LECTURE RECITAL:

TRANSCRIBING FLUTE WORKS FROM THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES FOR PERFORMANCE ON THE TENOR OR BASS TROMBONE

by

WILSON TSUN KIU WONG

(Under the Direction of Joshua L. Bynum)

ABSTRACT

While major developments occurred in the use of the trombone from 1700-1839, there is a lack of original solo repertoire from this period, particularly by major orchestral composers. However, trombonists frequently encounter original and transcribed ensemble repertoire from the eighteenth and early nineteenth centuries today. It is therefore necessary for a trombonist to be familiar with the musical styles and performance practices from this time period. For this project, I have transcribed three original solo works for performance on trombone: Bach's *Partita in A Minor for flute solo,* Mozart's *Andante in C for flute and orchestra*, and No. 9 of Beethoven's *Ten National Airs with Variations for flute and piano*. This project examines the performance practices used in the aforementioned works that should be considered when adapting them for the trombone, and includes a discussion on how the study and performance of those practices may help trombonists approach both the original works and transcriptions of the eighteenth and early nineteenth centuries.

INDEX WORDS: Trombone, Trombone literature, Trombone repertoire, Transcription, Performance practice, Bach, Mozart, Beethoven, Trombone history, Pedagogy

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DEDICATION

This document is dedicated to my mother and father, Henry and Fanny, for their lifelong encouragement and support for academic achievement, in addition to their daily demonstration of academic excellence and work ethic.

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CHAPTER 1

INTRODUCTION

After its absence from the birth of the symphony and commercial opera in the seventeenth century, the trombone emerged into the concert ensembles of the eighteenth century, finding a place in both commercial operas and in orchestral works with chorus. The trombone was no longer limited to doubling voices in a choir, as composers began to write independent lines and even solo parts for the instrument in their orchestral works.[1] The role of the instrument continued to expand in the nineteenth century with its permanent inclusion into the symphony orchestra after the death of Beethoven.[2] What is missing for the trombone from 1700-1839 is a complete solo work by a major orchestral composer. With a substantial body of orchestral repertoire from this period, it is necessary for trombonists to be familiar with the compositional styles of the major orchestral composers. Studying and performing solo repertoire can help a musician develop appropriate style for the corresponding time period and composer. To develop these abilities trombonists may find it helpful to study and perform transcriptions of solo works by the major composers of the eighteenth and nineteenth centuries.

For this study, I have selected a work for transcription from the flute repertoire by each of the three most prominent composers in the eighteenth and early nineteenth centuries: Johann Sebastian Bach, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. The works I selected for this study are Bach's *Partita in A minor for flute solo* (1717), Mozart's *Andante in C for flute*

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[1] Jay Dee Schaefer, "The Use of the Trombone in the 18th Century," *The Instrumentalist* 22, no. 9 (1968): 320-21.

[2] David Guion, *A History of the Trombone* (Lanham, Md.: Scarecrow Press, 2010), 135.

and piano (1778), and Beethoven's *Ten National Airs with Variations for flute and piano,* op. 107 (1819). This project will contain a performance guide for trombonists wishing to explore this repertoire, and will identify important considerations for each work. Transcribed parts for the *Partita, Andante* and the *Ten National Airs with Variations* have been included in the appendix for trombonists willing to take on that endeavor. It is my intention that the performance considerations presented in this project will be applicable not only for the performance of the original works and transcriptions of Bach, Beethoven, and Mozart, but also for the performance of the orchestral literature that flourished for the trombone in the eighteenth century.

While a discussion on the performance practices used in the *Partita*, *Andante in C*, and *Ten National Airs with Variations* may help trombonists render accurate performances of each work, there is no substitute to listening. Arnold Jacobs, former tubist of the Chicago Symphony Orchestra and one of the most influential brass pedagogues of the twentieth century, stated the following concept: "imitate great musicians and create your own greatness."[3] Musical concepts including but not limited to sound, vibrato, articulation, phrasing, and musical nuiance may be best learned aurally. A musician should not only study the recordings of the original works he or she is preparing, but also the recordings of transcriptions performed on his or her instrument and related works for other instruments. Listening to great musicians will help performers conceptualize the musical qualities of a great performance, paving the way for an exceptional performance of their own. A discography of recommended recordings for the *Partita, Andante,* and *Ten National Airs with Variations* has been included at the end of this document.

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[3] Bruce Nelson, *Also Sprach Arnold Jacobs: A Developmental Guide for Brass Wind Musicians* (Mindelheim: Polymnia Press, 2006), 14.

Selection of Repertoire

I have chosen to focus on transcribing flute repertoire for two reasons: the availability of solo repertoire by major orchestral composers of the eighteenth and nineteenth centuries, and the similarity of performing techniques shared between the flute and trombone. Breathing is one consideration for both instruments. Sound production from the embouchure is another, as the flute is the only woodwind instrument in the modern orchestra that does not use a reed. In *Physics of Musical Sounds,* John Askill writes about the flute, "the overall quality of the sound produced depends on the embouchure formation, the positioning of the lips, tongue, teeth, and jaws relative to the embouchure opening."[4] Sound quality produced on the trombone is also dependent on the above characteristics. Trombonists and flutists also share similar methods of articulation. In his book, David Pino states a similarity in tonguing technique between flutists and brass instrumentalists: "Since brass and flute players have no reed in the mouth, their tongue strokes are directed at the roof of the mouth rather than at the reed tip."[5] This allows flutists and trombonists to multiple tongue using similar techniques. Similarities in performing techniques allow trombonists to accurately reproduce phrase structures and articulations when performing solo works originally composed for the flute.

While similarities in performing techniques and the availability of solo works for the flute by major orchestral composers offer advantages for transcription, there are certain challenges to adopting flute repertoire for the trombone. The C flute, the most common orchestral flute today, has a frequency range of C4-C7,[6] nearly three octaves higher than that of a

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[4] John Askill, *Physics of Musical Sounds* (New York: D. Van Nostrand, 1979), 127.
[5] David Pino, *The Clarinet and Clarinet Playing* (New York: C. Scribner's Sons, 1980), 91.
[6] All designated pitches are in American Standard Pitch Notation for this document.

B-flat tenor trombone (E2-F5), and more than three octaves higher than that of a bass trombone (B-flat1-B-flat4).[7] Flutes are also designed with keys. The use of keys, in addition to the smaller size of the flute, allows the flute to change pitches much more rapidly than the trombone. Most flute repertoire takes advantage of the fact that the instrument can perform trills, turns, and rapid passages with ease. It is not practical for a young trombonist to attempt flute works that employ these techniques.

To ensure that the transcriptions used in this project closely resemble the musical character of the original compositions, I used the following criteria when selecting repertoire for transcription:

1. All selected works were written by a major composer, whose orchestral works include the trombone section.

2. The solo works selected in this study were in the form of a prominent genre of their respective time periods.

3. The integrity of the original musical line when the work is adapted for the trombone was another consideration. Works that contained extremely long phrases, leaps, trills, turns, and runs at fast tempos were avoided, because it would be impractical for young trombonists to play those works accurately and with appropriate style.

4. Only works that can be directly transposed to fit within the range of the tenor-bass trombone listed in *The Cambridge Guide to Orchestration* were selected (B-flat 1-B-flat 4).[8] Works requiring a trombonist to change octaves during a phrase were avoided, because that would alter the contour of the melodic line. Care was also taken to retain the original key of the piece, which has an effect on the musical character of the transcription.

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[7] Askill, 127.

[8] Ertuğrul Sevsay, *The Cambridge Guide to Orchestration* (Cambridge: Cambridge University Press, 2013), n.p.

[9] Stephen Davies, "Transcription, Authenticity, and Performance," *The British Journal of Aesthetics* 28, no. 3 (1999): 224.

When transcribing the accompaniment of Mozart's *Andante* for piano from the original orchestral score, it was necessary to alter the musical content of the score in order to recreate the aural experience and to preserve the composer's musical ideas of the original. In the British Journal of Aesthetics, Stephen Davies explains this necessity: "If the work were transcribed note for note for the piano its character would be altered drastically, it would sound far too thin in texture for its content."[9] Transcribing for the piano is therefore a creative process, one that requires the transcriber to alter the musical content in a way that he or she feels is most effective in recreating that musical ideas of the composer and the overall aural experience of the original work. Some of the techniques I used for this purpose were octave doublings, added articulations, embellishments, and altered note lengths. While it is always the duty of a transcriber to recreate the example of the original work, two transcriptions of the same piece may be very different. For example, Johannes Brahms and Ferruccio Busoni created contrasting transcriptions of Bach's *Partita no. 2 for solo violin*¸ BMV 1004:

> "Brahms, by the simple expedient of transcribing the work for that special genre is able to remain very close to Bach's score while creating a transcription which is pianistic and technically demanding to a degree which provides for a tension in performance such as one gets with the original. Busoni, who transcribed the work for piano, enriches the texture by the use of octave doublings, etc. so that the transcription is as rich in sound as the original, typically pianistic and technically difficult. So these transcriptions both are faithful to the content of the original and both are characteristic pianistic in ways which would lead both transcriptions to be praised as authentic but are very different pieces.[10]

Authenticity

The authenticity of performing works on instruments other than that for which they were composed has long been disputed. Trombonists may encounter audiences that question the validity of flute works on the instrument because of its lower register, difference in sound color,

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[10] Davies, 224.

and absence of keys. Baroque scholar Robert Marshall has suggested that performers should not be concerned about these limitations. In his article, "J.S. Bach's compositions for Solo Flute: A Reconstruction of their Authenticity and Chronology," he writes, "Bach, was, in the most literal sense, 'profoundly' unconcerned about the actual sounding, acoustical realization of his creations, unconcerned about their technical difficulties, or their idiomatic effectiveness."[11] He even transcribed his own works, including his *Suite no. 5 in C Minor for Unaccompanied Cello* (BMW 1011) and *Partita III for Solo Violin* (BMW 1006), both for solo lute.[12] Additionally, it was a common practice in the Baroque period for musicians to perform music on whatever instruments were available to them, including music not specifically written for that instrument.[13] For these reasons, performing a transcription of Bach's works would conform to the Baroque practice.

Transcription continued to be a popular practice among Classical and Romantic composers. In the article *Transcription, Authenticity, and Performance* in the British Journal of Aesthetics, the author writes, "A great many composers have made piano reductions of their orchestral works."[14] These composers include Mozart and Beethoven, which were selected for this study. Mozart transcribed his opera arias for woodwind ensembles for amateur performance in the streets.[15] Some of these include arias from *Don Giovanni* and *The Marriage of Figaro*.

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[11] Robert L. Marshall, "J.S. Bach's Compositions for Solo Flute: A Reconstruction of their Authenticity and Chronology," *Journal of the American Musicological Society* 32, no. 3 (1979): 494-5.

[12] Scott Workman, "J.S. Bach's Lute Suite BMV 1006a: A Study in Transcription," *Graduate Research Journal* 1 (2014): 104-14.

[13] Norman C. Chapman, "Baroque Performance," *Flute Talk* 11, no. 10 (1992): 23.

[14] Davies, 217.

[15] Davies, 217.

Beethoven's transcriptions of his own works include the *Große Fuge*, originally written for string quartet, for piano duet, and his arrangement of his Violin Concerto as a piano concerto.[16]

Need for Study

The need to study the repertoires of the major orchestral composers is highlighted by the fact that today's trombonists are often asked to perform original and transcribed works by those composers. Johann Sebastian Bach used the trombone in fifteen of his cantatas, including two that feature independent lines for the trombones (BMV 116 and BMV 135, 1724).[17] While Bach's original works that use the trombone are few, many of his works have been transcribed for chamber ensembles, bands, and orchestras that use the trombone. J. S. Bach's *Cello Suites* are a particularly frequent source for transcription; trombonists Keith Brown, Robert Marsteller, and Mark Lusk are among those who have published performance editions. Editions of Bach's *Partita in A Minor* have also been published by Ralph Sauer for trombone and Floyd Cooley for tuba. Some of Bach's transcriptions for trombone and piano currently available for purchase at Hickey's Music Center are the *Sonata No. 2 in E-flat, Viola da Gamba Sonatas,* and various preludes from *The Well Tempered Clavier*.

Mozart's orchestral writing featured significant parts for the trombone. Presenting a "wondrous sound" after the long silence following the dramatic "Dies Irae" movement, Mozart's writing in the "Tuba Mirum" of his Requiem, Mass in D Minor (K. 626, 1792), is arguably the "most dramatic and effective solo for the tenor trombone ever composed."[18] In opera, Mozart used the trombone to state royal fanfares and to accentuate dramatic effects in *Thamos, König in*

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[16] Davies, 217.

[17] David Guion, *The Trombone: Its History and Music*, 1697-1811 (New York: Gordon and Breach, 1988), 158.

[18] Schaefer, 321.

Aegypten (K. 336A, 1788-89).[19] He also used the trombones with the oboe, clarinet, bassoon, and string bass in the graveyard scene to depict the supernatural in *Don Giovanni* (K. 527, 1787).[20] While Mozart primarily used the trombone to double instrumental or vocal parts in *Die Zauberflöte* (K. 620, 1791),[21] he did so very effectively, showcasing the ability of the trombone section to play elegantly in a transparent texture in the scenes "O Isis und Osiris" and "Chor der Priester."[22] Mozart's use of the trombones in these operas eventually lead to an expanded role for the instrument by future composers. Transcriptions of Mozart's solos are also available today for purchase. Some of these include Mozart's *Concerto in B-flat* (K. 191, 1774), "O Isis and Osiris" from *The Magic Flute,* and "Variations on 'Ah! Tell Me Dear Mother."

In the nineteenth century, Beethoven used the trombone in his Symphony No. 5 in C Minor (op. 67, 1807-08), Symphony No. 6 in F Major (op. 68, 1808), Symphony No. 9 in D Minor (op. 125, 1822-24), *Drei Equale* for four trombones (WoO 30, 1812), *Missa solemis* (op. 23, 1819-23), the opera *Fidelio* (op. 72, 1804-1814), and his orchestral overtures *Christus am Oelberg* (op. 85, 1811), *Die Ruinen von Athen* (op. 114, 1811), *Wellington's Victory* (op. 91, 1813), and *Die Weihe des Hauses* (op. 124, 1822).[23] Some arrangements of Beethoven's solo works for trombone are available for purchase online. For example, transcriptions of "Romance in F", "Twelve Variations on a Theme from Handel's "Judas Maccabeus;" and "Seven Variations on a theme from Mozart's '*The Magic Flute* are all available for purchase on Hickey's Music Center website.

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[19] Schaefer, 320-21.
[20] Schaefer, 320-21.
[21] Schaefer, 320-21.
[22] Schaefer, 320-21.
[23] Guion, *A History of the Trombone*, 153.

The repertories of Bach, Mozart, and Beethoven all contain unique challenges when performed on trombone. Some of the performance considerations trombonists need to make when adapting their solo works include but are not limited to tone color, articulation, slide and valve technique, breathing, character, tempo selection, rhythm, dynamics, phrasing, musical character, and style. For these reasons, instructional material for the trombone specific to performing music by the aforementioned composers would be very helpful for young trombonists. The fact that transcriptions of Bach, Mozart, and Beethoven are frequently performed in bands, orchestras, and chamber ensembles highlights the need for instructional material.

It is my hope that the study of the repertoires of Bach, Mozart, and Beethoven in this project will help raise awareness about performance practices of the composers' respective times so that trombonists performing the original compositions or transcriptions of their works, and works by related composers will deliver performances that are more stylistically informed.

Review of Related Literature

While original solo works for the tenor trombone in the eighteenth century are virtually nonexistent, several compositions are available for the alto trombone. Johann Michael Haydn, Leopold Mozart, Johann Georg Albrechtsberger, and Christoph Wagenseil are only a few of the composers that completed a solo work for that instrument.[24] This list includes Wolfgang Amadeus Mozart, who wrote a solo for the alto trombone accompanied by string sextet in his opera *Die Schuldigkeit des ersten Gebotes* (K. 35, 1767).[25] Obbligatos, elaborate

[24] Paul Bryan, "A Look at Some 18th Century Source Material for the Trombone*,"Journal of the International Trombone Association* 4 (1976): 6-7.

[25] Schaefer, 320

accompaniments to vocal arias, were also popular in the first half of the eighteenth century. Composers who wrote obbligatos for the alto trombone include, but are not limited to Marc Antonio Ziani, Johann Joseph Fux, Georg Reutter Jr., and Antonio Caldara.[26]

One of the problems in limiting the study of eighteenth century solo music to only the original works on alto trombone is that only a few original solo works are available for performance, and many recordings demonstrate uninformed performance practice. In the *Journal of the International Trombone Association*, Paul Bryan has stated, "a performer might play an appropriate cadenza that is the right length and style, but takes the trill sign literally throughout and does not ornament repeated sections."[27] As mentioned earlier, some elements of performance practice may be best learned aurally. Availability of accurate recordings are consequently important for the study of eighteenth century performances practices on the trombone. While editions of Bach's solo flute works have been published (specifically the *Partita in A Minor* by Ralph Sauer and Floyd Cooley) and seem to contain thoughtful music markings, they do not contain any discussion on Baroque performance practice or an original manuscript of the work, materials musicians need to create their own interpretation. For this purpose, the second chapter of this document includes a discussion on how some of the performance practices used in the composition can be applied for the trombone.

As mentioned earlier, transcriptions of solo works by Mozart and Beethoven are plentiful for the trombone. However, transcriptions of their solo flute works for the trombone are virtually nonexistent. Mozart and Beethoven's solo flute pieces, particularly the *Andante in C Major* and

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[26] Stewart Carter, "Trombone Obbligatos in Viennese Oratorios of the Baroque," *Historical Brass Society Journal* 2 (1990): 73-76.

[27] Chris Buckholz, "Performance Practice for Eighteenth Century Solo Trombone Literature," *Journal of the International Trombone Association* 35, no. 1 (2007): 48

the *Ten National Airs with Variations*, offer an opportunity for trombonists to practice the musical elements of the aforementioned composers, including, but not limited to, ornaments, cadenzas, and variations on a melody from the folksong repertoire.

Solo works for the trombone by major composers began to appear in 1840, beginning with the *Grand Symphonie Funèbre et Triomphale* by Hector Berlioz. Notable works that followed include *Hosannah,* by Franz Lizst, in 1862; *Concerto for Trombone and Band,* by Rimsky-Korsakov, in 1877; and *Duo Concertante for Trombone and Organ,* by Gustav Holst, in 1895. The emergence of trombone virtuosi Carl Traugott Queisser and Friedrich August Belcke in Germany, and Antoine Dieppo in France also led to the promotion of the trombone as a solo instrument. At least forty trombone solos were published in the second half of the nineteenth century.[28] Additionally, Douglas W. Camp has provided transcriptions and background information on at least nine Schubert Songs in his project entitled *The Preparation and Performance of Selected Schubert Songs for Bass Trombone and Piano*.[29] For these reasons, I decided to focus the project on works from the eighteenth and early nineteenth centuries.

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[28] Robert Reifsnyder, "The Romantic Trombone and Its Place in the Germanic Solo Tradition," *Journal of the International Trombone Association* 15, no. 2 (1987): 22.

[29] Douglas Wayne Camp, The Preparation and Performance of Selected Schubert Songs for Bass Trombone and Piano (University of Arizona, 2007), 9.

CHAPTER 2

JOHANN SEBASTIAN BACH: *PARTITA IN A MINOR*

One of the most significant musical developments of the Baroque period was that of the dance suite. The interchange among musicians from different European countries led to this development.[30] Early Baroque suites consisted of the German allemande, the French courante, and the Spanish sarabande.[31] By the eighteenth century, the standard order of the core movements of the dance suite were the allemande*, c*ourante*, s*arabande*,* and the gigue.[32] Dances such as the bourrée, gavotte, and minuet could also be substituted for any of the above dances or included additionally in a dance suite.[33] Bach's *Partita in A Minor* contains three of the standard movements of an eighteenth century dance suite: the *Allemande,* the Italian version of the courante (the *Corrente*), and the *Sarabande.* The final movement, the *Bourée Anglaise*, replaces the gigue of the standard Baroque suite.

Importance of Study

While original Baroque dance suites were composed for most stringed, wind, and keyboard instruments, an original suite for the solo trombone is absent from the available repertoire. Instrumental suites did not typically act as an accompaniment for actual dancing, but

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[30] K. Marie Stolba, "Baroque Instrumental Music," in *The Development of Western Music: A History* (Dubuque, IA: W.C. Brown, 1990), 349.

[31] Stolba, 348-349.

[32] Stolba, 350.

[33] David Fuller, "Suite," Grove Music Online. *Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/27091.

most of them retain the mood and character of their associated dances.[34] In most cases, step patterns and ornaments of the associated dances are also retained. An interpretation of the step patterns of each of the dances in Bach's *Partita* can be found in the text, *Johann Sebastian Bach, Partita in A Minor for Solo Flute BWV 1013, with Emphasis on the Allemande: Historical Clues and New Discoveries for Performance* by Betty Bang Mather and Elizabeth A. Sadilek.[35] Fluency performing the dances in a Baroque suite is important for trombonists because the steps and ornaments found in Baroque court dances formed the basis of classical ballet.[36] Ballet music is a large component of the orchestral repertoire for the trombone. Ballets with prominent trombone parts include, but are not limited to: *Boléro* (1928) and *Daphnis et Chloé* (1912) by Maurice Ravel; *Carnival of the Animals* (1886) by Camille Saint-Saëns; *Le Bourgeois Gentilhomme* (1924) by Richard Strauss; *Romeo and Juliet* (1935) by Sergei Prokofiev; *Swan Lake* (1876) and *The Nutcracker* (1892) by Pyotr Tchaikovsky; *The Firebird* (1910), *L'Histoire du Soldat* (1918), and *The Rite of Spring* (1913) by Igor Stravinsky; and *Appalachian Spring* (1944) by Aaron Copland. Musicians can use their knowledge about dances to emphasize the appropriate steps and ornaments. When the music is integrated with the dancers, the result is a complimentary audio-visual product that sends a clear message to the audience. The benefits of studying the Baroque dance suite is not limited to the performance of dance music, but to a large extent of classical music in the eighteenth and nineteenth centuries as well. Frederick Neumann and Jane

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[34] Mary Cyr and Reinhard G. Pauly, *Performing Baroque Music* (Portland, OR: Amadeus Press, 1992), 42.

[35] Betty Bang Mather, and Elizabeth A. Sadilek, *Johann Sebastian Bach, Partita in A Minor for Solo Flute BWV 1013, with Emphasis on the Allemande: Historical Clues and New Discoveries for Performance* (Nashua, NH: Falls House Press, 2004), 74.

[36] "History," *The New York Baroque Dance Co*, July 27, 2011, http://nybaroquedance.org/history/.

R. Stevens state in their book, *Performance Practices of the Seventeenth and Eighteenth Centuries*:

> "Dance rhythms entered the collective consciousness of the age and permeated to a remarkable extent in much of the music, sacred and secular, of the Baroque Era. Whether we find such rhythms in a Bach Chorus, a Lully Aria, or a Corelli Sonata, the wide extent of this fertilization is hard to overestimate. The genius of dance, distilled to its rhythms and spirits, continued to reverberate through much of the music of the Classical Era and beyond."[37]

Many movements of Baroque suites can also be very effective as standalone pieces, and are therefore often performed in masterclasses and found on audition lists for orchestras and summer festivals. Baroque dance music features a combination of rhythmic elements, harmonic motion, melodic elaboration, emotional effects, and a sense of balance that can be very enjoyable for a listener.

Bach's *Partita in A Minor* is particularly effective as a pedagogical tool. Consisting of a German allemande, an Italian corrente, a Spanish sarabande, and an English bourrée, Bach's *Partita* is, according to Jennifer Pauley, the only work in the "unaccompanied flute literature that employs all of the Baroque national styles."[38] The variety of the dances and the culmination of European national styles used in the *Partita* provides a fairly comprehensive range of performance practices used in the late Baroque. This chapter will review information trombonists may find helpful when performing a transcription of the *Partita.* It is my hope that this discussion will not only provide insight about performing the *Partita*, but also about performing similar works by J.S. Bach and dance music by other European composers in the early eighteenth century.

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[37] Frederick Neumann and Jane R. Stevens*, Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 74.

[38] Jennifer Pauley, "Bach's A Minor Partita: Flute Solo or Transcription," *Flute Talk* 25, no. 8 (2006): 10-16.

Nature of the Composition

The context in which the *Partita* was written may help us understand its original purpose. Bach was most likely inspired to write the *Partita* after attending a well-publicized recital of the French virtuoso Pierre-Gabriel Buffardin when visiting his elder brother Johann Jakob Bach in Dresden in 1717.[39] Buffardin was considered to be the greatest flute virtuoso in Germany in Bach's lifetime, and he specialized in performing fast pieces.[40] Bach was known for composing to the strengths of the musicians he had available at his disposal. For example, his trumpet parts are contain technical challenges suitable for the unique abilities of Gottfried Reich, Bach's chief trumpeter in Leipzig.[41] Bach's tendency to write near-impossible parts for a virtuoso would explain the unidiomatic writing for the flute in the *Partita,* particularly in the *Allemande*, where the manuscript does not indicate any natural places to breathe. The *Partita* was likely Bach's first and only composition for the solo flute until his Sonata in E minor (BMV 1034, 1725-1726).[42] This explains the significance of Buffardin's influence on Bach as a composer. When Bach had finished the *Partita*, he was most likely serving as the Kappelmeister in Cöthen.[43] Knowing that Bach most likely composed the *Partita* while working as a Kappelmeister, he probably composed it to showcase the performer's virtuosity in front of a court audience. This makes Bach's *Partita* an appropriate piece for displaying the technical and expressive capabilities of the performer in a formal setting.

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[39] Marshall, Robert L. Marshall, "J.S. Bach's Compositions for Solo Flute: A Reconstruction of Their Authenticity and Chronology," *Journal of the American Musicological Society* 32, no. 3 (1979): 478.

[40] Mather and Sadilek, 10.

[41] Marshall, 495.

[42] Marshall, 478-81.

[43] Mather and Sadilek, 9.

Affekt

The *Doctrine of Affections,* a theory commonly practiced in the Baroque, stated that *Affekt*, a single emotion, should govern a movement or piece.[44] Therefore, the emotional content of the movement should be of utmost importance to the performer. The rest of this chapter will discuss concepts that may help a trombonist communicate the *Affekt* in each of the movements of Bach's *Partita*. Most of these concepts are not limited to the performance of Bach's *Partita* but can also be applied to the instrumental suites composed in the first half of the eighteenth century.

Technical Challenges

The runs and large leaps found in Bach's *Partita* can be challenging for trombonists, and may, therefore, cause a performer to lose the character or emotional content of a dance. Of particular challenge is the execution *krumme spürge*, "zig-zag" leaps found mostly in the *Allemande* and the *Corrente*.[45] The following are some examples of *krumme spürge* found in the *Partita*:

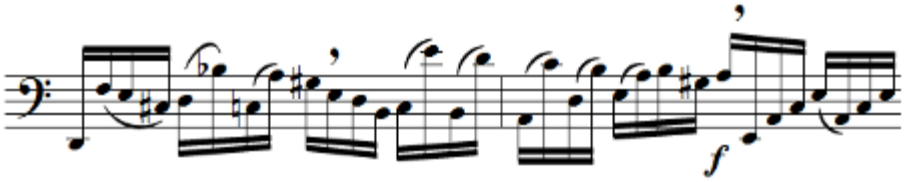

Figure 1: Bach, *Partita in A Minor*, *Allemande*, mm. 44-45.

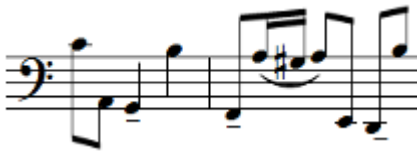

Figure 2: Bach, *Partita in A Minor*, *Corrente* mm. 3-4.

[44] Carolyn Krysl, "Understanding Baroque Music," *Flute Talk 11*, no. 6 (1992), 21-24.

[45] David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (New Haven, CT: Yale University Press, 2009), 274-275.

To execute these passages on the trombone, a substantial degree of flexibility is required. Developing the necessary flexibility takes time, but the following exercises in the Brad Edwards' *Lip Slurs* may be helpful:

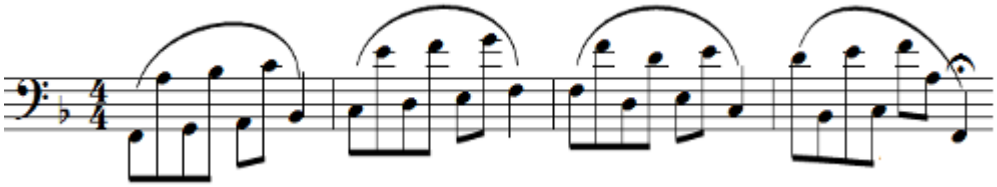

Figure 3: Trombone lip slur exercises developed by Brad Edwards. [46]

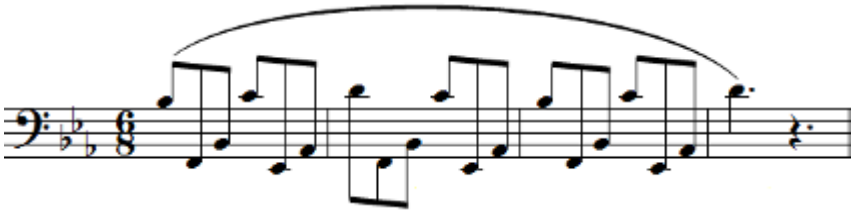

Figure 4: More lip slur exercises in a different key and with slightly wider leaps.[47]

Edwards' instructions for the first exercise are: "Strive for clean slurs with this. Don't force the sound!"[48] Clean slurs and a relaxed sound are necessary in conveying the appropriate character for each of the movements in the *Partita.* Begin with a slow, comfortable tempo for the first exercise, and, once comfortable performing that exercise, gradually increasing the tempo and adding the second exercise. Developing the flexibility required for the wider interval leaps in the second exercise can provide additional security and relaxation when executing the major and minor tenth leaps found in the *Partita*.

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[46] Brad Edwards, *Lip Slurs* (Ithaca, NY: Ensemble Publications, 2006), 32.
[47] Edwards, 59.
[48] Edwards, 32.

Sound

Obviously, the trombone can not reproduce the sound of the Baroque flute. However, this limitation should not have much of an effect on conveying the appropriate *Affekt* of a Baroque work. In his book, *Baroque Music: Style and Performance: A Handbook*, Robert Donnington writes, "The principle here is suitability. If the sound really suits the sense, the music is not misrepresented, even when it is differently presented."[49] An appropriate sound for the *Partita* does not necessarily need to come from the Baroque flute, but is one that enhances the character and emotional content of each of the dances in the *Partita*. Sound is an important component of *Affekt*. Darker tone colors tend to communicate sadness, while brighter tone colors tend to communicate happiness.[50] To use sound effectively, it may be helpful to conceive of an appropriate sound before starting each movement. Once a clear sound concept is obtained, that sound will eventually be produced on the instrument.[51]

While the goal is not to exactly reproduce the sound of the Baroque flute, understanding its acoustical properties may help musicians understand literature for the instrument. In her article, "Baroque Flutes and Modern: Sound Spectra and Performance Results," Anne Chatoney classifies three different types of sounds created when the piece is performed on the Baroque flute: The first is a dark tone, created in the low register (D4-C5); the second is a medium tone, created in the middle register (D5-A5); and the third is a bright tone, created in the upper register

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[49] Robert Donnington, *Baroque Music: Style and Performance: A Handbook* (New York: Norton, 1982), 166.

[50] Bryan Jr Castle, *Color Grading With Media Composer and Symphony* (Avid Technology, 2013), 29.

[51] Nelson, 25.

(B-flat5-D6).[52] With this information, a trombonist should strive for a bright sound when approaching higher notes and a dark sound when approaching lower notes. Bach takes advantage of the natural ability of the Baroque flute to shift to a darker sound immediately after a high note to create a contrast in sound color in the *Sarabande* of the *Partita in A Minor*.[53] Figures 5-7 contain three examples in the *Sarabande* where Bach shifts to a lower register after reaching a high note. Darkening the sound following each of the peaks shown below creates contrasts in tone color within the movement, allowing audiences to stay engaged with the performance.

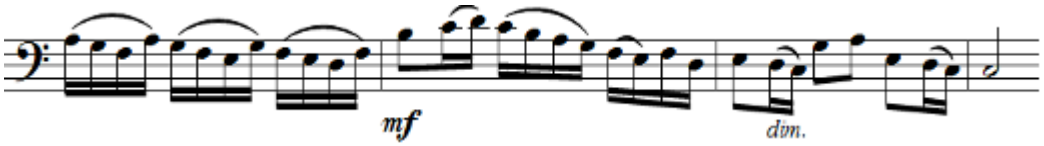

Figure 5: Bach, *Partita in A Minor, Sarabande*, mm. 13-16.

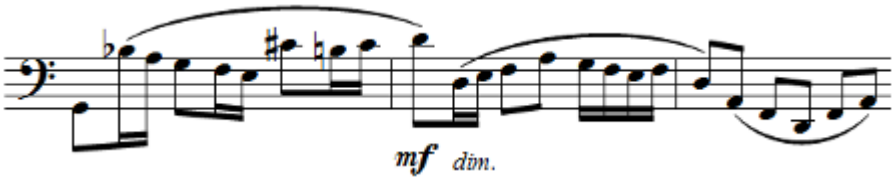

Figure 6: Bach, *Partita in A minor*, *Sarabande,* mm. 24-26.

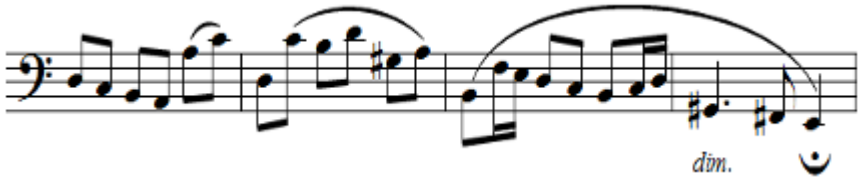

Figure 7: Bach, *Partita in A minor, Sarabande*, mm. 30-33.

[52] Anne Chatoney Schreflker, "Baroques Flutes and Modern: Sound Spectra and Performance Results," *The Galpin Society Journal* 36 (1983): 91.

[53] Schreffler, 91.

Articulation

Consistent to the compositional practice of the Baroque, J. S. Bach did not notate any articulations, dynamics, or phrase markings in his *Partita*. It is left to the performer to decide how to differentiate between the different sections, where to breathe, and how to articulate each note in the piece. The wide range of possibilities for interpretation in the *Partita* is a quality that gives the piece merit.[54] A summary of the woodwind articulation styles often used in eighteenth century music can be found in the article, "18th Century Woodwind Articulation," by Wendy Herbener Mehne. As applicable to the *Partita,* the guidelines discussed in the article are: when treating three or four note groupings, stepwise motion and arpeggiated figures are usually slurred, and large skips are usually tongued; arpeggiated passages and scale passages are usually separated by contrasting articulation; leading tones and half-steps are usually slurred to the note of resolution; and consecutive intervals of a third are also usually slurred in groups of two.[55] Figure 8 contains several four note groupings that alternate between skips and steps in the *Allemande*. For these groupings, I decided to slur the first two notes and to tongue the last two in order to create contrast between the skips and steps. Figure 8 also contains several groupings of a leap followed by three steps. For these, I would recommend tonguing the first note and slurring the next three. Using a different articulation for the last three notes will bring out the tongued articulation on the note preceding the leap.

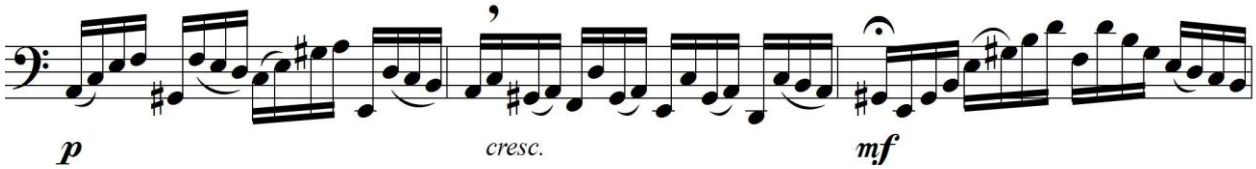

Figure 8: Bach, *Partita in A minor*, *Allemande,* mm. 3-5.

[54] Marshall, 495.

[55] Wendy Herbener Mehne, "18th-Century Woodwind Articulation," *Flute Talk 13*, no. 8 (1994): 13-15.

Figure 9 is an example of a series of four-note groupings that alternate steps and skips. As with the previous example, my recommendation would be to slur the first two notes to create contrast between the steps and leaps.

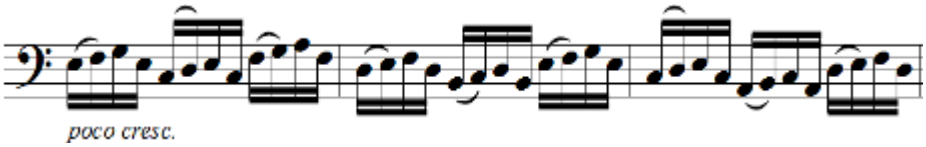

Figure 9: Bach, *Partita in A minor*, *Corrente*, mm. 8-10.

Figure 10 contains a series of four-note groupings that feature a leap followed by a step. For each of these groupings, I would recommend slurring second the third notes together in order to create contrast between the leaps and steps.

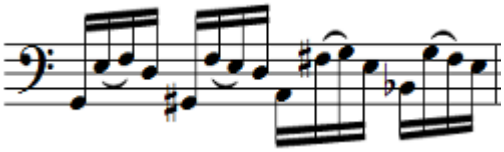

Figure 10: Bach, *Partita in A minor, Allemande,* mm. 6.

The articulation patterns described above are not "hard and fast" rules, but are simply guidelines based on how the above passages were usually articulated in the woodwind repertoire of the eighteenth century. It is particularly important not to be too locked into these articulation patterns when performing the suites and partitas of J.S. Bach. It is more important that in these works, the articulation patterns fit the character and steps of the dances. Some ways to highlight important beats in the dances are by using a broad articulation or beginning a slur on the emphasized beats of each particular dance, while either connecting the weaker beats together, or playing them with a lighter articulation. For example, a common interpretation for mm. 8-10 of

the *Allemande* is to alternate between steps and lifts for each beat. To do this, I would only slur the first two notes of beats 2 and 4 to bring out the grève (the lifting of the free foot into the air).

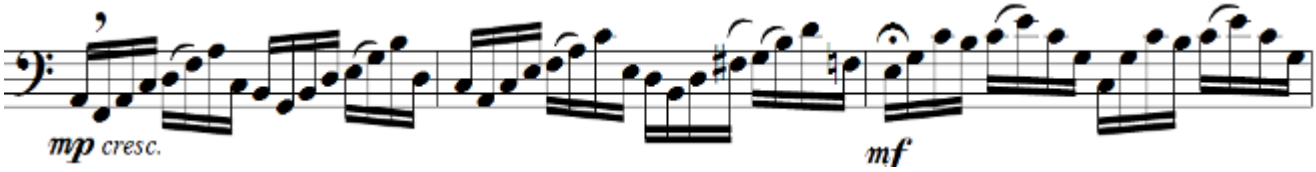

Figure 11: Bach, Partita in A minor, *Allemande*, mm. 8-10.

Articulation patterns in the eighteenth century were also often based on the character or expression the performer intended to convey in the music. For example, compare the articulation typically used in the first phrase of the *Bourée Anglaise* and that of the *Sarabande* in Figures 12 and 13 below:[56]

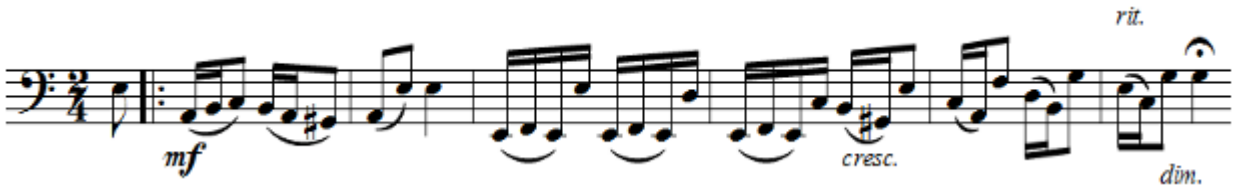

Figure 12: Bach, *Partita in A minor*, *Bourée Anglaise,* mm. 1-4.

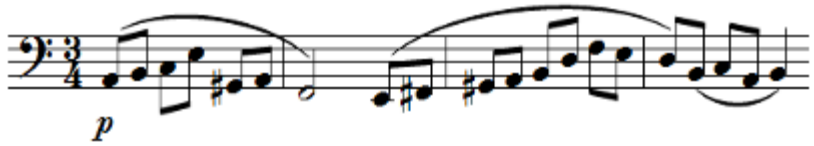

Figure 13: Bach, *Partita in A minor*, *Sarabande,* mm. 1-4.

The short slurs in the *Bourée Anglaise* create energy, giving the movement the quality of a swift Baroque dance. In contrast, the longer slurs in the *Sarabande* allow for the dark, languishing character of the movement. A performer can further enhance this contrast by playing the *Bourée Anglaise* with a firm articulation and allowing more separation in between the slurs, while playing the *Sarabande* as connected as possible with a soft articulation.

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[56] Mehne, 14.

Breathing and Phrase Hierarchy

Breathing is an important consideration when adapting Baroque music from other instruments to the trombone, and allows trombonists to produce more accurate performances of Bach's flute *Partita* than of his keyboard and string suites. The *Allemande* and *Corrente* movements in Bach's *Partita* pose particular challenges in regards to breathing. When approaching breathing, the first consideration is to recognize the type of dance being performed. In the *Corrente,* it is especially important that breaths do not slow the tempo down. The *Corrente* is a fast dance where dancers mostly step to half notes.[57] Any fluctuation in the tempo will result in the instability of the dance rhythm. In slow dances such as the *Allemande* and the *Sarabande,* where phrasing is a major contributor to the overall *Affekt* of the movement, it is important that breaths do not interrupt the phrase. For these movements, it may be helpful to taper ends of phrases both in terms of dynamics and tempo in order to fit breaths naturally into the phrase. It is also important that a sense of phrase hierarchy is maintained so that the movement does not sound like a series of repeated phrases.[58] To do this, it is necessary to find the larger structures in the work. Start by identifying the strains in each of the dances, and then look for characteristics within the strains. Most of Bach's dances contain strains of an even number of bars; a majority of these are eight, twelve, or sixteen bars long.[59] To find phrase structures in Bach's dances, it may be helpful to look for differences in the music accordingly. To illustrate, here is an example from the first strain of the *Sarabande* from Bach's *Partita*:

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[57] Mather and Sadilek, 58.
[58] Ledbetter, 272.
[59] Mather and Sadilek, 26.

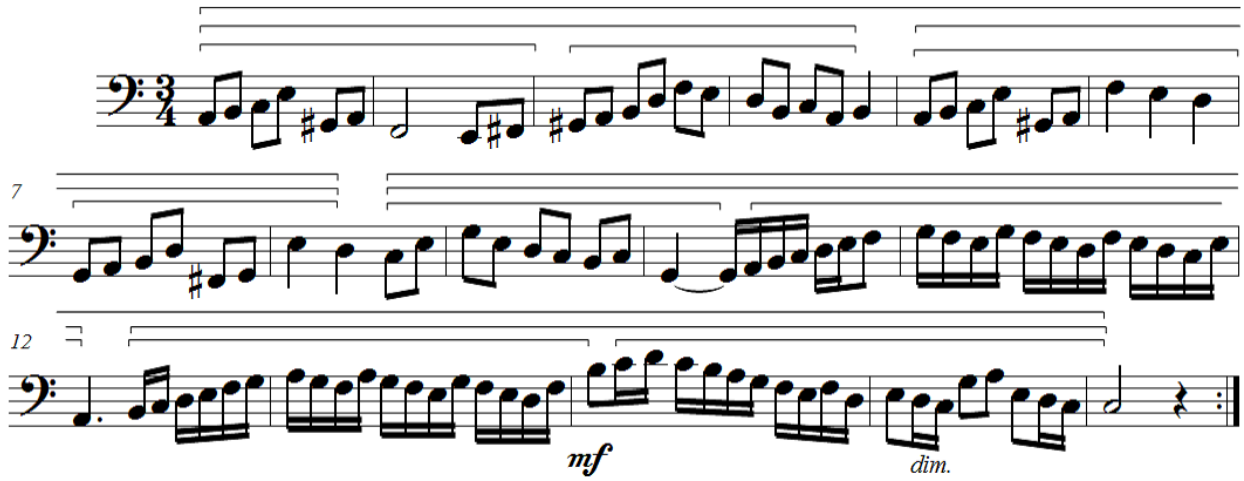

Figure 14: Bach, *Partita in A minor, Sarabande*, mm. 1-16.

In the above example, a new rhythmic idea of running sixteenth notes begins in measure ten. One possible interpretation would be to play that phrase more freely than the first phrase with a little more motion to highlight the new rhythm. To subdivide the phrases even further, it may be helpful to know that one of the characteristics of the eighteenth century *Sarabande* was four bar phrases with a two bar rhythmic pattern. With this information, we have established four levels of phrase hierarchy in the first strain in the *Sarabande*: the two bar rhythmic pattern, the four bar phrase appropriate to the style of the *Sarabande*, rhythmic variety between the first and second phrase groups, and the sixteen-bar strain of the dance. A performer can help a listener distinguish the larger phrases from the smaller ones by taking more time between the larger phrases.

Repeated and Sequential Passages

A characteristic of most of Bach's suites and partitas are the repeated and sequential passages that occur throughout his music. Some methods that have been suggested by David Ledbetter, an authority on seventeenth and eighteenth century performance practice, are to play

each repeat and sequence at a different dynamic level, using different tonguing, or by creating a sense of relaxation.[60] Below are examples of repeats and sequences found in the *Partita:*

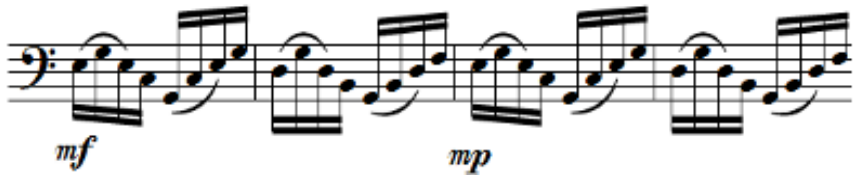

Figure 15: Bach, *Bourée Anglaise* from *Partita in A minor,* mm. 8-11.

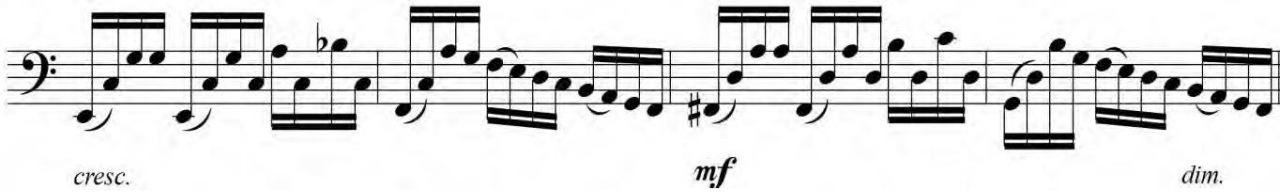

Figure 16: Bach, *Corrente* from *Partita in A minor,* mm. 31-34.

As shown in Figure 15, measures 10 and 11 are repeat of measures 8 and 9. Repeated figures such as these are often interpreted as an echo, implying that they should be played softer.[61] Figure 16 is a sequence found in the *Corrente*, where measures 33 and 34 repeat measures 31 and 32 one diatonic step higher. It would thus be appropriate to play measure 33 slightly louder to bring out this diatonic motion.

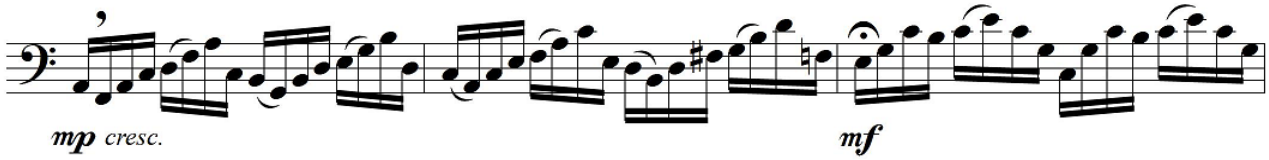

Figure 17: Bach, *Partita in A minor*, *Allemande* mm. 7-9.

[60] Ledbetter, 273.
[61] Ledbetter, 276.

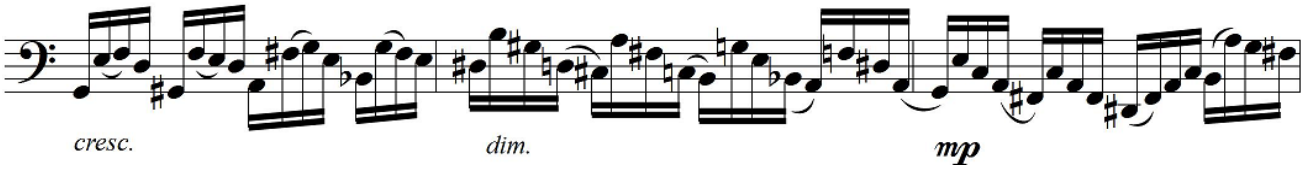

Figure 18: Bach, *Partita in A minor*, *Allemande* mm. 16-18.

Figure 17 features an ascending sequence that leads to the cadence in C Major at measure 9. Use the sequence to intensify into the cadence. Figure 18 features a chromatic ascending sequence in measure 16, and a chromatic descending sequence in measures 17. A performer may decide to play the downbeats slightly louder with more length, while following the melodic contour of the line: playing ascending sequences slightly louder, and descending sequences slightly softer.

Ornamentation

One feature of Baroque music is added, and often improvised, ornamentation. Ornamentation may be an effective method of conveying the improvisatory character of Baroque dance music. Some places that offer opportunity for ornamentation include, but are not limited to, slow movements, the penultimate note at the close of a large section, and repeated sections.[62] In Bach's *Partita,* the first strain of each of the dances may be repeated. Ornaments in repeated strains may help a performer create contrast in those sections. Like jazz, improvisation in Baroque music is a skill that takes regular practice to develop and maintain. For more information on ornamentation, it may be helpful to refer to Edward Lee Malter's dissertation, *The*

[62] Betty Bang Mather, "Making Up Your Own Baroque Ornamentation," *Flute Quarterly* 8, no. 3 (1983), 15.

Employment of Ornamentation in Present Day Trombone Performance of Transcriptions of Baroque Literature.[63]

Tempo Selection

To communicate *Affekt,* it may be helpful to conceive an appropriate sound before starting each movement. An appropriate tempo may also enhance the *Affekt* of a movement. The following statement was made by Descartes in 1650: "I will say that in general a slower pace arouses in us quieter feelings, such as languor, sadness, fear, pride, etc. A faster pace arouses faster emotions, such as joy, etc."[64] In order to convey a variety of emotions when performing the *Partita*, it is necessary to establish a tempo for each movement that is appropriate for the emotion the performer is trying to convey. Guidelines for tempo selection vary from one dance to another, and will be discussed in greater detail in the next section.

The *Allemande*

The first dance in Bach's *Partita* is the *Allemande.* The allemande is a couple's dance in duple meter that most likely originated in Germany, and features a man and a woman standing side by side.[65] Figure 19 shows one possible interpretation of the step pattern in Bach's Allemande, found in *Johann Sebastian Bach, Partita in A Minor for Solo Flute BWV 1013, with Emphasis on the Allemande: Historical Clues and New Discoveries for Performance* by Betty Bang Mather, and Elizabeth A. Sadilek.

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[63] Edward Lee Malter, *The Employment of Ornamentation in Present Day Trombone Performance of Transcriptions of Baroque Literature*, 161 pages. (DA 1979 Ball State University).

[64] Betty Bang Mather, "Tempos and Affects of Baroque Dances," *Flute Quarterly* 14, no. 4 (1979): 7.

[65] Meredith Ellis Little and Suzanne G. Cusick, "Allemande," Grove Music Online, *Oxford Music Online,* Oxford University Press, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/00613.

To bring out the steps in the *Allemande*, it may help to play the corresponding notes broader than the other sixteenth notes. Altering lengths of repeated notes was a common practice in the Baroque. In an article in the *Flute Talk* magazine, Carolyn Krysl writes, "notes of equal value were often performed unequally; as in jazz today, musicians altered the rhythm of continuous eighth or sixteenth notes."[66] Playing the downbeats with a broad "ta" or "da" articulation, and the weak beats with a lighter "ti" or "di" articulation can create the necessary contrast on trombone.

