



**ACADEMY OF MUSIC AND DRAMA**

# **Sparking Musical Excellence**

using keywords to perform orchestral excerpts for trombone

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## **ABSTRACT**

Is there a way to describe style, mood, meaning of an orchestral excerpt in one or two words? Can those describing words (adjectives) help to find the focus quicker in between the performances of different excerpts in an audition situation? Does the musical meaning of my performance get stronger if I formulate my musical ideas in words before?

In my master project I worked with the five most commonly used orchestral excerpts in orchestra auditions for tenor trombone. I researched the historical and compositional backgrounds of the excerpts. Through adding thoughtful practice and recording analysis I found words to every excerpt which summarize the music of them and give immediately a clear imagination and focus to the performing musician in a stressed situation.

This work gives not only a detailed introduction to five important orchestral excerpts for trombone, it also shows a way of setting the mind for a strong musical and meaningful performance.

Keywords:

audition, concentration, instrumental practice, interpretation, mental attitude, musical concept, orchestral excerpts, performance, symphonic orchestra, trombone, words and music

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# 1 Introduction

## 1.1 *How it all started*

When I started to play the trombone as a young boy, I did not think much about technical issues or the question of what is musically right or what is wrong. I simply played what I felt and copied idols like my teacher or the older players in the orchestra. I did not know much about music history or musical styles. My taste of music was based on concerts I heard and recordings I listened to. I remember that I listened often to a CD by “Ernst Mosch & seine Original Egerländer Musikanten.”<sup>1</sup> While this was my first guideline and inspirational source, I developed quickly and started to play in symphony orchestras, which opened a new chapter of music to me.

However, not until I started precollege at the University of Music in Trossingen, Germany, I had yet understood and thought deeply about the process of tone production, breathing, slide technique and music historically informed performance practice. At the university I learned then precisely the functions of my body and its engagement in facilitating the sound production of the trombone. I studied different breathing methods, learned different tonguing exercises, started to understand the action processes of my body to produce a tone; I practiced to hold my trombone still while moving the slide fast and with ease. Techniques which sometimes were not connected to music at all, but helped me to develop a good technique on my instrument and which brought me to another level of trombone playing.

Already at the end of my soloistic Bachelor study, I felt that there was more and more a difference in quality arising between my playing in the practice room and my playing in a real performance situation. But I then thought it was only caused by a new way of nervousness which I was not used to. With the hope it would just solve itself with some time, I accepted it and did not think too much about it.

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<sup>1</sup> “Ernst Mosch & seine Original Egerländer Musikanten” are a German wind orchestra which plays mainly traditional folk music such as marches and polkas.

## 1.2 *The wish to become an orchestra musician*

With the wish to become an orchestra musician I came to Sweden and started the Master study in Symphonic Orchestra Performance at the University of Gothenburg. As winning an audition is currently the only way of getting employed on a full position in an orchestra, I started to prepare for auditions. I practiced excerpts from the orchestra literature which are used in auditions and got from my teachers many technical instructions. On various masterclasses I attended, I received plenty of information about articulation, phrasing, tempo and the dynamics of the excerpts. I experienced that opinions especially about articulation differed very much between the teachers and professional trombonists. Some said: “if you do not play an accent here, you will never pass to the next round.” Others asked for *legato* playing in places where some teachers insisted on clear articulation. Everyone seemed to know what is best and the truth. This experience evoked a conflict about right or wrong in myself. It made me doubt my own musical intentions and left me feeling insecure about my performance. Excerpts became technical drills, in which I for example needed to show, that I can produce different ways of articulation according to the accents marked in the score.

After my first auditions I had to admit that I could not feel calm and concentrated in a single one of them. I never performed on my best level of playing. I also had difficulties in remembering clearly the tempo, style or the musical message I wanted to communicate. During an audition I would lose my musical expression and musical sense for the excerpts. My brain was full of knowledge about how specific muscles need to feel to produce the right result. I tried to play every articulation as marked in the music technically right. I practiced hard and could play everything well in a practice room when my mind was calm. But in an audition I stood there like a carpenter who has all the material of an IKEA-cabinet and also the ability needed to build up the beautiful furniture but no plan of how it should look. The difference between the quality of my playing in the practice room and the level in the performance got even bigger.

How did this difference between practicing and performing occur? Why could I not remember clearly enough the tempo and character of the excerpt in an audition? And more importantly: How could I find my focus in an audition?

I found my first help in books like “*The Inner Game of Tennis*”<sup>2</sup> or “*Arnold Jacobs: Song and Wind*.”<sup>3</sup> In the latter Brian Frederiksen writes: “The answer is in the simplicity of psychology, not the complexity of anatomy.”<sup>4</sup> Analyzing my practice of orchestral excerpts in preparation for an audition, I recognized that I tend to use more my sensory nerves than my motor nerves. Sensory nerves are the receptors, which send gathered information to the brain, while the motor nerves (effectors) are the output of the brain and send commands from the brain.<sup>5</sup> I was more analyzing my own playing in the moment of performing than having a clear imagination of the final result I wanted to produce. Was that the reason why my mental energy was completely misdirected during the performance? How could I define a better musical concept? How can I redirect my thoughts to my desire of a beautiful musical outcome, instead of the attempt to understand the muscle movements in my body and wish to control every motor step in the sound production?

Even though I had the melodies in my head, since I had practiced them for many hours, I could not feel that I was completely in the music while performing it in an audition. Does this come from the confusion of all the different opinions of advisors about what is musically right or wrong? Did I not decide concretely enough what my musical message is with the excerpt? Would it help to describe the musical concept with words to make it clearer to myself?

### 1.3 *The research question*

I therefore decided to investigate in this thesis the question of whether I can achieve a better performance of the excerpts by using keywords which emphasise my focus on the music. Is there a way to describe style, mood, meaning of an orchestral excerpt in one or two words? Can those describing words (adjectives) help to find the focus quicker in-between the performances of different excerpts? Does the musical meaning of my performance get stronger if I formulate my musical ideas in words before? Which are strong words to trigger my musical imagination for a specific excerpt and how can I find them?

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<sup>2</sup> W. Timothy Gallwey, *The Inner Game of Tennis* (London: Pan Books, 1986).

<sup>3</sup> Brian Frederiksen, *Arnold Jacobs: Song and Wind* (Illinois: Windsong Press Ltd., 1996).

<sup>4</sup> Frederiksen, *Arnold Jacobs*, 137.

<sup>5</sup> Frederiksen, *Arnold Jacobs*, 135 – 136.

In this thesis I explore possible methods to reach trigger words, which can be used during the performance. And develop keywords to the five most used excerpts in trombone auditions.

#### *1.4 The structure of this thesis*

The first three chapters lay the theoretical foundation of this work. While the introduction points out the purpose of this investigation and includes the main research questions, the second chapter describes the methods, which were used throughout the project.

In chapter three my concept to connect music and word is related to similar ideas and theories within the field, such as the musical discipline of the seventeenth and eighteenth century “musica poetica,” which was an inspirational theory to this thesis. The chapter also sets my work in context with research done in the field of mental strength, which is not the main focus of this work but the foundation of the idea, that describing adjectives can be helpful for a better performance in an audition situation.

Further in chapter four I summarize my research about the five orchestral excerpts. These excerpts were used in almost all trombone auditions I applied for.<sup>6</sup> Since they all have different musical styles and are composed in different epochs, they cover a wide range of skills needed in an audition. Every excerpt is introduced with an assembly of historical background information about the pieces, score analysis, composers' intentions or instrument construction knowledge. This can be used and helpful as a guidance for trombone players independently from the researched method. Unlike most of the introductions to orchestral excerpt for trombone (for example the ones from The Online Trombone Journal), the introduction to every excerpt describes the historical background and intention of the music rather than giving technical practice advise.<sup>7</sup>

As a conclusion my choice of describing words to every single excerpt is documented. In addition, I discuss the result of the different recordings I made using the adjectives I found.

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<sup>6</sup> The excerpt lists of these auditions are shown in Table X.1 in the appendix.

<sup>7</sup> The Trombone Online Journal: [www.trombone.org](http://www.trombone.org), accessed April 16, 2017.



All methods described in chapter two had an influence on my work with every excerpt. However, I emphasized in the documentation of the work with the excerpts one specific method per excerpt. Example 1.1 gives an overview which method was used with which excerpt.

<b>Excerpt</b>	<b>Method</b>
Mozart, Tuba Mirum	recording analysis
Mahler, Symphony no. 3	score analysis
Ravel, Bolero	historical background
Rossini, William Tell	practice recordings, practice diary
Wagner, Ride of the Valkyries	video analysis, inspirational pictures

Example 1.1: Table Excerpt-Method.

At the end of my work I tried out my results in an experiment with my fellow students at the Academy of Music and Drama, Göteborg. The aim was to research the effect of using keywords for performing orchestral excerpts would be for other players than myself.

Finally, chapter six provides the conclusion of my work and looks forward to further research questions.

In Appendix I I collected audition lists from auditions I applied for in Scandinavia during my thesis work in 2015/2016 and compared them to the list of audition excerpts published by Johann Doms.<sup>8</sup> Appendix II gives with Table X.2 an overview about all video and audio recordings for this thesis. At the end you also find the complete bibliography.

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<sup>8</sup> Johann Doms' book of orchestral studies for trombone is the standard literature for audition preparation at the University of Trossingen, Germany, where I did my Bachelors. It is further quite commonly used by trombone students in Germany.

## 2 Methods

During the work I used different methods to research and investigate my research questions. In this chapter I give a brief overview and introduction to the main methods of my investigation.

### 2.1 Recording analysis

Listening to many different concert and cd recordings from internationally known and recognized orchestras became a very important part of my work. While Bach was playing Bach and also Mozart played his own music the concert programs of the leading European concert house orchestras in our days, such as the Berlin Philharmonic, the Amsterdam Concertgebouw or the Vienna Philharmonic, tend to replay over and over the music by the big composers from the eighteenth and nineteenth century,<sup>9</sup> for example G. Mahler, A. Bruckner, J. Strauss, R. Wagner, L. van Beethoven or W. A. Mozart. A trend which inter alia importantly intensified in the time and through the work of the famous Felix Mendelssohn Bartholdy.<sup>10</sup> As a conductor he revived the almost forgotten music of J. S. Bach and G. F. Händel and imparted his enthusiasm for classical conductors like J. Haydn.<sup>11</sup>

Although there is a recognizable movement in our days towards increasing the number of performed contemporary works during a concert season (for example the Gothenburg Symphony, Swedish National Orchestra, opened nearly every concert with a contemporary composition in the concert seasons of 2015/2016),<sup>12</sup> the main focus remains on the big composers of the Classicism, Romanticism and the early twentieth century. This is why the five excerpts, which I have commented and worked with in this thesis, are so relevant. They are extracted from works composed by Mahler, Mozart, Wagner, Rossini and Ravel, and are used currently in almost every audition.

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<sup>9</sup> This is obvious when you regard the program season 15/16 of the Berlin Philharmonic or the Amsterdam Concertgebouw.

<sup>10</sup> Felix Mendelssohn Bartholdy, conductor, composer, 1809 – 1847.

<sup>11</sup> R. Larry Todd, *Mendelssohn – A Life in Music* (New York: Oxford University Press Inc., 2003), preface.

<sup>12</sup> As could be seen on the program published on the webpage of the orchestra: <http://www.gso.se>, accessed November 25, 2015.

Studying those excerpts in the time of Spotify and YouTube we cannot ignore the huge amount of free accessible recordings of these compositions. A very helpful webpage for trombonists is called [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org). Here the publisher provides the most common audition excerpts with recordings made by internationally recognized orchestras. The recordings are already cut to the specific passage of interest. That saves plenty of time if you look for an excerpt in a four-hour long opera recording and makes the comparing of different orchestra recordings simple. For the audition excerpt from Mozart's Requiem you can find more than eighty recordings on that webpage.

Many of the recordings, which are freely accessible on the internet, are recordings made by the world's best orchestras under the lead of genius conductors. There are even recordings of the orchestra pieces I work with available, which are conducted by the composer himself. For example the recording from 1930 of the Bolero played by the Lamoureux Orchestra and conducted by Maurice Ravel.<sup>13</sup> Omnipresent in internet and media, these recordings set a frame of interpretation. There are obviously differences between the interpretations by different conductors and different orchestras, but overall there is a common general sense about the style and it might be that only one out of ten recordings differs in a more substantial way.

Searching for the right approach for a winning performance in an audition must therefore be based on the knowledge of the available recordings, through which you can develop a deep understanding of the common general sense and increase the awareness of the set frame of interpretation.

Listening to recordings and trying to learn from them does not interfere with being an independent creative interpreter of music. Longing for our own interpretations and trying to send a message, which adds something and hence has a meaning, should be always an aim of a musician. Although, to combine this attitude with the goal of becoming an orchestra musician is not always easy but it is definitely possible. There will be many chances through

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<sup>13</sup> Recording "Ravel – Bolero" is available on: [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed November 25, 2016.

an orchestra musician's career of creating something new and individual. As a trombonist it might be a unique wonderful section sound with the colleagues. However, in an audition one needs also to show that one can be a team player. The applicant needs to convince the jury that he has the ability of contributing to a "bigger picture" - to the orchestra sound. As in every other job where teamwork is necessary, the smartest and most skilled person is useless if he cannot follow common rules. And becoming an orchestra musician means becoming a team player.

One can argue that listening guides our imagination or musical idea too strongly in a certain direction and limits our own ideas and interpretations, in the same way as seeing a movie of a book before reading the actual book leaves pictures of scenes in our mind which we would have imagined probably very differently, if we would have first read the book.

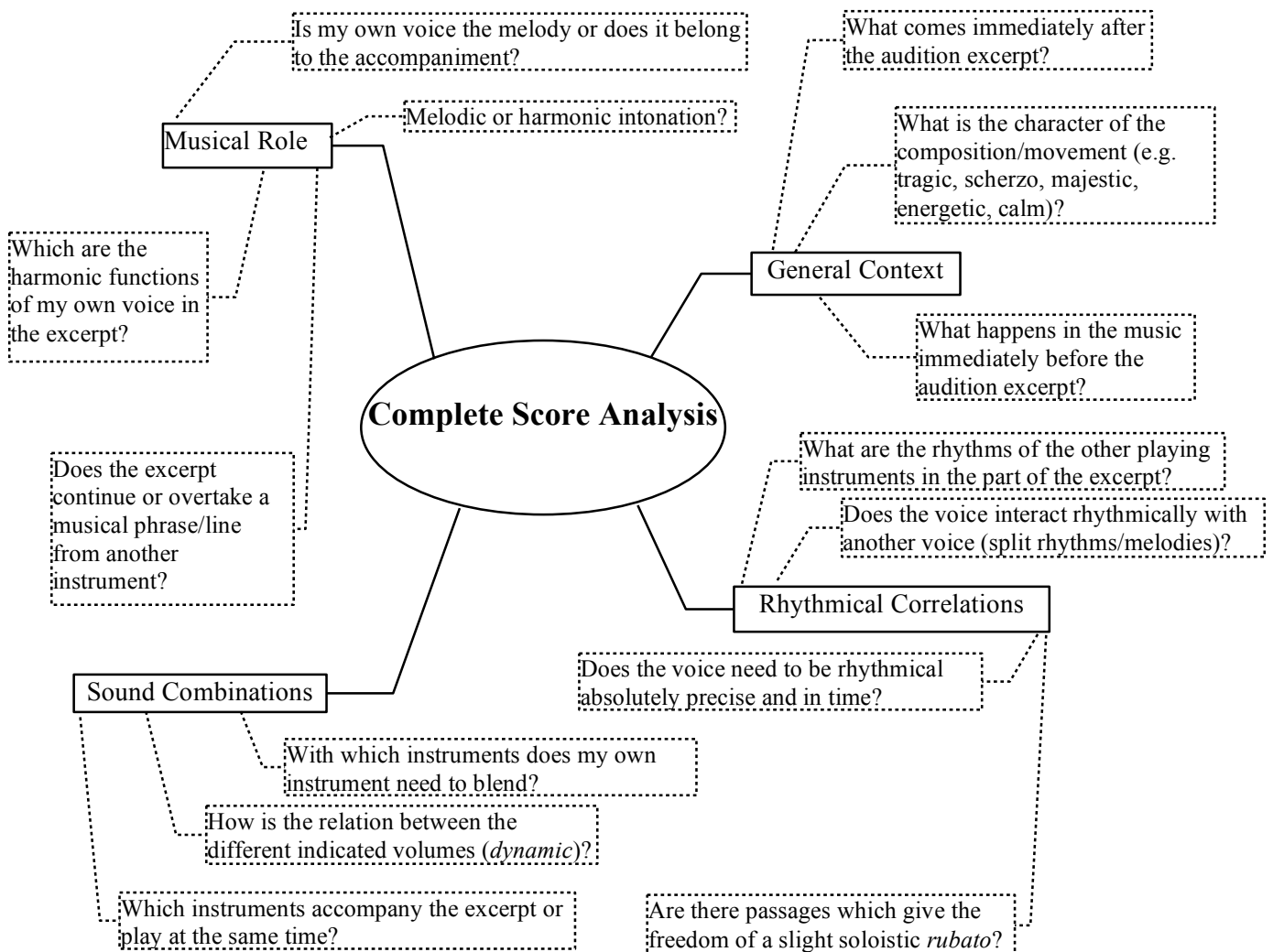
That might be in some way true. On the other hand, we have today a pool of many different recordings and I could experience myself that listening to as many different recordings as possible, gives me also more ideas and extends my musical horizon. I get inspired and I take the chance to copy the way of playing, the style of different recordings to gain flexibility in style and interpretation and to extend my technical ability. At the end of that process I can choose and create my own personal interpretation. It might be a mix, a combination of the different interpretations, sounds, which convinces me the most, but it might also develop very close to one of the recordings.

Most important though is, that the process of finding an interpretation with the use of recordings, is based on a picture of understanding and possibilities, which make one's own interpretation later appropriate and suitable for the expected function in the orchestra.

To find a way of performing the excerpts, to find an own interpretation which is meaningful and useful for an orchestra audition, we therefore have to work with recordings and learn from them. We have to listen to them and learn what is possible. We should analyze what the majority of recordings have in common, but also get inspired from the different interpretations which exist within the frame. This process will broaden one's horizon of interpretation and will create a feeling of freedom within the box of possibilities and finally add a remarkable step towards the development of a strong audition performance of excerpts.

## 2.2 Complete score analysis

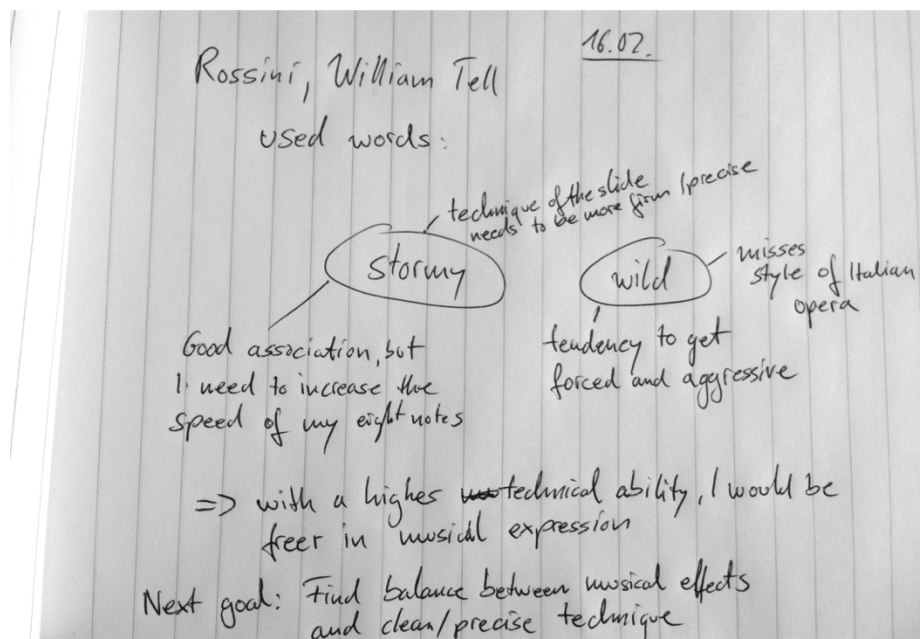
Knowing the complete score means knowing the identity and function of the trombone part in the piece. Rarely – I would say never – is it possible to understand fully the context of the audition excerpt without knowing the score of the piece. While tempo, style, articulation, agogics and dynamic are mostly indicated and marked in the part, there are many facts, which are so important for a good orchestra performance, which can only be found out by a profound analysis of the full orchestra score. The mind-map in Example 2.1 shows questions, which can be analyzed and are necessary to find out to understand the purpose of the audition excerpt:



Example 2.1: Mind-map “Complete Score Analysis.”

