference to how the twelve-eight in comparison to six-eight would be like four-four to two-four. If the student has no knowledge of six-eight or twelve-eight time, make sure and take the extra time to explain it to them. Reinforce the meaning of the various time signatures and how the top number refers to the number of beats in a measure while the bottom number tells us which note receives one count in that time. It would also be beneficial to explain to the student the groupings of three eighth-notes to give us four macro-beats in the measure. To help them get a better concept of this, have the student count to twelve in tempo and accent when they say one, four, seven, and ten. Repeat that pattern several times to get the feel for the four macro-beats of twelve-eight time.

Once they have that feeling, apply it to the music. Take the time and have the student draw a line above the notes as to where the macro beats occur. It is important to let them do this task and only check their work. This will help them to feel the tempo better and follow it with the music.

Measure 6 and 11 will give the student the most problems. Starting these measures with quarter rests will typically get students to start on beat two. Remind them in twelve-eight time, the eighth-note following the quarter rest is a pick-up note into count two of the measure (Figure 4.5).

**Figure 4.5** Vandercook, *Pearl*, m. 1-6

The image shows a musical score for the piece 'Andante' by Vandercook, measures 1 through 6. The score is written for piano and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a single bass clef staff. The second system also includes a grand staff and a single bass clef staff. The tempo is marked 'Andante'. The key signature has one sharp (F#). The time signature is 12/8. The music features a mix of eighth and quarter notes, with some measures starting with quarter rests. Dynamics include a forte 'f' marking and a piano 'p' marking. The score is presented in a clear, legible format with standard musical notation.

For the third step, have the student start by playing from the beginning of the solo up to the *trio*. This will review all materials covered and bring you to the next section of concern, the *trio*. Introduce the first two measures by having the student recognize that measures 41 and 42 are rhythmically the same as measures 18 and 19 from the *moderato*.

The phrases of the *trio* tend to move by a large interval followed by a scale like passage. Isolate the large interval by having the student play only the large interval back and forth, once they are comfortable with the interval, move through the next series of sixteenth notes to the next large interval and isolate that interval using the same strategy. After completing the first four-measure phrase, go back and play the entire phrase under tempo.

For the fourth step, start by having the students play a series of exercises based on the F major scale and F major and C dominant seventh chord arpeggios. Figure 4.6 shows an example.

**Figure 4.6 Concert F Major Scale and Arpeggio Warm-up**



After playing through the exercise several times, start by playing once again from the beginning of the solo. This time however, the student should continue past the *trio* section and play until the fermata in measure 99 of the solo page. This is the start of the *cadenza*. Help the student understand the *cadenza* is not in time and can be played at the tempo the performer wishes. The sequence of notes used in this section is based on the F major scale, just starting and ending on a different note than the tonic. It may be helpful to refer back to as why the student played the scale and arpeggio sheet from Figure 4.6.

Have the students continue to the *allegro* and *coda* section. The majority of the *coda* is based on arpeggios of F major and a C dominant seventh chord, once again make reference to the warm-up exercise in Figure 4.6. By using this exercise each day for warm-up, students will continue to get more accurate with the technical challenges of the solo.

For the fifth step, begin with the F Major warm-up and play through the solo at performance levels. The newest editions of the “Trombone Gems” come with a compact disc recording, published by Hal Leonard, of all the solos in the collection with a trombone soloist and a track with just the piano accompaniment. This is a great opportunity to have the student take a listen to the recording and hear what they have marked on the page. Use the recording of

the piano accompaniment if no accompanist is available for the lesson times to help achieve tempo changes, intonation, and rhythmic accuracy.

### ***Notes about the Piano Score***

A general note should be taken about this publication. If you are using the “Trombone Gems” published in 2002 by Rubank and Hal Leonard there is a difference in the piano score and the solo sheet music. The piano score has a *D.S.* added into the music to save on paper and printed pages. The trombone solo does not use the *D.S.* but rather has the part written out. This may cause confusion if while working with a student the teacher makes reference to taking the *D.S.* and to the *coda*, as these parts do not appear on the student’s solo music.

### **Educational Gains and Values**

“Trombone Gems” is an exciting collection of solos with several pieces that would work for any student. As discussed, each solo has a variety of sections that allow the student to perform in various styles of music. These solos range in difficulty and could be used for a middle school student’s first attempt at a solo to a senior in high school student performing at their last festival contest. With a little time, any student should be able to find a solo that fits their abilities and be successful with their performance.

## CHAPTER 5 - *Andante et Allegro* by J. Ed Barat

### Background Information

J. Edouard Barat was born on September 22, 1882. Barat's father was a soloist with the Garde Républicaine Band.<sup>28</sup> His primary teachers while studying at the Paris Conservatory included Paul Vidal and Emile Pessard<sup>29</sup> Outside of his compositions, Barat is best known for creating a school for assistant bandmasters after he attempted and failed the exam twice to become the Director of Music of the Garde Républicaine.<sup>30</sup>

There is an obvious connection to the military bands and his style of writing for wind instruments. Though Barat has a limited amount of known published compositions, he wrote two of the staples in the euphonium repertoire. *Andante et Allegro* and *Introduction and Dance* are two solos that must be considered for any euphonium student. *Andante et Allegro* was selected for this project as it has been used in recent years for the Kansas Music Educator's Association's State Band auditions.