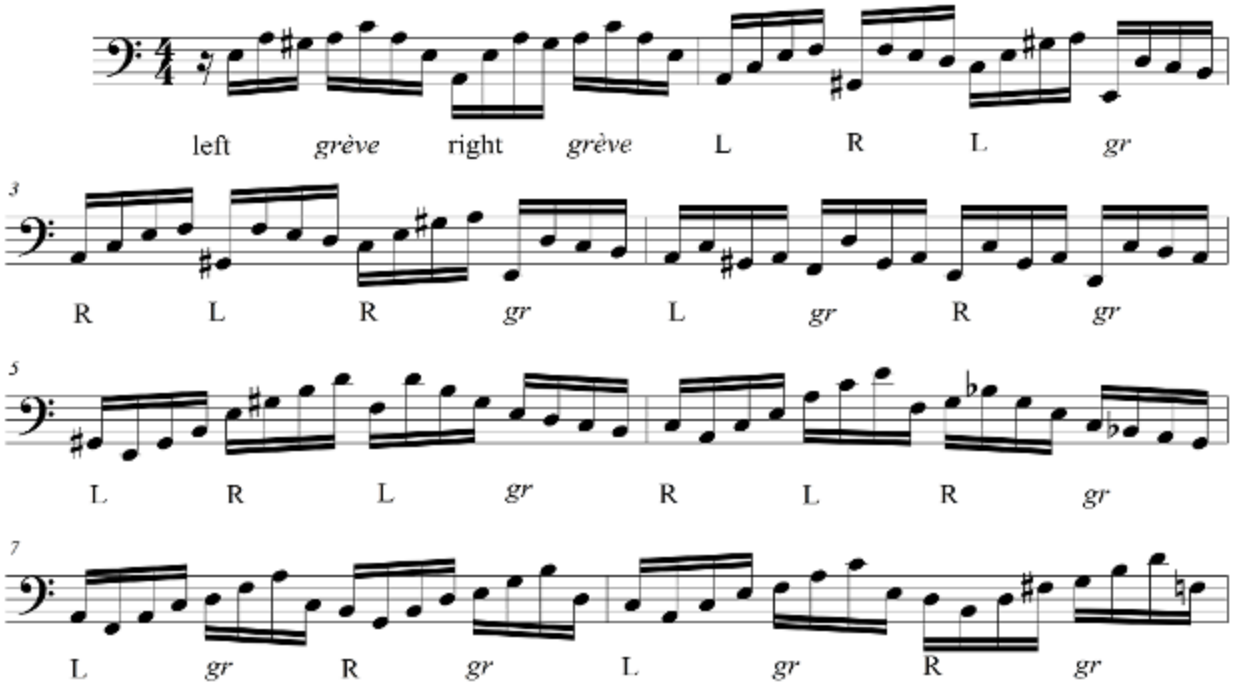

Figure 19: Dance steps in Bach, *Partita in A minor*, *Allemande* mm.1-8.[67]

One of the peculiarities of the *Allemande* is that, despite being a dance, it has a flexible range of tempo. Richard Tombley, Associate Professor Emeritus of Flute at the University of

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[66] Krysl, 22.

[67] Betty Bang Mather, and Elizabeth A. Sadilek. *Johann Sebastian Bach, Partita in A Minor for Solo Flute BWV 1013, with Emphasis on the Allemande: Historical Clues and New Discoveries for Performance*. Nashua, NH: Falls House Press, 2004, 20.

Oregon, found a tempo range of 46 to 116 beats per minute among professional flutists performing the *Allemande*.[68] Because there was no clear consensus among the flutists studied, he found it helpful to review available literature by Renaissance writers to find an appropriate tempo: "Peele, writing in 1584, refers to 'Knights in armour;' Arbeau, in 1588, defines the *Allemande* as "a plain dance of a certain gravity . . . with little variety of movement;' Morley, in 1597, calls it a 'heavy dance;' and Praetorius, in 1619, refers to it as being 'somewhat melancholy.'"[69] Taking into consideration the description of the *Allemande* by these Renaissance theorists, it would be appropriate not to perform the *Allemande* too quickly, making it a suitable movement for performance on trombone. Another reason to perform the *Allemande* at a moderately slow tempo is that a fast tempo may cause breaths to more easily interrupt phrases.

Frequent key changes in the *Allemande* allow the performer to establish cadential points and to conceal his or her breaths by relaxing the tempo when approaching them. The chart below indicates possible arrival points in the *Allemande.* It is recommended to breathe only after downbeats in the *Allemande*. In *Unaccompanied Bach*, Ledbetter states: "The fact that this *Allemande* begins off the beat shows that shapes begin after the first note of the bar."[70]

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[68] Richard Tombley, "The *Allemande* from Bach's Partita in A Minor for Solo Flute Revisited," *Flute Quarterly* 10, no. 3 (1985): 18.

[69] Tombley, 18.

[70] Ledbetter, 273.

Table 1: Key Areas in Bach's *Allemande* from *Partita in A Minor*.

Measure	Key Area	Measure	Key Area
1	tonic (A minor)	25	subdominant (D minor)
5	dominant (E major)	28	dominant of medient (G major)
7	submediant (F major)	31	mediant (C major)
9	mediant (C major)	35	subdominant (D minor)
12	subdominant (D minor)	40	tonic (A minor)
15	dominant of dominant (E Major)	43	tonic (A minor)
20	minor dominant (E minor)	46	tonic (A minor)

Frequent key changes, such as the ones described above, allow room for interpretation. The key changes should be emphasized because, as Anthony Newman stipulates, "harmonic and textural subtleties are the *Allemande*'s chief features."[71] One way to do this is by approaching the different keys in the *Allemande* with different tone colors. One possible interpretation of measures 1-5 in the *Allemande* is to convey tenderness in the key of A minor, and joy at the arrival of E major at measure 5. To do this, a may begin the movement with a warm sound to and then play with a brighter sound at measure 5. A full discussion of the key characteristics can be found in *A History of Key Characteristics in the 18th and Early 19th Centuries* by Rita Steblin. This book may help a performer decide which tone colors to use for each of the above key areas.[72]

[71] Newman, Anthony. *Bach and the Baroque: European Source Materials from the Baroque and Early Classical Periods with Special Emphasis on the Music of J.S. Bach*, 2nd ed. (Stuyvesabt, NY: Pendragon Press, 1995), 140.

[72] Rita Steblin, A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries, 2nd ed. (Rochester, NY: University of Rochester Press, 2002).

The *Corrente*

Unlike typical Italian *Corrente*, Bach's *Corrente* in the *Partita* contains three beats per measure instead of one.[73] This may indicate that Bach's *Corrente* should be played at a slightly slower tempo than the typical Italian *Corrente.* However, the title of the movement indicates that the character of a "fast dance" should still be maintained. To maintain that character, it is necessary not to allow the running sixteenth notes in the movement to sound too labored. The slurred sixteenth note runs can be tricky, since unlike keyed instruments, the trombone must rely on a combination of slide movement, valve use, and legato tongue. The "running" character of the dance can be achieved only if the slide and tongue do not interrupt the continuous air stream.

Italian *Corrente* typically combined two or three four beat patterns to form phrases of eight or twelve beats.[74] As shown in Figure 20, the first three measures contain a hemiola. The occasional use of the hemiola is a common characteristic of eighteenth-century corrente.[75] Several eighteenth-century treatises found in collections of essays by C. P. E. Bach suggest that the rhythmically-displaced note is emphasized by agogic accent, a separation, or a combination of the two techniques.[76] To bring out the hemiola when performing this movement on trombone, the performer may broaden the articulation on each of the rhythmically displaced notes.

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[73] Mather and Sadilek, 10.

[74] Suzanne G. Cusick and Meredith Ellis Little. "Courante." Grove Music Online. *Oxford Music Online*.Oxford University Press, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/06707.

[75] Suzanne G. Cusick and Meredith Ellis Little. "Courante." Grove Music Online. *Oxford Music Online*.Oxford University Press, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/06707.

[76] Mehne, 15.

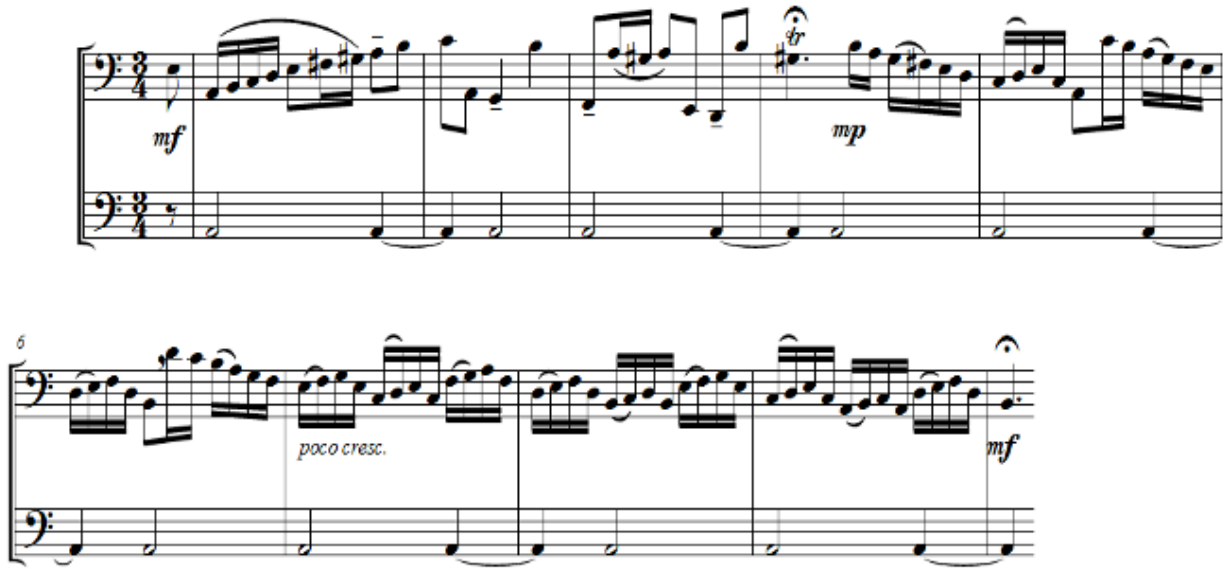

Figure 20: Bach, *Partita in A minor, Corrente*, mm. 1-9 with underlying rhythm.[77]

In measure four of the *Corrente,* Bach writes a fermata on the dotted quarter note, separating the first three measures, characterized by the hemiola, from the first strain. A breath after the fermata can help a performer communicate the beginning of the first strain. Other dotted quarter notes in the movement (such as those in bars 11 and 18) can also be emphasized because they provide a rhythmic contrast to the otherwise mostly running sixteenth notes in the movement.[78] They also allow a performer time for a full breath before continuing the sixteenth note runs on the next beat. If additional breaths are needed, they can be taken after eighth notes (such as those in bars 7 and 12), but it is very important that these breaths do not slow down the tempo; otherwise the rhythmic stability of the movement would be lost. In the second strain, I would suggest breaths after the tied notes in measures 26 and 43, as they are the only notes longer than a quarter note in duration in this section. Because there are not many natural breathing spots in this section, breaths within sixteenth note runs may be necessary. If so, one

[77] Mather and Sadilek, 57.
[78] Mather and Sadilek, 59.

suggestion would be to breathe after downbeats of sequential passages, as shown in Figure 21. This can allow a performer to effectively bring out the harmonic changes preceding each breath.

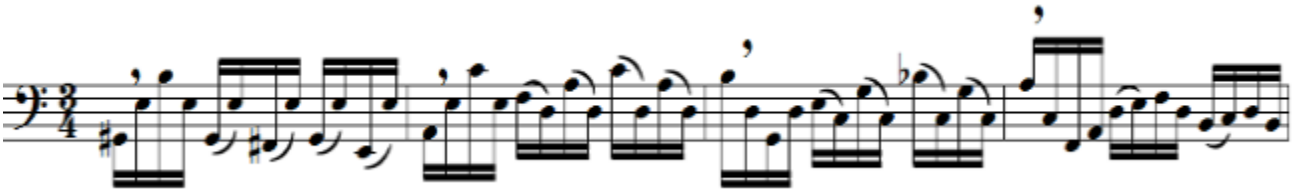

Figure 21: Bach, *Partita in A minor, Corrente,* mm. 53-56.

The *Sarabande*

In the eighteenth century, the sarabande was a slow dance in triple meter with a clear emphasis on the second beat.[79] It typically featured two repeated sections of varying length. The *Sarabande* in Bach's *Partita* is no exception, as it features a sixteen bar A section and a much longer B section: from bar seventeen to the end of the piece. Figure 22 presents a possible outline of the basic steps in the first strain of Bach's *Sarabande*:

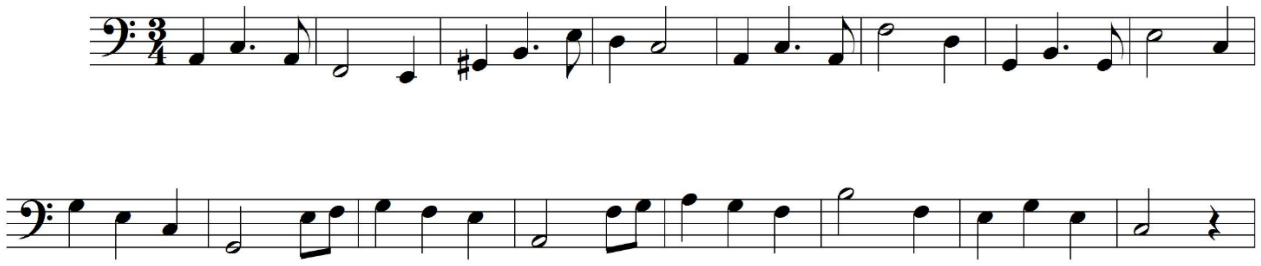

Figure 22: Bach, *Partita in A Minor, Sarabande*, mm. 1-16, underlying rhythm.

[79] Bellingham, Jane. "*Sarabande*." The Oxford Companion to Music. *Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/opr/t114/e5891.

While the *Allemande* and *Corrente* tests the technical abilities of the performer, the *Sarabande* tests a performer's legato, flexibility in tone color and the ability to convey emotion. When performing the *Sarabande,* a trombonist should keep in mind of the *Affekt* he or she is trying to portray. As a slow dance in a minor key with many dissonances, my recommendation would be to convey sadness when performing the *Sarabande.*

It is interesting that on beat three, the melody leaps down to scale degree seven after outlining the A minor triad in the first two beats of the piece rather than skipping up a semitone to it.[80] This is shown in Figure 23 below.

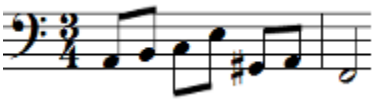

Figure 23: Bach, *Partita in A Minor*, *Sarabande*, m.1.

This leap to scale degree seven on beat three produces an expressive accent on that beat.[81] A performer can also use this gesture to establish the languishing character of the movement. When approaching a dissonance such as the leap to beat three of the example shown above, there are three components to keep in mind: the preparation, the dissonance, and the resolution. It is recommended to prepare the dissonance by intensifying the note preceding it with a slight crescendo if necessary. Then, bring out the dissonance with a heavier articulation and a slightly louder dynamic. Finally, relax the dynamic as you approach the resolution. Most importantly, conceptualize the appropriate sound for the emotion you want to convey when approaching the dissonance.

[80] Ledbetter, 276.
[81] Ledbetter, 276.

When performing the *Sarabande*, one should avoid slowing the tempo in an attempt bring out the expressive quality of each note. The importance of keeping a steady tempo is highlighted by the fact that the *Sarabande* is a dance. Michael de Pure, a seventeenth century theorist, stated:

> Generally speaking there is a certain tempo that one must keep in all the *airs de ballet*, no matter what the dance. . .The dance air should not be as drawn out, nor as languorous as it would be if it were only sung. One must go a little further than the ornaments of the voice, and give [to these airs] a well-expressed passion, with a particular vivacity, and always with [a sense] of the heroic and the gay.[82]

The *Sarabande* in Bach's *Partita* features the *coulé de tierce*. Translated from French as "flowing third", the *coulé de tierce* features a stepwise descent at the end of several four-bar phrases in the *sarabande*:[83]

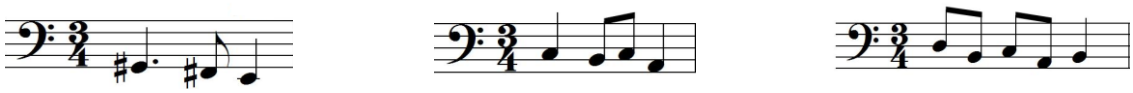

Figure 24: Bach, Partita in A Minor¸ Sarabande, mm. 4, 20, and 34.

The basic pattern of the *coulé de tierce* is shown in bar 34. It is slightly elaborated in measure 20, and even more so in measure 4.[84] When elaborated, it is implied to perform the off-beat eighth notes lightly.[85] One should lead to the downbeats of beats one and two, relax slightly on the upbeats, and allow beat three to resolve.

The Bourée Anglaise

Bach's *Partita in A minor* features the *Bourée Anglaise*, replacing the *Gigue* of a typical Baroque suite. The bourée originated as a French folk dance, court dance and instrumental form

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[82] Mather, *French Baroque*, 126
[83] Ledbetter, 275.
[84] Ledbetter, 275.
[85] Ledbetter, 275.

that flourished from around 1650-1750.[86] The dance is in duple meter and begins with an upbeat. A typical performance tempo for the bourée is 80 to 92 beats per minute. Like typical bourée, the *Bourée Anglaise* is composed out of four-bar phrases, which begins after a two-bar introduction.

In *Unaccompanied Bach*, Ledbetter states that the *Bourée Anglaise* is "lighter and more informal than the usual court dances."[87] The Baroque flute is naturally suited for performing the *Bourée Anglaise*, since, as Marshall states, the dance is characterized by "light textures, clearly articulated phrases, and dance rhythms."[88] This character is much more challenging to achieve on the trombone. A light articulation and continuous airstream are keys to an accurate performance of the *Bourée Anglaise.* This does not mean that the dance should be played quietly. It should instead be performed at a full dynamic because the *Bourée Anglaise* is the final movement of the *Partita*.

The *Bourée Anglaise* features the repeated use of two rhythmic figures that give the dance its light and joyful character: the anapest (shown in Figure 25) and the dactyl (shown on the first beat of Figure 26). These figures should be slurred.[89]

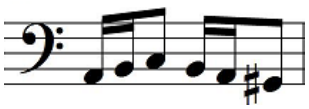

Figure 25: Two anapest rhythmic figures. Bach, *Partita in A Minor, Bourée Anglaise,* m. 1.

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[86] Meredith Ellis. "Bourrée." Grove Music Online. *Oxford Music Online*. Oxford University Press, accessed March 2, 2015, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/03732.

[87] Ledbetter, 276.

[88] Marshall, 245

[89] Mehne, 14.

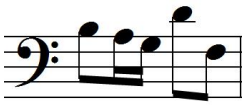

Figure 26: A dactyl rhythmic figure on the first beat. Bach, *Partita in A Minor, Bourée Anglaise,* m. 16.

The *Bourée Anglaise* also contains two chromatic passages near the end of the movement that move from the tonic to the dominant: these occur in measures 53-54. Figure 27 below shows two possible interpretations for these measures. The first would be to perform a *crescendo* throughout measures 65 and 66 in order to highlight the arrival of the dominant, and continuing the crescendo until the return of the tonic in measure 72. The second maintains a *piano* dynamic throughout measures 65 and 66, and then begins the crescendo at measure 68 in order to allow for a greater crescendo from that measure to the final arrival of the tonic in measure 72.

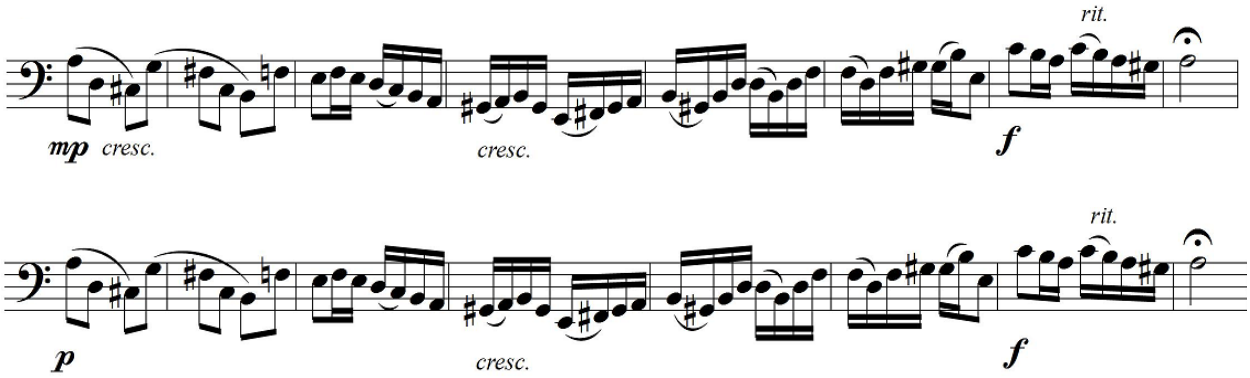

Figure 27: Bach, *Partita in A Minor, Bourée Anglaise,* mm. 65-72, two possible interpretations.

In this chapter, we have discussed concepts commonly found in Baroque dance: *Affekt,* dance rhythms, tempo selection, phrasing, articulation, and ornamentation. The technically difficult passages in the *Partita* offer trombonists opportunities to apply these concepts to musical performance. One of Arnold Jacobs' concepts was that "problems in the airway, tongue,

or embouchure can be best solved through bypassing them and going directly to interpreting music."[90] Some technical aspects of trombone playing that can be developed through the practice of the *Partita* are flexibility, legato, rhythm, phrasing, and articulation. These aspects are not limited only to eighteenth century music but can be applied to performing music in any setting and time period. One will notice from studying, listening, and performing the *Partita* that the number of ways to phrase and interpret it are limitless. This quality illustrates the greatness of Bach's music, and is one of the reasons why his suites are still widely performed today in recitals, masterclasses, and auditions. By studying and performing the *Partita*, a musician may gain familiarity and fluency performing the works of not only J.S. Bach, but also most composers in the first half of the eighteenth century.

[90] Bruce Nelson, *Also Sprach Arnold Jacobs*, 21.

CHAPTER 3

WOLFGANG AMADEUS MOZART: *ANDANTE IN C MAJOR*

As mentioned earlier, Wolfgang Amadeus Mozart's use of trombones in his orchestral writing was a major breakthrough that, according to Jay Dee Schaefer, "helped pave the way for its greater usage" by later generations.[91] With a large and varied orchestral repertoire for trombone, it would be beneficial for trombonists to study and perform solo works by Mozart. Unfortunately, no complete works for the solo trombone by Mozart are available for performance today. Performing a transcription of one of Mozart's solo works could help trombonists develop fluency in Mozart's compositional style. Written in the style of a slow movement found in a Classical concerto, many of the compositional devices used in the *Andante* can be found in solo works for other instruments by other European composers of the late eighteenth century. This chapter will discuss some of these musical devices in addition to topics in performance practice necessary for an accurate performance of the work. With a total length of approximately six minutes and thirty seconds, Mozart's *Andante* can be performed in practically any setting.

Like the trombone parts in "O Isis und Osiris" and "Chor der Priester," the texture in Mozart's *Andante* is very transparent and tests a performer's ability to play with elegance. Flutists are often apprehensive about performing the *Andante* for that reason.[92] The *Andante* requires a musician to execute fast passages and ornaments in the legato style while maintaining the elegant character of the piece. Because trombonists often perform with woodwind

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[91] Schaefer, 321.

[92] Bonita Boyd, "Andante in C Major, K. 351 by W.A. Mozart/Performance Guide," *Flute Talk* 4, no. 2 (1984): 9-11.

instruments in the orchestra, this is an ability they should acquire. Transcribing Mozart's *Andante* for the trombone provides an opportunity for trombonists to practice the ability to execute fast passages elegantly in the legato style.

Nature of the Composition

In 1778, Mozart received a commission from a wealthy Dutch amateur named Ferdinand de Jean to compose three concerti.[93] Mozart's *Andante* was likely composed as a result of that commission. One school of thought regarding its composition is that it was composed as a replacement for the second movement of his Flute Concerto No. 1 in G Major, K. 313 because the original movement was too difficult for De Jean.[94] The other is that the *Andante* was meant to be the slow movement to the third concerto, which was never completed.[95] Either theory supports that the *Andante* is a simple piece composed for the Dutch amateur. Performing the *Andante* without much ornamentation, rubato, or vibrato, while maintaining an elegant character, would therefore suit the character of the composition.

Classical Form

Like many concerto movements of the late eighteenth century, Mozart's *Andante* is divided into three main sections: the exposition (measures 1-33), the development (measures 34-54), and the recapitulation (measures 55 to the end). It is necessary to create a clear contrast between the sections to communicate the large structures of the work. The exposition should bring out the simple melody in the piece without too much vibrato, ornamentation, or rubato. For the development, one possible interpretation would be to play slightly softer with a slightly

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[93] Peck, Donald. *Andante in C by W.A. Mozart for Flute and Piano* (Southern Music Company, 1982), n.p

[94] Peck, n.p.

[95] Peck, n.p.

ominous character in order to keep the audience engaged. The recapitulation, as expected, contains melodic material similar to that of the exposition. In order to create contrast between the two sections, a performer may play the recapitulation with a fuller sound and with more motion. The intensity of the recapitulation should gradually build throughout the section until the climax of the piece at measure 87.

Tempo and Rhythm

To establish an appropriate tempo for the *Andante*, it may help to know that the term *Andante* is derived from the Italian word *andare*, which translates as "to go."[96] Mozart's tempo marking thus implies forward motion; the *Andante* should not be performed too slowly, and there should always be musical direction. While young musicians may find it easier to divide the *Andante* into four beats per measure in order to execute the thirty-second notes in the solo part, Mozart's indication of 2/4 implies that only two rhythmic accents per measure. Dividing each measure into two beats rather than four, as indicated in the time signature, would bring out the strong beats and keep forward motion throughout the piece.

Mozart was generally very strict with his tempo markings and had a very clear sense of variations in tempo.[97] After teaching a lesson to a young girl in 1777, Mozart wrote the following the letter to his father: "She will never achieve the most necessary, the hardest, and the main thing in music, namely Tempo, because from her very youth she made sure not to play in time."[98] For this reason, I do not recommend using *rubato* in the *Andante* until the cadenza. Mozart's *Andante* contains many instances where the performer must play on the upbeat of a

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[96] Jean-Pierre Marty, *The Tempo Indications of Mozart* (New Haven: Yale University Press, 1988), 3.

[97] John Wion, "Thoughts on Playing in the Classical Style," *Flute Talk* 21, no. 5 (2002): 13.

[98] Marty, ix.

sixteenth or thirty-second note following a rest or tie. Being a large instrument, there is a tendency for trombonists to play these upbeats late, resulting in either a compressed rhythm or a slower tempo.

Appoggiaturas

Mozart's *Andante* features prominent use of appoggiaturas. For this discussion, an appoggiatura refers to any dissonance occurring on a strong beat that resolves by step on the following note.[99] The appropriate treatment of appoggiaturas is based on how they are approached. In *Ornamentation and Improvisation in Mozart*, Neumann suggests the following:

> "In a stepwise fall, or when a note is preceded by one of the same pitch, the need for an appoggiatura is lessened because there is no disturbing break in ... contour. When the repeated pitch is approached from below the need for an appoggiatura fades still more, as mentioned before, because the melodic rise will often be sufficient to take account of the tonic accent."[100]

We can thus label the strength of appoggiaturas based on how they are approached. Listed below is a chart for some of the appoggiaturas used in the *Andante*, and their corresponding strength. Strength in Mozart's appoggiaturas is indicated by a "sense of warmth or tenderness," and not by sheer volume.[101] I have omitted the appoggiaturas in the recapitulation in the table below as many of them correspond to the ones in the exposition.

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[99] Stanley Sadie, "Appogiatura," Grove Music Online. *Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/27091.

[100] Frederick Neumann, *Ornamentation and Improvisation in Mozart* (Princeton, N.J.: Princeton University Press, 1986), 192.

[101] Neumann, *Ornamentation,* 193

Table 2: Appoggiaturas in Mozart's *Andante in C Major*, mm. 1-54.

Measure	Approach	Strength	Measure	Approach	Strength
1	Ascending Step	Weak	45	Skip	Strong
10	Skip	Strong	49	Skip	Strong
15	Same Note	Medium	50	Same note	Weak
16	Same Note	Medium	51	Same note	Weak
18	Stepwise Fall	Weak	52	Same note	Weak
28	Skip	Strong	53	Skip	Strong
43	Skip	Strong	54	Leap	Very strong

When performing appoggiaturas, it was standard practice in the eighteenth century to place an emphasis on the dissonance and not its resolution, whether the dissonance occurred on a strong or weak beat.[102] Appoggiaturas may be approached similarly to the dissonances discussed in the *Sarabande* from Bach's *Partita in A Minor.*[103] When approaching appoggiaturas in Mozart's music, it is important not to allow the tone to lose its character, because that would interfere with the elegant character of the piece. Figure 28 shows a possible interpretation of the preparation, suspension, and resolution of the appoggiatura in measure 54 of Mozart's *Andante*.

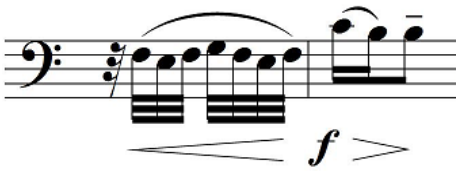

Figure 28: Mozart, Andante in C Major, mm. 53-54.

[102] Mehne, 15.
[103] See page 6.

Notational Markings

The manuscript of Mozart's *Andante* contains more specific musical instructions than the manuscript of Bach's *Partita*. One of the factors that led to the increased specificity of musical notation in the second half of the eighteenth century was the publication of C.P.E. Bach's essay *Verusch über die waher Art das Clavier zu spilen* in 1753. Translated to "An Essay on the True Art of Playing Keyboard Instruments," one of the principles in text was that composers should provide specific instructions regarding ornamentation.[104] As a result, composers by the mid-eighteenth century included notational instructions regarding most aspects of musical performance.[105] While the text was originally written for the composers of keyboard music, many of those composers, including Mozart, also extended its principles to works for wind and stringed instruments. Mozart's manuscript for the *Andante* contains specific markings for articulation, ornaments, and dynamics.

Articulation

Perhaps the most prevalent of the markings in the *Andante* are specific instructions for articulation. Mozart indicated a combination of slurs, staccato, and *portato* markings in his score. For the slur markings in the *Andante*, it would be appropriate to emphasize and lengthen the first note of the slur.[106] A trombonist may broaden the length of the first note to accomplish this. Figure 29 below shows just four of many slurs found in the *Andante*.

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[104] Chris Buckholz, "Performance Practice for Eighteenth Century Solo Trombone Literature," *Journal of the International Trombone Association* 35, no. 1 (2007): 48.

[105] Buckholz, 48.

[106] Neumann, *Performance Practices*, 208.

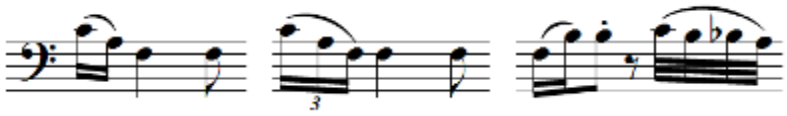

Figure 29: Mozart, *Andante in C major*, mm. 7, 11, and 12.

Figure 30 below shows an example of staccato markings that are found in Mozart's *Andante*. When performing the *Andante* on trombone, it is advisable for the performer to avoid performing these staccato markings too short and with too sharp of an articulation. That interpretation would compromise the sound quality of the trombone, and negatively impact the elegant and tender character of the *Andante*.[107]

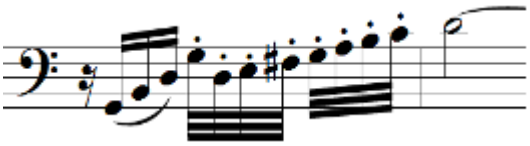

Figure 30: Mozart, *Andante in C major,* m. 37. An example of staccato.

One will also find *portato* in Mozart's *Andante*, a combination of dots and slurs over the same notes. On string instruments, *portato* is executed by "playing a series of clearly detached notes in one bow stroke with an often sharper articulation . . .the slur mark is not a softening agent, but simply the sign for maintaining the bow direction."[108] To execute this articulation on trombone, strive for a clear articulation while moving the air as if playing a legato passage. The air will give the phrase direction while the tongue will naturally create the separation associated with this articulation.

[107] Neumann, *Performance Practices*, 231.
[108] Neumann, *Performance Practices*, 225.

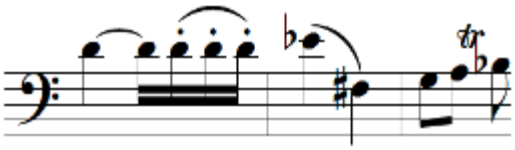

Figure 31: Mozart, *Andante in C Major*, mm. 39-41. An example of *portato*.

Dynamics

While some dynamic markings can be found in the *Andante,* they are mostly limited to indications of *piano* and *forte* at major arrival points and beginnings of new sections in the piece. Neumann indicates in his book that when approaching dynamics mid-phrase, such as the *forte* markings in the *Andante*, it would be appropriate to gradually transition to the higher dynamic.[109] This can be shown in Figure 32 below:

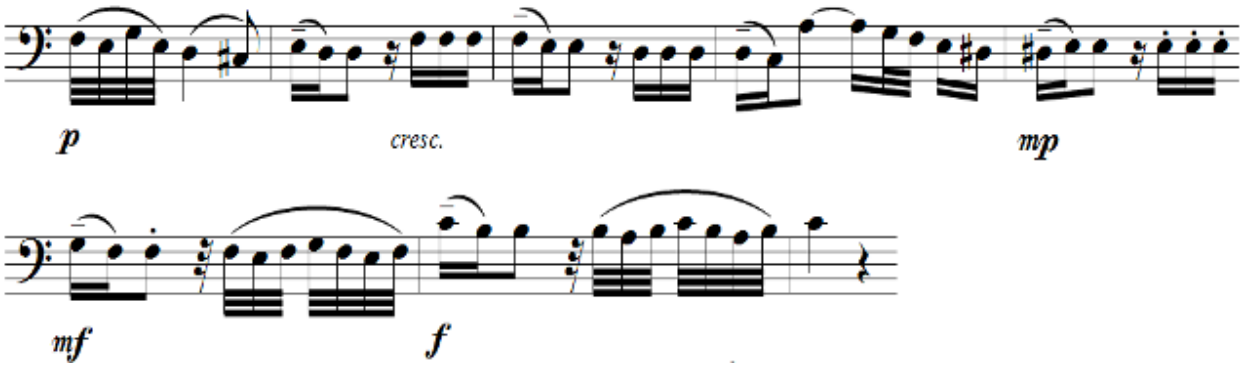

Figure 32: Mozart, *Andante in C Major*, mm. 47-55. Dynamic transitions.

Measures 47-55 also contain rests within the phrase. John Wion, former principal flutist of the New York City Opera, has suggested that when performing music of the Classical style, the performer should "look beyond the written rest to see how small phrases are connected."[110] It is important that the rests do not interfere with the phrase, which arrives at the marked *forte* in measure 54.

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[109] Neumann, *Ornamnetation*, 180.
[110] Wion, 14.

Due to the lack of dynamic markings in the original manuscript, a performer may wish to add dynamic contrast in the *Andante.* One can do so by realizing repeats and sequences as discussed in the *Partita.* Additionally, introduction of new melodic material in Mozart's *Andante* allows for dynamic contrast. Figure 33 is contains an example of a new melodic idea in the piece that allows room for dynamic contrast. My suggestion would be to alter the dynamic and tone color when approaching new melodic material. For the Figure below, a performer may play slightly softer with a warm sound at measure 14, and then build up through the D in measure 18, the highest note so far in the piece.

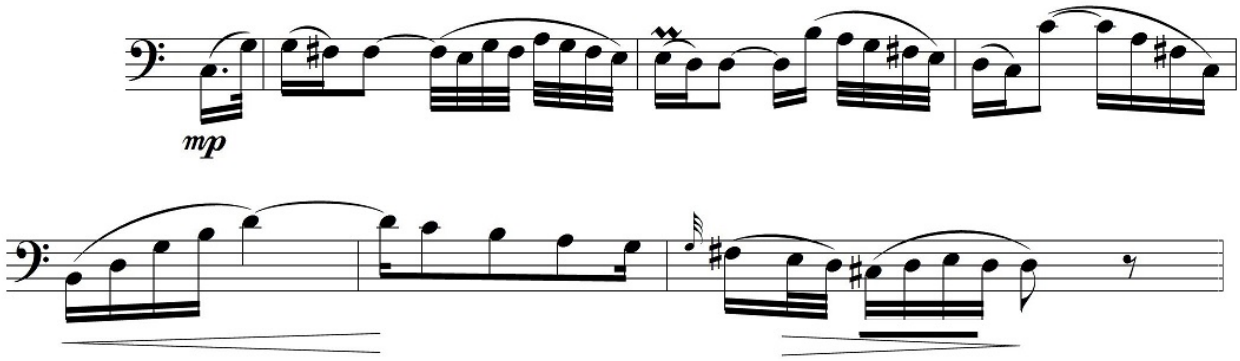

Figure 33*: Mozart, Andante in C minor,* mm. 14-20

Ornaments

Another feature in Mozart's *Andante* is the use of ornaments. While it is rare to find melodic ornamentation in the orchestral repertoire for trombone, its study and performance offers at least two benefits for trombonists. First, it provides an opportunity for the trombonist to develop the ability to perform quick passages on the trombone while maintaining a smooth legato and elegant character. As mentioned in the second chapter, technical problems may be best solved by practicing actual music. Mozart's *Andante* provides the performer with that opportunity. The second reason for the study of ornamentation is that they are an expressive feature of Mozart's writing, and its study may help a performer become acquainted with Mozart's

musical style. The primary ornaments Mozart employs in the *Andante* are the trill, the grace note, and the turn.

Grace Notes

One of the questions regarding the treatment of ornaments is their rhythmic placement. Playing the grace notes before the beat preserves the integrity of the notated rhythm.[111] A second question concerns their appropriate length. Neumann has suggested that grace notes appearing before notes of a quarter note in length or shorter may be played one-half the length of their arrival note.[112] Grace notes before notes that are a half note in length or longer should not be played longer than a quarter note. To illustrate, some examples of grace notes from the *Andante* are shown below in Figures 34, 35, and 36. While figures The figure on the left indicates how the grace notes in Mozart's *Andante* are written, and the figure on the right indicates a possible interpretation.

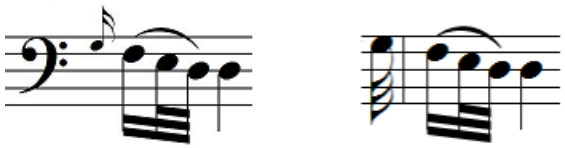

Figure 34: Grace note in Mozart's *Andante in C Major*, m. 8.

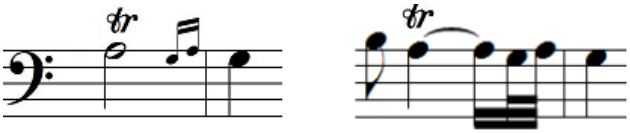

Figure 35: Grace notes in Mozart's *Andante in C Major*, m. 32-33.

[111] Neumann, *Ornamentation*, 44.
[112] Neumann, *Performance Practices*, 346.

Figure 36: Grace notes in Mozart's *Andante in C Major*, m. 30.

Turns and Trills

In Mozart's music, the turn was used as an "'intensifying' ornament that imparts to its parent grace note."[113] As shown in Figure 37, Mozart's *Andante* begins with a turn in the solo part, and its purpose is to intensify the pickup into the third measure. On trombone, the turn would probably be best performed by playing the E in second position, the F in first position, and the D in fourth position. When performing this turn, there is a tendency for a trombonist to succumb to what Peter Ellefson calls the "'4-1 disease' . . . the tendency to split the difference when moving the slide between these positions with one note in the middle."[114] In this particular example, it would be to play the E in second position flat. To prevent this, be sure that the E is played in the proper slide position.

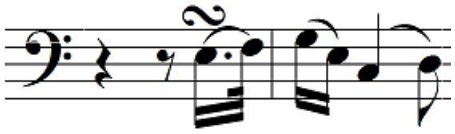

Figure 37: Mozart, *Andante in C Major*, mm. 2-3.

Most of Mozart's trills begin on the upper note, and are played on the beat.[115] Trills can be the most challenging gesture to perform on the trombone in Mozart's *Andante*. While

[113] Neumann, *Ornamentation*, 136.
[114] Peter Ellefson, "4-1 Disease," Peter Ellefson, January 30, 2008.
[115] Neumann, *Ornamentation*, 104-105

performing trills and turns on the trombone may require slide and/or valve motion, it is important to move in a relaxed manner, keeping the phrase uninterrupted. John Wion, a former principal flutist of the New York City Opera, has stated, "Much of the elegance and style in Mozart comes from how one plays the ornaments."[116] The elegance in Mozart's music would be lost if the ornaments are played frantically or without proper air support.

The trill in measure 32 can be played by using a lip trill in sixth position, or by playing the A in second position while using the F-attachment to trill to the B natural. If performing the trill with the F-attachment, be sure that the trigger note has proper air support. Because the F-attachment greatly increases the amount of tubing on the trombone, a large quantity of air is needed to support the pitch.

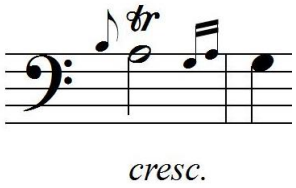

Figure 38: Mozart, *Andante in C Major*, mm. 32-33.

Perhaps the most difficult ornament to execute in the *Andante* is the trill in measure 86, shown in Figure 39. Bass trombonists can perform this by playing the C with the G-flat valve compressed in flat second position, and moving to the D in fourth position without the valve. This technique would not be possible on a tenor trombone without a valve tuned to G-flat. Therefore, it may be advisable for tenor trombonists not to attempt a trill, but to play at a softer dynamic instead, and to allow the moving line in the piano to lead into the climax at measure 87.

[116] Wion, 13.

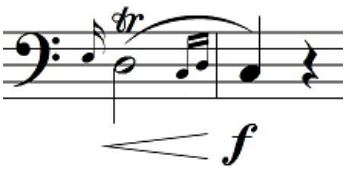

Figure 39: Mozart, *Andante in C Major*, mm. 86-87.

Cadenzas

Like the study of ornaments, studying Mozart's cadenzas may help a musician understand the musical character of Mozart's writing. In the *Andante,* an improvised cadenza appears in measures 92 and 93, just before the coda. While Mozart's cadenza in the *Andante* is improvised, he wrote out cadenzas in several of his other works, such as his Piano Concerto No. 5 in D Major (K. 175, 1773) and his Piano Concerto No. 27 in B-flat Major (K. 595, 1791). Many of his written cadenzas were intended for his students, his sister, or his commissioners.[117] Mozart's written cadenzas typically featured melodic elaborations on one of the themes in the movement and did not modulate into distant keys.[118] They should therefore be performed simply and playfully. To accomplish this, it is important to avoid labored articulation and ornamentation. A continuous airstream throughout the section can be helpful in preventing the ornaments from interrupting the phrase.

Mozart's *Andante* provides an opportunity for a trombonist to study and demonstrate his or her understanding of the musical language characteristic of the Classical style. Elements of Mozart's musical language that can be practiced when studying the *Andante* include but are not limited to form, rhythm, dynamics, cadenzas, and the treatment of appoggiaturas, grace notes, trills, and turns. Mozart's *Andante* also requires a performer to play with elegance in a transparent setting, musical qualities that are difficult to find in the original repertoire for

[117] Neumann, *Ornamentation*, 257.
[118] Neumann, *Ornamentation*, 259.

trombone. As with all repertoire, it is advisable for performers preparing Mozart's *Andante* to listen to a variety of interpretations of the work. Listening to Mozart's compositions, especially his opera areas, can be helpful for musicians seeking to capture the musical character of Mozart's ornaments. Several recordings have been provided in the discography. While the drawn out style of vocal cadenzas and ornaments in opera may not be directly applicable to the *Andante*, most professional recordings of his operas accurately represent the musical character of Mozart's cadenzas and ornamentation. Mozart's *Andante* provides an opportunity for trombonists to study the playful musical character of Mozart's writing, and to practice the execution of fast passages elegantly in the legato style. The application of the latter is widely applicable in the orchestral repertoire for trombone.

CHAPTER 4

LUDWIG VAN BEETHOVEN: *TEN NATIONAL AIRS WITH VARIATIONS, No. 9*

In the introduction of the *New Oxford History of Music*, Gerald Abraham labels the years 1790 to 1830 as the Age of Beethoven, stating that "no other period of musical history is so completely dominated by one composer."[119] Consequently, in order to have a strong understanding of music from the early nineteenth century, familiarity with the compositional style of Beethoven is essential.

Nature of the Composition

In the early nineteenth century, the *Air and Variations* was one of the most prevalent forms of solo flute music.[120] This was in part due to increased nationalism and the valuation of literacy at the time.[121] Beethoven's *Ten National Airs with Variations* was composed in response to a commission by Scottish folksong collector George Thomson, with whom he had worked with since 1803.[122] During this period, Beethoven wrote symphonies and piano accompaniments for folk songs that had been collected by Thomson or by Beethoven, himself. Many of these works were arranged as sets of theme and variations for instruments alone.[123] In this period, Thomson commissioned works that were intended for a wide audience, and therefore, were

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[119] Gerald Abraham, *The Age of Beethoven, 1790-1830* (London: Oxford University Press, 1982), v.

[120] Bohnet, Andra Anne Cook, "The Transcription as a Supplement to Nineteenth Century Flute Repertoire (PhD diss., Texas Tech University, 1985), 13.

[121] Hee Seung Lee, "The 'Beethoven Folksong Project' in the Reception of Beethoven and his Music" (PhD diss., University of North Texas, 2006), 54.

[122] Lee, 12.

[123] Lee, 13.

simple enough to be sung or performed by amateurs.[124] This explains Beethoven's relatively simplistic writing in his *Ten National Airs with Variations.* Beethoven's *Ten National Airs* represents the cultivation of folk music and nationalism, both of which were important ideas in early nineteenth century music.

Musicologist Frederick Neumann has suggested that legato style in classical music may have originated from folk music "when a singer ornamented [a] melody with simple melismas."[125] The study and practice of folksong, one of the possible origins of legato today, may be helpful for trombonists who wish to improve their legato technique.

Vibrato

When preparing Beethoven's music, performers should pay special attention to the proper use of vibrato. In *Performing Beethoven*, Robin Stowell states: "It is now generally accepted that string and wind players of Beethoven's day used vibrato much more sparingly than [today's musicians]. . . Moreover, this practice continued in the early-twentieth century, as evident in recordings from this time."[126] Beethoven's *National Airs with Variations* are based on a simple folk melody intended for performance by the general public. Knowing this, a performer should not try to over-romanticize the piece, and should instead perform it relatively straightforward with carefully planned use of vibrato.

Tempo

Unlike Mozart's *Andante,* performance tempos for most of Beethoven's early works vary substantially among professional performers. A study comparing the performance tempos of four of the most influential violinists in the first half of the twentieth century (Adolf Busch in

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[124] Lee, 18.
[125] Neumann, *Performance Practices*, 197.
[126] Robin Stowell, *Performing Beethoven* (Cambridge: Cambridge University Press, 1994), 195.

1933, Fritz Kriesler in 1935, Joseph Szigeti in 1941 and 1944, and Jascha Heifetz in 1947) performing the first movement of Beethoven's Violin Sonata in F major (op. 24, 1800-1801), marked *Allegro*, indicated a tempo range of quarter note equals 108 to quarter note equals 144.[127] While this study was conducted among string instrumentalists, it represents a moderate range of performance tempos for the early works of Beethoven.

The study was performed on recordings from the first half of the twentieth century since many of those performances had taken place prior to the widespread use of electronic metronomes, commercial recordings, and personal recording devices ubiquitous in the second half of the twentieth century. Exempting more recent data may have contributed to a narrower range of performance tempos. The moderate range of interpreted tempos among the performers selected above suggests that it would be logical to establish a tempo by feel rather than to be confined to a metronome marking.

Notational Markings

Notational markings in the first edition of Beethoven's *Ten National Airs* were more specific than in Mozart's *Andante*. Specific dynamic markings such as *crescendos* and *decrescendos* are present in Beethoven's work. Beethoven's *Ten National Airs* also includes specific expressive markings such as *dolce* in the theme, *cantabile e legato* in the second variation, and a four measure *ritardando* preceding the end of the final movement.

The Theme

The theme to no. 9 in Beethoven's *Ten National Airs*, shown in Figure 40 below, is in six-eight meter and consists of the melody to the Scottish song, "Oh! Thou art the lad of my heart," a simple, tuneful, and a predictable melody suitable for singing. This music represents the concept

[127] Stowell, 198.

of *Hausmusik* (house music), the idea that music was to be "enjoyed" and "understood" by both highbrow and middlebrow cultures.[128] Marked *dolce*, the theme tests a trombonist's expressive capability. It consists of two contrasting periods of contrasting melodic material, eight bars each in length. When performing this particular air, allow the contour of the melody to dictate dynamic nuance. This will allow the upper note to ring. The grace note just before the second half of measure 7 should be treated like the grace notes before appoggiaturas in Mozart's *Andante*: played before the beat with no interruption in tempo.

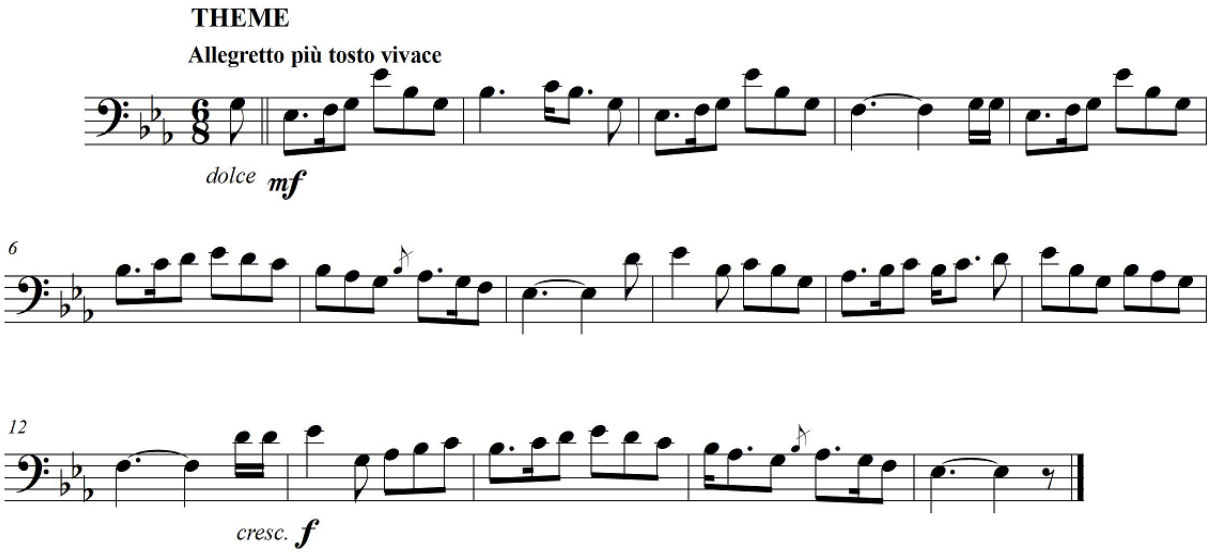

Figure 40: Beethoven, *Ten National Airs with Variations*, No. 9, Theme

National Characteristics of Scottish Music

One of the musical features of no. 9 in the *Ten National Airs* is the Scotch Snap. The Scotch Snap, commonly found in English and Scottish songs after 1675, is characterized by "a

[128] Lee, 89.

sixteenth-note on the beat followed by a dotted eighth-note."[129] It is one of the distinct characteristics of Scottish music.[130] The text to the first verse of Beethoven's theme is as follows:

> Oh! Thou art the lad of my heart, Willy,
> There's love, and there's life, and glee,
> There's a cheer in thy voice, and thy bounding step
> And there's bliss in thy blithesome ee
> But, oh, how my heart as tried, Willy
> For little I thought to see,
> That the lad who won the lasses all,
> Would ever be won by me.[131]

An examination of the text shows that the object noun, Willy, coincides with a Scotch Snap each time it is presented. As implied in the text, this rhythmic figure may be interpreted as the singer's affection for Willy. To support this, the Scotch Snap should be emphasized.

Melodies featuring syncopated rhythms in Scottish music are usually characteristic of the Scottish national spirit. It is thus appropriate to play no. 9 of *Ten National Airs* with a light character. Gerald Abraham has stated: "the verses set to the vivacious and strongly rhythmical dance tunes are far truer in accent and in every way closer wedded to the music than those set to the slow, pastoral airs, which are, like so many English folk songs of the slower type, more remarkable for beauty of melodic contour than for rhythmic variety."[132] With this information, if would be appropriate to perform the "Scottish Air" with a joyful attitude and a light touch.

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[129] Nicholas Temperley and David Temperley, "Music-Language Correlations and the Scottish Snap," *Music Perception: An Interdisciplinary Journal* 29, no. 1 (September 2011), 51.

[130] Gerald E. H. Abraham, "Burns and the Scottish Folk-Song," *Music and Letters* 4, no 1 (1923), 74.

[131] R. S. Burge, *Thou Art the Lad of My Heart Willie* (New York: Wm. Hall and Son, 1855).

[132] Abraham, 74

The Variations

Beethoven's treatment of the flute encompasses a wide range of character. To illustrate this, he used the same instrument to create somber chords in his Fifth Symphony and the evocative bird song in his *Pastoral Symphony*.[133] It would therefore be advisable to establish a different character in each of the variations in the ninth of Beethoven's *Ten National Airs*.

