

THE FRENCH CONNECTION:  
A PEDAGOGICAL ANALYSIS OF THE  
TROMBONE SOLO LITERATURE OF THE PARIS CONSERVATORY

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## ABSTRACT

Selecting pedagogically sound and musically engaging solo literature for the developing trombone student is a major challenge. One of the most important sources for such repertoire is the collection of contest pieces composed over the last two centuries for the annual testing of students at the Paris Conservatory. These works remain among the most frequently performed in the solo trombone repertoire, and are important in trombone pedagogy.

The first section of this manuscript includes an overview of the Paris Conservatory, the trombone professors who have taught there, and the annual instrumental contests held to examine the students. The second section examines the following contest works: Saint-Saëns's *Cavatine*, Barat's *Andante et Allegro*, Dutilleux's *Choral, Cadence, et Fugato*, and Martin's *Ballade*, addressing technical challenges and appropriate use in the developing trombone player's course of study

## LIST OF ABBREVIATIONS AND SYMBOLS

#	.....	sharp
b	.....	flat
bpm	.....	beats per minute
m	.....	measure
mm	.....	measures

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CHAPTER 1  
OVERVIEW OF THE PARIS CONSERVATORY

History of the Paris Conservatory

The formative years of the Paris Conservatory were tumultuous because of the troubling times in France and throughout Europe. To have a full understanding of the importance and mission of the school, it needs to be placed first in its historical context. The backdrop of the French Revolution places the Paris Conservatory's inception at a pivotal point in French and world history.

The Paris Conservatory was founded in 1796 with the merger of two prominent French music schools: the *École Royale de Musique et de Déclamation* and the *Institut National de Chant et Déclamation*. Before the inception of government-funded schools in the late eighteenth century, churches and military institutions provided the primary training for musicians. Since the church was primarily concerned with training singers, and the military organizations were more interested in training musicians for military functions rather than developing and promoting talent, the consensus of the time was that music instruction in France was severely lacking.<sup>1</sup> The *École Royale de Musique et Déclamation*, which was formed in 1784, was primarily concerned with training opera singers, and was one of the first academies supported by government funds.<sup>2</sup>

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<sup>1</sup>William Weber et al. "Conservatories." *Grove Music Online*. Accessed November 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41225>.

<sup>2</sup>Kristine Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*,

The Institut National de Chant et Déclamation, formerly known as the École de Musique de la Garde Nationale, was formed in 1789, and was chiefly involved with the training of musicians for military and civic duties such as fêtes, which are described as “rituals designed for the mass education of the populace.”<sup>3</sup> In the years preceding the formation of the Paris Conservatory, both of these schools faced heavy scrutiny for their curriculum, teaching methods, and administrative oversight. The programs were both examined and, in August 3, 1795, were merged to form the Conservatoire National Supérieur de Musique et de Danse.<sup>4</sup> The founding of the school was part of a new national education system in France that was based on merit rather than class, with the goal of training students in any field possible.<sup>5</sup> The school was composed of 115 artists and teachers in Paris. The faculty were expected to teach and to give public performances. The original professors included the following positions (table 1.1):<sup>6</sup>

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(Bloomington: Indiana University Press, 1988), 1.

<sup>3</sup>Weber, “Conservatories.”

<sup>4</sup>“History,” *Conservatoire National Supérieur De Musique Et De Danse De Paris*, accessed December 17, 2014, <http://www.conservatoiredeparis.fr/en/lecole/histoire/>.

<sup>5</sup>Peter Burkholder, Donald Grout, and Claude Palisca, “Revolution and Change,” in *A History of Western Music*, 8th ed. (New York: W. W. Norton & Company, 2010.) 570–571.

<sup>6</sup>Jeffery Jon Lemke, “French Tenor Trombone Solo Literature and Pedagogy Since 1836,” DMA diss., (The University of Arizona, 1983), 10.

Table 1.1. Original Faculty of the Paris Conservatory  
Number of Faculty

Solfege .....	14
Clarinete.....	19
Flute .....	6
Hautbois (oboe) .....	5
Basson (bassoon) .....	12
Cor (premier) (1st horn).....	6
Cor (second) (2nd horn).....	6
Trompette (trumpet).....	2
Trombone.....	1
Serpent .....	4
Buccini .....	1
Tubae corvae (tuba) .....	1
Timbalier (timpani).....	1
Violin .....	8
Basse (bass).....	4
Contre-basse (double bass) .....	1
Clavecin (harpsichord).....	6
Orgue.....	1
Vocalisation .....	3
Chant simple (vocal music beginning) .....	4
Chant dec lame (vocal music).....	2
Accompagnement (instrumental accompaniment) .....	3
Composition.....	7
Total Faculty .....	115

The high number of faculty at the conservatory included many who were employed primarily to perform rather than teach.<sup>7</sup> The school was to have 600 students from many different provinces in France.<sup>8</sup> Initially, the school was to be free of charge to all qualified students, with the intent to train high-level musicians and, more importantly, to cultivate and preserve French music.<sup>9</sup> At the time of the school's creation, there was a view that France needed to increase its credibility in the world of instrumental music. Although the country boasted many fine

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<sup>7</sup>Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 5.

<sup>8</sup>Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 7.

<sup>9</sup>Weber, "Conservatories."

musicians, the world still viewed Germany as the home of the world's finest instrumentalists.<sup>10</sup> With the creation of the conservatory, France hoped to compete with Germany. The school would offer courses in solfeggio, theory, counterpoint, instrumental training, and other subjects relating to the training of musicians.<sup>11</sup> As the rampant nationalism of the French Revolution began to wane, however, the need for frequent public performances by the school's professors decreased, and these artists either took on more teaching or were dismissed.

The political context surrounding the formation of the school made the institution's first several decades troublesome. The changing landscape of French political life at the time would see the school often changing leadership, cutting positions, and even being shut down completely for periods of time. Around the turn the nineteenth century, large budget cuts to the conservatory led to the cutting of half of the school's staff (from 115 to 57) and half of the students. The school's first director, Bernard Sarrette, petitioned Napoleon Bonaparte to restore the school's funding and thus restore it to its former prestige. On March 3, 1806, by imperial decree, all the former professors lost to the funding cuts four years prior were reinstated, with additional funding to complete the school's library and to add a boarding school for singers. This newfound stability would be extremely short lived, however, as Napoleon's tenure as Emperor of France was quickly drawing to a close. In April 1814, the throne of France was restored to Louis XVIII, and Napoleon was exiled to the island of Elba. With the shift in political power, the school's future became insecure, and in December of that year, Sarrette received a letter relieving him of his position as director of the school. Napoleon subsequently escaped Elba and attempted to restore the empire. Two days after Napoleon reclaimed Paris, he annulled all the previous orders that were issued regarding the school during his absence, thus restoring Sarrette as the school's

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<sup>10</sup>Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 5.

<sup>11</sup>Weber, "Conservatories."

director. In doing this, Napoleon effectively reversed all the damage done to the conservatory under Louis XVIII. Napoleon's rebellion, of course, did not go as smoothly as he had anticipated, and after his defeat at Waterloo, he abdicated a second time to the island of Saint Helena, where he would remain until his death in 1821.

After the second restoration and the return of Louis XVIII, Sarrette resigned from his post, and the school was closed with the reestablishment of the old *École Royale*. In the years following the closing, the next two inspector generals of the *École Royale*, François-Louis Perne and Luigi Cherubini, would try to restore much of what the school lost in the second restoration by adding classes that were suppressed and by reclaiming space once used by the conservatory. With the support of Louis Philippe and Napoleon III, the Paris Conservatory was restored in 1830 with Cherubini as its director.<sup>12</sup>

After the initial turbulence of the school's first few decades, during which the yearly contest examinations were sometimes cancelled, the school became more stable. There were only two other spans of time after the restoration that the school was forced to cancel its yearly contest examinations—the Franco-Prussian War and World War I—although during World War I the cancellation would affect only a handful of instruments, including the trombone.<sup>13</sup> With the school's newfound stability, the institution was able to flourish. When the school was first conceived, the understanding among French government leaders was that the conservatory in Paris would be the model for other such conservatories that would be established in the expanded French Empire.<sup>14</sup> Although such schools were never erected by France in conquered territories, the Paris Conservatory did become the model for conservatories established by other countries.

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<sup>12</sup>Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 9–11.

<sup>13</sup>Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 54.

<sup>14</sup>Weber, "Conservatories."

Twenty-first-century musical training owes much to the innovations of the Paris Conservatory, including a standardized curriculum and pedagogy. Even the yearly *concours* are a predecessor of their American counterpart—juries. The school continued to expand, adding an instrument museum in 1861 and relocating to new facilities on Rue Madrid in 1911. In 1946, the school was separated into two entities to create the National Conservatory of Music in Paris and the National Conservatory of Dramatic Arts in Paris.<sup>15</sup> Over the course of the twentieth century, the school would further expand by introducing subjects such as composition and music theory while adding instruction to instruments that were previously not taught. In 1990, the Paris Conservatory moved to modern facilities built specifically for the school at the Cité de la Musique in the Parc de la Villette along with the instrument museum.

In 1980, a second National Conservatory was opened in Lyon, France. The purpose of the second conservatory was to allow more students to study since the conservatory in Paris was not able to accommodate all students who qualified, and to decentralize French musical life and influence. The Lyons campus also broadened the teaching approach used at the Paris Conservatory.<sup>16</sup>

In the years since the establishment of a second campus, the National Conservatory of Music has added several new courses to modernize its curriculum. These include courses in historical performance practices, early music, pedagogy, and all discipline related to the study of jazz.<sup>17</sup> Today, the total enrollment of the Paris Conservatory and Lyon Conservatory approaches 2000 students, with 1300 and 600 students, respectively.

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<sup>15</sup>“*History.*”

<sup>16</sup>“*Historical Development,*” Conservatoire National Supérieur De Musique Et De Danse De Lyons, accessed December 17, 2014, <http://www.cnsmd-lyon.fr/en-2/institution/historical-development>.

<sup>17</sup>“*History.*”

## Trombone Professors

The initial list of 115 professors at the Conservatory included three trombonists. With the restructuring in 1822, however, these positions were dropped from the program as their positions were primarily for performance rather than teaching. It was not until 1833 that the school officially hired Felix Vobaron as a dedicated trombone teacher. Although he wrote a method book during his short time with the conservatory, the administration was not happy with his work and his tenure there was brief.<sup>18</sup>

### **Antoine Dieppo (1808-1878)**

The first official trombone professor at the Paris Conservatory was Antoine Guillaume Dieppo. Dieppo began his professional career as a clarinetist, but would soon change over to the slide trombone.<sup>19</sup> As a trombonist, Dieppo was one of the finest musicians of his day and was the principal trombonist of the Paris Opera from 1835 to 1875.<sup>20</sup> Dieppo was widely regarded as the finest trombone player in all of France, and Berlioz, who often watched Dieppo teach and play, lamented that Germany did not have any trombone players as strong as Dieppo. Berlioz's orchestral writing for the trombone would expand because of his exposure to Dieppo.<sup>21</sup> In 1836, Dieppo was appointed to the Paris Conservatory, where he served until 1871. Perhaps the

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<sup>18</sup> David Guion, "Antoine Dieppo, French Trombone Virtuoso and Teacher," *Musicology for Everyone*. February 11, 2013, accessed December 29, 2014, <http://music.allpurposeguru.com/2013/02/antoine-dieppo-french-trombone-virtuoso-and-teacher/>.

<sup>19</sup> Benny Sluchin, Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 23.

<sup>20</sup> Maurice W. Riley, "A Tentative Bibliography of Early Wind Instrument Tutors," *Journal of Research in Music Education* 6, no. 1 (1958): 23.

<sup>21</sup> Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 130.

greatest achievement of Dieppo's career as professor there was his advocacy for the singular use of the slide trombone. With the invention of the piston valve by Heinrich Stozel in 1814, there was fervor in Europe surrounding the valve trombone.<sup>22</sup> Many people were greatly attracted to the virtuosity that was possible through the use of valves. Around the middle of the nineteenth century, the French military adopted the use of Adolphe Sax's valved instruments, and Dieppo was responsible for teaching these instruments. Dieppo and other slide trombonists at the time found the added weight and learning curve of the instrument to be too great.<sup>23</sup> The principal trombonist with the London Symphony Orchestra from 1957 to 1988, Denis Wick, would later succinctly describe Dieppo's and other trombone players' thoughts on the valve trombone: "Regarding the instrument itself, nothing very good can be said about it; it has endemic intonation problems, no great range but all the technical advantages that three valves can give it."<sup>24</sup> After Dieppo's retirement in 1873, he was able to restore the use of slide trombone at the *Gymnase Militaire*, which was responsible for the teaching of military instrumentalists. With this act, Dieppo was effectively able to cement the use of the slide trombone in French music and pedagogy.<sup>25</sup>

### **Paul Delisse (1818-1888)**

Paul Delisse followed Dieppo as professor trombone at the conservatory. He had been Dieppo's student at the conservatory, and he began a long tradition of former students succeeding their teachers in the position. Delisse took over in 1871 and had a lasting impact on

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<sup>22</sup> Philip Bate, *The Trumpet and Trombone* (London: Benn, 1978), 146.

<sup>23</sup> Guion, "Antoine Dieppo, French Trombone Virtuoso and Teacher."

<sup>24</sup> Denis Wick, *Trombone Technique* (London: Oxford University Press, 1975), 95.

<sup>25</sup> Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 12.

the school's pedagogy and trombone pedagogy as a whole worldwide.<sup>26</sup> Delisse refused to teach the valve trombone at the school, as had Dieppo, effectively ending the instrument's use.

Through his technical mastery of the slide trombone, and his ability to demonstrate effectively the sonic superiority over the valve trombone, he was a tireless advocate for the slide trombone.

As a professor, Delisse worked to raise the profile of the instrument from a supporting bass line to a respected solo instrument.<sup>27</sup> One of his greatest innovations as a performer and teacher was

the transcribing of the solo literature of other instruments. André Lafosse, who later taught trombone at the Paris Conservatory, says of this:

He was the first to have the idea of transcribing the works of the great composers, thus bringing within the reach of trombonists the wonderful schooling in style offered by the works of Haydn, Mozart, Beethoven and J. S. Bach—works which have contributed so much to the making of our pianists and string players.<sup>28</sup>

The performance of transcribed music would become a mainstay of not only the trombone, but of all low brass instruments. Through the use of these transcribed pieces, Delisse was able to provide his students with both good music in terms of artistic integrity, and music that stretched the technical possibilities of an instrument that, at this point in its development, was not often required to play technically demanding music.<sup>29</sup> Delisse is also noted for his expansion of repertoire for the trombone ensemble, as well as his insistence that his students actively study chamber music.<sup>30</sup> It seems that Delisse left no original method, and he relied almost entirely on his predecessor's method books and his own transcriptions of string music.

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<sup>26</sup>Guion, "Antoine Dieppo, French Trombone Virtuoso and Teacher."

<sup>27</sup>Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 16.

<sup>28</sup>André Lafosse, *Traite de Pedagogie du Trombone a Coulisse* (Paris: Alphonse Leduc, 1955), 16.

<sup>29</sup>Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 17.

<sup>30</sup>Sluchin and Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," 5.

### **Louis Allard (1852-1940)**

Louis Allard was responsible for teaching trombone at the conservatory from 1888 to 1925. While teaching, he also played in the orchestras of the Opéra Comique and the Société des Concerts.<sup>31</sup> During Allard's tenure, the commissioning of works would begin to form the basis of today's standard trombone repertoire. Pieces written in his time included Guilmant's *Morceau Symphonique*, Ropartz's *Piece en Mib*, and Saint-Saëns's *Cavatine*. Also significant are Allard's transcriptions of two of the most important method and etude books used today for the trombone: Jean-Baptiste Arban's method for trumpet, and the vocalises of Marco Bordogni.<sup>32</sup> Specifically with the transcription of the Bordogni vocalises, Allard was able to encourage his students to strive for a more songlike quality in their sound and approach to the trombone.

### **Henri Couillaud (1878-1955)**

Couillaud was the professor at the Paris Conservatory from 1925 to 1948. He was a former student of both the conservatory and his predecessor as trombone professor, Louis Allard. As a performer, he played with the Société des Concerts du Conservatoire and the Band of the Garde Republicaine. As a pedagogue, Couillaud was chiefly concerned with the development of method and etude materials for the trombone. He would carry on the tradition started by the previous professor by continuing to transcribe the vocalises of Bordogni, but more importantly, he commissioned or personally composed several books and exercises specifically for the trombone.<sup>33</sup> In *Pieces Melodiques*, he commissioned many of his French contemporaries, such as Dukas, Gaubert, Lefebvre, and Buesser, to compose original works and vocalises of several

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<sup>31</sup> Sluchin and Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," 5.

<sup>32</sup> Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 19.

<sup>33</sup> *Ibid.*, 20.

contrasting styles for his students. His total output included his method book, *Method de Trombone a Coulisse*, and six different etude books. The exercises that he personally composed in these books specifically and systematically targeted technical challenges for the trombone that were not addressed in the transcriptions of music written for other instruments.<sup>34</sup>

### **André Lafosse (1890-1975)**

Lafosse was the trombone professor at the Paris Conservatory from 1948 to 1960, and he broke the trend of former students succeeding their predecessors. Lafosse was a student of Allard around the turn of the twentieth century, and not of Couillaud. Along with his teaching duties, Lafosse also performed with the Paris Opera and the Lamoureux Orchestra. Although his time as a professor was relatively short, at only 12 years, he is well known as a brass pedagogue for his three-volume method book that he published before he began teaching at the conservatory.<sup>35</sup> Lafosse's methods addressed the technical challenges in the repertoire of the Paris Conservatory and the standard orchestral repertoire. These methods, although similar to those of his predecessors, were much wider in scope and addressed many topics, including upper tessitura playing, complex rhythmic and metrical schemes, and the performance of specific articulation markings.<sup>36</sup> It is interesting to note through Lafosse's writings that there was a tension between the French methods of pedagogy, which were generally conservative, and the emergence of modern music. This can be seen in his views on glissandi and vibrato. Of vibrato Lafosse writes,

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<sup>34</sup>Sluchin and Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," 21.

<sup>35</sup>Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 26.

<sup>36</sup>Bryan English, "Philosophical Implications on Trombone Performance and Pedagogy in André Lafosse's Curriculum at The Paris Conservatory," DMA diss., (The University of North Texas, 2005), 9–10.