### Theoretical and Technical Considerations

*Andante et Allegro* by Barat is a challenging work for the high school performer. The solo is often included in state band auditions and is typically in the highest category of solo difficulty. At almost seven minutes in length, endurance is a consideration when contemplating this solo. The timings for the movements are four and a half minutes and two minutes respectively. The *Andante* opens in B-flat minor with five flats in the key signature. The *Allegro* is tonality in an easier setting of B-flat major. Both sections include a large number of chromatics and accidentals.

Range will also be a strong factor in choosing this solo. *Andante et Allegro*'s range plays from B-flat<sub>4</sub> down to F<sub>2</sub> spanning two octaves and a fourth. Both sections of the solo play up to

---

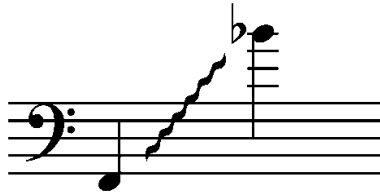
<sup>28</sup> Rehrig, *The Heritage Encyclopedia of Band Music*, vol. 3, p. 44.

<sup>29</sup> *Ibid.*, p. 44.

<sup>30</sup> *Ibid.*, p. 44.

the same B-flat<sub>4</sub>, but the *Allegro* only plays down to B-flat<sub>2</sub> limiting its range to only two octaves (Figure 5.1).

**Figure 5.1 Notated Range for *Andante et Allegro*, Barat**



The opening *Andante* is actually marked *Lento* and has a quarter note equaling fifty-two beats per minute. It is important to not rush the tempo as the opening triplet figures will be difficult at a faster tempo. Measure 10 indicates *poco piú vivo* and gives a sense of moving time forward. These six measures are built mostly on arpeggios in D-flat and C major. In measure 16 the time slows down with the *poco ritardando* and brings back the opening tempo in measure 17 where the triplet passages are brought back from beginning. Measure 19 is one of the first instances of the extreme accidentals used in this solo. Every pitch from measure 19 to 23 is affected by an accidental.

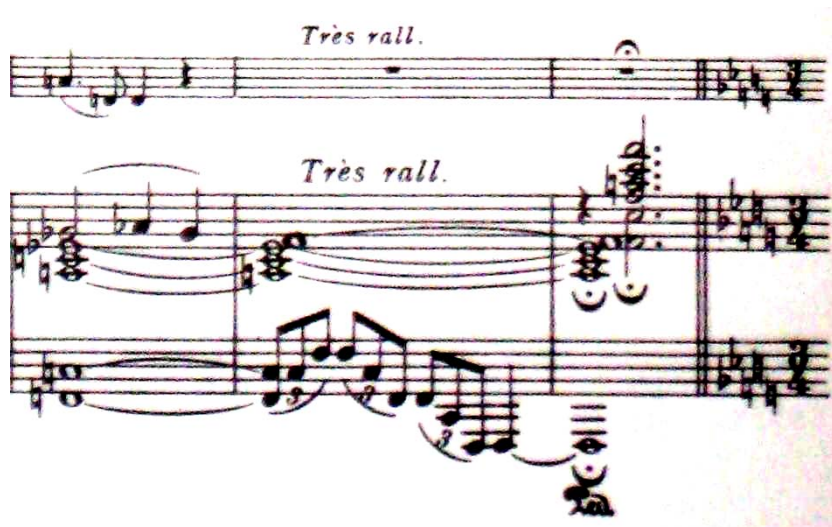
Measure 24 brings us to a new tempo marked *piú vivo*, quarter note equaling seventy-six. The texture changes greatly here as the solo euphonium line begins a strong duple feel with eighth and sixteenth notes. The piano uses whole notes in the right hand with an arpeggio triplet pattern in the bass (Figure 5.2).

Figure 5.2 Barat, *Andante et Allegro*, mm. 25-32

The theme in Figure 5.2 is repeated at measure 33 transposed up a major third with only a slight variation to the rhythmic aspects of the solo. Measure 41 ends the *più vivo* section with a closing theme. Measure 50 brings us back to the original tempo and style with the triplet theme material that was introduced at the opening and in measure 17. Measure 58 closes the entire *Andante* section with a triplet *rall.* that outlines an F dominant seventh chord, finishing with a half cadence with the fermata in measure 59 (Figure 5.3). This half cadence indicates the solo is to move on into the *Allegro*. If playing only the *Andante* section, have the pianist play the F dominant fermata and move to a B-flat minor chord to add closure to this section.



Figure 5.3 Barat, *Andante et Allegro*, mm. 57-59



The *Allegro* section begins at measure 60 and opens in B-flat major. The overall form of the *Allegro* can be looked at as an ABA form with a *coda*. The solo line goes back and forth between dotted-eighth-sixteenth patterns and triplet figures (Figure 5.4).

Figure 5.4 Barat, *Andante et Allegro*, mm. 60-63



The first four-measure phrase is repeated at measure 64, transposed up a major third. The rhythmic motive of the opening two measures of the theme is followed by two measures of piano playing an ascending scale. This four-measure phrase is repeated followed by three consecutive sets of the two-measure rhythmic motives, finally having the solo line play the ascending eight-note scale to end the first section of the *Allegro*.

