

A Practical Guide to Selected Trios and Quartets
for Trombone, Euphonium and Tuba

by

Clayton W. Lehman

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Introduction

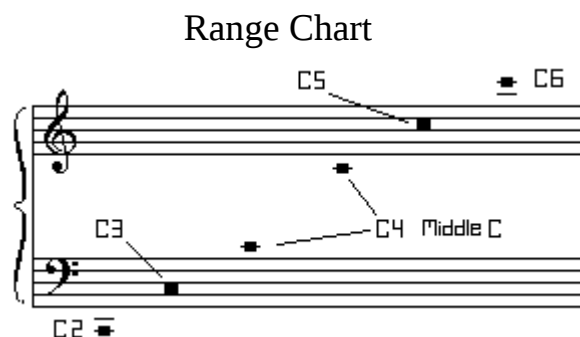
The purpose of this book is to provide information that can help the band director or music teacher pick appropriate literature for their students. At the time of publication, the selections in this book could be found on the Prescribed Music List (PML) as set forth by the University Interscholastic League (UIL) of Texas. Therefore each ensemble was not evaluated to establish its worthiness as a key piece in the literature, but was instead analyzed to provide relevant information to the music teacher as to whether or not a particular piece may or may not be an appropriate choice for study. Although this book details selected ensembles for trombone, euphonium and tuba that were at the time of publication on the PML for Texas, other state lists share many of the same selections.

Each selection was viewed and when possible rehearsed with other musicians with the hope of gaining a better understanding of the pedagogical and performance concerns for each selection. Because the lists of ensembles for trombone, euphonium and tuba are lengthy, it is my desire that the information contained in this book will open up new possibilities resulting in a greater variety of ensembles being performed at various solo & ensemble contests.

This book is intended to be used as a supplement to the ensembles for trombone, euphonium and tuba that are on the PML as found on the following web-site: <http://www.uiltexas.org/>

Guidelines for Use and Interpretation

Each chapter will begin with the following range chart



For example:



The above F when located on the Range Chart would lie in between C3 and C4 (Middle C). Since it is between C3 and C4, it would then be classified as an F3.

Next:



Since the above B is located below C2, it would be classified as a B1.

Understanding the format

The date of birth and the date of death when available have been provided for each composer and should in the majority of cases provide the music teacher with the knowledge of the time period in which the solo was composed. Next are the title, arranger/transcriber/editor, and publisher.

Payne, Frank (1936) - Quartet for Tubas (Sha)

The next section contains general information about the composition and may include: history, form, key(s), meter(s), etc...

Payne, Frank (1936) - Quartet for Tubas (Sha)

Quartet for Tubas was composed in 1969 and consists of three movements. *At the time of publication this piece was listed as out of print.

When there are multiple movements, sections, variations, etc., information is often provided accordingly: title of the movement or beginning terms, tempo, meter (s), key (s), etc...

Payne, Frank (1936) - Quartet for Tubas (Sha)

Quartet for Tubas was composed in 1969 and contains three movements. *At the time of publication this piece was listed as out of print.

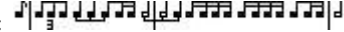
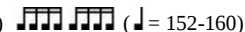
1. Allegro with ♩ = 120 in 2/4, 3/4, 3/8, 5/8, 6/8 & 7/8 (♩ = ♩).
2. Andante with ♩ = 60 in 3/2.
3. Vivo with ♩ = 152-160, very rhythmical in 2/4, 3/8 & 5/8.

When specifying the range of each part, often there are optional notes whether they be 8vb, 8va, ossia or others that are included. If that is the case, then those notes have been taken into consideration when noting the optional range (ex: B3 (opt. G3)-A4) within the information concerning range. The rhythms that are listed often demonstrate the harder rhythms, rhythms that may be problematic, or rhythms that generally constitute that piece or particular movement.

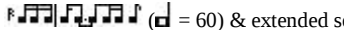
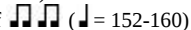
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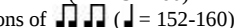
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2. Andante with ♩ = 60 in 3/2.
3. Vivo with ♩ = 152-160, very rhythmical in 2/4, 3/8 & 5/8.

Tba 1 - Range: Bb2-E4 Rhythmic examples:  (♩ = 60)  (♩ = 152-160)

Tba 2 - Range: F2-D4 Rhythmic example:  (♩ = 152-160)

Tba 3 - Range: B1-D4 Rhythmic examples:  (♩ = 60) & extended sections of  (♩ = 152-160)

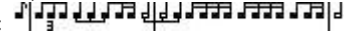
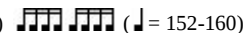
Tba 4 - Range: D1-A3 Rhythmic examples:  (♩ = 120) & extended sections of  (♩ = 152-160)

Recordings listed are often a partial list of what has been made available over the years. However, the recordings that have been listed were included because of their current availability in CD or mp3 formats and at the time of publication were either in current production cycles, soon to be released, or were still available through resale outlets. Obviously, for a number of transcriptions there are recordings available on the instruments or voices for which those pieces were originally composed and a brief search on-line can often yield some results that can be sufficient enough for teaching purposes.

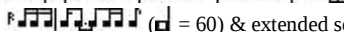
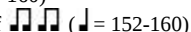
Payne, Frank (1936) - Quartet for Tubas (Sha)

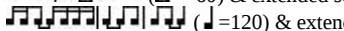
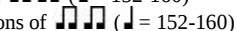
Quartet for Tubas was composed in 1969 and contains three movements. *At the time of publication this piece was listed as out of print.

1. Allegro with ♩ = 120 in 2/4, 3/4, 3/8, 5/8, 6/8 & 7/8 (♩ = ♩).
2. Andante with ♩ = 60 in 3/2.
3. Vivo with ♩ = 152-160, very rhythmical in 2/4, 3/8 & 5/8.

Tba 1 - Range: Bb2-E4 Rhythmic examples:  (♩ = 60)  (♩ = 152-160)

Tba 2 - Range: F2-D4 Rhythmic example:  (♩ = 152-160)

Tba 3 - Range: B1-D4 Rhythmic examples:  (♩ = 60) & extended sections of  (♩ = 152-160)

Tba 4 - Range: D1-A3 Rhythmic examples:  (♩ = 120) & extended sections of  (♩ = 152-160)

Recordings:

Melton Tuba Quartett - Premiere

Sotto Voce Quartet - Refractions

The Dutch Tuba Quartet - Escape From Oom-Pah Land

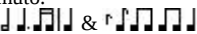
The following is an example of a listing from Section II for Trombone Quartet and is representative of the format as provided for Section II & III level ensembles.

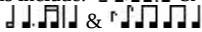
Handel, George Frideric (1685-1759) - Where'er You Walk arr. Beeler (Ru)

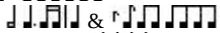
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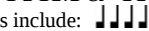
Meter: 4/4

An aria from the opera/oratorio Semele, this arrangement is contained in the collection of quartets titled Quartet Repertoire for Trombone - Baritone (3rd part), and tuba (4th part), ad. Lib. This arrangement is marked Moderato and has a section marked Poco animato before a D.C. al Coda. Articulations include: accent, slur & tenuto.

Tbn 1 - Range: Eb3-Ab4 (opt. F4) Rhythms include:  &

Tbn 2 - Range: Bb2-F4 Rhythms include:  &

Tbn 3 - Range: Bb2- Ab4 (opt. F4) Rhythms include:  &

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