“Whereas its vulgarity hurts classical music, it is practicable in certain pieces.”<sup>37</sup> The general French disdain flew in the face of modern composers of the time, such as Igor Stravinsky, to the extent that French players would sometimes have issues performing Stravinsky’s music.<sup>38</sup> Lafosse’s other pedagogical works include *Vade Mecum du Tromboniste*, which was aimed at the performer preparing for examinations or a previously graduated student wishing to maintain their fundamentals, and a five-volume collection of sight-reading exercises.<sup>39</sup>

### **Gerard Pichaureau**

Pichaureau was the school’s professor from 1960 to 1982, and he was a member of both the Band of the Garde Republicaine and the Société des Concerts du Conservatoire.<sup>40</sup> His main concern as a pedagogue was in the development of original trombone etude material. After many years of depending on transcriptions for solo literature for other instruments, the trombone had at this point acquired a reasonably significant standard repertoire.<sup>41</sup> The influences of modern music can be seen in many of his etude books, as he requires the player to perform music that stretches tonality and tessitura and demands that the performer play in uneven meters.<sup>42</sup> Along with his etude books, which were intended to develop the advanced trombonist, Pichaureau wrote books dedicated to the instruction of the younger player, such as his 1971 book *Preamble*.<sup>43</sup> In examining Pichaureau’s output, one can see that the trombone had arrived at an elevated status as a musical instrument.

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<sup>37</sup>Herbert, *The Trombone*, 142.

<sup>38</sup>Ibid.

<sup>39</sup>Sluchin and Lapie, “Slide Trombone Teaching and Method Books in France (1794-1960),” 22.

<sup>40</sup>Lemke, “French Tenor Trombone Solo Literature and Pedagogy Since 1836,” 36.

<sup>41</sup>Ibid., 36.

<sup>42</sup>Gerard Pichaureau, *Trente Recreations en forme d’Etudes pour Trombone* (Paris: Alphonse Leduc, 1960.)

<sup>43</sup>Lemke, “French Tenor Trombone Solo Literature and Pedagogy Since 1836,” 37.

The trombone no longer depended on the transcriptions of more established musical instruments for solo repertoire, and had itself established a tradition of solo repertoire and pedagogy.

### **Professors from 1980 to the present**

Since the addition of a second campus in Lyon, France, the National Conservatory system employs two tenor trombone professors, Gilles Milliere and Michel Becquet. Millier began his tenure as professor at the Paris Conservatory in 1982, and he was formerly a member of the Paris Opera. He was a former student of the Paris Conservatory, where he studied under Pichaureau and won many local and international solo competitions. He continues to teach at the Paris Conservatory and develop musical instruments.<sup>44</sup> Michel Becquet entered the Paris Conservatory at age fifteen and won a first prize in the annual *concours* in 1971. At age eighteen, he was hired as principal trombone of the Orchestra de la Suisse Romande, and by the Paris Opera for the same position a few years later. He was hired to be the first professor of trombone at the National Conservatory of Music in Lyon in 1980, where he is currently the head of the brass department.<sup>45</sup>

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<sup>44</sup>Nicolas Moutier, "Solistes Francais," *www.LeSiteDuTrombone.fr*, accessed January 5, 2015, <http://www.lesitedutrombone.fr/trbsoliste.fr.htm>.

<sup>45</sup>"Michel Becquet," *Site Officiel De Michel Becquet*, accessed January 18, 2015, <http://www.michelbecquet.fr/fr/main.php>.

## Conclusion

A survey of the progression of professors of trombone at the Paris Conservatory reveals interesting trends. Every professor who has held a position at the school since Dieppo has been a former student of the school. This form of nepotism is a way of ensuring the school's initial mission statement of preserving and developing French music. The output of each professor provides clear indicators of his musical time. The earliest professors were forced to write their own rudimentary etudes and method books, and their early writings show that much about the operation of the trombone and its operation had not yet been codified or even understood. As the number of method books and solo repertoire increased, the professors were able to turn their attention to etudes and writings that addressed the technical challenges of playing the instrument in the twentieth century. Although we cannot yet assess the longer-range influence of modern trombone teachers at the conservatory, we can assume that the abundance of methods, etudes, breathing exercises, and warm-up routines that appear are progressively less related to the composition of new material.

## Annual Concours

The annual solo contests, or *concours*, held at the Paris Conservatory is a prestigious competition that tests the performance ability of qualified students by using a standardized repertoire for each instrument. Through the annual competition, each group of instrument would generally designate one student to receive the highest award. A comprehensive list of the competition's trombone winners can be found in this document's appendix. Winning the competition is an extremely high honor, and although it does not ensure employment, it is a highly desirable accolade to have on a player's resume as well as an indicator of musical aptitude and success.

The first *concours* was held on October 24, 1797, and occurs annually to this day.<sup>46</sup> Since its inception, the competition has taken place every year except during the Franco-Prussian War in 1871, and for a small group of instruments during 1915–1917 during World War I. It did, however, continue during the Nazi occupation of 1940–1944.<sup>47</sup> Students who attended the Paris Conservatory were to progress through three levels of study, and upon completion they would be allowed to enter the competition. There were times when, at the request of the student's professor, a student would be able to participate before finishing the course.<sup>48</sup> It is important to note that until very recently, the school did not offer traditional degrees. Students would enter the school and were expected to study for the maximum allotted time, which was five years, and

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<sup>46</sup>Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 41.

<sup>47</sup>Nicolas Moutier, "Laureats Et Morceaux Imposes Aux CNSMD Depuis 1836," *LeSiteDuTrombone.fr*, accessed January 5, 2015, <http://www.lesitedutrombone.fr/trbcnsmprix.ht>.

<sup>48</sup>Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 39.

then leave the school to get a job without a degree.<sup>49</sup> In this context, it is a little easier to see the importance of the competition to the students. From the American perspective, it would be the equivalent of allowing only one person in a studio be able to receive a diploma during a given year.

When the students are given permission to enter the *concours*, they are given a prescribed piece to prepare. All students participating in the *concours* receive the same piece, and are given one month to prepare the work.<sup>50</sup> In one month's time, which they often spend preparing with their professor, they are expected to memorize the work and rehearse and coordinate with an accompanist. After 1970, a second piece was added to the competition; it would be taken from pieces the student would study over the course of a given year.<sup>51</sup> The contest is run similar to that of its American counterpart—juries. Students, in succession, play their pieces for an audience and committee of jurors, and after hearing all the performers play, jurors deliberate to choose the different awards for the individual players. The players are graded on their tone, pitch, technique, and musicianship. If a player receives a *Premiere Prix*, they leave the school and presumably start their careers as professional musicians.

The contest itself is prestigious, and in past years had been a very large event in Parisian musical culture. Noted clarinetist and pedagogue David Weber wrote that “Tickets are purchased for the contest . . . and it’s a big event in the musical life of Paris. Not only are all the candidates relatives and friends present, but every clarinet player of consequence in Paris and the nearby cities attends.”<sup>52</sup> Along with the pressure to win a prize at the *concours*, the additional pressure of an audience and family members made performing rather stressful for the students. There

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<sup>49</sup>Lemke, “French Tenor Trombone Solo Literature and Pedagogy Since 1836,” 46.

<sup>50</sup>Ibid., 51.

<sup>51</sup>Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 40.

<sup>52</sup>Ibid., 41.

were also other benefits beyond the prestige of winning the competition in the early years of the school. Often there were monetary prizes awarded. In 1818, the winner of the cello *concours* was awarded 300 francs, which is equivalent to \$4,000 in 2015.<sup>53</sup> There were also instances in which new instruments were awarded in addition to monetary prizes. Perhaps the most intriguing prize was an exemption from one year of military service. The men of France are required to serve for three years in the French military, and previous winners were eligible to have their service reduced to two years. Of this particular practice, one of the frequent adjudicator for the contest, Harold Bauer, wrote:

I can hardly imagine how any one of us could have had the heart to send any pupil away from the conservatoire without this distinction. Horrid visions of talented young musicians in military uniforms used to pursue me. Their eyes seemed to say reproachfully, "But for your vote, I might now be a successful concert pianist!"<sup>54</sup>

Unfortunately, France and particularly Paris has suffered many large scale wars and military conflicts since the creation of the Paris Conservatory, and the thought of avoiding military service, even if just for one year, must have weighed heavily on the school's students.

Eventually, the government of France would change this policy, and give all students two years of compulsory military service with no added benefit of receiving a prize at the annual *concours*.<sup>55</sup>

There are currently four prizes awarded at the *concours*: First Prize, Second Prize, Premier Accessit (First Honorable Mention), and Deuxième Accessit (Second Honorable Mention). Common practice would be that if a player were to win an award other than first prize, they were expected to win a prize the level up on their next attempt (i.e., a student who

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<sup>53</sup>Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 53.

<sup>54</sup>Harold Bauer, "The Paris Conservatoire: Some Reminiscences," *The Musical Quarterly* 33, no. 4 (1947): 536.

<sup>55</sup>*Ibid.*

received a Premier Accessit would be expected to win at least second prize the following year. This effectively meant that students were given four attempts to win a First Prize.<sup>56</sup> As of 1895, more than one player could receive a first prize rating, although this would typically be the exception rather than the rule for some time. The trend of multiple first-prize winners would become more common and increase to even greater numbers as enrollment in the school increased. After the creation of a second national campus in Lyon in 1980, the way in which prizes were awarded appears to have changed as well. Both schools prepared the same repertoire for their yearly *concours*, but for trombone, it would seem that less advanced players study at Lyon. Starting in 1985, first and second prizes were awarded at the Paris Conservatory, while honorable mentions were given to students studying at Lyon. Since 1999, the practice of awarding First Prize has changed in that no students received it from that time forward. The change in the centuries-old practice came with the now common practice of awarding students formal diplomas.<sup>57</sup>

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<sup>56</sup>Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 40.

<sup>57</sup>Moutier, “*Laureats Et Morceaux Imposes Aux CNSMD Depuis 1836.*”

## Contest Pieces

The prepared pieces for the annual *concours* are known as *solo de concours* (contest solo) or *morceau de concours* (contest piece). Many of the solos written for the contest are simply known by these two designations rather than being given a formal title for the work. These pieces were often composed specifically for the year's competition. There were several reasons behind the need to compose a new piece nearly every year. As stated earlier, the students were traditionally given one month to prepare the pieces, and if the music was chosen from repertoire that had already been written, there would be a greater chance of some students having already worked on the piece. In addition, as the level of trombone playing was rapidly rising, the need for newer, more demanding pieces was needed to distinguish the players from one another. In the school's formative years, the responsibility of composing the piece for the yearly competition would fall to the professors of the school. In the early years of the trombone studio at the Paris Conservatory, Dieppo and the conservatory's oboe professor, Stanislas Verroust, wrote almost all the *concours* pieces for the trombone examinations.<sup>58</sup> One of the primary reasons pieces would be composed every year, however, was at this point in the trombone's development, there was little in the way of solo repertoire. With the first *concours* that included the trombone in 1840, the only major work available for tenor trombone at the time would have been Ferdinand David's *Concertino*, which was composed in 1837.<sup>59</sup>

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<sup>58</sup>Moutier, "Laureats Et Morceaux Imposes Aux CNSMD Depuis 1836."

<sup>59</sup>Herbert, *The Trombone*, 147.

As such, the use of newly composed work for competition was not just a functional device to ensure fair competition amongst the school's students; it was also a necessity because of the incredibly limited repertoire of the time.

In the first sixty years of the trombone *concours*, the group of composers who wrote the music was small and likely limited to professors within the Paris Conservatory; over half the pieces can be attributed to Verroust, Dieppo, and Demersseman. Starting around the turn of the twentieth century, however, the composers writing for the competition became more diverse, with pieces being composed that would lay the foundations for the standard French solo repertoire.<sup>60</sup> In 1897, the first commission expressly for the trombone resulted in Paul Vidal's *Solo de Concert, No. 2*. From this time onward, prestigious French composers were often commissioned to write works for the competition.<sup>61</sup> These works were of much higher quality than many of the other pieces in the repertoire that were written specifically for the trombone at the time.

The composers commissioned to write for the competition were carefully selected, and often they had won the Prix de Rome and studied at the Paris Conservatory. Composers who were awarded the Prix de Rome and who wrote for the trombone and the annual *concours* include Paul Vidal, Eugene Bozza, and Jacques Casterede. The winners of the award were given a government-funded scholarship that would allow them to study in Rome for three to five years.<sup>62</sup> It is important to note that the Prix de Rome was a French competition with most of its winners being French born. It is important to make this observation to once again see the desire

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<sup>60</sup>Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 71.

<sup>61</sup>Moutier, "Laureats Et Morceaux Imposes Aux CNSMD Depuis 1836."

<sup>62</sup>David Gilbert, "Prix de Rome," *Grove Music Online*, Oxford University Press, accessed December 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40632>.

of the school's directors and professor to cultivate French music rather than commissioning foreigners and composers outside of the conservatory to write the examination pieces. The composers would often work closely in conjunction with the professors in the composition of these pieces, which is perhaps the reason that many of the works are so idiomatic to the trombone. The high musical quality of the pieces along with their higher-than-average idiomatic properties make them some of the most celebrated works in the trombone repertoire.<sup>63</sup>

Throughout the twentieth century, the practice of commissioning composers to write pieces for the competition persisted. It is for this reason that the repertoire of the Paris Conservatory is so important. The sheer volume of well-crafted pieces that has come from the school has been invaluable to the trombone as a solo voice. The music also provides a timeline of trombone history; as the trombone rose from an instrument relegated to support rolls in the brass section to a legitimate solo voice, the repertoire evolved to reflect that change. This can be seen, as will be shown later in this document, in the rapidly expanding technical capacities of the instrument. The music stylistically reflects the passage of time by its expanding harmonic language and by the inclusion of new styles of music, such as jazz, that can be seen in the music of composers such as Bozza. In the last few decades, the annual *concours* has expanded to include standard trombone repertoire from outside the Paris Conservatory, such as David's *Concertino* and Carl Maria von Weber's *Romance*. The inclusion of these pieces in the competition can be seen as proof of an established standard repertoire for the trombone that, at the school's beginning, was nonexistent.

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<sup>63</sup>Lemke, "French Tenor Trombone Solo Literature and Pedagogy Since 1836," 61.

CHAPTER 2  
ANALYSIS OF CONTEST PIECES

*Cavatine*

by Camille Saint-Saëns

*Cavatine* was composed in 1915 by Camille Saint-Saëns for the Paris Conservatory in conjunction with the school's trombone professor, Louis Allard.<sup>64</sup> Although the piece was composed in 1915, it was not used as an examination piece for the Paris Conservatory until the year following Saint-Saëns death in 1921.<sup>65</sup> Of all the pieces in the entire trombone repertoire, including the pieces in this document, *Cavatine* enjoys the distinction of having one of the most recognizable composers outside the trombone repertoire attached to it.

**Rhythm:** At first glance, *Cavatine* does not pose many rhythmical difficulties. The entire work stays in 3/4 time throughout and, with few exceptions, all phrases begin on a beat. The allegro section that marks the beginning and ending of the work, however, is more commonly played as one beat per measure rather than three beats per measure; the fast tempo of these sections of the work and the placement of agogic accents throughout make it easier for trombonists to think of these sections in one beat per measure. Playing the piece in one rather than three, however, adds

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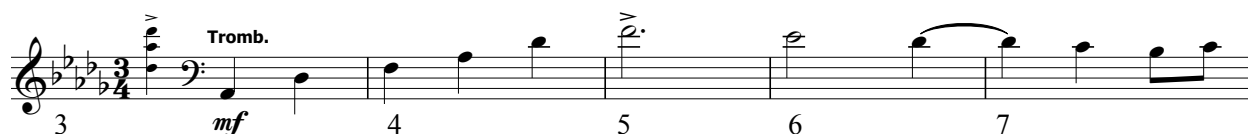
<sup>64</sup>Mark Thompson et al, *French Music for Low Brass Instruments* (Bloomington: Indiana University Press, 1994), 48.

<sup>65</sup>Moutier, "Laureats Et Morceaux Imposes Aux CNSMD Depuis 1836."

some rhythmical challenges that are not initially apparent and demands the performer to be constantly subdividing the measures into smaller groups of three while still retaining the feeling of one beat per measure. The need for consistent subdivision throughout the work's more rhythmic sections will be the primary challenge for a young trombonist in learning the work. The need to subdivide the larger beat into groups of three will cause a few rhythmical challenges such as the rhythmic hemiolas created by playing certain sections of the work in one beat per measure, placement of individual subdivision, and entrances that occur on the eighth-note subdivision.

By playing the piece with feel of one beat per measure, the player creates hemiolas in different sections of the work. The first rhythmic figure a performer might have difficulties with in the work because of this is in mm. 6–7 (figure 2.1) where a  $D\flat_4$  that is tied between the two bars creates a three-against-two hemiola.

Figure 2.1. Saint-Saëns, *Cavatine*, mm. 3–7.



The natural tendency for many players will be to hold the tied  $D\flat_4$  in m. 6 over the bar line too long, and be late on the proceeding  $C_4$ . This causes the end of the measure to rush in order to arrive at m. 8 on time, or by being late for m. 8 altogether. In teaching a student, the instructor should first have the student play the notes with longer durations and tied rhythms with subdivided quarter notes, allowing the student to feel the subdivision of the longer duration notes. The student should systematically begin to incorporate the proper rhythms back into their practicing of the section, with the final rhythm to be replaced being the tied quarter notes between m. 6 and m. 7.

The primary rhythmic concern of the work is the placement of quarter-note subdivisions throughout the piece. This can be seen with the theme of the work entering on a weak beat shown in figure 2.1. A less obvious example of this same problem is the placement of triplet figures, the first of which is seen in m. 29.

Figure 2.2. Saint-Saëns, *Cavatine*, mm. 29–33.



The articulation a student can use in the playing of these figures will be covered later in the section on articulation, and it may have some influence on how the rhythm is played depending on the use of a single- or triple-tongue articulation. Regardless of the chosen articulation pattern, however, the triplets must be placed in their proper place metrically. A common error that can arise in the rhythm in figure 2.2 is placing the triplet too close to the bar line. In this instance, the metric pulse of the piece is preserved, making the problem less noticeable to a younger trombonist. In preparing the triplet figures beginning in m. 29, the trombonist should first start by practicing without playing the triplet subdivision and then altering the figures into single quarter notes. The player should also subdivide the half notes in figure 2.2 into quarter notes and play quarter notes on rests if applicable, which will simplify these measures into a sequence of three quarter notes. By first ensuring that the measure is properly subdivided into three beats, the player can then address the problem of accurately performing the triplets themselves.

The next rhythmic concern found in the piece is the ascending eighth-note figure throughout the work that begins on the second eighth note of the second beat as seen in m. 25.