The B section of the *Allegro* starts at measure 86, which is marked *poco piú lento*. Here the overall tempo does not change, but moves into a feeling of “one” for each three-four

measure. This makes the macro beat tempo around fifty beats per minute, the tempo of the *Andante* section.

This section of music is built heavily on the Mixolydian and Phrygian modes. Measure 89 to 95, the solo line is entirely based on a D-flat Mixolydian scale. It might be easier to think of this scale of having the key signature of G-flat major (Figure 5.5).

**Figure 5.5 Barat, *Andante et Allegro*, mm. 89-95**



The same theory can be applied to the next phrase of the solo line at measure 97. This time, however, the solo line is based in C-sharp Phrygian mode. Again, it may be easier to think of this scale as being based in A major, only having three sharps in the key signature (Figure 5.6).

**Figure 5.6 Barat, *Andante et Allegro*, mm. 97-103**



The *Allegro* continues to use the Phrygian mode in measures 112 to 119. The A Phrygian scale is used in measures 112 to 115 and B-flat Phrygian scales are used in measures 116 to 119. Each of these Phrygian scales are slightly altered so that they have an extra note added at the end to establish a leading tone. The Mixolydian scales are reintroduced in the next phrases of the solo. The C Mixolydian scale is used in measures 124 to 125 and D Mixolydian is used in measures 128 to 129.

The fermata in measure 135 marks the end of the B section and the solo recaps the opening of the *Allegro* section. Measures 139 to 146 are an exact repeat of the opening eight measures of the *Allegro*. Measure 147 begins the closing coda section. A harmonic analysis is presented in Figure 5.7.

Figure 5.7 Barat, *Andante et Allegro*, mm. 147-170 (harmonic analysis by Keller)

147

149

154

159

165 170

SS-361

Handwritten harmonic analysis:

- 149: Cm4, D3, D4, E3, D4
- 154: E3, E4, F#4, F#4, G#4, Ab4, Bb4, Bb4, C3
- 159: Bb6, d6, E56, Bb4, Bb4, Bb4, F, G6, D6
- 165-170: D6, F7, Bb4, F7, Bb4, D6, d6, F7, Bb, Bb, Bb, PAC

As seen from Figure 5.7, measures 147 and 148 are harmonically repeated in 149 and 150. The solo line changes rhythms from the dotted eighth-sixteenth rhythm to the triplet

patterns. This sequence is repeated in measures 151 to 154. The solo closes with a perfect authentic cadence in B-flat major. Table 5.1 represents the formal structure of this solo.

**Table 5.1 Formal Structure of *Andante et Allegro* by Barat**

Section	Measure Numbers
<b>Andante</b>	
A Section	1-23
B Section	24-49
A Section	50-59
<b>Allegro</b>	
A Section	60-85
B Section	86-135
A Section	136-146
Coda	147-170

### Suggested Practice

Before getting the students into the solo music, have them use a series of finger exercises. As discussed earlier, *Andante et Allegro* contains many scale passages, including Mixolydian or Phrygian modes. Adapt an exercise from Kopprasch's *60 Selected Studies for Trombone* to help students gain finger control of some of these new scales and fingering combinations. Exercise number 4 (Figure 5.8) from this book works well.

**Figure 5.8 Kopprasch, *Exercise 4, Sixty Selected Studies for Trombone***



Transpose Figure 5.8 in the following key signatures: A major (for C-sharp Phrygian), G-flat major (for B-flat Phrygian and D-flat Mixolydian), F major (for A Phrygian and C Mixolydian), and G major (for D Mixolydian). These keys will cover the new modes for the student in this solo and aid them in learning the various fingering combinations

The opening four measures of the solo part present a rhythmic challenge for many students. Start by having the student look at measure 2 with the triplet-sixteenth notes. To help teach the rhythm of this measure, ask the student to double the value of every note in measure 2. Figure 5.9 is what the students will visualize when they play the rhythm.

**Figure 5.9 Barat, *Andante et Allegro*, m. 2, edited by Keller**



Begin by having the student play the edited version of measure 2 with a metronome at the indicated tempo of the quarter note equals fifty-two. As the student perfects this rhythm, speed the tempo on the metronome up by intervals of three to four beats per minute, until the tempo is at one hundred-four beats per minute. Remind the student that by cutting the tempo in half from one hundred-four to fifty-two, and cutting the note values in half, as originally written, the rhythmic line will be exactly the same. It is crucial for the student to have an understanding of the rhythm in measure 2 as it occurs eight times in the *Andante* section of this solo.

Measure 4 proposes new problems with the nine-tuplet on count two of this measure. The nine-tuplet cannot be divided in half as nicely as the sextuplet, so having the measure written out as in Figure 5.9 will not benefit them as well. Encourage the student to look at the nine-tuplet as a triplet of triplets. Start by having the student play the first, fourth, and seventh note of the tuplet as an eighth-note triplet with a metronome at a tempo of the dotted quarter equaling thirty beats per minute or each eighth-note equaling ninety beats per minute. This pattern is presented in Figure 5.10.