## 2.3 Practice Diary

During the period I practiced the excerpts I was writing a practice diary. That means I wrote at the end of a practice session a few words and thoughts about the practice down in a notebook. I notated the exercises I used, the musical ideas, the problems of the day, technical issues and so on. Verbalizing those thoughts and writing them down helped me to get a better overview of my work. Using a practice diary while preparing excerpts for an audition makes the practicing process more efficient and determined. I can absolutely recommend every musician who wants to use the practice time more efficiently and wants to work more continuously towards a better quality of playing to start to write a practice diary. How helpful a practice diary is and how this method can be used is also described in the master thesis of Miriam Castañón Cabezas<sup>14</sup> who studied in the same program at Göteborgs Universitet. After analyzing the diary, it is easier to see which musical concepts or technical exercises helped and which ideas were not so efficient. The small reports of my practice, as can be seen in Example 2.2, are a strong connection between my practical work of this thesis and the theoretical approach of this work. They make it possible to have a deeper understanding of the different recordings which I collected as a result of my practical work.



Example 2.2: Practice diary entry from 16<sup>th</sup> of February 2017.

<sup>14</sup> Miriam Castañón Cabezas, "Practicing Orchestral Percussion Excerpts," Master thesis, University of Gothenburg, 2014, [https://gupea.ub.gu.se/bitstream/2077/38170/1/gupea\\_2077\\_38170\\_1.pdf](https://gupea.ub.gu.se/bitstream/2077/38170/1/gupea_2077_38170_1.pdf), accessed January 1, 2017.

## *2.4 Experiment with trombone students*

In an experiment with fellow trombone students at the Academy of Music and Drama, Göteborg, I tried to investigate how much influence my chosen words have on their performance. They therefore performed the researched orchestra excerpts of this project under different conditions. The experiment demonstrates to what extent the results of my project are transferrable and shows the importance of this work.

## *2.5 Recordings of practice sessions*

Recording one's own practice is very important for musicians and especially for a trombone player. Since our ears are always behind the bell where the sound comes out during playing, it is very difficult to hear exactly how it sounds from the side of the audience. Therefore, it is important to check with a recorder once in a while during practice if it also sounds from the side of the audience as we hear it. Every musician knows, that to convince with an expression in the music, one has to exaggerate it, so that it really gets audible for the audience. How clearly a dynamic change, articulations and other expressions in the performance are audible can also be easily checked with a recording of the practice. Since we have the expressions marked in the music and consciously decide to do them, they are more clear to us. So they get clear to our subjective hearing with less effort than to the hearing of the audience. That can easily trick us into being too light in our expression, which will make the music boring. Concerning my work, I could also analyze through listening of my practice recordings in connection with the practice diary how strong a word, a musical idea I used would change the outcome and how audible the word would be through the performed music.

## *2.6 Background Research*

Only through knowing the historical background of the piece, through knowing the intentions of the composer, through knowing the biography of the composer can I try to understand the piece fully. Understanding the piece gives me the right approach to understand the music of the particular excerpt from it. And with this knowledge I can try to find words which will help me to perform it in a convincing way. If I would have tried to find instruction words to perform the excerpt without knowing the background and composer's intention of the piece, I

would have never felt secure in my opinion. There would be no argumentative bases for the question why I choose certain words to describe excerpts. Every word would have been only a spontaneous reaction to a feeling, to a superficial, non-pondered opinion of myself. The ignorance about the history and the composer of a piece lets every performance seem weak and unconvincing. Therefore, it was so important to me to do good research about the pieces, but also about the differences between the historical trombone of the time of the actual composition and the modern trombone of the twenty-first century. I see it as the foundation of my project, my interpretation and my performance of excerpts.



### 3 Connecting word and music

#### 3.1 *About commands our muscles need to perform and why describing words can help.*

Many different ways have been developed and mentioned by various, successful artists to train and set the mind for a peak performance. That mental strength can solve physical issues and a good musical concept is the foundation of every good performance are not new observations. Although the process for a sound production in itself might be highly complex, it seems that our body responds best to simple orders and imaginations. One of the easiest ways to learn for children is the “monkey see – monkey do” concept. Simply by having watched and observed an action it is copied without reflections about good or bad. Neither do they accumulate a deeper knowledge about the complex muscle movement. The famous tubist and music pedagogue Arnold Jacobs describes simplicity as one of the most important guidelines for mental strength. He summarizes:

If we study the complexities of the body, we lose simplicity and go to complexities that are impossible to comprehend. We must think simply. If I had to handle my physical structures based on my knowledge of anatomy, I would have had to quit the profession years ago. Use an adult's outlook for studying the art form and the emotional content of the artistic matter to communicate, but use a child's outlook for simple physiological approaches. Think like a child, so simplicity comes through. Make simple tasks simple, not complex.<sup>15</sup>

These ideas relate not only to mental elements of being a good instrumentalist, they can be also applied to other disciplines. In the field of professional sports, exact muscle movements and precise physical motor actions are demanded. The conceptional thoughts about simplifying an action by creating a perfect imagination of the product and ordering it through motor nerves from our body has been used for years also in the field of professional sports. A profession, where equally exact, precise muscle movement is needed as playing an

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<sup>15</sup> Brian Frederiksen, *Arnold Jacobs: Song and Wind* (Illinois: Windsong Press Ltd., 1996), 145 - 146.

instrument. Complex physical motor actions lead to the desired end product.<sup>16</sup>

There are different ways to train a precise and clear visualization of the end result. More and more methods were explored in the past years. Imitating qualities from an idol, from another performer which has them already on the desired level might be one of the most popular methods. Creating and finding this imagination in music is not as simple as in other disciplines. Since every musician tries so “sing” his own personal song and find his own interpretation it can be too limited to simply copy another musician.

I therefore started to also strengthen my own musical ideas through formulating musical feelings, phrasings, moods and style into words. By formulating my intensions, I looked for a way to connect the unconscious passion, evoked by the abstract music, with rational conscious understanding through words. Being able to name musical ideas and put them into words meant also to always decide on a specific thing. Even though I thought I had a clear musical concept in mind, I had to recognize that many of the ideas were only spontaneous, superficial and sometimes even wrong. So I started to research the backgrounds and intentions of the music deeply by reading the orchestral scores, getting more familiar with the composer, learning about the historical, social and political situation in which the piece was composed.

### 3.2 *Could words which describe the musical character even help against nervousness?*

In his book *Performing in The Zone*<sup>17</sup> Jon Gorrie, who also taught at the Academy of Music and Drama, Göteborg, describes why and how people feel differently during performance situations. In contrary to the playing in a practice room, an audition situation, in which a trombonist has to perform orchestral excerpts, would be such a performance situation. Mostly it is an uncomfortable situation for participants, and most players feel nervous. Gorrie discusses these phenomena and to analyse it more carefully he talks about “performance arousal,” which he defines as “your state of mind before and/or during a performance.”<sup>18</sup>

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<sup>16</sup> W. Timothy Gallwey, *The Inner Game of Tennis* (London: Pan Books, 1986), 39 – 49.

<sup>17</sup> Jon Gorrie, *Performing in The Zone – Unleash your true performing potential!* (USA: Jon Gorrie, www.thezonebook.com, 2009).

<sup>18</sup> Jon Gorrie, *Performing*, 28.

While he sees anxiety as a negative level of performance arousal he manifests excitement as a positive one. However, a too high level of excitement can be also counterproductive.

In part two of the book he describes techniques to reach a supportive performance arousal level towards a perfect performance. There are two techniques or exercises which can be connected to my work and which I would like to discuss. The technique called “Cue Cards”<sup>19</sup> describes how to remember in a performance situation the right excitement level, which the performer planned to reach before. A performance arousal level which fits the need of the performance. Gorrie comments that for different reasons it might be difficult for some performers to remember, in the actual audition situation, the excitement level they want to reach. Even though I never thought before about a level of performance arousal, I also could experience that it was sometimes very difficult to remember the tempo, dynamic, character and style of an audition excerpt, when I needed to perform it. In the technique it is recommended to write keywords on the music, such as “funky, fun, free,”<sup>20</sup> to remember the energy and attitude in which the performer wants to appear during his performance. So the idea of having keywords and notating them on the music to remember certain things in a stressful situation, where you feel nervousness, is here very similar to my work.

The differences between Jon Gorrie’s technique and my work are the actual keywords used to remember. While my keywords are related straight to the music which needs to be performed, the keywords he talks about set the player for a general state of mind. Developed from the idea of having a specific ritual or mantra before a performance, Gorrie created for every level, which would be needed for a performance, three keywords. By letting those words after each other associate feelings in the body and in combination with a conscious breathing, a certain energy level or performance arousal level, as Gorrie calls it, can be reached. In the book he suggests for a low excitement level “calm, confident, controlled,” for a bit higher one “drive, determination, destiny.”<sup>21</sup> These words can be used by any kind of performer for example for holding a speech, in the field of sports or as a musician.

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<sup>19</sup> Gorrie, *Performing*, 56 – 57.

<sup>20</sup> Gorrie, *Performing*, 57.

<sup>21</sup> Gorrie, *Performing*, 108.

I agree that a certain extent of general confidence and positive energy is very important to reach a very good performance in an audition situation. However, I believe that concentrating on the music and being completely in the music itself might be the strongest way of making the body a “slave” to your needs for a peak performance. I also see that it is rather difficult to set one general energy level in the beginning of an audition where you need to perform many different excerpts. Excerpts which are in need of completely contrasting attitudes such as the excerpts from Camille Saint-Saëns’ “Organ-Symphony” and “The Ride of Valkyries” by Richard Wagner.

Would it not be therefore more efficient and meaningful to find a way of remembering and associating the music so strongly, that through this process the right performance arousal level can be reached? I have the hope that after finding the right keywords connected to the specific excerpts, those will have the power of setting the mind to only focus on the music. The power to create this state of mind where all unnecessary thoughts are absent and where all commands coming from the brain simply serve the musical intentions and the musical message the player wants to communicate.

### 3.3 “*Musica Poetica*”: a discipline to connect music and word

In the first half of the sixteenth century Nicolaus Listenius used the term *musica poetica* for the first time as a description of a musical composition genre, in which the composer takes the initiative to “reveal the meaning of the text in and through his music.”<sup>22</sup>

Towards the Renaissance, the development of music analyses and understanding moved away from the medieval speculative concept of music (for example: music of the spheres). Influenced by thoughts of the German reformer Luther, music was seen as a divine gift to the humans. The true *musicus poeticus* was able to express the text to his composition through and in the music. He used the power of music to evoke and control affections in the listener. While in earlier centuries music belonged clearly to the mathematical *quadrivium* of the seven liberal arts, established in classical antiquity, it now shifted towards the *trivium*:

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<sup>22</sup> Dietrich Bartel, *Musica Poetica – Musical-Rhetorical Figures in German Baroque Music* (USA: University of Nebraska Press, 1997), 19.

disciplines related to talking about the world. Rhetorical figures were incorporated into the music. The new concept of music described music as a universal language. Through several treatises by Joachim Burmeister, *musica poetica* was not only a genre anymore but also established as a compositional discipline in the seventeenth and eighteenth centuries. Within the discipline of *musica poetica*, the expression of affections in the music developed its own method and rules.<sup>23</sup>

Johann Nucius summarized in the seventh chapter of his book *Musices poeticae sive de compositione cantus* in 1613 a list of words which he categorizes in three different types. The first category exists of “verba affectuum”<sup>24</sup> (words of affection) such as “crying,” “rejoicing,” “fearing.”<sup>25</sup> The second category collects “verba motus et locorum”<sup>26</sup> (words of movement and place) and in the last category he describes “Adverbia temporis, Numeri”<sup>27</sup> (adverbs of time and number). All these words were supposed to be reproduced and reflected in the music, if they occurred in the lyrics to a composition. In the seventeenth and eighteenth centuries musical rhetorical figures and the production of affections in the music developed a more and more dominant role, so that a single affection could form the basis of a whole movement.

In my work, I reverse the concept of expressing and explaining a text through musical figures by adding words that I find connect well to the music of symphonic orchestral excerpts. Luther said: “music is most powerful when united with the ... Word.”<sup>28</sup> Bartel summarizes Luther's thoughts: “While the text convinces the intellect, the music persuades the passions.”<sup>29</sup>

Making these thoughts into a principle that works in both directions, I truly believe that the intellect of a player can be more convinced by not only hearing the music of the excerpt but also by describing it with words. That will give the chance of a much stronger and meaningful

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<sup>23</sup> Bartel, *Musica Poetica*, 10-25.

<sup>24</sup> Johannes Nucius, *Musices poeticae sive de compositione cantus* (Nissa: Crispinus Scharffenberg, 1613), chapter 7.

<sup>25</sup> Nucius, *Musices poeticae*, chapter 7.

<sup>26</sup> Nucius, *Musices poeticae*, chapter 7.

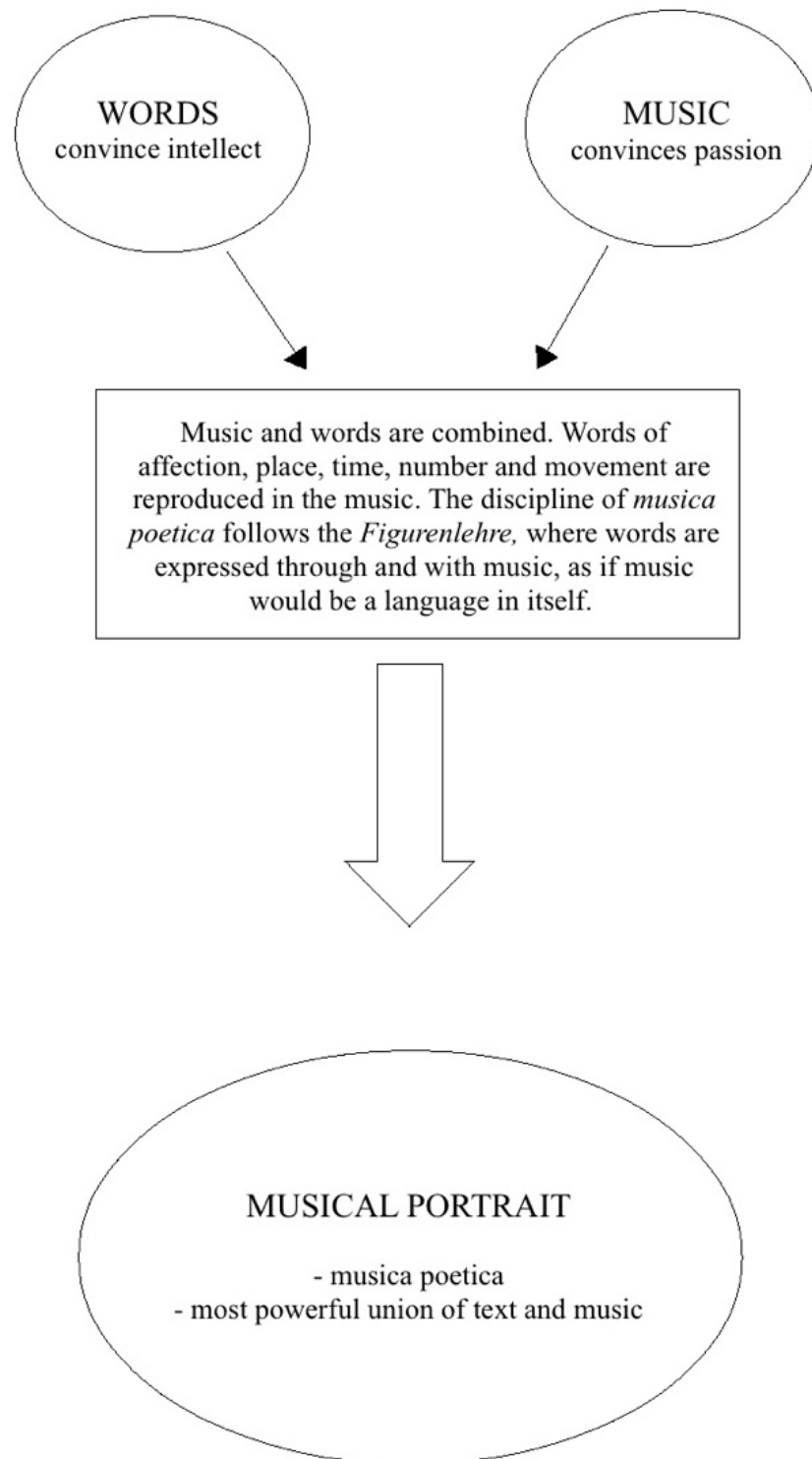
<sup>27</sup> Nucius, *Musices poeticae*, chapter 7.

<sup>28</sup> Martin Luther in Bartel, *Musica Poetica*, 22.