Figure 2.3. Saint-Saëns, *Cavatine*, mm. 25–27.



Other examples can be found throughout the work that all share the need for the trombone player to enter a phrase on an upbeat. The natural tendency as to where a young player might place the rhythm in figure 2.3 can change based on the duration of their sustain on the quarter note preceding the ascending figure in m. 25; if the player plays the previous note too short, the amount of space between the two notes becomes larger, making it more likely that the player will play too early, but if they play the note too long, they might not have enough time to take a proper breath, causing them to start the phrase late. In practicing this section of music, the trombonist should isolate m. 25 through the downbeat of m. 27 shown in figure 2.3. One method that might be incorporated into the player's practice would be to add an eighth-note F3 on the second beat of m. 25 where there is an eighth note rest, which would help to ensure that the player's entrance not too late. Unfortunately, this does not address the problem of rehearsing the breath that would need to occur on that very same rest. For this reason, this method should be used sparingly. The breath itself should be used in facilitating the player to start the ascending figure at the correct time. The performer should first take care to sustain the F4 in m. 25 for a full beat, and then begin taking their breath on beat two of that measure. The player may need to incorporate different methods of practice for their breathing to learn how to take a sufficient breath in the span of one eighth note at the allegro tempo, but breathing in a rhythmical manner such as this will help to address the rhythmic dilemma of entering on an upbeat.

It may also assist the player to place a small accent on the downbeat of m. 22, which would help the player to give the line both rhythmic and musical direction and would assist in arriving accurately on beat one of that measure.

Throughout the piece, there are not many difficult rhythms to address. The fundamental rhythmic challenge of which the player will need to be aware is subdivision. Whether the rhythmic challenge is coming off a rest or entering on an upbeat, all the rhythmic difficulties in *Cavatine* are centered on the player's ability to subdivide confidently into three.

**Range:** *Cavatine* has a few range concerns for the developing trombone player. The range of the work extends three and a half octaves from a pedal  $A\flat 1$  to a high  $D\flat 5$ . While the overall range of the work is quite high, the amount of time spent in each of these registers is relatively low, both from a total time perspective and how long the player has to play in those registers.

In terms of the upper tessitura, the trombone player only spends about 10% of the total time playing above an  $F4$ , and within that span of time, the trombone never plays in that register for more than a few measures at a time. Saint-Saëns also approaches the extreme registers in a way that makes it easier for the performer to play in that register. An example of how Saint-Saëns does this can be seen in mm. 25–29 in figure 2.4.

Figure 2.4. Saint-Saëns, *Cavatine*, mm. 25–29.



The first two measures of figure 2.4 are an extended  $F$  melodic minor scale approaching a  $B\flat 4$  in m. 28. The stepwise approach into the upper register makes it easier for the performer

than if they had to begin a phrase in the upper register. This happens throughout the work, as there are no phrases that begin on a pitch higher than an F4, and either an ascending scale or an arpeggio approaches anything above an F4. Another example of how Saint-Saëns favorably treats the upper tessitura can be seen with the highest note in the piece, with an optional four measure high D $\flat$ 5 starting in m. 213, which is the final note in the trombone part.

Figure 2.5. Saint-Saëns, *Cavatine*, mm. 207–216.

The musical score for Trombone in Saint-Saëns' *Cavatine*, measures 207–216, is presented in two staves. The top staff begins at measure 207 with a fortissimo (*ff*) dynamic and a 'Più allegro' tempo marking. The music consists of a series of notes and rests, culminating in a high D $\flat$ 5 note in measure 213, which is part of an extended arpeggio. The bottom staff continues from measure 211, showing a series of notes and rests, including a triplet of eighth notes in measure 216. The score is in 3/4 time and B-flat major.

While the D $\flat$ 5 is certainly well within the upper register of the trombone, Saint-Saëns has written the finale of the work in such a way that it gives the player a higher probability of successfully playing in that register; the forty measures preceding the D $\flat$ 5 are almost the ideal preparation for playing in the high register. Starting in m. 175, the trombone player plays five measures in the pedal register, helping to relax the embouchure and to promote healthy use of air. Then, in mm. 187–192, the trombonist plays a series of lip slurs that promote flexibility in the embouchure (see figure 2.8). While leading to the final entrance of the trombone, Saint-Saëns has given the trombone player a full eight measures of rest. The six measures leading to the final D $\flat$ 5 have the trombone player playing an extended D $\flat$  major arpeggio as seen in figure 2.5, which helps the player to internalize the pitch of the final note, and Saint-Saëns has also written two beats of rest in mm. 210 and 212, giving the performer ample time to breath and to set their embouchure. The trombonist is also assisted with the written dynamic at fortissimo and with a

faster tempo, making the four-measure duration of the  $D\flat_5$  shorter than if it were played at the original tempo. Although the final note is high in the trombonist's range, especially for a younger player, the way that the note is approached facilitates a high success rate.

*Cavatine* does make use of the trombone's pedal register, but only just briefly in mm. 175–179. In contrast to how Saint-Saëns treats the upper register with stepwise approaches, the trombone comes from an octave above before entering the pedal register. The reason that Saint-Saëns would have approached the pedal register this way is most likely due to the trombone not being able to play between a low  $E_2$  and a pedal  $B\flat_1$ . The reason for this is that the F attachment allowing tenor trombone player to play in that register had not yet been invented at the time Saint-Saëns was writing this piece. It should be noted, however, that the absolute lowest note in the piece, a pedal  $A\flat_1$  beginning in m. 177, is approached chromatically from a pedal  $B\flat_1$ . *Cavatine* spans a large amount of the trombone's range, but the amount of time spent in both the upper and lower registers, as well as how both registers are approached, creates ideal conditions for a younger player to play within both registers successfully.

**Slide Technique:** Many of the more technical passages of *Cavatine* are based on stepwise scales, or arpeggios. To this end, much of the piece's challenges for younger players will be focused on the key areas throughout the work. Beyond just scales and arpeggios, however, the player may struggle with the use of alternate slide positions throughout the piece.

The allegro sections are centered around  $D\flat$ , with five flats in the key signature. The challenge that this particular key will create for a younger player is the inclusion of  $G\flat_3$ , which is not found as often in easier solo repertoire written for the trombone. The reason this particular note is difficult for younger players is that it is played in fifth position. Fifth position notes can

be challenging for younger players; they frequently have trouble playing the note in tune because the note is extremely far out on the slide, past the bell of the trombone. Another concern that can be caused with the G $\flat$ 3 is that it can make technical passages a challenge if the slide needs to travel a great distance. An example of this can be found in the arpeggio in m. 40, where the G $\flat$ 3 in fifth position is immediately followed by a B $\flat$ 3 in first position in rapid succession.

Figure 2.6. Saint-Saëns, *Cavatine*, mm. 40–41.



The amount of distance the slide needs to travel in a short time in the second beat of figure 2.6 can create many problems, such as incorrect pitch caused by the slide not traveling to the next position quick enough, not playing the fifth position note far enough out on the slide in an attempt to facilitate technique, and jerking of the slide causing the line to become uneven. To address this problem, the player should practice these technical areas slowly with the aid of a metronome and a tuning device, paying special attention to the intonation of notes farther out on the trombone's slide.

The *andantino* portion of the piece is written in E major. Unfortunately, if the young trombonist working on this piece was trained in the United States, he or she may have had limited exposure to works requiring them to play in keys with more than one or two sharps. For these players, the act of placing the slide in the right position will be a challenge in and of itself. Along with the physical act of placing the trombone slide in the right position, it can be difficult for these players to play the scales and arpeggios in this section of music with the intonation that they might with an easier key such as E $\flat$ . The key of E major also uses fifth position like the

previous section of music, with the addition of fourth-position B3. The challenge in this section, however, is making connections using the fifth position as smooth as possible while still maintaining good pitch and sound quality.

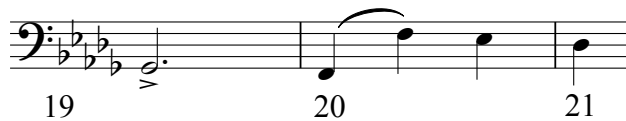
Beyond the keys used throughout the work, another concern that could arise for the trombone player in training while learning *Cavatine* is how to implement the use of alternate positions throughout the work. Much of the time, F3 is the note that needs to be considered. Several times throughout the work, the player will need to use a sixth position rather than first position to promote slide coordination and smoothness. An example of this can be seen with an F3 being approached from G♭3 in m. 49 and m. 51, where the F3 is approached by a descending chromatic scale (figure 2.7).

Figure 2.7. Saint-Saëns, *Cavatine*, mm. 48–49.



In this figure, the trombonist should play the F3 on the downbeat of m. 50 in sixth position rather than going all the way back to first position from fifth position G♭3. Another time a student may want to use an F3 in sixth position is in m. 20 (figure 2.8), coming from a low F2 an octave below. The F2 should be played in sixth position, and the player should play the following F3 in sixth position as well rather than traversing the other five positions between sixth and first position.

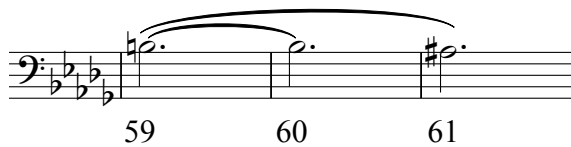
Figure 2.8. Saint-Saëns, *Cavatine*, mm. 19–21.



The passage in figure 2.8 can be particularly challenging for the performer, as the player must play a lip slur from the first partial F2 to the third partial F3 smoothly while skipping the second partial.

There are two instances in the piece where the use of an alternate position should be used more for the musical context rather than for technical necessity. The first of these is an A#3 in m. 59 coming from a B3 (figure 2.9).

Figure 2.9. Saint-Saëns, *Cavatine*, mm. 59–61.



It is well within the technical grasp of most trombone players to play the natural slur from B3 in fourth position to the A#3 in first position. The line is part of a sequence, however, and the natural slur between the two notes would be used only on that one line in the sequence. It is encouraged for the player to play the B3 to A#3 as fourth position to fifth position, so that it mimics the smoothness of the other instances of the sequence rather than to create the “pop” of a natural slur. The other instance similar to this use of an alternate position in sequential material occurs in figure 2.10.

Figure 2.10. Saint-Saëns, *Cavatine*, mm. 187–192.

The image shows a musical score for Trombone (TROMB.) in bass clef, spanning measures 187 to 192. The key signature is three flats. Measures 187 and 191 contain triplets of eighth notes, marked with a piano (*p*) dynamic. Measures 188, 189, and 190 are rests. Slurs are placed over the triplet groups in measures 187 and 191.

The D4 in m. 191 should be played in fourth position, so that the entire measure is played as a lip slur in fourth position similar to how m. 187 is played as a lip slur in third position. The lip slur in fourth position is also technically easier than playing the D4 in first position coming from a B3 in fourth position, because the change in pitch occurs rapidly.

The main challenge for the performer is going to be playing the pitches using alternate positions in tune with a characteristic sound. The way a student might go about addressing intonation is by playing the passages slowly while using primary positions as opposed to their secondary counterparts. By going back and forth between the two different positions, the student should hopefully be able to internalize both the correct pitch and timbre of the note in question.

**Articulation:** The piece has several articulation challenges that the player should address.

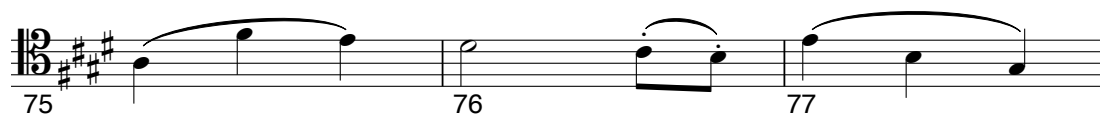
Generally, the player will need to be able to play with a clear articulation throughout the work, with articulation fluidity and clarity being particularly important in the running eighth-note passages. Beyond clarity, however, the most common problem that will occur for many students will be the possible need for triple tonguing, Saint-Saëns's own articulation markings found in the work, and the stylistic releases of short-duration pitches in the lyrical section of the work.

It is likely that a student might struggle with the repeated triplet figures first seen in figure 2.2 that are located throughout the *allegro* sections of the piece. These figures may be double or triple tongued depending on the speed of a student's articulation. If the student has a slower single tongue, it may cause two problems: the student may enter before the third beat of

the measure to be able to get to the down beat of the next measure on time, or the student might place the triplet correctly and then arrive on the downbeat of the next measure late. The exact opposite could be said for a triple tongue articulation that is too fast; the student might place the triplet correctly, but arrive too soon to the next measure, or the student might place the triplet closer to the bar line to keep the meter intact. The triple-tongue articulation can also create problems with evenness and note clarity caused by using different tongue strokes. While this issue relates to how a player operates a brass instrument, it is fundamentally a question of rhythm. The student should practice by conducting and singing the passages to allow them to experience the correct rhythms before playing them on the trombone, while always taking care to practice with a metronome.

Young trombone players may have difficulties in understanding Saint-Saëns different articulation markings used in *Cavatine*. Some of his markings go beyond what is usually taught in high school band classes in the United States. An example of this articulation use can be seen in m. 76 (figure 2.11).

Figure 2.11. Saint-Saëns, *Cavatine*, mm. 75–77.



This articulation is seen again in m. 83 with a series of rising eighth notes. This marking in the third beat of the second measure, which is more often used in string music, calls for *portato* bowing. For string players, this technique has the player articulating each note while maintaining the bow's direction. For a brass player, however, the performing of such an articulation is more abstract and contextual. The articulation lies between a slur and a staccato in terms of space

between each note. In teaching to a young student, the understanding of the string bowing method is important as a visual aid to the player explaining that the constant bow direction correlates to the proper use of air in the articulation on a brass instrument. For a trombone player, the *portato* bowing should mean a firm tongue stroke with a slight lift between the marked notes while maintaining forward direction of the line using an uninterrupted stream of air.

An additional facet of articulation that is especially important in the andantino section of *Cavatine* is the treatment of eighth notes followed by eighth rests first seen in m. 80. Saint-Saëns uses these eighth-note rests throughout the work as a way to notate phrasing; there are no commas used in the score, and they are typically used to denote the ending of one phrase and the beginning of another. The problem that this may cause a younger player is that they may see the eighth note and play it too short. In the case of m. 80, the eighth note should be played quite long, and could be played even longer yet if the player chooses to use *rubato* in those measures.

**Lyrical Material:** Much of the discussion thus far has been related to the more technical aspects located in the allegro sections that act as bookends for the work, but the piece's middle section poses its own unique sets of challenges for the developing musician. The chief concern for this section will be the legato nature of this section of music that will require the player to use different articulations to keep connections smooth. Through the use of both legato and natural slurs, the trombone player will hopefully be able to perform seamless slurs whether they need to change partials on the trombone or are playing on the same partial.

Most of the music up to the andantino section of the work has been either articulated or performed with a natural slur. In the andantino section, however, the long passages marked with slurs require the player to alternate between using a legato tongue articulation and using a natural

slur. Each of these articulations has their own tendencies and pitfalls to avoid. The natural slur uses the changing of partials to cause an articulation, and therefore does not rely on the tongue to create a break between two pitches; this can allow for very smooth connections. On the other hand, the changing of partials allows for a possible change in tone quality between the two notes. Changing partials also requires great control of the embouchure to make the pitches change from one to another at exactly the right time. The young player can combat these challenges by practicing the connection between the notes in question, but more importantly, the player should have a solid grasp of the fundamentals of playing a good lip slur. The legato slur, on the other hand, relies on the tongue to cause a small break between two notes that allows them to remain as connected as possible while still providing audible distinction between the two. The pitfall of this articulation is that there can be extra glissandi between notes caused by the slide moving too slowly or too soon. Another tendency that can arise is a change in either air speed or volume in an attempt to minimize the extra noises between the changing pitches. One method is to practice moving the slide with the right speed and timing it with a metronome, playing all the notes with a very short duration, and moving the slide only when the tongue articulates the next pitch. This method allows the student to feel the space between each note and allows them to better coordinate the tongue and slide motion.

The most challenging aspect of legato playing, however, is coordinating the two different methods of legato articulation as to make them indistinguishable from one another. It is for this reason that some trombone players suggest primarily using a legato tongue to keep the style of articulation more consistent and to avoid problems with negotiating the two. In practicing *Cavatine*, it is best to practice all methods of articulation and then combine the two to create the most seamless performance. First, students should practice without any sort of tongue

articulation. This will cause glissandi on notes that are not separated by a partial, but it will also help facilitate slide timing as they will want to create as quick a glissando as possible between two notes. This method also allows the player to practice keeping their air moving constantly through the different phrases. Next, the player could practice with all legato tongue articulation while trying to imitate the connectedness that was achieved through playing everything with no articulation. The final step is to play with both a natural slur and a legato tongue, trying to make as little distinction between the two as possible.

**Conclusion:** The primary concerns for the younger trombone player in performing *Cavatine* will be based on their comfort level in keys in which they might not be comfortable playing, varied use of articulation, and the expansion of their range in both directions. *Cavatine* is an appropriate piece for a freshman- or sophomore-level player as a pedagogical aid. The piece offers the player a chance to develop their upper and lower register and a possible way to teach triple tonguing. These skills are present in the piece, but not as dominating characteristics that would require the player to have already mastered such skills before beginning working on the piece.

*Andante et Allegro*

by Joseph Edouard Barat

Barat's *Andante et Allegro* was composed for the 1935 trombone *concours* at the Paris Conservatory and was used again in 1940. Although written well into the twentieth century, it is perhaps one of the better examples of nineteenth-century–style composition in the trombone repertoire. Tonal in nature, the piece is divided into two distinct sections as described in the title of the work. The first section is slow and lyrical with an increase in intensity throughout the movement. The second section is fanfare-like with an increase in rhythmic and dynamic intensity throughout, ending with a technically challenging section based on triplet figures.<sup>66</sup>

**Rhythm:** The rhythmic difficulties a student will encounter in *Andante and Allegro* are not what are typically considered when discussing rhythmic complexities. There is not a large amount of extended syncopation or complex interplay between the trombone and the piano. The main difficulty for many younger trombone players will be negotiating between a duple and triple subdivision. This problem will present itself in many different permutations throughout the course of the work. This problem becomes apparent at the very beginning of the work, with a series of sixteenth-note triplets found in m. 2 (figure 2.12).

Figure 2.12. Barat, *Andante et Allegro*, mm. 1–5.