**Figure 5.10 Barat, *Andante et Allegro*, m. 4, edited by Keller**



Once the student is comfortable playing the triplet passage at this tempo, ask them to clap a triplet on each note of the triplet. This will help them to establish the speed of the notes in the nine-tuplet. Once they are comfortable with the speed of the triplets, have them play the notes and rhythms on their horn as written. Remind them the triplet patterns in this section need to be as smooth as possible and should not sound frantic.

The remaining portion of the *Andante* is rhythmically simple. Make sure the student is able to switch from a duple feel to the triplet patterns and vice versa.

The *Allegro* opens with a fanfare-like statement that includes several arpeggio-like intervals. Have the student become familiar with arpeggios in B-flat major, D minor, c minor, G-flat major, B minor, and A minor. All these arpeggios are used in the opening twenty-four measures of the *Allegro*. It would be wise to have the students play through each arpeggio as triplets and dotted eighth-sixteenth patterns. A large portion of success with this passage will rely on the student being able to differentiate between these two rhythmic patterns.

Measure 86 to the fermata in measure 135 should all be review if the student has worked on the Kopprasch exercises mentioned earlier. This entire section is built off of these scales and key areas mentioned.

Measure 139 is an exact repeat of the opening material and should be review. Measure 147 introduces new material. Again, here it is crucial for the student to distinguish the differences between a triplet pattern and a dotted eighth-sixteenth pattern. The closing material is mostly built on step-wise movement with these key areas being covered in the Kopprasch exercise earlier.

### **Educational Gains and Values**

Barat's *Andante et Allegro* is filled with theoretical challenges and rhythmic complexities. This solo could be a major building block for student to identify how the various modes are related by key signature. It could prove helpful in identifying the mode of other scale-like passages in a variety of music. If the student is able to start discovering fingering combinations to play various notated runs, they will improve greatly in musicality, and their ability to achieve better reading skills.

Having a strong background of knowledge of this piece will allow them to perform it easily and to have a successful audition in the state honor band, where their musicality can truly grow and have a musical experience they will remember for a lifetime.

## **CHAPTER 6 - *Andante et Allegro* by J. Guy-Ropartz, arranged by A. Shapiro**

### **Background Information**

Joseph Guy Ropartz was born on June 15, 1864 in Guingamp, France. Being born into a artistic family, his talents for music and poetry were identified at an early age.<sup>31</sup> After being accepted into the Paris Conservatory, Ropartz studied primarily with Jules Massenet and César Franck.<sup>32</sup> Most of Ropartz's compositions are orchestral, vocal, or chamber works. After serving at the Conservatory of Nance and the Conservatory of Strasbourg, Ropartz retired and moved to Lanloup where he died on November 22, 1955.<sup>33</sup>

*Andante et Allegro* was originally composed as a trumpet solo with piano, but has been transcribed for various instruments, including euphonium. This solo was selected for this project as it has been used in recent years for the Kansas Music Educator's Association's State Band auditions.

### **Theoretical and Technical Considerations**

*Andante et Allegro* can be used to show off a variety of styles and techniques of your student. The *Andante* section opens with a legato solo line in the euphonium that moves mostly by steps with very limited leaps in the melodic line. Though this section is written in C-minor, it includes many chromatics and accidentals to color the music in the French fashion of Ropartz. Many courteous accidentals are given, but accuracy is crucial in this opening section.

The second section is marked *allegro* and uses a much more rhythmic theme with larger intervals and motion in the melodic line. This section contains dotted-eighth/sixteenths patterns. The opening fanfare statement requires the performer to use subdivision to be rhythmically accurate. The second half of the *Allegro* changes from a duple feel to a triplet feel. Endurance

---

<sup>31</sup> Stuckemeyer, Pat, "Stepping Stones of Success, Vol. 3 of 8," *ITEA Journal*, Vol. 35, No. 4, (Summer 2008), p. 74.

<sup>32</sup> Rehrig, *The Heritage Encyclopedia of Band Music*, vol. 3, p. 669.

<sup>33</sup> *Ibid.*, p. 669



and rhythmic accuracy could be an issue from measures 89 to 112. After a short interjection of the *Andante* theme, the *Allegro* theme recaps in the new key of C-major, followed by a statement of the triplet theme, also in C-major.

The last eighteen measures of the solo represent the coda. At the *Piu largamento* the final fanfare is stated with marcato bell tones which are an expansion of the *Allegro* theme. The final *Allegro* moves back to triplets and cadences in C-major. The overall form of the solo is represented in Table 6.1.

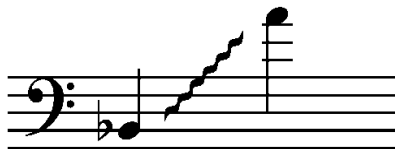
**Table 6.1 Formal Structure of *Andante et Allegro* by Ropartz**

Section	Measure Numbers
Piano Introduction	1-3
A Section	3-48
B Section	49-116
A Section Recap	117-128
B Sections Recap	129-166
Coda	167-184

One of the biggest issues to performing this solo successfully relates to endurance. This solo played at tempo takes over six minutes. This can be a struggle for any high school aged student, especially if nerves have an affect on the student.

Range is very limited for this composition. The lowest note is a B-flat<sub>3</sub>. This is very helpful for any student who has not solidified their low range up as the range does not move below B-flat<sub>3</sub>. The upper extreme of the range is an A<sub>4</sub> (Figure 6.1). Though this is not extreme for most high school students, time should be taken to help establish and adjust these upper pitches to be in tune with a piano.