The first variation features a hocket between the flute and the right hand of the accompaniment. A soloist should take caution not to follow the pianist for rhythm, as that approach may cause him or her to slow down the tempo, interrupting the timing of the hocket. It is more effective to agree on a tempo at the start, and to maintain that tempo throughout the variation. The first variation also features several dissonances on beat two. Like the appogiaturas in Mozart's *Andante,* these dissonances should be emphasized.

In the second variation, the theme occurs in the piano. Here the solo acts as an accompaniment. Fit your sound into the sound of the piano, and follow the melody throughout the movement. In the third variation, the theme alternates between the right and left hands of the accompaniment.[134] As in the first two variations, keep the tempo steady while following the melodic line. The large leaps present in this movement may be challenging for young trombonists. To develop the necessary flexibility for the execution of these leaps, the exercises from Brad Edwards' *Lip Slurs* discussed in chapter two of this document may be helpful.[135]

The fourth variation is marked *Andante espressivo* and shifts to E-flat Minor. This movement tests the ability of the performer's flexibility of tone color as the work shifts to the

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[133] Stowell, 84.

[134] Paul Mies and Joseph Schmidt Görg, *Beethoven-Jahrbuch, Jahrgang* 1959/60 (Bonn: Beethovenhaus, 1962), 139.

[135] See Figure 3 and Figure 4, pp. 15-16.

parallel mode. Playing this movement with a darker sound will help convey that change in character. The first entrances also contain dissonances on downbeats. These dissonances provide an opportunity for the soloist to establish the appropriate character of the piece, and should be brought out according to the principles discussed in chapter two.[136] The key of E-flat Minor may be problematic for some young trombonists because there is a tendency to play fifth position sharp when approaching it from an inner position, and flat when approaching it from an outer position. This would result in the first G-flat played sharp and the second G-flat played flat. One occurrence of this pitfall occurs in the first and third notes of the fourth variation, shown in Figure 40 below. Obtaining a resonant sound on the first note is also a challenge, because the G–flat needs to be played in an outer position or with the valve. Be sure that any notes played in outer positions or with the valve have proper air support.

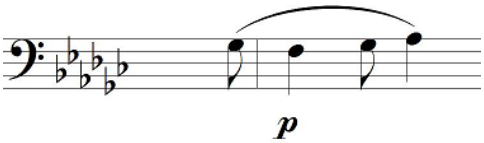

Figure 41: Beethoven, *Ten National Airs with Variations*, Variation IV, first three notes.

The final chord (E-flat major) features the Picardy-third cadence, shown in Figure 41 below. This can be interpreted as a sense of hope. A brighter sound and a general sense of relaxation may help communicate this change in character.

[136] See page 36.

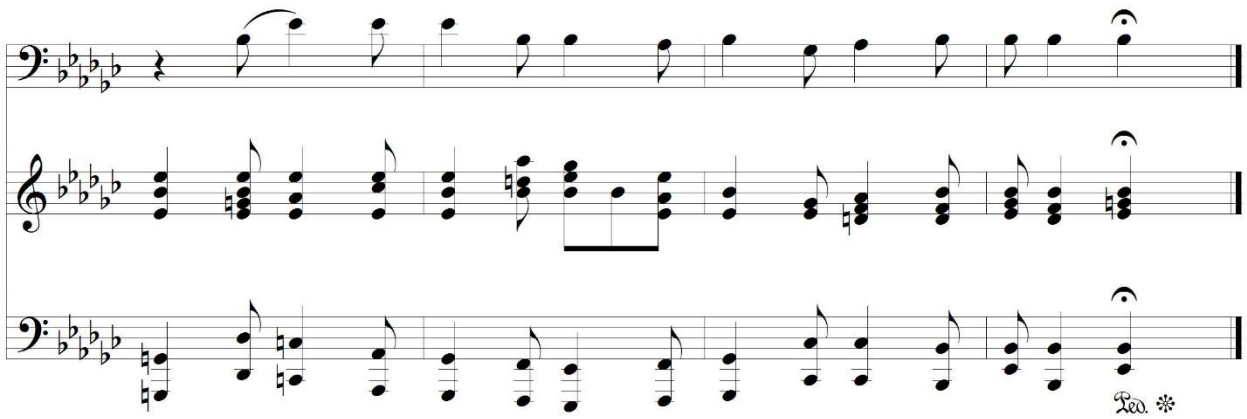

Figure 42: Beethoven Ten National Airs and Variations, *Variation V*, last six measures

Marked *Vivace*, the final variation is a sudden shift of character from the previous variation, and it contains melodic material in the flute separated by rests. Similar to the passage in measures 48-55 of the *Andante*, Wion advises the performer to "look beyond the written rest to see how small phrases are connected."[137] The last six measures, shown in Figure 42, restate the original theme of no. 9. It should be played at a full dynamic of at least *forte*. The *ritardando* four measures from the end of the piece calls for a triumphant ending. Play the last four measures stately, and the final note with full value to allow for maximum resonance.

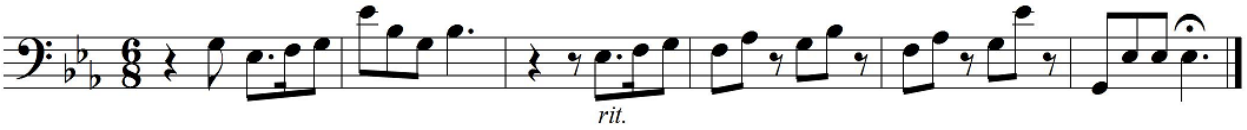

Figure 42: Beethoven: Ten National Airs and Variations, Variation V, last six measures.

Studying and performing no. 9 of Beethoven's *Ten National Airs with Variations* can help a musician recognize and interpret the folk elements found Beethoven's music. Scottish folk elements can also be found in the orchestral works of Purcell, Field, Haydn, Beethoven,

[137] Wion, 14.

Schubert, Berlioz, Mendelssohn, and many others.[138] Mendelssohn, in particular, uses elements of Scottish folk music to portray Scotland in his *Hebrides Overture* (1830) and the *Scottish Symphony* (1830-42).[139] Experience performing Scottish folk music may help a performer recognize the Scottish elements in music and to approach those elements with the appropriate style. More importantly, the Scottish elements in Beethoven's *Ten National Airs* are representative of the prevailing ideas of nationalism and folk music in the early nineteenth century. The recognition and interpretation of folk elements in music, when they are present, is necessary for a performer to produce an accurate representation of a composer's musical intent.

[138] William A. Everett, "National Themes in Scottish Art Music, ca. 1880-1990," *International Review of the Aesthetics and Sociology of Music*, Vol. 30, no. 2, p. 158.
[139] Everett, 158.

CONCLUSION

The study of flute repertoire from the eighteenth and early nineteenth centuries can teach many performance practices that may not be learned otherwise. From this study, we have encountered the following aspects of music when transcribing J.S. Bach's *Partita in A Minor* for the trombone: the effects of tempo selection, sound, and phrasing on the *Affekt* of a movement; the treatment of repeated and sequential passages in a Baroque work; common articulation patterns in the eighteenth century; dance rhythms; breathing; and ornamentation. For Mozart's *Andante in C Major,* we have discussed the process of finding an appropriate tempo for the work; classical form; interpretation of notational markings; strategies for creating dynamic contrast; general guidelines to interpreting a cadenza; and appropriate treatment of appoggiaturas, grace notes, trills, and turns. For no. 9 of Beethoven's *Ten National Airs with Variations*, we have discussed the notational markings in his music; vibrato; creating contrast in a theme and variations; and the recognition and interpretation of folk elements in music.

Each of the works discussed in this document offer opportunities for a musician to practice unique aspects of musical performance. While individual musicians have only limited control of musical aspects such as improvisation and tempo when performing in an ensemble, studying those aspects may enable a musician to capture the musical language of the composers studied, and allow him or her to understand the nature of the original work. As a result, performances would more accurately represent the musical intentions of the composer.

We have also encountered many technical challenges when transcribing flute music for performance on the trombone. Developing technique by performing music ensures that good

technique always serves the purpose of making music. The practice of transcribing flute music for the trombone from this period not only expands the available repertoire for the instrument, but also assists trombonists to accurately perform the original or transcribed works by major composers of the eighteenth and early nineteenth centuries.

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APPENDIX A

Performance Materials for J. S. Bach:

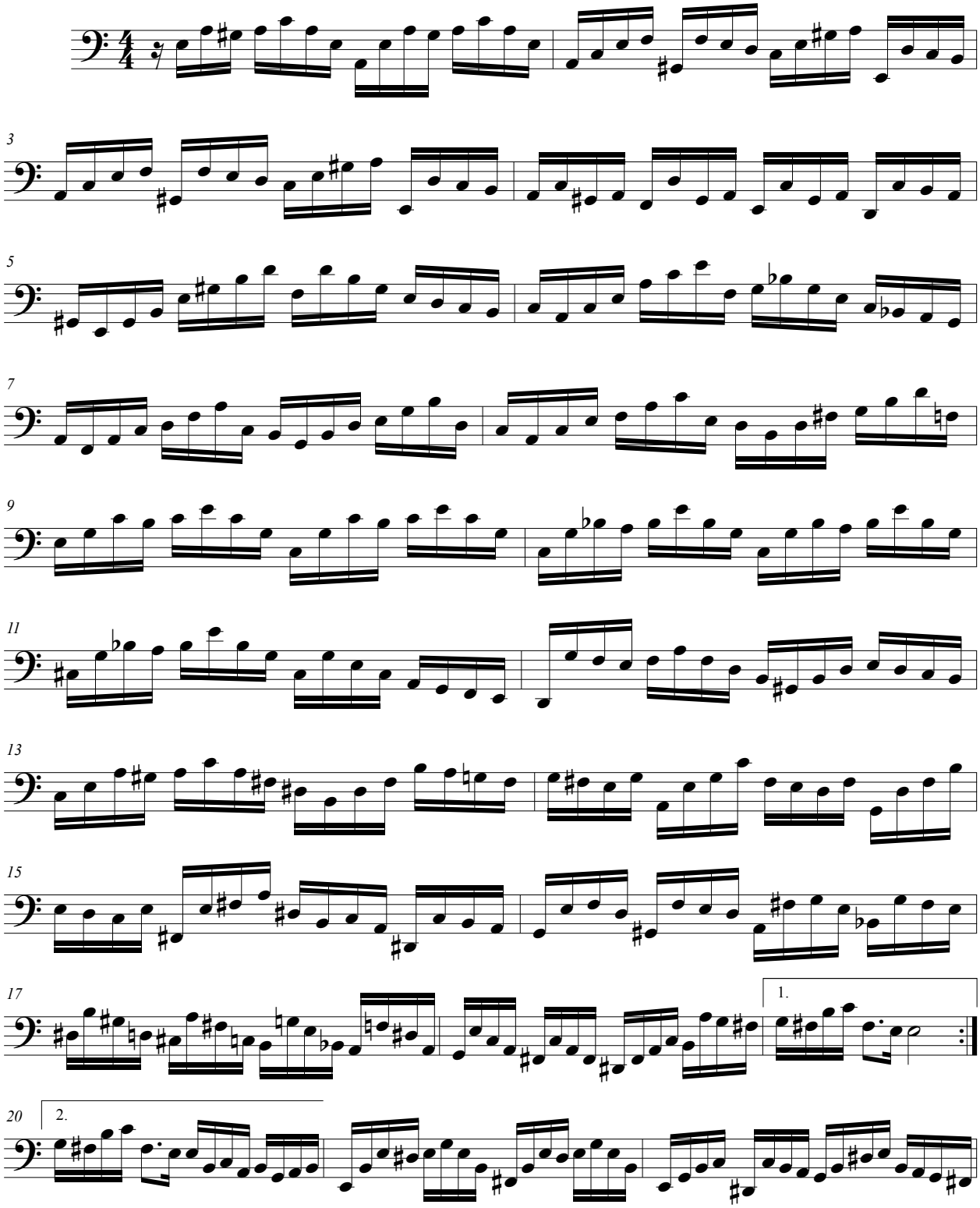
Partita in A Minor

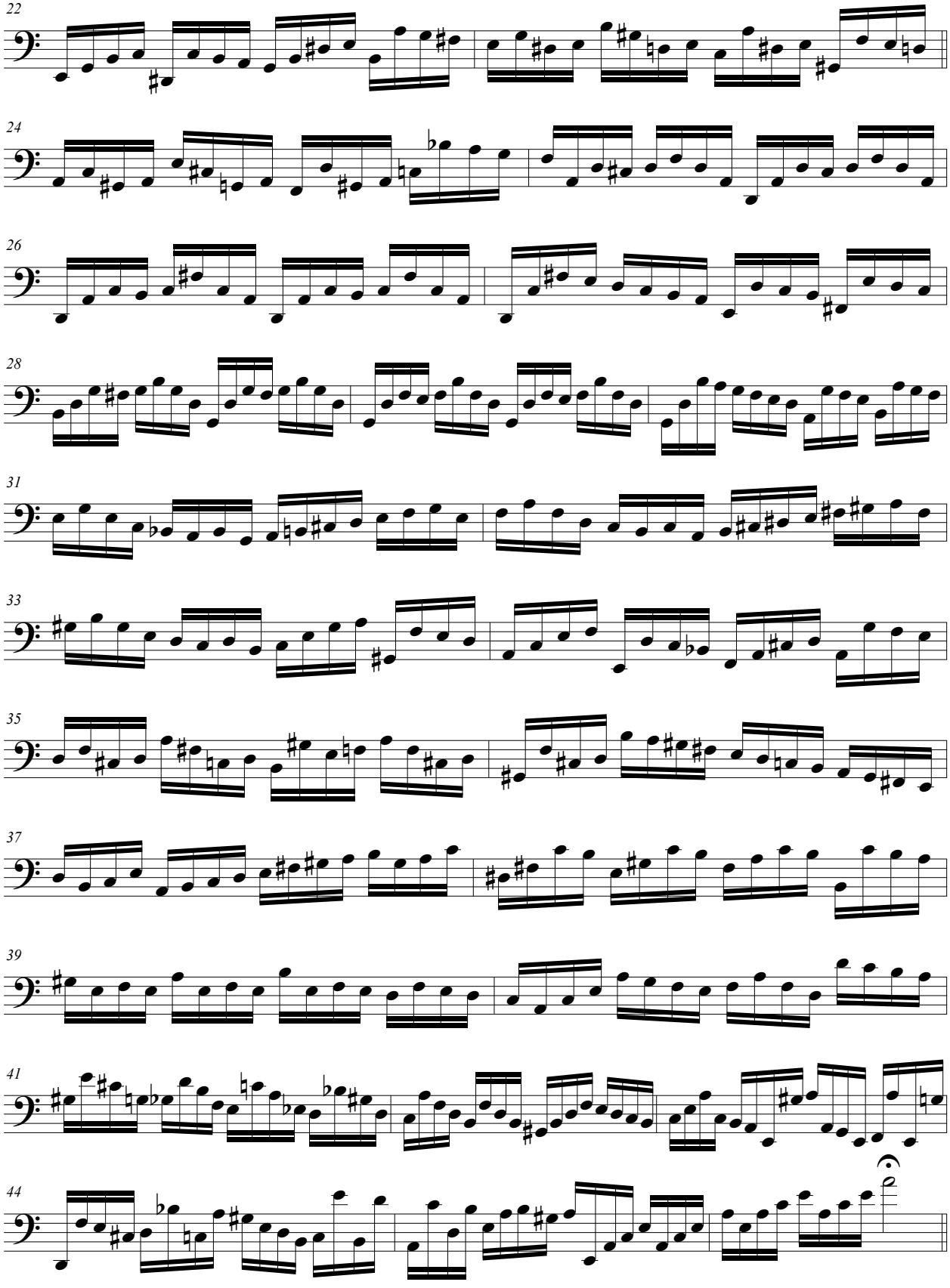
Johann Sebastian Bach

Partita in A Minor, BMW 1013

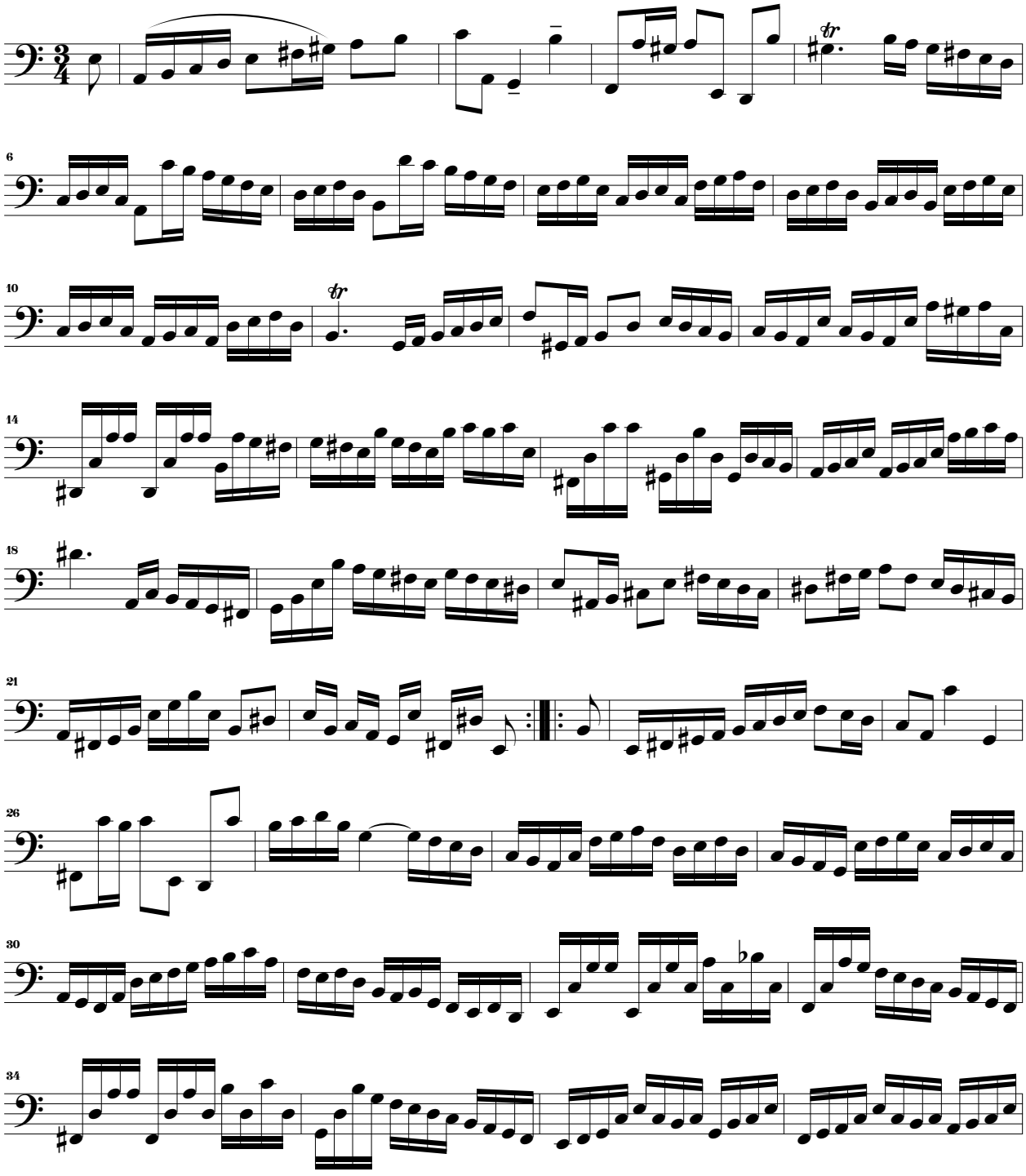
Transposed for the Trombone from the Original Manuscript

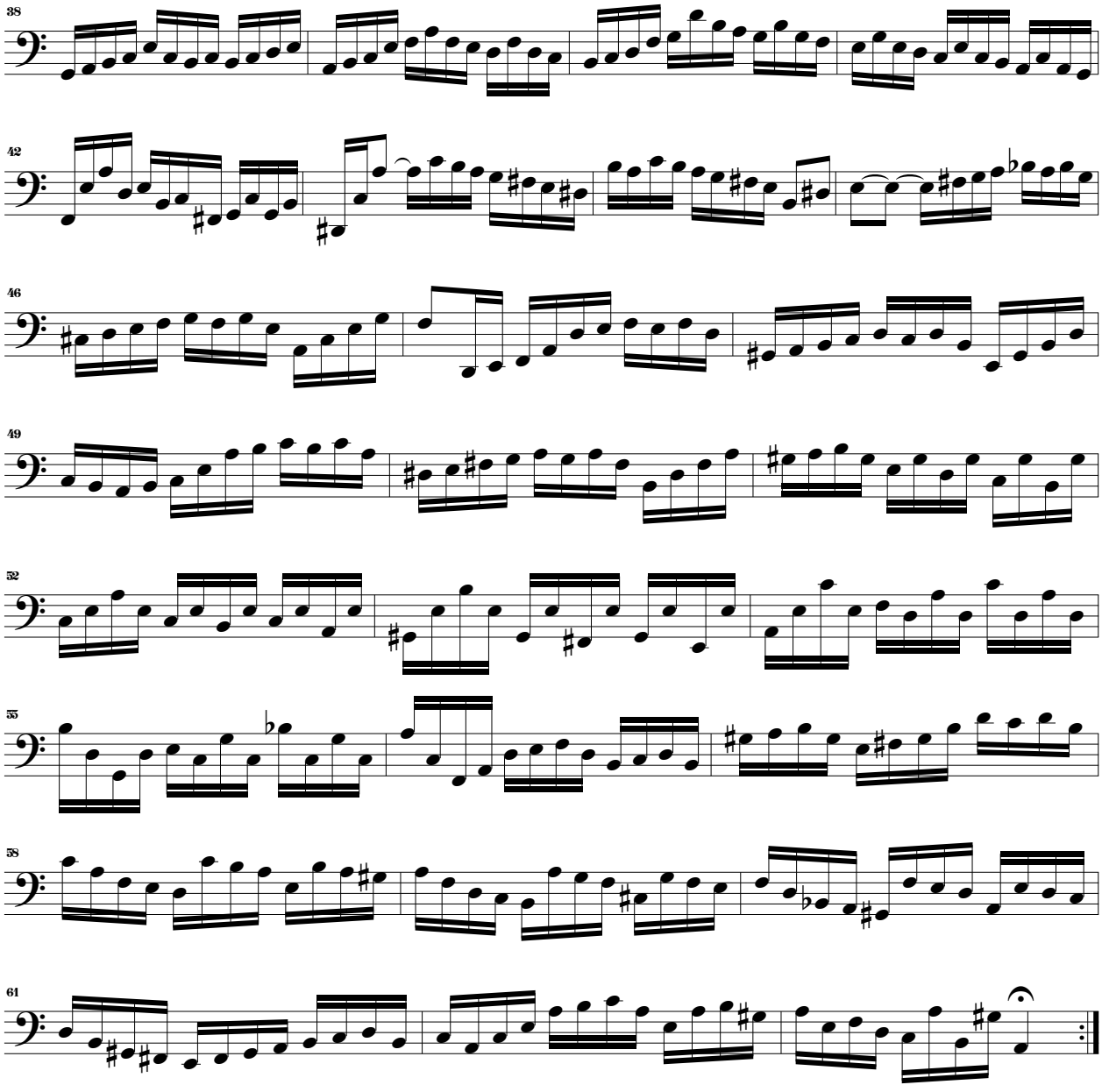
Allemande



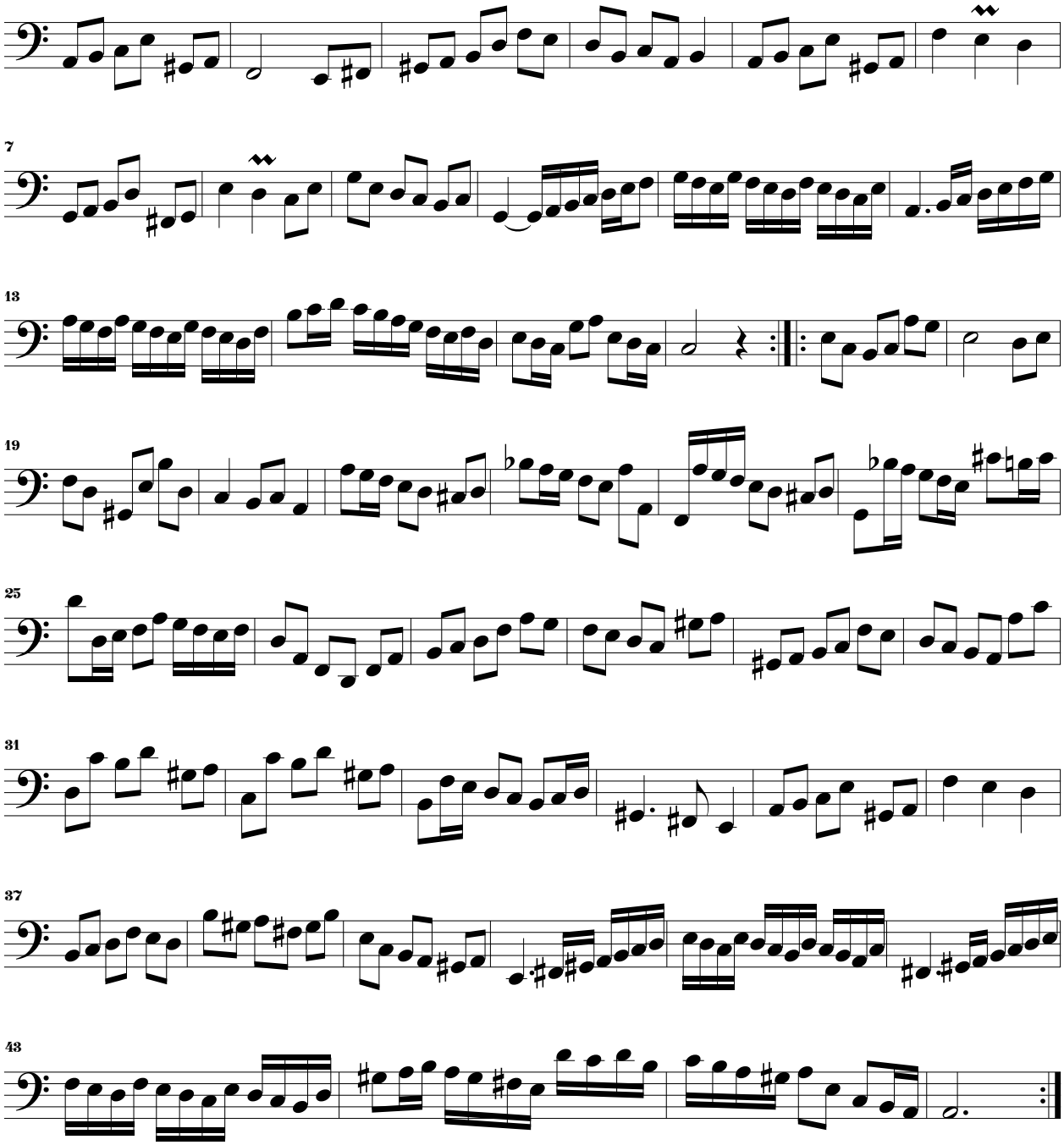

22
24
26
28
31
33
35
37
39
41
44

Corrente

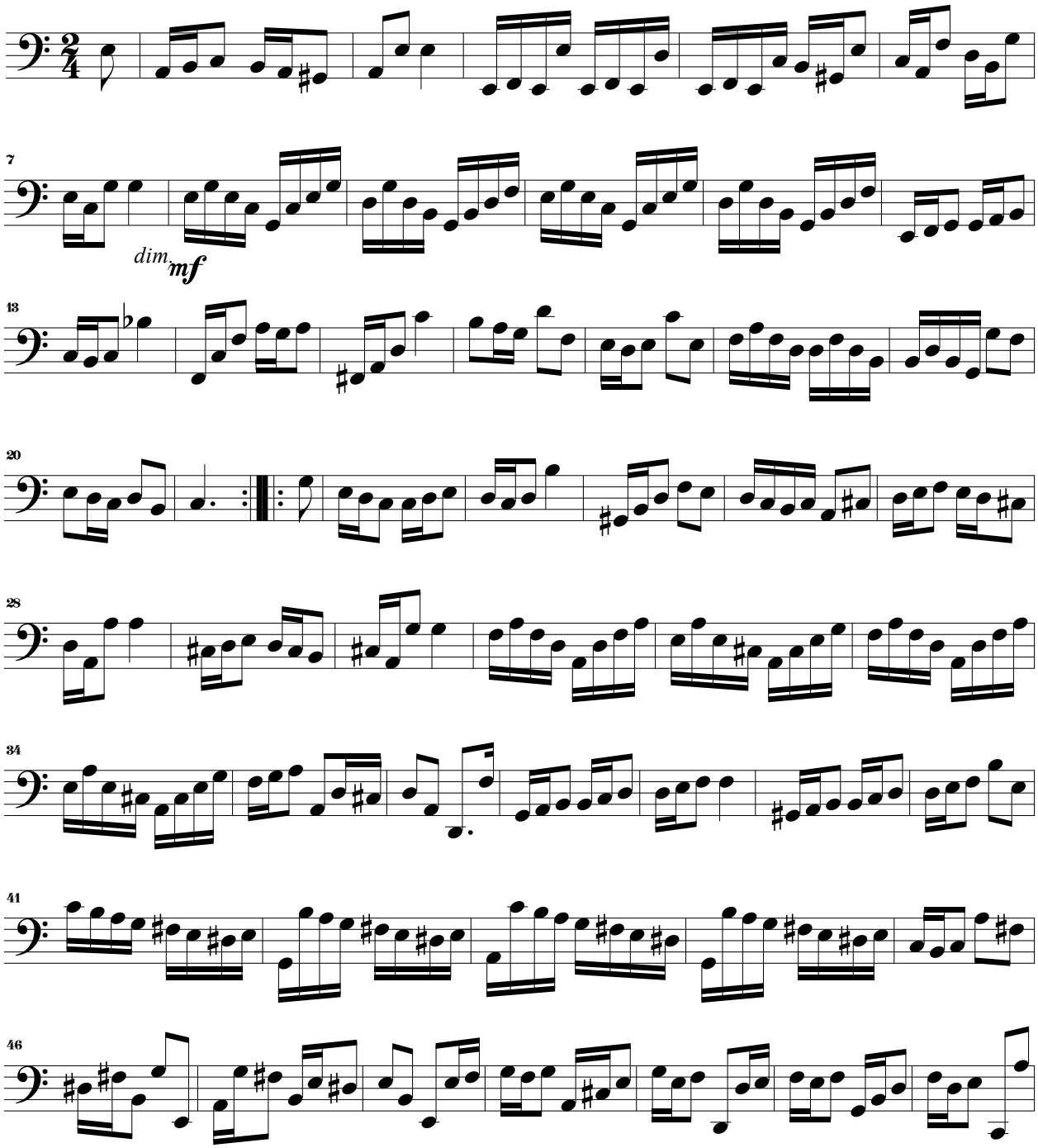


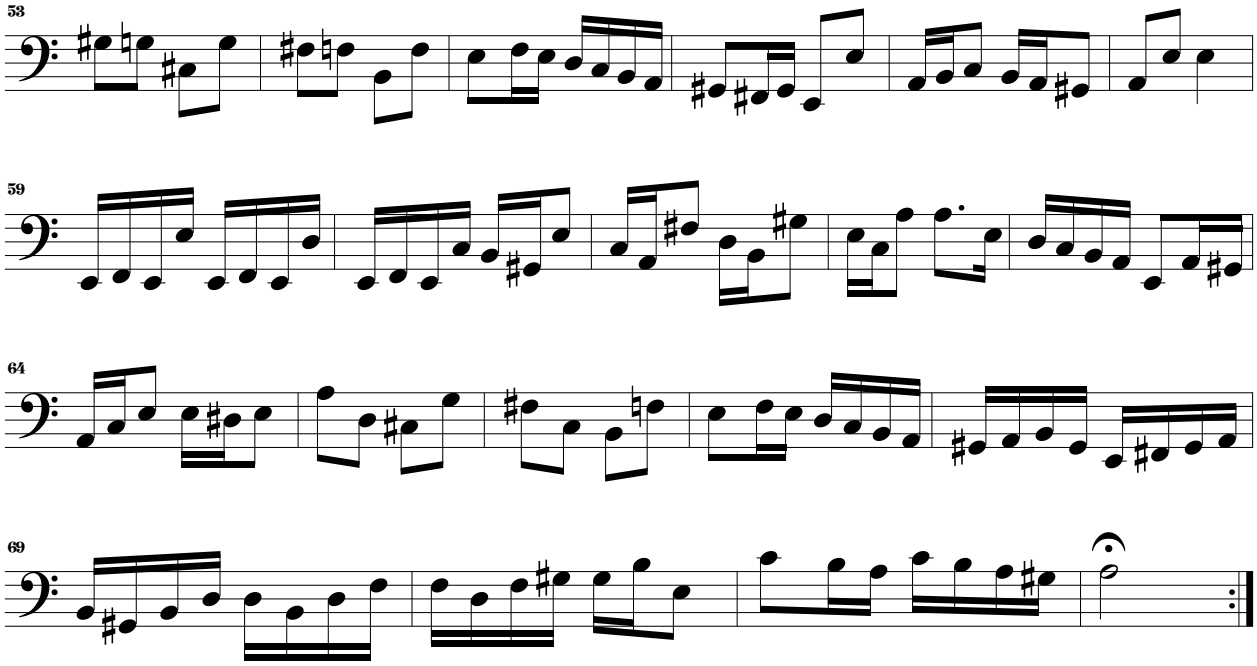

38
42
46
49
52
55
58
61

Sarabande



Bouree Anglaise



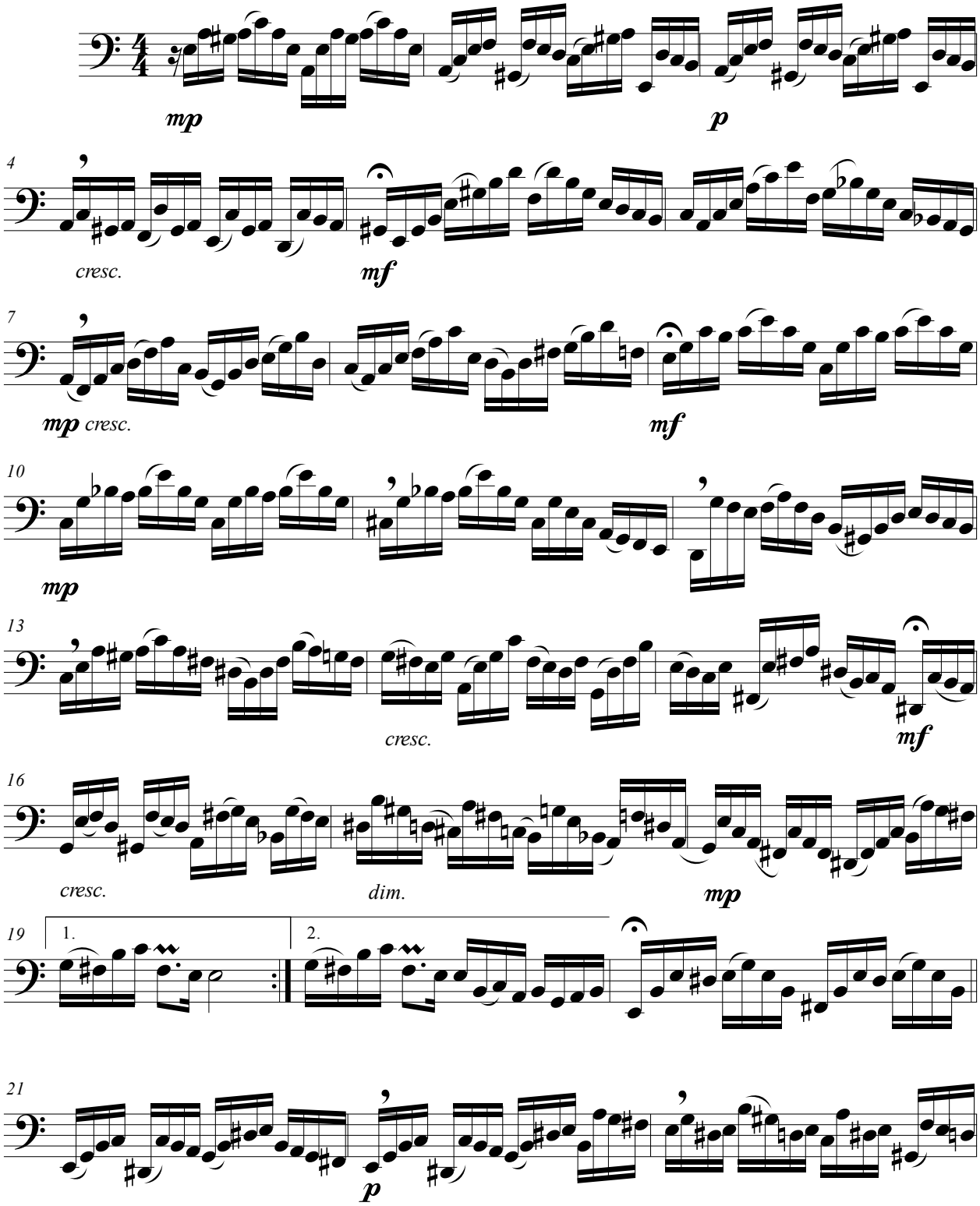

53
59
64
69

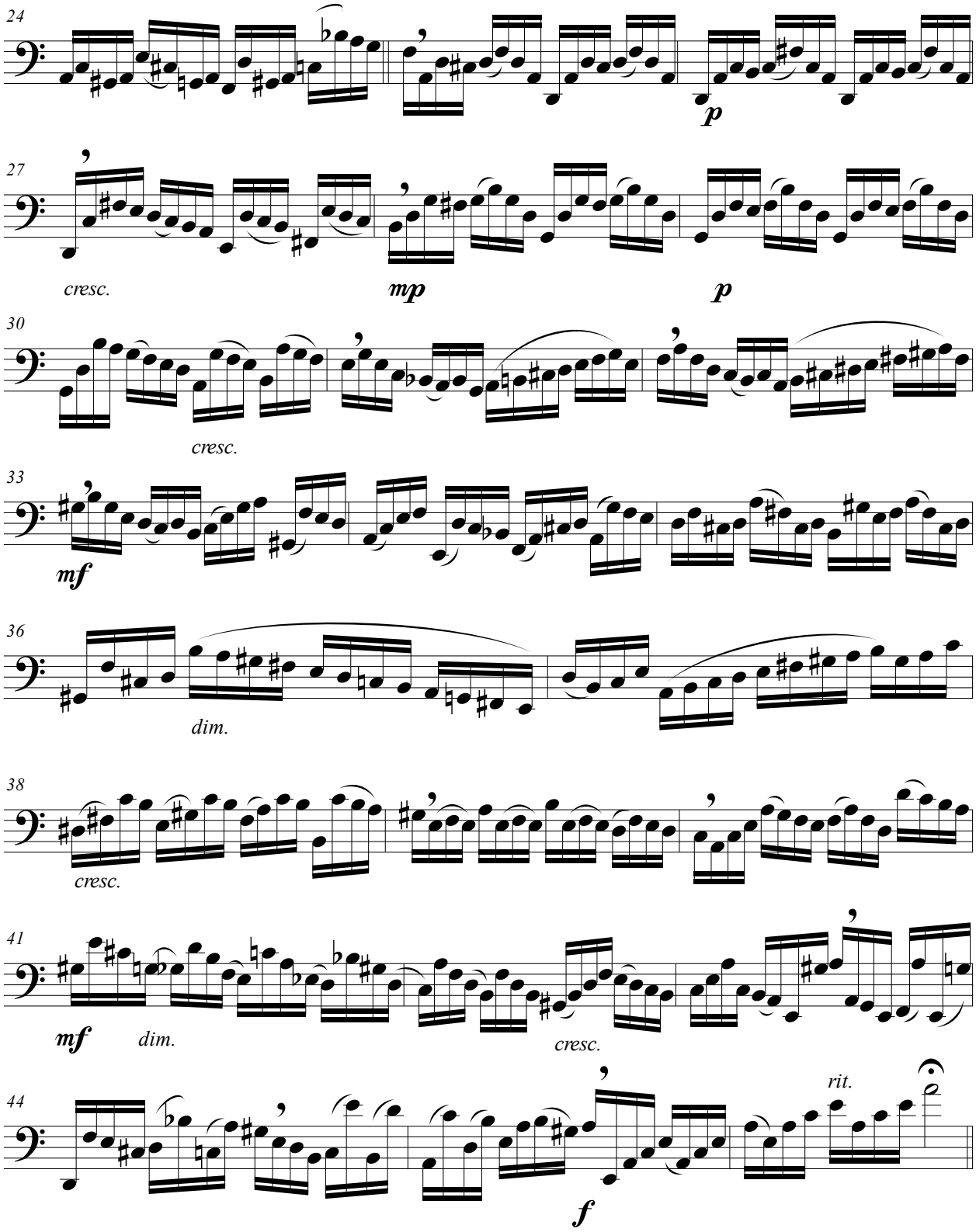
Johann Sebastian Bach

Partita in A Minor, BMW 1013

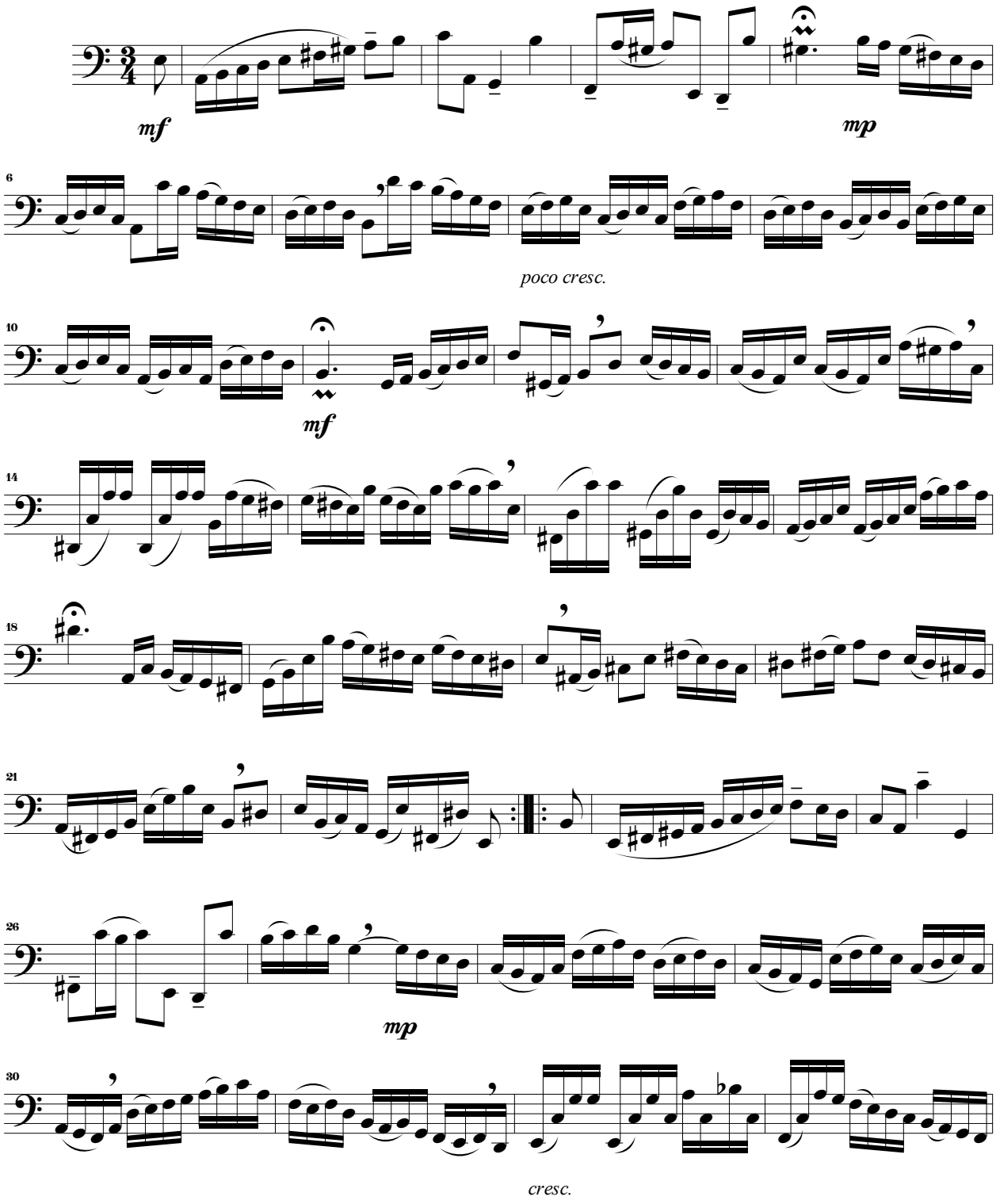
Edited with Performance Suggestions by Wilson Wong

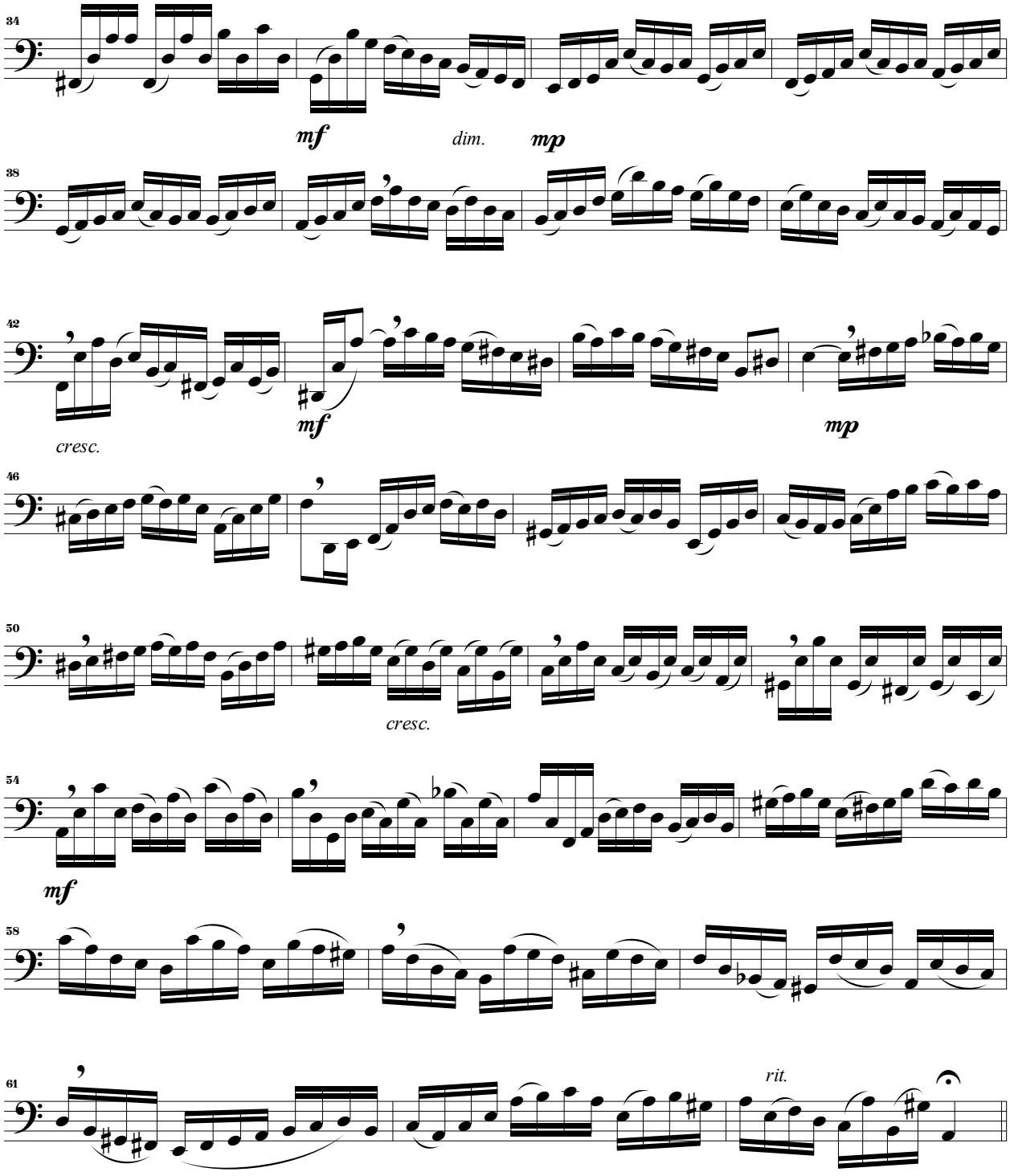
Allemande


mp
p
4
cresc.
mf
7
mp cresc.
mf
10
mp
13
cresc.
mf
16
cresc.
dim.
mp
19
1.
2.
21
p

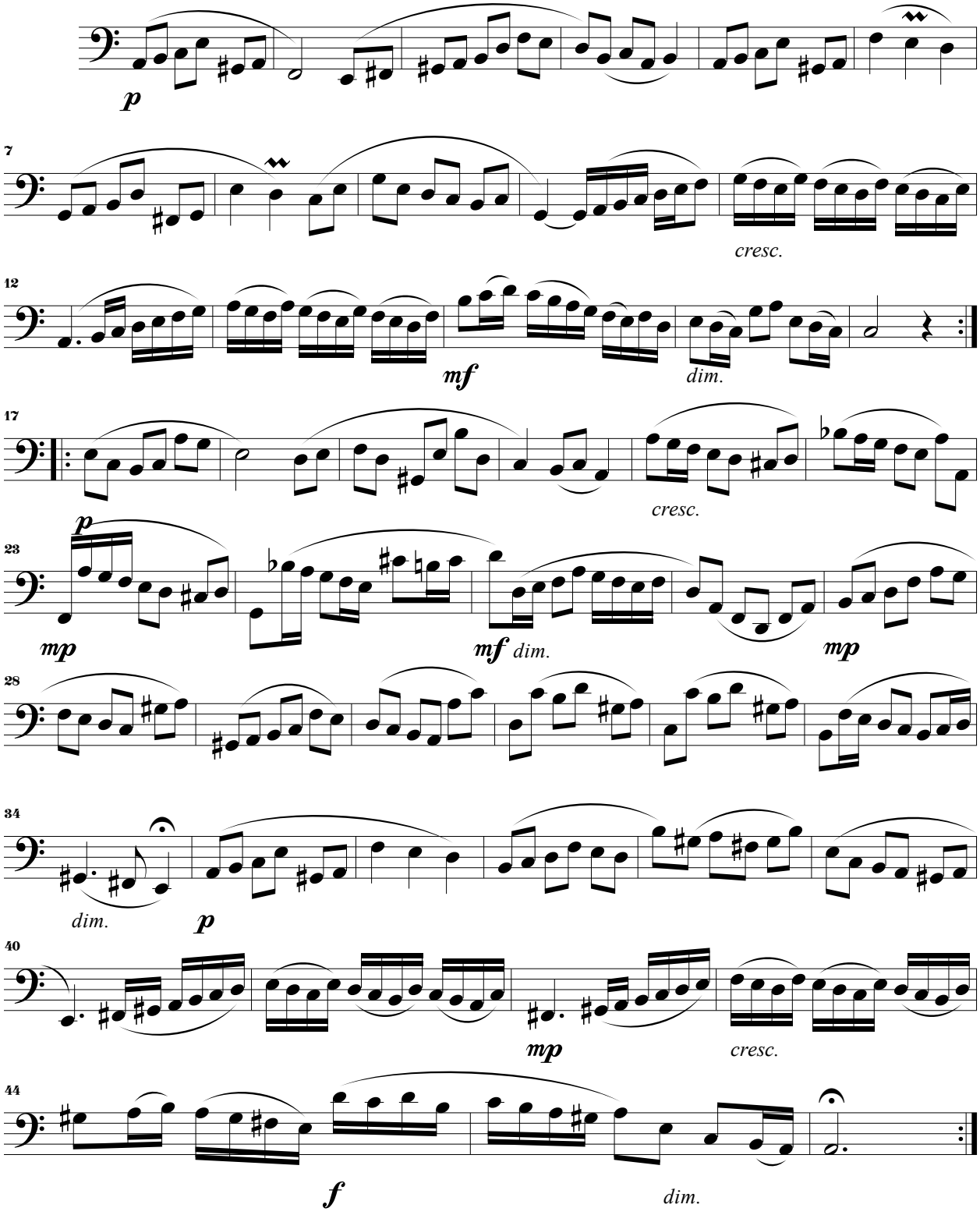

24
p
27
cresc.
mp
p
30
cresc.
33
mf
36
dim.
38
cresc.
41
mf
dim.
cresc.
44
rit.
f

Corrente




34
mf
dim.
mp
38
42
cresc.
mf
mp
46
50
cresc.
54
mf
58
61
rit.