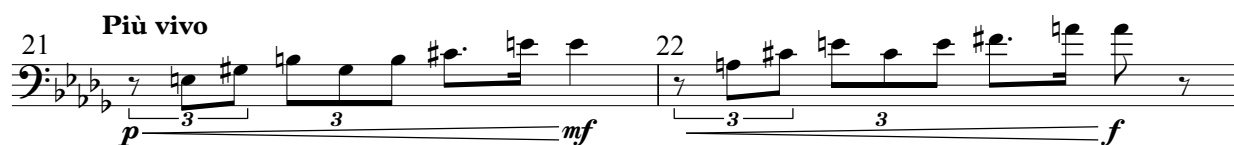
<sup>66</sup>Thompson et al, *French Music for Low Brass Instruments*, 15–16.

The pattern in figure 2.12 is found throughout the *Andante* section of the work in various keys. In m. 4, however, the pattern changes from a subdivision of six sixteenth notes in a beat to nine thirty-second-note triplets in a beat. In the sixteenth-note triplet, the subdivision occurs on the eighth note, while in the thirty-second note triplet, the subdivision happens on a triplet division of the beat. Both of these lines will have similar problems that will need to be addressed by the trombonist; players will tend to hold the tied note from the previous beat too long and may not transition back into eighth notes smoothly from the triplet material. To release the tie accurately from beat one in all the running triplet figures, the player should first practice by removing all ties and articulating beat two. This, along with helping the trombonist to release ties at the proper time, will facilitate in starting the moving material in rhythm. It is important that the subdivisions of six and nine are clearly differentiated. It is common for young players to condense the six subdivision by playing it too quickly or to expand the nine subdivision by playing it too slowly, causing the distinction between the two rhythms to become blurred. To play the rhythms correctly, the trombonist should practice by simplifying the rhythmic material. To practice playing the six subdivision, the player should instead play two eighth notes of D $\flat$ 4 and C4, making the measure all consecutive eighth notes. In practicing the nine subdivision, the player should play three triplets of D $\flat$ 4, C4, and B $\flat$ 3 in beat two of m. 4 (figure 2.12). When adding the written rhythmic figures back into their practice, the trombonist should add the sixteenth- or thirty-second-note triplets in one subdivision at a time while continuously changing which subdivision is played as written or simplified. This will facilitate in engraining the correct rhythm and negotiating the technical demands of the material.

The rhythmic figure that will need the most amount of attention, especially for a younger player, is whenever a triplet figure leads into a dotted-eighth–sixteenth-note figure such as in m.

21 (figure 2.13). This figure is found throughout the work, and it is the main rhythmic motive for the allegro section of the piece.

Figure 2.13. Barat, *Andante et Allegro*, mm. 21–22.



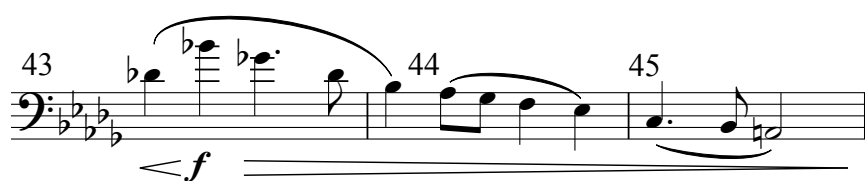
The tendency will be for players to play the sixteenth-note portion of the dotted-eighth note in figure 2.13 too long and too early, transforming the rhythm into two tied triplets followed by another triplet, and never achieving a true duple subdivision. To practice negotiating the two, the trombonist can both simplify and expand different rhythms. They may choose to simplify the rhythm and play only the downbeats of the triplet figures, making the entire line duple. At the same time, they might expand the dotted-eighth note followed by a sixteenth-note figure into either all sixteenth notes or an eighth note followed by two sixteenth notes. This additional subdivision will ensure that the students play the final sixteenth note in time rather than playing too early. The placement of the sixteenth note becomes especially important in the latter half of the work at the allegro tempo. With a marked tempo between 144 and 152 bpm, the articulation speed required to play the material is significant.

**Range:** Of all of the pieces examined in this document, *Andante and Allegro* has the narrowest range by far; the lowest pitch in the piece is an F2 while the highest is a B $\flat$ 4. Along with having a relatively small range, Barat’s treatment of the different registers makes this piece one of the most accessible works discussed here.

The amount of time spent in the extreme registers, how they are approached, and the dynamics at which they are played all facilitate the player in successfully performing the work.

Much of the upper tessitura material in the work is approached directly by step, which facilitates accuracy because the embouchure and air speed will not need to be greatly adjusted between the scalar notes. An example of this can be found in the final measures of the piece, where the trombone plays an ascending F major scale up to the highest note of the piece—B $\flat$ 4. There are many other examples similar to this throughout the piece, where material in the upper register is approached by step through diatonic scales that extend more than one octave. Similarly, when the high-range material is part of an arpeggiated figure, the interval is generally a smaller interval, such as a third. There are a few instances in the piece, however, where this is not the case, which requires attention from the trombonist. In m. 43, for example, there is a slur from D $\flat$ 4 to B $\flat$ 4 that is challenging (figure 2.14).

Figure 2.14. Barat, *Andante et Allegro*, mm. 43–45.



The slur is a part of a G $\flat$ -major arpeggio where the fifth (D $\flat$ 4) leaps upward a major sixth to the third (B $\flat$ 4) before going to the chord root of G $\flat$ . The interval of a major sixth can be difficult for a few reasons. The first reason is that it is a larger interval that will need to be slurred, and it will skip the sixth and seventh partials. Another reason this material can be a challenge is that the interval of a major sixth is a less common interval to play, and it can be more difficult for players with less developed aural skills. Although the sixth is part of the larger G $\flat$  major arpeggiation,

the fifth leaping to the third is less common as the fifth often leaps to the root instead. To address the difficulties presented by the interval of a major sixth, the trombonist should do significant practice without the use of the trombone. Things they might incorporate into their noninstrumental practice would include singing, and any of the different forms of mouthpiece or visualizer buzzing to help the student not to rely on the instrument to dictate pitch.

Along with the scalar ascents into the upper tessitura, the total amount of time spent in the high register is more favorable to the endurance of the trombone player than some of the other works in this document. Much of the time, one of two things will happen after an ascent into the upper tessitura: the note will either be at the end of the phrase, allowing the trombone player to reset their embouchure and take a breath before continuing with the next phrase, or the material will begin to retreat immediately back to the middle register of the instrument. An example of how an upper-register note is at the end of a phrase can be found in m. 84 (figure 2.15).

Figure 2.15. Barat, *Andante et Allegro*, mm. 82–84.



With an approach such as the one found in figure 2.15, the trombonist should have an ample amount of air to sustain the highest notes of the phrase and generally not have to worry about the fatigue that accompanies playing in the upper register for an extended amount of time. Another common use of the upper tessitura in this piece where the upper tessitura is approached and then immediately left can be found in the repeated scalar ascents beginning in mm. 124 and 128 (figure 2.16).

Figure 2.16. Barat, *Andante et Allegro*, mm. 124–127.



Similar to the previous example in figure 2.15, the amount of time actually spent in the upper tessitura is relatively low, and therefore less taxing to the player. With the shape of these phrases being a symmetrical rise and fall, the dynamic of the highest note will be the strongest of these phrases, and it will typically begin to relax after the descent to the middle register.

**Technique:** At first glance, *Andante et Allegro* does not appear to be a particularly technical piece of music; however, upon closer inspection, there are many challenges for the trombone player in terms of slide and tongue coordination. The opening sixteenth and thirty-second note triplet material discussed earlier in this section is one such moment in the piece where slide coordination becomes awkward. Most of the triplet figures descend diatonically from D $\flat$ 4 to B $\flat$ 3, which would typically not be a problem for most players. The difficulty with the introduction of the triplets ascending to an upper neighbor, however, is that the trombone slide must move quickly back and forth between close positions on the slide. Using m. 4 as an example (figure 2.17), the trombone slide will use the positions two and three in rapid succession.

Figure 2.17. Barat, *Andante et Allegro*, mm. 4–5.



The problem that can arise when going back and forth between positions two and three in rapid succession is that the trombone player runs the risk of not going to the exact position each time for the sake of ease. This problem will cause both intonation and clarity inaccuracies. This same kind of scalar triplet pattern occurs again at the end of the piece, in m. 149 (figure 2.18).

Figure 2.18. Barat, *Andante et Allegro*, mm. 149–150.



There is an additional element in coordination that creates difficulty with the material in figure 2.18 caused by the repetition of the final note of one triplet figure being the beginning of the next triplet. Because the note is the same, the trombone slide obviously does not have to move between the two notes. The complete stoppage of slide motion can sometimes cause the overall slide motion to be less smooth. It is important that the trombonist play this material very slowly with both a metronome and tuner to ensure that the slide is arriving at the right place at the right time and that the arm motion is fluid. It is important that when practicing at slower tempi that the trombonist be aware of their slide motion and speed. At slower tempi, it is possible to place each note exactly where it needs to be placed on the slide, and come to a full and complete stop. As the tempi gradually accelerate, however, the trombone player will no longer be able to stop completely at each note. It is for this reason that glissandi can be helpful in practicing even at

slower tempi, as the slide motion of glissandi is closer in similarity to the slide motion used at faster tempi. Another way they might practice this material is by simplifying the rhythmic material by only playing the first note of each triplet figure. By doing this, the trombone player will be able to hear the fundamental scalar descent without the neighboring figures, which may be affecting pitch accuracy. In terms of speed of slide motion, the slide will have to move the quickest in a series of dotted-eighth notes followed by sixteenth-note rhythms beginning in m. 147 (figure 2.19).

Figure 2.19. Barat, *Andante et Allegro*, mm. 147–148.



At the suggested tempo of 152 bpm, the slide will need to move quickly to move from one pitch to the next in figure 2.19. Along with slow metronome practice, if the trombone player plays with the correct style, it will facilitate the technique required for this section. The trombone player can achieve this by playing the dotted-eighth portion of these figures slightly shorter, allowing for space between the dotted-eighth notes and sixteenth notes. By doing so, the trombone player can begin their slide motion sooner in the silence between the two notes. It is a miniscule amount of time, but it makes the passage significantly more playable and stylistically pleasing. There is, however, no space between the last sixteenth note of one figure and the dotted-eighth note of the next figure. Some of the material may be facilitated with alternate positions, but the player will generally need to use slow practice to acquire the slide coordination required to play this section of music.

**Articulation:** The most challenging property of this work for many younger players is the use of different articulations throughout the work. Along with the need for smooth legato playing in the lyrical first half of the work, *Andante et Allegro* demands that the player play some of the most technical material of the piece slurred. The different triplet figures throughout the work have separate coordination challenges as the marked articulations and pitch content change. As the beginning triplet figures found in figure 2.12 are all legato, the trombone player must be increasingly aware of which notes will be part of a natural slur, and which notes will require a legato tongue for articulation. The use of the natural slur, along with the use of a clean legato articulation, will facilitate in the accurate playing of the triplet figures by giving the tongue a chance to rest as playing repeated articulated notes at extended tempi may be tiring. Toward the end of the piece, the articulation changes into two pitches slurred followed by two tongued pitches.

Figure 2.20. Barat, *Andante et Allegro*, mm. 149–154.

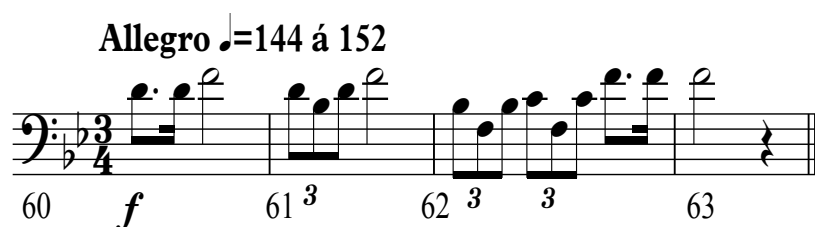


The first time this triplet figure appears in figure 2.20, all the pitches are on the same partial, which means that the trombone player must be careful to make clear distinctions between their legato articulation and non-legato articulation. The next time this rhythmic pattern occurs, the pitches are not on the same partial. When this happens, where the natural slur occurs in the pattern changes with each triplet. Again, the trombone player needs to be acutely aware of what pitches will need a legato slur to avoid a glissando between two notes. Along with avoiding

glissandi, and expressing the written articulation correctly, the trombone player will need to do their best to ensure that their legato tongue sounds exactly like their natural slurs. If they are unable to match the two articulations, it may sound like the articulation pattern that is being repeated in the score is not being properly projected to the audience.

Another aspect other than the type of articulation the trombone player will need to use is the speed of articulation that the piece requires. This is somewhat of a challenge in the thirty-second-note triplet material in the opening section of the work, but it becomes especially apparent in the *Allegro* section of the work. At 152 bpm, the triplet material can be too fast to articulate with a single tongue articulation, but too slow to justify the use of a triple tongue articulation. The difficulty of articulating at this tempo is compounded with intervallic leaps within the triplet material (figure 2.21).

Figure 2.21. Barat, *Andante et Allegro*, mm. 60–63.



The main theme of the *Allegro* section that is characterized by the triplet arpeggios in figure 2.21 includes intervals of a fourth and a fifth. The adjustment of embouchure and airspeed needed to change to the different partials can hinder the player’s ability to play the material in time. As stated earlier regarding rhythm, it is crucial that the player differentiate between triplets and sixteenth notes while playing any dotted-eighth–sixteenth-note figures. In the *Allegro* section of the piece, however, the problem of playing the correct rhythm becomes more dependent on the player’s personal articulation speed rather than correctly subdividing rhythm. In preparing this

material, the player should follow the usual protocol for technical passages in music: slow practice with a metronome, simplifying material by removing pitch content, and gradually increasing the metronome speed over an extended period of time. It is important with matters of articulation speed that the player understands that practicing articulation speed away from the piece they are preparing is much more beneficial than trying to develop articulation through preparing a piece of music.

**Musical Considerations:** *Andante and Allegro*, more so than any other piece discussed in the document thus far, leaves a significant amount of room for musical interpretation in regard to time. This is especially prominent in the slowest sections of the work where the rhythmic material in the piano is sparse. There are two rhythmic motors that the piano plays in the first movement: constant quarter notes or constant triplets. All the fast triplet descents occur on top of the slow repeated quarter note figures in the piano, which allows the trombone player more freedom to use rubato within the beat. The pianist should also be able to discern easily when the trombone will arrive at the next beat if the trombone player loses or gains time within the more technical figures. Similarly, the trombone plays sixteenth-note figures on top of triplet arpeggios after the *più vivo*. This allows less freedom with time, but still allows for some rubato within the beat.

Another important musical consideration throughout the work is the type of articulation the trombone player uses. Like *Cavatine, Andante et Allegro* sometimes uses a *portato* articulation in the first movement to play slightly detached on some eighth-note figures. There are a few times throughout the work as well where Barat asks the player to play certain quarter notes longer. Most noticeably, however, is the complete lack of notated accents in the work. The

use of heavy accents with a firm articulation would not be appropriate in the first movement of the work, but in the *Allegro* movement, there are places where accents would be not only acceptable but logical. An example of a time that the use of an accent may be appropriate where not expressly marked is all the half notes following dotted rhythms in the allegro section of the work. A possible reason there are no markings on these notes is that accents are heavily implied in several different ways; they are accented agogically through the length of the half note, they would be accented through their register, as every half note is *Andante et Allegro* the top of the phrase, and often they would be accented metrically when the half note occurs on the first beat of the measure. In general, Barat does not make many suggestions for articulation beyond whether something is to be slurred or articulated. This makes what few special articulation markings Barat does make all the more important, but it also leaves much of the interpretation up to the performer in the realm of articulation.

Although the markings in articulation are sparse, the markings in dynamics are explicit. Most of the music in this work has some form of dynamic instruction, and in the measures where there are no markings, dynamics and direction are heavily implied through either the rising or falling nature of the phrases pitch material. Looking at the last eleven measures of the work, there are absolutely no dynamic indicators. Dynamics can be inferred, however, through the fact that each phrase in this sequence begins a third higher than the previous phrase. There are some phrases that the trombone player will need to be especially aware of in the *Andante* section of the work, as the written dynamics are atypical of how most of phrases of their shape are handled. An example of this begins in m. 10, where Barat has written a four-measure crescendo while parts of the phrase are descending. This section of music is also concluded with a decrescendo with material ascending into the upper register of the trombone.

**Conclusion:** The most challenging aspects of *Andante et Allegro* are slide coordination, varied use of articulation, and coordinating between duple and triple subdivisions. Along with being able to enhance those skills for the young trombonist, the piece also allows a level of freedom in time and articulation that can allow the development of the player's expressive playing. How the work would be placed in a developing trombone player's course of study would be highly personal for the individual student. The range of the work is relatively limited, and many of the technical challenges of the work are related to the player's ability to subdivide correctly. If the aim for working on the piece is purely pedagogical, this might be an appropriate piece to give to a freshman- or sophomore-level student. However, the piece's capacity for musical interpretation makes it more than appropriate on a recital for a junior-level player.

*Choral, Cadence et Fugato*

by **Henri Dutilleux**

Henri Dutilleux's *Choral, Cadence et Fugato* was written for André Lafosse and the Paris Conservatory *concours* of 1950. The work is divided into three distinct sections. The first section is lyrical in nature, and it is frequently played in the upper tessitura of the trombone. The middle section is an extended cadenza, and the final section of music is based on a fugue between the trombone and the piano.<sup>67</sup>

**Rhythm:** One of the more demanding elements of *Choral, Cadence et Fugato* is the rhythmic activity throughout the work. Of the pieces surveyed in the document thus far, this piece has the highest amount of syncopation and rhythmic shifts. The player must have a strict sense of rhythm and time to negotiate the subdivisions of sixteenth-note and triplet figures.

The fugato section is the most rhythmic section of the work, and there are multiple facets of this section that make it rhythmically challenging.

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<sup>67</sup>Thompson et al, *French Music for Low Brass Instruments*, 33.

Figure 2.22. Dutilleux, *Choral, Cadence et Fugato*, mm. 117–124.

The image shows a musical score for a bass clef instrument, spanning measures 117 to 124. The music is written in 2/4 time and features a complex rhythmic pattern of sixteenth notes. Measure 118 is marked *mp très rythmé*. The key signature has one sharp (F#). The notes are often beamed together in groups of four, creating a dense, syncopated texture. The first line of music covers measures 117, 118, 119, and 120. The second line covers measures 121, 122, 123, and 124. The piece concludes with a double bar line at the end of measure 124.