**Figure 6.1 Notated Range in *Andante et Allegro*, Ropartz**



## Suggested Practice

*Andante et Allegro* opens with a lyrical section as the *Andante*. Here the rhythms and notes are fairly straightforward in the key of C minor (three flats). The third and fourth phrases of this section include several accidentals for the student to work through, but should be relatively easy for them as they are marked and rarely is there instance of the accidental note repeated in the same measure.

The area of greatest concern for the student in this lyrical section is to get as much music off the page as possible. It is important for the student to make every note move somewhere or to be coming back from somewhere. There are several half-notes in this opening section and it will prove helpful for the student to grow dynamically with these notes so the music does not become stagnant or slow down and drag in tempo. The *dolce* is used throughout this section and should be considered having the musical line played as “sweetly” as possible.

The opening measure of the solo line in the *Allegro*, measure 53, may cause concern for the high school performer. Many students will not have encountered thirty-second notes prior to this solo. As mentioned earlier with the *Andante et Allegro* by Barat, have the student take the rhythm in measure 53 and double each note value and make the measure into a four-four measure (Figure 6.2).

**Figure 6.2** Ropartz, *Andante et Allegro*, mm. 53-54, edited by Keller



Have the student play the edited measure with a metronome at a tempo of a quarter note equaling one hundred twenty beats per minute. Once the student has the phrase rhythmically and the pitches are correct, speed the metronome up by five to ten beats per minute, until you reach two hundred forty. Once this tempo is achieved, explain how switching the metronome down by half and playing what is written is the same speed as they just played. Play through the measure as notated in the solo at the desired tempo to reinforce this concept for the student. The rhythms from this measure occur a total of six times through out the solo, so it will be important to make sure the student has the correct rhythm.

The next major section of concern for the performer will be the triplet section from measure 89 to 112. Rhythmically, this section contains only two rhythms, an eighth-note triplet or a dotted-eighth-sixteenth-eighth triplet. Remind the student this section is based heavily on the idea of a fanfare and all the pitches through out this section are based on arpeggios, which need to be played crisp and clean.

To help students with the performance have them identify similar measures in this section. Table 6.2 lists a majority of these similarities.

**Table 6.2 Similar measures in Ropartz *Andante et Allegro*, mm. 89-112**

Measure Number(s)	Same as
Measure 89-92	Measure 93-96
Measure 89	Measures 93, 97, and 99
Measure 97-98	Measure 99-100
Measure 101-102	Measure 103-104

After seeing how many of the measures are exactly the same through this section, teach the section individually. Begin by teaching measure 89-92 to the student. Once they realize the solo part is based on B-flat and C-flat arpeggios and have a concept for the fanfare rhythmic pattern, have them play from measure 89 to 96. They will all ready know the two four-measure phrases are identical and should be able to transfer the knowledge of what they already practiced to the new section. Continue teaching the triplet section in this manner until all the repeated measures are under the fingers of the soloist.

The last eight measures of this section, measure 105 to measure 112, introduce some new material and appears to be less repetitive, however there is still a considerable amount of similarities. The rhythm for every two measures of this eight-measure section is repeated. The only difference is what arpeggio the statement is outlining. Table 6.3 lists the arpeggios used in these eight measures.

**Table 6.3 Harmonic Analysis of Arpeggios in Ropartz, *Andante et Allegro*, mm. 105-112**

Measure Numbers	Chord of Arpeggio
Measure 106-106	F augmented
Measure 107-108	D major
Measure 109-110	G minor
Measure 111-112	B-flat major

Following the triplet section, the music returns the *Andante* style and for one four-measure phrase in the solo line. The *Allegro* returns at measure 129 but has modulated to the key of C major. The rhythms in this section are an exact repeat and the student should be able to transfer the teachings to this section.

After another fanfare statement of triplet arpeggios, this time outlining the C major triad and B-flat minor triad, the solo line arrives at the *piú largamento*. This is a good chance to ask the student if they recognize anything about the notated pitches in this section. The pitches here are the same as the opening theme to the *Allegro* at measure 129, only the rhythmic values have been changed to give the music a sense of augmentation. Here the students need to play a full *fortissi-issimo* as marked in the music. Remind the student to accent each note with a heavier *marcato* accent to help give a change in style. The notes in this section should be held to their full value in order to keep the music moving in a positive direction.

Finally the closing eight measures is nothing more than an extended C major arpeggio. Have the student practice playing C major arpeggios in an exercise similar to the one in Figure 6.3 and they should be successful at playing this closing theme.

**Figure 6.3 C major arpeggio exercise by Keller**



### **Educational Gains and Values**

Ropartz's *Andante et Allegro* is a great solo to use as a learning tool for a young musician. All the various sections demand the performer to play in a variety of styles and with an increased demand in technique. The use of arpeggios and triplet figures will require a student

to master a wide array of simple intervals and build endurance so the student will have the ability to pursue even more difficult and challenging solo literature.

This solo, with the Barat *Andante et Allegro*, has been used in recent years with the Kansas Music Educator's Association State Honor Band audition material. The solo is available in treble clef, B-flat trumpet, so the treble clef euphonium students will have the opportunity to audition for the state ensembles as well.