Sarabande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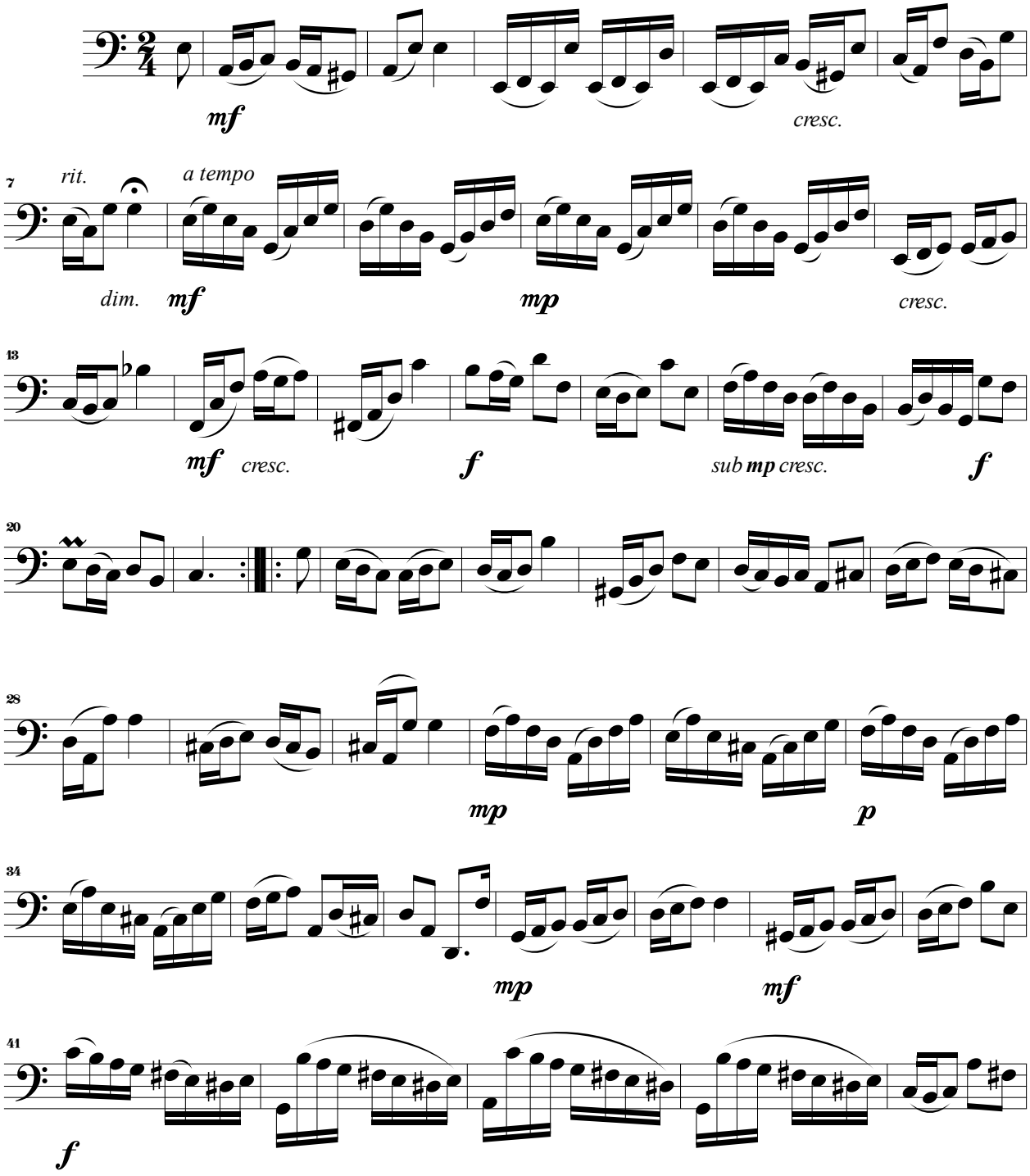
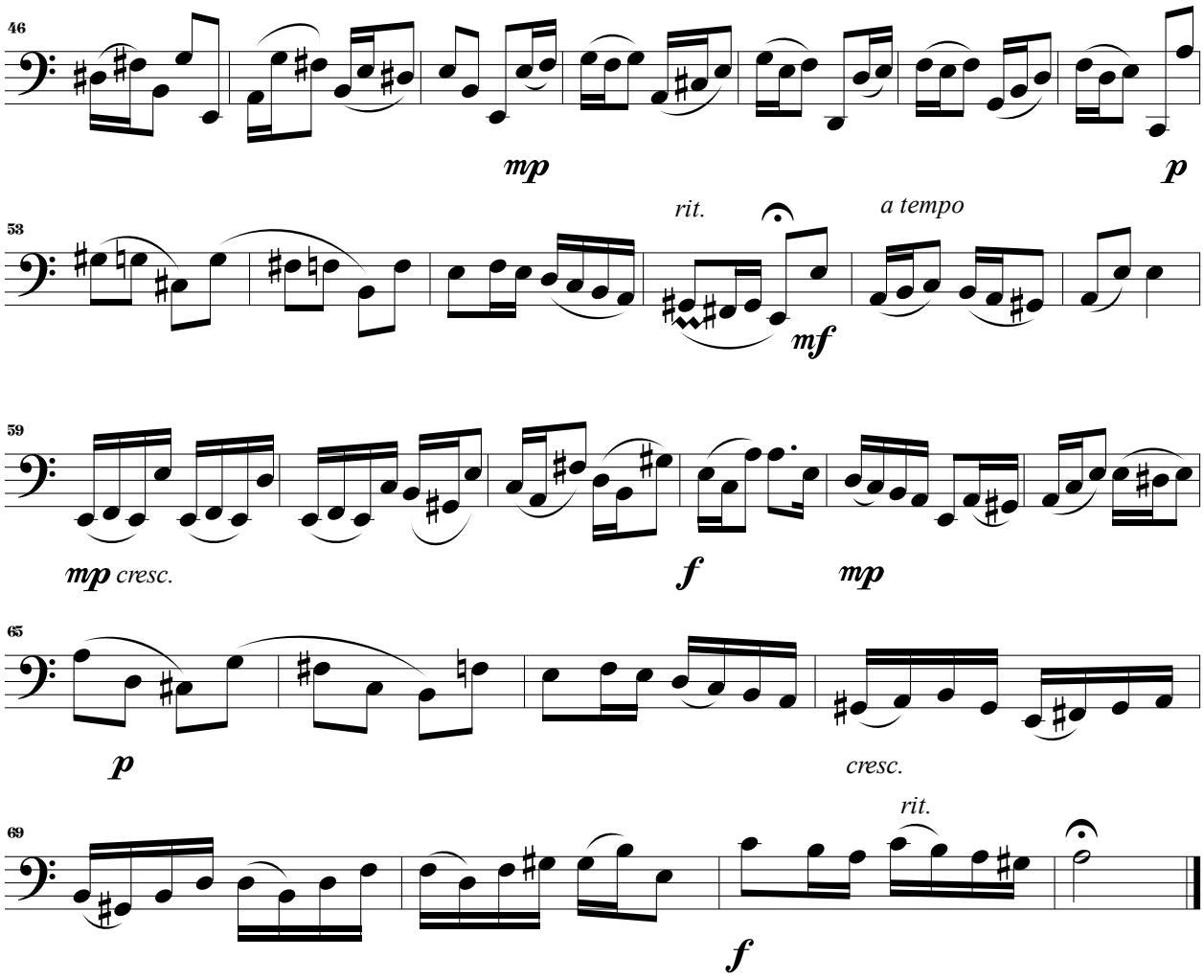
7
cresc.
12
mf
dim.
17
cresc.
p
23
mp
mf dim.
mp
28
34
dim.
p
40
mp
cresc.
44
f
dim.

Bouree Anglaise




46
mp
p
53
rit.
a tempo
mf
59
mp cresc.
f
mp
65
p
cresc.
69
rit.
f

APPENDIX B

Performance Materials for the *Andante in C Major*, K. 315 by Wolfgang Amadeus Mozart

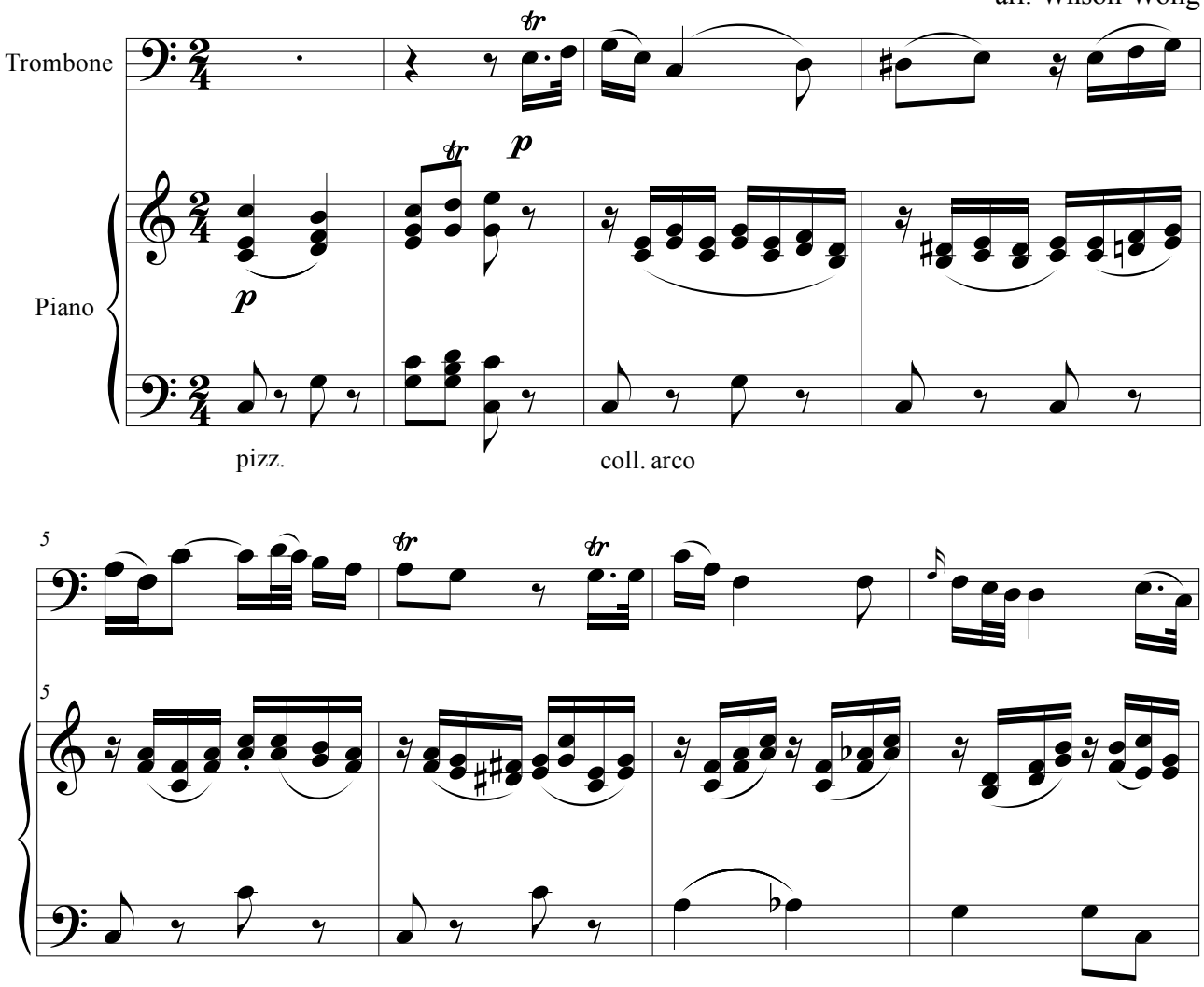
Wolfgang Amadeus Mozart

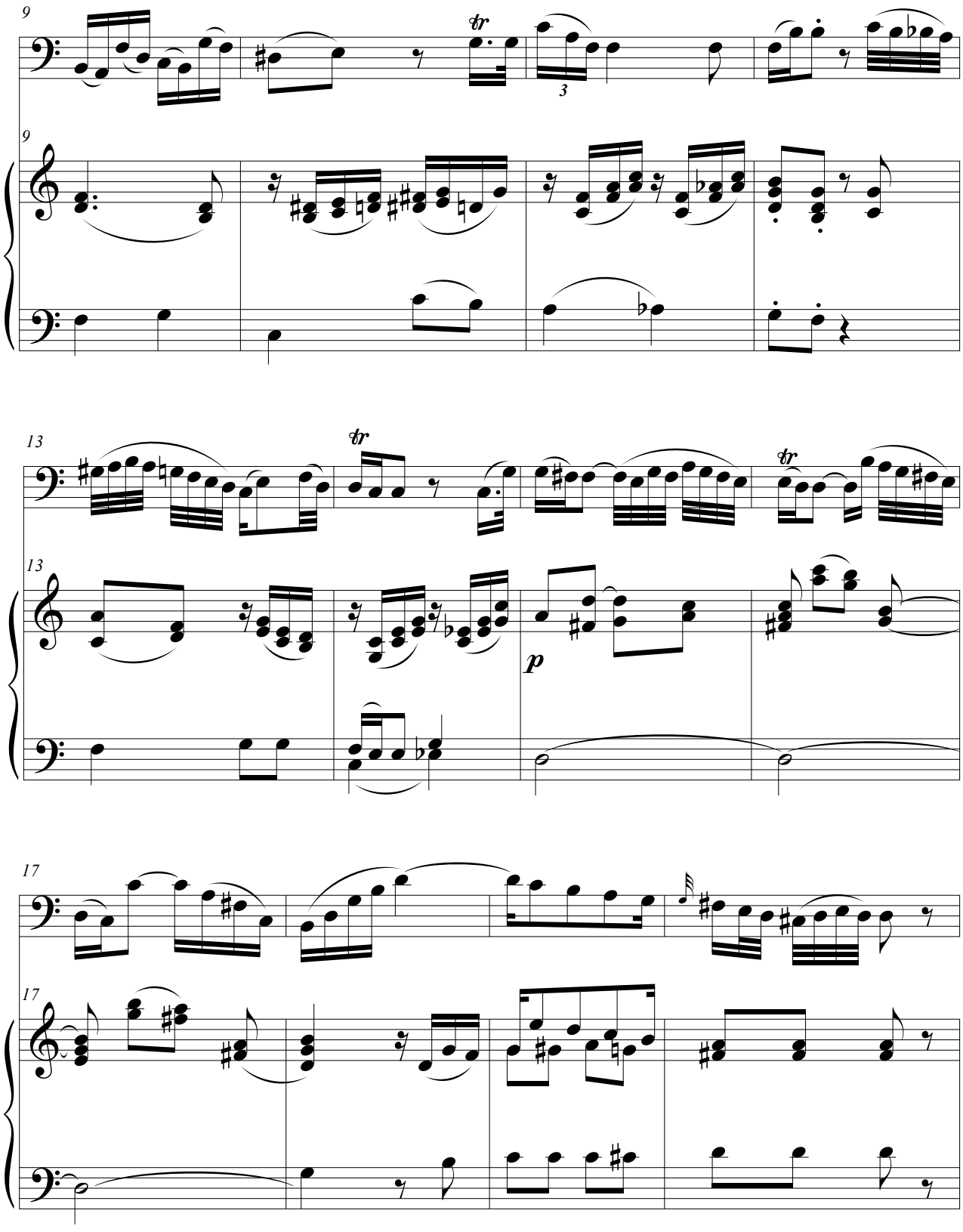
Andante in C Major, K. 315

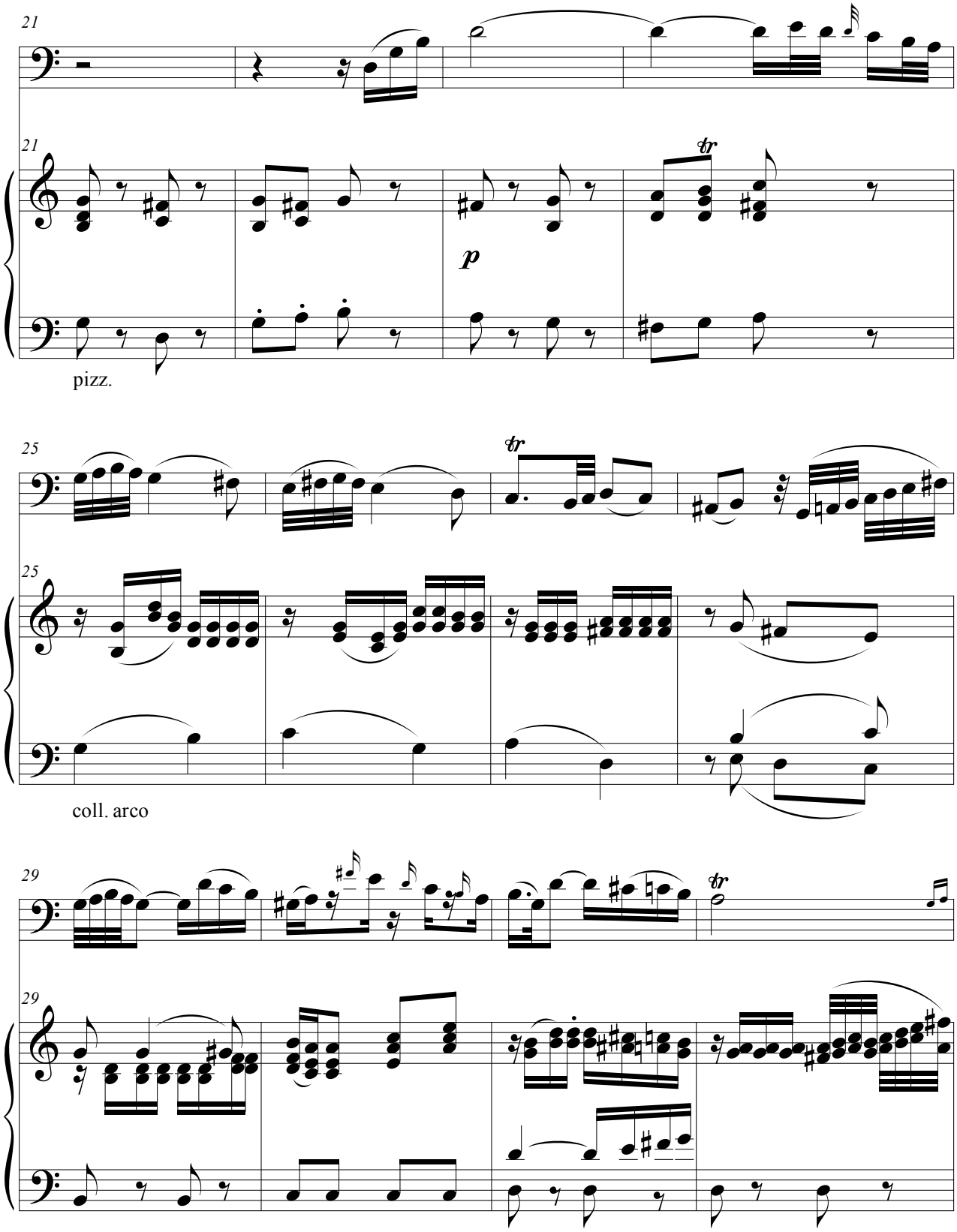
Transposed for Trombone and Piano from the Original Manuscript

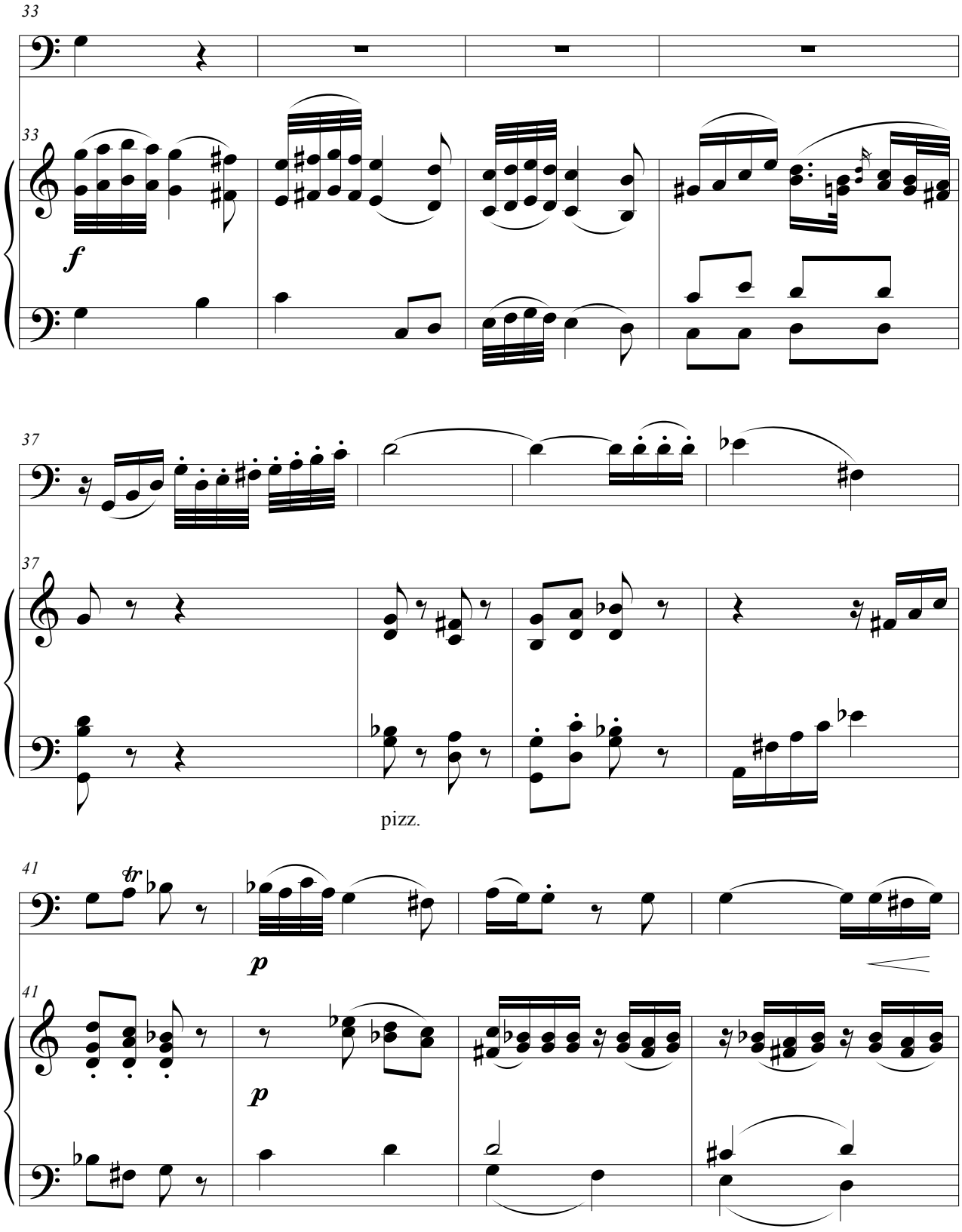
Andante in C

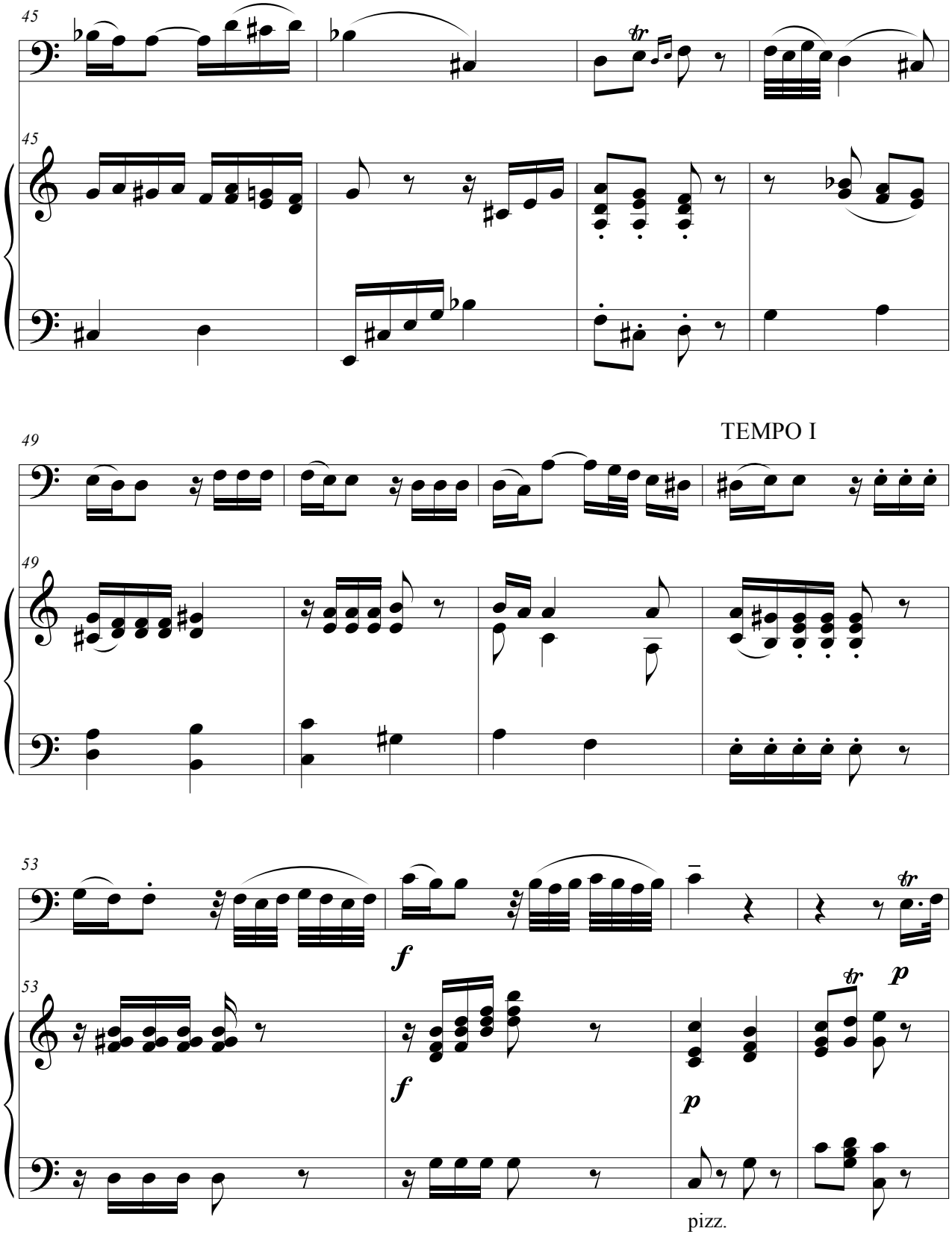
W. A. Mozart
arr. Wilson Wong

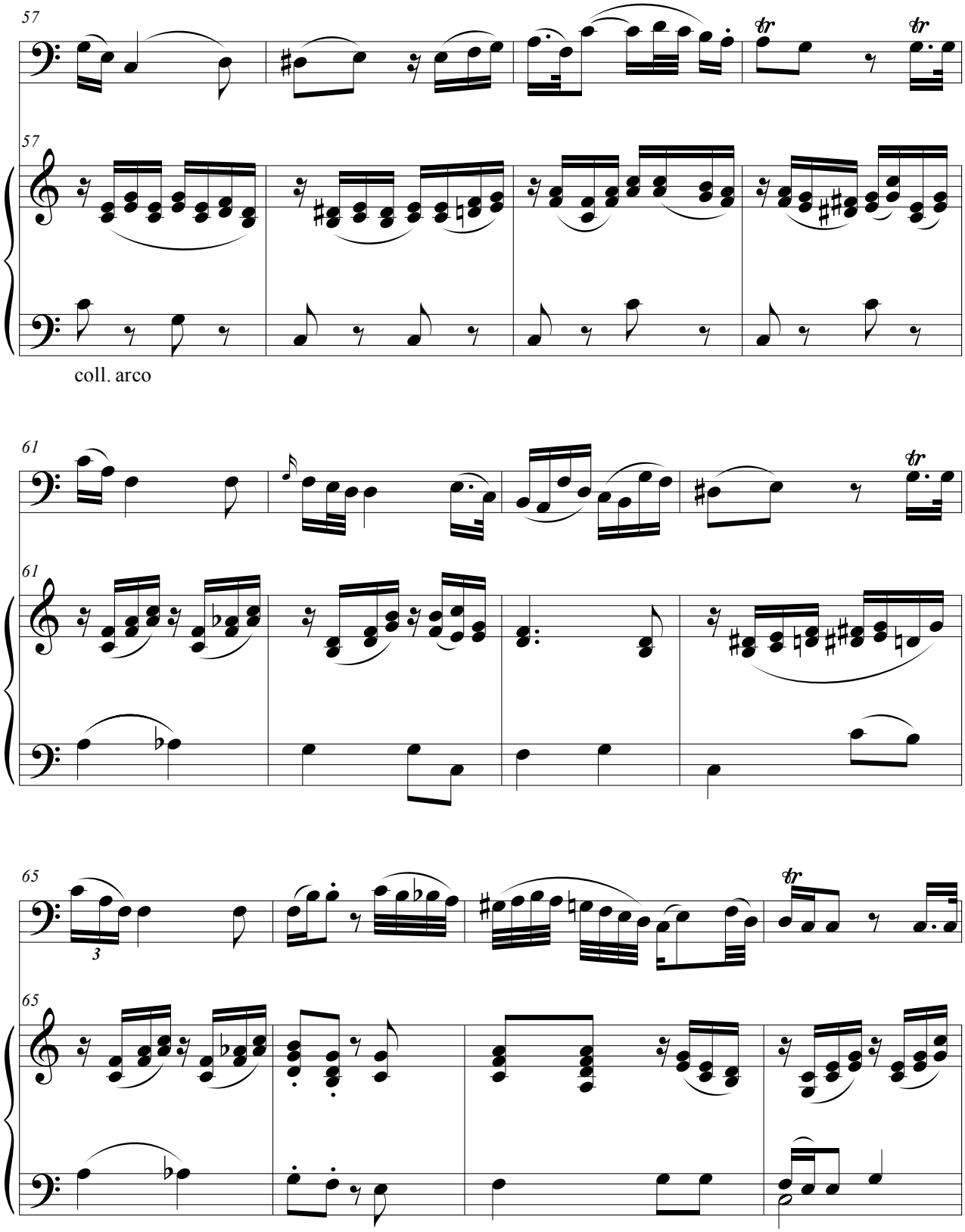



9
9
3
13
13
p
17
17


21
21
p
pizz.
25
25
coll. arco
29
29


33
33
f
37
37
pizz.
41
41
p
p


45
45
49
TEMPO I
49
53
f
53
f
p
p
pizz.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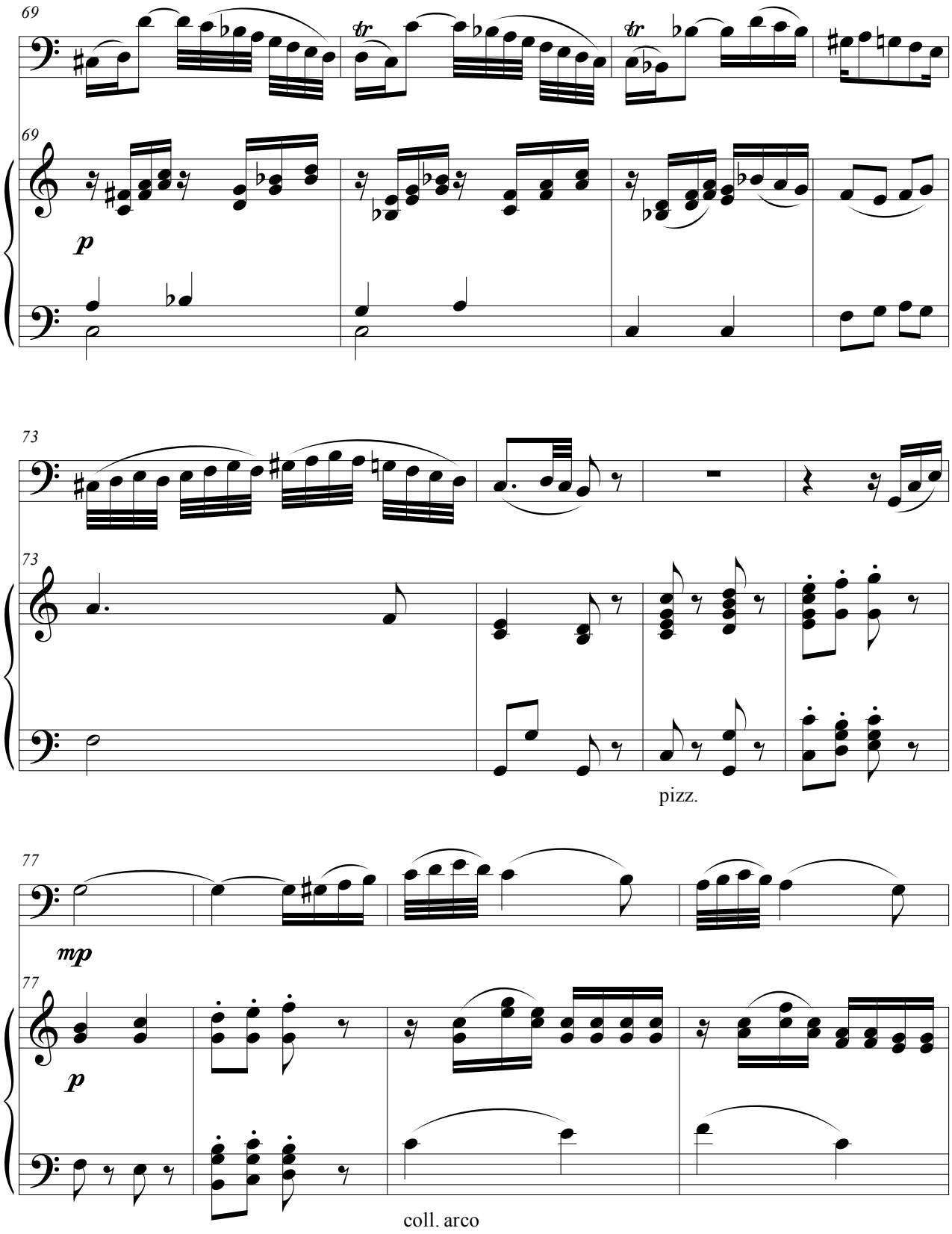
57
coll. arco
61
61
65
65
3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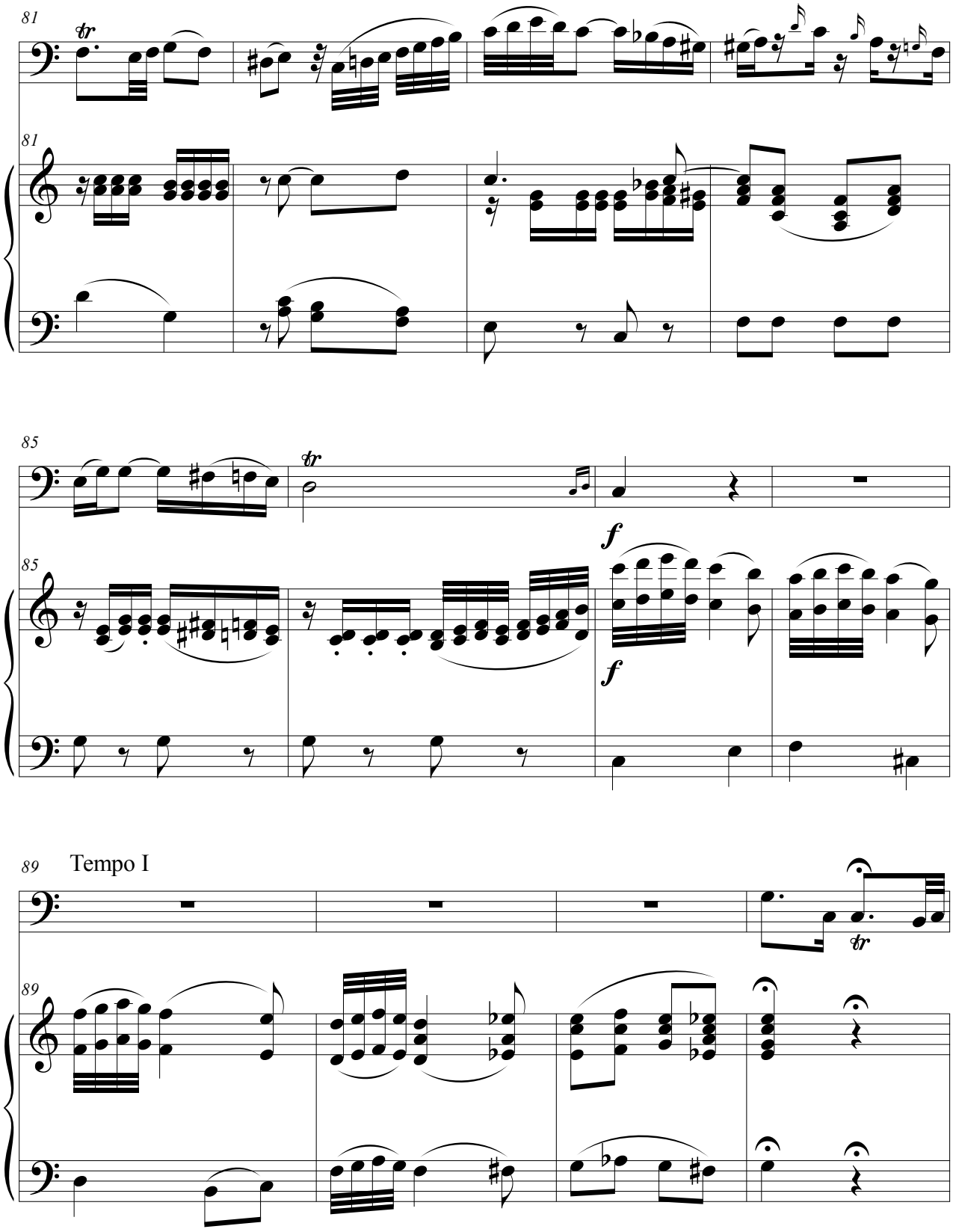
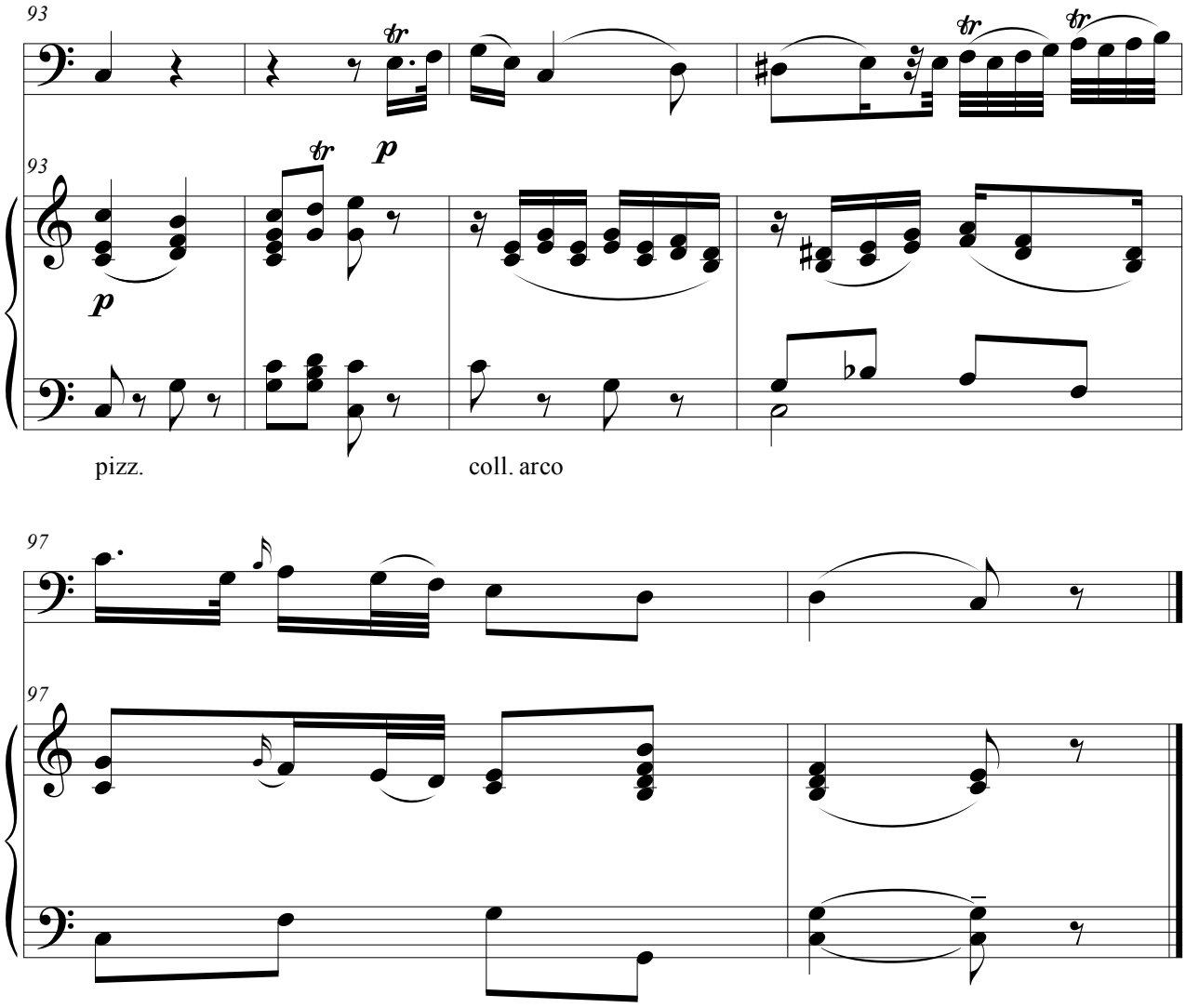
69
p
73
73
pizz.
77
mp
77
p
coll. arco