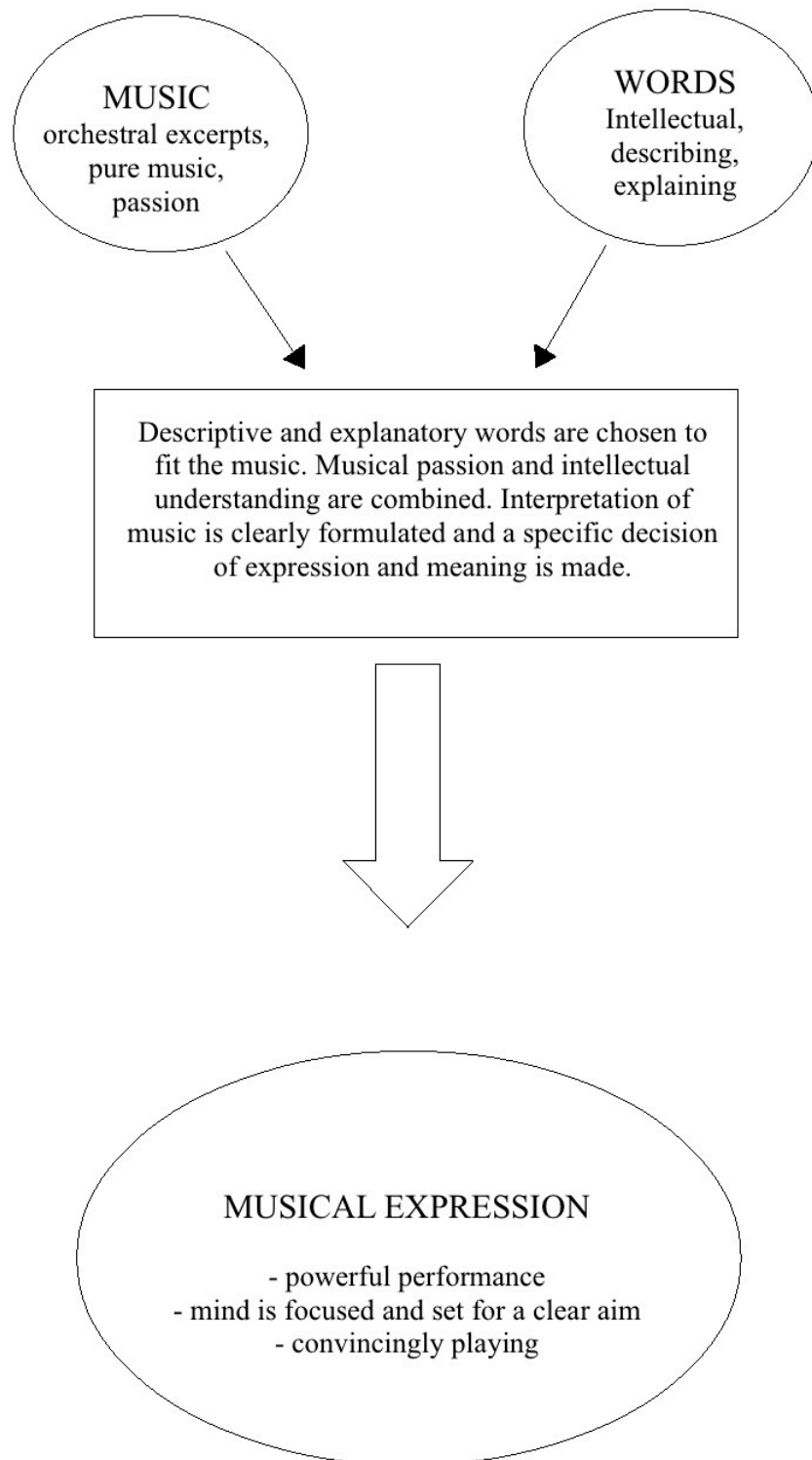
<sup>29</sup> Bartel, *Musica Poetica*, 22.

interpretation and performance.

Examples 3.1 and 3.2 shall demonstrate the principle and its transferred idea in a trivial way:



Example 3.1: Sketch of the “musica poetica” idea in the seventeenth and eighteenth centuries.



Example 3.2: Sketch of how “musica poetica” transfers towards a better performance of orchestral excerpts.

### 3.4 Examples from the *Figurenlehre*

In the preface to his book *Handbuch der musikalischen Figurenlehre* Bartel points out that the *Figurenlehre* (theory of figures) “developed from the desire to describe and understand already existing musical phenomena.”<sup>30</sup> The aim was to analyze and understand intellectually the music of the great composers from the sixteenth century. The hypothesis of the founders was, that it is actually possible to understand and describe musical phenomena in such a significant manner, that it is possible to create a systematic tenet by adding up all analyzed figures in the music. This tenet would make it possible to recompose music similar to the works of the great composers, music which would be on the same quality level. The idea was based on the belief that composing great music is learnable, which later developed then to the theory of *musica poetica*.

Considering the beginning of this theory, there are strong parallels and connections to my work. I do not strive to understand the systematic way of how the musical phrases, musical phenomena, musical figures are put together. Neither do I try to grasp what musical figures are needed to make a great composition, as the great thinkers of the *Figurenlehre* and *musica poetica*, inspired by the already existing theory of rhetorical-figures. But I hope to find words with which I can describe the musical phenomena, musical expressions, musical figures within an audition excerpt to become more aware of the music and to have a more conscious, intellectual understanding of it.

Joachim Burmeister (1564 - 1629), music theorist, who was one of the founders and thinkers of the *Figurenlehre* and *musica poetica*, says: “We think, that with the help of these Termini und descriptions ... it is possible to get to know the musical things in an appropriate way.”<sup>31</sup> So I can identify my work with the initial ideas and therefore use their terms of musical figures, their descriptive words as a highly inspirational source.

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<sup>30</sup> Dietrich Bartel, *Handbuch der musikalischen Figurenlehre* (Laaber: Laaber-Verlag, 1985), 7. Original language: “[...]aus dem Bedürfnis heraus entstanden ist, bereits bestehende musikalische Phänomene zu beschreiben bzw. zu begreifen, [...]”

<sup>31</sup> Joachim Burmeister in Bartel, *Figurenlehre*, 22. Original language: “Wir glauben, daß man mit Hilfe dieser Termini und Bezeichnungen ... die musikalischen Dinge in geeigneter Form kennenlernen kann.”



Analyzing the music of Mahler, Rossini, Ravel and composers of times where the theory of figures was not the currently valid theory of composing anymore, we have to consider that no one of them used specific figures from the theory to express a certain affect. However, the effect music has on human beings and certainly the impact that certain musical phenomena have, has not much changed. Although I acknowledge, that the horizon of musical expressions and the receptiveness for musical occurrences has become broader.

Following examples show how the figures from the *Figurenlehre* can be compared to musical incidents in the five audition excerpts:

### 3.4.1 *Suspiratio* in the audition excerpt from Mahler's third Symphony

Regarding the first measures from the solo for trombone in the third symphony by Gustav Mahler, shown in Example 3.3, we can see, that the melody line is shaped in small musical figures interrupted by short breaks.

Example 3.3: Gustav Mahler, 3<sup>rd</sup> Symphony, 1<sup>st</sup> Movement, excerpt from the first trombone part.<sup>32</sup>

This musical phenomenon is similar to the *Suspiratio* (Lat. *suspirare*: sigh, groan, breathe deeply) or *Stenasmus* (Greek: lament, sigh, moan). The description of the musical phenomenon in the *Figurenlehre* that the pauses between the melody create the impression of sighing and lamenting to the listener makes a valuable approach to the character of the music. Moreover, the reflection of the music theorist Athanasius Kircher (1601 – 1680) “Ad hanc

<sup>32</sup> Adapted from the Mahler – Symphony 3 excerpt on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed April 10, 2017.

revocari potest stenasmus id est suspiratio, quae variis suspiriis per pausas, suspirantis animi affectus naturaliter exprimit,”<sup>33</sup> that the musical figure *Suspiratio* or *Stenasmus* expresses the passion of longing gives me an interesting and inspiring idea of the character of the excerpt.

### 3.4.2 *Repetitio* in Rossini’s overture to Guillaume Tell

In Rossini's overture to “Guillaume Tell” we find a synthesis of several musical phenomena which can be set in context with the *Figurenlehre*:

There is the so-called *Anaphora* or *Repetitio*, a figure which is a repetition of passages. According to Kircher it is mostly used for violent affections e.g. wildness or disdain. He further gives the example of a composition where the figures is used to the words: “Ad Arma, Ad Arma” (to arms, to arms).<sup>34</sup>

In the audition excerpt from Guillaume Tell by Rossini, we find several repetitions of passages. In Example 3.4 we see that the first four measures are repeated immediately in the next four measures.



Example 3.4: G. Rossini, Guillaume Tell overture, beginning of the audition excerpt, measures 1-8 after rehearsal figure C.<sup>35</sup>

The excerpt continues and, as is obvious in Example 3.5, there are again four measures which are repeated immediately afterwards.

<sup>33</sup> Kircher in: Bartel, *Figurenlehre*, 259.

Athanasius Kircher (1601 - 1680), music theorist, mathematician, physicist, universal savant.

<sup>34</sup> Kircher in: Bartel, *Musica Poetica*, 188.

<sup>35</sup> Adapted from the Rossini-William Tell excerpt on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed April 11, 2017.



Example 3.5: G. Rossini, Guillaume Tell overture, measures 1 - 16 after rehearsal figure C.<sup>36</sup>

And as the passage continues (Example 3.6) again four measures built a unit which seems to be repeated immediately afterwards, but only the first three measures are repeated, then the music develops further.



Example 3.6: G. Rossini, Guillaume Tell overture, measures 1 - 24 after the rehearsal figure C.<sup>37</sup>

<sup>36</sup> William Tell, [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org).

<sup>37</sup> William Tell, [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org).

The music develops further and so the musical figure changes. A similarity to a combination of two musical-rhetorical figures can be found in the seven last measures before rehearsal figure D.

### 3.4.3 *Catabasis* and *Climax* in Rossini's overture to Guillaume Tell

In Example 3.7 the combination of the two musical-rhetorical figure of *Catabasis* or *Descensus*<sup>38</sup> and *Climax*<sup>39</sup> is marked:

Example 3.7: G. Rossini, Guillaume Tell overture, measures 1- 40 after rehearsal figure C, complete audition excerpt with marked combination of Climax and Catabasis.<sup>40</sup>

The musical figure *Climax* is realized by repeating the same musical motif sequentially at a

<sup>38</sup> Bartel, *Musica Poetica*, 214 – 215.

<sup>39</sup> Bartel, *Musica Poetica*, 220 – 224.

<sup>40</sup> William Tell, [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org).

lower pitch. In combination with the *Catabasis*, a gradually descending musical phenomena, it emphasizes negative affections. It not only illustrates the dark and destroying side of a tempestuous storm but also evokes affections such as bondage in the listener. Tomáš Baltazar Janovka (1669 - 1741),<sup>41</sup> a Czech organ player with a deep education in liberal arts and rhetoric, mentions in his most important publication *Clavis ad Thesaurum*, a music dictionary, also “servitude, humility, depression, lowliness, eventually truth”<sup>42</sup> as possible affections, which can be expressed with the musical-rhetorical figure of *Catabasis* or *Descensus*.

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<sup>41</sup> Bartel, *Musica Poetica*, 125.

<sup>42</sup> Tomáš Baltazar Janovka in Bartel, *Musica Poetica*, 215.

Original language: “servitutis, humilitatis, depressionis, infimarum denique verum.”

## 4 The Excerpts

### 4.1 *The selection of audition excerpts*

The excerpts that I concentrate on in this work are chosen from the current repertoire for trombone auditions. In the last two years these excerpts were used in almost every audition in Scandinavia just as in auditions around the globe. The excerpts all show different technical qualities of a player. They cover the whole range of playing techniques from soft legato playing over fast slide techniques to loud, sustained *marcato* playing, from very soft to loud, from low to high playing. They are from very different musical epochs and different music cultures of different countries (such as Germany, Italy, France). Therefore, these five excerpts and the excerpt from Saint-Saëns' Organ-Symphony, which is not commented on in this thesis, are the required audition repertoire for the "symphonic orchestra performance" master program at the Academy of Music and Drama, Göteborg.<sup>43</sup> Hence these excerpts are perfect to work with in my project since they cover a high range of varieties. Example 4.1 gives an overview about the excerpts discussed in this chapter. The table is organized in order according to the subtitles in this chapter. Furthermore, it gives the year in which the piece was composed or premiered, the composer and the musical epoch the piece can be included. In the appendix I provide further a list of audition excerpts collected and published by Johann Doms, who was solo trombonist of the Berlin Philharmonic. His music publications became very prominent and especially his collection of audition excerpts developed in Germany as the standard literature used by trombonists for orchestral studies.<sup>44</sup> To give a wider overview of the orchestral excerpt repertoire for trombone, this collection is set in comparison with the full audition repertoire lists of three Scandinavian orchestras (Göteborg Symphony Orchestra, The Danish National Symphony Orchestra and the Norrköping Symphony), which held an audition for tenor-trombone in the past two years (Table X.1, Appendix I).

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<sup>43</sup> "Audition Repertoire", [http://hsm.gu.se/digitalAssets/1615/1615961\\_audition\\_rep\\_list\\_spring\\_2017.pdf](http://hsm.gu.se/digitalAssets/1615/1615961_audition_rep_list_spring_2017.pdf), accessed April 11, 2017.

<sup>44</sup> "Prof. Johann Doms," Internationale Posaunenvereinigung e.V., [http://www.ipvnews.de/25/?L=1&tx\\_ttnews%5Btt\\_news%5D=178&cHash=65bd4fd9f6f29163832fe1939bac6881](http://www.ipvnews.de/25/?L=1&tx_ttnews%5Btt_news%5D=178&cHash=65bd4fd9f6f29163832fe1939bac6881), accessed April 16, 2017.

<b>composer</b>	<b>name of the composition</b>	<b>year of the composition or year of the premiere</b>	<b>music epoch</b>
Wolfgang Amadeus Mozart	Requiem in d minor (k626)	1791 <sup>45</sup> (composed)	Classical era/Viennese classicism
Gustav Mahler	Symphony No. 3	1902 <sup>46</sup> (premiere)	Late-Romantic
Maurice Ravel	Boléro (ballet)	1928 <sup>47</sup> (premiere)	Impressionism
Gioachino Antonio Rossini	Guillaume Tell (opera)	1829 <sup>48</sup> (premiere)	Italian Opera of the nineteenth century
Richard Wagner	Die Walküre (opera)	1870 <sup>49</sup> (premiere)	Romantic

Example 4.1: Table of compositions with audition excerpts for trombone relevant to chapter four.

<sup>45</sup> Oxford Music Online, s. v. "Mozart, Wolfgang Amadeus," accessed April 11, 2017, <http://www.oxfordmusiconline.com/>.

<sup>46</sup> Grove Music Online, s. v. "Mahler, Gustav," accessed April 11, 2017, <http://www.oxfordmusiconline.com/>.

<sup>47</sup> Grove Music Online, s. v. "Ravel, Maurice," accessed April 11, 2017, <http://www.oxfordmusiconline.com/>.

<sup>48</sup> Oxford Music Online, s. v. "Guillaume Tell," accessed April 11, 2017, <http://www.oxfordmusiconline.com/>.

<sup>49</sup> Oxford Music Online, s. v. "Ring des Nibelungen, Der," accessed April 11, 2017, <http://www.oxfordmusiconline.com/>.

## 4.2 Tuba Mirum, W. A. Mozart

2. Tuba mirum

Andante

*f* *mf*

8

12

15

19 5

24 *p*

28 *f* *fp*

Example 4.2: Orchestral excerpt for tenor trombone from Mozart's Requiem in d minor, K. 626.<sup>50</sup>

### Introduction

One of the most beautiful orchestral excerpts for tenor trombone in auditions is the Tuba Mirum (Example 4.2) from W. A. Mozart's Requiem, K. 626. Its singing character is unique among the common audition excerpts for trombone and its technical requirements in *legato* playing may only be compared to the audition excerpt from C. Saint-Saens Symphony no. 3

<sup>50</sup> Wolfgang Amadeus Mozart, Tuba Mirum from Requiem, K. 626, 1791, [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed April 3, 2017.



(Organ Symphony). As a consequence, the Tuba Mirum is asked in almost all auditions around the globe to test the player's *legato* technique.<sup>51</sup>

From the reports of trombone players and historical reviews we learn that playing the Tuba Mirum solo accurate and pleasant for the audience always was a challenge on the trombone.

### Is the orchestration for trombone a mistake?

Forsyth even assumes that Mozart had no knowledge about the instrument “the trombone” which could have led to the unusual use of the trombone as a cantabile, lyrical solo-instrument within the orchestra.<sup>52</sup> On the contrary Mozart followed in his earlier operas for example “Don Giovanni” (1787) or “Die Zauberflöte” (1791) the traditions of using the trombones as an homophone, harmonic section in the orchestra. Therefore, we can consider that he knew the sound and abilities of a trombone. In the later eighteenth century trombonists were rarely engaged with a permanent position in an orchestra. Archived payment records of institutions from that time show that trombonists were working more likely on a freelance basis. Consequently, it was more often hard to find a truly virtuosic trombonist for a performance of the Tuba Mirum solo. As a result the part was occasionally played on a bassoon.<sup>53</sup> This circumstance might have led to the conclusion of Forsyth that it was a mistake of Mozart to write that difficult singing melody into the trombone part.

Luckily he did. With today's standard quality in professional trombone playing the Tuba Mirum became one of the most famous and strikingly beautiful trombone soli within the orchestral literature. Since Mozart's Requiem belongs to the permanent repertoire of symphony orchestras in the twenty-first century, it is not surprising that the Tuba Mirum made it in the top five selected excerpts when it comes to job auditions.

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<sup>51</sup> John Seidel, *Orchestral Excerpts for the Tenor Trombonist: Mozart, Tuba Mirum* (Online Trombone Journal, <http://trombone.org/orchexcerpts/exc-tubamirum.asp> , accessed October 8, 2016).

<sup>52</sup> Cecil Forsyth, *Orchestration* (London: MacMillan and Co, 1914), 149.

<sup>53</sup> Trevor Herbert, *The Trombone* (New Haven and London: Yale University Press, 2006), 120.

## The trombone in the classical era

While in concert performances the tempo and interpretation is up to the conductor, a decision must be made by the player in an audition. Since the piece was composed in the classical era it would be inappropriate to have a too romantic interpretation. That means that the chosen tempo should be kept constant through the excerpt and *rubati* should be avoided.

The player should also consider that the build of the trombone in the time of Mozart had much smaller proportions than the modern trombone (Illustration 4.1). That obviously had an impact on the sound color and sound volume. Consequently, the opening *forte* in the first three measures of the solo indicates another volume than later asked by composers in the

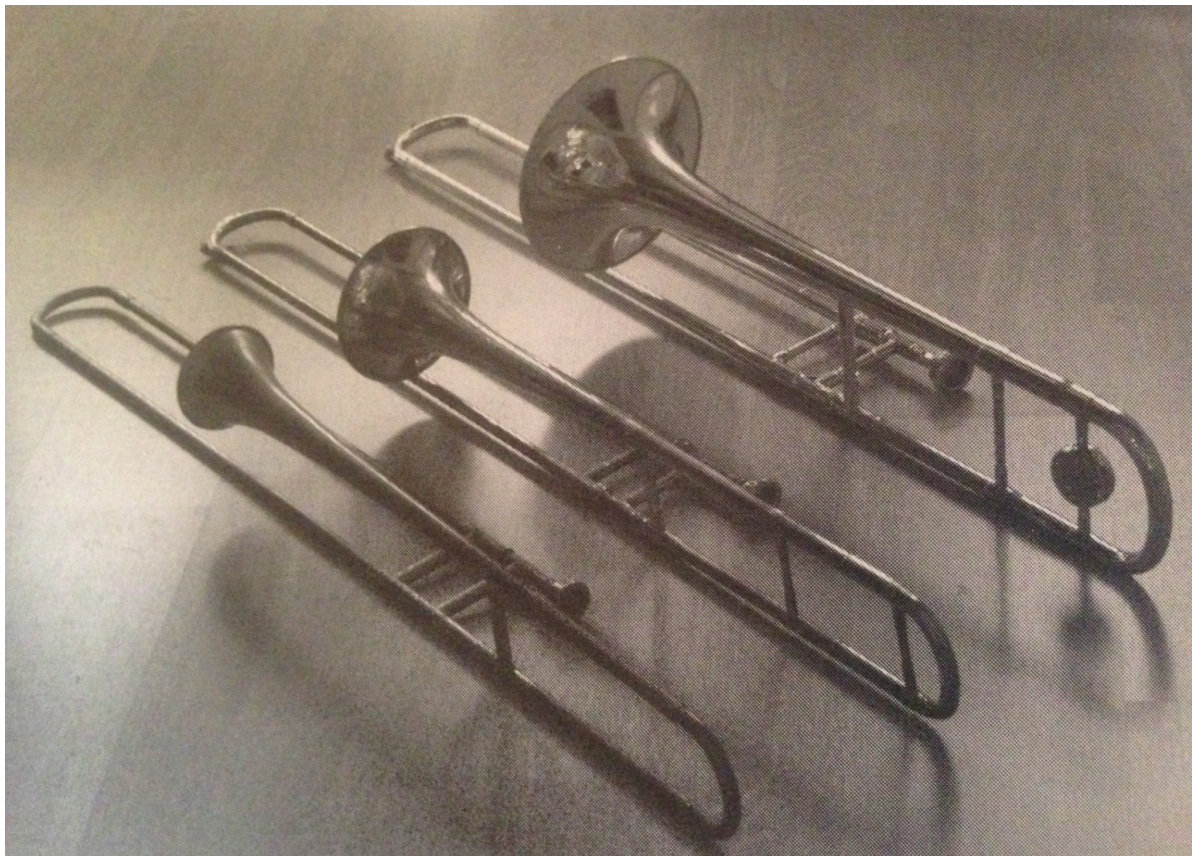


Illustration 4.1: "Tenor trombones, all in B flat. From right to left, Conn 8H, c. 1980; Besson Imperial, c. 1939 [popular type 1850-1950]; reproduction by Egger (c. 1975) after Sebastian Hainlein, Nuremberg (1632)."<sup>54</sup>

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<sup>54</sup> Trevor Herbert, *The Trombone*, 14.

twentieth century. However, other instruments of the modern orchestra developed as well in the past two hundred years and so the excerpt, if not auditioning for a period orchestra, should be performed in auditions with knowledge about the historical background, but with awareness of the sound conditions and production of a modern orchestra.