## **CHAPTER 7 - *Morceau Symphonique* by Alexandre Guilmant, arranged by E. Falaguerra**

### **Background Information**

Alexandre Guilmant was born on March 12, 1837 in Boulogne, France. Born into a musical family, his father, Jean Baptiste Guilmant (1793-1890), was a well known organist and organ builder.<sup>34</sup> Growing up, Alexandre Guilmant took up playing organ at various churches including St. Sulpice, Notre Dame, and was later appointed as the organist at Ste. Trinité, where he remained for over thirty years.<sup>35</sup> He was appointed to be the professor of organ at the Paris Conservatory and given the opportunity to perform with the Paris Orchestra on several occasions. Guilmant also had several successful pupils who studied with him including René Vierné, Joseph Bonnet, Nadia Boulanger, Marcel Dupré, and William Carl.<sup>36</sup>

Though the largest portion of Guilmant's works were organ based, he had several vocal works and some instrumental compositions as well. *Morceau Symphonique* was selected for this project as it has been used in recent years for the Kansas Music Educator's Association's State Band auditions.

### **Theoretical and Technical Considerations**

*Morceau Symphonique* opens with a lyrical *andante sostenuto* section followed by an *allegro moderato*. A brief recap of both sections and the piece concludes with a short coda section. The solo lacks the rhythmic complexity of the Barat and Ropartz, but expands on the range and tonality compared to the other solos. *Morceau Symphonique* opens with the tonality of E-flat minor and moves to the parallel E-flat major in the *Allegro moderato*. Range may be a cause for concern as the soloist is expected to play from an F<sub>2</sub> to B-flat<sub>4</sub>, with one instance of an optional C-sharp<sub>5</sub> (Figure 7.1).

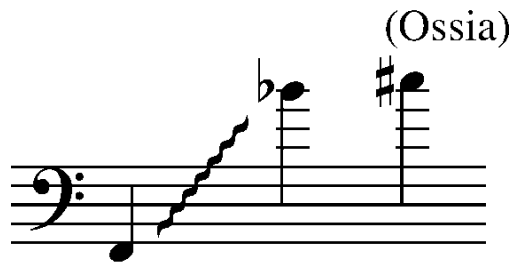
---

<sup>34</sup> Slonimsky, *Baker's Biographical Dictionary of Musicians*, vol. 2, p. 1394.

<sup>35</sup> *Ibid.*, p. 1394

<sup>36</sup> *Ibid.*, p. 1394

**Figure 7.1 Notated Range of *Morceau Symphonique***



The solo opens in E-flat minor in *Andante sostenuto* and the tempo indicates the quarter note equaling sixty-three beats per minute. A two-measure piano introduction brings the solo line in measure 3. The opening is in the upper tessitura to start and remains on the top of the staff or higher until measure 13. After completing the first theme, the music shifts slightly in measure 18 and calls for *con anima* and the descending eighth-notes to be played *marcato*. This opening section uses minimal accidentals, which can be helpful in keeping the key of the solo established.

Unlike the Barat and Ropartz, *Morceau Symphonique* contains a *cadenza* in measure 36. This is the only section of the opening that uses an extra amount of accidentals in the music. These accidentals are used to lead us from E-flat minor to the parallel key of E-flat major. The majority of the *cadenza* is built upon a concert B-flat major scale, emphasizing the dominant key of both tonalities presented in the solo.

The *allegro moderato* begins at measure 39 and is marked at a tempo of the quarter note equaling one hundred-four beats per minute. The solo line begins at measure 43 and is heavily based in E-flat major as the first notes played are an ascending E-flat major scale as shown in Figure 7.2.

**Figure 7.2 Guilmant, *Morceau Symphonique*, mm. 43-46**



Measure 47 introduces new material that is heavily based on a chromatic scale, which helps the solo to modulate to the dominant key of B-flat. At measure 55, the solo lines begin with the same rhythmic ideas as the opening of the *allegro*, however the melodic line is now in B-flat major (Figure 7.3).