81
81
85
85
f
f
89
Tempo I
89


93
93
p
p
pizz.
coll. arco
97
97

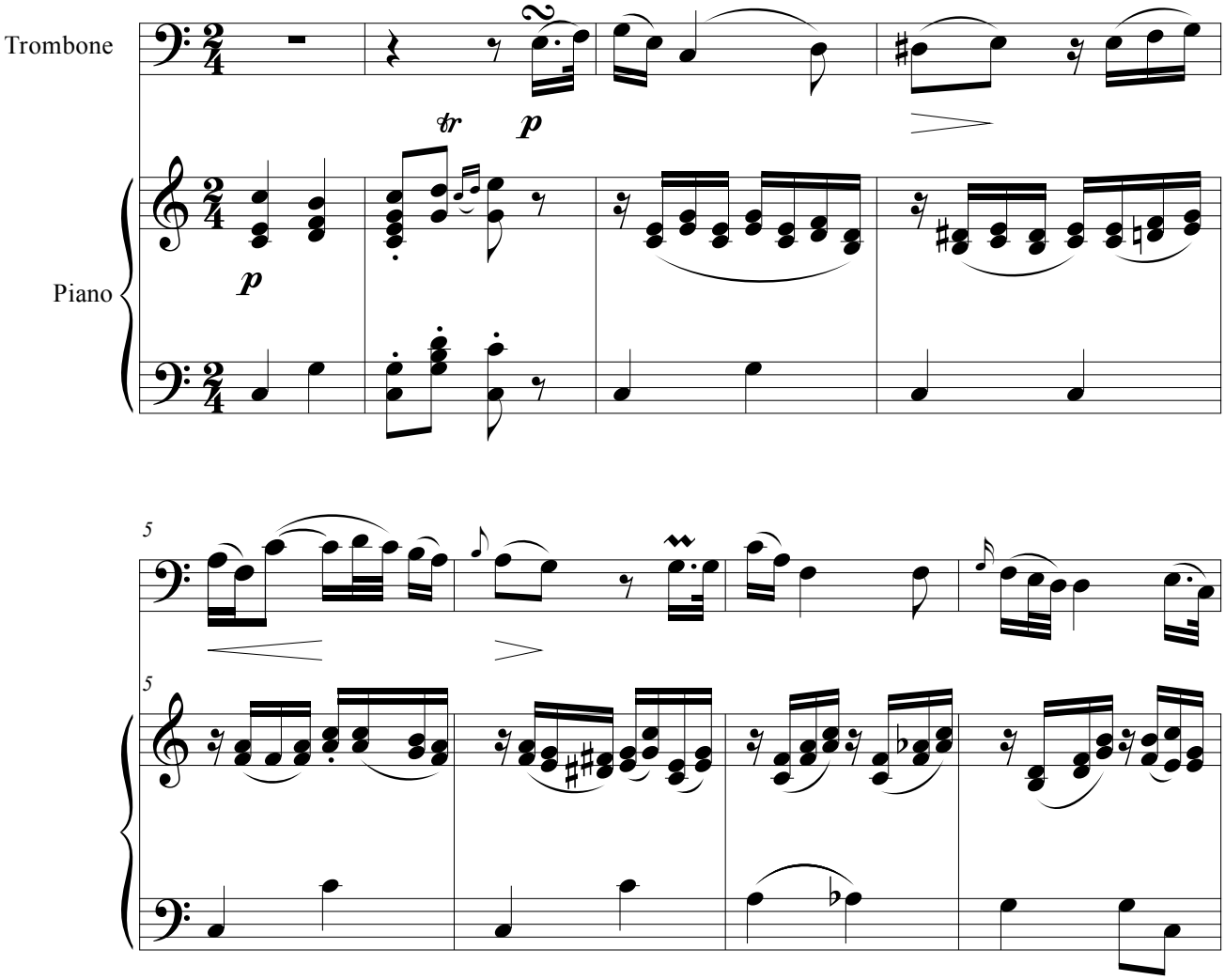
Wolfgang Amadeus Mozart

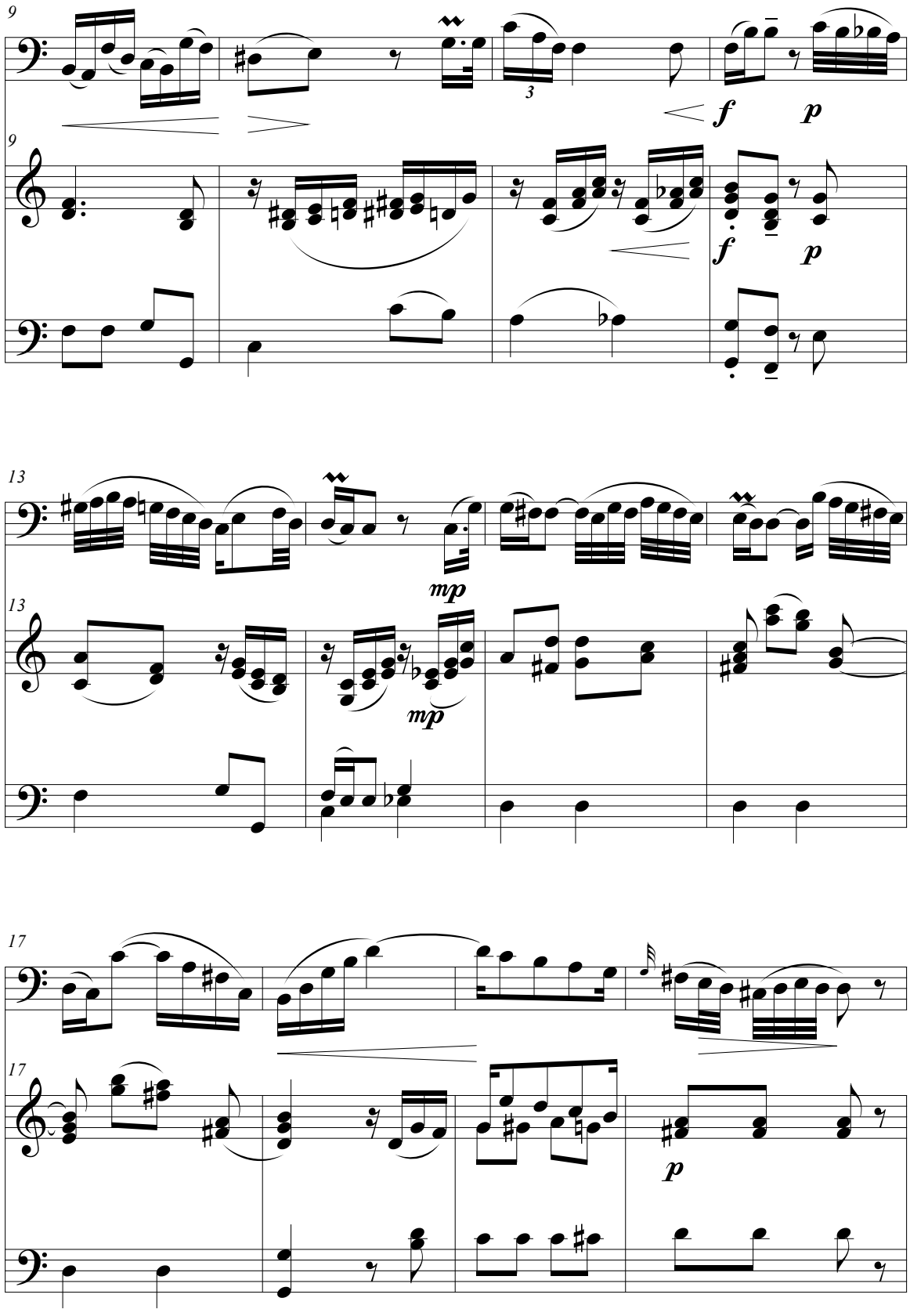
Andante in C Major, K. 315

Edited with Performance Suggestions by Wilson Wong

Andante in C

W. A. Mozart
arr. Wilson Wong

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3
f
p
9
f
p
13
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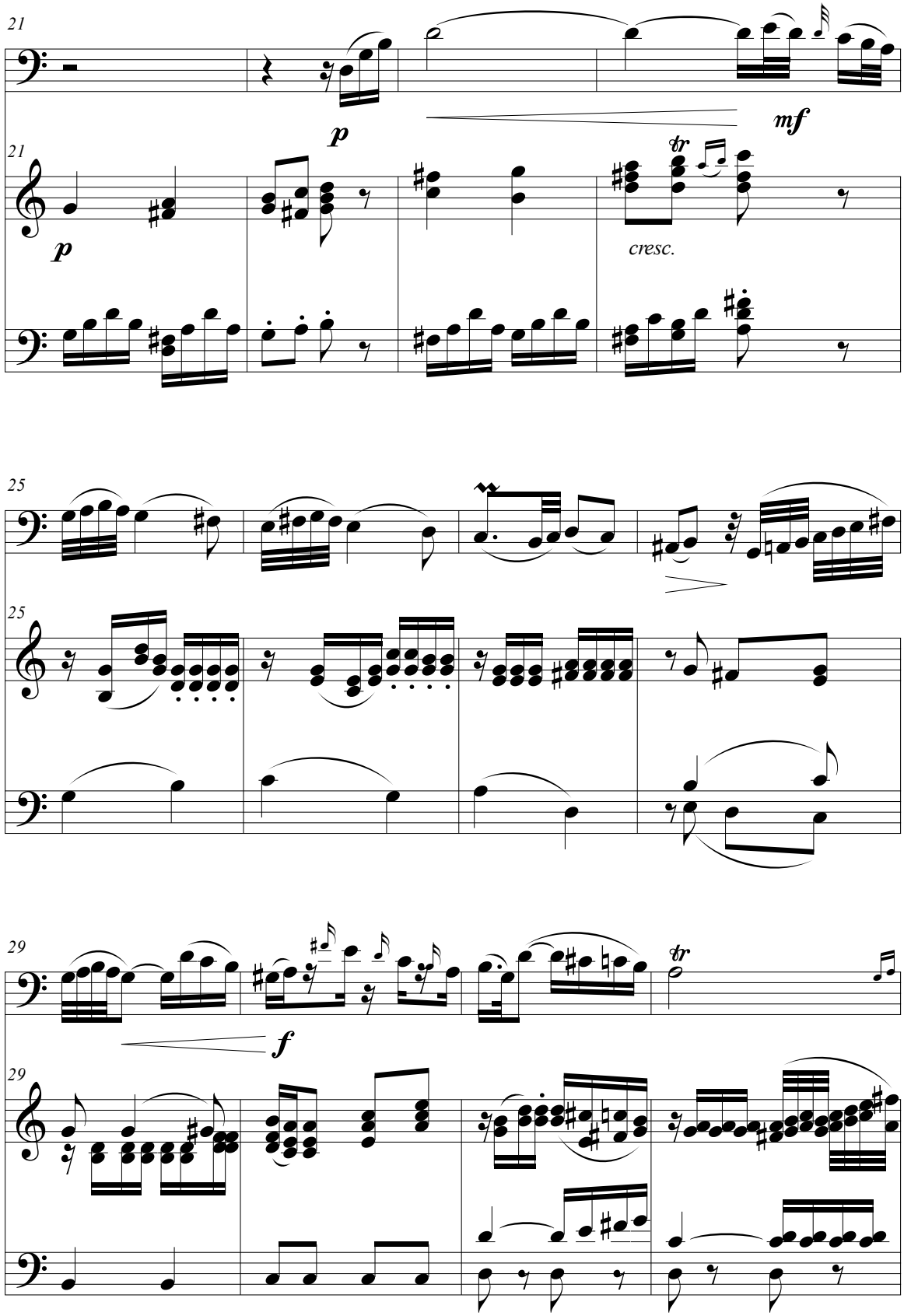
13
mp
17
17
p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mf
21
p
tr
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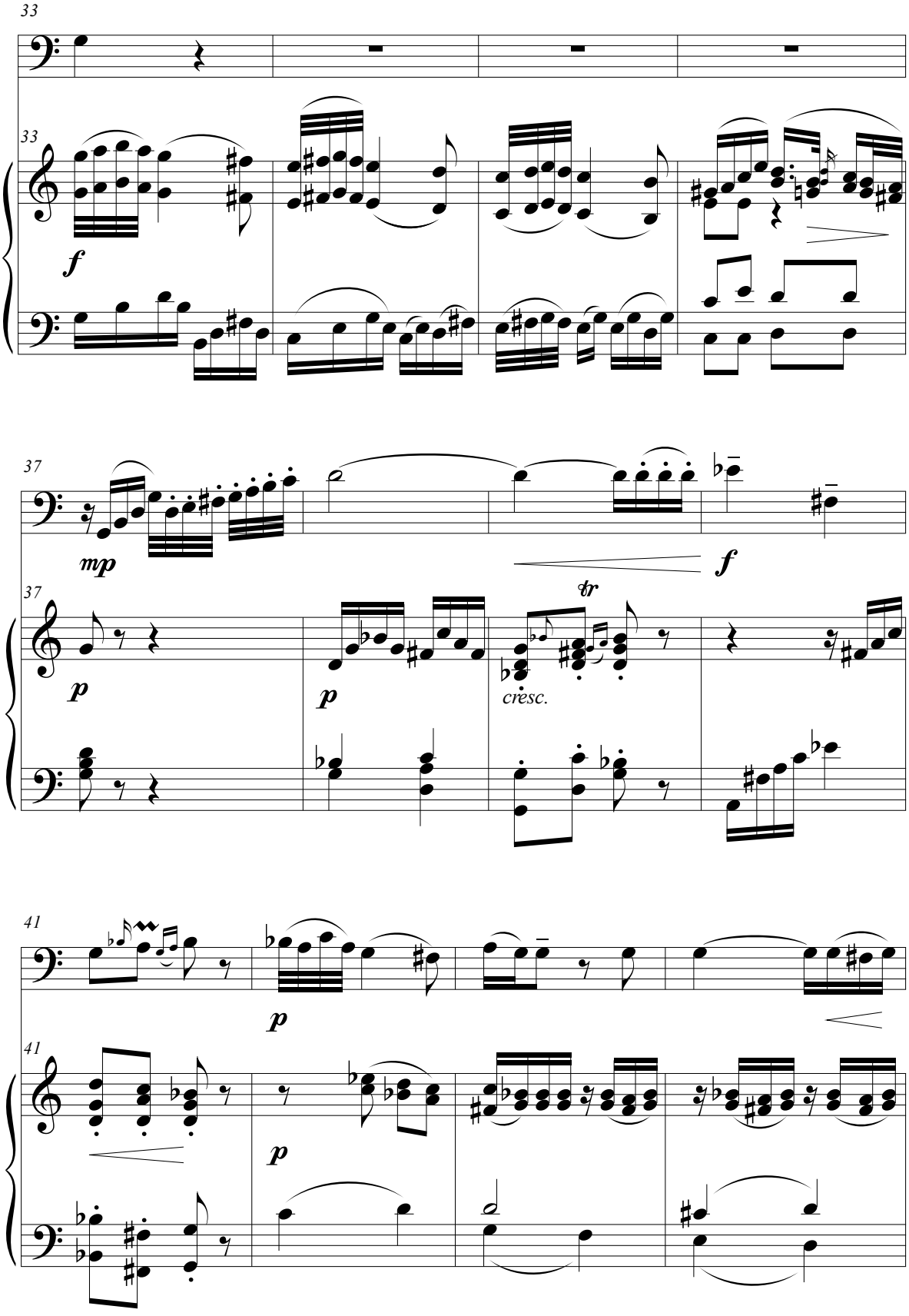
25
29
f
29
tr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mp
f
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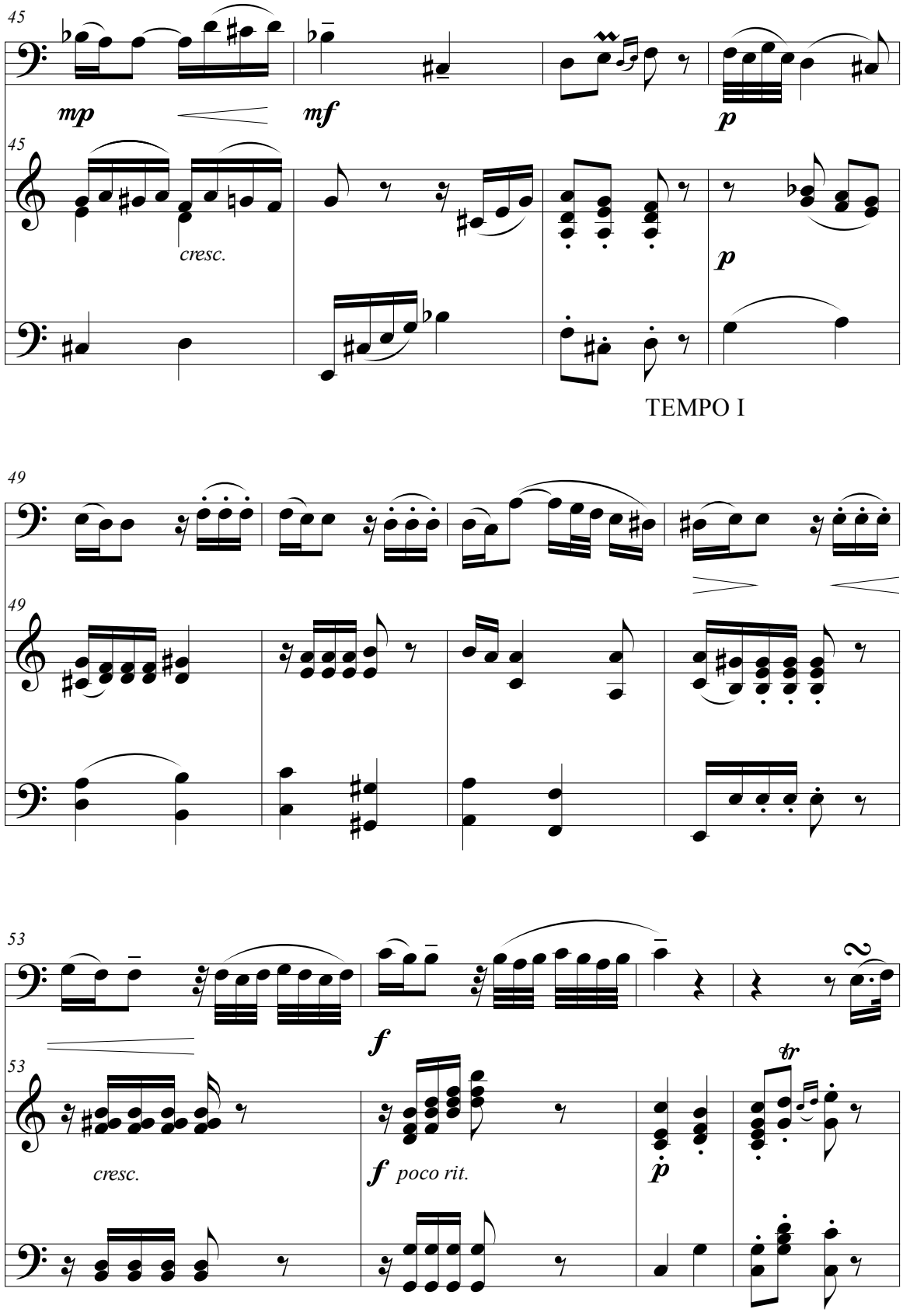
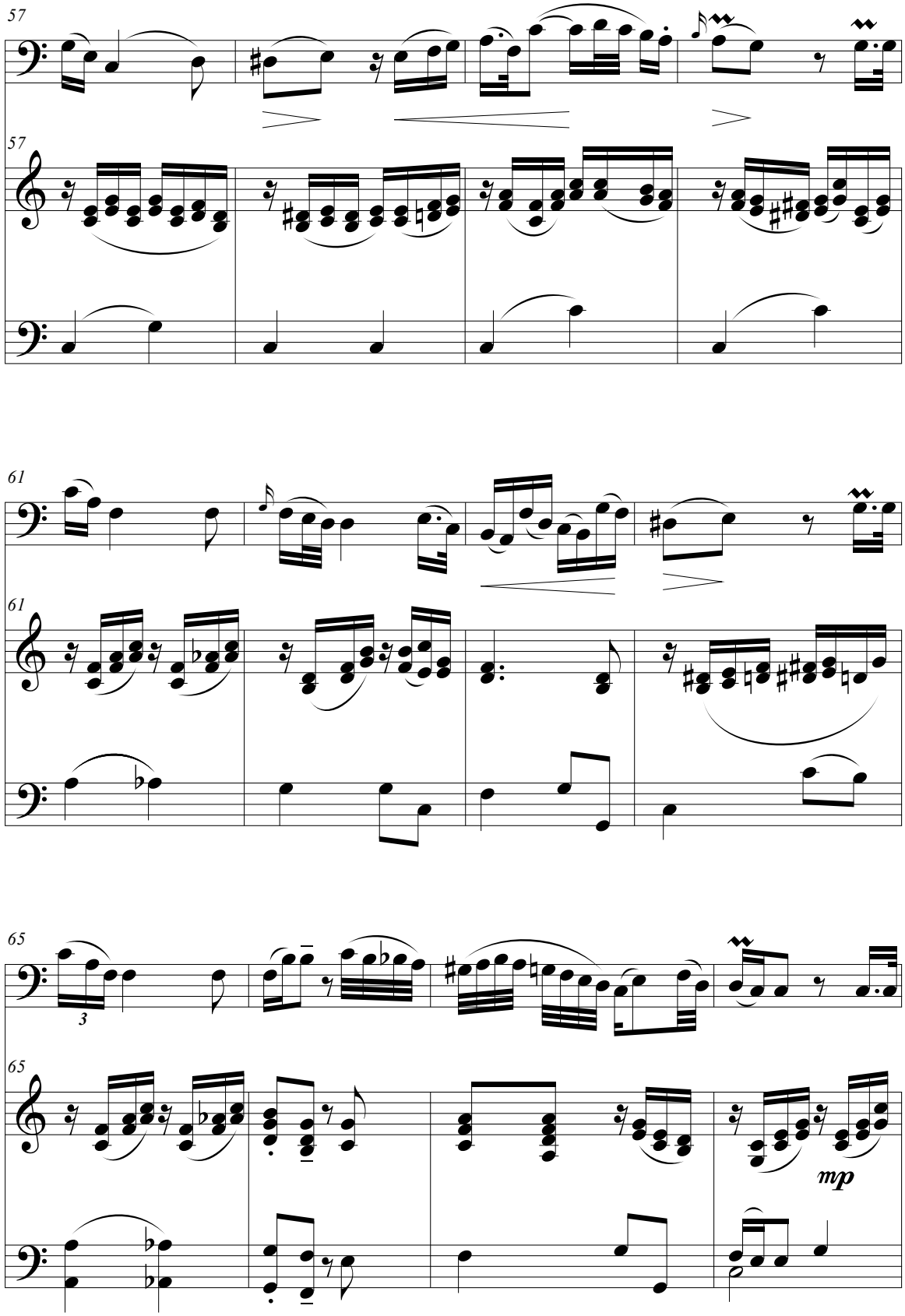
p
p
tr
cresc.
41
p
41
p


45
mp
mf
p
45
cresc.
p
TEMPO I
49
49
53
f
53
cresc.
f poco rit.
p
tr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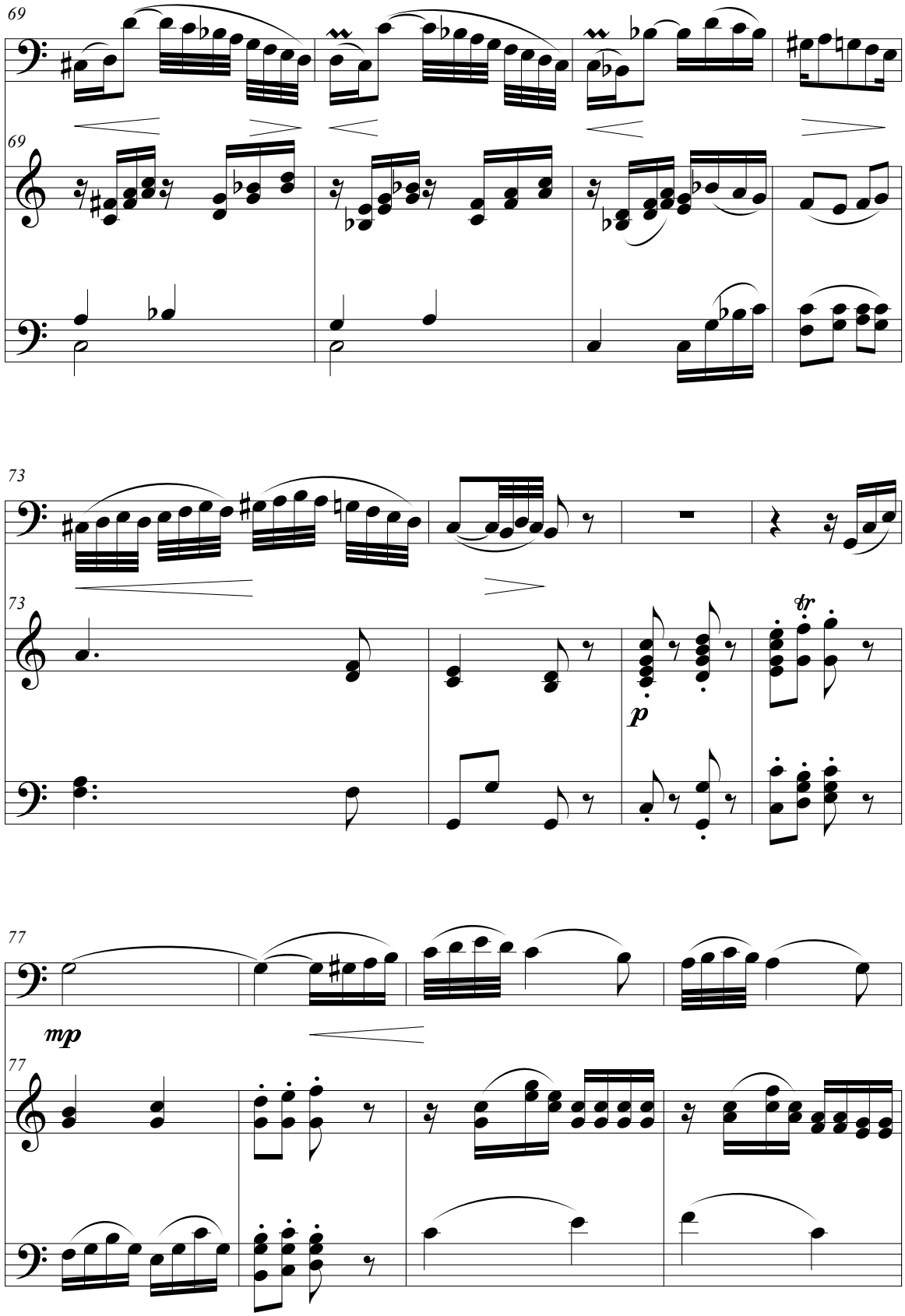
61
65
3
65
mp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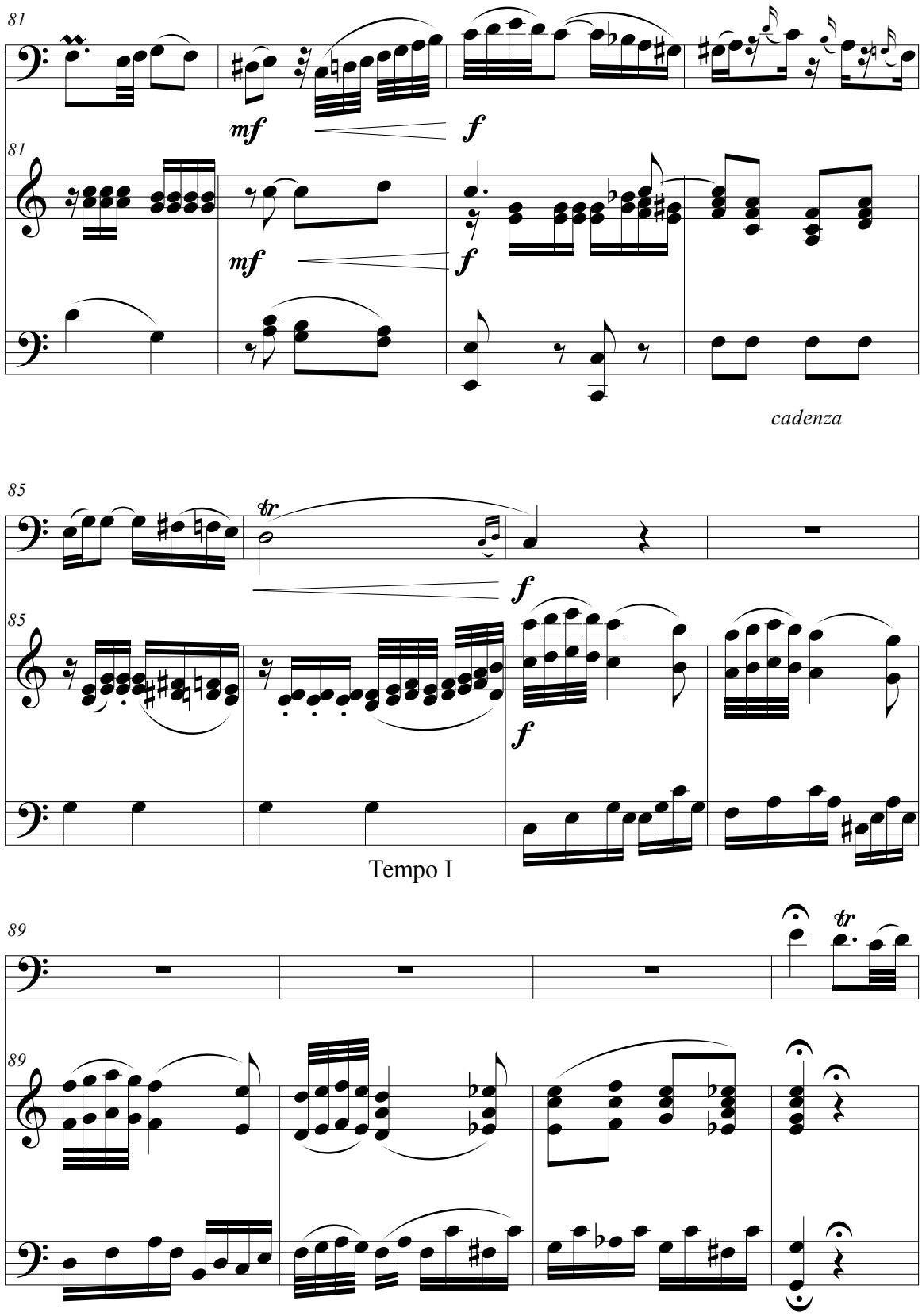
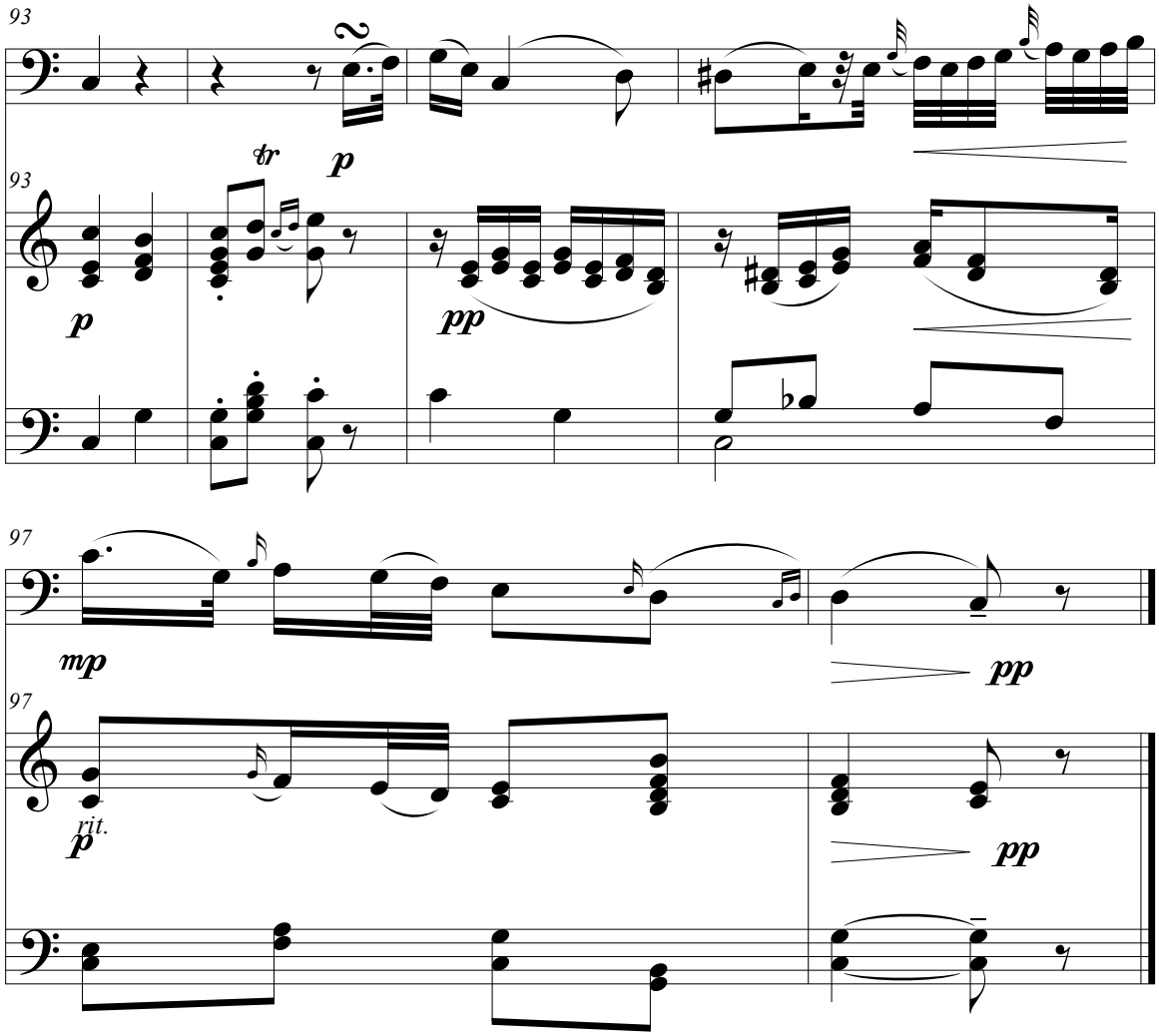
69
73
73
p
tr
77
77
mp


81
mf
f
81
mf
f
cadenza
85
tr
f
85
f
Tempo I
89
tr
89


93
tr
p
93
p
pp
97
mp
pp
97
rit.
p
pp

APPENDIX C

Performance Materials for Beethoven: "Scottish Air" from *Ten National Airs with Variations*