The first challenge is how the music is subdivided and where music occurs within the beat. The section that includes the material found in figure 2.22 is written as a moderate 2/4 tempo, and much of the music is placed within the sixteenth-note subdivision, meaning that it does not occur on a downbeat or an eighth-note subdivision. This can cause multiple problems. The first of these problems is the placement of sixteenth notes at the wrong time caused by the large amount of time that can occur between beats. Another frequent error in performing this section of music is that the tandem of highly syncopated material and playing at a slower tempo can cause the tempo to slow down further. The best way a student can combat the tendency to place the sixteenth notes in the wrong place or to slow down is by thinking of the work in a fast 4/4 time rather than a slow 2/4 time. Because of the highly rhythmic nature of the section, it is highly recommended that a student practice almost exclusively with a metronome until rehearsing with a pianist. Along with this method, the player could go through the music and clearly mark where downbeats occur, as the way the notes are bracketed can be visually confusing at times.

Another aspect that can be a challenge for players are the triplet figures beginning in mm. 108–120. This material can be a rhythmic challenge and a technical challenge for players. The triplet figures are highly sequential in pitch and rhythm, but the music can be disorienting to the performer as they are placed in different places metrically with every different occurrence.

Perhaps the foremost rhythmic challenge of this section of music begins in m. 117 as Dutilleux changes where the triplets start within the beat.

Figure 2.23. Dutilleux, *Choral, Cadence et Fugato*, mm. 117–120.



Up to this point, if the player has been subdividing eighth notes, all the triplet figures have started on a downbeat, but starting in m. 117, there is a two-measure sequence where the figures begin after a downbeat shown in figure 2.23. The tendency for many players will be to misplace the beginning of the figure by starting late while coming off of the rest preceding it on the downbeat of m. 117. One technique a player might attempt to combat that tendency is to place an additional repeated note on the downbeat of the triplet figures to create a figure with six consecutive triplet sixteenth notes. After practicing with this method, the player can omit the additional note, but will hopefully retain the rhythmic accuracy of the rest of the figure.

**Range:** The range of *Choral, Cadence et Fugato* is significant; it spans from a pedal B $\flat$ 2 up to a high C5. Saint-Saëns's *Cavatine* had a slightly larger range by comparison with an added step and a half compared with *Choral, Cadence et Fugato*, but the ways in which these registers are presented makes playing in those upper and lower tessituras in Dutilleux's work more taxing for the player. Much of the time, the upper tessitura for the trombone was presented in *Cavatine* in ways that made them more accessible to the player (i.e., presented in scalar passages or coming off of larger rest periods). This is generally not the case in *Choral, Cadence et Fugato*.

The first example of how the presentation of the upper tessitura could pose a problem for a trombonist begins in the phrase starting in m. 19 (figure 2.24).

Figure 2.24. Dutilleux, *Choral, Cadence et Fugato*, mm. 19–23.



The first upper tessitura note in figure 2.24 is a G4 in m. 20. While not an especially high note, the difficulty is caused by how the note is approached; the note preceding the G4 is a B $\flat$ 3 a sixth below crossing two partials. A sequence follows this material, this time a minor third higher going up to a B $\flat$ 4. The large leap is not the only cause for concern, however. Two other factors that contribute to the challenge in playing this line are the dynamic in which it should be played, and the marked articulation. The dynamic that is marked is a pianissimo in m. 19, and the composer does not express a crescendo until m. 20. Articulation also presents a technical challenge; this section of music is marked with both slurs and tenutos. The slur is most likely a phrase marking, but the tenuto marked by the composer plainly suggests that the notes should be connected even if with slight articulation. Along with the music being in the trombone's upper tessitura, the music is soft and connected and includes many large leaps. These factors make this section of music highly challenging.

Another aspect of how the upper tessitura might present a challenge to a developing trombonist is with how the high register is exited. Much of the discussion thus far with the presentation of the upper tessitura has been on the material preceding it, because much of the music discussed up to this point has generally left the high register quickly after reaching it. In *Choral, Cadence et Fugato*, much of the music stays in the high register for a much longer

period of time than pieces such as *Cavatine* or *Andante et Allegro*. An example of this can be seen in the *Cadence* portion of the work. The second half of m. 39 (figure 2.25) is a sequence leading to a long and loud C5.

Figure 2.25. Dutilleux, *Choral, Cadence et Fugato*, mm. 39–42.



After the C5 in m. 40, the melodic material stays in the register above the sixth partial for three full measures. What is more, the material has many awkward leaps and accidentals in it that make it more challenging to find a tonal center for the player to focus on. Another similar example can be seen in the climax of the piece in m. 120. The C5 in m. 120 in figure 2.30 is approached by five measures of ascending sequential material and stays in that register for two full measures, with a total of six measures above the sixth partial at a loud volume.

There is only one measure of music in the low register, but the way that material is handled is challenging as well. The lowest note in the piece is a B $\flat$ 2 in m. 27 (figure 2.26).

Figure 2.26. Dutilleux, *Choral, Cadence et Fugato*, mm. 23–27.



This is part of a descending F $\sharp$ /G $\flat$  arpeggio starting in m. 25 (figure 2.26) spanning a minor tenth that is slurred. What is more challenging is that the material is preceded by fifteen measures of high-range material with no large breaks for the embouchure to relax and reset. The

amount of time spent in the upper tessitura previous to the material in the pedal register makes it difficult to make the adjustments necessary to play in the low register, such as having a looser embouchure and much slower air speeds.

Although the overall range of *Choral, Cadence et Fugato* is slightly smaller than *Cavatine*, the way the registers are used and approached and the amount of time spent in those registers consecutively makes it much more challenging. All these factors added together create an obstacle that was not seen in a pieces like *Cavatine* or *Andante et Allegro*—endurance. The way that the registers are used makes the piece much more physically taxing, and the trombone player has few opportunities to rest, as the trombone part is active in almost 90% of the work. This becomes evident toward the end of the piece where the trombone plays without rest for almost forty measures, with much of it including material above an F4. This section of material is also taxing because of the increase in dynamic that builds to the last note of the piece with a high B4. Unfortunately, there is no quick remedy for developing endurance. The player will need to build endurance over an extended period through practice in these high registers and spending many hours working on fundamentals and long tones. There are, however, precautions that the player can take earlier in the music to facilitate the endurance needed to play the later material. The key to having enough endurance to the end of the work while maintaining a good sound is to heed the marked dynamics, and not to play too loud too soon. At the entrance of the trombone in the fugato section beginning in m. 52, the written dynamic is mezzo piano, and the music does not go above mezzo forte until m. 120 with a C5 in figure 2.26. The tendency for many players will be to play the mezzo fortes too loud, and at the same time not receding down to the true piano dynamics, such as the ones that appear in mm. 75 and 96. The softer dynamics in these

measures, along with giving musical contrasts, allow the trombone player to rest as opposed to playing too aggressively and becoming more fatigued.

**Articulation:** Articulation is extremely important in performing *Choral, Cadence et Fugato*, and the composer notated articulation meticulously throughout the work. Two challenges that can arise are distinguishing the various articulations marked throughout the work or not knowing how to perform certain articulations. The first example of the latter problem occurs in m. 19 with a series of tenuto marks under a slur or phrase marking (figure 2.24). The trombone material up to this point has been marked as slurred with the instruction for the player to play *clair*, or light. The player should perform material marked with a tenuto and slur with a slight tongue articulation to make the music a little heavier while still keeping the line well connected. More examples can be seen throughout the cadence section beginning in m. 32. These articulations, along with designating a small stroke of the tongue, also have implications on the tempo and direction of the material in the cadence. The material with tenuto marks is generally slower or decelerating, whereas the music staccato marks is accelerating. These articulations, along with giving style and color to the work, provide clear instruction on how the cadential material is to be performed.

The articulation should be taken literally in the *Fugato* section of the work. Much of the material in the fugue section is marked staccato, and it is crucial that the trombonist play this music very dry to facilitate clarity with the highly rhythmic interplay between the trombone and the piano. The slurred music can cause problems for a few reasons: the trombonist might not change to match the written articulation, or the sudden change in articulation may cause them to slow down.

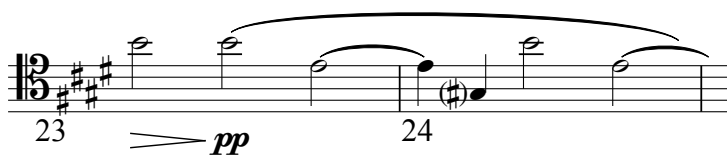
**Technique:** Of all the pieces examined in this document, *Choral, Cadence et Fugato* is perhaps the most technical piece in terms of slide technique and coordination. Although the beginning *Choral* section of the work is centered around E, the rest of the piece does not have a notated key signature because it does not adhere to standard functional harmony. The lack of traditional scales and arpeggios makes the work more technically challenging to perform.

In the *Fugato* section of the work, the slide is highly active and rarely stops moving. The highly rhythmic nature of this section also heavily influences the player's slide technique. Since the rhythm of the work is continually stopping and starting, the trombone player is also continually stopping and starting their slide motion. This is more challenging than a continuous scalar motion that would allow the trombone player to let their arm glide back and forth rather than stopping frequently.

It is also important to note that the most technical sections of the work generally happen in the middle register for the trombone. Because a majority of the technical portions of the work happen between the second and fourth partials, the slide will need to be much more active than if it were to be played in the range where the partials and slide positions are closer together. Since the *Fugato* section uses many pitches that are in fifth position, such as F#3 and C#3, the slide will frequently have to move quickly to and from positions that are far out on the slide. To this end, the player must practice the section slowly with a tuner and metronome while being intently aware of two things: slide placement and smoothness of slide motion. The stopping and starting motion of the slide will often cause a player to be too jerky or muscular with their slide motion, as will the need to travel great distances quickly on the slide. In practicing slowly and deliberately, the player should be highly focused on playing with as little tension as possible.

**Lyrical Playing:** As the title suggests, the choral section of *Choral, Cadence et Fugato* is lyrical in nature. The two main challenges in this section for a developing trombone player will be the range challenges discussed previously, and large interval leaps. The two problems are inherently related as the large intervals serve to expand the range. In the first thirty measures of trombone music, there are more than a dozen occurrences where the trombone player must perform a slur with an interval of a fifth or larger, with the largest interval being a major tenth between a G#3 and a B4 in m. 24 found (figure 2.27).

Figure 2.27. Dutilleux, *Choral, Cadence et Fugato*, mm. 23–24.



The slurred articulation markings and soft dynamic make these large leaps even more challenging for the player, and they can cause a variety of problems. The first and possibly most obvious concern caused by the large intervallic leaps is accuracy of pitch. This becomes more obvious when the leaps expand more than one partial on the trombone. There are multiple ways that a trombonist might make a mistake while playing these large slurs; the player may play a partial too high that quickly resolves to the right partial (fracking), hit multiple partials traveling up to the note they are targeting, and playing the wrong partial and pitch completely. These three errors all have a distinctly different sound, but share the root problem of not accurately playing the correct partial. The first thing a player needs to do to ensure accuracy throughout is to have a full aural understanding of the work. While the first portion of the work is tonally centered around E, the large intervallic leaps make it harder for the player to play by sight and muscle

memory gained from playing scales. Once the trombonist is able to sing the melodic lines, they can then work on individual intervals one by one. Along with working on finding the right partials on the instrument, the player should also work with a tuner.

The second problem that can occur from large interval leaps beyond the accuracy of pitches is that large intervals can also cause breaks in the sound of the trombone's sustain, which interrupts the flow of the legato melodic line. The main offender of this particular problem is the trombone player's use of air. A natural reaction for a brass player when playing large intervals is to manipulate their airstream in hopes of having a greater degree of accuracy or to assist in hiding their inaccuracy. An example of this would be for the player to stop their sound completely and rearticulate the top note using the tongue to cause an increase in air pressure in order to make the top note speak properly. In this example, the complete stoppage of air causes a break in the melodic line that is undesirable, as it stops the sustain of the first note, but will also typically add an unwanted and harsher articulation on the top note. Another example of how the use of air might effect a melodic line would be a player trying to use less air volume to have the top note in a large interval to be quieter in hopes that an audience will not hear an audible chip if the note does not respond correctly. A similar situation can occur in legato playing on the same partial as the trombone player may try to use air and volume to hide inaccuracies in slide coordination. This specific use of air can cause problems not only in the evenness of the lyrical line, but in the evenness of the trombone's sound quality as well. There are many solutions in addressing the usage of air in brass playing; breathing bags, incentive spirometers, and mouthpiece visualizers are all great tools in working on airflow and consistency in lip vibration. A good exercise in practicing this material is to omit all use of the tongue and play everything

using glissandi and natural slurs. This will force the trombonist not to rely on the tongue to facilitate large intervals, and it will also reinforce consistency in airflow.

**Ensemble:** In performing *Choral, Cadence et Fugato*, coordinating with the pianist will be a significant challenge for many trombone players. The first two sections of the work are fairly simple; the tempo and rhythmic activity in the choral is mostly constant; and in the cadence, the trombone player primarily needs to be aware of where they will enter after fermata, which is also notated within the trombone part. The most difficult section to coordinate with the pianist is the *Fugato* section beginning in m. 43 (figure 2.28).

Figure 2.28. Dutilleux, *Choral, Cadence et Fugato*, mm. 51–58.

The image shows a musical score for Trombone and Piano, measures 51-58. The Trombone part is in bass clef, and the Piano part is in treble and bass clefs. The Trombone part starts with a box containing the number 8. The Piano part starts with a box containing the number 8. The Trombone part is marked *mp très rythmé*. The Piano part is marked *p legato* and *p*. The score includes measure numbers 51, 52, 53, 54, 55, 56, 57, and 58. The Trombone part has a fermata over measures 54 and 55. The Piano part has a fermata over measures 54 and 55. The Trombone part has a fermata over measure 58. The Piano part has a fermata over measure 58.

The most important aspect of successfully playing this section of music is that the time never waiver because of what the accompaniment is playing. As the title of the movement suggests, the section is fugal between the piano and trombone. The piano first begins the fugue's subject in m. 44, to which the trombone plays the answer a fifth higher beginning in m. 51. Frequently in this section of music, when the trombone is either resting or playing a note with a longer value, the piano will typically play running sixteenth notes. An example of this can be found in the material starting in m. 96 (figure 2.29).

Figure 2.29. Dutilleux, *Choral, Cadence et Fugato*, mm. 94–101.

The musical score consists of two systems. The first system covers measures 94 to 97, and the second system covers measures 98 to 101. The top staff of each system is for the trombone, and the bottom two staves are for the piano. The piano part features a highly rhythmic, repetitive pattern of eighth and sixteenth notes. The trombone part is more melodic and sustained. Dynamic markings include *pp* (pianissimo) and *poco* for the trombone, and *p* (piano) and *molto legato* for the piano. The score also includes *cresc.* (crescendo) and *dim.* (diminuendo) markings.

The next twelve measures of music is the least rhythmically challenging material of the fugato section, but it is accompanied by highly rhythmic material in the piano part. The trombonist needs to be simultaneously aware of what the piano player is playing, but at the same time be more focused on playing their own material highly rhythmically, because the speed of the material does not allow for the trombone player to play in reaction to what they are hearing. The best solution to playing together with the piano in this section of music is to have several large arrival points as guideposts, but then to be adamant about their own time and rhythmic precision.

The climax of the piece found in m. 120 offers a rhythmic challenge through a descending rhythmic sequence of a sixteenth note followed by an eighth note.

Figure 2.30. Dutilleux, *Choral, Cadence et Fugato*, mm. 120–124.

The image shows a musical score for trombone and piano. The top staff is for the trombone, and the bottom two staves are for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part is marked *f* and *molto marcato*. The trombone part is marked *f*. The score is divided into measures 120, 121, 122, 123, and 124. A box with the number 16 is placed above the final measure of both staves. The piano accompaniment consists of quarter notes in the right hand and eighth notes in the left hand. The trombone part consists of eighth notes and tied sixteenth notes.

Figure 2.30 shows the interaction between piano and trombone beginning in m.120. Since this rhythm consisting of three quarters of a beat of music is played against quarter notes in the piano, this figure can be hard to place correctly. First and foremost, the player needs to be aware of when their material coincides with the piano, and when it does not. Specifically, the trombonist should use beat two in m. 121 and beat one of m. 123 as anchoring points for their figures. The tendency for trombone player with this music will be to rush the eighth notes and tied sixteenth notes, and the way that the accompaniment is written makes it extremely difficult for a pianist to play in reaction to what the trombonist is playing. Another way to practice this material is to play all eighth notes and tied notes as two sixteenth notes so that the entire passage is played as a series of sixteenth notes, which will make it more difficult for the trombonist to rush.

**Conclusion:** *Choral, Cadence et Fugato* has many elements that can make it a challenging work for a developing musician. The piece requires them to be able to play softly and loudly in the upper tessitura, which can create challenges in endurance; it is also highly active rhythmically, and it requires great awareness of the accompaniment. In addition, the lack of traditional harmonic progressions and key area could be a difficulty for a player who has not yet developed

strong aural skills. However, the relatively short length of the work and the individual sections of music that can create challenges for the player make the piece a good place to develop the skills needed to perform the work. The piece would fit well in the later part of a student's course of study, and it would be appropriate at the junior or senior level while also being engaging enough to perform on graduate and professional recitals.

## *Ballade*

by Frank Martin

Frank Martin's *Ballade* was initially composed for the *Concours National Suisse D'Execution Musicale Geneva*. The piece was used for the *concours* at the Paris Conservatory in 1959. Despite the title, many sections abandon the songlike nature and become highly technical.<sup>68</sup>

**Rhythm:** *Ballade* is rhythmically challenging for many reasons. Of all works discussed in this document, it has the most amount of syncopation, most changes in meter, most alteration between duple and triple subdivision, and the most shifts in tempo. All these factors are often happening simultaneously and changing rapidly, which makes the work incredibly challenging rhythmically. ♭

There is an incredible amount of syncopation in *Ballade*, and it can easily become disorienting to the player. After the very first note of the piece, none of the phrases begin on a beat for nearly forty measures of music. Using mm. 10–12 as an example, we can see Martin's extended use of syncopation from the beginning of the work.

Figure 2.31. Martin, *Ballade*, mm. 9–12.



<sup>68</sup>Thompson et al, *French Music for Low Brass Instruments*, 40–41.