To summarize: it is important to perform the Tuba Mirum with good taste. I always take the singer as an idol and long for a beautiful imitation on the trombone.

## Recordings of the Tuba Mirum

Listening to many different recordings of this excerpt helped me to set a frame of possibilities which might be accepted in an audition, possibilities such as different ways of articulation, sound colors, tempi, dynamics. Recordings can be very inspiring and are a good guide towards one's own interpretation. Using recordings from outstanding trombonists and excellent orchestras as orientation never limits my own musicality and interpretation. On the contrary, the process of listening to different versions deepens my ideas and always expands my musical horizon. To develop a broader variety of adjective vocabulary, I listened to many recordings and live performances and always notated some adjectives which described feelings, associations and images I absorbed while I listened. That helped me to define better what I was looking for and made me able to verbalize what I heard in my inner ear. Listening to other trombonists in this way became a significant method for this excerpt and many others to develop my own musicality and to define my interpretation.

An overview of different important recordings I used for the process of finding trigger words to the excerpt, is shown in Example 4.3.<sup>55</sup> I notated my associations to the trombone voice in German.<sup>56</sup> Since it was sometimes difficult to associate with only one English translation of a word the same character and feeling, the table includes both the English translation and the original German words.

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<sup>55</sup> All recordings are taken from and available on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), "Mozart – Requiem," accessed February 18, 2017.

<sup>56</sup> German is my mother tongue.

Note: the associations concern only the expression of the trombone not the one of the singer. That is important since the level of passionate engagement and expression of the singer differs sometimes from the trombone.

<b>Orchestra, Conductor, Recording<sup>57</sup></b>	<b>Describing Words/Associations in English<sup>58</sup></b>	<b>Describing Words/Associations</b>
Academy of St. Martin in the Fields, Sir Neville Marriner, 1990 <sup>59</sup>	peaceful, placid, sorted, calm, orderly, proper, tidy, simple, clear, plain, transparent, reasonable, straight, precise, fair, objective	friedvoll, sortiert, ordentlich, sauber, geordnet, klar, einfach, gerade, genau, vernünftig, sachlich, schlicht, transparent, ruhig, gelassen, fair
Berlin Philharmonic, Claudio Abbado, 1999 <sup>60</sup>	agile, alive, alert, present, gentle, blessed, precious, confident, vibrant, fluid, supple, graceful	bestimmt, lebendig, leicht, feierlich, freudig, aktiv, präsent, schön, fröhlich, aussagekräftig, beschwingt, fließend, geschmeidig, aufgeweckt, anmutig
Munich Philharmonic, Sergiu Celibidache, 1995 <sup>61</sup>	pregnant, meaningful, wide, round, warm, mellow, sonorous, calm, timeless, eternal, stroking, broad, steady, stable, even, straight, reliable	bedeutungsvoll, platzeinnehmend, weich, sonor, ruhig, zeitlos, streichelnd, einhüllend, ausfüllend, streichend, breit, gerade, fest, beständig, sicher, stabil
Royal Concertgebouw Orchestra, Mariss Jansons, 2011 <sup>62</sup>	lovely, charming, round, warm, sonorous, kind, gracious, cantabile, singing, graceful, pure, trusting, comforting, contented, tender, gentle, proud	lieblich, rund, warm, sonor, weich, anmutig, rein, bescheiden, tröstend, behaglich, singend, zart, stolz
Vienna Philharmonic, Georg Solti, 1991 <sup>63</sup>	weightless, light, casual, immaterial, rippling, fluent, superficial, nimbly, effortless, flowing	leicht, beschwingt, fliegend, sportlich, bedeutungslos, mühelos, nebensächlich, plätschernd, schwerelos, oberflächlich
Concentus Musicus Wien, Nikolaus Harnoncourt, 2003 <sup>64</sup>	heroic, potent, powerful, strong, present, alert, prominent, masculine, virile, brave, reigning, certain, stated	stark, heroisch, präsent, energievoll, Adrenalin, markant, potent, mächtig, herrschend

Example 4.3: Table of associations to recordings of the Tuba Mirum.

<sup>57</sup> In alphabetical order by name of the orchestra.

<sup>58</sup> These are translations of word associations I notated in my mother tongue German.

<sup>59</sup> Academy of St. Martin in the Fields, Sir Neville Marriner, 1990, Phillips, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

<sup>60</sup> Berlin Philharmonic, Claudio Abbado, 1999, Deutsche Grammophon, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

<sup>61</sup> Munich Philharmonic, Sergiu Celibidache, 1995, Live – EMI Classics, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

<sup>62</sup> Royal Concertgebouw Orchestra, Mariss Jansons, 2011, Live – RCO Live, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

<sup>63</sup> Vienna Philharmonic, Georg Solti, 1991, Live – Decca London, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

<sup>64</sup> Concentus Musicus Wien, Nikolaus Harnoncourt, 2003, Live – Deutsche Harmonia Mundi, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

Note: played on period instruments.

It is significant that every single recording has its very own unique character. Regarding the adjectives, I used to describe the atmosphere, the music, the character, the expression of a recording, it rarely happened that I associated the same word again with another recording. Words which happened to be used more than one time are: calm, warm, round, graceful, alert, present, gentle, fluent/fluid, sonorous, straight. Due to this statistic those words gain a little more weight. I see them as indicators of a certain basic character of the excerpt.

However, none of these words are associated with more than two from the six recordings. Hence they do not stand for a “right” interpretation chosen by a majority of players. In my opinion that is positive and gives evidence that music is alive and every single musician can contribute with one’s own interpretation even though, the piece is recorded innumerable times already. The process of analyzing these recordings broadened my imagination of sound colors and facets of characters, especially by searching for the right words to describe what I felt while listening to the music. Having so many different adjectives to describe certain characters now active and present in mind makes me aware of a richness of possibilities and choices in my search for a personal interpretation.

## Differences in interpretation of the Tuba Mirum

A recording which differs notably from the other five recordings is the one played by Concentus Musicus Wien from 2003 under the direction of Nikolaus Harnoncourt.<sup>65</sup> Besides that, the piece is performed on a period instrument (similar to the one in Illustration 4.1) the trombone voice has a much more heroic, potent and prominent character. That gives a contrast to the mostly warm, singing or light, agile characters of the other recordings. The interpretation even ignores the in modern scores marked *legato* in measures 11-13 and it is played *marcato* instead. Even if this interpretation does not seem appropriate with today’s standard choice of interpretation of the piece in an orchestra audition, I can find a truth in it. The fact which makes this heroic, powerful character interesting and valid can be found in the lyrics, which the Bass soloist sings to it:

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<sup>65</sup> Concentus Musicus Wien, Nikolaus Harnoncourt, 2003, Live – Deutsche Harmonia Mundi, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

“Tuba mirum spargens sonum,  
per sepulchra regionum,  
coget omnes ante thronum.”<sup>66</sup>

“A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.”<sup>67</sup>

The lyrics describe the sound of a trombone,<sup>68</sup> which spreads over the graves and has the power to summon all before the throne. That implies a strong, reigning and confident sound, which is realized in a significant manner in the recording of the *Concentus Musicus Wien*. How close this recording to the actual lyric is, can be also recognized in the first three measures of the excerpt. Here the trombone player phrases the notes in a way, which makes the music sound as if he would speak or pronounce the lyrics of the singer. The voice of the trombone is reminiscent here in parts of a herald’s trumpet signal.

The *tempi* of the performances differ between the recordings. The slowest interpretation is the one by Celibidache with the Munich Philharmonic.<sup>69</sup> With a tempo of approximately 54 per quarter note, it is almost half speed of the quickest interpretation from these six recordings. The melody of the trombone seems to be timeless and eternal. The slow movement gives the impression of the voice spreading out and reaching every corner. However, in my opinion it misses the drama of the trombone calling everyone before the throne and does not promote the singing character and the wondrous, beautiful sound of the trombone. Solti conducts the *Tuba Mirum* in the recording with fluency and lightness and reaches with approximately 96 per quarter note the fastest interpretation of the recordings I listened to.<sup>70</sup> He maybe captures with this interpretation the style ideas of the Viennese classicism and avoids to use a too much romantic, theatrical approach, but I think already the use of the trombone as solo instrument

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<sup>66</sup> Lyrics found in score accessible on [imslp.eu](http://imslp.eu), “Mozart Requiem,”

[http://imslp.eu/files/imglnks/euimg/e/e0/IMSLP322741-PMLP02751-Tuba\\_mirum.pdf](http://imslp.eu/files/imglnks/euimg/e/e0/IMSLP322741-PMLP02751-Tuba_mirum.pdf), accessed April 12, 2017.

<sup>67</sup> English translation found on: <http://www.good-music-guide.com/reviews/055lyrics.htm>, 20.02.2017.

<sup>68</sup> Note: in English translations of the requiem lyrics the word *tuba* is translated with the instrument trumpet. On contrary in German translation it's consequently translated with trombone.

<sup>69</sup> Munich Philharmonic, Sergiù Celibidache, 1995, Live – EMI Classics, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

<sup>70</sup> Vienna Philharmonic, Georg Solti, 1991, Live – Decca London, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

in the orchestra at this place, which was unusual at this time and never happens so often in the entire orchestra literature, can be in fact seen as a dramatic, theatrical compositional idea of Mozart. Inasmuch as it stands in direct connection with the lyrics “*Tuba mirum spargens sonum*” and demonstrates this line in an obvious way. With Solti's interpretation the music stays purer and abstract, but after all the trombone loses the dominant solo character. It seems unimportant, superficial, like an accompanying voice and gives no sense of a wondrous, charming, warm beautiful sound which calls everyone with greatness and superiority before the throne.

### My favorite recording of the Tuba Mirum

While Abbado chose as well as Solti a slightly quicker interpretation, the recordings of Academy of St. Martin in the Fields, Royal Concertgebouw Orchestra and Concentus Musicus Wien settle with a speed between approximately 70 – 80 per quarter note. My favorite recording is the live recording from 2011 of the Royal Concertgebouw Orchestra conducted by Mariss Jansons.<sup>71</sup> It combines many facets of that music in such an elegant way that the trombone player maintains the alertness and presence of a trumpet call, while he lets the trombone sound warm, round and singing. If we regard the score, shown in Example 4.4, we can see that the voice of the trombone can be considered as the duo partner of the Bass soloist, who starts two bars later with the same melody. Hence, to create a good ensemble sound, the trombone player should imitate a singer and aim for the most beautiful singing sound production.

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<sup>71</sup> Royal Concertgebouw Orchestra, Mariss Jansons, 2011, Live – RCO Live, *Mozart – Requiem*, recording found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed 18, 2017.

Tuba mirum

Andante

8) Trombone [tenore] solo

Violino I

Violino II

Viola I, II

Basso solo

Violoncello e) Basso

Tu - ba mirum spargens so - num,

8 Trombone solo

Viol. II

Vi. I, II

Basso solo

tu - ba mirum spar - gens so - num per sc - pul - chra re - gi - o - num, co - get

Vc. e B.

14

omnes an - te thro - num, co - get o - mnes an - te thro - num. Mors stu - pe - bit et na -

fp

\*) Zur fehlenden Bläserinstrumentation vgl. Vorwort, S. XIII und XV.

Internationale Stiftung Mozarteum Salzburg, Online Publications (2006)

Example 4.4: W. A. Mozart, Requiem, K.626, Tuba Mirum, score page 24.<sup>72</sup>

<sup>72</sup> Score found on [imslp.eu](http://imslp.eu), "Mozart Requiem," [http://imslp.eu/files/imglnks/euimg/e0/IMSLP322741-PMLP02751-Tuba\\_mirum.pdf](http://imslp.eu/files/imglnks/euimg/e0/IMSLP322741-PMLP02751-Tuba_mirum.pdf), accessed April 12, 2017.



## My selection of keywords to the Tuba Mirum

As a result of the recording analysis in combination with a deeper score knowledge and awareness of the historical background and origin of the piece, I chose to perform and record different versions of the excerpt with the following adjectives in mind.

### *sonorous, graceful*

I chose those two words, because the adjective *sonorous* would always keep my sound full and warm, an attribute I think which is necessary within this excerpt and describes for me the vision of the sound spreading with sublimity over the graves. *Gracefulness*, I associate with beauty and elegance, like a swan glides over water. Like a swan I imagine my sound gliding over the melody waves while creating a reverent atmosphere in the concert hall. An attribute which also makes me play singing and keeps my *legato* smooth and elastic.

### *Eternal, pure*

*Eternal*, creates in me the feeling of a higher mightiness and it evokes a sound in my inner ear which is very present but calm and reaches every corner in the universe. *Pure*, makes me think of a beautiful singing voice with no blemish.

## Analysis of my own recordings of the Tuba Mirum

The two adjectives *sonorous* and *graceful* gave my performance, recorded in Video 1, a clear concept and direction throughout the excerpt. While I could maintain a singing approach and good flow, it does not seem too light and superficial in character. In terms of technical issues, the word *sonorous* also reminded me to fill up the trombone with air in a constantly broad manner. The result is a beautiful sound throughout the recording. Unfortunately, the different dynamics, which emphasize the *gracefulness* even more, are barely audible in the recording. That is due to technical limitations of the camera equipment.

Comparing the first recording (Video 1) to the second recording (Video 2), in which I used the

other word combination “eternal, pure,” I recognize that the speed is slightly lower in the second one. I believe that it is the consequence of using the word *eternal*. Through the words of the second word combination I was very calm, when I performed. I had the feeling of sending out my sound over the graves. The feeling of letting the sound spread out into eternity. But the feeling of lasting forever made me also play slow, which I do not like very much. The word *pure*, which seemed fitting in theory, sparked in me a need of perfection. Although, I am longing for musical perfection, the abstract word “perfection” or “pureness” evoked fear of failure. Since there is not a clear picture of what is perfect and who decides what pure beauty is, there was not a true musical goal or musical message to communicate. In combination with the word eternal it emphasized the tendency of note by note playing. As a result, I feel less phrasing and flow in Video 2. The melody seems more steady and heavy. I therefore think the first video recording fits the musical style of the Tuba Mirum better and I even felt more comfortable during the performance.<sup>73</sup>

## The result

The final result (Example 4.5) of my research for keywords to the Tuba Mirum excerpt from Mozart’s Requiem is consequently the combination of the two words *sonorous* and *graceful*. They triggered in me a good feeling for the style of the excerpt. They supported my technique and enabled me to communicate my interpretation of the excerpt.



sonorous  
graceful

Example 4.5: Final selection of words through my keyword research to the audition excerpt Tuba Mirum.

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<sup>73</sup> Video 1 and Video 2 were recorded on January 18, 2017.

### 4.3 Symphony no. 3, G. Mahler

The image shows a page of musical notation for the first movement of Gustav Mahler's Symphony No. 3, rehearsal figures 13-17. The score is written in bass clef with a key signature of one flat and a 3/4 time signature. It includes various dynamics such as *ppp*, *ff*, *fp*, *p*, and *cresc.*, as well as performance instructions like *Langsam. Schwer.*, *Etwas drängend.*, *Wieder schwer.*, and *Pesante.*. The score also features articulations such as *Triolen nicht schleppend* and *Zurückhaltend.*, and includes rehearsal marks 14, 16, and 17. A solo part is indicated at the top right.

Example 4.6: Gustav Mahler, Symphony no. 3, first movement, rehearsal figure 13 – 17.<sup>74</sup>

### Gustav Mahler and his thoughts about the first movement

The Austrian composer Gustav Mahler, born in the second half of the nineteenth century, was not only a composer of the Late-Romantic but also is seen as an influential composer and bridge builder towards Modernism. During his lifetime (July 7, 1860 - May 18, 1911) he was, however, better known and recognized as one of the most important conductors of his time. He reflected on many of his works and shared his ideas about music in letters, which were

<sup>74</sup> Mahler – Symphony no. 3 excerpt found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed December 1, 2017.

preserved and are public in our day. In June 1896, the summer in which he finished his third symphony, he described the first movement from the symphony to Natalie Bauer-Lechner in this way:

It has almost ceased to be music; it is hardly anything but sounds of Nature. It's eerie, the way life gradually breaks through, out of soulless, petrified matter. (I might equally well have called the movement 'Was mir das Felsgebirge erzählt' [What the mountains tell me].) And, as this life rises from stage to stage, it takes on ever more highly developed forms: flowers, beasts, man, up to the sphere of the spirits, the 'angels'. Once again, an atmosphere of brooding summer midday heat hangs over the introduction to this movement; not a breath stirs, all life is suspended, and the sun-drenched air trembles and vibrates. I hear it in my inner ear, but how to find the right notes for it? At intervals there come the moans of the youth, of captive life struggling for release from the clutches of lifeless, rigid Nature. In the first movement, which follows the introduction, *attacca*, it finally breaks through and triumphs!<sup>75</sup>

Thus the music of the trombone solo stands in the context of a very romantic, nature describing composition. The Dutch conductor Willem Mengelberg (1871-1951), who became a friend of Mahler, invited him to conduct his third symphony in 1903 with the Concertgebouw Orchestra. We can assume that therefore Mahler and Mengelberg had conversations about the piece and its interpretation.<sup>76</sup> This circumstance makes the markings of Mengelberg in his performance score very interesting. The trombone solo is marked in the score of Mengelberg with the subtitle: "Proclamation by the Voice of Death."<sup>77</sup> That matches the picture given by the accompaniment to the solo, consisting of an ostinato rhythm in d minor of a funeral march. This rhythm can be seen in Example 4.7, which shows in cue notes the part of the second, third, and fourth trombone in the first two measures as an introduction before the solo starts. An ostinato accompaniment of a funeral march, which indicates a "vision of Chaos" according to analysis of Peter Franklin.<sup>78</sup>

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<sup>75</sup> Natalie Bauer-Lechner, *Recollections of Gustav Mahler* (London: Faber and Faber, 1980), 59. See also: Peter Franklin, *Mahler: Symphony No. 3* (Cambridge: Press Syndicate of the University of Cambridge, 1991), 77.

<sup>76</sup> Grove Music Online, s. v. "Mengelberg," accessed March 4, 2017, <http://www.oxfordmusiconline.com/>.

<sup>77</sup> Peter Franklin, *Mahler: Symphony No. 3*, 86. Original language: "Stimme des Todes ruft Predigt."

<sup>78</sup> Franklin, *Mahler: Symphony No. 3*, 85.

Example 4.7: Gustav Mahler, Symphony no. 3, first movement, measures 1 -10 after rehearsal figure 13.<sup>79</sup>

## Mahler's idea about following the intentions of the composer

Gustav Mahler is a composer who writes every detail about the music into the score.