Ludwig van Beethoven

“Scottish Air”, No. 9 from *Ten National Airs with Variations*, Op. 107

Transposed for Trombone and Piano from the Original Manuscript

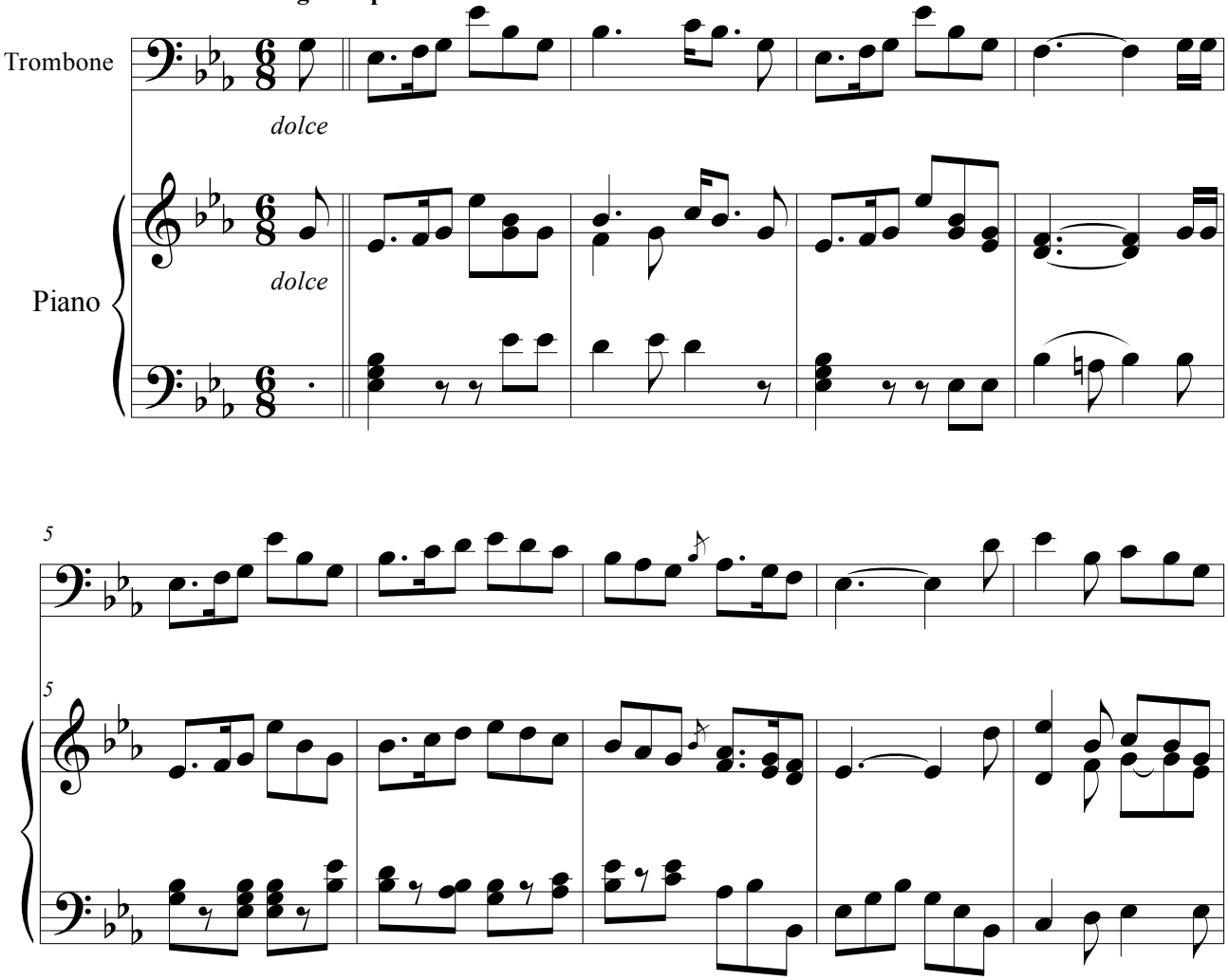
Ten National Airs with Variations

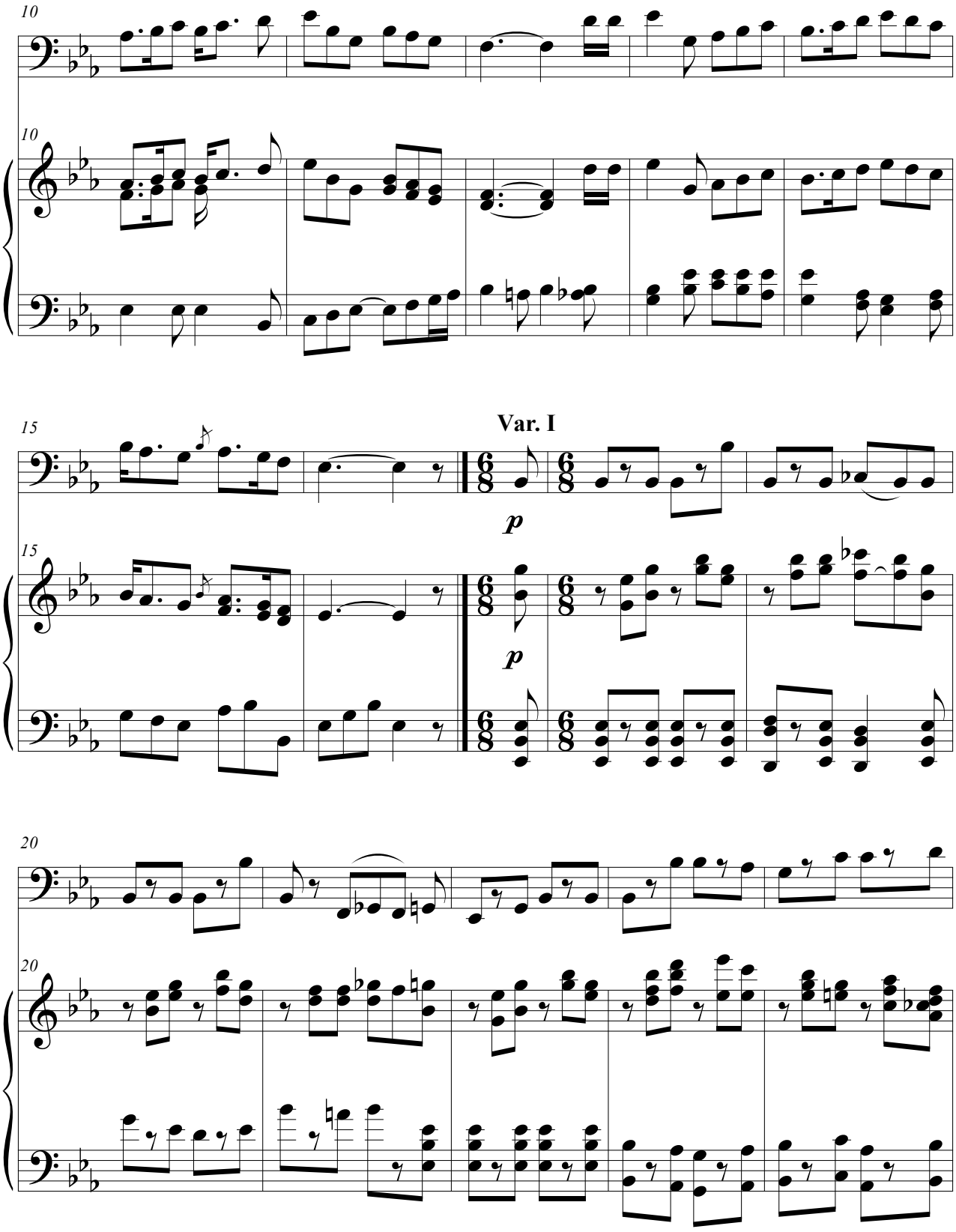
For Trombone and Piano

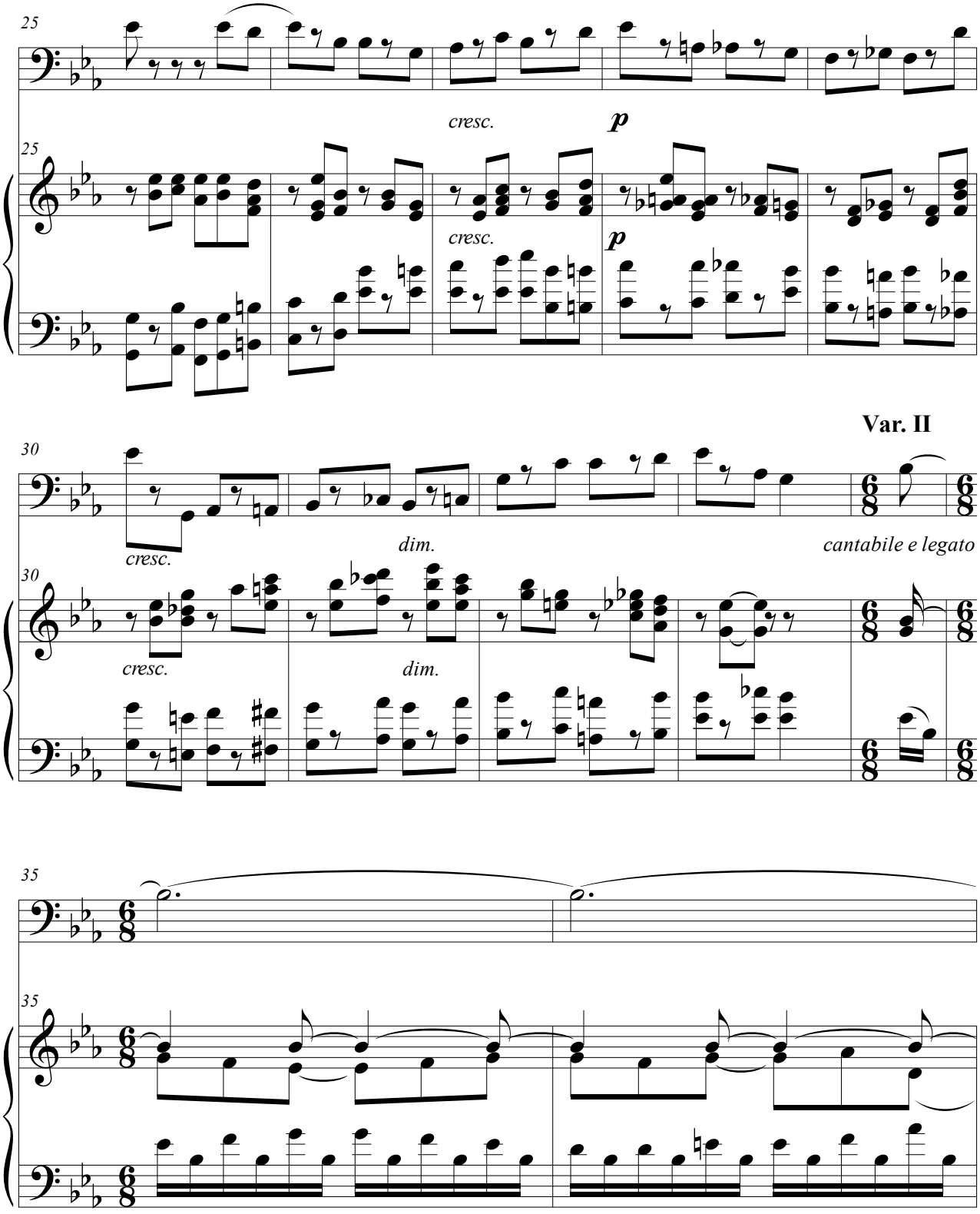
Ludwig van Beethoven
Wilson Wong

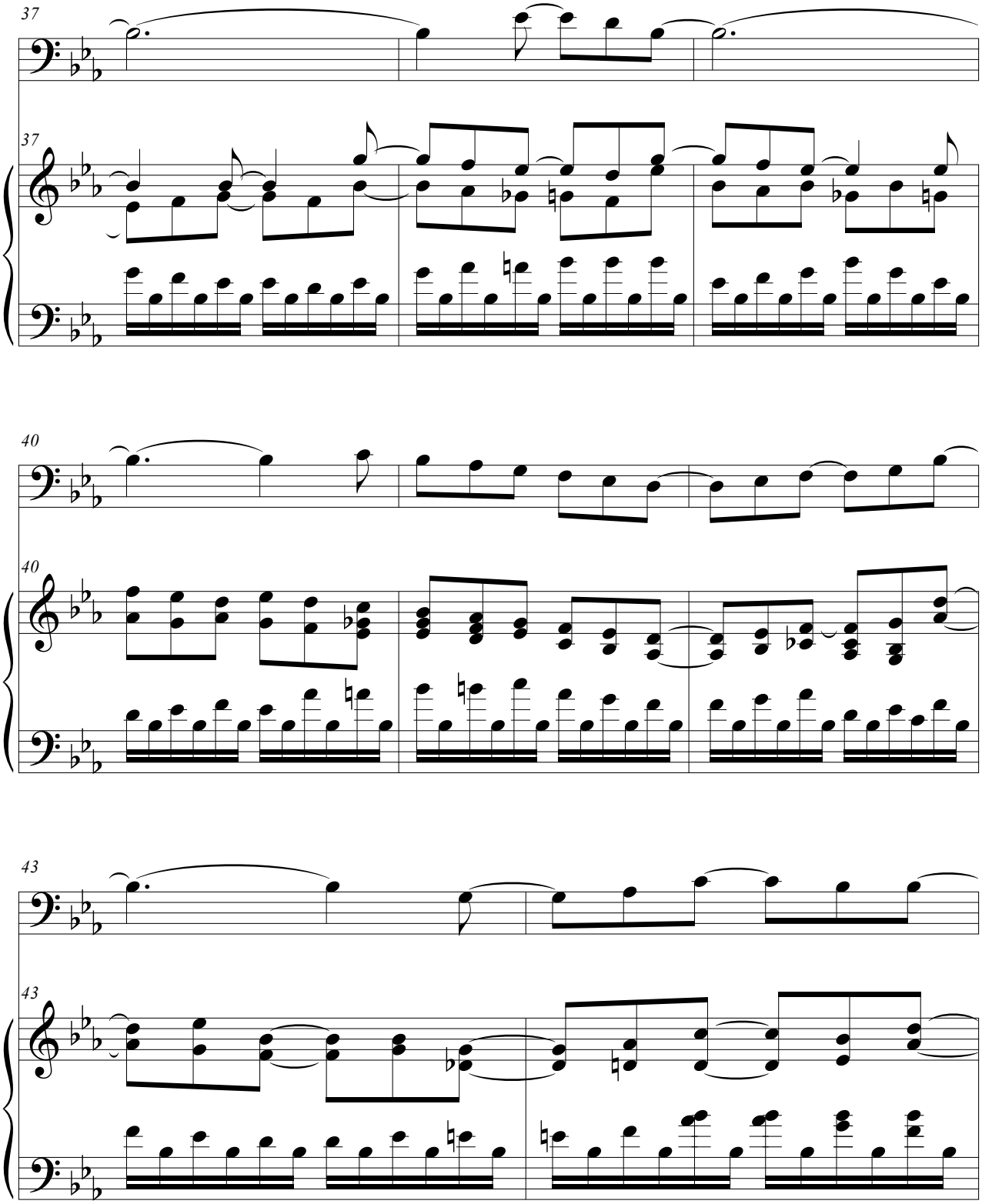
THEME

Allegretto più tosto vivace




10
10
15
Var. I
p
15
p
20
20


25
cresc.
p
25
cresc.
p
Var. II
30
cresc.
dim.
cantabile e legato
30
cresc.
dim.
35
35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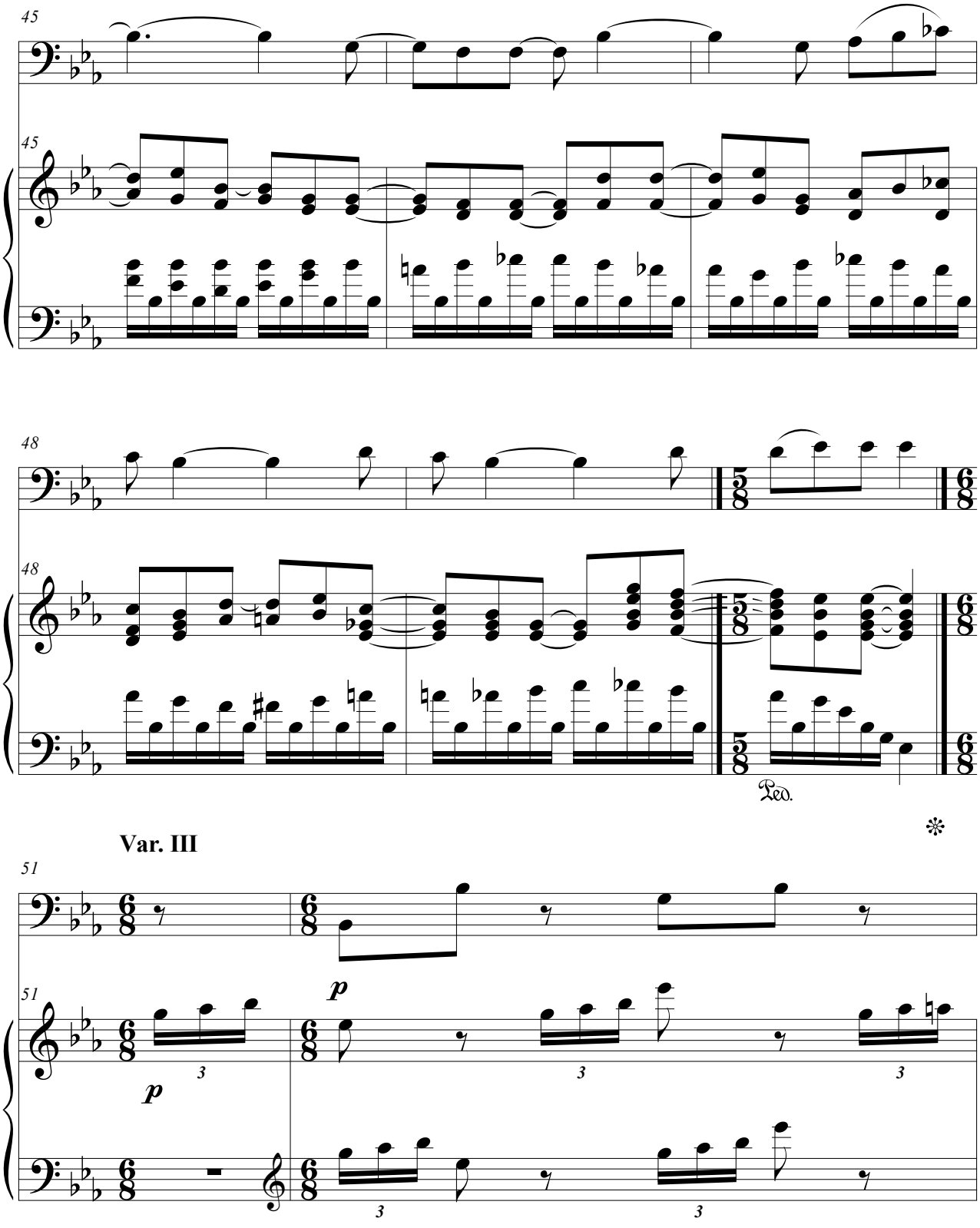
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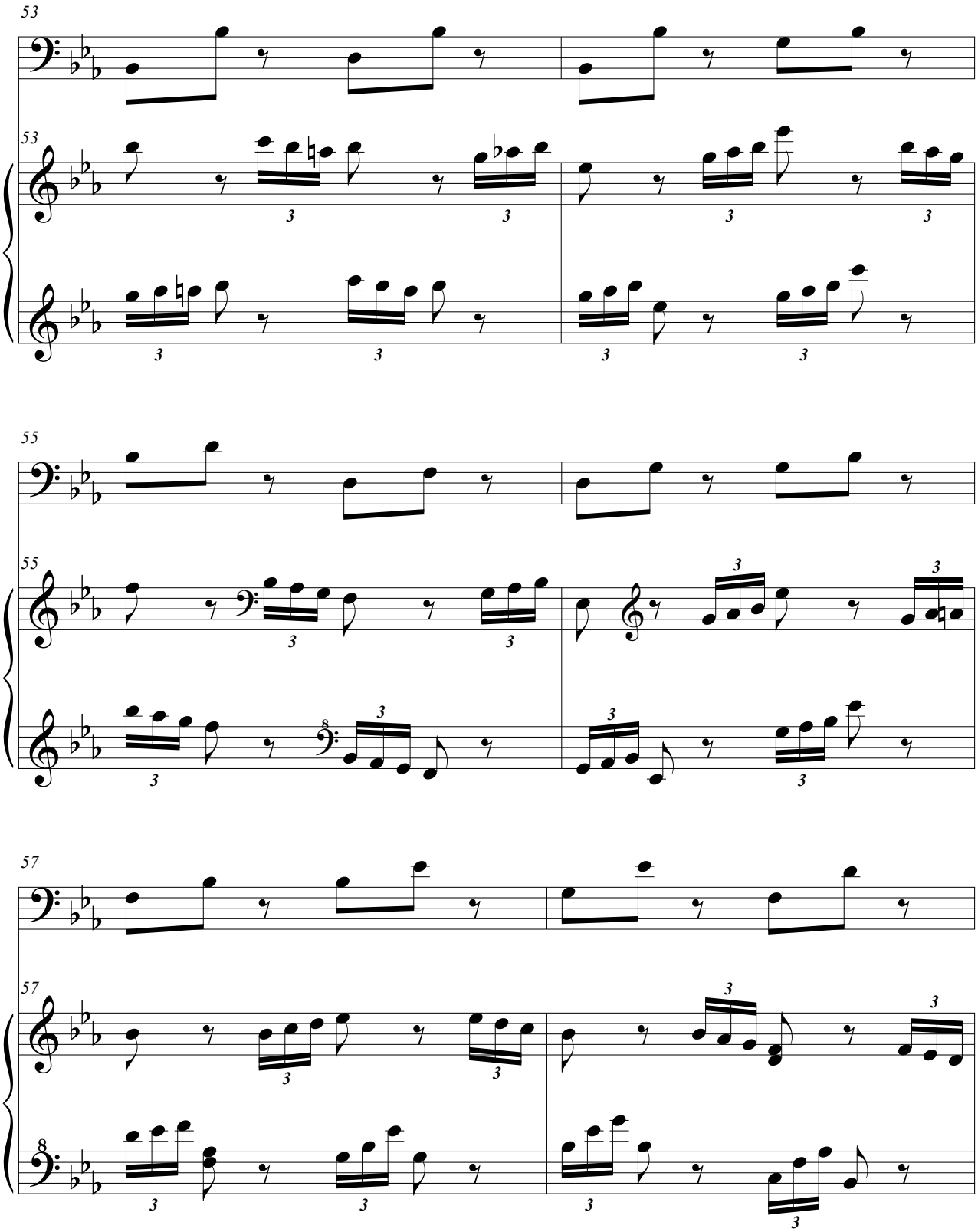
45
48
48
Ped.
Var. III
51
51
p
p
3
3
3
3
3
3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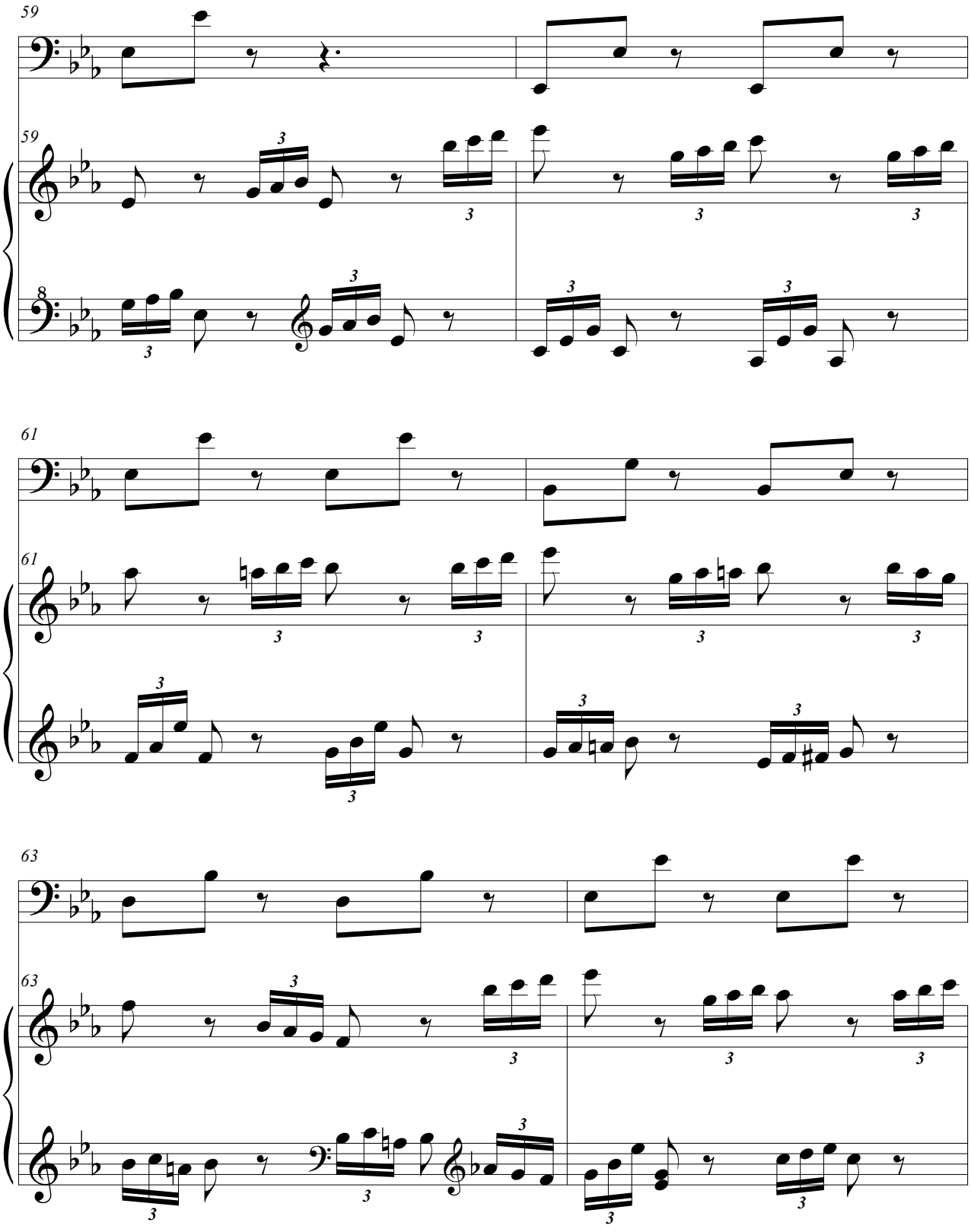
59
59
61
61
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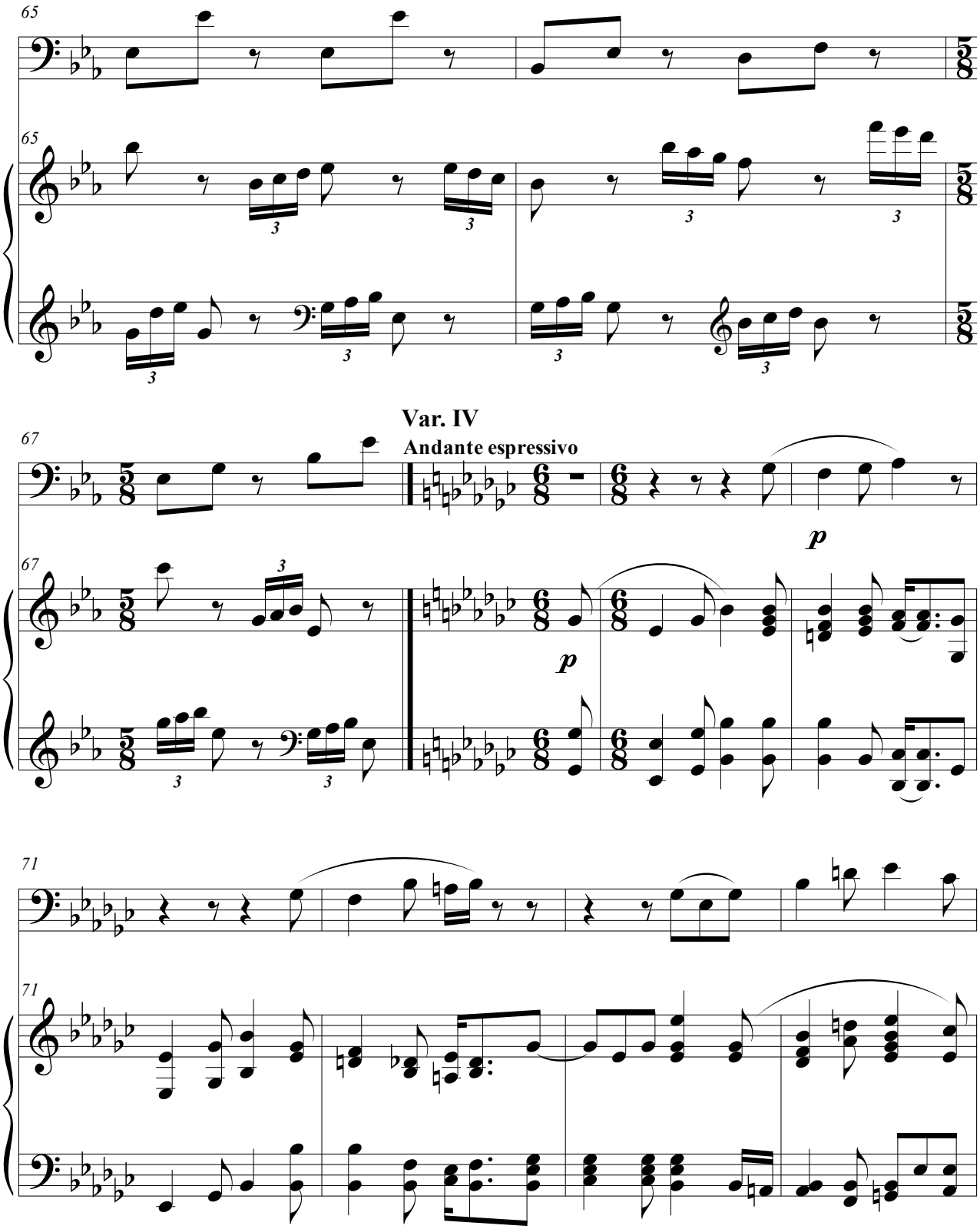
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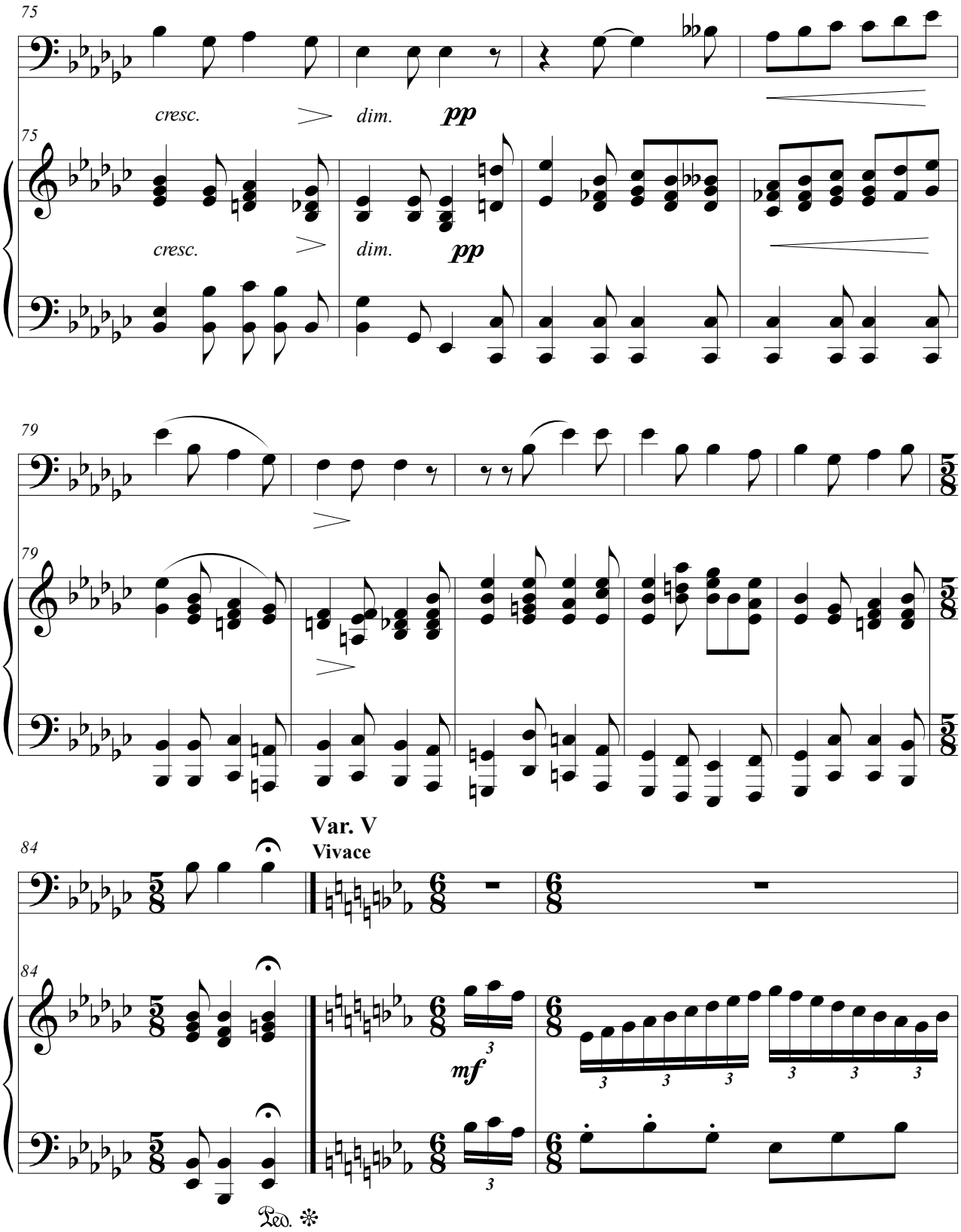
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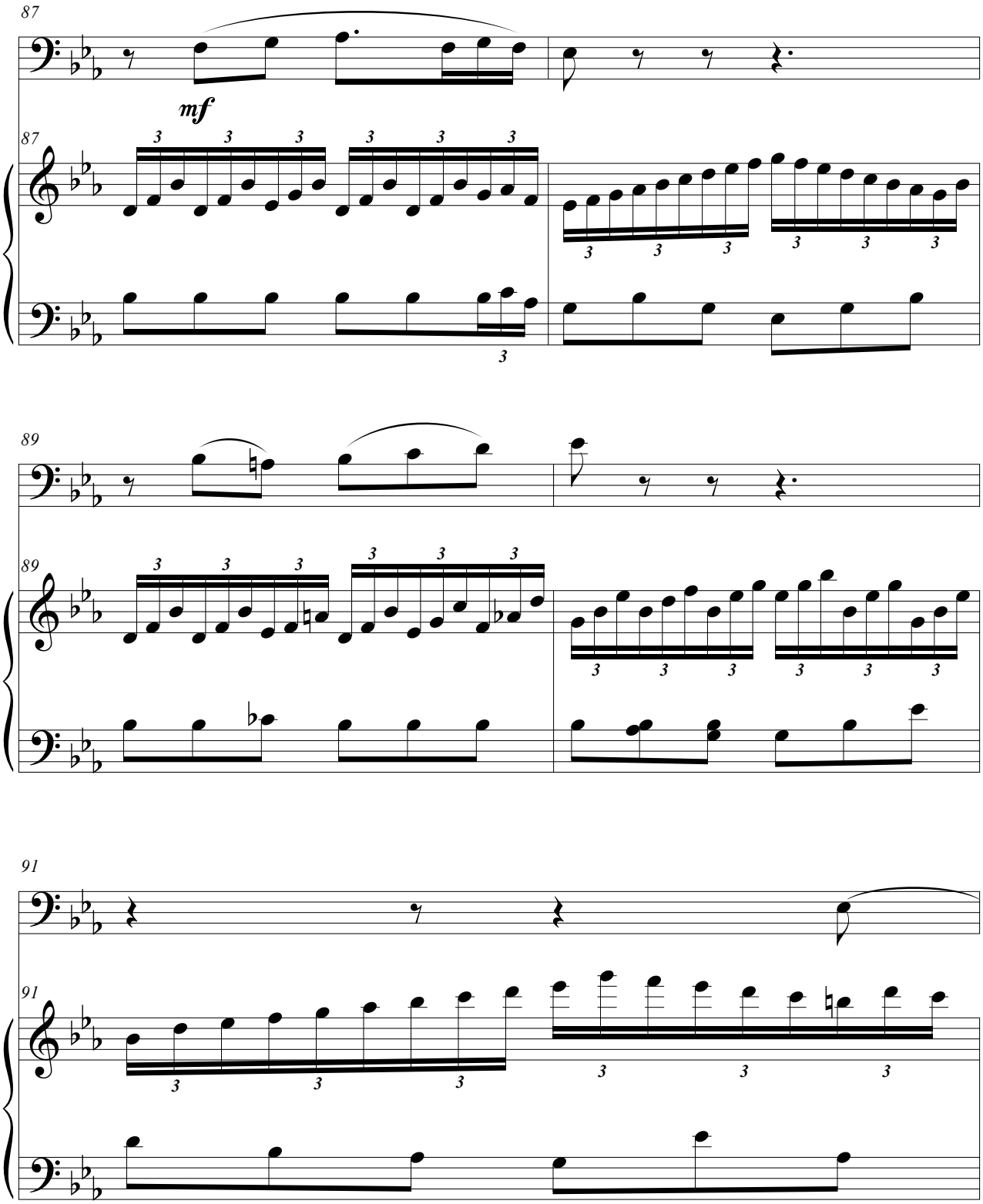
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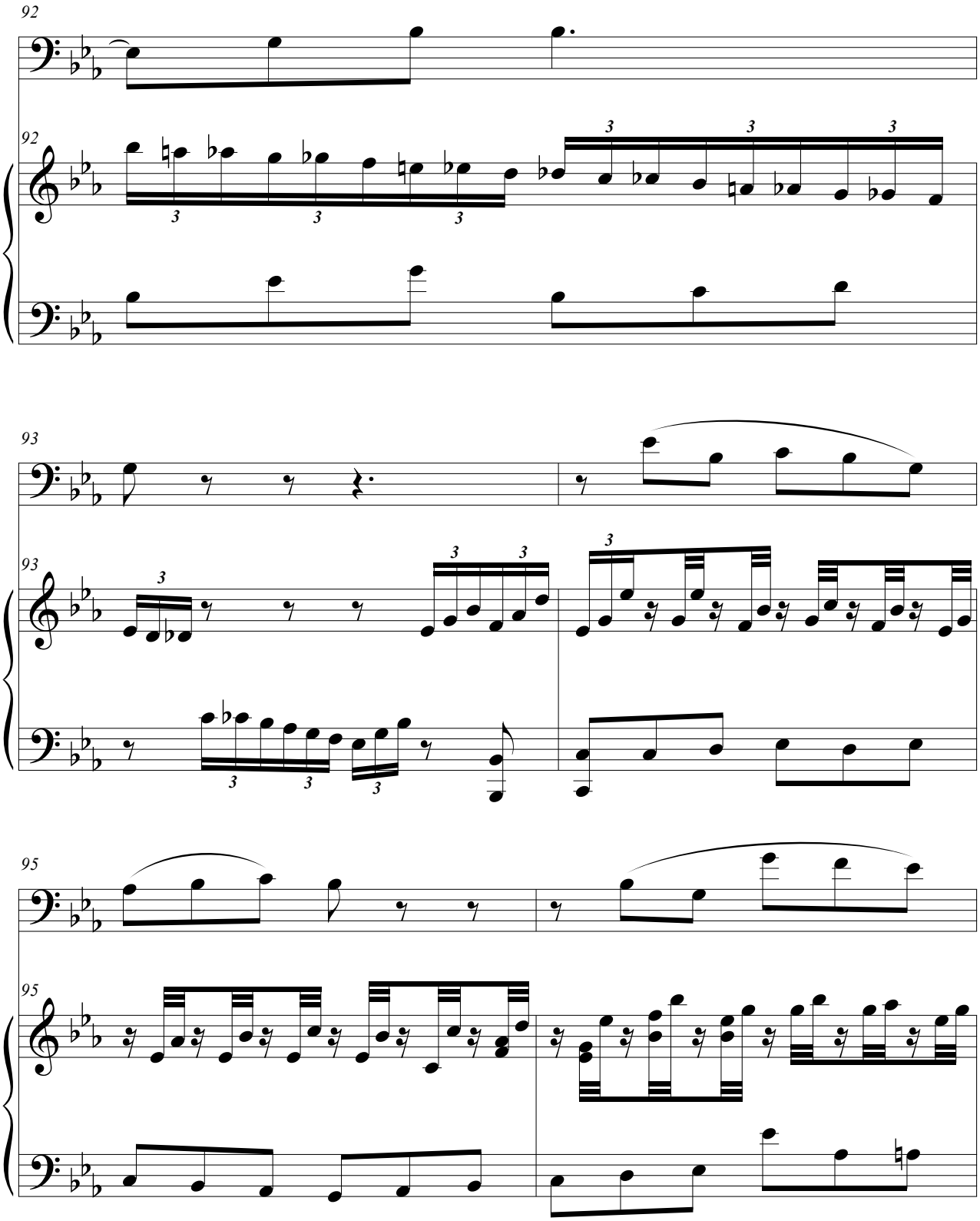
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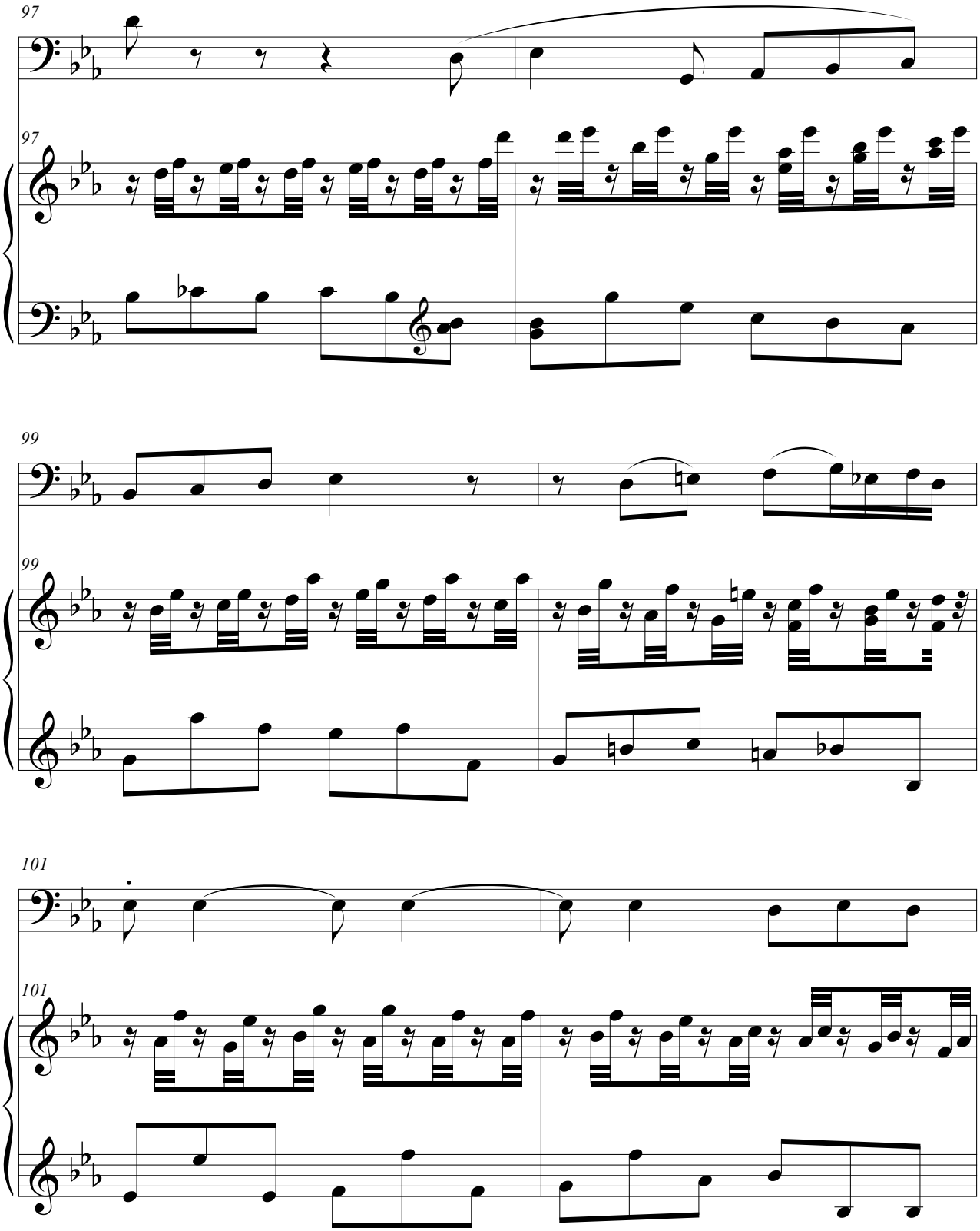
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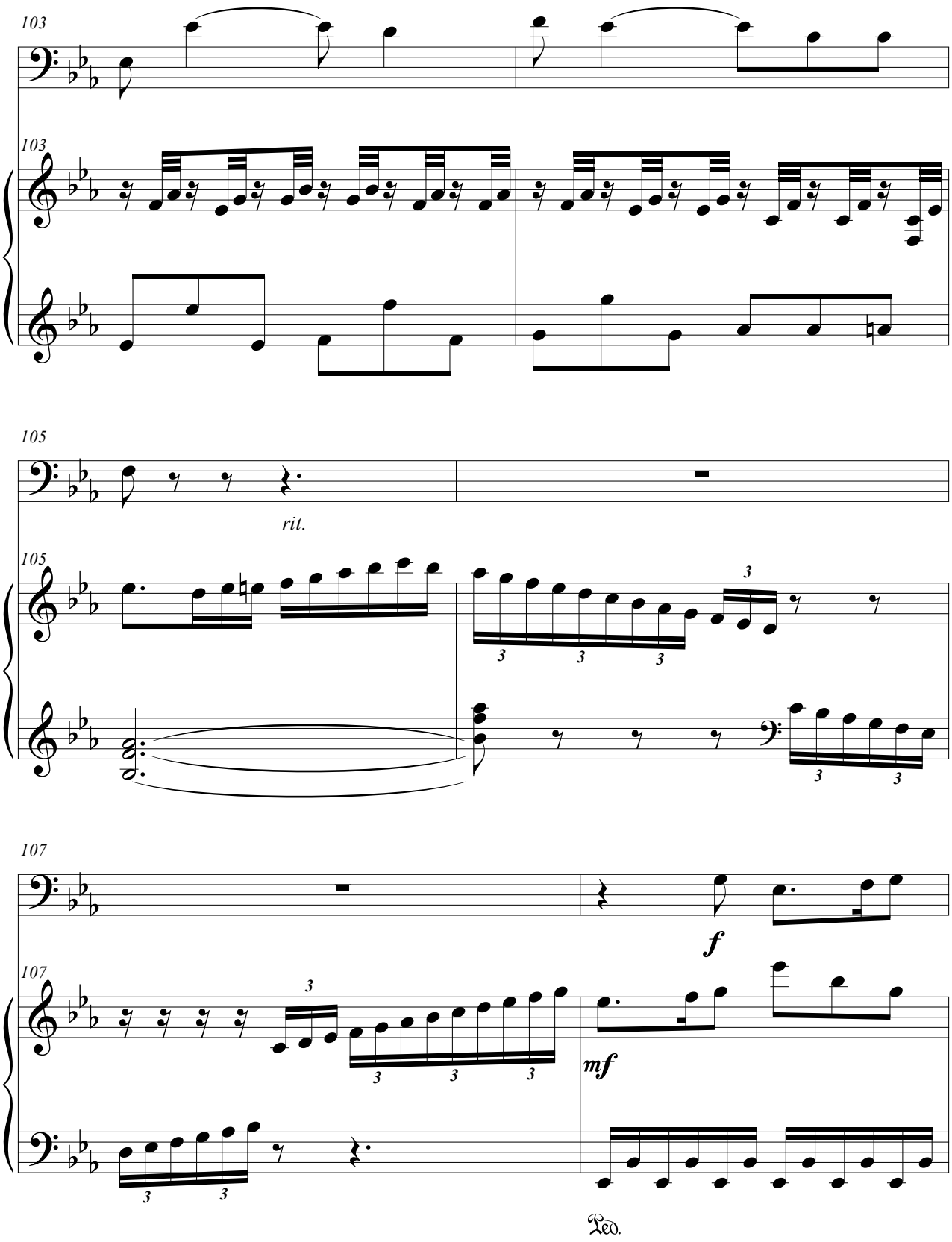
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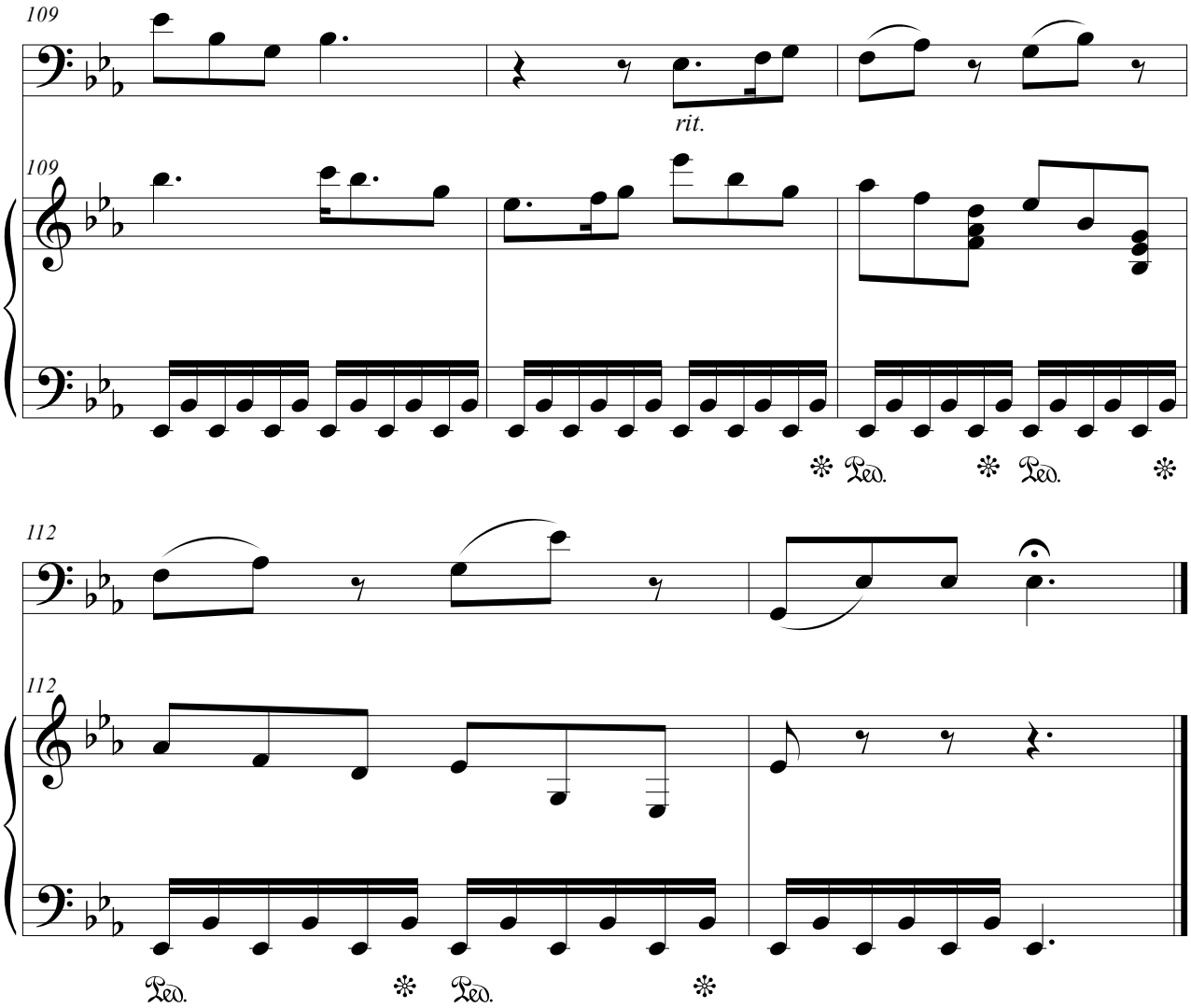
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Ludwig van Beethoven

“Scottish Air”, No. 9 from *Ten National Airs with Variations*, Op. 107

Edited with Performance Suggestions by Wilson Wong

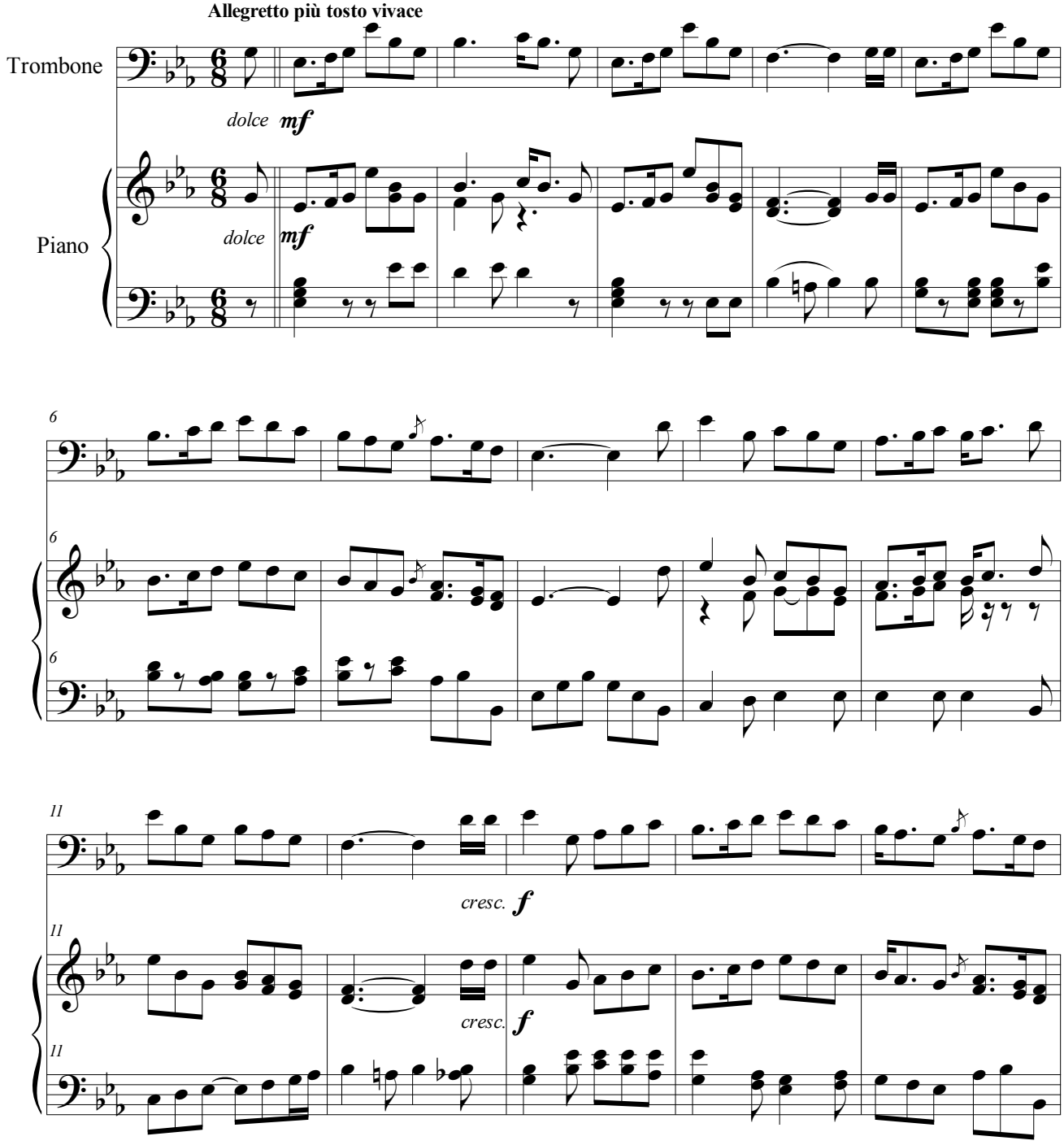
Ten National Airs with Variations

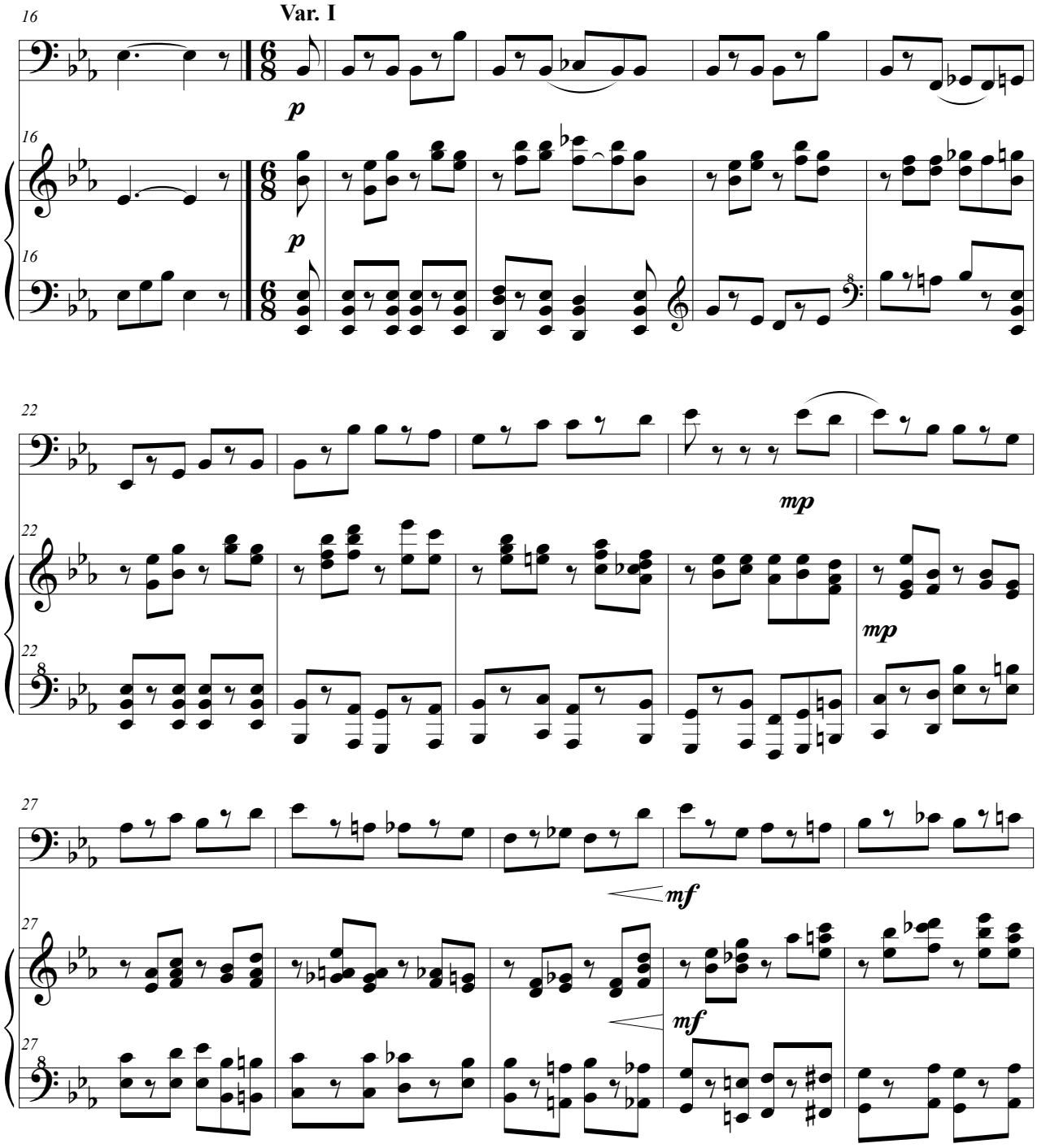
For Trombone and Piano

Ludwig van Beethoven
Arr. Wilson Wong

THEME

Allegretto più tosto vivace

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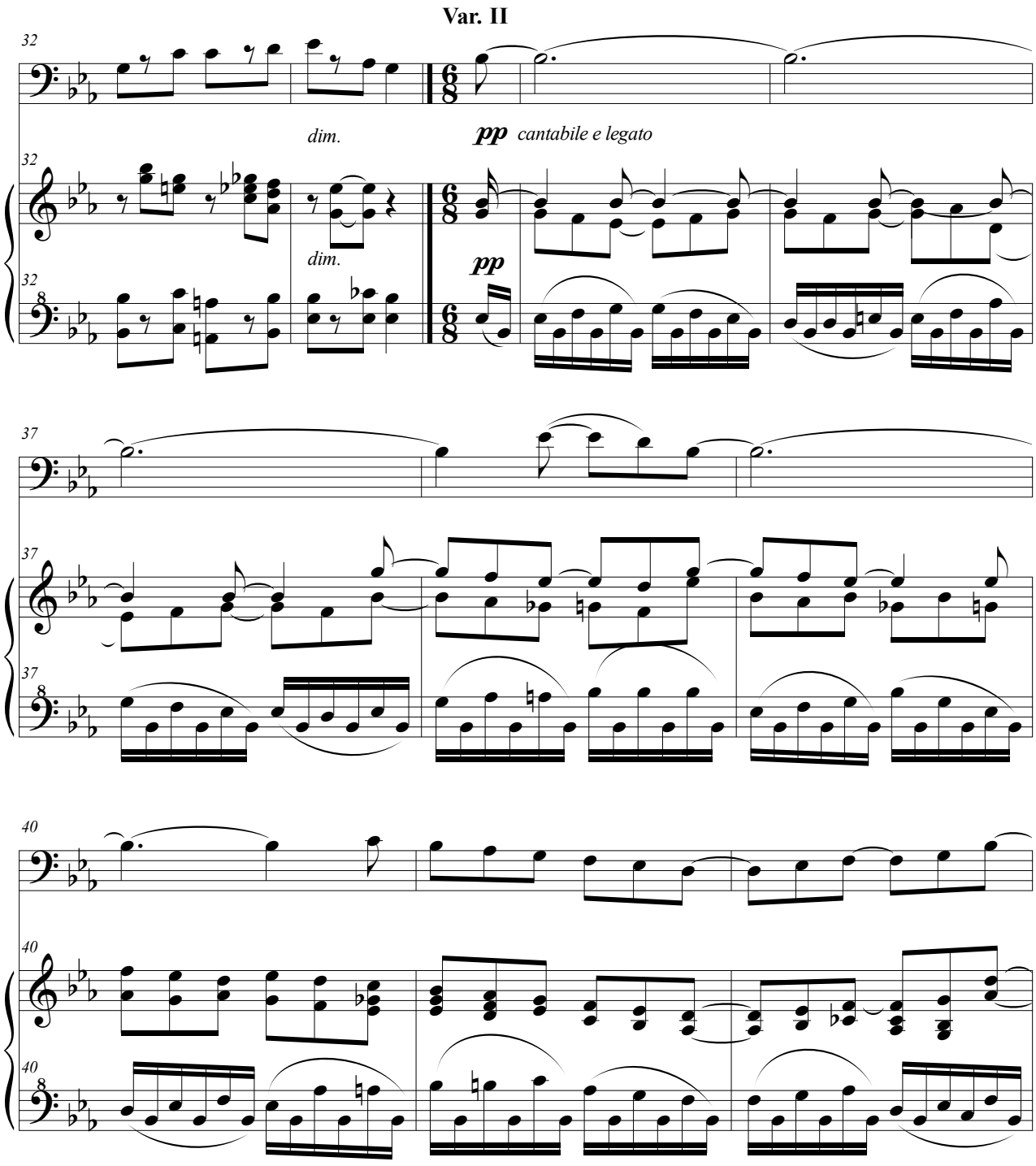
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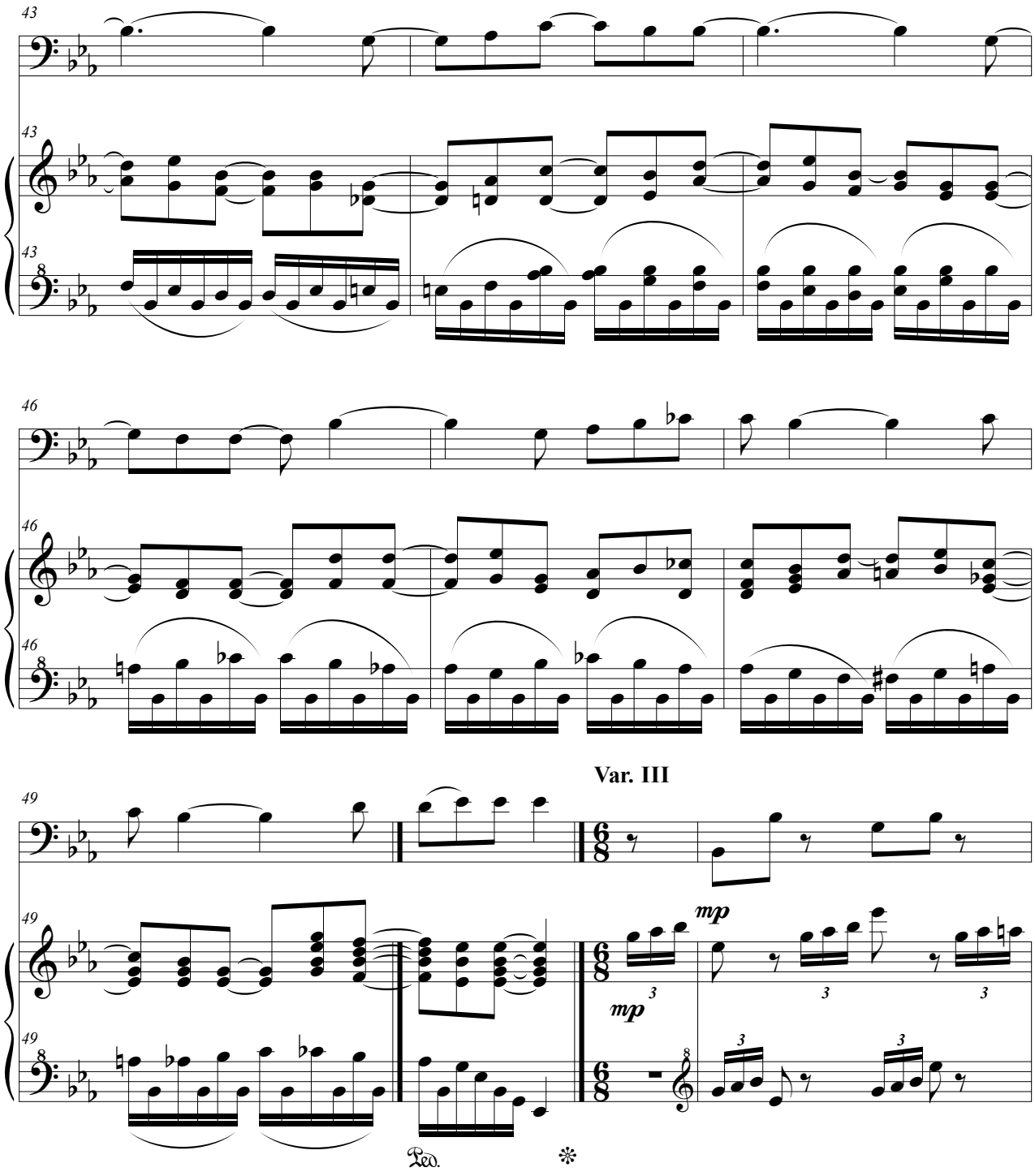
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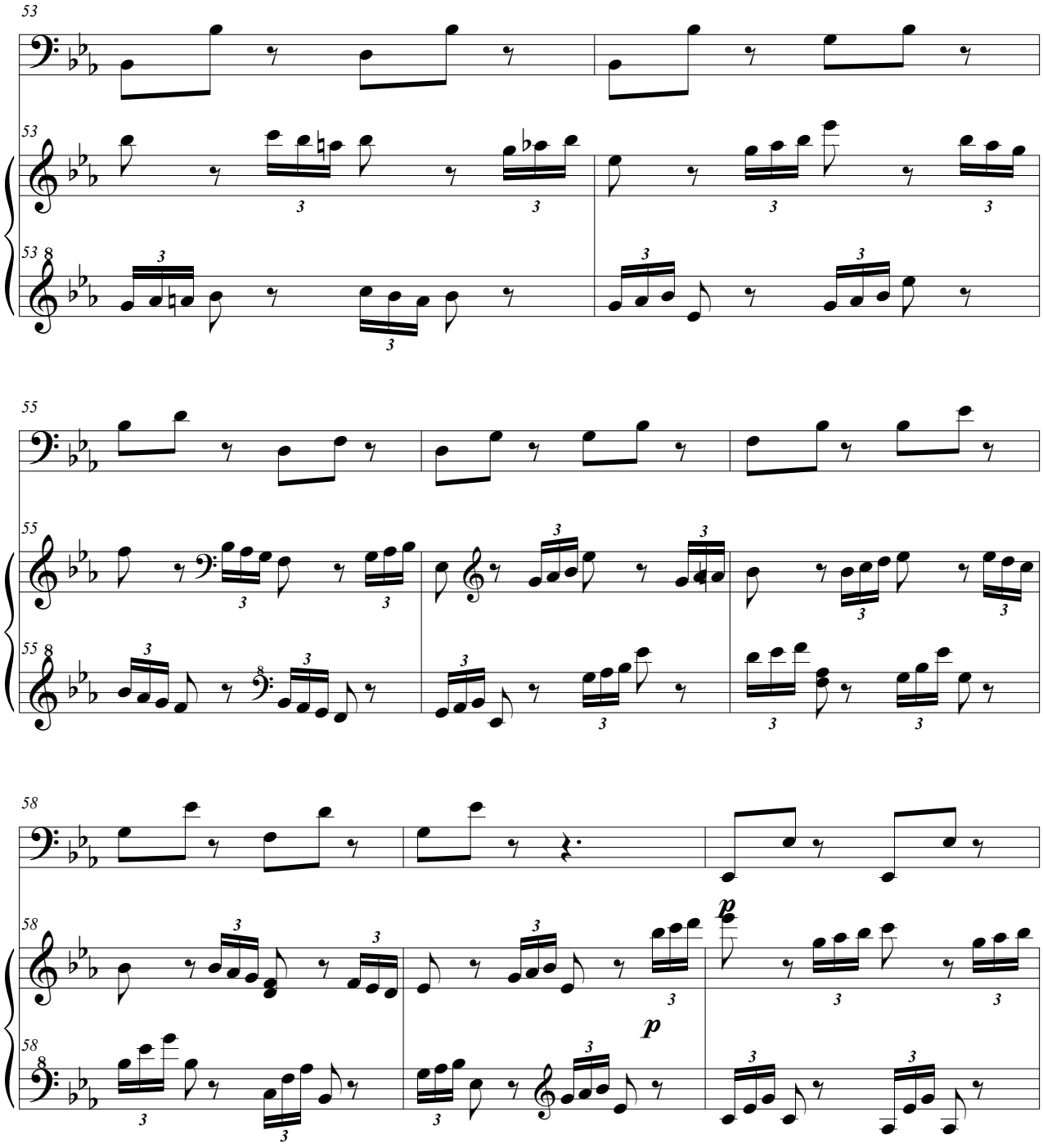
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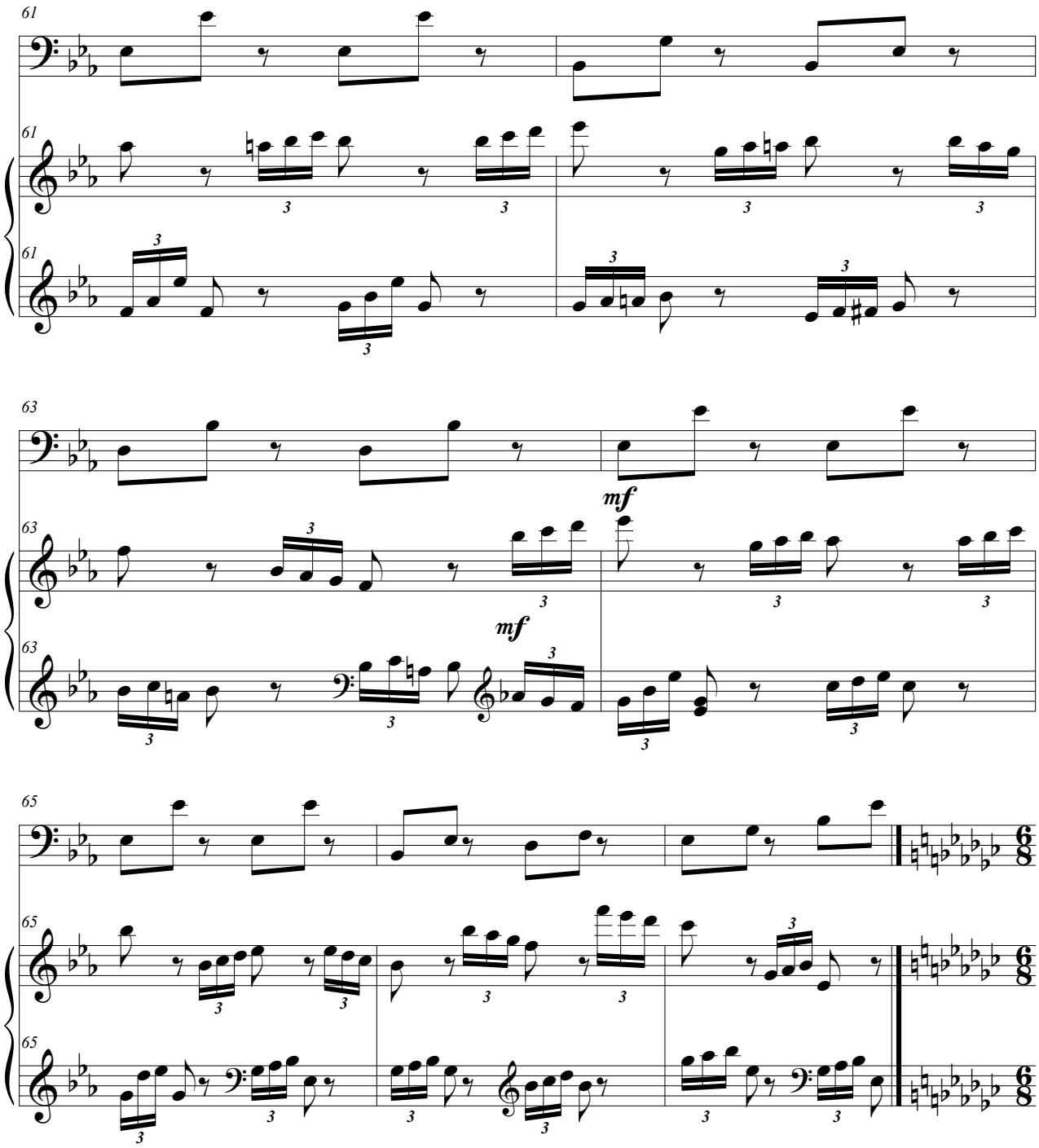
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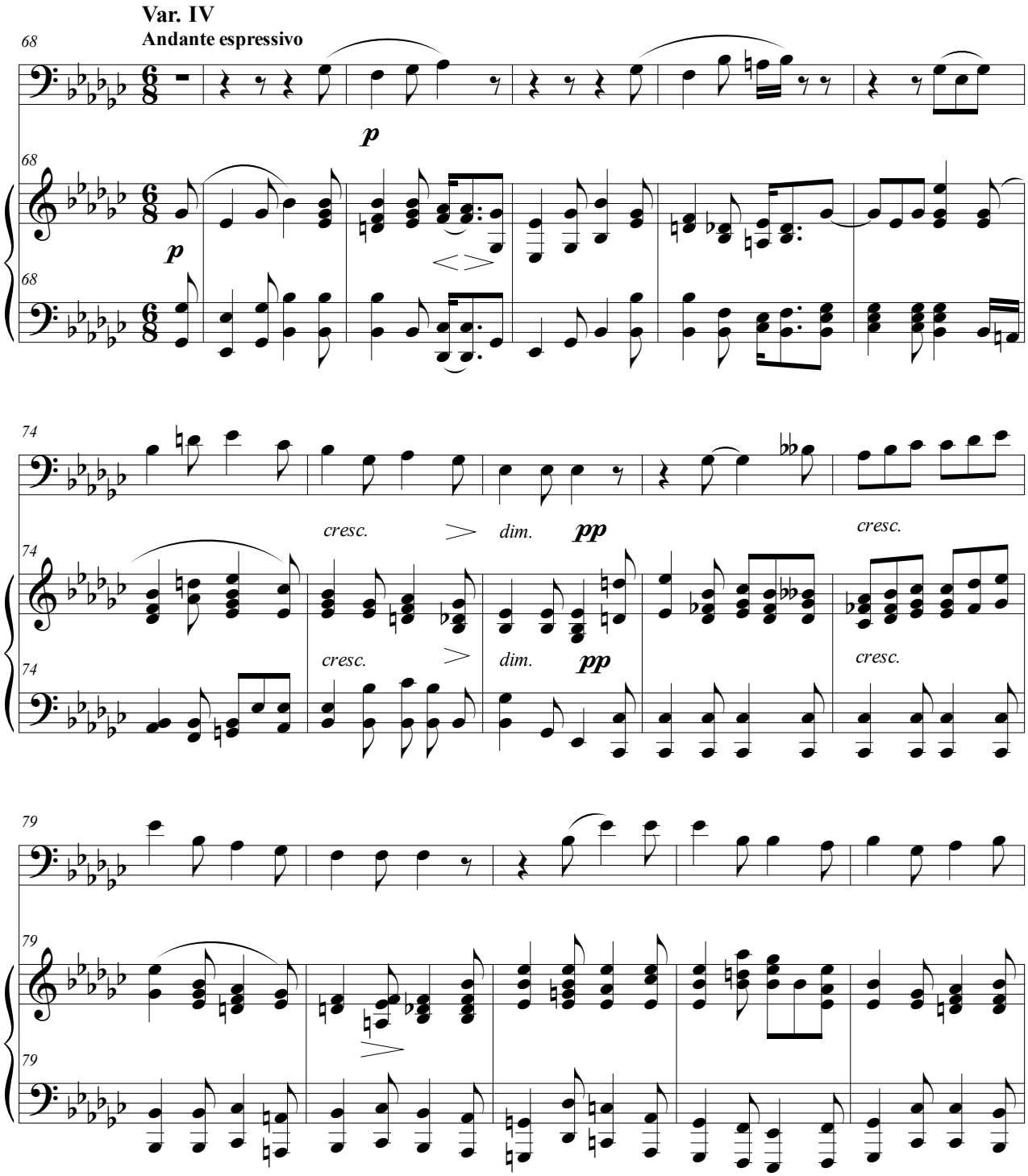
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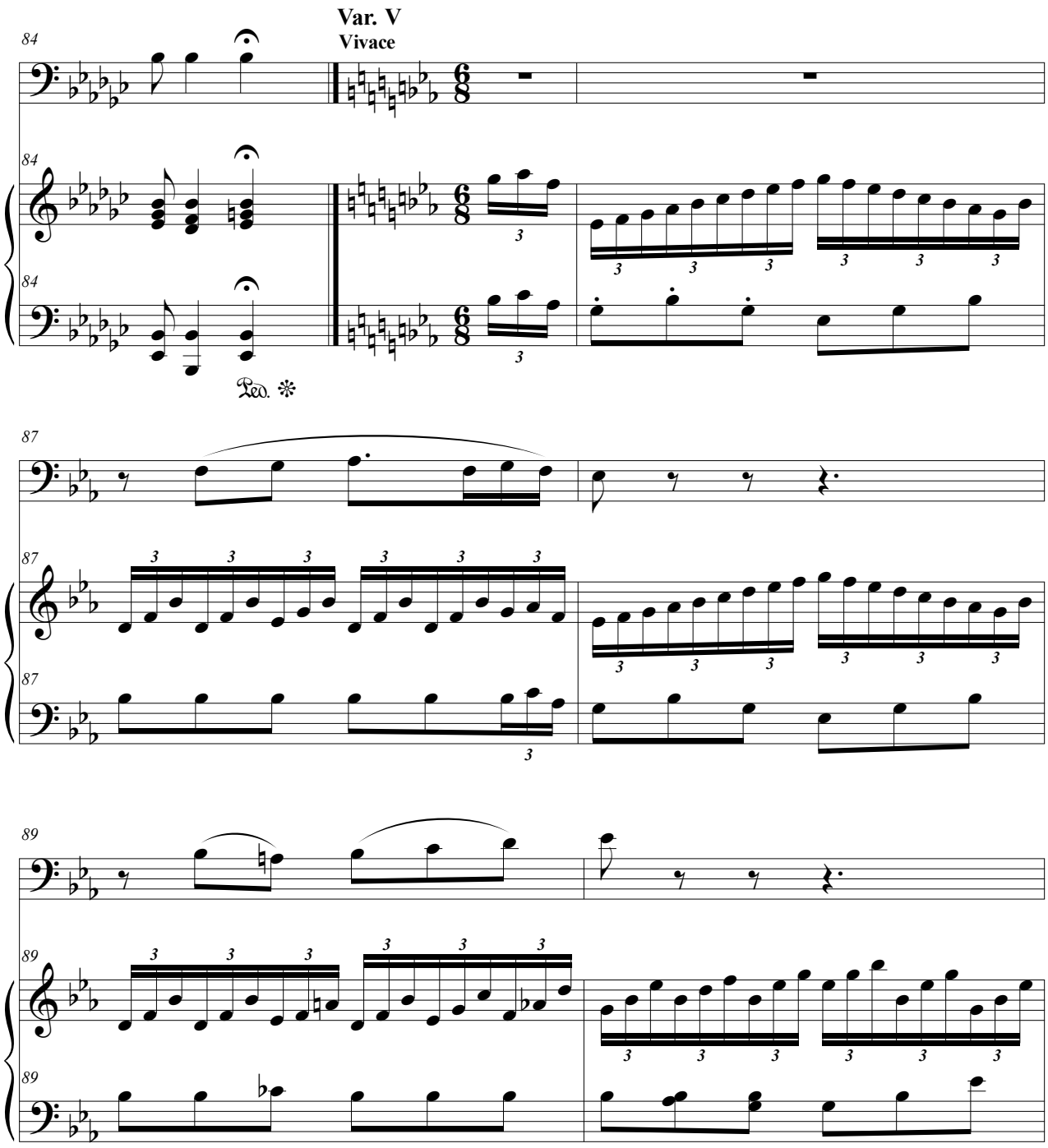
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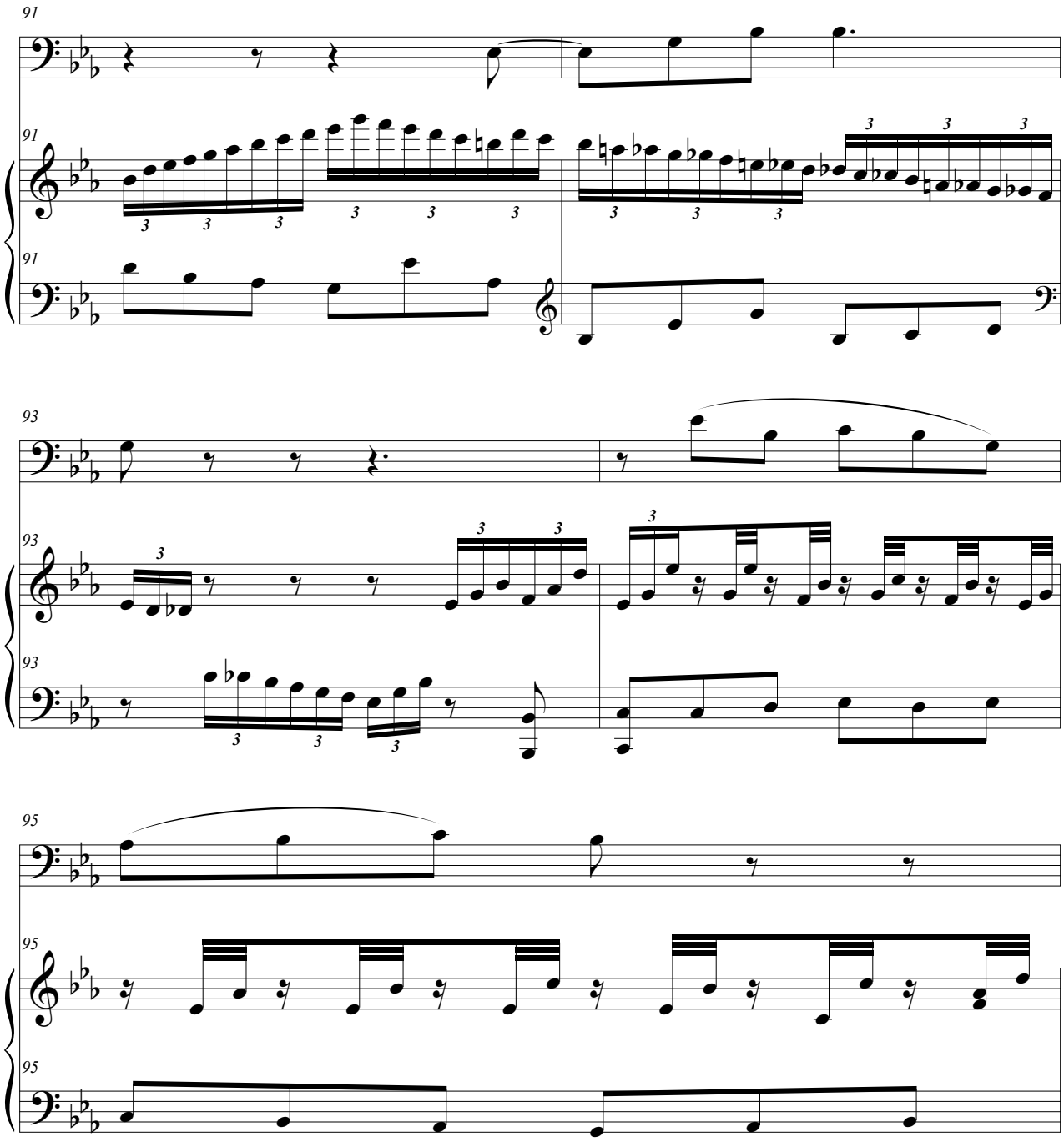
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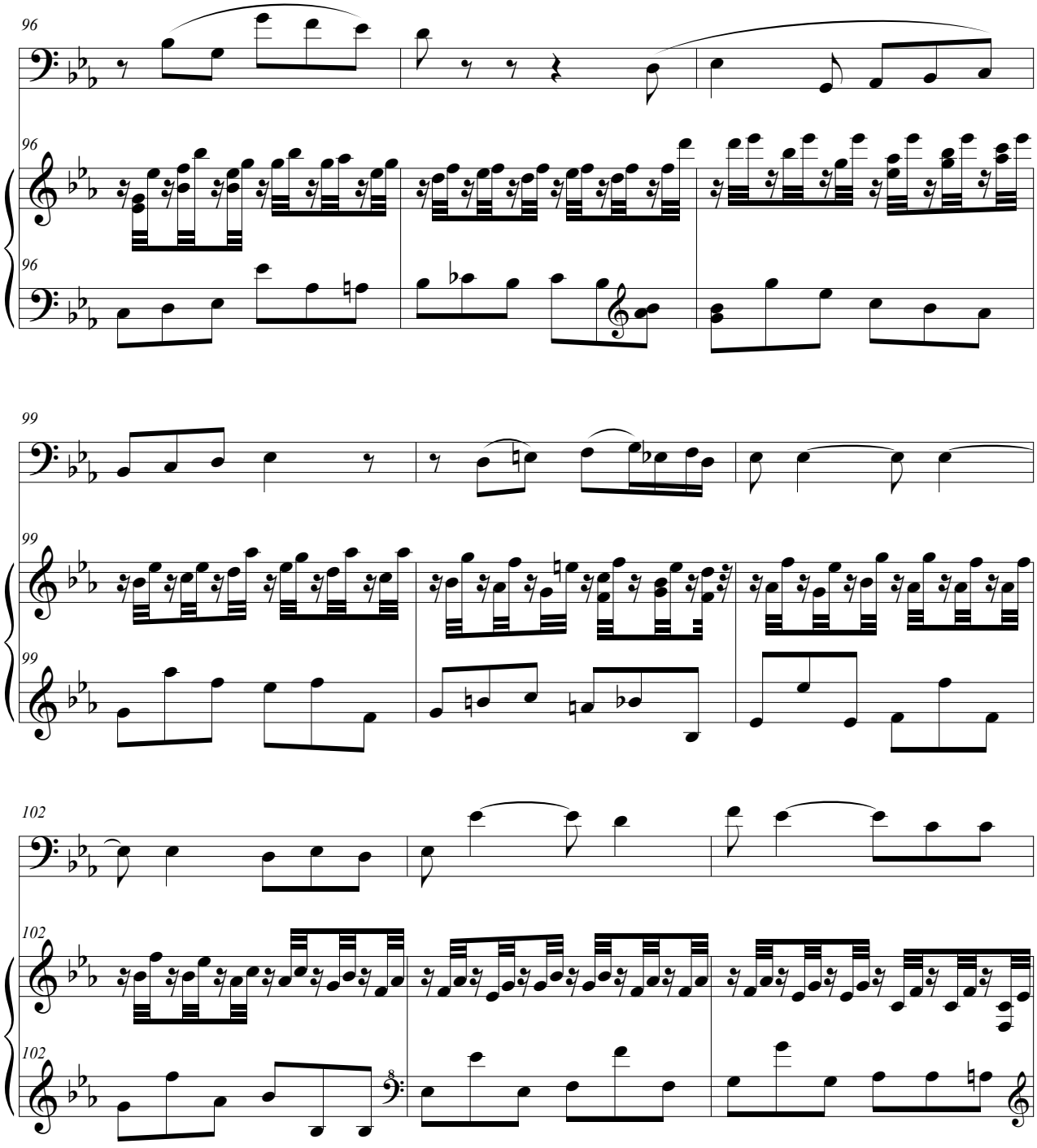
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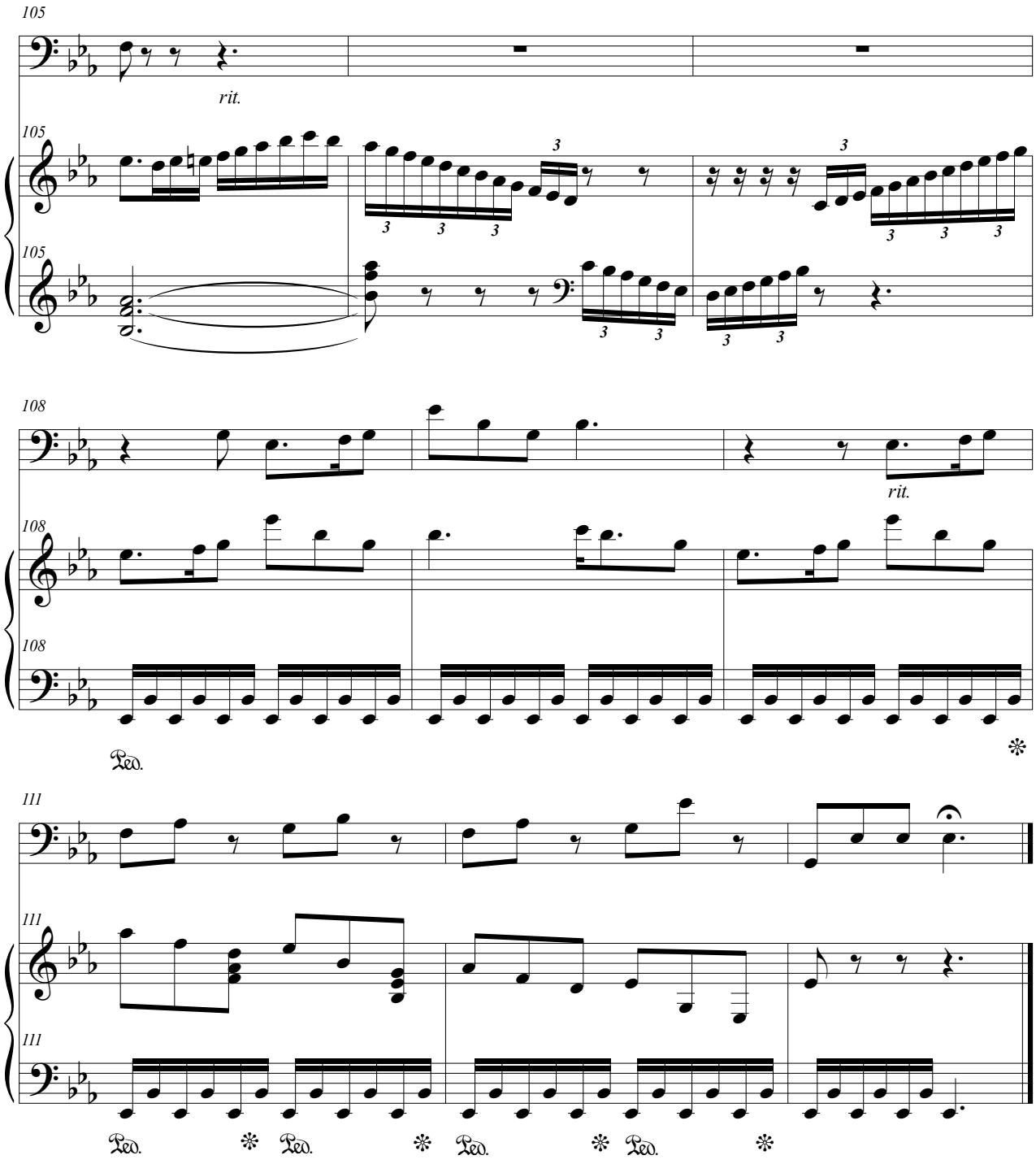
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APPENDIX D