In these three measures, there are a total of eight total articulated pitches, and of the eight of these pitches, only one occurs directly on a beat. This extended syncopation is a recurring theme throughout the work, and it presents itself with fixed-pitch material and moving-pitch material. With the amount of extended syncopation that is used frequently throughout the work, it becomes increasingly more difficult for the trombone player to place the musical pulse and meter accurately. More so than any other piece discussed, it is imperative that the trombonist already have a mature sense of time and rhythm. Developing a strong sense of pulse and time is not something that can be covered sufficiently with the learning of one piece of music, and it is challenging for a person who does not already have that strong sense of time to play a work such as *Ballade* without encountering frequent rhythmic inconsistencies, especially when playing with piano or orchestra. There are however, ways that a person with an already strong sense of time can determine whether their own rhythm is accurate beyond the typical metronome practice discussed in the document thus far. One such method is to use the metronome by setting it to the measure rather than the beat. This method places a larger amount of the responsibility for keeping time on the player. The metronome click that would occur on the beat would then serve as more of a guidepost for the player to check their own time against rather than a crutch to keep time for the player. The player could also experiment using this method, and change which beat within the measure itself is getting a “click” from the metronome. This could help with portions of the music that have extended syncopation.

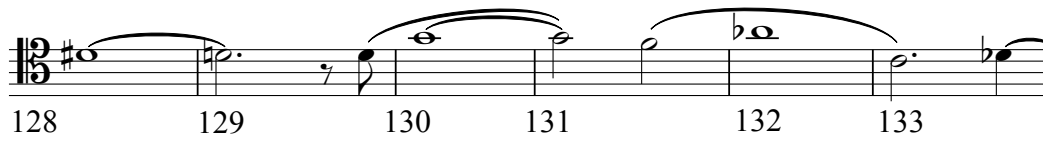
Another aspect of *Ballade* that is especially challenging is the frequent changes of how beats are subdivided. The best example of this in the work can be seen beginning in m. 36 (figure 2.32).

Figure 2.32. Martin, *Ballade*, mm. 36–38.



The material here starts with a syncopated quarter note rhythm, but quickly changes from duple, to triple, and then back to a duple division of sixteenth notes. The concern with this phrase of music is not simply that there are multiple transitions from duple to triple subdivision, but that these transitions come quickly in rapid succession. This makes it difficult for the trombonist to mentally switch over from one subdivision to another while still playing in yet another different subdivision. In practicing these subdivisions, the player can do many of the same rhythmical operations prescribed earlier, such as removing ties, breaking down notes into smaller subdivisions of themselves, and playing phrases all on one note to reinforce the correct rhythmic material, but negotiating all these aspects in quick succession is challenging. In metronome practice, the player could also set their device to either duple or triple subdivision, and play the passage on top of the metronome, frequently changing the device's subdivision. This will give the trombonist a reference point to one of the subdivisions at a time, but not both, again putting the burden of subdividing the contrasting subdivision on the player. An aspect that relates to both syncopation and subdivision change in *Ballade* is Martin's use of different pickup notes throughout the work. This happens in both duple and triple subdivisions and, as discussed earlier, these rhythms need to be sufficiently distinguished that the audience can hear the difference. One rhythmic figure that could perhaps become a challenge for the trombone player is Martin's use of sixteenth-note pickup figure in juxtaposition with eighth-note pickups.

Figure 2.33. Martin, *Ballade*, mm. 128–133.



A common mistake in figure 2.33 is to place the eighth note too close to the beat in m. 129. The player should practice by adding additional eighth notes on the beat of the pickup to ensure that the eighth note is placed properly. This example serves as one more way to illustrate how actively aware the player must be of subdivision at all times.

**Range:** *Ballade* has the widest range of all of the works discussed in this document, ranging from B $\flat$ 1 up to a D5. Along with this wide range, it is the most difficult from the standpoint of endurance and power. In many of the other works discussed in this document, the composers presented either extremely high or low material in ways that was more advantageous to the performer. In *Ballade*, however, Martin's use of the extreme registers on the trombone makes the work highly challenging.

The highest pitch in the piece is a D5. The trombonist plays up to a D5 at two different times during the work, and both examples illustrate how Martin's use of range differs from other composers in this document. The first instance is at m. 51 (figure 2.34); it is approached by an extended arpeggiated figure.

Figure 2.34. Martin, *Ballade*, mm. 48–51.

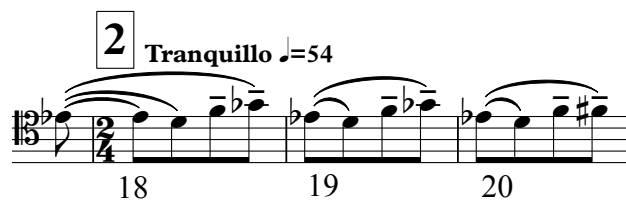


What sticks out immediately in figure 2.34 is that the D5 occurs at the end of a three-measure phrase that ends at fortissimo. The player will need to take a quick breath to have the air necessary to play the D5 at the written volume, but they might not be able to take in the amount that they might regularly use when playing that note at that volume. Another concern that the trombonist may have is with accumulated fatigue up to this point in the music. Two things can cause this fatigue: continuous playing and time spent in the upper register. Before the D5, the trombonist is playing almost continually for over twenty measures of music at a relatively slow tempo, which could lead to fatigue leading up into the upper tessitura of the instrument. In addition, in the seven measures preceding the D5, the trombonist is playing almost entirely above an F4, which would exacerbate any fatigue. In contrast, many times when the upper tessitura was approached in some of the other pieces in this document, the trombonist was coming directly off an extended period of rest, and the amount of material played before reaching the upper register was minimal, which made performing those passages considerably easier. The next time the player plays a D5 is in m. 75. This has many of the same difficulties of the previous time this note was performed, such as continuous playing of the instrument before and after and extended time in the upper register. The second time the trombonist plays a D5 is even more difficult because it occurs much later in the piece, meaning that the player has accumulated even more fatigue from continuous playing.

Beyond the absolute highest pitches in the work, probably the most challenging aspect of the work from a range standpoint, is the amount of time spent in the upper register. By primarily using the notated tenor clef as a reference, it is easy to see that much of the piece is spent in the upper register of the instrument. After the opening statement, the trombone does not spend more than a few measures at a time within the staff of the bass clef. Although much of the time the

trombonist is in what would be considered the middle register of the trombone between B $\flat$ 3 and F4, the total time spent in that register without retreating into the lower register is taxing. The shape of the phrases used is also taxing on the performer. In many of the pieces discussed earlier, the highest notes of the phrase either are approached and left by a relatively quick ascent and descent or are the final pitches of a relatively short phrase. In *Ballade* however, the highest notes of the phrase are sustained for long periods of time or circled around with neighboring pitches. An example of this can be seen beginning in m. 18, where F4 is surrounded by neighboring pitches (figure 2.35).

Figure 2.35. Martin, *Ballade*, mm. 18–20.



After the material in figure 2.35, the same material is used sequentially and continues up a half step in the next measure. The use of ascending sequential material is often prominent throughout the work, which keeps the trombone player in the upper registers of the instrument for longer periods of time.

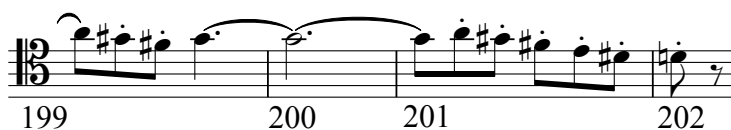
Along with the time spent in the upper tessitura, the relative length of many of the phrases in the work are quite long, and within the individual sections of the work, the trombonist almost constantly maintains contact between their mouthpiece and their embouchure. That being said, the one feature of the piece that helps the performer regarding fatigue is that there are often short breaks when the piece has large shifts in tempo or character. These short breaks can help the performer to ease some of the fatigue from playing. These breaks, however, are more

prominent in the latter portion of the piece. Much of the first half of the work has the player consistently playing loudly in the upper register, without much rest to recuperate.

**Articulation:** Articulation is an extremely important topic in *Ballade*. In addressing articulation in this work, there are two areas of focus: articulation as it pertains to technique, and articulation as it pertains to style. Both areas are important, but the player will need to take extra care in their work with the style of the piece.

One area that many of the works in this document have in common regarding articulation is the need to have a fluid single tongue. All the works have at least one portion of material that has a rapidly articulated passage that some might consider difficult in a tempo that bridges between a single and multiple stroke articulation. This happens two specific times in the work. At the *vivace assai* starting in m. 199 (figure 2.36), there are short triplet figures that, at 184 bpm, are well within the range of what would normally be considered a triple-tonguing tempo.

Figure 2.36. Martin, *Ballade*, mm. 199–202.



The triplet figures are short enough in duration that an advanced trombonist should be able to perform them with a single tongue. If this figure were to be triple tongued, it could cause the trombonist several different rhythmical problems. On the last figure, for example, the figure comes off of a tie, which means that the player would either need to use the syllable *da-da-da-da-ga-da* or *da-ga-da-da-ga-da*. In the first articulation example, the player uses the “da” syllable almost exclusively, which gives the player little help in terms of articulation speed. In

the second example, the player essentially transitions from a double-stroke to triple-stroke articulation. This technique creates the risk of changing the rhythm to a two sixteenth notes followed by a triplet note figure. In any case, the best option is for the trombonist to perform the figures with an exclusive single tongue even though it may be at an uncomfortable tempo.

The most technically challenging portion of the work in terms of articulation speed is the four measures beginning in m. 72 (figure 2.37).

Figure 2.37. Martin, *Ballade*, mm. 72–76.



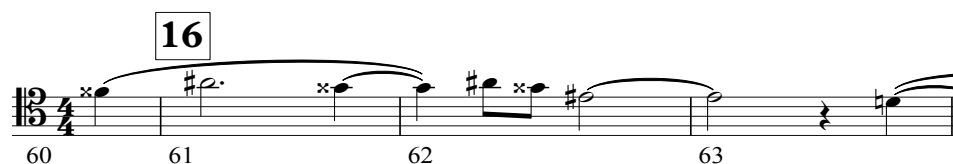
At 116 bpm, this is generally within most players' single-tongue range, and it may be in a range of speed where the player is not comfortable using a double tongue. However, the extended nature of the line in figure 2.37 makes it much more challenging. Although there are written slurs, none of the slurs occur over a natural slur, meaning that every single note in the passage requires the use of the tongue to create the articulation. In considering using a double tongue to facilitate technique, the trombonist also needs to take these slurs into account. As every slur in the passage occurs on the same partial, the trombone player will need to use a legato tongue to articulate the slurred pitches. The changing from a fast single stroke to a slow double stroke can cause problems with coordinating the two tongue strokes for the player, with the single tongue being too slow and the double tongue being too fast. The player must also take the composers instruction of *dolce leggerio* into account. Depending on the performer, a double-tongue stroke may be too articulate for the player to capture the easiness that they are trying to project. At the same time, someone with a slow single tongue may sound too forceful if they are playing at the

top end of their single tongue speed for an extended period. Ideally, the player, being at a more advanced level, would be able to single tongue the material easily; therefore, the question of how to articulate the passage becomes particular to each player.

The most important articulation feature of the work, however, has to do with style. Of all the works surveyed, this piece features the most deliberate use of articulation markings.

Compared with a piece such as *Andante et Rondo*, in which many of the articulations are merely implied, *Ballade* features an extensive amount of musical direction regarding articulation. The first example of this is at the tranquillo beginning in m. 18 (figure 2.35). This portion of music features slur, portato, tenuto, and staccato markings all under larger phrase markings. In this specific case, the phrase markings show which pitches belong to each phrase. This becomes more important when Martin displaces where the phrases occur in the meter later within the sequence. This serves as an example of how deliberately marked the piece is, and that, ultimately, the player needs to pay close attention to how things are marked, as sometimes sections that share motivic elements do not always share the same articulation. An example of how Martin changes previously established articulations occurs at m. 60. Up to this point, the motivic material has included an accent and quick decrescendo on the longest note of the phrase, regardless of where it occurred within the meter.

Figure 2.38. Martin, *Ballade*, mm. 60-63.



Starting at m. 60, however, this marking is absent, which would logically mean that the trombone player should sustain the A#4 rather than coming away from the note as soon as it is

articulated. This makes sense as the music crescendos and moves into a higher register, which would make the music more forceful and bombastic. This example demonstrates, more than any other piece examined in this document, that the player must pay attention to the intention of the composer because Martin meticulously notated articulation for the performer, and in a piece such as *Ballade*, much of the style comes directly from the articulation.

**Technique:** *Ballade* requires a different technical skill set needed than any of the other pieces examined thus far. It is a less technical piece than some of the other works if viewed from the standpoint of having the most pitches being played in rapid succession. If *Ballade* were to be graded based on the different techniques required, it might be considered one of the easiest pieces surveyed technically. However, what makes the piece challenging is not the amount of notes played, but the slide coordination needed to play what pitches the piece does have. The different pitch collections used throughout the work and the frequent use of alternate positions cause the piece to be challenging to perform, even if the player isn't required to play anything that would be considered classically virtuosic.

Noting the lack of a key signature, the player might assume that this is an atonal piece of music, but this is not the case. Although Marin does not use functional tonic to dominant harmony, much of the work is based on triad harmonies. Martin frequently uses different tonalities simultaneously, but the work is most definitely not atonal or twelve tone. Still, the player often must traverse many different key areas, making it difficult to center in on a specific slide pattern of a traditional scale for any considerable period of time. This can be a challenge for the trombone player because they are not able to rely on the muscle memory they have gained from years of practicing scale patterns. To this end, the trombone player will need to be

deliberate with their slide placement, ensuring that they are, in fact, playing the written pitches. Martin's use of accidentals can cause some confusion as well, with his use of nontraditional accidentals such as E# and G##. In learning this piece of music, the trombone player will need to depend heavily on aural aids such as a tuner and a piano. The lack of stable key area and non-traditional accidentals might make the piece difficult for the player to grasp aurally. The use of these different tools and singing will help with the player's aural understanding of the work.

Along with being able to conceptualize the work aurally, the most technically challenging aspect of the work is the frequent use of alternate positions. Many of the more technical passages of the work use alternate positions to facilitate ease of play and the sometimes-jocular nature of the piece. The frequent use of alternate positions only reinforces the idea that the player needs to have a strong understanding of the pitch content of the work, as pitch on the trombone can become more nebulous the farther out on the slide a pitch might lay. An example of this can be seen in the eighth-note passage leading into m. 73 discussed earlier.

In figure 2.37, the trombone player would want to play this passage as three separate chromatic collections each using a different partial. Each collection would begin in sixth position, ascend to first position, and then descend to seventh position. This would be much smoother than frequently changing partials and slide direction midway through the different ascents and descents of the phrase. The challenge then becomes two things: ensuring that the alternate positions being used are in tune and coordinating the slide and tongue so that the articulation occurs precisely when the slide is at the correct location. These two problems essentially address each other. Moving the slide at the correct speed is greatly facilitated by playing everything on the same partial, because the trombone is always moving in half steps. If the trombone player were to use traditional slide positions, the speed of the slide would be

frequently changing. Practicing this passage with glissandi would be beneficial, because it will help the trombone player with slide placement and with tone production on pitches that are farther out on the slide. A different example of the use of alternate positions occurs at m. 111.

Figure 2.39. Martin, *Ballade*, mm. 111–113.



Figure 2.39 has the opposite concern of figure 2.37. With these three ascending eighth-note patterns, the trombonist can perform the passage by playing each pitch on a different partial and moving their slide out. Again, the slide motion facilitates ease of play, but the extensive use of alternate positions can cause some pitch discrepancies. The fact that each pitch will require a change of partials will also require that the trombone player be able to play with great flexibility. Since the trombonist will not be able to rely on their tongue to cause the articulation, the rate at which they change partials will need to be incredibly rhythmic, or else the line will sound uneven.

Along with the two examples presented, there are many times throughout the work where the trombone player will need to use alternate positions that are more common, such as F3 in sixth position and D4 in fourth position. In these more common cases, the most important feature along with pitch is to ensure that the sound quality of the note is the same when moving from an alternate position to a primary position. In many of these cases, the use of alternate positions becomes a little more subjective from player to player, whereas the two examples discussed had heavy style implications and technical facility challenges being addressed.

**Conclusion:** The main difficulties in performing Martin's *Ballade* are rhythmic independence, high register endurance, style, and slide coordination. The fundamental difference between this piece and the rest of the works in the document surveyed is the advanced level of all of these different aspects. In many of the other works, there are possibly one or two technical challenges that cause the work to be difficult for players at a certain level or age, but with *Ballade*, all of these different skill sets need to be developed to a high level. This piece does not lend itself well to teaching a specific skill, as all these skills essentially need to be mastered for the player to be able to play the piece satisfactorily. It is for this reason, that the piece should be used less as a pedagogical tool to teach any specific skill set, but used more of as a barometer to measure the mastery of all the different skill sets it requires. Its place in a trombonist's course of study would be at the senior or graduate level.

## CONCLUSIONS

Through the examination of the Paris Conservatory and the four works selected, many patterns begin to emerge in the works chosen for examination use at the conservatory, such as challenges the works possess, pedagogical solutions for these challenges, and the compositional techniques used in the works.

In examining long-term trends in pedagogical materials produced at the Paris Conservatory, including method books, etude books, and solo literature composed for the purpose of examination, we can make several observations. The first observation is that at the school's inception, there was little in the way of method and etude books for the trombone, but more importantly, there was a general lack of consensus as to how the trombone should be played and taught. As each new professor of the conservatory added new contributions to the pedagogy of the trombone, whether they were original material or the transcriptions of the vocalises of Bordogni or Arban's trumpet method, the average technical proficiency of the students of the Paris Conservatory increased dramatically. This trend can be observed in the increasing difficulty of the works used as test pieces at the conservatory. We can also observe that as the repertoire of solo literature and teaching materials began to become more substantial in volume, there was a slowing in the rate of materials being produced at the conservatory.

The challenges each of the works possess can generally be reduced to a few select: rhythm, range, slide technique, and articulation. As the level of the average player at the conservatory began to rise, the demands of these categories became much greater in the works.

For example, the difficulty of slide coordination in *Cavatine* and *Ballade* are very different. Although the problems vary greatly in level of difficulty, they have similar solutions. This principle can be applied to all the different challenging aspects of each work. Harder problems generally do not have harder solutions. However, as the challenges in the music become more difficult, the ability to address them through solo repertoire preparation is reduced, although a more advanced player would use the same methods to address these technical difficulties as a younger player would address their own.

By examining the works used as examination pieces at the Paris Conservatory, we can also see a change in how pieces were composed for the trombone. As stated earlier, the pieces generally became more challenging, as trombone players at the conservatory would become more proficient very rapidly; there are only twenty-five years between the composition of *Cavatine* and *Ballade*. Along with becoming more challenging, however, the pieces become able to stand on their own as works of art rather than pieces used to examine students. In *Andante et Allegro*, the piece is modeled after works of the previous century, while *Ballade* is clearly a twentieth-century work that would later receive an orchestral accompaniment. Although many of the earliest works are unpublished today, the works of the twentieth century are mainstays and are an indispensable foundation of the standard trombone repertoire for the pedagogy of the trombone.