Regarding the audition excerpt (Example 4.6), we can see that almost every single measure of the music has descriptive words from the composer with it. For Mahler himself as interpreter of music, in his function as conductor, it was very important to reproduce exactly what is written in the music. He described the ability of following the composer's intentions without adding his own artificial ideas as one of the most difficult but most meaningful goals. He once expressed it in the following words to Natalie Bauer-Lechner:

What a long time it takes, what an accumulation of experience, and maturity is necessary, before one can perform things quite simply, just as they stand, without adding anything or wanting to read anything in that is not there! For additions can only detract. In my early years as a conductor, I made this mistake. My interpretations of the great masterpieces were too artificial, too contrived; I added too much of my own – even though with understanding and in the spirit of the thing. Only much later did I find my way to complete truth, simplicity and economy. Then I realized that genuine art is to be found only in what is absolutely free from artificiality.<sup>80</sup>

Mahler might have added to the score all the unusual descriptive adjectives and words, which are not part of the general “music-vocabulary” (for example: *forte*, *adagio*, *staccato*), because he wanted to prevent conductors, interpreters or performers of his music from adding too much of their own ideas and understandings of his music. However, he definitely intended to give as precise instructions as possible to the players. While for the other audition excerpts, discussed in this work, other methods for example recording analyses, advice by professional trombonists, background researches, seemed efficient and adequate in finding the best

<sup>79</sup> Adapted from Mahler – Symphony 3 excerpt on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed April 12, 2017.

<sup>80</sup> Bauer-Lechner, *Recollections*, 58 - 59.



While the brass, percussion and low string sections keep the ostinato rhythm, the woodwinds accompany the trombone solo as it starts with laying harmonies in *pianissimo*. The indicated volume shows a huge difference between solo part and accompaniment. The solo trombone is marked *fortissimo* whereas the accompanying instruments are marked *pianissimo*. Moreover, most of them are even instructed to play the very soft *piano-pianissimo*. That circumstance makes the voice of the first trombone clearly present, outstanding, and soloistic. The dynamics are highlighted in Example 4.9 with dashed lined boxes.

Further we can see that the rhythmical freedom and independence in moving notes of the solo is a result of rests or simple laying harmonies in the other orchestra parts. That gives the trombone player the possibility to follow all the indicated *accelerandi* with soloistic expression and independence. The soloist does not need to react to other instruments in these measures (highlighted with continuous lined boxes in Example 4.9). However, on the long notes of the solo the orchestra keeps playing the accompaniment theme of a funeral march, which gives the listener the feeling that the soloist is kept imprisoned.

From the theory of *musica poetica* and the *Figurenlehre* I got the word *longing* as inspiration and I can identify that word with the circumstances in the score again. While in the moving melody passages of the solo voice I can interpret the wish, the attempt to break out, the voice of the trombone is always again caught and held back by the orchestra through the ostinato, a composing technique which is more often used to express imprisonment in musical literature. Through that play between being captured and the attempt to break out, I see my interpretation of a longing character in the solo voice emphasized.





Harmonically the key of d minor is dominating throughout the solo, which adds to a dark, heavy, sad and tragic atmosphere. It creates the associations, which are corresponding to Mengelberg's notes in the score. Another indicator for the mood of the excerpt are the added words by Mahler at rehearsal figure 13, where a new segment and the introduction to the solo starts. Mahler writes “Slow, Heavy.”<sup>83</sup> Two words which precisely ask for a certain attitude.

What I only could find out through studying the whole orchestra score is, that the *piano* marked in the fifth and sixth measure after rehearsal figure 16 is not for musical reasons or intentions. It is based on a technical idea and for balance in orchestration. In these two measures trombone two and three play exactly the same notes as the solo trombone. While the solo trombone has marked *piano*, second and third trombone are instructed to play *fortissimo* in these two measures of *unisono* (Example 4.10). Therefore, it is obvious that here is not the musical color of *piano* asked. It is simply for the solo trombone to have a rest and to regain energy for the ending of the solo, which goes immediately back to *fortissimo*.

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<sup>83</sup> Gustav Mahler, *Symphony no. 3, Mahler Symphony III – revised edition*, published by International Gustav Mahler-Gesellschaft (Wien and London: Universal Edition, 1974), 17. Original language: “Langsam, Schwer.”

16 Etwas drängend

194 zu 2

1.2. Cl. in B *ff trem.*

Basscl. in B *ff trem.*

1.2.3. Fag. zu 8 *ff trem.*

Cr.fag. *ff*

16 Etwas drängend

1.3. Horn in F zu 2 *ff*

2.5. Horn in F zu 2 *ff*

4.7. Horn in F zu 2 *ff*

6.8. Horn in F zu 2 *ff*

1. Pos. *ff* Triolen nicht schleppen *Wild*

2.3. Pos. *ff* *Wild*

4. Pos. *ff*

Rib. *ff*

16 Etwas drängend

Gr. Tr. *ff*

1. Pk. *ff* Des nach D

2. Pk. *ff*

194 geth. Viola *ff*

194 geth. Vcl. *ff*

Cb. *ff*

*fp* *fp cresc.* *ff* *mf*

*fp* *fp cresc.* *ff* *mf*

\*) Anmerkung f. d. Dirig.: „Ausholen“ zum Akkord

U. E. 2989.

Example 4.10: Gustav Mahler, *Symphony no. 3*, first movement, measures 1 -10 after rehearsal figure 16, *Philharmonia Scores*, page 21.<sup>84</sup>

<sup>84</sup> Adapted from Gustav Mahler, *Symphony no. 3*, *Mahler Symphony III – revised edition*, published by International Gustav Mahler-Gesellschaft (Wien and London: Universal Edition, 1974), 21.

In the last four full bars of the solo, highlighted in Example 4.11, the second trombone plays unisono with the solo trombone. Hence, the soloist needs here to interact stricter with the trombone section. Here is a switch from soloist to team player. Also because in the last two bars the trombones play in chords as a section. So here a good balance of the voices is necessary for a good intonation and section sound. Even though the beginning of the solo is only determined by the ongoing ostinato rhythm and the continuous start of the solo, after a general rest, is completely independent, the ending, however, needs to be exactly together with the trumpets, who have a semiquaver tripled upbeat to the last note of the solo.

Example 4.11: Gustav Mahler, *Symphony no. 3*, first movement, measures 1 -10 after rehearsal figure 16, *Philharmonia Scores*, page 22.<sup>85</sup>

<sup>85</sup> Adapted from Gustav Mahler, *Symphony no. 3*, *Mahler Symphony III – revised edition*, published by International Gustav Mahler-Gesellschaft (Wien and London: Universal Edition, 1974), 22.

To complete the score analysis, I created a table, shown in Example 4.12, of all terms and describing words Mahler wrote into the score of the first trombone part to give performance instructions. There are technical instructions, character and style instructions, commands for volume and directions for speed.

written performance instructions <sup>86</sup>	English translation	measures (starting with 1 at rehearsal figure 13)
Langsam. Schwer. ppp	slow. heavy. ppp	1
Solo Bei den gehaltenen Tönen Schalltr. in die Höhe. ff	solo bell up, when playing the sustained tones ff	3 - 4
Triolen nicht schleppend sempre ff	triplets not dragging sempre ff	5
Sempre ff Vorwärts	sempre ff forward	8
Etwas drängend nicht zurückhalten	slightly pressing forward Not held back	9
Acceler.	acceler.	14
Zurückhaltend p	held back p	16 - 17
ppp	ppp	18
ff	ff	21
Wieder schwer.	again heavy.	22
ff	ff	23
ff accel.	ff accel.	24
ff	ff	26
accel. ff	accel. ff	28
Etwas drängend. ff	slightly pressing forward ff	31
Triolen nicht schleppend	triplets not dragging	32
Wild	wild	35
cresc.	cresc.	38
accel. ff Vorwärts	accel. ff forward	39 - 40
accel.	accel.	40
Vorwärts	forward	41
Pesante	pesante	44

Example 4.12: Table of Mahler's performance instructions to the trombone solo in his third symphony.

<sup>86</sup> Performance instructions are extract from Example 4.6.

In more than fifty percent of the measures from the audition excerpt, there are instructions in words added to the notated music. Although he writes in the beginning: slow. heavy, he marks thirteen commands of acceleration or reminders not to drag. That means to me, that he wants the melody moving and fluent, even though the disposition is heavy and slow.

### My selection of keywords to the excerpt from Mahler's third Symphony

Based on the information I could extract from the score, I decided to choose two different options for a recording and see through a recording analysis, which version would work better for me.

#### slow, heavy

These are the two words Mahler himself wrote in the beginning of the solo. As he expressed that musicians should not add too many of their own musical ideas to the composer's intentions, it seems fair to use the adjectives he used to describe his music and see how convincing the music sounds. I would like to find out if those words can spark a clear and strong musical picture in a performance situation, which will give me a good focus throughout the performance.

#### Longing, lonely

*Longing*, was inspired by the analytics in combination with the *Figurenlehre*. For me the word *longing* symbolizes the mood of the music. The melancholic character; its slow tempo and heaviness. The many *rubati* in the solo which all aim again and again to a long stretched musical sigh, evoke a deep feeling of wistfulness. *Loneliness* emphasizes the soloistic character of the first trombone voice. It brings the tragic mood of being alone in this world. I would like to add here a short story to explain my associations with the word lonely in connection with the excerpt from Mahler's third symphony:

Five years ago I traveled with an American colleague from the university in Trossingen, Germany, where I did a soloistic study

program at the time, to an international trombone competition in Chieri, Italy. We traveled by car and as we drove through Italy we came through suburbs, which must have been abandoned years ago. They seemed to us even more dreary as we just, coming from Germany, passed through the economically wealthy and rich Switzerland. The townscape was branded by desolate, dilapidated factories from the seventies. Derelict houses lined the streets as we passed by. A bit further from the route we spotted a skyscraper. Half decayed it still was standing tall. In the moment we passed by, we talked about Mahler's third symphony and the audition excerpt. I said to my colleague: "Imagine you are the last living human being on the planet and you stand up there on the roof of that skyscraper with nothing but your trombone. There you would play the solo from Mahler's third symphony. How would that sound?" Since then this idea kept me inspired, whenever I performed the audition excerpt.

### Analysis of my own recordings of the Mahler no. 3 excerpt

In Video 3 I recorded the first version of the audition excerpt from Mahler's third symphony by using the words *slow* and *heavy* to spark an immediate association with the character of the music. Also here the technical limits of the recording equipment<sup>87</sup> make the huge volume differences in the piece inaudible. Instead of a decent *decrescendo* in measures fifteen to eighteen of the audition excerpt from *fortissimo* to triple *piano*, we hear the sound color change in the recording while the volume stays almost the same. As the music is written heavy and slow, the instruction words of Mahler simply command the actual written music. Therefore, I do not recognize a remarkable difference in speed between Video 3 and Video 4, in which I recorded with the second version of trigger words in mind.

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<sup>87</sup> For all video recordings of this thesis a Canon LEGRIA HF G10 HD video camera was used.

However, comparing the two versions I feel a better musical phrasing in Video 4. While the two words *slow* and *heavy* simply gave me instructions for the speed of the performance, the two words *longing* and *lonely* sparked in me a personal emotion. Listening to Video 4 I feel that I am much more involved in the music. As a result, the musical phrasing is more elastic and convincing, whereas the musical phrasing in Video 3 has a tendency to become steady and backwards orientated. As Mahler indicated so often to move forward and reminders to not drag, I see the two words of the first version not as suitable trigger words. Furthermore, with the image of *heaviness* my *fortissimo* sound is in the recording on the one hand a bit louder on the other hand also a bit brassier or more forced. That occurs differently in Video 4 were the sad, almost crying mood lets the sound be more round and warm. In my opinion the more sonorous, round and warm sound is more pleasant for this excerpt, as long as it maintains an expressive loud dynamic.<sup>88</sup>

## The result

As I could associate more personal feelings with the words of the second version (*longing*, *lonely*) they could trigger a better musical goal for me. Even though, there might be not a very huge difference between Video 3 and Video 4, I felt more engaged and concentrated while recording the second version. I also like very much the more lamenting approach in the second version. This mood cannot be sparked with the words *heavy* and *slow*. Consequently, I present the second choice of words (Example 4.13) as the final result of my research for keywords to the trombone audition excerpt of Mahler's third symphony.



longing  
lonely

Example 4.13: Final selection of words through my keyword research to the audition excerpt G. Mahler, Symphony no. 3.

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<sup>88</sup> Video 3 and Video 4 were recorded on April 11, 2017.

#### 4.4 Bolero, M. Ravel

The image shows a musical score for Maurice Ravel's Bolero, specifically rehearsal figures 10 and 11. The score is written on four staves. The first staff begins with a boxed number '10' and a '1<sup>o</sup> Solo' marking. The tempo and dynamics are indicated as 'mf sostenuto'. The music features a melodic line with various ornaments and a rhythmic accompaniment. The second staff continues the melodic line with more ornaments. The third staff shows the continuation of the melodic line with some rests. The fourth staff begins with a boxed number '11' and shows a more rhythmic, possibly percussive, accompaniment.

Example 4.14: Maurice Ravel, Boléro, rehearsal figure 10 – 11.<sup>89</sup>

#### Cultural influences in Ravel's music

In the late evening of the March 7, 1875 Maurice Ravel was born in Ciboure, a little town in the south west of France at the Atlantic Ocean and not far from the Spanish border. His father was an engineer born in the region of Geneva and his mother was Basque. Even though the family moved three months later to Paris, Ravel always maintained his Basque origins.<sup>90</sup> The mixture of Spanish and French influences in the Basque country are reflected in Ravel's music throughout all his compositions. It was not only the Basque country that had influenced him, he also took inspiration from Paris and the town Versoix, which was the birth town of his father. Often when Ravel had a day off he went to the Swiss Versoix. His composition style is therefore also often compared with the accuracy of a Swiss watchmaker. It was Stravinsky who described Ravel as a “horloger suisse”<sup>91</sup>

<sup>89</sup> Ravel – Bolero excerpt found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed December 1, 2017.

<sup>90</sup> Theo Hirsbrunner, *Maurice Ravel – Sein Leben – Sein Werk* (Laaber: Laaber-Verlag, 1989), 19 - 20.

<sup>91</sup> Hirsbrunner, *Maurice Ravel*, 19.



## The Bolero

We find the combination of the “Swiss watchmaker” and Spanish influence clearly in the *Bolero*, where the audition excerpt shown in Example 4.14 is extracted from. The theme which has its origins in a Spanish folk tune is accompaniment with a steady, rhythmical ostinato. We can only assume how deep the Swiss accuracy might have influenced him. The rhythmical character of his compositions, especially in the *Bolero*, came also from the background of the engineering work of his father and the industry of the Parisian suburbs.<sup>92</sup> Maurice Ravel's brother Edouard Ravel described in a letter in 1940 Maurice's admiration of the machine world in factories:

My brother admired everything which was mechanical, from simple tin toys to the most intricate machine tools. He would thus spend entire days... in front of street vendors' stalls, and was delighted to come with me to factories or to expositions (exhibitions) of machinery. He was happy to be in the midst of these movements and noises. But he always came out struck and obsessed by the automation of all these machines.<sup>93</sup>

Mme I. Rubinstein, a dancer of a ballet troupe at the Parisian Opéra, asked Ravel in 1928 to compose a Spanish ballet for a show production. She wanted to have an orchestration of Albéniz' *Iberia*. Unfortunately Albéniz gave the exclusive rights to orchestrate his *Iberia* to another composer and Ravel therefore decided to not only orchestrate a piece for a ballet, but to compose a new piece for Mme Rubinstein by himself.<sup>94</sup> He used the opportunity of this commissioned composition to try out an idea, which he had already for a while.

## The basic principle of the composition Bolero

In Ravel's eyes the composition of *Bolero* was an experiment with a simple rule and principle: “pas de forme proprement dite, pas de développement, pas, ou, presque pas de modulation; un thème genre Padilla, du rythme l'orchestre.”<sup>95</sup> (Ravel in a letter to Joaquin Nin) Hence he took a theme from a well-known Spanish dance and orchestrated it through the composition with barely any modulation, no development and no form of composition.

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<sup>92</sup> Deborah Mawer, *The Cambridge Companion to Ravel* (New York: Cambridge University Press, 2000), 59, 155.

<sup>93</sup> Mawer, *The Cambridge Companion to Ravel*, 59.

<sup>94</sup> Madeleine Goss, *Bolero – The Life Of Maurice Ravel* (New York: H.Holt and Company, 1940), 8.

<sup>95</sup> Goss, *Bolero*, 9.

The piece was a huge success. The reactions after the premiere in November 1928 at the Parisian Opéra were more than enthusiastic. Goss describes the evening and remembers the audience as “applauding madly and crying.”<sup>96</sup> Not surprisingly, it spread quickly around the world after its first performance and even though the piece was written for ballet, it was also a huge success for only orchestra.

## Mme Rubinstein

The Bolero was not only commissioned by Mme Rubinstein, but also premiered as a dance show with her in the main role. Ida Lwowna Rubinstein was an extraordinary person. In the search for contemporary music for her performances she commissioned pieces also by other famous composers such as Claude Debussy, Igor Stravinsky and Arthur Honegger. To understand the spirit and atmosphere of the piece I tried to not only get back to the basic compositional ideas by Ravel but also to the source of inspiration: Mme Rubinstein.

Rubinstein was born in 1885 and raised in St. Petersburg, Russia, after losing her parents. Very wealthy as she was, she could buy herself into the artist scene. Even though she must have had no big talent as a dancer and hence received more often terrible reviews in the newspapers, she managed to launch her own ballet troupe in Paris and performed piece written for her by the important composers and writers of her time.<sup>97</sup> Rubinstein had a narcissistic character and even though she loved art and was obsessed with it, she only served it as long as it served her own needs. She only founded the ballet troupe to have a company to present herself. As soon as she could not dance anymore, she disbanded it again.<sup>98</sup> Her main focus was to worship her own body and its beauty. Therefore, she commissioned ballet pieces in which she could present her mystic erotic body. “She recreated herself as one or another of that decade's erotic icons - androgynous hero, ecstatic innocent, lascivious exotic, *femme fatale*. Whatever the role, Rubinstein coupled love and death in a persona of sexual

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<sup>96</sup> Goss, *Bolero*, 1.

Note: Madeleine Goss lived 1892-1960.

<sup>97</sup> Vicki Woolf, *Dancing in the Vortex – The Story of Ida Rubinstein* (New York: Routledge, 2000), 123-127.

<sup>98</sup> Garafola, Lynn, and Michael De Cossart, "Ida Rubinstein (1885-1960): A Theatrical Life," *Dance Research Journal* 21, no. 2 (1989): 25 – 27.

mystery.”<sup>99</sup> In choreography by Fokine, who was her personal dance teacher, she even danced nude on stage, which was a scandal at these times and was stopped by the censors immediately.<sup>100</sup> She was not only nude on stage, but also let herself paint and commissioned nude portraits, such as Illustration 4.2, by various painters.



Illustration 4.2: Portrait of Ida Rubinstein by Walentin Serow, 1910.<sup>101</sup>

## Fandango, the original name of the Bolero

In her private life she was sexually open and had liaisons with both genders. When she commissioned a Spanish dance ballet from Maurice Ravel, he must have known her prominent and extrovert personality. That explains also Ravel’s first choice to name the piece “Fandango,” which was only later changed to Bolero. Fandango is the name for a Spanish

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<sup>99</sup> Garafola, "Ida Rubinstein," 26.