Script to Accompany the Lecture Recital

Introduction

Good afternoon, and thank you for coming to my lecture recital.

Purpose of Study (slide 2)

Today we will be discussing the adaptation of solo repertoire in the eighteenth and early nineteenth centuries for the trombone by examining the performance practices used in this period. I have selected works by Bach, Mozart, and Beethoven for this project because they were three of the most prominent composers of the eighteenth and early nineteenth centuries. Studying the music of Bach, Beethoven, and Mozart can help a trombonist learn common performance practices in the time periods of these composers. This is important for trombonists because they frequently encounter the music from this period when performing in chamber and large ensembles.

Purpose of Study, continued (slide 3)

Bach's transcriptions are widely performed today. Some of his most performed transcriptions include the Toccata and Fugue in D Minor, the Passacaglia and Fugue in C Minor, the *Ricercar* from *The Musical Offering*, and the Fantasia and Fugue in C Minor. Studying transcriptions of Bach's solo compositions for other instruments may help trombonists familiarize themselves with the musical elements of those ensemble works.

Bach's four-part chorales are often used as group warmup exercises for bands and chamber ensembles. His use of counterpoint force an ensemble to constantly listen for the moving line and to make adjustments. They also provide an opportunity for an ensemble to obtain balance and to develop a consensus of sound concept, intonation, and group rhythm, thus

honing the ability of an ensemble to move together while performing music.

Significant independent parts for the trombone are also found in the orchestral works by Mozart and Beethoven. Some of these include, but are not limited to, trombone parts in *The Magic Flute* and the Requiem Mass in D Minor by Mozart; and by Beethoven, the Fifth Symphony, Sixth Symphony, Ninth Symphony, and the overture to the opera *Fidelio*.

Practicing the solo literature of Bach, Mozart, and Beethoven allows a trombonist to gain fluency in the musical style of those composers. Fluency with their musical style can then be applied to their original and transcribed ensemble works.

Selection of Repertoire (slide 4)

Transcriptions of solo repertoire for the trombone by Bach, Mozart, and Beethoven are not lacking in quantity. One can find hundreds of solo transcriptions by these composers by simply searching on Worldcat. Many of these can also be purchased online at Hickey's Music Center. While solo transcriptions by these composers are plentiful, few of the transcriptions of their flute music exist for the trombone. Editions of Bach's Flute Sonata in E-flat Major and *Partita in A Minor* have been transcribed and published for tuba by Floyd Cooley and Ralph Sauer. However, none of these editions contain a discussion on Baroque performance practice nor do they contain an original manuscript of the work. These are materials that musicians need to create their own interpretation. For Mozart and Beethoven, I have not been able to find any transcriptions of their solo flute works for the trombone. Mozart and Beethoven's solo flute works, particularly the *Andante in C Major* and the *Ten National Airs with Variations*, offer an opportunity for trombonists to practice the musical elements of Mozart and Beethoven, including but not limited to ornaments, cadenzas, and variations on a melody from the folksong repertoire. The three pieces we will be discussing today are Bach's *Partita in A minor*, Mozart's *Andante in*

C, and the "Scottish Air, No. 9," from Beethoven's *Ten National Airs with Variations*. I selected works from the flute repertoire because solo works are available by all three of these composers. Performing techniques for the trombonists and flutists are also similar, as both need to make decisions about breathing. The flute is also the only woodwind instrument in the modern orchestra that does not use a reed. As a result, techniques for sound production and articulation by flutists and trombonists are also similar. Sound production on both instruments depend on the embouchure formation and the positioning of the lips, tongue, teeth, and jaw. Similar to tonguing on the trombone, flutists direct their tongue strokes at the roof of the mouth rather than at a reed tip. Similar articulation techniques between the two instruments allow trombonists to accurately reproduce phrase structures and articulations when performing solo works originally composed for the flute.

Authenticity (slide 5)

It is inevitable that a performance of a transcription will sound different from a performance of that work on its original instrument. However, I do not believe that this is not a major concern for producing an authentic performance, because the goal of a performance is to capture the musical intent of the composition rather than to produce the sound of the original instrument. This is particularly true when performing transcriptions of Baroque music. In the book, *Baroque Music: Style and Performance*, Robert Donnington stated, “If the sound really suits the sense, the music is not misrepresented, even when it is differently presented.”

Transcription was a common practice among composers during the eighteenth and nineteenth centuries, as many of them made piano reductions of their orchestral works. Bach, Mozart, and Beethoven all engaged in the practice of transcription, as Bach transcribed his *Suite no. 5 in C Major for Cello* (BMW 1011) and *Partita III for Solo Violin* (BMW 1006), both for

solo lute. Mozart transcribed his arias for woodwind ensembles, which were then played in the streets. Beethoven's transcriptions of his own works include the *Große Fuge*, originally written for string quartet, for piano duet, and an arrangement of his Violin Concerto as a piano concerto.

Importance of Listening (slide 6)

While familiarity with the performance practices of the eighteenth and nineteenth centuries described in this project is helpful, there is no substitute for listening to performances by professional flutists. Musical concepts such as sound, vibrato, articulation, phrasing, and musical nuance may be best learned aurally. Arnold Jacobs, former tubist of the Chicago Symphony Orchestra and one of the most influential brass pedagogues of the twentieth century, instructed students in a masterclass at Northwestern University to "imitate great musicians and create your own greatness." He recommends a musician to study not only the recordings of the works he or she is preparing, but also recordings of related works for other instruments. Listening to great performances will help performers conceptualize the musical qualities of that performance, paving the way for an exceptional performance of their own.

Bach: *Partita in A Minor* (slide 7)

The first piece we will be examining for today's lecture is J.S. Bach's *Partita in A Minor*, originally for solo flute**.** Bach likely composed the *Partita* in 1717 after being inspired by Gabriel Buffardin's flute recital that year. The writing in the *Partita* is unusual for a flute work because there exists a lack of natural breathing spots in the first movement. Writing the *Partita* for Buffardin, however, might explain Bach's unidiomatic writing for the flute. Buffardin was regarded as the greatest flute virtuoso in Germany during Bach's lifetime, and he had a specialty in performing fast pieces. The fact that the *Partita* was Bach's first and only known flute composition until 1725 suggests how much he was inspired by Buffardin's performance. This

information is important for performers to know, because the fact the *Partita* was probably composed for Buffardin makes it appropriate for a performer to display his or her technical and expressive capabilities when performing the piece. Bach's *Partita* contains three of the standard movements in a Baroque suite: The *Allemande*, the *Corrente*, and the *Sarabande*. Its final movement, the *Bourée Anglaise*, replaces the gigue of the standard Baroque suite.

It is important to study the Baroque dances because its steps and ornaments formed the basis of classical ballet. Dance rhythms found in this music also appeared to a great extent in the sacred and secular music of the Baroque. Such rhythms can be found in Bach's choral works, Lully's Arias, and Corelli's Sonatas, among others.

Affekt (slide 8)

One of the most important concepts practiced in Baroque music is the *Doctrine of Affections*. This states that one single emotion should govern a movement, and therefore, conveying the *Affekt* of a movement should be the performer's utmost priority. The next few slides will contain information on performance practices, specifically regarding sound and articulation, that are used to communicate *Affekt* in Bach's *Partita*.

Sound (slide 9)

When performing the *Partita*, play with a sound that enhances the character and emotional content of each of its the dances. For example, a trombonist may play with a darker tone to communicate sadness in the *Sarabande*. On the contrary, he or she may choose to play with a brighter tone in the *Bouree Angliase* to communicate happiness. When practicing sound production, it is more effective to create a mental concept of the desired sound and allow the body to make the necessary adjustments than it is to try to control the embouchure and air stream to produce the desired sound, according to Arnold Jacobs. Once a clear sound concept is made,

the body will eventually adjust itself to produce that sound on the instrument.

Articulation (slide 10)

Upon looking at the original manuscript, one will find that there are very few markings in the score. It is up to the performer to determine what dynamic to play, what articulation to use, and what tempo to take for each of the movements in the *Partita*. Wendy Mehne, professor of flute at Ithaca college, offered the following articulation suggestions when treating groups of sixteenth notes:

- When treating three or four note groupings, stepwise motion and arpeggiated figures are usually slurred, and large skips are usually tongued. With this in mind, here is how I would play measures 3-5 of the *Allemande* in Bach's *Partita*. Notice that in the second measure, I group the second, third, and fourth notes together. I give the first note of each beat a tongued articulation to bring out the descending bass line. (Play *Illustration 1*)

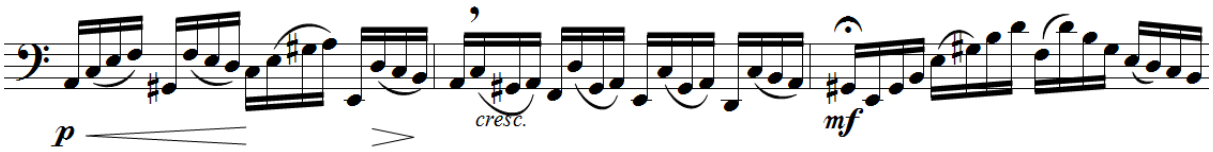


Illustration 1: Bach, *Partita in A Minor, Allemande*, mm. 3-5.

- Another of Mehne's suggestions is that arpeggiated and scale passages are usually separated by contrasting articulation. Here's an example: (Play *Illustration 2*)

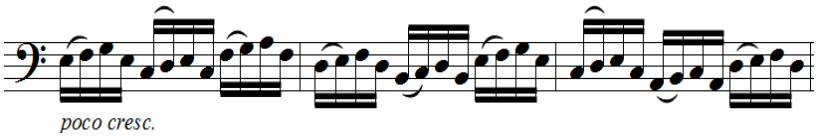


Illustration 2: Bach, Partita in A Minor, *Corrente, mm.* 8-10.

Articulation, continued (slide 11)

- Mehne also stated that leading tones and half-steps are usually slurred to the note of resolution. For example, in measure 6 of the Allemande: (Play *Illustration 3*)

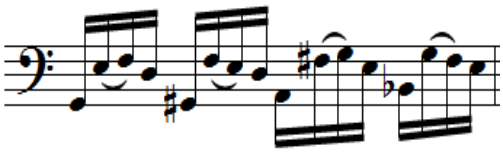


Illustration 3: Bach, *Partita in A Minor, Allemande,* m. 6.

- Finally, Consecutive intervals of a third are usually slurred in groups of two. (Play *Illustration 4*)

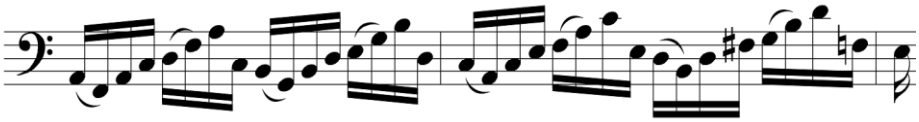


Illustration 4: Bach, *Partita in A Minor*, Allemande, mm. 8-10.

These articulation patterns described above are not "hard and fast" rules but are simply guidelines based on how the above passages were usually articulated in the woodwind repertoires of the eighteenth century. It is particularly important not to be locked into these patterns when performing the suites and partitas of J.S. Bach. For dance music, it is more important that articulation patterns fit the character of each of the dances.

Articulation and Character (slide 12)

Articulation patterns in the eighteenth century were often based on the character or expression the performer intended to convey in the music. Fast dances should typically feature short slurs and slow dances should typically feature longer slurs. Notice how different articulation patterns affect the character of two contrasting dances in the *Partita*: the first example is from the *Bourée Anglaise* and the second is from the *Sarabande* (Play Illustrations 5 and 6).

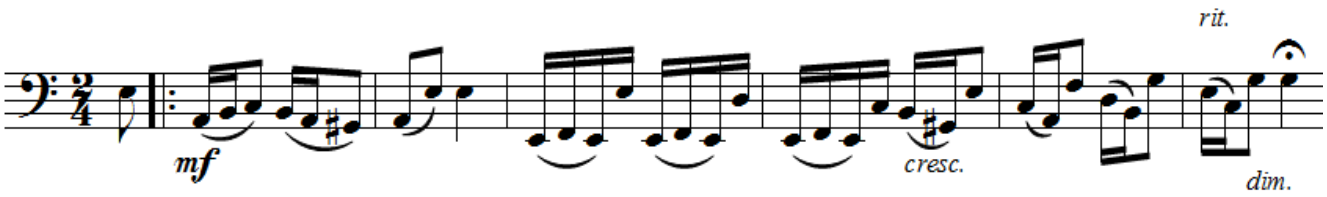


Illustration 5: Bach, *Partita in A Minor, Bourée Anglaise*, mm. 1-4.

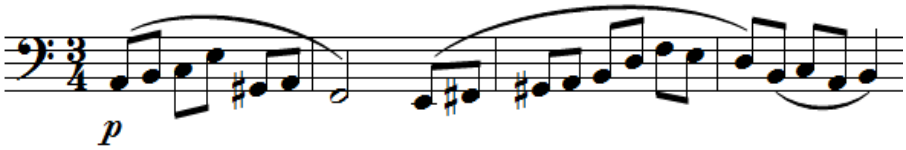


Illustration 6: Bach, *Partita in A Minor, Sarabande*, mm. 1-4.

The short slurs in the *Bourée Anglaise* give the movement energy, allowing it to feel like a swift Baroque dance. In contrast, the longer slurs in the *Sarabande* allow for the dark, languishing character of the movement. To enhance this contrast, a performer may play the *Bourée Anglaise* with a firm articulation allowing more separation in between the slurs, and the *Sarabande* as connected as possible with a soft articulation.

The *Allemande* (slide 13)

The first movement of Bach's *Partita* is the *Allemande*, a dance that likely originated in Germany. In a text by flute scholars Betty Mather and Elizabeth Sadilek, it is suggested that the performer should create the effect of one to three walking steps followed by a grève, the lifting of the free foot into the air. As shown on the screen, the steps in Bach's *Allemande* are grouped into eight-bar patterns.

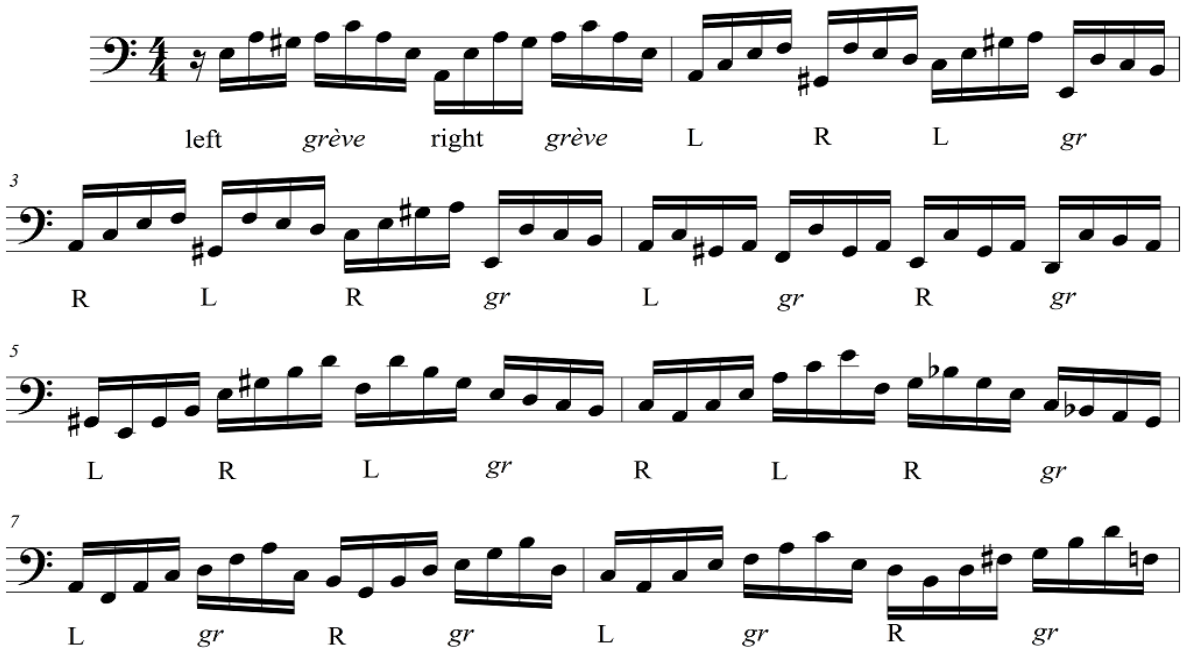


Illustration 7: Bach, *Partita in A minor, Allemande* mm. 1-16.

Tempo of the *Allemande* (slide 14)

In determining an appropriate tempo for *Allemande*, it may be helpful to consider some of the adjectives Renaissance theorists have used to describe the *Allemande:* (Display the following quotes on screen):

In 1584, George Peele described it as, "Knights in armour, treading like Almain, by drum and fife,"

In 1588, Thoinot Arbeau stated that the *Allemande* is "a plain dance of a certain gravity . . . with little variety of movement."

In 1597, Thomas Morley called the *Allemande* "a heavy dance."

And in 1619, Michael Praetorius described the *Allemande* as "somewhat melancholy"

All of the following descriptions indicate that a slower tempo would be appropriate. It is also important not to perform the *Allemande* too swiftly because that would allow breaths to more easily interrupt the phrase. As the manuscript of the *Allemande* contains nothing but a

series of sixteenth notes, breathing is a challenge because there are no natural places to breathe. I prefer to taper the ends of phrases, both in terms of dynamics and tempo, in order to allow breaths to fit naturally in the phrase.

It is appropriate to slow down before taking a breath in the *Allemande* because phrasing is a key element in the movement. Taking into consideration the words of the Renaissance theorists above, possible emotions describing allemandes are sad, solemn, or serious. To convey these emotions, it would be appropriate to relax the tempo slightly just before taking a breath. However, a sense of phrase hiearchy, which will be discussed in the next section, must be maintained.

Display Score of the *Allemande* (slide 15)

I would now like to share with you my interpretation of the *Allemande.* You will probably notice an added mordent on the second beat of measure 19 on the screen. It is common to add an ornament on the penultimate note at the close of a large section when performing Baroque music.

I will not be repeating the first strain for this afternoon's performance for the interest of time, as there is still a lot of material I would like to address for today's presentation. (Play the *Allemande*).

While my research included the *Corrente*, I have ommitted it from this presentation for the interest of time. The *Corrente* is a fast dance, and the concepts of breathing and slurring in the *Corrente* is similar to that of the *Bouree Angliase*, which will be discussed later.

The Sarabande (slide 16)

The *Sarabande* is a slow dance in which the second beat is usually emphasized. Displayed on the screen is an example of the underlying rhythm of the *Sarabande* in Bach's Partita:

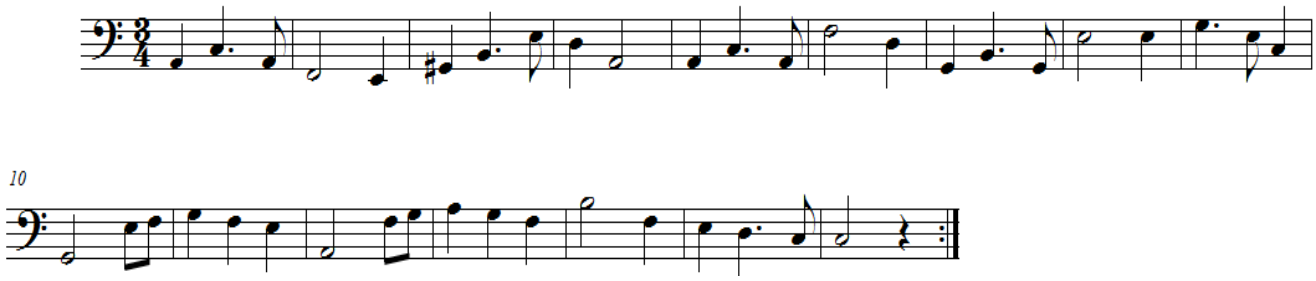


Illustration 8: Outline of the underlying rhythm of the first strain of the *Sarabande* in Bach's *Partita*.

Sarabandes in the eighteenth century were generally grouped into four-bar phrases. It may be tempting to select a very slow tempo when performing the *Sarabande* in order to bring out the expressive character of the piece. This would not be appropriate, because the *Sarabande*

is a dance and performing the *Sarabande* too slowly will cause the dance to lose motion.

Phrase Hiearchy (slide 17)

Grouped in phrases of two, four, eight, and sixteen bars, it is necessary to find hiearchies of phrase structures in Bach's *Sarabande* in order to prevent it from sounding overly repetitive. In the first strain of the *Sarabande*, there is a new rhythmic idea of running sixteenth notes that begins in measure ten. One possible interpretation would be to play that phrase more freely than the first phrase, but with a little more motion to highlight the elaborated sixteenth notes. To subdivide the phrases even further, it may be helpful to know that eighteenth century sarabandes were typically grouped into four-bar phrases with a two-bar rhythmic pattern. With this information, we have established four levels of phrase hierarchy in the first strain in the *Sarabande*: the two bar rhythmic pattern, the four bar phrase appropriate to the style of the *Sarabande*, rhythmic variety between the first and second eight bars, and the sixteen-bar strain of the dance. In performance, using *rubato* between the larger phrase structures may help separate them from their subdivisions, creating a sense of the "big picture" of the movement. As most of Bach's dances contain strains of an even number of bars (the majority being eight, twelve, or sixteenth bars long), this concept may be applied to most of his instrumental dances.

Display Score of the *Sarabande* (slide 18)

What that in mind, here is my interpretation of the sarabande. (Play the *Sarabande*).

The *Bourée Anglaise* (slide 19)

The final movement in Bach's *Partita* in A minor is the *Bourée Anglaise.* In contrast to French *bourées*, which were light, informal court dances, the English bourée is a heavy peasant dance. Placing the downbeats slightly longer in the *Bourée Anglaise* will allow the performer to portray the heaviness of the dance. A trombonist should not deliberately play heavier, however,

because the trombone is much larger than a Baroque flute and will therefore naturally produce a heavier sound.

. It is important in fast dances like the *Bourée Anglaise,* with the exception of cadence points, it is important that breaths do not slow down the tempo, as it would result in the loss of rhythmic stability in the movement. This concept of breathing is different from that of the *Allemande* and the *Sarabande* discussed earlier, where it was appropriate to vary the length of each breath in order to highlight the phrase structures of the work. As the final movement of the *Partita,* the *Bourée Anglaise* may be performed boldly, with maximum resonance.

Rhythmic Figures in the *Bourée Anglaise* (slide 20)

The *Bourée Anglaise* features the repeated use of two rhythmic figures: the anapest (shown on the first beat in the first measure of *Illustration 9*) and the dactyl (shown on the first beat of the first measure of of *Illustration 9*). Both of these figures should be slurred.

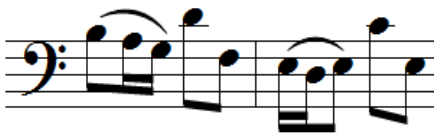


Illustration 9: Bach, Partita in A Minor, *Bourée Anglaise*, mm. 16-17

Display Score of the *Bourée Anglaise* (slide 21)

With this in mind, here is my interpretation of the *Bourée Anglaise* (play the *Bourée Anglaise*).

As you may have noticed on that playthrough, I added embellishing tones and ornaments on the repeat of the first strain. These are popular methods of creating contrast in repeating sections when performing Bach's suites and partitas. Studying and performing Bach's flute *Partita* can be an excellent way to obtain familiarity and fluency performing the works of not

only J.S. Bach but also of most composers in the eighteenth century. The benefits of studying Bach's *Partita* is not limited to eighteenth century music, however. One will notice from studying, listening, and playing the *Partita* that the number of ways to interpret it are limitness. This quality illustrates the greatness of Bach's music and is one the reasons why his suites and partitas are still widely performed today in recitals, masterclasses, and auditions.

Mozart: Andante in C Major (slide 22)

The next piece we will be looking at for today's presentation is Mozart's *Andante in C Major.* This piece was originally composed to satisfy a commission by a wealthy Dutch amateur named Ferdinand De Jean. One of the theories regarding its composition is that it was composed as a replacement for the second movement of Mozart's G Major concerto, a movement that De Jean disliked because it was too difficult for him. As a simplifed version of Mozart's original movement, simplicity and elegance are keys to a successful performance.

Tempo and Rhythm (slide 23)

One of the characteristics of Mozart's music is his insistence on impeccable rhythm. Mozart had a very clear sense of variations in tempo, as noted in the following letter to his father after teaching a lesson: "She will never achieve the most necessary, the hardest, and main thing in music, namely Tempo, because from her very youth she made sure not to play in time."

The tempo marking in this movement, *Andante*, is derived from the Italian word *andare*, which translates as “to go.” *Andante* thus implies forward motion, so the movement should not be performed too slowly and there should always be musical direction. Thinking of the movement in two as opposed to four can help a performer bring out the strong beats and keep forward motion throughout the *Andante*.

Articulation (slide 24)

Unlike Bach's *Partita*, Mozart's *Andante* contains specific instructions for articulation. Mozart indicated a combination of slurs, staccato, and *portato* markings in his score. For the slur markings in the *Andante*, it would be appropriate to emphasize and lengthen the first note of the each slur. A trombonist may use broad articulation on the first note to achieve this. (Play *Illustration 10*).

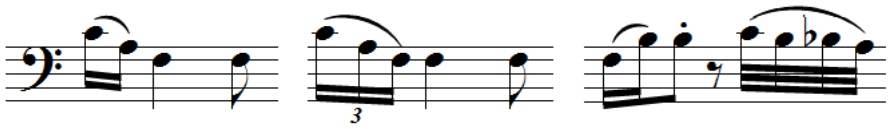


Illustration 10: Mozart, *Andante in C major*, mm. 7, 11, and 12.

One will also find staccato markings in Mozart's *Andante*. These do not necessarily indicate a short note length. This is especially true for slow pieces because playing staccato notes too short or with too sharp of an articulation may comprise the tender quality of the work. Here is how I would approach staccato markings in Mozart's *Andante*. (Play *Illustration 11)*.

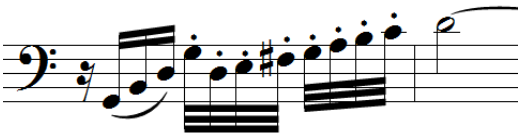


Illustration 2: Mozart, *Andante in C major*, m.37.

Mozart's *Andante* also features prominent use of appoggiaturas. Appoggiaturas are usually emphasized in classical music of the seventeenth and eighteenth centuries. This can be done by playing the dissonant note with more length and volume. For example, here is how I would approach the appoggiatura in the first phrase of Mozart's *Andante*. (Play *Illustration 12*).

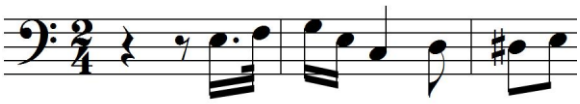


Illustration 12: Mozart, Andante in C Major, m. 8.

Portato (slide 25)

One will also find *portato* in Mozart's *Andante,* a combination of dots and slurs over the same notes. This articulation has been referred as *portamento* in some sources, but *portamento* can also refer to a vocal technique similar to that of an instrumental glissando. To avoid confusion, we will refer to this articulation as *portato* in this discussion.

On stringed instruments, *portato* are executed by "playing a series of clearly detached notes in one bow stroke ... the slur mark is simply a sign for maintaining bow direction." To execute this articulation on trombone, strive for a clear articulation while moving the air as if playing a legato passage. The air will give the phrase direction while the tongue will naturally create the separation associated with the *portato* articulation. Here is one example of *portato* in Mozart's *Andante*. (Play *Illustration 13*).

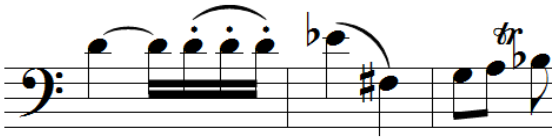


Illustration 3: Mozart, Andante in C Major, mm. 39-41.

Ornaments (slide 26)

One of the most challenging aspects of adapting Mozart's *Andante* for the trombone is the performance of ornaments. Mozart uses two main ornaments in the *Andante:* the trill and the grace note. Trills generally begin with the upper note, and start on the beat. While performing trills and turns on the trombone may require slide and/or valve motion, it is important to move in a relaxed manner, keeping the phrase uninterrupted. The elegance in Mozart's music would be lost if the ornaments are played frantically or without proper air support. Here is an example of a trill from Mozart's *Andante*. (Play *Illustration 14*).

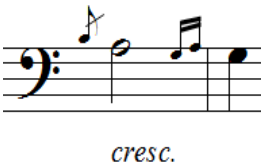


Illustration 44: Grace notes in Mozart, *Andante in C Major*, m. 32-33.

You probably noticed that I used the valve in order to trill to the upper note instead of using lip slur. The reason I do not use a lip slur for this trill is that on the trombone, the partial above the main note in this passage is a major third. That would be too wide of an interval for a trill (demonstrate). Using the valve, I am able to alternate between the main note and the note a diatonic step above, which are the notes this trill is played on the flute.

Frederick Neumann, a musicologist specializing in the performance practice of eighteenth and nineteenth century classical music has suggested that grace notes appearing before notes of a quarter note in length or shorter should be played one-half the length of the arrival note. They should also be played before the beat in order to preserve the integrity of the notated rhythm. The following is how I would recommend playing the grace note figure shown on the screen. (Play *Illustration 15*).

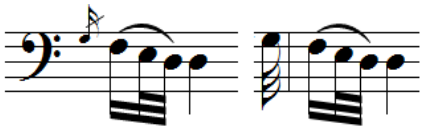


Illustration 5: Grace note in Mozart, *Andante in C Major*, m. 8.

The study of ornaments provides an opportunity for the trombonist to develop the ability to perform quick passages on the trombone while maintaining a smooth legato and elegant character. Ornaments are an expressive of feature of Mozart's writing, and its study may help a performer become acquainted with Mozart's musical style.

Cadenzas (slide 27)

Similar to studying ornaments, studying Mozart's cadenzas may help a musician understand the musical character of Mozart's writing. In the *Andante*, an improvised cadenza appears in measures 92 and 93, just before the coda. While Mozart's cadenza in the *Andante* is improvised, he wrote out cadenzas in several of his other works, such as his Piano Concerto No. 5 in D Major (K. 175, 1773) and Piano Concerto No. 27 in B-flat Major (K. 595, 1791). Many of his written cadenzas were intended for his students, his sister, or his commissioners. Mozart's written cadenzas typically featured melodic elaborations on one of the themes in the movement and did not modulate into distant keys.

Mozart's *Andante* provides an opportunity for a trombonist to study and demonstrate his or her understanding of Mozart's musical language. Studying and practicing the musical elements in Mozart's *Andante*, such as articulations, ornaments, and cadenzas, may help a trombonist develop fluency performing Mozart's music.

Display solo part for Mozart's *Andante* (Slide 28*)*

With the concepts we have discussed in mind, here is my interpretation of the *Andante*. (Play the *Andante*)

Beethoven: *Ten National Airs with Variations* (slide 29)

The final piece we will be examining in today's lecture is Beethoven's *Ten National Airs with Variations*. The air and variations became one of the most popular forms of solo music in the early nineteenth century in part due to a growing sense of nationalism and a high value placed on literacy at the time. The *Ten National Airs with Variations* was composed on a commission by a Scottish folk-song collector named George Thomson. Thomson's music was meant for a wide audience and is therefore simple enough to be sung along to or performed by amateurs. This explains Beethoven's rather simplistic writing in his *Ten National Airs with*

Variations. Beethoven's Scottish Air, no. 9, is representative of his early music because it contains a simple, tuneful, and predictable melody suitable for singing along. It represents the concept of *Hausmusik* (house music), the idea that music was to be "enjoyed" and "understood" by everyone and not just the upper class.

Characteristics of Scottish Folk Music (slide 30)

One of the distinct characteristics of Scottish music is the "Scotch Snap," and it features a rhythmic pattern of "a sixteenth note on the beat followed by a dotted eighth note." One can tell from examining the text that each use of the Scotch snap coincides with the object noun, Willy.

> Oh! Thou art the lad of my heart, Willy,
> There's love, and there's life, and glee,
> There's a cheer in thy voice, and thy bounding step
> And there's bliss in thy blithesome ee
> But, oh, how my heart as tried, Willy
> For little I thought to see,
> That the lad who won the lasses all,
> Would ever be won by me.

As implied in the text, the Scotch Snap can be interpreted as the singer's affection for Willy. For this reason, I believe that the Scotch Snap should be emphasized. Melodies featuring syncopated rhythms such as the Scotch Snap call for a lighter character, and are characteristic of the Scottish national spirit. Therefore, it would be appropriate to perform the "Scottish Air" with a sense of joy and a light touch. To demonstrate the snap I will play the theme to No. 9, the "Scottish Air" from Beetoven's *Ten National Airs with Variations*. (Play measures 1-4 of *Illustration 16*). The next phrase does not contain the Scotch Snap. This is how I would play it. (Play measures 5-8 of *Illustration 16*).

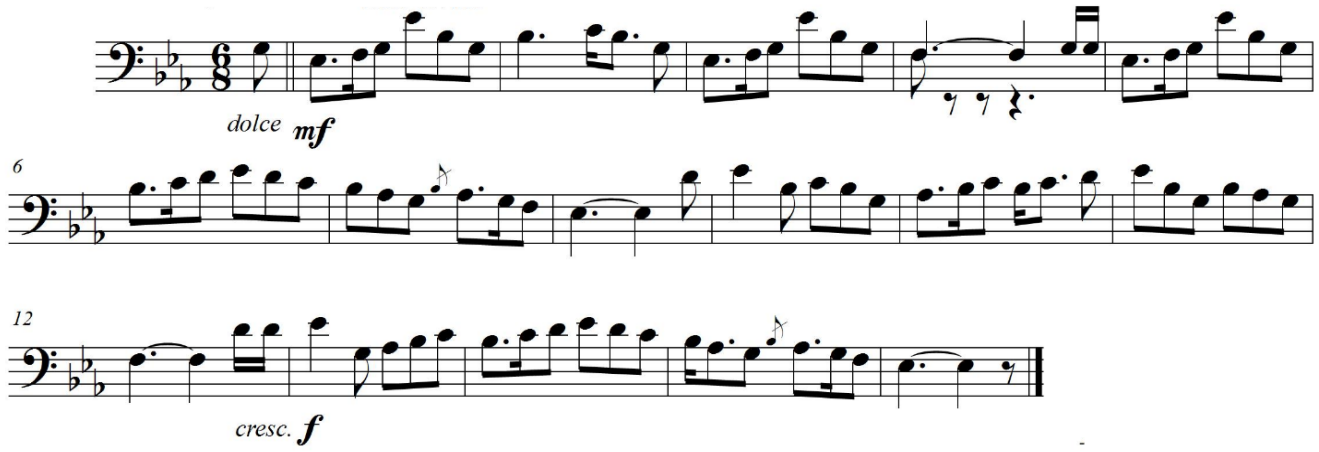


Illustration 66: Beethoven, *Ten National Airs with Variations,* No. 9, theme.

No. 9, the "Scottish Air" (slide 31)

One of the challenges of this number from Beethoven's *National Airs* is that it encompasses a large range when transposed down two octaves for the trombone. The solo is thus appropriate for the development of a consistent sound throughout the registers.

Generally speaking, Beethoven's writing for the flute encompasses a wide range of character. To illustrate this, Beethoven used the same instrument to create somber chords in his *Fifth Symphony* and for the evocative bird song in his *Pastoral Symphony.* To reflect the wide range of character in Beethoven's music, it would be appropriate to establish a different character for each variation in the *Ten National Airs.*

Variation I (slide 32)

The first variation features a hocket between the solo and the right hand of the accompaniment. Listening too closely to the piano may cause the soloist to slow down the tempo, causing a displacement of the composite melodic line. It is more effective to agree on the tempo at the start, and to maintain that tempo throughout the movement.

Variation 2 (slide 33)

In the second variation, the theme occurs in the piano. Here the soloist acts as an accompaniment. As such, be careful not to overpower the piano. Because the trombone is naturally louder than the flute, this variation tests a trombonist's ability to play quietly. Be sure to follow the contour of the melody in the piano when performing this movement.

Variations 3-5 (slide 34)

In the third variation, the theme alternates between the right and left hands of the accompaniment. Like the first variation, the key to a successful performance of this movement is to agree on a tempo at the start, and to maintain that tempo throughout the movement.

The fourth variation, in the key of E flat minor, tests the ability of the performer to convey a somber emotion while playing a soft dynamic. Playing this movement with a darker sound will help convey the change in character. The first notes of the movement, containing the notes G-flat and F, tests a performer's ability to perform with a clear sound in the outer positions of the trombone.

The final variation contains melodic material in the solo separated by rests. This movement tests a performer’s ability to maintain the phrase through the rests. The final movement should end strong. The ritardando written four bars from the end of the piece indicates this.

Folk Elements in Western Music of the Eighteenth and Early Nineteenth Centuries (slide 35)

The Scottish elements found in Beethoven's *Ten National Airs* are representative of the prevailing ideas of nationalism and folk music in the early nineteenth century. The recognition and interpretation of folk elements in music, when it is present, is necessary for a performer to produce an accurate representation of the composer's musical intent.

In the orchestral literature, Scottish Elements can be found in the works of many composers, including, but not limited to Purcell, Field, Haydn, Beethoven, Schubert, Berlioz, and particularly Mendelssohn, who focuses on Scotland in his *Hebrides Overture* (1830) and *Scottish Symphony* (1830-1842). Experience performing Scottish folk music may help a performer recognize the Scottish elements in the music of the composers listed above and approach those elements with the appropriate style. Mr. Hankins and I will now perform the theme and variations to no. 9, the "Scottish Air" of Beethoven's *Ten National Airs with Variations*.

Conclusion (slide 37)

Our exploration of flute repertoire in the eighteenth and early nineteenth centuries have led to the discoveries of performance practices that could not be learned simply by performing the few original works for solo trombone from this period. From this study we have learned the steps to some of the most popular Baroque dances as found in Bach's *Partita*; common articulation patterns in the eighteenth century; the *Affekt* of articulation patterns in the Baroque; and the effects of tempo selection, sound, and phrasing on the *Affekt* of a movement. For Mozart's *Andante in C Major,* we have discussed the importance of rhythm; strategies for creating dynamic contrast; and the appropriate treatment of appogiaturas, grace notes, trills, and turns. For Beethoven's *Ten National Airs with Variations*, we have discussed vibrato; creating contrast in a theme and variations; and the recognition and interpretation of folk elements in music.

While some of these concepts, such as flexible tempo, may not be directly applicable to ensemble practice, its study allows us to better understand the musical character of the work, allowing us to more accurately reproduce the musical intentions of the composer. Adapting works from the solo flute repertoire for performance on trombone can be a fun, yet challenging

way to develop technical fluency. One of Arnold Jacob's philosophies was that "problems in the airway, tongue, or embouchure can be best solved through bypassing them and going directly to interpreting music." Some of the technical aspects of trombone playing that can be developed through the study and performance of the works we examined today include flexibility, legato, rhythm, phrasing, and articulation. These technical aspects are useful not only for performing early music, but can be applied to any style of trombone performance.

To conclude, I would like to thank my mentor Dr. Joshua Bynum for his guidance throughout my entire time at the University of Georgia, particularly for his guidance throughout this entire project, spending long hours reading and editing my work; my advisory committee members Dr. Hartenberger and Dr. Ball, for taking the time to follow my project and to offer their suggestions; Mr. Greg Hankins, for his flexibility and for his wonderful piano performance; my family in Chicago for their wondrous support throughout my life and studies; and lastly, all of you for coming in support of this presentation.

APPENDIX E

Presentation Slides to Accompany the Lecture Recital

Transcribing Flute Works From The Eighteenth And Early Nineteenth Centuries For Performance On The Tenor Or Bass Trombone

•A Lecture Recital By Wilson Wong

Purpose of this Project

- This lecture contains a discussion on adapting solo flute repertoire of the eighteenth and early nineteenth centuries for the trombone.
- I have chosen works by Bach, Mozart, and Beethoven because they were three of the most prominent composers in the eighteenth and early nineteenth centuries, and their music represent the stylistic trends of their respective eras.
- Fluency with their composition styles may therefore help a trombonist develop fluency performing western music from the eighteenth and early nineteenth centuries.

Purpose of Study (cont.)

- Trombonists may encounter Bach's music in his ensemble transcriptions, such as the Toccata and Fugue in D Minor, the Passacaglia and Fugue in C Minor, the *Ricercar* from *The Musical Offering*, and the Fantasia and Fugue in C Minor.
- Bach's chorales are often used as group warmup exercises. His chorales allow an opportunity for an ensemble to obtain balance and develop a consensus of sound concept, intonation, and group rhythm while at the same time serving the music.
- Mozart and Beethoven composed prominent parts for the trombone in their orchestral works. Some of these works are Mozart's *The Magic Flute* and the Requiem Mass in D Minor; and Beethoven's Fifth Symphony, Sixth Symphony, Ninth Symphony, and the overture to the opera *Fidelio.*
- Practicing the solo literature of Bach, Mozart, and Beethoven will allow a trombonist to gain fluency of the musical style of these composers, which can also be applied to their original and transcribed ensemble works.

Selection of Repertoire

- While transcription of works by Bach, Mozart, and Beethoven are plentiful, few transcriptions of their flute music exist for the trombone.
- Bach's *Partita in A Minor*, Mozart's *Andante in C*, and the "Scottish Air" (no. 9) from Beethoven's *Ten National Airs with Variations* were selected for this project.
- Music from the flute solo repertoire were selected because:
  - Availability of solo repertoire by major orchestral composers of the eighteenth and nineteenth centuries.
  - Like trombonists, flutists need to make breathing considerations.
  - The flute is the only woodwind instrument in the modern orchestra that does not use a reed. It therefore shares many of the performance techniques with the trombone:
    - Sound production on both instruments depend on the embouchure formation and the positioning of the lips, tongue, teeth, and jaw.
    - Similar to tonguing on the trombone, flutists direct their tongue strokes at the roof of the mouth rather than at a reed tip.
    - Similar performing techniques allow trombonists to accurately reproduce phrase structures and articulations when performing solo works originally composed for the flute.

Authenticity

- The goal of performing a transcription is not to sound exactly like the original instrument, but to capture the musical character and intent of the original composition:

  "If the sound really suits the sense, the music is not misrepresented, even when it is differently presented"

  -Robert Donnington in *Baroque Music: Style and Performance*.

- Transcription was a common practice among composers in the eighteenth and early nineteenth centuries, as many of them made piano reductions of their orchestral works.

- Bach, Mozart, and Beethoven all transcribed their own solo works for different instruments, or ensemble works for different instrument combinations.