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## APPENDIX

### Awards and Results of Trombone Concours, 1840–2011

<b>Year</b>	<b>Prizes Awarded</b>	<b>Examination Pieces</b>
1840	<b>1er Prix:</b> Jean-Antoine Hermenge <b>2ème Prix:</b> Paul-Lespagne Delisse	Unknown
1841	<b>1er Prix:</b> Paul-Lespagne Delisse, Etienne Hager <b>2ème Prix:</b> None	Unknown
1842	<b>1er Prix:</b> Remy-Henry Ledinard <b>2ème Prix:</b> None	<i>Solo</i> by Dieppo
1843	<b>1er Prix:</b> Charles-Henri Francois <b>2ème Prix:</b> None	<i>Air Varié</i> by Klose
1844	<b>1er Prix:</b> Jean-Emile Venon <b>2ème Prix:</b> Constantin Guimbal	<i>Solo</i> by Verroust
1845	<b>1er Prix:</b> None <b>2ème Prix:</b> Bernard Junker	<i>Fantaisie</i> by Dieppo
1846	<b>1er Prix:</b> Jacques Rome <b>2ème Prix:</b> None	<i>Solo</i> by Verroust
1847	<b>1er Prix:</b> None <b>2ème Prix:</b> Claude Moreau, François-Léon Audran	<i>Solo</i> by Verroust
1848	<b>1er Prix:</b> None <b>2ème Prix:</b> Antoine Lavoye, Edouard Sicot	<i>Solo</i> by Verroust
1849	<b>1er Prix:</b> François Puchot <b>2ème Prix:</b> None	<i>Fantaisie</i> by Verroust
1850	<b>1er Prix:</b> None <b>2ème Prix:</b> Victor Cerclier, Jean Burthez	<i>Solo</i> by Verroust
1851	<b>1er Prix:</b> François Cerclier <b>2ème Prix:</b> Antoine Roth	<i>Solo</i> by Dieppo
1852	<b>1er Prix:</b> François Sauret <b>2ème Prix:</b> None	<i>Concertino</i> by Girard
1853	<b>1er Prix:</b> Désiré Chalteleigne <b>2ème Prix:</b> None	<i>Solo</i> by Belloin
1854	<b>1er Prix:</b> Hippolyte Lassagne <b>2ème Prix:</b> Jean-Baptiste Masset	<i>Solo</i> by Dieppo
1855	<b>1er Prix:</b> Jean-Baptiste Masset <b>2ème Prix:</b> François Duger	<i>Solo</i> by Gounod
1856	<b>1er Prix:</b> None	<i>Solo</i> by Labarre

	<b>2ème Prix:</b> Alfred Quentin	
<b>1857</b>	<b>1er Prix:</b> Alfred Quentin <b>2ème Prix:</b> Jean-Baptiste Leguay	<i>Solo</i> by H. Potier
<b>1858</b>	<b>1er Prix:</b> Jean Guvand, Hippolyte Sauret <b>2ème Prix:</b> Venon	<i>Concerto</i> by Gounod
<b>1859</b>	<b>1er Prix:</b> Venon <b>2ème Prix:</b> Saillis	<i>Solo</i> by Dieppo
<b>1860</b>	<b>1er Prix:</b> Pierre Devillebichot <b>2ème Prix:</b> Philippe Lautier	<i>Solo</i> by Dieppo
<b>1861</b>	<b>1er Prix:</b> Philippe Lautier <b>2ème Prix:</b> Emmanuel Carro	<i>Solo</i> by H. Potier
<b>1862</b>	<b>1er Prix:</b> Emmanuel Carro <b>2ème Prix:</b> None	<i>Solo</i> by H. Potier
<b>1863</b>	<b>1er Prix:</b> Victor Burthez <b>2ème Prix:</b> Francis Mangeon, Henry de Lorenzo	<i>Solo en Mib</i> by Demersseman
<b>1864</b>	<b>1er Prix:</b> Pierre Duclos <b>2ème Prix:</b> None	<i>Solo</i> by Dieppo
<b>1865</b>	<b>1er Prix:</b> Henry de Lorenzo <b>2ème Prix:</b> None	<i>Solo</i> by Dieppo
<b>1866</b>	<b>1er Prix:</b> Henri Sadran <b>2ème Prix:</b> Jacques Lautier <b>1er Accessit :</b> Charlot	<i>Solo</i> by Bazin
<b>1867</b>	<b>1er Prix:</b> Désiré Letailan <b>2ème Prix:</b> Jean Thouvenel	<i>Solo</i> by Dieppo
<b>1868</b>	<b>1er Prix:</b> Charles Rousseau <b>2ème Prix:</b> Charles Starck	<i>Solo</i> by Dieppo
<b>1869</b>	<b>1er Prix:</b> None <b>2ème Prix:</b> None	<i>Solo</i> by Cressonnois
<b>1870</b>	<b>1er Prix:</b> None <b>2ème Prix:</b> Lallement	<i>Concerto</i> by Metra
<b>1871</b>	<b>Franco-Prussian War</b>	No examination
<b>1872</b>	<b>1er Prix:</b> None <b>2ème Prix:</b> Auguste Allard	<i>Solo de Concours</i> by Fessy
<b>1873</b>	<b>1er Prix:</b> Auguste Allard <b>2ème Prix:</b> Charles-Michel Blachere	<i>Air Varié sur "Le Pirate"</i> by Berr
<b>1874</b>	<b>1er Prix:</b> Victor Souchon <b>2ème Prix:</b> Louis Allard	<i>Solo de Concert en Sib</i> by Demersseman
<b>1875</b>	<b>1er Prix:</b> Charles-Michel Blachere <b>2ème Prix:</b> Henri Pothier	<i>Solo de Concours</i> by Demersseman
<b>1876</b>	<b>1er Prix:</b> Louis Allard <b>2ème Prix:</b> Emile Clerisse	<i>Ier Solo</i> by Demersseman
<b>1877</b>	<b>1er Prix:</b> Emile Clerisse <b>2ème Prix:</b> None	<i>Cavatine</i> by Demersseman

1878	<b>1er Prix:</b> None <b>2ème Prix:</b> Jules Poupet	<i>Le Carnaval de Venise</i> by Demersseman
1879	<b>1er Prix:</b> Jules Poupet <b>2ème Prix:</b> Louis Guyon,	<i>Concerto (1er solo)</i> by Demersseman
1880	<b>1er Prix:</b> Pierre Renard <b>2ème Prix:</b> None	<i>Solo de Concours</i> by Demersseman
1881	<b>1er Prix:</b> None <b>2ème Prix:</b> Flandrin	<i>Air Varié sur Machabée</i> by Haendel
1882	<b>1er Prix:</b> Bernard Vidal <b>2ème Prix:</b> Xavier Mondou	<i>Solo de Concours</i> by Demersseman
1883	<b>1er Prix:</b> Xavier Mondou <b>2ème Prix:</b> Eugène Vasseur, François Lauger	<i>3ème Solo</i> by Demersseman
1884	<b>1er Prix:</b> François Lauger <b>2ème Prix:</b> Justin Biblout	<i>1er Solo de Concert</i> by Demersseman
1885	<b>1er Prix:</b> Justin Biblout <b>2ème Prix:</b> Cyrille Bailly	<i>Solo de Concours</i> de Demersseman
1886	<b>1er Prix:</b> Cyrille Bailly <b>2ème Prix:</b> Gustave Massot	<i>Solo (Andante et Allegro)</i> by Chretien
1887	<b>1er Prix:</b> Gustave Massot <b>2ème Prix:</b> None	<i>1er Solo de Concert</i> by Demersseman
1888	<b>1er Prix:</b> Louis Barthelemy <b>2ème Prix:</b> Désiré Bele, Pasquet	<i>Cavatine</i> by Demersseman
1889	<b>1er Prix:</b> Désiré Bele <b>2ème Prix:</b> Guillaume Maquare	<i>Solo de Concours</i> by Barthe
1890	<b>1er Prix:</b> Guillaume Maquare <b>2ème Prix:</b> Joseph Rose	<i>1er Solo</i> by Demersseman
1891	<b>1er Prix:</b> Joseph Rose <b>2ème Prix:</b> Louis Delapard	<i>Grand Solo (Andante et Allegro)</i> by Chretien
1892	<b>1er Prix:</b> Louis Delapard <b>2ème Prix:</b> Léon Morfaux	<i>Fantaisie sur le Carnaval de Venise</i> by Demersseman
1893	<b>1er Prix:</b> Léon Morfaux <b>2ème Prix:</b> Joseph Brousse	<i>Cavatine en Sol</i> by Demersseman
1894	<b>1er Prix:</b> Louis Pirot <b>2ème Prix:</b> François Louger	<i>Solo de Concours en Réb</i> by Barthe
1895	<b>1er Prix:</b> François Louger, Joseph Brousse <b>2ème Prix:</b> Georges Piron	<i>1er Solo de Concours</i> by Demersseman
1896	<b>1er Prix:</b> None <b>2ème Prix:</b> None	<i>Solo en Sib Mineur</i> by Chretien
1897	<b>1er Prix:</b> Victor Hudier, Georges Piron <b>2ème Prix:</b> Pierre Mercier	<i>2ème Solo de Concoert en Lab</i> by P. Vidal
1898	<b>1er Prix:</b> Pierre Mercier <b>2ème Prix:</b> Alexandre Deloime	<i>Pièce Concertante</i> by S. Rousseau

1899	<b>1er Prix:</b> Alexandre Deloime <b>2ème Prix:</b> None	<i>Solo</i> by G. Pfeiffer
1900	<b>1er Prix:</b> Henri Couillaud <b>2ème Prix:</b> Henri Martin, Emile Buffet	<i>Solo</i> by P.V. de la Nux
1901	<b>1er Prix:</b> Emile Buffet, Henri Martin <b>2ème Prix:</b> None	<i>Morceau de Concours</i> by Bachelet
1902	<b>1er Prix:</b> Norbert Foissy, Raphael Delbos <b>2ème Prix:</b> Maurice Job	<i>Morceau Symphonique</i> by Guilmant
1903	<b>1er Prix:</b> Eugène Adam, Maurice Job <b>2ème Prix:</b> Joannes Rochut, Marcel Dumont	<i>Solo de Concours</i> by CROCE Spinelli
1904	<b>1er Prix:</b> Marcel Dumont <b>2ème Prix:</b> None	<i>Morceau de Concours</i> by E. Missa
1905	<b>1er Prix:</b> Joannes Rochut <b>2ème Prix:</b> Paul-Léon Hennebelle, Emile Vermynck, Jacob Mendels	<i>Fantaisie</i> by Stojowski
1906	<b>1er Prix:</b> Paul-Léon Hennebelle, Emile Vermynck, Jacob Mendels <b>2ème Prix:</b> Edouard Dumoulin	<i>Solo</i> by Pfeiffer
1907	<b>1er Prix:</b> Jean Saintey <b>2ème Prix:</b> Jean Lacroix, André-Jules Lafosse	<i>Pièce en Mib</i> by Busser
1908	<b>1er Prix:</b> André-Jules Lafosse, Marie-Roger Tudesq <b>2ème Prix:</b> Eugène Barat, Eugène Meyer	<i>Pièce en Mib</i> by Ropartz
1909	<b>1er Prix:</b> Jean Lacroix, Eugène Meyer <b>2ème Prix:</b> Alphonse Duchesne, François Munio	<i>Solo de Concert</i> by Th. DuBois
1910	<b>1er Prix:</b> Albert Dupont, Eugène Barat, Alphonse Duchesne <b>2ème Prix:</b> Jasmin Massol, Fernand Marin, Paul Visticot	<i>Pièce Concertante</i> by Salzedo
1911	<b>1er Prix:</b> François Munio, Jasmin Massol, Jules Dervaux <b>2ème Prix:</b> Georges Vigoureux, Charles Stoltz	<i>Allegro de Concert</i> by E. Cools
1912	<b>1er Prix:</b> Charles Stoltz, Paul Visticot <b>2ème Prix:</b> Edmond Desplanques, Jules Puig, Raoul Dubourg	<i>Morceau Symphonique</i> by Gaubert
1913	<b>1er Prix:</b> Edmond Desplanques, Joseph SINOCK, Jules Puig, Raoul Dubourg <b>2ème Prix:</b> Oscar D'Hondt, Eugène Hansotte	<i>Cantabile et Scherzando</i> by Busser
1914	<b>1er Prix:</b> Oscar D'Hondt, Eugène Hansotte, Henri Jacquemin, Stanislas Boutry <b>2ème Prix:</b> Eugène Chandelon, François Poitevin, Désiré Delforges	<i>Fantaisie</i> by Stojowski
1915	<b>World War I</b>	No examination

1916	<b>World War I</b>	No examination
1917	<b>World War I</b>	No examination
1918	<b>1er Prix:</b> None <b>2ème Prix:</b> None	<i>Pièce Concertante</i> by Rousseau
1919	<b>1er Prix:</b> Enée Lafarge <b>2ème Prix:</b> André Chauvet	<i>Solo de Concours</i> by P.V. de la Nux
1920	<b>1er Prix:</b> Gerard Cieutat, François Poitevin <b>2ème Prix:</b> None	<i>Pièce en Mib</i> by Busser
1921	<b>1er Prix:</b> None <b>2ème Prix:</b> Clément (Marceau) Robert	<i>Morceau Symphonique</i> by Gaubert
1922	<b>1er Prix:</b> Clément (Marceau) Robert <b>2ème Prix:</b> Joseph Alviset	<i>Cavatine</i> by Saint-Saëns
1923	<b>1er Prix:</b> None <b>2ème Prix:</b> Gustave Rouget, Auguste Dubar	<i>Pièce en Mib</i> by Barat
1924	<b>1er Prix:</b> Joseph Alviset, Gustave Rouget, Auguste Dubar <b>2ème Prix:</b> Guy-René Paquinet	<i>Cantabile et Scherzendo</i> by Busser
1925	<b>1er Prix:</b> René D'Daene, René Brun, Gaston Boutry <b>2ème Prix:</b> Edgar Badie	<i>Morceau de Concours</i> by Bachelet
1926	<b>1er Prix:</b> Edgar Badie <b>2ème Prix:</b> Henri Billard	<i>Pièce Concertante</i> by S. Rousseau
1927	<b>1er Prix:</b> Henri Billard <b>2ème Prix:</b> Fortuné Rapp, Léon Durot	<i>Etude de Concert</i> by Busser
1928	<b>1er Prix:</b> Pierre-Henri Remy, Fortuné Rapp <b>2ème Prix:</b> Maximilien Bouffier, Louis Delforge	<i>Morceau Symphonique</i> by Guilmant
1929	<b>1er Prix:</b> Léon Durot, Louis Delforge, Marcel Dumont <b>2ème Prix:</b> Roger Rouyer, Louis Roux	<i>Pièce en Mib</i> by Barat
1930	<b>1er Prix:</b> Louis Roux <b>2ème Prix:</b> Henri Arque	<i>Solo de Concours</i> by Tournemire
1931	<b>1er Prix:</b> Henri Arque, Roger Rouyer <b>2ème Prix:</b> Ernest Mouret, Georges Tulout	<i>Impromptu</i> by Bigot
1932	<b>1er Prix:</b> Ernest Mouret, Georges Tulout <b>2ème Prix:</b> Pierre Clement	<i>Fantaisie en Sib</i> by Y. Desportes
1933	<b>1er Prix:</b> Pierre Clement, Henri Dessauvages <b>2ème Prix:</b> Emile Filhet, Pierre Crapet, Jules Libbrecht	<i>Phoebus</i> by Busser
1934	<b>1er Prix:</b> Jules Libbrecht <b>2ème Prix:</b> Camille-Charles Farenc, Henri Sivette	<i>Solo de Concours</i> by Mazellier
1935	<b>1er Prix:</b> Camille-Charles Farenc, Henri Sivette <b>2ème Prix:</b> Robert Herbin	<i>Andante et Allegro</i> by Barat

<b>1936</b>	<b>1er Prix:</b> Robert Herbin, Willy Bury <b>2ème Prix:</b> Aimé Demailly, Bernard Callot	<i>Cantabile et Scherzendo</i> by Busser
<b>1937</b>	<b>1er Prix:</b> Paul-Louis Bernard, Gerard Pichaureau <b>2ème Prix:</b> Jean Mellet	<i>Morceau Symphonique</i> by Gaubert
<b>1938</b>	<b>1er Prix:</b> Bernard Callot, Gabriel Masson, Jean Mellet <b>2ème Prix:</b> André-Henri Lafosse, Raymond D'Hellemmes, André Gosset	<i>Impromptu</i> by Clergue
<b>1939</b>	<b>1er Prix:</b> André-Henri Lafosse, Raymond D'Hellemmes, André Gosset <b>2ème Prix:</b> Pierre Aubapan, Jean Erard, Jacques Pierre	<i>Double sur un Choral</i> by Duclos
<b>1940</b>	<b>1er Prix:</b> None <b>2ème Prix:</b> None	<i>Andante et Allegro</i> by Barat
<b>1941</b>	<b>1er Prix:</b> Jean Erard, Jacques Pierre, Octave Lambourg <b>2ème Prix:</b> René Leligois	<i>Etude de Concert</i> by Busser
<b>1942</b>	<b>1er Prix:</b> René Leligois, Guy Destanques <b>2ème Prix:</b> Charles Huss	<i>Morceau Symphonique</i> by Guilmant
<b>1943</b>	<b>1er Prix:</b> None <b>2ème Prix:</b> Lucien Lesage, François Garcia	<i>Impromptu</i> by Bigot
<b>1944</b>	<b>1er Prix:</b> Ambroise Moreni, Armand Lecocq, Lucien Lesage <b>2ème Prix:</b> Roger Vanarie, Marcel Dupre	<i>Ballaby</i> by Bozza
<b>1945</b>	<b>1er Prix:</b> Pierre Aubapan, Gabriel Vilain, Georges Janniaux <b>2ème Prix:</b> Louis Monnet, Claude Laurent	<i>Double sur un Choral</i> by Duclos
<b>1946</b>	<b>1er Prix:</b> Marcel Galiegue, Louis Monet <b>2ème Prix:</b> Robert Grell, René Allain, Marcel Damant, Isaak Linas, Charles Hassler	<i>Capriccio</i> by Bonneau
<b>1947</b>	<b>1er Prix:</b> Isaak Linas, Charles Hassler, Robert Grell, Maurice Suzan <b>2ème Prix:</b> Camille-Henri Gisdal	<i>Hjalmar</i> by Loucheur
<b>1948</b>	<b>1er Prix:</b> René-Simon Allain, Camille-Henri Gisdal <b>2ème Prix:</b> Yves Borderes, Roland Loyer, Edouard Severin	<i>Sa Majesté le Trombone</i> by Duclos
<b>1949</b>	<b>1er Prix:</b> Roland Loyer, Serge Tevet, Jean-Marie Vivant <b>2ème Prix:</b> Robert Bouffier, Pierre Vivant, Pierre Gigou	<i>Variations</i> by Bigot
<b>1950</b>	<b>1er Prix:</b> Edouard Severin, Robert Bouffier, Pierre Vivant	<i>Choral, Cadence et Fugato</i> by Dutilleux