<sup>100</sup> “Andros on Ballet,” Ida Rubinstein, [http://michaelminn.net/andros/biographies/rubinstein\\_ida/index.html](http://michaelminn.net/andros/biographies/rubinstein_ida/index.html), accessed February 23, 2017.

<sup>101</sup> Wikipedia Commons, Portrait of Ida Rubinstein, [https://de.wikipedia.org/wiki/Ida\\_Rubinstein#/media/File:Portrait\\_of\\_Ida\\_Rubenstein1.jpg](https://de.wikipedia.org/wiki/Ida_Rubinstein#/media/File:Portrait_of_Ida_Rubenstein1.jpg), accessed February 23, 2017.

folk dance, which became very popular especially for stage works in Paris during the nineteenth century. Although the temporary ban of the fandango dance by the church was revoked, after the pope had seen a performance himself, the fandango was still often observed as an “overtly sensual” dance and was therefore not uncontroversial.<sup>102</sup>

## The premiere of the Bolero

If we consider Ida Rubinstein as an important source of inspiration to Ravel's Bolero, it is also valuable to take a look at her performance and interpretation of the piece. Moreover, her performance is significant, because it was the premiere of the Bolero and start point of a success story. Madeleine Goss reports the stage arrangements and details of Rubinstein's premiere performance:

The stage of Mme Rubinstein's ballet was set to represent the interior of an Andalusian inn, with a huge table in the center, and a large lamp hanging directly over it. The scene was like one of Goya's paintings, with deep shadows and brilliant contrasts of light and color. A crowd of gypsies sprawled about in chairs and on the floor, half asleep. In the beginning they seemed unconscious of the music, but as the theme became more and more insistent, Mme Rubinstein, with castanets and a brilliant Spanish shawl, climbed to the table and started to dance. First she moved slowly, in languid rhythm, then with more and more abandon. Gradually the onlooking gypsies began to awaken and sway with the music. Finally the whole company joined in the dance and whirled to a furious climax of motion, sound, and color.<sup>103</sup>

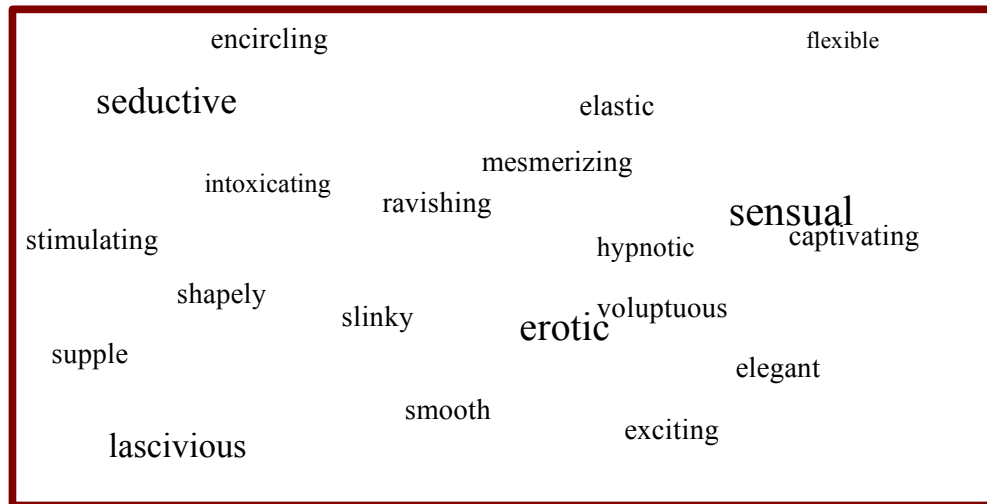
According to this historical background information and as a conclusion of Ravel's compositional ideas and the role of Mme Rubinstein, I found my own interpretation of the music and also the describing words which illustrate the character of the music and help to focus and create the atmosphere within an audition.

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<sup>102</sup> Grove Music Online, s. v. "Fandango," accessed February 23, 2017, <http://www.oxfordmusiconline.com/>.

<sup>103</sup> Goss, *Bolero*, 9.

In a brainstorming session, having the historical background in mind, I found associative words to the music of the audition excerpt from Ravel's Bolero. To make the process visible I created a creative word box, displayed in Example 4.15.



Example 4.15: Creative word box of associations.<sup>104</sup>

### My selection of keywords to Bolero excerpt

As it was hard to immediately make a clear decision, I decided to follow the same procedure as I did with the first two excerpts in this chapter. I chose two different versions of word combinations and recorded them in a performance situation, to see, which keywords would work best for me.

*seductive, encircling*

*Seductive*, illustrates the erotic, sensual character of the piece but also adds excitement and an soloistic approach to the performance. Inasmuch as it is aiming for attention from the audience. *Encircling*, gives me the impression of an always flexible and elastic melody, which through its smooth turns captivates the audience.

<sup>104</sup> Original words in German: verführerisch, erotisch, formschön, elegant, aufreizend, umgarnend, lasziv, sinnlich, wollüstig, hinreißend, elastisch, geschmeidig, erregend, berauschend, hypnotisierend.

*lascivious, smooth*

*Lascivious*, which implies passion, smooth energy and excitement. *Smooth*, brings out the indicated *sostenuto* in the score and keeps the melody flowing. It also associates to the shapely, beautiful body of a female dancer.

## Analysis of my own recordings of the Bolero excerpt

Since both word combinations of keywords were inspired by the character of Mme Rubinstein and the premiere of the piece, the musical message does not differ significantly between the two video recordings (Video 5 and Video 6). Both word combinations had the power to spark a very interesting musical message and approach.

Listening more carefully to the versions, I find that in Video 6 the technical movement of the slide is not as accurate as in the first version and in the beginning almost a bit sloppy. Also the rhythm of the opening measures. I remember the feeling of unbridled emotions the word *lascivious* evoked during the performance. This profusely lustful emotion even reminded me of drunkenness, which results in Video 6 with an audible more careless slide technique. In comparison to Video 5, I even find in the second version (Video 6) a more singing and cantabile outcome throughout the performance. The word *smooth* made the articulation softer and as a consequence the tones got longer and are more tightly connected through a better *legato* playing. I see that as a plus in interpretation and performance. In terms of performance speed, the performances are equal.<sup>105</sup>

## The result

Even after recording the different versions, I still find it difficult to decide which word combination worked best for me. All selected trigger words have a positive effect and helped me to communicate my musical message, which I see appropriate to musical style and musical intension of the piece. Finally, I believe it is the overall impression and picture I

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<sup>105</sup> Video 5 and Video 6 were recorded on January 19, 2017.

gained through my research of the historical background and my reading about Mme Rubinstein, which I can remember through these keywords, that gives me the right impulse and focus to perform the piece. Therefore, almost all words found through the brainstorming and collected in the creative word box (Example 4.15) could be possible trigger words. However, I felt that *encircling* is not a very beautiful and musically inspiring word. I also feel that the more singing flow, induced by the word *smooth*, added a quality to the performance. Whether the lax attitude in the performance of Video 6, evoked by the word *lascivious*, is valuable or not, lays in the eye of the beholder. I personally think that a slightly dirty interpretation of the audition excerpt is reasonable. Accordingly, I present in Example 4.16 the words *lascivious* and *smooth* as my choice of keywords to the audition excerpt for trombone from Maurice Ravel's *Bolero*.



lascivious  
smooth

Example 4.16: Final selection of words through my keyword research to the audition excerpt M. Ravel, *Bolero*.

#### 4.5 William Tell overture, G. Rossini

The image displays a musical score for the William Tell overture by Gioacchino Rossini. It consists of seven staves of music. The first staff is marked with a 'C' and a fortissimo (ff) dynamic. The second staff continues the melody. The third staff features a rhythmic accompaniment. The fourth staff continues the melody. The fifth staff has a fortissimo (f) dynamic. The sixth staff is marked with a 'D' and a fortissimo (f) dynamic. The seventh staff is a shorter musical phrase.

Example 4.17: Gioacchino Rossini, Overture to Guillaume Tell, rehearsal figure C to nine measures after rehearsal figure D.<sup>106</sup>

#### The overture – a romantic tone-poem

The famous overture to Gioacchino Rossini's (1792 – 1868) opera "Guillaume Tell", which was premiered in Paris on 3<sup>rd</sup> August 1829, is a descriptive tone-poem.<sup>107</sup> A great composition, Rossini's last opera, based on the drama "Wilhelm Tell" written by Friedrich Schiller.<sup>108</sup> Hence the music is not pure abstract music. The music is describing a story, describing pictures and nature impressions. The overture is divided into four parts. The

<sup>106</sup> Rossini – William Tell excerpt found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed April 4, 2017.

<sup>107</sup> Grove Music Online, s. v. "Guillaume Tell (ii)," accessed February 1, 2017, <http://www.oxfordmusiconline.com/>.

<sup>108</sup> Johann Christoph Friedrich von Schiller (1759 – 1805), German poet, philosopher.



opening introduction, marked *Andante*, is composed for five solo celli which are accompanied by the low string sections. A lyrical description of the love of a young man, called Arnold, to an Austrian girl. The second part a tempestuous *Allegro*, from which the excerpt for trombone in Example 4.17 is taken, portrays a thunderous mountain storm: “A storm bursts which is more than the familiar phenomenon of nature in the mountains in that it also symbolizes the fury of the Swiss under the yoke of their oppressors.”<sup>109</sup> The third part, introduced through a traditional Swiss shepherds tune, outlines the Alpine nature idyll with bird imitating sounds and traditional horn calls.<sup>110</sup> The overture finishes with an energetic “gallop” characterized with trumpet signals. A symbol and description of the Swiss march of liberty.

### Technical demands in the William Tell excerpts

The quaver note runs in the excerpt for trombone make the excerpt as one of the most technical difficult excerpts from the orchestral literature for trombone concerning slide technique. Therefor the excerpt is even suggested as exercise and etude for slide technique studies by the famous Edward Kleinhammer in his book “The Art of Trombone Playing.”<sup>111</sup>

### Working with practice recordings

When I started to practice the excerpt from Rossini’s William Tell overture, I first tried to play everything with technical accuracy. I practiced towards a precise, fast and clean slide movement, which is for me very difficult to maintain in this excerpt. After a while I reached a good speed and I could keep a constant rhythm and intonation. At this point I recorded myself in the practice room to analysis how it sounds from the side of the listener. Listening to my practice recording (Audio 1) I felt that the speed of the excerpt is a little too slow. I also missed some musical input and felt that I tried to control my playing technic too much. Having accomplished the basic practice of learning the rhythms and notes in the excerpt, I wanted to move further towards the next level of performance quality.<sup>112</sup>

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<sup>109</sup> Lionel Salter, *Rossini – Guillaume Tell Overture to the Opera* (London: Ernst Eulenburg Ltd.; Amersham: Reproduced and printed by Halstan & Co. Ltd., 1981), 3.

<sup>110</sup> Grove Music Online, s. v. "Guillaume Tell (ii)," accessed February 1, 2017, <http://www.oxfordmusiconline.com/>.

<sup>111</sup> Edward Kleinhammer, *The Art of Trombone Playing* (USA: Summy-Birchard Music, 1963).

<sup>112</sup> Audio 1 was recorded on October 11, 2017.

In the next practice step I thought about some words which would spark the musical intentions of the piece in my performance. Based on my background research I draw up a list of possible words. Such as:

*stormy, wild, turbulent, tempestuous, windy, violent, thunderous, impetuous, tumultuous, bondage, servitude, humility, depression, ad arma, irascible, revolting, rebelling.*

To evolve the nature picture of a thunderous storm into my performance of the excerpt, I practiced the sound of a storm with the notes in the music. I therefore played in Audio 2 the excerpt with no articulation and also ignored a very accurate slide movement, and stable rhythm. Only through glissandi between the notes I tried to create the effect of a tempestuous weather, which Rossini intended in this particular part of his tone-poem. I deliberately attempted to leave the frame of accepted musical interpretation of this excerpt to broaden my horizon and simply create a musical effect of a storm.<sup>113</sup>

That of course gave me only an idea of how my phrasing could be more towards my musical goal. As a further practice step I involved the musical idea of storm into my performance by using the words *wild* and *impetuous*. I felt that through using the words my focus moved from the attempt to control my playing technique towards the musical goal of playing *wild* and *impetuous*. Again I recorded my practice in Audio 3 and analyzed my progress. I detected that the energy level of playing compared to Audio 1 changed drastically. The speed and also the volume of the performance increased. This change established clearly a stormier picture and the performance communicated a much more musical determinate message. However, the sound color changed as well and the recording sounded forced and almost aggressive, which is not very convincing in an audition and does not represent my level of achieved sound quality on my instrument. I even missed the center of several notes because I over blew them. That is why I chose to try another version of keywords, which would direct my performance towards a less violent sound, but still with a strong expression of the storm.<sup>114</sup>

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<sup>113</sup> Audio 2 was recorded on October 12, 2017.

<sup>114</sup> Audio 3 was recorded on October 13, 2017.

In the next practice session, I recorded the excerpt by using the words *thunderous* and *stormy*. This recording is documented in Audio 4. In this recording I reached the speed, which I think is adequate for this excerpt. I also felt a very good flow and musical direction. Unfortunately, at this speed and with this attitude to make the music sound *thunderous* and *stormy*, there is an audible loss of technical accuracy in the recording. The rhythm is more instable and the articulation of many notes is sloppy. Also many notes are not completely in center of pitch and sound. Nevertheless, I think that those words induced the right musical style into my performance. They could trigger a strong association, which helps me to keep my focus on the musical message I was aiming to transmit. The lack of technical accuracy is a matter of practice. By rehearsing the excerpt in a very slow speed, but with always full attention on the musical goal and the words in mind, I could improve my performance since then.<sup>115</sup>

## The result

In Video 7 I present a performance of the excerpt by using the two words *thunderous* and *stormy*.<sup>116</sup> I chose these two words (Example 4.18) through the process of trying different word combinations in my practice session. By recording myself during practice and analyzing the files afterwards I could seek out, that these words work best for. They stand in context with the actual intensions of Rossini, who composed the music to a stated program. Since this excerpt was always very difficult for me, I have not yet reached my quality goal with the performance. But I believe that with continuing this process, I will reach my aim.



Example 4.18: Final selection of words through my keyword research to the audition excerpt G. Rossini, William Tell overture.

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<sup>115</sup> Audio 4 was recorded on October 14, 2017.

<sup>116</sup> Video 7 was recorded on October 20, 2017.

#### 4.6 Ride of the Valkyries, R. Wagner

Example 4.19: Richard Wagner, prelude to the third act of *Die Walküre*, *Ride of the Valkyries*, measures 1 – 98 of the first trombone part.<sup>117</sup>

#### For a festival in Bayreuth

The excerpt (Example 4.19) is from the “Ride of the Valkyries”, which is the prelude to the third act of Wagner's opera “*Die Walküre*.”<sup>118</sup> The opera is part of his huge musical master work “*Der Ring des Nibelungen*,” an opera cycle which was composed for a stage festival play in Bayreuth 1876. The festival lasted for three days and an evening. The four operas of the opera festival are: “*Das Rheingold*” composed for the preliminary evening, “*Die Walküre*” (first day), “*Siegfried*” (second day), “*Götterdämmerung*” (third day).<sup>119</sup>

<sup>117</sup> Wagner – Ride of the valkyries excerpt found on [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org), accessed April 14, 2017

<sup>118</sup> Richard Wagner (1813 – 1883), composer.

<sup>119</sup> Grove Music Online, s. v. “*Walküre, Die*,” accessed January 31, 2017, <http://www.oxfordmusiconline.com/>.

## Musical theme of the Valkyries

The theme describes the entrance, the “ride” of the Valkyries. Valkyries are mythic creations, who decide the life and death of heroes on a battle field. Dead warriors are accompanied by the “war-maidens”<sup>120</sup> to Valhalla, which in Germanic mythology is the home of the gods.<sup>121</sup> In Wagner's “Walküre” there are nine Valkyries (Gerhilde, Ortlinde, Waltraute, Schwertleite, Helmwige, Siegrunde, Grimgerde, Rossweisse and Brünnhilde) who are all daughters of Wotan. The great unisono theme of the trombones is one of Wagner's most famous melodies. Barry Millington describes it in his article “Die Walküre”:

The scoring illustrates a characteristic device of Wagner's: a brass theme in unison cutting across a dense texture, in this case of trilling, antiphonal woodwind and swirling string arpeggios.<sup>122</sup>

He points out that the brass dominates the sound of the orchestra during this excerpt and so are especially the trombones the most important section to demonstrate and establish the character of the nine Valkyries through the music.

## Inspirational paintings to the Valkyrie excerpt

To inspire my imagination of the Valkyries, I looked for paintings which exhibit the character of these mythical creatures and which show the vision the painters had. Illustration 4.3 shows interpretation of a Valkyrie by Ferdinand Leeke (1859 -1923) based on the second act of Wagner's opera “Die Walküre.”<sup>123</sup>

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<sup>120</sup> Grove Music Online, s. v. "Walküre, Die," accessed January 31, 2017, <http://www.oxfordmusiconline.com/>.

<sup>121</sup> David Leeming, "Valkyrie." *The Oxford Companion to World Mythology*, 2005, The Oxford Companion to World Mythology. Oxford University Press, accessed April 14, 2017. <http://www.oxfordreference.com.ezproxy.ub.gu.se/view/10.1093/acref/9780195156690.001.0001/acref-9780195156690-e-1819>

<sup>122</sup> Grove Music Online, s. v. "Walküre, Die," accessed January 31, 2017, <http://www.oxfordmusiconline.com/>.

<sup>123</sup> “Walküre”, Gemälde und Grafik, <https://www.gemaeldeundgrafik.de/graphik/kuenstlergraphik-1800-1899/schauspiel-und-thater/ferdinand-leeke-richard-wagner-walkuere-siegmund-wotan-walhall-speer-schild-helm/a-45943/>, accessed January 31, 2017.



Illustration 4.3: Ferdinand Leeke, "Die Walküre. II. Aufzug", 1894.<sup>124</sup>

<sup>124</sup> Illustration "Die Walküre", Hanfstaengl München, London & New York, 1894, found on <https://www.gemaeldeundgrafik.de/graphik/kuenstlergraphik-1800-1899/schauspiel-und-thater/ferdinand-leeke-richard-wagner-walkuere-siegmund-wotan-walhall-speer-schild-helm/a-45943/>, accessed April 14, 2017.

Another important painter of Valkyries is Peter Nicolai Arbo (1831 – 1892). During his lifetime he became one of the most important representatives of the Norwegian national romantic painting. His painting of a Valkyrie (1865), shown in Illustration 4.4, which was a repetition from a first production in 1860, can be seen in the Nationalmuseum Stockholm. The painting is today used to illustrate several publications about Wagner's “Ring des Nibelungen” or the Libretto of the opera “Die Walküre.”<sup>125</sup> Later in 1869 he painted a second one for the Norwegian Nasjonalgalleriet in Oslo (Illustration 4.5). As a Norwegian painter, Arbo specialized in Nordic mythology and also historical subjects. During his time in Düsseldorf studying he became very skillful in painting horses. Therefore his two Valkyrie paintings and the Åsgårdsreien, another illustrative painting of a Nordic mythological tale, received great recognition and are today his most famous paintings.<sup>126</sup>



Illustration 4.4 (left): Peter Nicolai Arbo (1831–1892), Valkyrie (1864), oil on canvas, 263 × 203 cm, Nationalmuseum, Stockholm.<sup>127</sup>

Illustration 4.5 (right): Peter Nicolai Arbo (1831–1892), Valkyrie (1869), oil on canvas, 243 x 194 cm, Nasjonalgalleriet, Oslo.