**Figure 7.3** Guilmant, *Morceau Symphonique*, mm. 55-56

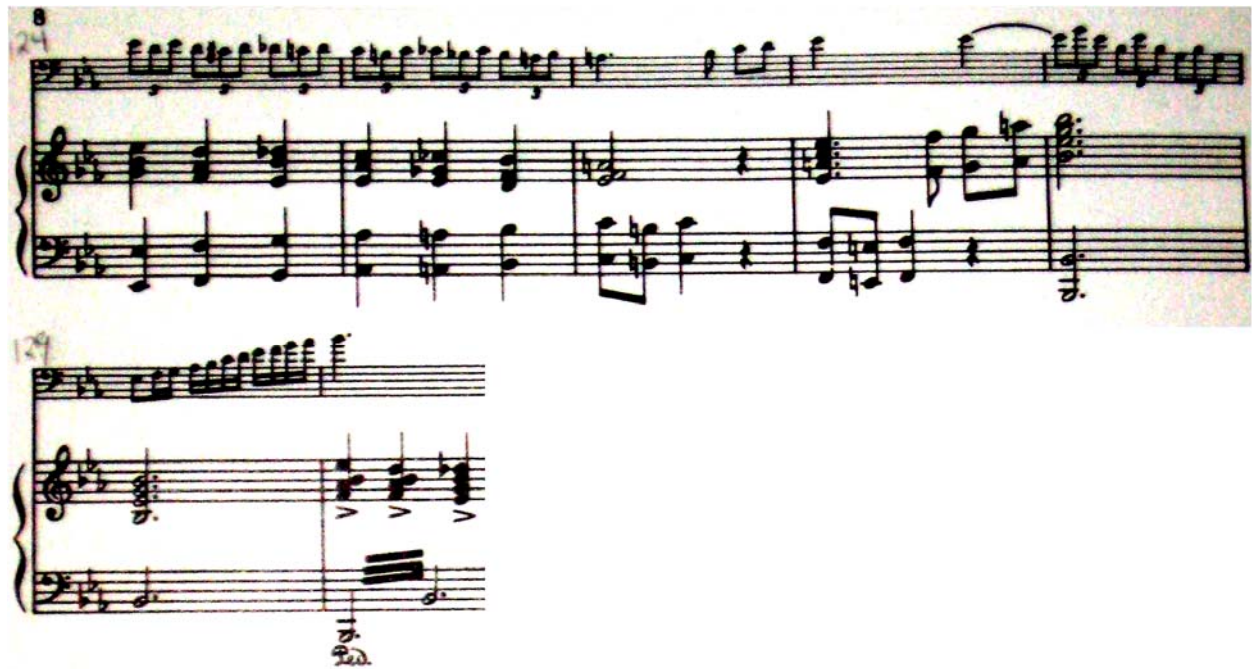


Measure 91 uses this same melodic line but in D major and measure 96 repeats the line in F major. The modulation leads the solo to the end of the *allegro moderato*. The *Andante sostenuto* melodic line recaps at measure 110 and is now transposed down a whole-step to D-flat minor as compared to E-flat minor in the opening. This section contains a large number of accidentals including several sharps and even double flats.

Measure 120 brings the solo back to the *Allegro moderato* tempo and is back in E-flat major. The first six measures in this section are the same as the first six measure of the original *Allegro moderato*. Measure 126 leads us into the closing coda section.

The *coda* starts at measure 130 marked *piú mosso*. The closing theme is first introduced in E-flat and contains an alternating chromatic triplet section (mm. 134 to 135), with an E-flat triad triplet arpeggio section (Figure 7.4), and ends with an octave and a fifth concert E-flat scale ending on B-flats octaves, the dominant.

**Figure 7.4** Guilmant, *Morceau Symphonique*, m. 124-130





Rhythmically the theme is reintroduced, only this time it is transposed up a minor third and begins on A-flat. The chromatic triplet figures follow for two measures (mm. 146-147). The descending eighth notes in measure 148 lead the line back to B-flat major.

The final seven measures close harmonically as expected with a minor ii (supertonic) chord in measure 153, leading to a V (dominant) in measure 154 and I (tonic) in measure 155 to the end. Table 7.1 shows an overview of the structure of the solo.

**Table 7.1 Formal Structure of *Morceau Symphonique* by Guilmant**

Section	Measure Numbers
Piano Introduction	1-2
A Section	3-38
B Section	39-109
A Section Recap	110-119
B Section Recap	120-129
Coda	130-159

### Suggested Practice

In order for a student to begin practicing *Morceau Symphonique*, it would be beneficial to make a short warm-up sheet for the student to read through each time before practicing this solo. This sheet should include several sets of scales written as eighth-sixteenth patterns (Figure 7.5).

**Figure 7.5 Concert E-flat Major Scale for warm-up sheet by Keller**



This rhythmic pattern occurs on different occasions and in several tonalities throughout the solo. Take the scale and transpose it into B-flat major, E-flat major, D major, and F major scales. Begin by having the student learn each scale slowly, ensuring they are playing the correct notes, and later have them work up to the speed of the quarter note equaling one hundred-four, the tempo of the *Allegro moderato*.

Next, include a chromatic scale section. The scale should be set up as it is played in the closing sections of the solo of alternating descending and ascending chromatic pitches (Figure 7.6).

**Figure 7.6 Chromatic Scale pattern for warm-up sheet by Keller**



By including these major scales and chromatic scale patterns as part of their daily warm-up, the student will have much more success with the technical aspects of this solo.

The *cadenza* is an area that will need special attention when practicing. This will likely be one of the first *cadenzas* the student has played and will need guidance to the *ad lib.* concept. Start by having the student play through the first three scale passages to the concert B-flat half note at a consistent tempo. Then ask them to play the same thing, only play the first scale set slow, the middle medium-speed, and the last faster. After playing, ask the student which they thought was more exciting and usually the second will be their response. Looking ahead at the eighth-note section in the music, ask if the student can identify any patterns in the notes. Help the student identify the three ascending notes followed by a large leap down, with three ascending notes, then leap down, ascending, leap down, and a final ascending line. They should be able to see the four sets of three eighth notes. Ask the student to think of what they just did with the three scale sections that opened the *cadenza* and how they might be able to do something similar with this series. It is important to let the student experiment and try several different approaches to the *cadenza*. This is one of the limited possibilities for a student to take their own approaches to tempos and *rubato*, which can be quite rewarding.