- 2ème Prix:** Michel-Paul Dubar, Camille-Justin Verdier
- 1951** **1er Prix:** Michel-Paul Dubar, Camille-Justin Verdier, Roger Caron, Pierre Gigou  
**2ème Prix:** André-Jean Sivanne, Nathan Peck, Maurice Crochet
- 1952** **1er Prix:** Gilles Senon, André Sivanne  
**2ème Prix:** Max Foucher, Gilbert Moisand
- 1953** **1er Prix:** Gilbert Moisand, Henry Prutot  
**2ème Prix:** Jacques Toulon, Claude Bourez
- 1954** **1er Prix:** None  
**2ème Prix:** Joseph Maffeis, Bernard Deboosere, Amédé Grivillers
- 1955** **1er Prix:** Jacques Toulon, Max Foucher, Amédé Grivillers, Joseph Maffeis, Claude Bourez, Michel Beziade, Gaston Adole  
**2ème Prix:** Jacques Pujol, Bernard Buffet, Raymond Katarzynsky, Pierre Gautier
- 1956** **1er Prix:** Bernard Buffet, Raymond Katarzynsky, Jacques Pujol, Pierre Gautier, Roger Touchard  
**2ème Prix:** Jean Douay, Pierre Ambach, Roland Bony
- 1957** **1er Prix:** Francis Lussiez, Maurice Delannoy, Raymond Patry, Jacques Deshuis  
**2ème Prix:** Guy Denys
- 1958** **1er Prix:** Jean Douay, Pierre Ambach, Guy Denys  
**2ème Prix:** Claude Durand, Vincent Globokar
- 1959** **1er Prix:** Bernard Ringeval, Claude Durand, Vincent Globokar  
**2ème Prix:** Pierre Vandomber, Christian Guizien, Marc Steckar, André Vaisse, Christian Santer
- 1960** **1er Prix:** Jean-Pierre Mathieu, Christian Santer, André Vaisse, Pierre Vandomber  
**2ème Prix:** Guy Brisville, Jean-Louis Costa
- 1961** **1er Prix:** Louis Longo, Jean Costa, Guy Brisville  
**2ème Prix:** Jean Guiotte, Guy Viel
- 1962** **1er Prix:** Jean Guiotte, Jean-Pierre Burtin, Guy Viel  
**2ème Prix:** Jean-Claude Barbez, Jean-Marie Dietschy, André Goudenhooff, Georges Conti
- Concertino* by Spisak
- Pastorale Heroique* by C. Pascal
- Petite Suite* by S. Baudo
- Concertino* (1st mvt.) by Berghmans
- Pièce Concertante* by Lepetit
- Concerto* (1st mvt.) by Tomasi
- Capriccio* by Boutry
- Fanfare, Andante et Allegro* by Franck
- Ballaby* by F. Martin
- Fantaisie Lyrique* by Semler-Collery
- Introduction et Allegro* by Hugon
- Rhapsodie* by Rueff

- 1963** **1er Prix:** Georges Sanfourche, André Auque, Jean-Claude Barbez, Jean-Marie Dietschy, André Goudenhooff  
**2ème Prix:** Bernard Poulain, Claude Burlat, Gérard Drouard *Concerto* by Boutry
- 1964** **1er Prix:** Bernard Poulain, Yves Demarle, Gérard Drouard  
**2ème Prix:** Jean-Pierre Berque, Jean Etienne, Gérard Masson, Dominique Watre *Allegro* by Weber
- 1965** **1er Prix:** Michel Fiche, Jean-Pierre Berque, Jean Etienne, Dominique Watre, Michel Calmels, Jean Besson  
**2ème Prix:** Michel Verstraete, Claude Bazile, Antoine Duhamel, Gérard Suzan *Plein-Chant et Allegro* by Desenclos
- 1966** **1er Prix:** Charlie Verstraete, Claude Bazile, Yves Guigou, Antoine Duhamel  
**2ème Prix:** Gérard Massot, Daniel bruley *Mouvements* by Arrieu
- 1967** **1er Prix:** Jacques Fourquet, Daniel Bruley, Jean Jeudi  
**2ème Prix:** André Anelli, Gilles Marillier, André Siot, Sylvain Cambreling *Coulissiana* by Doutremer
- 1968** **1er Prix:** André Anelli, Gilles Marillier, André Siot, Sylvain Cambreling  
**2ème Prix:** François Garcia, Claude Dorel *Largo et Toccata* by Houdy
- 1969** **1er Prix:** Alain Vernay, Jacques Bolognesi, Claude Dorel, Alain Recordier  
**2ème Prix:** François Garcia, Claude Blandin, Pierre Goasguen, Bernard Poulet *Aria, Scherzo et Final* by Aubain
- 1970** **1er Prix:** Branimir Slokar, François Garcia, Claude Blandin, Pierre Goasguen, Bernard Poulet, Christian Marchand  
**2ème Prix:** Abel Thomas, Michel Hemes *Concerto en Fa mineur* by Handel
- 1971** **1er Prix:** Michel Becquet, Gilles Milliere, Jérôme Naulais, Michel Hemes  
**2ème Prix:** Michel Garzia, Alain Manfrin *Ricercare* by Bitsch  
*Etude de Concert* by Busser
- 1972** **1er Prix:** Michel Garzia, Michel Hulot, Jean-Louis Basset, James Nivet  
**2ème Prix:** François Fevrier, Abdel-Hamid Belhocine *Impulsions* by Chaynes  
*Morceau Symphonique* by Gaubert  
*Mouvement* by Defaye
- 1973** **1er Prix:** Jean-Yves Remaud, Jean-Marie Peuvrel  
**2ème Prix:** Bernard Dejaegher *Double sur un Choral* by Duclos
- 1974** **1er Prix:** François Fevrier, Alex Perdigon, Yoann Theulier, Bernard Dejaegher  
**2ème Prix:** None *Concerto* by Leget  
*Impromptu* by Bigot  
*Chant et Danse* by Bondon

- 1975 **1er Prix:** Philippe Cauchy, Jean-Luc Bertrand, Marc Desseigne, Claude Gleize, Jean-Louis Maes  
**2ème Prix:** None  
*Morceau Symphonique* by Guilmant  
*Parcours* by Durand
- 1976 **1er Prix:** Claude Vandamme, Yvelise Rouillard  
**2ème Prix:** None  
*Concerto en Fa mineur* by Handel  
*Silence* by Rieunier
- 1977 **1er Prix:** Gilles Heritier, Patrice Hic, Marc Salmon, Xavier Lallart, Claude Dalloz, Philippe Launay  
**2ème Prix:** Guy Berrier, Jean-Michel Rodrigues  
*Sa Majesté le Trombone* by Duclos  
*Acclamation* by Bleuse
- 1978 **1er Prix:** Guy Berrier, Yasuhiro Yoden, Bernard Dreumont  
**2ème Prix:** Abbas Dabirdanesh, Jean-Christophe Chevalley  
*Etude de Concert* by Busser  
*Concerto* (1st mvt.) by Gotkovsky
- 1979 **1er Prix:** Abbas Dabirdanesh, Jean-Luc Sene  
**2ème Prix:** Philippe Renault  
*Cantabile et Scherzendo* by Busser  
*Dialogue II* by Clostre
- 1980 **1er Prix:** Jean-Claude Morisse, Denis Leloup, Philippe Renault, Patrick Dubarry  
**2ème Prix:** Philippe Delauroy  
*Pièce Concertante* by S. Rousseau  
*Exponentielles* by Berraud
- 1981 **1er Prix:** Yves Favre, Daniel Florent, Jean-Pierre Guillouet  
**2ème Prix:** None  
*Variations* by Bigot  
*Trois Caractères* by Gartenlaub
- 1982 **1er Prix:** Christian Ballaz, Bernard Rapaud, Hervé Defrance, Dominique Dehu  
**2ème Prix:** Benoit Marchand  
*Impromptu* by Bigot  
*Tombeau de Goya* by Tremblot de la Croix
- 1983 **1er Prix:** Benoit Marchand, Gilles Lallement, Philippe Defurne  
**2ème Prix:** Patrick Hanoun  
*Concerto* by Rimsky-Korsakoff  
*Impovisation pour trombone solo* by Gartenlaub
- 1984 **1er Prix:** Daniel Lassalle, Stéphane Legee, Jean-Yves Monier  
**2ème Prix:** Jacques Mauger, Gilles Lebrun  
*Double sur un Choral* by Duclos  
*Rapsodie* by Riviere
- 1985 **PARIS**  
**1er Prix:** Joël Vaisse, Jacques Mauger, Patrick Hanoun  
*Sonate en La mineur* by Marcello
- LYON**  
**Sans Mention:** Jean-Luc Dechaume  
*Scène* by Tessier
- 1986 **PARIS**

- 1er Prix:** Patrice Buecher, Jacques Martin  
*Romance* by Weber
- 2ème Prix:** Patrick Sabaton  
*Impulsions* by Chaynes
- LYON**  
**Mention Très Bien:** Gilles Gonneau  
**Mention Bien (à l'unanimité):** Jean-Michel Bardet  
**Sans Mention:** Robert Fienga
- 1987 PARIS**  
**1er Prix:** Jean Raffard, Bernard Hulot  
*Concerto* (1st mvt.) by Tomasi  
*Pièce pour trombone et bande* by Tosi
- 2ème Prix:** Marc Lys, Li Chung Chang
- LYON**  
 No candidates
- 1988 PARIS**  
**1er Prix:** Olivier Renault, Christian Bogaert, Marc Lys  
*Sonatine* by Serocki
- 2ème Prix:** Thierry Guilbert  
*Concertino* (1st and 2nd mvt.) by David
- LYON**  
**Mention Bien:** William Petit  
*Concerto "Gli Elemente"* by Constant
- 1989 PARIS**  
**1er Prix:** Thierry Guilbert, Henri-Michel Garzia  
*Sonate* by Hindemith
- 2ème Prix:** Didier Comte, Bernard Metz  
*B.A.C.H.* by Sturzeneggem
- LYON**  
**Sans Mention:** Mathieu Naegelen
- 1990 PARIS**  
**1er Prix:** Didier Comte, Nicolas Vallade, Eric Davergne, Sebastien Jadot, Bernard Metz  
*Capriccio da Camera* by Krol,  
*Canzone* by Bon
- 2ème Prix:** Philippe Stefani, Patrice Vignoud
- LYON**  
**Mention Très Bien (à l'unanimité):** Laurent Madeuf, Robert Tournon  
**Mention Bien:** Jean-Michel Frecaut
- 1991 PARIS**  
**1er Prix:** Christophe Gervais, Philippe Stefani, Vincent Lepape, Patrice Vignoud  
*Pièce de Concert* de Guilmant,  
*Concertino* (1st and 3rd mvt.) by Landowski
- 2ème Prix:** Christiane Bopp

- LYON**  
**Mention Très Bien (à l'unanimité):** François Guimbaud  
**Mention Très Bien:** David Maquet
- 1992 PARIS** *Pièce Concertante* by Rousseau,  
*Acclamations* by Bleuse  
**1er Prix:** Sébastien Larrere, Christiane Bopp  
**2ème Prix:** Thierry Pochet, Rudy Sauvage
- LYON**  
 No candidates
- 1993 PARIS** *Choral, Cadence et Fugato* by  
 Dutilleux  
**1er Prix:** Pascal Gonzales, Thierry Pochet  
**2ème Prix:** None
- LYON**  
**Mention Très Bien:** Jacques Barbez (à l'unanimité), Pascal Boulan, Dominique Delahoche
- 1994 PARIS** *Fantaisie* by Stojowski,  
*Monodies* by Tisne  
**1er Prix:** Daniel Breszynski, Philippe Spannagel, Indalecio Bonet Manrique, Stéphane Loridan, Stéphane Dardenne  
**2ème Prix:** None
- LYON**  
**Mention Très Bien (à l'unanimité):** Fabien Lafarge  
**Mention Bien (à l'unanimité):** Lionel Lutz
- 1995 PARIS** *Rhapsodie* by Rueff  
*Parable* by Persichetti  
**1er Prix:** Arnaud Blondelle, Elisabeth Montion, Stéphane Guiheux  
**2ème Prix:** None
- LYON**  
**Mention Très Bien:** Marc Merlin, Thierry Durand, Philippe Girault  
**Mention Bien (à l'unanimité):** Jean-Marie Bonche
- 1996 PARIS** *Plein-chant et Allegretto* by  
 Desenclos  
**1er Prix:** David Locqueneux, Olivier Devaure  
**2ème Prix:** Coralie Parisis
- LYON**  
**Mention Très Bien:** Arnaud Mandoche
- 1997 PARIS** *Musique pour Trombone et Piano* by Lejet  
**1er Prix (dit Mention Très Bien pour Lyon):** Christophe Sanchez, Frédéric Demarle, Coralie Parisis, Hervé Pronier

**Mention Bien:** None  
**LYON**  
**Mention Très Bien:** Christophe Sanchez, Cédric Vinatier *Sonatine* by Casterede

**1998** **PARIS**  
**1er Prix:** Michel Zakrzewski, Fabrice Brohet, François Denais *Morceau Symphonique* by Guilmant  
**2ème Prix:** Laurent Auguste, Alexandre Chapelet *Parable* by Persichetti  
**LYON**  
**Mention Très Bien:** Alexandre Faure  
**Mention Bien:** Frédéric Boulan

**1999** **PARIS**  
**Mention Très Bien:** Claude Origer  
**Mention Assez Bien:** Alexandre Chapelet  
**LYON**  
**Mention Très Bien:** Laurent Larcelet, Hamid Medjebeur  
**Mention Bien:** Gérard Evrard, Marc Gadave

**2000** **PARIS** *Mouvements* by Arrieu,  
*Improvisations* by Landowski  
**Mention Très Bien:** Stéphane Paris, Guillaume Cottet-Dumoulin  
**Mention Bien:** Raphael Lemaire, Nicolas Lapierre  
**LYON**  
No candidates

**2001** **PARIS**  
**Mention Bien:** François Michels *Ballaby* by Bozza  
**LYON**  
**Mention Très Bien à l'unanimité:** Antoine Ganaye *Concertino* by Lys

**2002** **PARIS**  
**Mention Très Bien à l'unanimité:** Nicolas Drabik *Concerto* by Gotkowski  
**Mention Bien à l'unanimité:** Renaud Bernad *Concerto* by Tomasi  
**Mention Bien:** Julien Lucchi, Sylvain Sybille *Incatation* by Di Tucci  
**LYON**  
**Mention Très Bien à l'unanimité:** Vincent Monney

- 2003** **Mention Bien:** Nicolas Grassart, Alexis Mirabel  
**PARIS**  
**Mention Très Bien:** Romain Simon  
**Mention Assez Bien:** Blaise Margail  
**LYON**  
**Mention Très Bien:** Julien Dugers
- 2004** **PARIS**  
**Mention Très Bien, Prix Spécial du jury:** David Rejano-Cantero *Mouvements* by Arrieu plus two works of choice  
**Mention Très Bien:** Matthieu Dubray  
**LYON**  
**Mention Bien:** Jean-François Hum  
**Mention Assez Bien:** Jordi Prieto
- 2005** **PARIS**  
**Mention Très Bien à l'unanimité, Prix Spécial du jury:** Nicolas Moutier *Parable* by Persichetti plus two works of choice  
**Mention Très Bien:** Mathilde Comoy  
**Sans Mention:** Guillaume Thiboult  
**LYON**  
**Mention Très Bien à l'unanimité, Prix Spécial du jury pour l'interprétation de l'oeuvre imposée :** Eric Lechartier  
**Mention Très Bien:** Fabien Cyprien  
**Mention Bien:** Alexandre Mainz
- 2006** **PARIS**  
**Mention Très Bien à l'unanimité :** Etienne Lamatelle *Choral, Cadence et Fugato* by Dutilleux plus two works of choice  
**Mention Bien à l'unanimité :** Florent Didier, Jean-Michel Weber  
**Mention Bien:** Françoise Meisterlin  
**LYON**  
**Mention Très Bien:** Yonnel Dubost  
**Mention Bien à l'unanimité:** Antoine Tacquenier  
**Mention Bien:** Jean-Christophe Beaudon, Damien Prado  
**Mention Assez Bien:** Paule Brana
- 2007** **PARIS**  
**Mention Très Bien:** Peggy Favoreau  
**Mention Bien:** Matthieu Adam *Concertino* by David plus two works of choice  
**LYON**  
**Mention Très Bien à l'unanimité:** Aurélien Honore, Fabrice Millischer

<b>2008</b>	<b>PARIS</b> <b>Mention Très Bien:</b> David Pont-Ripoll <b>Mention Bien à l'unanimité:</b> Mathias Currit <b>Mention Bien:</b> Ingrid Pico-Heide <b>LYON</b> <b>Mention Très Bien à l'unanimité :</b> Luc Delforge, Guilhem Kusnierek <b>Mention Très Bien:</b> Jean-Philippe Navrez <b>Mention Bien:</b> Pierre Lefort	<i>Sonatine</i> by Serocki plus two works of choice  Free program
<b>2009</b>	Unknown	Unknown
<b>2010</b>	<b>PARIS</b> <b>Mention Très Bien à l'unanimité avec félicitations:</b> Amélie Caron, Mathieu Turbe <b>Mention Bien à l'unanimité:</b> Guillaume Milliere <b>Mention Bien:</b> Jules Lefrancois <b>LYON</b> Unknown	Pas de pièce imposée    Unknown
<b>2011</b>	<b>PARIS</b> <b>Mention Très Bien à l'unanimité avec félicitations:</b> Benoit Coutris <b>Mention Très Bien:</b> Jean-Charles Dupuis <b>Mention Bien:</b> Hervé Friedblatt <b>LYON</b> Unknown	<i>Sonatine</i> by Casterede    Unknown