<sup>125</sup> Pictures of P. N. Arbo used to illustrate for example in:

Karl-Maria Guth, *Richard Wagner: Die Walküre. Der Ring der Nibelungen. Erster Tag – Libretto*, (Berlin: Verlag der Contumax GmbH & Co. KG, 2016)

Richard Wagner, *Die Werke von Richard Wagner*, (Ebook, Delphi Classics, <https://www.delphiclassics.com/shop/richard-wagner/>).

<sup>126</sup> Thomsen, Ingrid Reed, (2013, 3. juli). “Peter Nicolai Arbo,” *Norsk kunstnerleksikon*, accessed March 4, 2017. [https://nkl.snl.no/Peter\\_Nicolai\\_Arbo](https://nkl.snl.no/Peter_Nicolai_Arbo).

<sup>127</sup> Illustrations 4.4 and 4.5 found on <https://eclecticlight.co/2016/05/09/the-story-in-paintings-peter-nicolai-arbo-valkyries-and-mermen/>, accessed March 4, 2017.

Although Arbo's painting *Åsgårdsreien* (1872) does not show particular Valkyries, I felt its expression still very inspiring for the interpretation of Wagner's *Ride of the Valkyries*. Since Asgard is commonly known as the home of gods in the Nordic mythology, there is a strong thematic connection between the painting and the orchestral excerpt. Moreover, it shows a wild ride in which Arbo involves naked, female bodies. Through that he creates a scene which is not typical for other ride or war paintings. He illustrated an atmosphere which captures the spirit of the Valkyries, even though he did not especially intend to point that out. We have to consider that he was truly an expert in the Nordic mythology.



Illustration 4.6: Peter Nicolai Arbo (1831–1892), *Åsgårdsreien* (Åsgård's Ride, The Wild Hunt) (1872), oil on canvas, 83.5 x 165.5 cm, Nasjonalgalleriet, Oslo.<sup>128</sup>

<sup>128</sup> Illustration 4.6 found on [https://eclecticlight.co/2016/05/09/the-story-in-paintings-peter-nicolai-arbo- valkyries-and-mermen/](https://eclecticlight.co/2016/05/09/the-story-in-paintings-peter-nicolai-arbo- Valkyries-and-mermen/), accessed March 18, 2017.



## Stage Performances of “Die Walküre”

Many performances of Wagner's opera “Die Walküre” are recorded on video and today easily accessible via YouTube.<sup>129</sup> The third act begins with the entrance of the Valkyries, which is accompanied with the music from the audition excerpt. To catch the right spirit and character of the music I did not only listen to the recordings, I rather watched the different stage performances. Example 4.20 summarizes in a table my observations made on stage presentations of Valkyries. Similar to the table of associations to recordings (Example 4.3) used in chapter 4.1, I collected all impressions and associations and formulated them in describing adjectives.

Performance	Starting time of the scene	Describing Words/Associations in English	Describing Words/Associations
Festspielorchester Bayreuth, 1992, Barenboim <sup>130</sup>	02:42:00	warlike, martial, majestic, self-confident, ruling, reigning, oppressive, firm, solid, energetic, preoccupied, incited, superior	kriegerisch, majestätisch, selbstbewusst, herrschend, unterdrückend, stramm, standfest, energisch, vorfreudig, aufgestachelt, übermächtig
Dutch National Opera, 2016 <sup>131</sup>	02:38:45	inhuman, machine, mechanical, robotic, callous, insensitive, stiff, extraterrestrial, dangerous, terrifying	unmenschlich, maschinell, mechanisch, roboterhaft, gefühllos, steif, außerirdisch, gefährlich, furchteinflößend
Orchestra de la Comunitat Valenciana, Zubin Mehta <sup>132</sup>	00:00:00	tyrannical, dangerous, superior, arrogant, evil, monster-like, inhuman, bloodthirsty, murderous, lustful, mad, insane, bellicose	tyrannisch, gefährlich, überheblich, böse, monsterhaft, unmenschlich, blutrünstig, lüstern, irre
Metropolitan Opera Orchestra, New York, 2013, James Levine, Deutsche Grammophon <sup>133</sup>	00:00:00	threatening, powerful, dominant, reigning, lustful, insane, rough, dangerous, arrogant, superior, self-confident, victorious, sublime, martial, warlike, wanton	bedrohlich, mächtig, gebietend, lüstern, irre, grob, gefährlich, überheblich, selbstbewusst, siegessicher, erhaben, thronend, kriegerisch, übermütig

Example 4.20: Table of associations to stage performances of The Ride of the Valkyries.

<sup>129</sup> [www.youtube.com](http://www.youtube.com), American webpage to publish and share videos.

<sup>130</sup> Stage Performance of “Wagner - Die Walküre” found on <https://www.youtube.com/watch?v=1nuu9Rr1o9w>, accessed March 18, 2017.

<sup>131</sup> “Wagner - The Valkyrie” found on <https://www.youtube.com/watch?v=iIkiCH8wgz0>, accessed March 18, 2017.

<sup>132</sup> “Wagner - Ride of the Valkyries” found on <https://www.youtube.com/watch?v=ZiNTxGcUv7k>, accessed March 18, 2017.

<sup>133</sup> “Wagner - Ride of the Valkyries” found on <https://www.youtube.com/watch?v=xeRwBiu4wfQ>, accessed March 18, 2017.

## Differences in acting performances of the Valkyrie

Although in all productions the Valkyries seemed superior, I could recognize different characters of the Valkyries in the presentations. While the Dutch National Opera let them be inhuman and almost robotic, the interpretations of the Metropolitan Opera and the Bayreuther-Festpiel-Ensemble from 1992 portray them more as war heroes and victorious sovereigns. A very evil character, bloodthirsty and murderous is enacted by the Spanish production from Valencia. I can find truth in every single production. While the Dutch National Opera shows very distinctly that the Valkyries are not human and are instead superior to life and death, even with the power to decide who lives or dies on a battlefield, the Spanish interpretation shows clear the cruel and dangerous side a war-maid could have. To me the music Wagner composed for the entrance of the Valkyrie neither sounds extremely insane, bloodthirsty or cruel, nor does it sound alien-like, robotic or inhuman. To me it does sound superior, dominant, powerful and majestic. I therefore think that the production for the Bayreuther Festspiele in 1992 and the one at the Metropolitan Opera give the best impression of how to interpret the music. To make the recordings and try out which words work best for my playing I chose two different possible word combinations.

### *self-confident, superior*

*self-confident* stimulates a firm, energetic and present attitude. In addition, *superior* emphasizes a feeling of powerful dominance.

### *Victorious, majestic*

*Victorious*, evokes in me the feeling of joy but also of triumph and gives confidence and energy. It creates an atmosphere of superiority and heroism. *Majestic* adds the whole thing a little bit more heaviness and fortitude. It also brings out the divine attribute of sublimity.

## Analysis of my own recordings of the Valkyrie excerpt

With focus on the words *self-confident* and *superior* before my performance, recorded in Video 8, I lost all my doubts of failing. Through that a very strong and stable playing is audible. Tempo could have been a little higher in the minor part so that the difference of speed between the slower major part and the minor part would have been more present. While the first set of trigger words seemed to give me an overall good style for the excerpt, a very clear and detailed articulation as well as rhythmical preciseness is not always handled. Further, I felt that the word *self-confident* was very general and did not impose a very strong musical demand. Of course it is very important to sound self-confident especially in this particular excerpt, but self-confidence is needed during the whole audition situation. During the performance I could feel that the adjective *self-confident* is dangerous to trigger thoughts about mental issues, such as nervousness or self-doubts.

Unlike the words used in Video 8, *majestic* and *victorious* sparked a pure focus on the music. Being completely in the music made the performance in Video 9 sound very confident as well. Due to the chosen majestic character the speed of the minor and the major part is slightly slower than in Video 8. While I think that the slower and more majestic character of the second part adds a better quality and style to the performance, I think that the first part should be quicker. Regarding my playing technique, I felt very relaxed with the second version. Since I have a tendency to play this excerpt with too much energy and excitement, which lets me for example crack notes and miss a quality fortissimo-sound, the word *majestic* could settle my breathing and playing more. Further the two recordings Video 8 and Video 9 are very similar and do not show huge differences in the outcome of the performances.<sup>134</sup>

## The result

I truly believe that both word combinations of trigger words could be used and lead to a better performance. However, majestic and victorious better reflect in my opinion the character of the music. Especially the fact that the word majestic sparks a more solid, important and broad attitude, which fits the character of a trombone and makes the excerpt sound less aggressive

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<sup>134</sup> Video 8 and Video 9 were recorded on April 13, 2017.

and sharp, makes the word more valid for me to use in a performance. Further I associate the word superior with a more arrogant and negative character. On the contrary, evokes the word victorious also the feeling of superiority, but in a positive and successful way. This gives a much happier, constructive approach to the performance. Thus, I present in Example 4.21 the two words victorious and majestic as the final result of my research for trigger words to the trombone audition excerpt of Wagner's Ride of the Valkyries.



**victorious**  
**majestic**

Example 4.21: Final selection of words through my keyword research to the audition excerpt R. Wagner, Ride of the Valkyries.

#### *4.7 Testing the keywords in Mock-Auditions*

Three times per semester in the study program of Symphonic Orchestra Performance at Academy of Music and Drama, Göteborg, there are exams, which simulate the situation of an audition for an orchestra position. To test the function of the in my work developed words and also to see if they help to remember and to associate quicker the required style of an excerpt, when performing several excerpts after each other, I played the five excerpts in these mock-auditions with the use of the generated trigger words.

In preparation of the exams I wrote the new created trigger words on the sheet music next to the corresponding excerpt. I then practiced the excerpts normally during the three week long preparation period with a consequent use of the words. When I performed the excerpts finally in the mock-audition exam, the words written on the sheet music reminded me immediately to focus on the music. Through that my concentration was much higher, because I could not worry about other issues. Since I used the words consequently during practice I did not have the feeling in the audition situation anymore that I need to remember a certain style, tempo or character of the piece. I just thought of the musical idea I had of the excerpt and the musical message I wanted to communicate. This message was simply just present in my mind when I advanced from one to the next excerpt. That was a new experience for me. Although, the result of the first mock-audition was not immediately much better, due to the fact that the approach was quite new for me, it worked out very well in the second attempt.

I realized that I focused in the practice much more on personal technical deficits when I prepared for mock-auditions before, deficiencies of technical playing issues, which I wanted to improve to play the audition excerpt on an excellent level in the mock-audition. I mostly mastered those technical issues to a pleasant extent in the practice room, but I could never recall the improvement of the three-week preparation time completely in the exam. In contrast to this stands the outcome of my performance in the second mock-audition after I used the trigger words in my practice. This time I could deliver to a much higher percentage the level I prepared in the practice room.

While I tried to control in the auditions before every muscle movement of my body to play the right articulation for every note and to always produce the best sound, I focused after having used the new practice method only on my musical goal. Through that, the functions of my body were on autopilot and controlled from the subconscious to simply serve my musical goal.

To summarize, I practiced and focused on the music to learn the technique and not as before when I concentrated on the technique to play the music. That means I practice in the preparation time already as if I would perform.

## 5 The Experiment

In an experiment with fellow trombone students of the trombone class at the Academy of Music and Drama Göteborg, I tried out how much influence my chosen words have on their performance. They therefore performed two excerpts under different conditions.

### 5.1 *Setting of the experiment*

Before the experiment the test persons were not informed in detail about the nature of the experiment. They received two weeks before information about the repertoire and the date of the experiment. Further they knew that they were supposed to perform the excerpts in a simulated audition situation under different circumstances and that the sessions would be recorded. In the experiment each participant was told to play in three separate sessions the Tuba Mirum excerpt (chapter 4.1) and the Valkyrie excerpt (chapter 4.6) directly after each other, as if it would be the first round in an audition. Between the sessions the test person watched a three to five minutes long, funny, distracting video clip on YouTube. That was to make the outcome of the three sessions more equal and to avoid to have a “second chance” effect, through which the second performance session would be anyway better. Since we are humans and do not work like machines it was impossible to create an absolutely objective experiment. If the sessions of the experiment would have been on different days to make sure that there is no improvement due to recording the same thing three times after each other, it would not have made it more equal since our physical conditions can be so different on different days. Therefore, I decided to use the YouTube clips in between as distraction.

In the first session the test person played without any further instruction simply the two excerpts after each other, like he or she would do in an audition. In the second session the test person was supposed to think about two words for each excerpt of his or her own choice. Words which would describe the musical character of the piece and the player’s musical intentions. With the words in mind the second recording was made. In the last session the trigger words, developed through the research to this thesis, were given to the participant. The words for the Tuba Mirum excerpt were *sonorous* and *graceful* (chapter 4.1). The words for the excerpt from the Ride of the Valkyries were *victorious* and *majestic* (chapter 4.6). The test person focused then in session 3 on the corresponding words to each excerpt before

performing them and a third recording was made. The exact procedure and the sequence of events is described in Example 5.2.

All recordings were made with a Canon LEGRIA HF G10 video camera. The distracting videos (“Mr. Bean: The King of Air Drumming”<sup>135</sup> and “People are awesome 2015”<sup>136</sup>) were shown via a YouTube-app on a smartphone. Further equipment was a camera stand and a music stand. Participants used their own music. The recordings were made in room C 702 in the building of the Academy of Music and Drama, Göteborg. This room is one of the bigger teaching rooms and is often used for the auditions for the Master in Symphonic Orchestra Performance study program. Four test person participated in this experiment. The experiment was operated in a period, where every participant had a real audition close. Hence, the test persons knew the excerpts very well and were physically in shape. Since the first recording session of the experiment builds the basis for comparing and analyzing the next steps of the experiment the exact general playing level of the participants is irrelevant. Recordings with test person A were made on April 10, 2017. All other test persons were recorded on April 12, 2017. All recordings of the experiment are documented.<sup>137</sup> Example 5.1 shows the organization of the video documents.

Test person	Session of the experiment	Video index
A	1	Video 10
B	1	Video 13
C	1	Video 16
D	1	Video 19
A	2	Video 11
B	2	Video 14
C	2	Video 17
D	2	Video 20
A	3	Video 12
B	3	Video 15
C	3	Video 18
D	3	Video 21

Example 5.1: Video index of the experiment.

<sup>135</sup> ”king of air drumming,” uploaded on YouTube by Lukas Gerke, December 23, 2016, <https://www.youtube.com/watch?v=ncpJ9PSitQM>, accessed April 14, 2017.

<sup>136</sup> ”people are awesome 2015,” uploaded on YouTube by People are Awesome, December 10, 2015, <https://www.youtube.com/watch?v=vLT3A0a3hoQ>, accessed April 14, 2017.

<sup>137</sup> Permission to use and publish the videos of the experiment is granted to me by all participants in the experiment.



## Sequence of events

### **Session 1**

- Test person is ready for performance.
  - Test person enters C 702 and performs the two excerpts
  - No talking
  - Performance will be recorded
  - End of session 1
- 

Test person watches a distracting video: “Mr. Bean: The King of Air Drumming”

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### **Session 2**

- Test person is told to think about two words per excerpt, which would describe the musical character of the excerpt and the players musical intention
  - Test person concentrates for 5min on the excerpts while having the self-chosen words in mind
  - Test person is ready for performance
  - Test person enters C 702 and performs the two excerpts
  - Test person says out loud his/her choice of words before performing each excerpt
  - Performance will be recorded
  - End of session 2
- 

Test person watches a distracting video: “People are awesome 2015”

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### **Session 3**

- Test person receives to each excerpt the two, through this thesis developed, trigger words
  - Test person concentrates for 5min on the excerpts while having the trigger words in mind
  - Test person is ready for performance
  - Test person enters C 702 and performs the two excerpts
  - Test person says out loud the trigger words before performing each excerpt
  - Performance will be recorded
  - End of session 3
- 

Example 5.2: Action plan of the experiment.

## 5.2 *Research questions of the experiment*

The main research questions of the experiment are:

- Are there differences in the outcome of the performances? If so, which differences?
- Are the differences relevant? Do these differences make it a better performance?
- Are the trigger words, developed by me through the work on this thesis, stronger than the self-chosen words of the test person?
- Do the trigger words, which are a result of this work, lead to a truer performance, regarding the style and context of the excerpt?

## 5.3 *The Analysis of the experiment*

I am aware that I only can judge the positive or negative change in relation to my own perception of the appropriate style of an excerpt or the quality of the performance. With this experiment I intended to research if and how my own concept of style and the in my eyes positive effects of using keywords to perform orchestral excerpts can be transferred to other players. I therefore see it as accurate to analyse and judge the experiment myself.

To find out if there are differences in the outcome of the performances, I took session 1 as basis and compared every time another session with it. I considered to investigate the two recorded excerpts in every session separately from each other. Since there is a possibility that the words I developed for the Tuba Mirum could work very well and the ones for the Ride of Valkyrie excerpt would not work or the other way round, there is a need of a separate analysis. I investigated different parameters and developed a grading system for them. 0 stands for no change of the parameter between the basis performances (session 1) and the performance session. 1 stands for an in my opinion positive change towards a better performance and -1 for a negative change of the parameter's quality. I compared session 2 with the basis session 1 and in a second analysis session 3 with the basis session 1. The parameters which were analysed are:

- Confidence: confidence of the player during the performance  
Indicators: body language, breathing, voice, consistency of the performance
- Concentration: level of concentration of the participant

Indicators: body language, careless mistakes, calmness of the test person before the performance

- Musical Expression: musical expression of the performance

Indicators: direction in the music, phrasing, musical flow, dynamics, consistency of the musical concept

- Technique: technical perfection

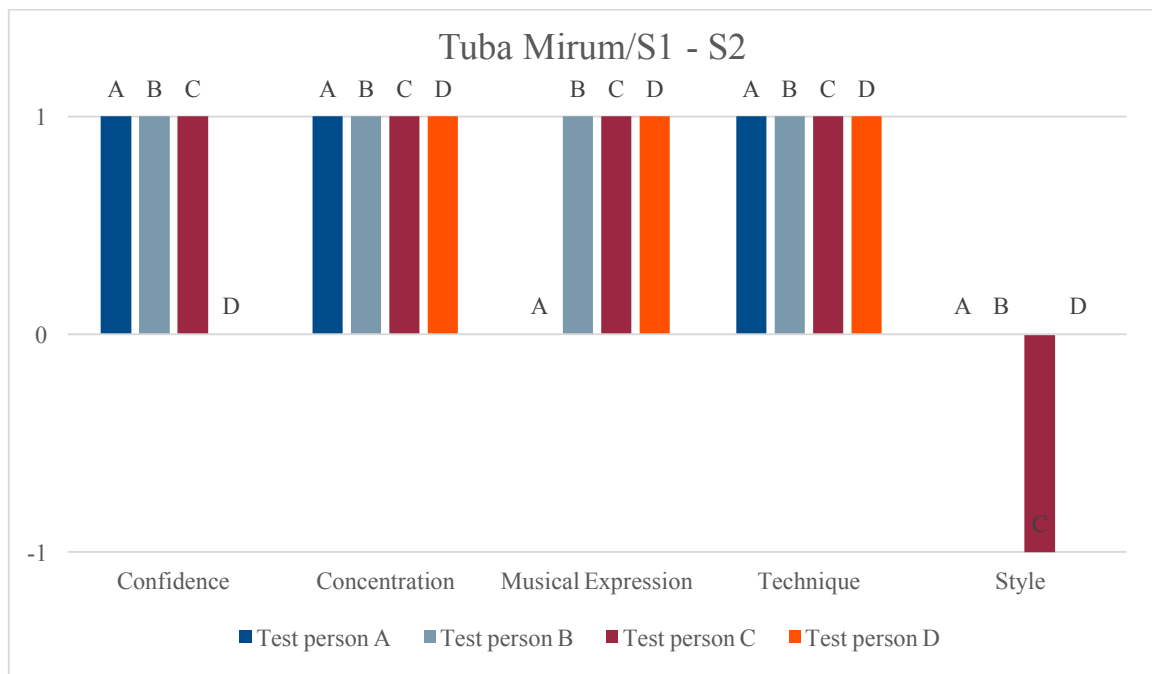
Indicators: sound, air support, slide technique, articulation, rhythm

- Style: musical style of the performance in relation to the style of the composition.