Importance of Listening

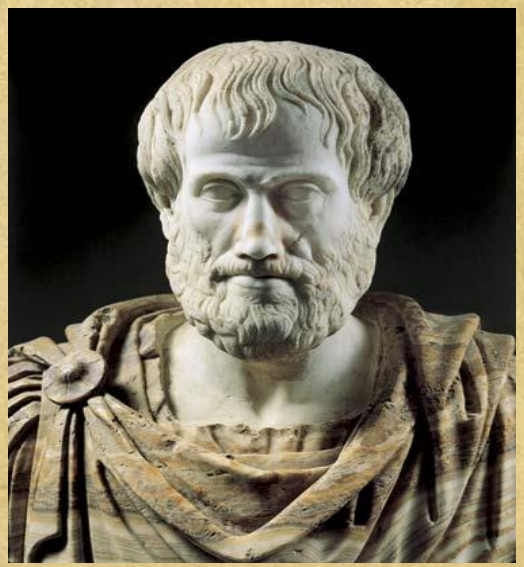
- Musical concepts such as sound, vibrato, articulation, phrasing, and musical nuance may be best learned aurally.
- “Imitate great musicians and create your own greatness”
  -Arnold Jacobs
- Listening allows a musician to conceptualize the musical qualities of a great performance, paving the way for an exceptional performance of their own.

Bach: *Partita in A Minor*

- Was composed in 1717 after Bach attended a recital of the French virtuoso Gabriel Buffardin.
- Buffardin was regarded as the greatest flute virtuoso in Germany during Bach's lifetime and had a specialty in performing fast pieces
- Is Bach's first and only known flute composition until 1725.
- Allows for a display of the technical and expressive capabilities of the performer
- Dances in Bach's *Partita* contain the steps and ornaments in Baroque dances that formed the basis of classical ballet.
- The dances in Bach's *Partita* contain rhythms found in sacred and secular music of the Baroque, including but not limited to:
  - Bach's Choral Works
  - Lully's Arias
  - Corelli's Sonatas

Affekt

- According to the *Doctrine of Affections*, one single emotion should govern a movement, and therefore conveying the *Affekt* (the emotional character) of the movement should be the performer's utmost priority.



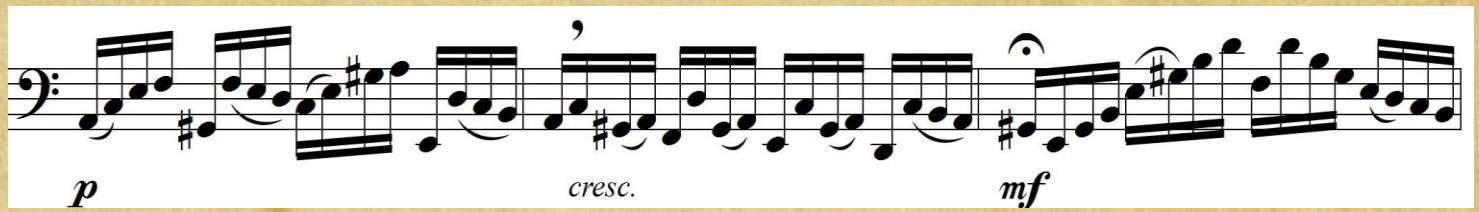
The Doctrine of Affections originated from the theories of classical writers such as Aristotle.

Sound

- An appropriate sound for the *Partita* is one that enhances the character and emotional content for each of the dances.
- Darker tone colors communicate sadness while bright tone colors communicate happiness.
- Conceive an appropriate sound before starting each movement. Once a clear sound concept is obtained, that sound will eventually be reproduced on the instrument.
- "Use the brain to control the body by thinking of song and wind."
- -Arnold Jacobs

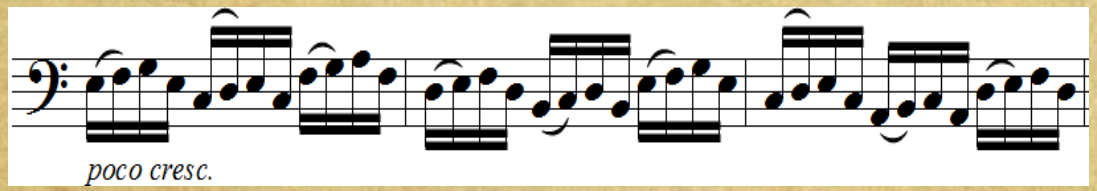
Articulation

- Suggestions by Wendy Mehne, professor of flute at Ithaca college:
  - Stepwise motion and arppeggiated figures are usually slurred and large skips are usually tongued when treating groups of three or four notes



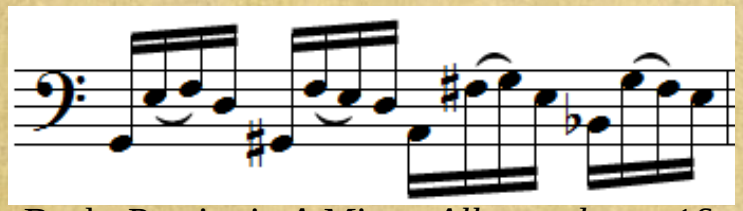
Bach, *Partita in A Minor, Allemande*, mm. 3-5.

  - Arppeggiated and scale passages are usually separated by contrasting articulation.



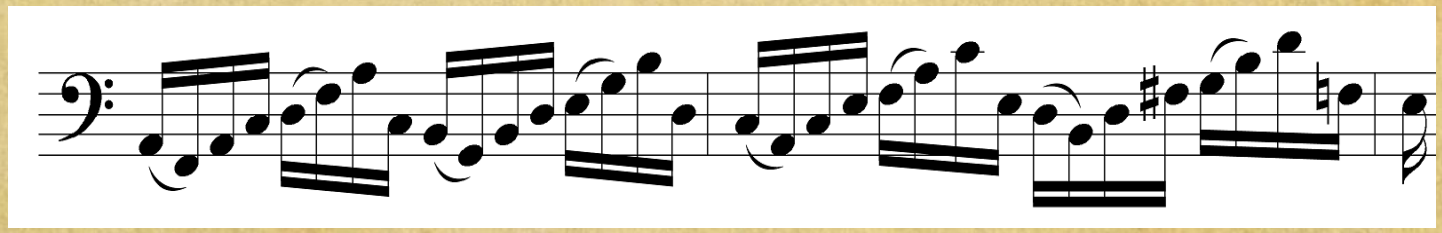
Bach, *Partita in A Minor, Corrente*, mm. 8-10.

- Leading tones and half-steps are usually slurred to the note of resolution.



Bach, *Partita in A Minor, Allemande*, m. 16.

- Consecutive intervals of a third are usually slurred in a groups of two.

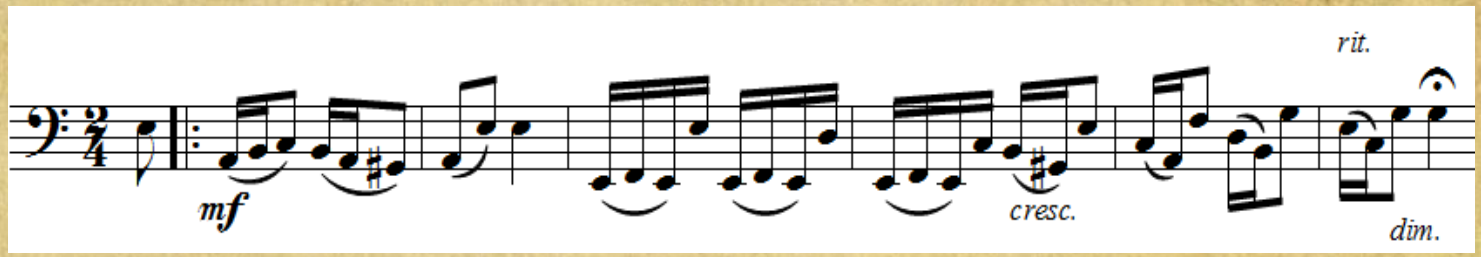


Bach, *Partita in A Minor, Allemande*, mm. 7-9.

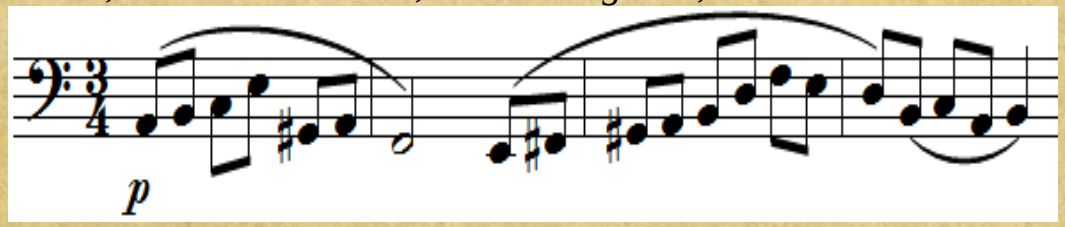
- These articulation patterns are not "hard and fast" rules but simply guidelines on how these patterns were usually articulated in the woodwind repertoires of the eighteenth century. In dance music, it is more important that articulation patterns fit the character of the dances.

Articulation and Character

Articulation patterns in the eighteenth century were also often based on the character or expression the performer intended to convey in the music.



Bach, *Partita in A Minor, Bourée Anglaise*, mm. 1-4.

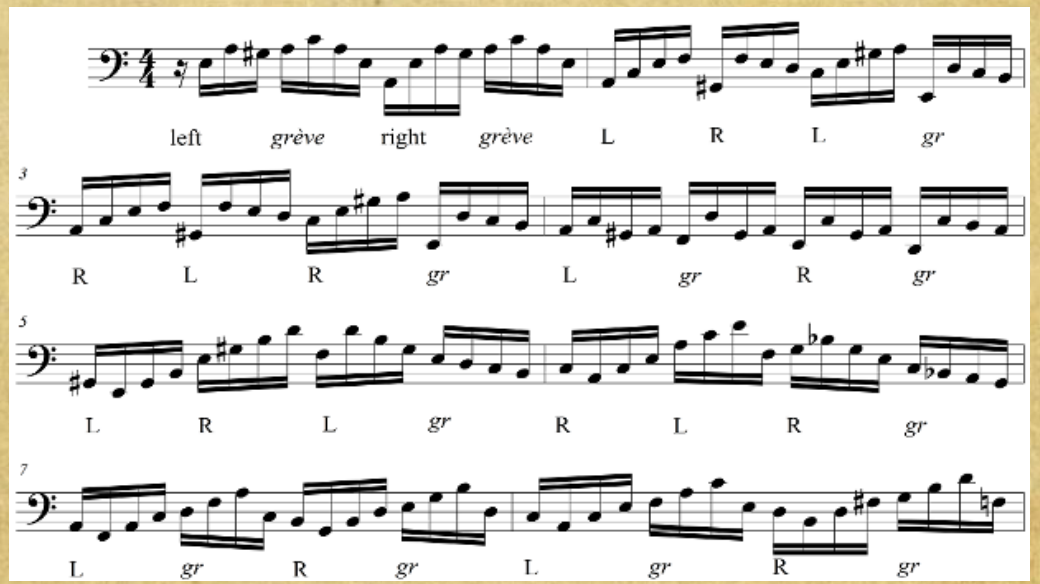


Bach, *Partita in A Minor, Sarabande*, mm. 1-4.

- Short slurs in the *bourée anglaise* gives the movement energy, allowing it to feel like a swift Baroque dance
- Long slurs in the *sarabande* allow for the dark, languishing character of the movement

The *Allemande*

- The *Allemande* originated in Germany and consists of one to three walking steps followed by a grève, the stepping of the free foot into the air.



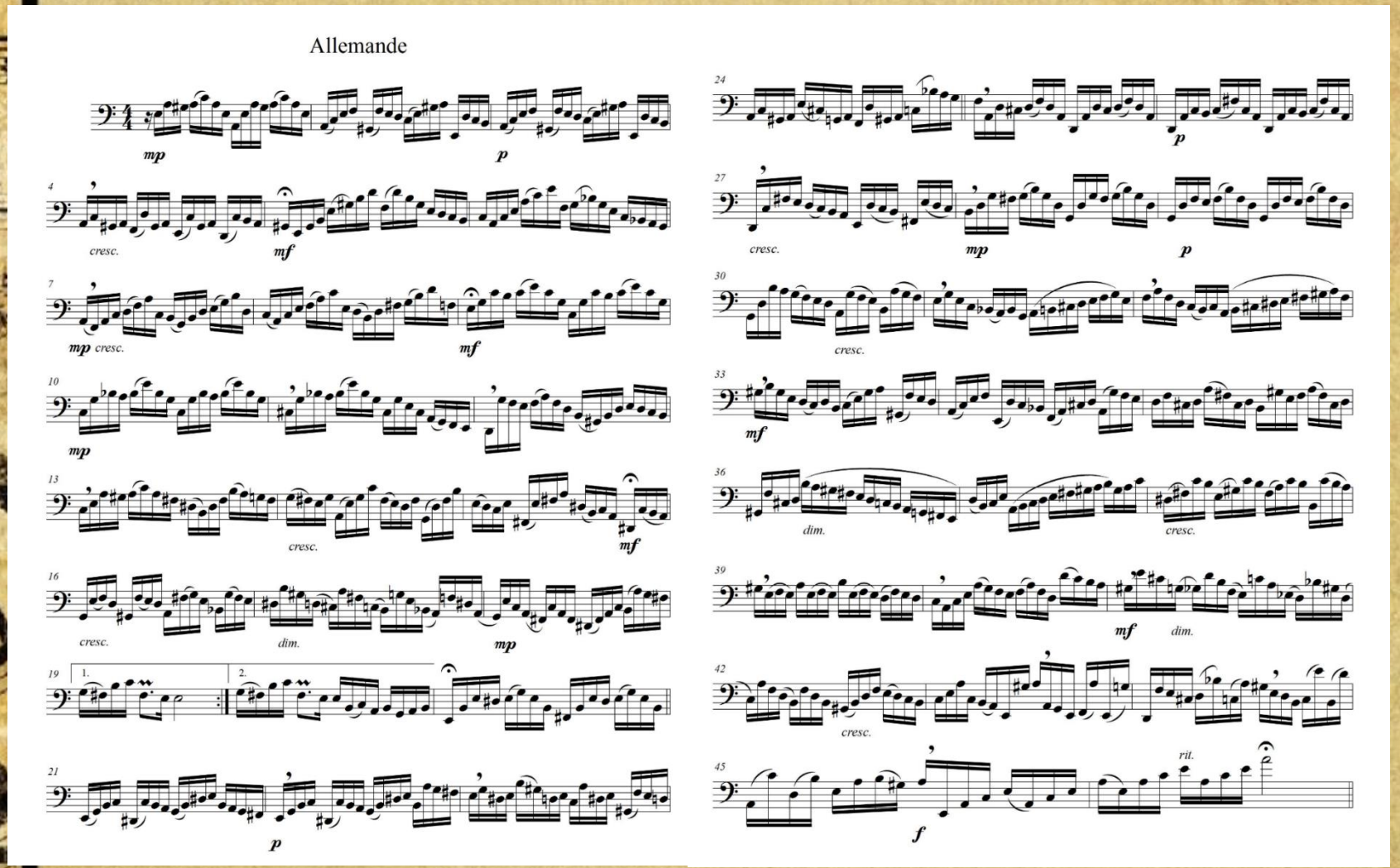
Bach, *Partita in A Minor*, *Allemande*, mm. 1-16.

Tempo of the *Allemande*

- Descriptions of the *Allemande* by Renaissance Theorists:
  - George Peele, 1584: "Knights in armour, treading like Almain, by drum and fife."
  - Thoinot Arbeau in 1588: "a plain dance of a certain gravity . . . with little variety of movement"
  - Thomas Morley in 1597: "a heavy dance"
  - Michael Praetorius in 1619: "somewhat melancholy"

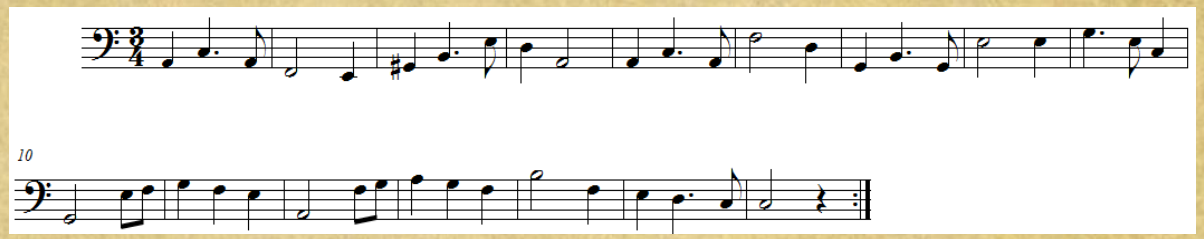
•These descriptions indicate that a moderately slow tempo would be appropriate.

A couple dancing to an *Allemande*.


Allemande
mp
p
4
cresc.
mf
7
mp cresc.
mf
10
mp
13
cresc.
mf
16
cresc.
dim.
mp
19
1.
2.
21
p
24
p
27
cresc.
mp
p
30
cresc.
33
mf
36
dim.
cresc.
39
mf
dim.
42
cresc.
rit.
45
f

The *Sarabande*

- The *Sarabande* is a slow dance in which the second beat is usually emphasized.



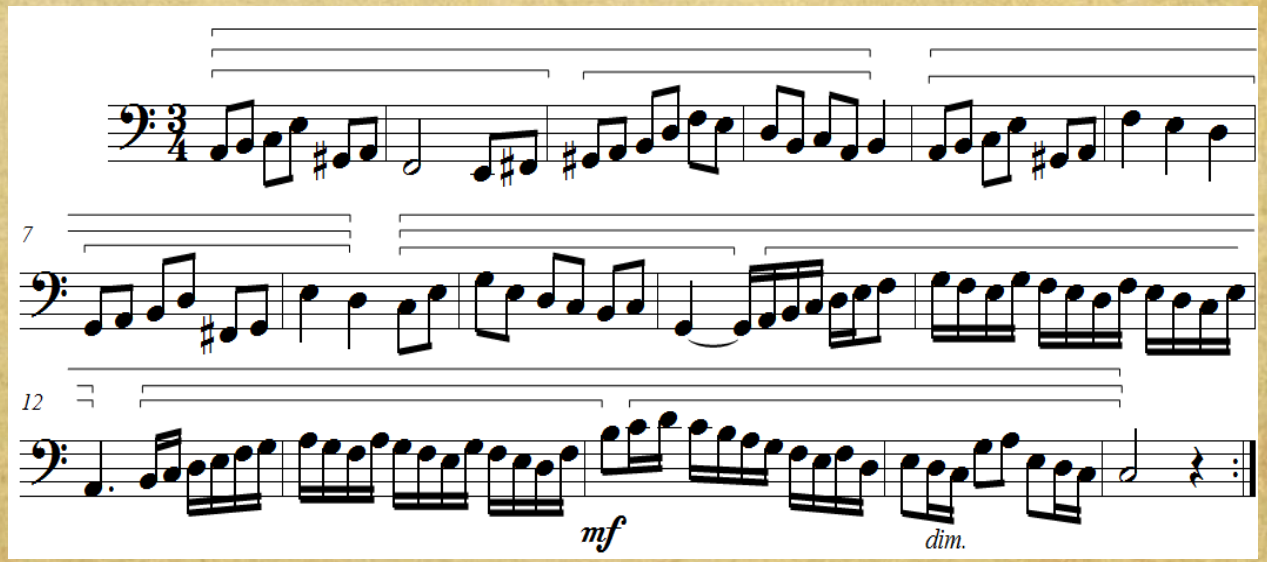
Outline of the underlying rhythm of the first strain of the *Sarabande* in Bach's *Partita*

- Sarabandes in the eighteenth century were generally grouped into four-bar phrases.

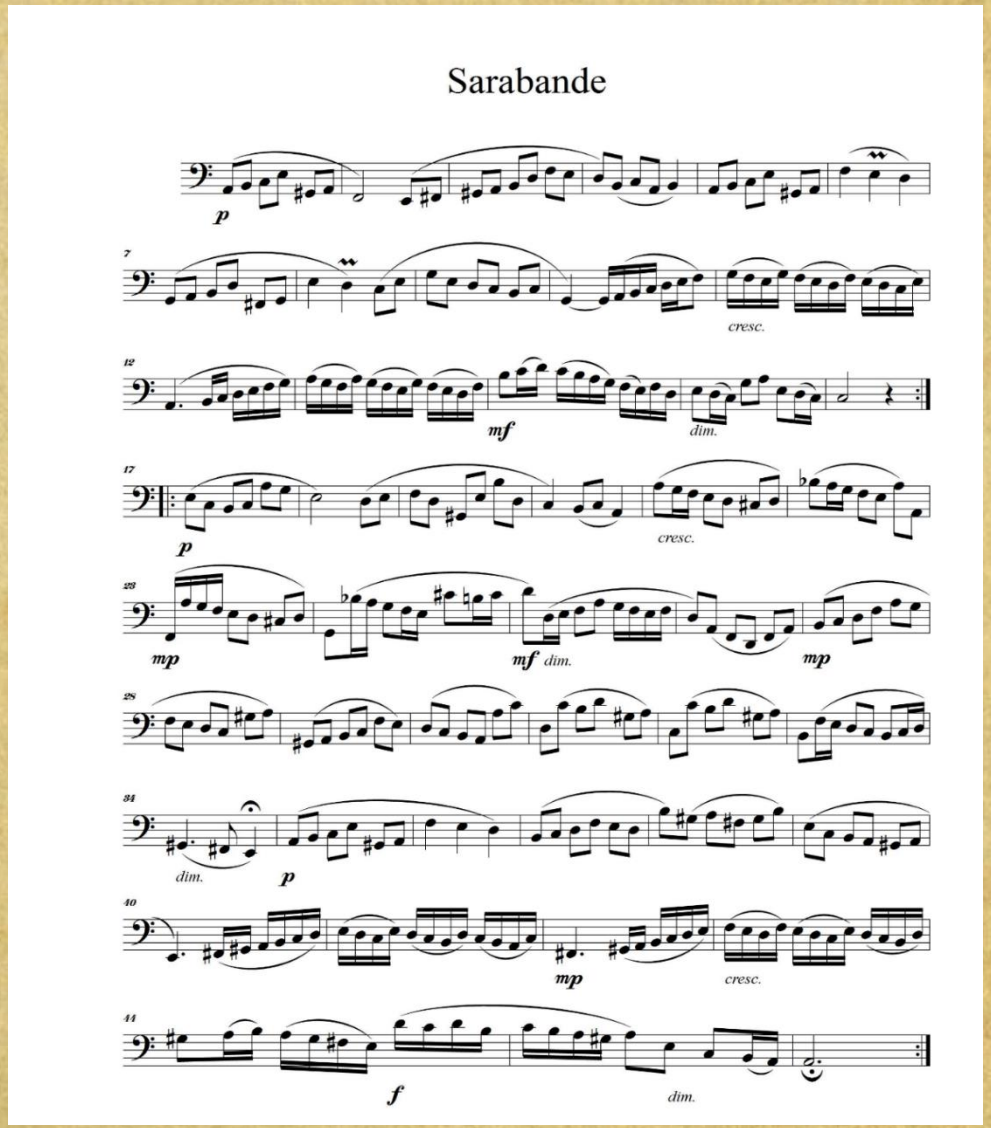
- The *Sarabande* is a dance, so be sure that the movement does not lose motion.

Phrase Hiearchy

- The first strain of Bach's *Sarabande* may be grouped into hierarchies of two, four, eight, and sixteen bar phrases.
- Using *rubato* between larger phrase structures may help separate them from their subdivisions, creating a sense of the “big picture” of the movement.



Levels of phrase structure in Bach, *Partita in A Minor*, *Sarabande*, mm. 1-16.


Sarabande
p
cresc.
mf
dim.
p
cresc.
mp
mf dim.
mp
dim.
p
mp
cresc.
f
dim.

The *Bourée Anglaise*

- The bourée, of French origin, is a light, informal court dance. However, English bourées (like the *Bourée Anglaise* in the *Partita*), is a heavy peasant dance.

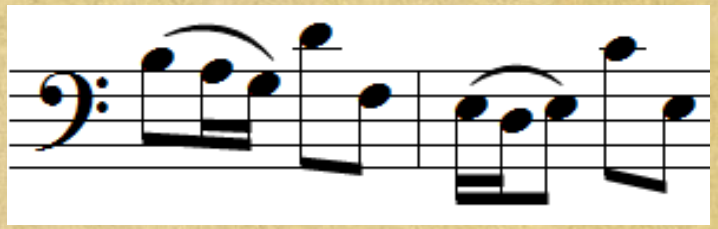
- A trombonist should not deliberately play heavier because it Is much larger than a Baroque flute and will therefore naturally produce a heavier sound.

- In fast dances like the *Bourée Anglaise*, make sure that breaths do not slow down the tempo; otherwise the rhythmic stability of the movement would be lost.

- As the final movement of the *Partita*, the *Bourée Anglaise* may be performed with maximum resonance.

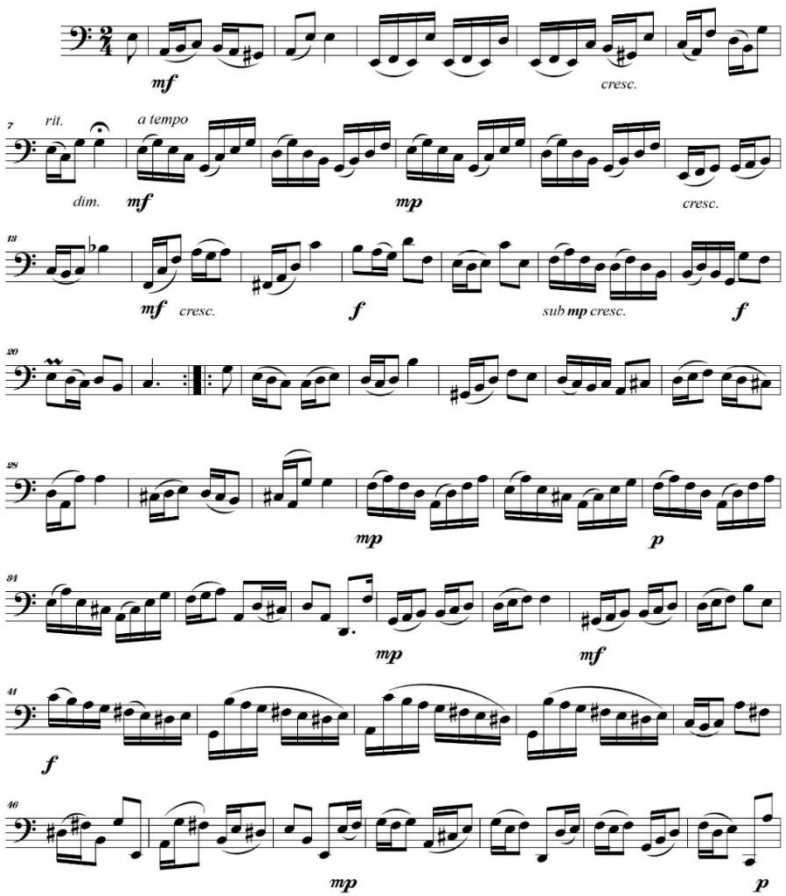
Rhythmic Figures in the *Bourée Anglaise*

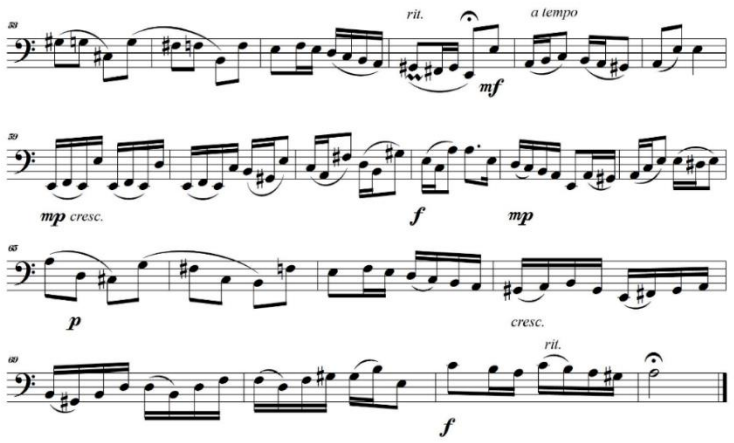
- The *Bourée Anglaise* features the repeated use of two rhythmic figures: the anapest (beat one, first measure) and the dactyl (beat one, second measure). These figures should be slurred.



Bach, Partita in A Minor, *Bourée Anglaise*, mm. 16-17.

Bouree Anglaise





Mozart: *Andante in C Major*

- Mozart's *Andante in C Major* was supposedly written for a wealthy Dutch amateur named Ferdinand De Jean.
- The composition is a replacement for Mozart's G Major concerto, a movement that De Jean disliked because it was too difficult for him.
- Simplicity and elegance are keys to a successful performance of the *Andante*.

Ferdinand De Jean

Tempo and Rhythm

- Mozart is known to have been very strict with his tempo markings and had a very clear sense of variations in tempo. (Exceptions include but are not limited to some of his piano concertos)

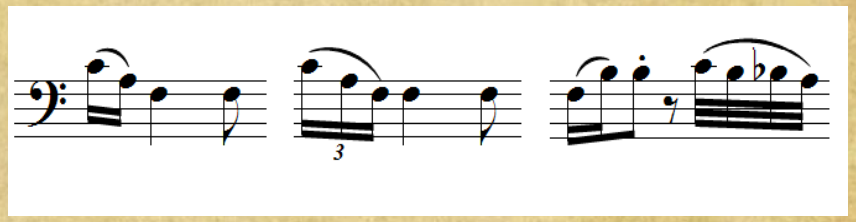
- Mozart's letter to his father, after teaching a lesson to a young girl:

  "She will never achieve the most necessary, the hardest, and main thing in music, namely Tempo, because from her very youth she made sure not to play in time."

- *Andante* is derived from the Italian word *andare*, which implies "to go." The *Andante in C* should thus have constant forward motion and musical direction.

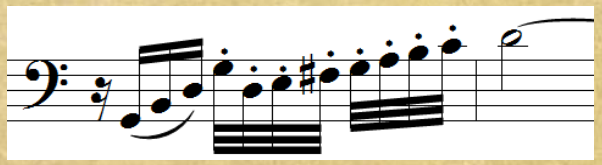
Articulation

- Mozart indicates specific instructions for articulation the *Andante*, including a combination of slur, staccato, and *portato* markings.
- The first note of a slur is usually lengthened in eighteenth century music.



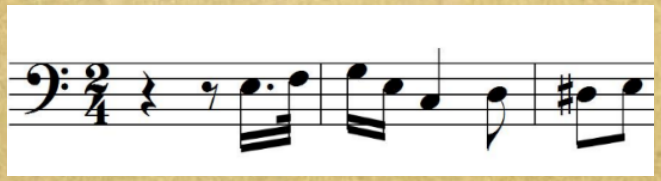
Mozart, Andante in C major, mm. 7, 11, and 12.

- Staccato notes in Mozart's *Andante* do not necessarily need to be played short or with a sharp articulation.



Mozart, Andante in C major, m. 37.

- Appoggiaturas are usually emphasized in seventeenth and eighteenth century classical music. This can be accomplished by playing the dissonance with more length and volume.

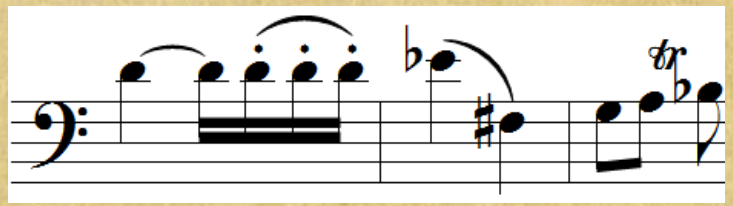


Mozart, Andante in C major, mm. 2-4.

Portato

- *Portato*, Combinations of dots and slurs over the same notes, can be found in Mozart's *Andante*.
- According to Frederick Neumann in *Performance Practices of the Seventeenth and Eighteenth Centuries*, *portato* are executed by

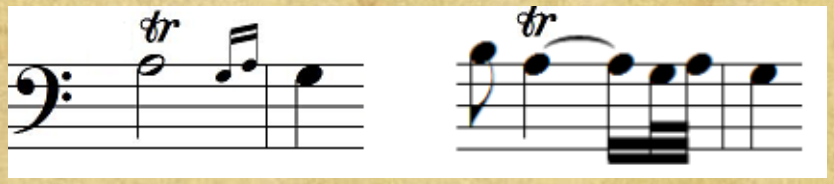
  "playing a series of clearly detached notes in one bow stroke with an often sharper articulation ... the slur mark is not a softening agent but simply the sign for maintaining this direction"



Mozart, Andante in C Major, mm. 39-41.

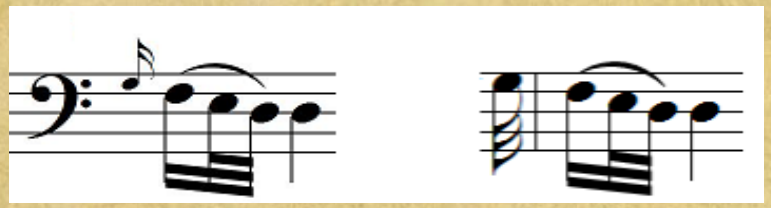
Ornaments

- According to Fredrick Neumann in “Performance Practices of the Seventeenth and Eighteenth centuries, Mozart's trills begin on the upper note, and are played on the beat.



Mozart, Andante in C Major, m. 32-33.

- Playing grace notes before the beat allows the integrity of the notated rhythm to be preserved. Grace notes appearing before notes of a quarter note in length or shorter should be played one-half the length of the arrival note.



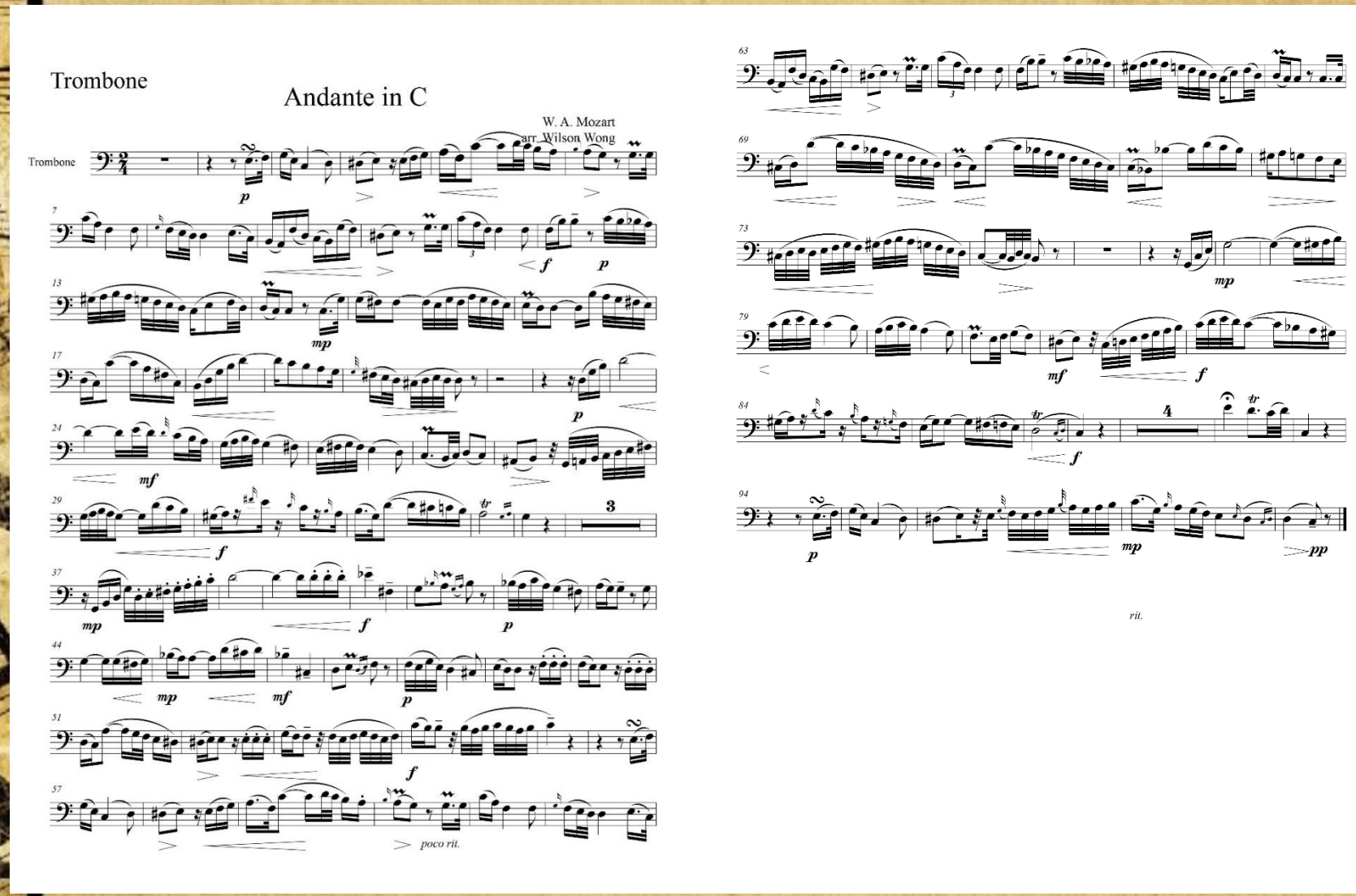
Mozart, Andante in C Major, m. 8.

- Practicing ornaments can help a trombonist develop the ability to perform quick passages on the trombone while maintaining a smooth legato and elegant character.

Cadenzas

- Mozart wrote out cadenzas in many of his works. Many were intended for his students, his sister, or his commissioners.
- Mozart's written cadenzas typically featured melodic elaborations on one of the themes in the movement and did not modulate into distant keys.
- While Mozart's cadenza in the *Andante in C Major* is improvised, a performer may study Mozart's written cadenzas to produce an acceptable interpretation.

Portrait of Maria Anna Mozart, Mozart's Sister


Trombone
Andante in C
W. A. Mozart
arr. Wilson Wong
Trombone
poco ril.
ril.

Beethoven: *Ten National Airs with Variations*

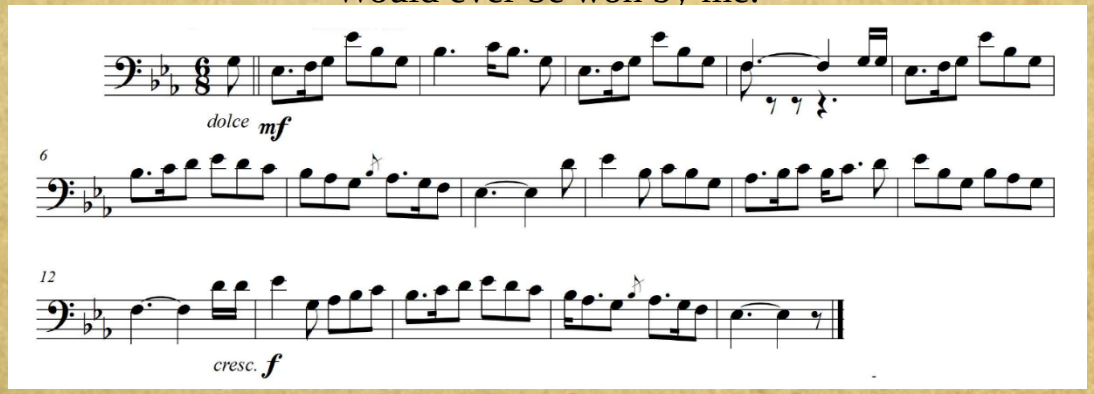
- Composed on a commission by Scottish folk-song collector George Thomson
- Thomson's music can be sung along to or performed by amateurs.
- Beethoven's “Scottish Air” contains a simple, tuneful, and predictable melody suitable for singing along.
- The “Scottish Air” represents the concept of *Hausmusik* (house music), the idea that music was to be “enjoyed” and “understood” by both highbrow and middlebrow cultures.

Folksong collector George Thomson

Characteristics of Scottish Folk Music

- The Scotch Snap, a rhythmic pattern of a sixteenth note on the beat followed by a dotted eighth note, is one of the distinct characteristics of Scottish music.
- Each use of the Scotch snap coincides with the object noun, Willy

Oh! Thou art the lad of my heart, Willy,
There's love, and there's life, and glee,
There's a cheer in thy voice, and thy bounding step
And there's bliss in thy blithesome ee
But, oh, how my heart as tried, Willy
For little I thought to see,
That the lad who won the lasses all,
Would ever be won by me.



Beethoven: *Ten National Airs with Variations,* Theme.

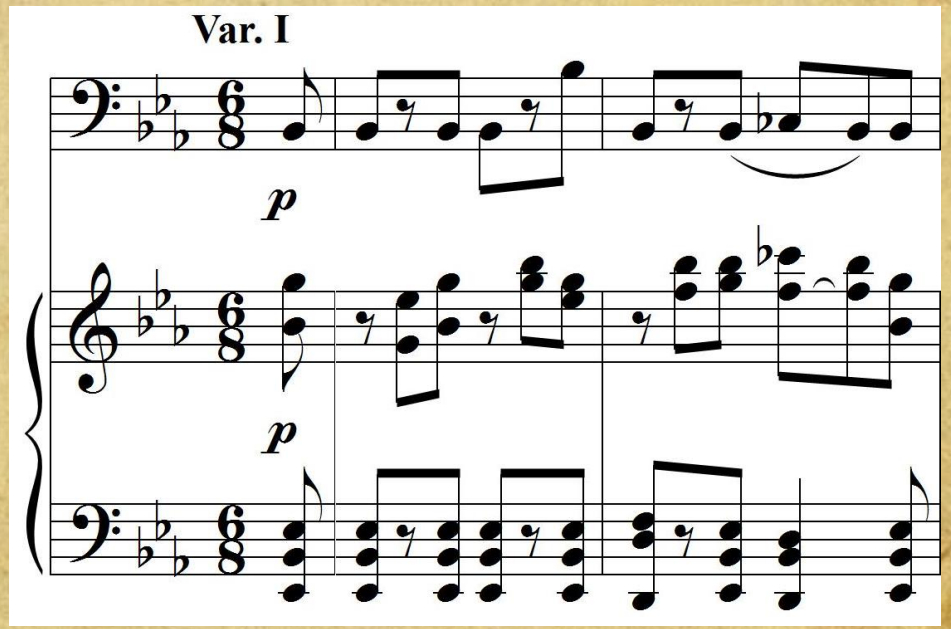
No. 9, the “Scottish Air”

- One of the challenges of the “Scottish Air” and its variations is that it encompasses a large range when transposed down two octaves for the trombone. This makes the work suitable for the development of a consistent sound throughout the registers.
- Beethoven's writing for the flute encompasses a multitude of characters. It would therefore be appropriate to establish a different character for each of the variations in the *Ten National Airs.*

The rhythmic influence of the bagpipe is reflected in the “Scotch Snap” found in many Scottish Airs.

Variation I

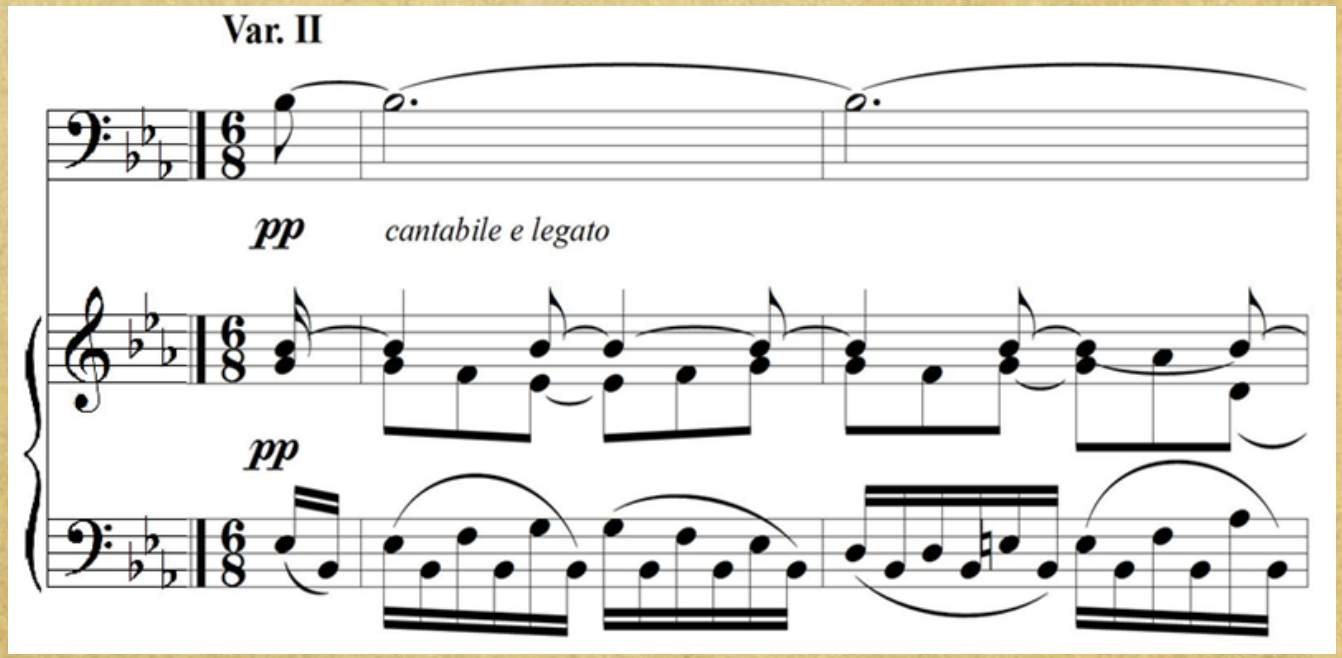
- The first variation features a hocket between the solo and the right hand of the accompaniment



Beethoven: *Ten National Airs with Variations,* Variation 1, mm. 1-2.

Variation II

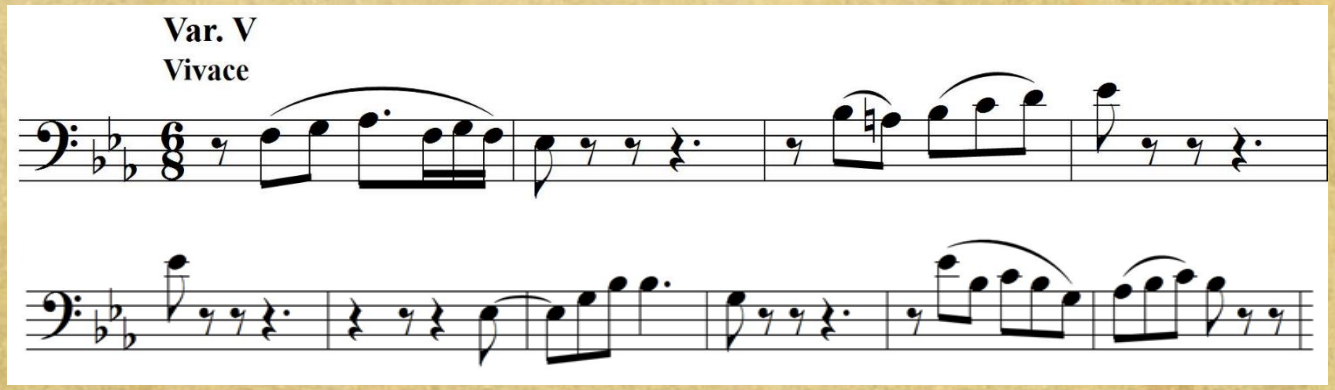
- In the second variation, the theme occurs in the piano, and the trombone acts as an accompaniment. This variation challenges a trombonist to play quietly.



Beethoven: *Ten National Airs with Variations*, Variation 2, mm. 1-2.

Variations III-V

- In the third variation, the theme alternates between the right and left hands of the accompaniment.
- Like the second variation, the fourth variation tests the performer's ability to play softly with a somber emotion.
- The final variation contains material in the solo separated by rests.

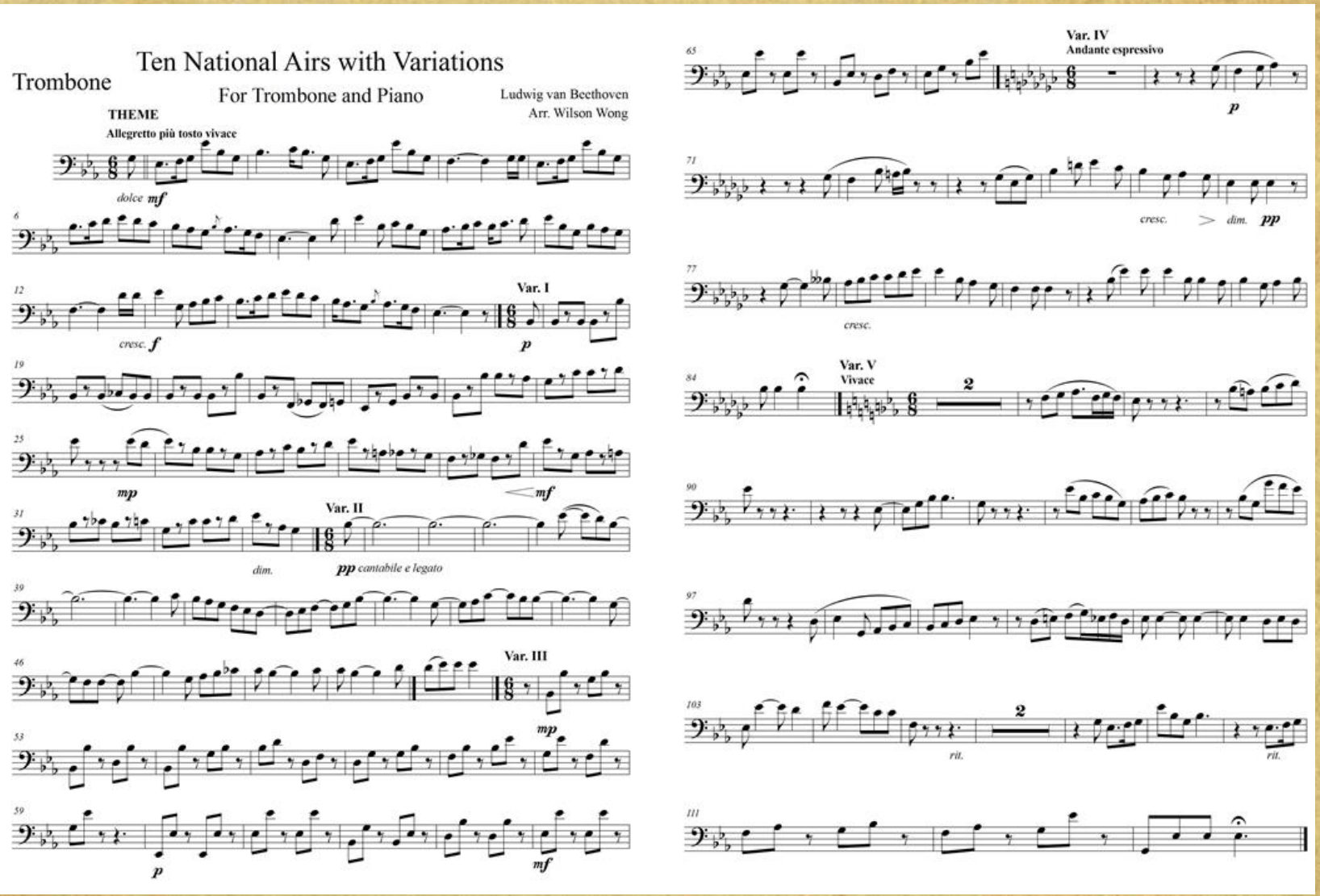


Beethoven: *Ten National Airs with Variations,* Variation 5, mm. 1-11.

Folk Elements in Western Music of the Eighteenth and Early Nineteenth Centuries

- The Scottish elements in Beethoven's *Ten National Airs* represent the prevailing ideas of nationalism and folk music in the early nineteenth century. Its recognition and interpretation is necessary for an accurate representation of the composer's musical intent.
- In the orchestral literature, Scottish elements can also be found in the works of Purcell, Field, Haydn, Beethoven, Schubert, Berlioz, and Mendelssohn (The *Hebrides Overture* and the *Scottish Symphony*).

Napoleon Bonaparte promoted French Nationalism based on the ideas of liberty, equality, and fraternity during the French Revolution.


Trombone
Ten National Airs with Variations
For Trombone and Piano
Ludwig van Beethoven
Arr. Wilson Wong
THEME
Allegretto più tosto vivace
dolce mf
cresc. f
Var. I
p
mp
mf
Var. II
dim.
pp cantabile e legato
Var. III
mp
p
mf
Var. IV
Andante espressivo
p
cresc.
dim. pp
cresc.
Var. V
Vivace
2
2
rit.
rit.

Conclusion

- The study of performance practices in the solo flute repertoires of Bach, Mozart, and Beethoven allow us to better understand the musical character of their works, and to accurately reproduce the musical intentions of those composers and the performance practices of their respective eras.
- Adapting works from the solo flute repertoire for performance on trombone can be a fun, yet challenging method of developing technical fluency in trombone.
- Developing technique by performing music ensures that good technique always serves the purpose of making music.

  "problems in the airway, tongue, or embouchure can be best solved through bypassing them and going directly to interpreting music.“
  -Arnold Jacobs