Though the rhythmic challenges are not as difficult in this solo, measure 24 is heavily based on a syncopated pattern. Have the student double every note's value in that measure and write out the measure as an eight-four measure (Figure 7.7).

**Figure 7.7** Guilmant, *Morceau Symphonique*, m. 24, edited by Keller



The student should work with a metronome at a tempo of quarter note equaling sixty-three. Once the student is able to play Figure 7.6 at that tempo, speed the metronome up by four or five beats per minute until they are at a tempo of the quarter note equaling one hundred twenty-six. At this point, explain to the student that by this tempo, the edited notation would be exactly the same as playing the original notation at the original indicated speed. Have the student go back and forth between the two a few times to make sure they understand the concept.

### **Educational Gains and Values**

*Morceau Symphonique* is a great solo to build for a younger high school student working to get to the next level. As discussed, it relies heavily on several scales and rhythmic patterns which can be used for developing skills needed for future solos. Endurance will increase with this solo as it is seven minutes in length and demands a wide range to perform.

This solo is also a part of the Kansas Music Educator's Association State Honor Band audition list. As compared with the other solos on the list, this piece makes the student perform in a variety of styles and dynamics, pushing their musicality to the limits.

## References

- Benestad, Finn and Dag Schjelderup-Ebbe. *Edvard Grieg: The Man and the Artist*, translated by William H. Halverson and Leland B. Sateren. (Lincoln: University of Nebraska Press, 1988) pp. x-441.
- Camus, Raoul. "Smith, Leonard B." *The New Grove Dictionary of American Music*, vol. 4. H. Wiley Hitchcock and Stanley Sadie, ed. (London: MacMillan Press Limited, 1986). pp. 619.
- , "Vandercook, Hale A(scher)." *The New Grove Dictionary of American Music*, vol. 4. H. Wiley Hitchcock and Stanley Sadie, ed. (London: MacMillan Press Limited, 1986). P. 444
- Del Mars, Norman. *Richard Strauss: A Critical Commenary on His Life and Works*, vol. 3. (Ithaca, New York: Cornell University Press, 1986).
- The Harvard Biographical Dictionary of Music*. Ed. Don Michael Randel. Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1996. 1013 p.
- Horton, John and Niles Grinde. "Grieg, Edvard (Hagerup)." *The New Grove Dictionary of Music and Musicians*, second edition, vol. 10. Stanley Sadie, ed. (London: MacMillan Publishers Limited, 2000). pp. 396-410.
- Huneker, James, ed. "Allerseelen." *Forty Songs by Richard Strauss*. Isabella G. Parker, trans. (Boston: Oliver Ditson Company, 1910) pp 24-27.
- Rehrig, William H. *The Heritage Encyclopedia of Band Music*, vol. 1. Paul E. Bierley, ed. (Westerville, Ohio: Integrity Press, 1991). pp. 560.
- , *The Heritage Encyclopedia of Band Music*, vol. 2. Paul E. Bierley, ed. (Westerville, Ohio: Integrity Press, 1991). pp. 561-1065.
- , *The Heritage Encyclopedia of Band Music*, vol. 3. Paul E. Bierley, ed. (Westerville, Ohio: Integrity Press, 1991). pp. 1048.
- Slonimsky, Nicolas, Laura Kuhn, and Dennis McIntire. *Baker's Biographical Dictionary of Musicians*, vol. 2. (New York, New York: Schirmer Books, 2001). pp. 707-1404.

----- . *Baker's Biographical Dictionary of Musicians*, vol. 5. (New York, New York: Schirmer Books, 2001). pp. 2809-3512.

Stuckemeyer, Pat. "Stepping Stones to Success, Vol. 3 of 8." *ITEA Journal*, Vol. 35, No. 4 (Spring 2008). pp. 74-78.

Walker, Mark. "Euphonium Composer Biographies." *Guide to the Euphonium Repertoire*. R. Winston Morris, ed. (Bloomington: Indiana Press, 2007) pp. 443-483.

## Appendix A - Sheet Music Selection

**Table A.1 Publication Information on Repertoire used in Report**

<b>Chapter</b>	<b>Solo Title</b>	<b>Composer</b>	<b>Arranger or Editor</b>	<b>Publisher (Year)</b>	<b>Collection or Series</b>
1	<i>Conqueror</i>	Smith, Leanard B.	Falcone, Leonard V.	Belwin-Mills Publishing Corporation (1992)	First Division Band Course (Sheet Music)
2	<i>In the Hall of the Mountain King</i>	Grieg, Edvard	Homes, G.E.	Rubank, Inc. (1966)	Sheet Music
3	<i>Allerseelen</i>	Strauss, Richard	Walters, Harold L.	Rubank, Inc. (1964)	Rubank Book of Trombone/ Baritone B.C. Solos
4	<i>Pearl</i>	Vandercook , H.A.	none	Rubank, Inc. (1938, 2002)	Trombone Gems
5	<i>Andante et Allegro</i>	Barat, J.E.	none	Southern Music Company (1935)	Sheet Music
6	<i>Andante et Allegro</i>	Ropartz, J- Guy	Shapiro, A.	Carl Fischer (1948)	Sheet Music
7	<i>Morceau Symphonique</i>	Guilmant, Alexandre	Falaguerra, E.	Alfred Publishing, Co. (1937)	Sheet Music