Indicators: communicated musical message, musical style compared to the research results of the respective excerpt in chapter 4

#### 5.4 Tuba Mirum by W. A. Mozart – Interpretation of experiment results

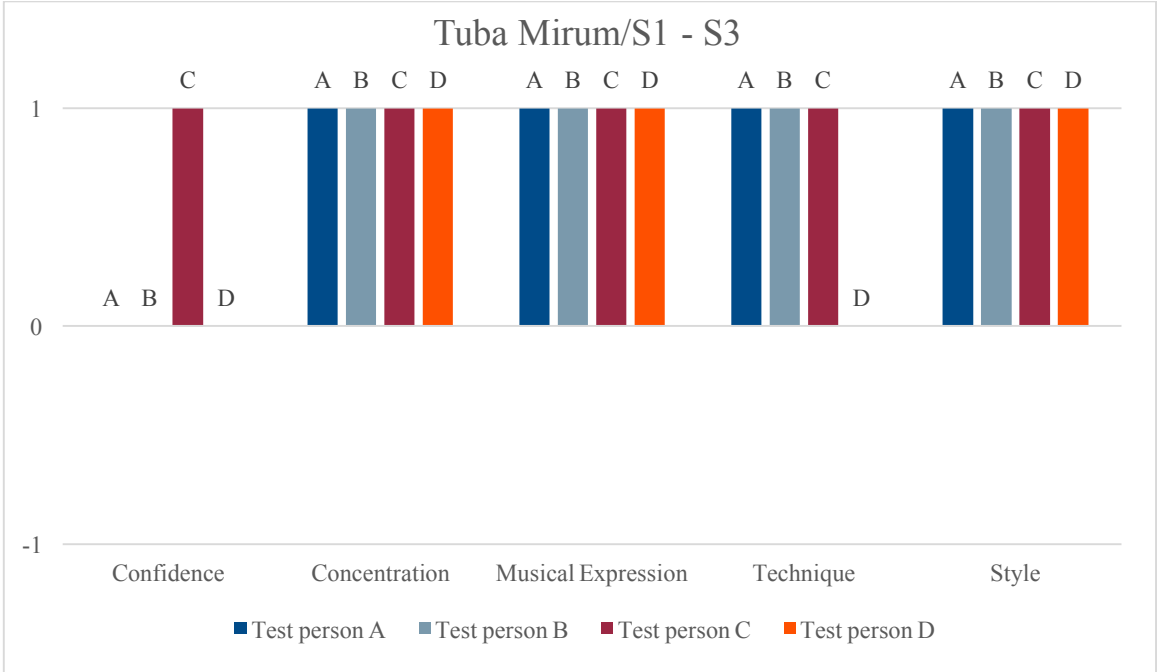
In a first analysis I compared the Tuba Mirum excerpt of session 2 with the recordings from the basis session 1. I was searching for an answer whether there would be a significant change between the performances through the use of words by the test persons or not. A diagram (Example 5.3) displays the results of this analysis.



Example 5.3: Diagram Tuba Mirum/S1 – S2, comparing session 1 and session 2 (1 = positive change, -1 = negative change, 0 = no change).

Interpreting the diagram (Example 5.3) we see clearly that through concentrating before the performance on two trigger words, which the test persons chose by themselves, the concentration of the test persons increased in all performances. We can consider that the improvement of playing technique, which happened also to be better with all test persons, is a result of the greater focus. It seems that with a specific choice of interpretation, which the participants needed to say out loud before performing, also the level of confidence raised. Only test person D did not show a significant change of confidence. That might be due to her general very distinct self-confidence, which is already in her performance in the first session (Video 19) very present.

It is interesting that even though there was for the majority an improvement in confidence, concentration, musical expression and technique, none of the performances was truer in musical style. The musical style in the interpretation of test person C in session 2 even moved away from the character. The words he chose were “light” and “easy” (Video 17). In my opinion the words might be adequate words to describe a general style of music in the music era of Viennese classicism, however, I felt that they do not catch the spirit of the opening measures from the Tuba Mirum solo.



Example 5.4: Diagram Tuba Mirum/S1 – S3, comparing session 1 and session 3 (1 = positive change, -1 = negative change, 0 = no change).

In the second analysis I compared the performances of the Tuba Mirum in session 3 with those in the basis session 1. The results, presented in Example 5.4, bring answers to the question if the words developed by me can be used with a positive effect by others and further if they can in general improve the performance.

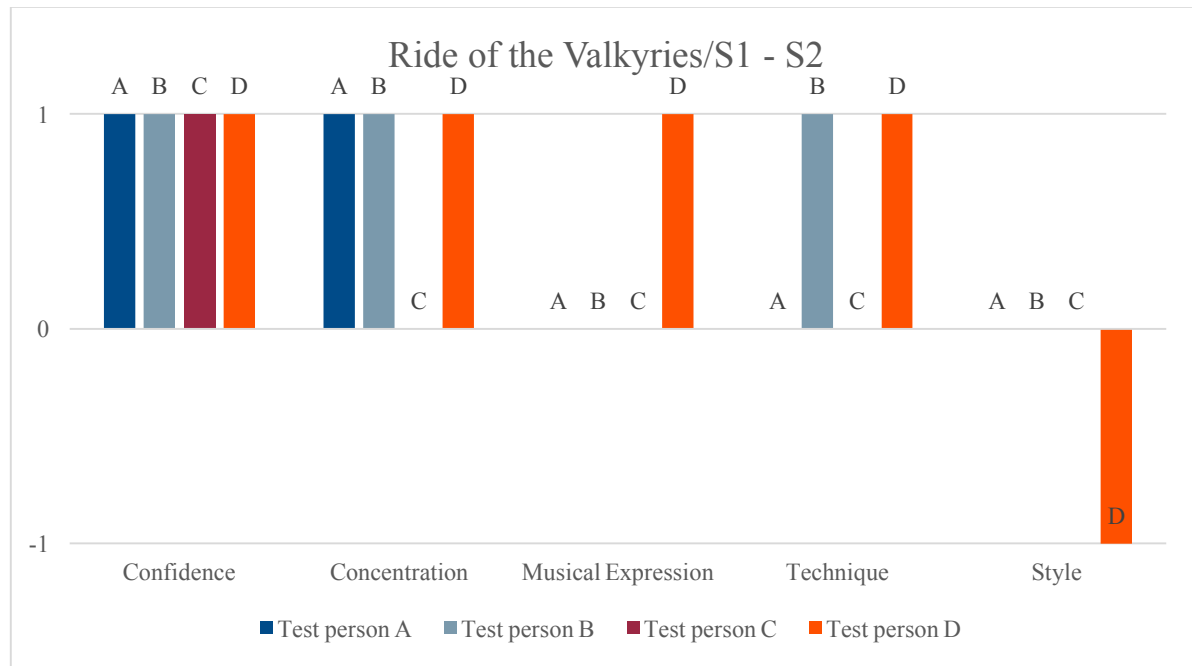
It is remarkable that in three (concentration, musical expression, style) out of the five categories there is a notable increase in value by a hundred percent of the test persons. While in Example 5.3 there was no positive change in musical style, it appeared in session 3 with all test person. Obviously the test persons used the trigger words I developed on the basis what I researched as a correct style of the excerpt. So one might argue that in session 3 the interpretation of the test persons moved only closer to my personal interpretation. On the other hand, my style concept is based on many facets of background research about the piece and aspects of the role of the trombone in the orchestra in the particular excerpt. So I consider an improvement towards the in this thesis expounded musical style of the excerpt as very valuable and meaningful. Furthermore, I think that every performance had still its very own unique interpretation, but the outcome of the performance was in session 3 more convincing regarding the context in which the excerpt stands. In any case the results of the analysis show clearly that my words had an impact on the musical style of the performances. Furthermore, that with the words the musical style I was looking for could be triggered.

In contrast to the second session, there is no increase in confidence that I could perceive in session 3. While the test persons became more confident through pronouncing their own musical decision, the use of my trigger words did not increase their confidence. In that respect the test persons could identify with their own choice of words, while my trigger words were new to them. It appears to be, that making a precise, musical decision and identifying with it before performing, raises the self-confidence of a performance.

In summing up it can be claimed that I perceived my trigger words to the Tuba Mirum excerpt are and were transferrable to other players and have a positive effect on their performance.

## 5.5 The Ride of the Valkyries by R. Wagner – Interpretation of experiment results

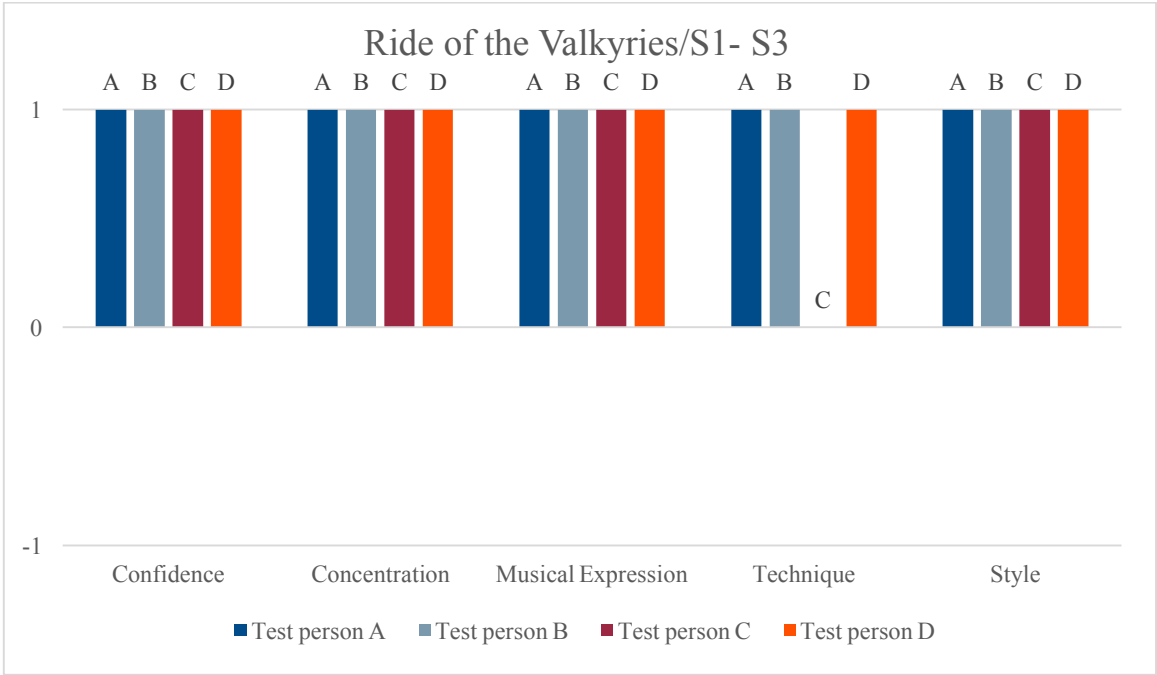
I proceeded with the analysis of the second excerpt (Ride of the Valkyries – major part) in the experiment in the same way as I did with the Tuba Mirum excerpt. I first compared session 2 with session 1 (basis) and summarized the results in a diagram, which is shown in Example 5.5.



Example 5.5: Diagram Ride of the Valkyries/S1 – S2, comparing session 1 and session 2 (1 = positive change, -1 = negative change, 0 = no change).

Just as in the outcome of the Tuba Mirum excerpt in the second session, there is a strong heightening of the level of confidence. This time all test persons seemed more confident. Similar is as well, that the use of self-chosen words did not change the style concept of the test person. Although, test person D chose the words “horses” and “death” (Video 20), which stand obviously in connection with the scenery in the opera to excerpt, the words triggered in her an excitement which made her play the excerpt faster and unstable. As in general the use of trigger words had never negative effects on the performances, it occurs that with a not careful enough selection of the words, the musical style of the piece can be missed. On the other hand, it proves again how much impact trigger words have on a performance.

Further an upgrade in concentration can be again observed in session 2. The fact, that test person C could not improve the technique in the second session could be a result of an equally not improved concentration level. Unexpectedly, the musical expression did not get significantly stronger through the use of self-chosen words. The more remarkable is it, that in session 3, through the use of my keywords, the musical expression of all test persons became more intensive. Example 5.6 demonstrates further a strikingly positive result of session 3.



Example 5.6: Diagram Ride of the Valkyries/S1 – S3, comparing session 1 and session 3 (1 = positive change, -1 = negative change, 0 = no change).

Only one single test person could not improve in one single parameter. That test person C could not enhance his technical level in the performance situation of session 3, even though he seemed to have a higher concentration level, proves my hypothesis of the correlation between concentration and technique of his performance in session 2 wrong. All others advanced to a hundred percent in all categories. That shows again that the, through this thesis developed, trigger words are not only valid for myself to spark the musical style and musical excellence, but also for other trombone players. Session 3 shows that the, for the audition

excerpt “Ride of the Valkyrie”, developed words during my project had a stronger impact on the test persons than their own ones. A prominent indicator for that is the remarkable difference between the second and third session in the category of musical expression. In contrary to the developed words for the Tuba Mirum, the two words *victorious* and *majestic* could trigger here even a raise in confidence.

## 5.6 *Feedback of the test persons to the experiment*

In a voluntary oral feedback after the experiment some of the test persons mentioned that the trigger words, which I gave them, worked for them very well. They felt a stronger connection to the music and had a better focus as well. That subjective feeling of the test persons is matching with the results of the analysis. Test person A mentioned that she tried to sound good in her first performance. Her focus was therefore on the judging word “good”. I think that concentrating on good brings also the anxiety of sounding bad and gives no musical direction. The test person had therefore no clear decision for as musical meaning or a musical goal. By focusing on good or bad she used the wrong nervous system for performing on her best level. With the focus on good there is a possibility of missing this goal and a little mistake is immediately recognized as bad and can lead to complete loss of concentration. Since there is not a clear definition what good is, the motor nervous system is not fully activated and the sensory nervous system dominates. That is different by using words which define a musical concept. With these trigger words the performer uses fully the motor nervous system to achieve a determined musical goal. The analysing sensory nervous system is dominated by the motor nerves, which leads to a better performance.<sup>138</sup>

## 5.7 *Summary of the experiment*

The experiment demonstrated that through the use of trigger words different parameters can be improved. While the level of concentration was raised with every kind of trigger word, the

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<sup>138</sup> The participants in the experiment were: Elsa-Marie Fåglefelt (A), Jonathan Goodwin (B), Mattias Johansson (C), Kristine Solli Oppegaard (D).



level of confidence in the performance could be strengthened especially with the use of self-chosen trigger words, with which the player could identify strongly with. However, simply the method of concentrating on two trigger words before the performance was valuable for all performances. The, through this work developed, trigger words for the audition excerpt Ride of the Valkyries had a much stronger impact on the test persons than their own choice of words. The result was a qualitatively better performance. Finally, the keywords of this thesis do lead to a truer performance regarding style and context of the excerpt.

## 6 Conclusion

This thesis shows in a detailed way, through combining research about mental strategies, the development of keywords and practical experiments, that using keywords to trigger a musical character of a piece helps to have a better concentration in a performance situation. The use of trigger words directed the focus towards the musical message I or the test persons in the experiment wanted to communicate. Through that the muscles of the body could get the right instructions and the motor nervous system was dominating in the performances. The focus on the music, which can be triggered by the use of keywords, gives the analytic sensory nervous system no chance for doubts and judgemental thoughts during a performance. Therefore can a higher concentration on the music make the quality of a performance better.

Interestingly, it appeared that already simply the process of making a clear decision what the musical message of an excerpt would be, could enhance the confidence of a performance. The experiment with the Tuba Mirum excerpt demonstrated that to increase the level of confidence it is more important that the performer chooses the trigger words himself and identifies with them, although the words developed through me, had a positive impact on the test person's performance and through the words the musical style concept could be almost immediately transferred to another player, the confidence could not always be raised.

That makes the methods I explored to develop words which spark a focus on music most relevant for other players. The methods, such as recording analysis, complete score analysis, practice diary, working with recordings of practice sessions and historical background research, can be transferred to any kind of music and are useful to every musician. In the execution of these methods I could explore and finally show a path in how to describe style, mood and meaning of an orchestral excerpt in two words. However, the decision for an interpretation was not always easy, but the benefits for the quality of a performance are strikingly significant once the decision is made. The process of making these interpretative decisions and finding the right musical trigger words showed also how weak my first musical concepts were and how important a musical decision for a confident and convincing performance is. As a further result of this thesis I can present keywords, summarized in

Example 6.1, to the five most important excerpt for tenor trombone auditions. They can be directly used by other trombonists to refine the musical style of their performance and are in any case valuable for inspiration. I should like to emphasize, that the experiment and the feedback of the participants showed that the words are strong and meaningful and have a positive effect on the outcome of a performance in an audition situation.

<b>Excerpt</b>	<b>Words to spark the musical character</b>
W.A. Mozart, Tuba Mirum	sonorous, graceful
G. Mahler, Symphony no. 3	longing, lonely
M. Ravel, Boléro	lascivious, smooth
G. Rossini, William Tell	thunderous, stormy
R. Wagner, Ride of the Valkyries	victorious, majestic

Example 6.1: Results of the search for keywords to the five most used excerpts in trombone auditions.

The introduction to every piece, a result of my background research, can be used, independently from the method of using trigger words in auditions, by any trombone player who wants to get a compact and helpful information about the excerpt from a historical and interpretational kind of view. While there are already many guides for how to master the excerpts from a technical perspective, the assembling of compositional, interpretative and historical background information to the excerpts published in this thesis is unique. As there is a manageable amount of orchestral excerpts for tenor trombone auditions it would be desirable and helpful for the trombone society to have such an explanation to all important excerpts.

The deeper the knowledge about a piece is, the more profound the interpretation can be. And with that the performance can be more convincing and meaningful. Having all this knowledge about the excerpt gives confidence and takes away the self-doubts and judgmental thoughts of being right or wrong, doubts which occurred before in my thoughts through instructions by teachers, which only focused on technical aspects. After all, the experiment showed what I could experience already before when I tried out the trigger words in performance situation. The musical meaning of the performance got stronger through formulating the musical idea in

concrete words. Also recollecting the musical style of an excerpt and thus the quick change of musical styles when playing several excerpts after each other could be handled easier and more precise. Unexpectedly, formulating the musical idea in two trigger words did not only have a positive effect on the musical outcome of the performance but also raised the quality of different parameters in the performance, such as confidence, concentration and technical execution on the instrument.

So all in all I believe that I can constitute as conclusion of this thesis a method, which can help all musicians to improve their performance of excerpt in an audition situation.

### Sparking Musical Excellence – The Method

The performer needs to make a musical decision for the excerpt. Making a musical decision before starting the performance of an excerpt is the most important thing to convince an audience. After one has made a musical decision for an orchestral excerpt, the next step is to formulate the musical decisions in words and try to limit the number of words to a maximum of two words. They can be then written on the sheet music and consequently be used during practice. During an audition or a performance those words are keywords which can then be used to associate with and remember the musical goal immediately.

### Looking to the future

There are a few more excerpts which appear frequently on repertoire lists for trombone auditions, for example the excerpt from Camille Saint-Saëns' Symphony no. 3 or the one from Ein Heldenleben by Strauss.<sup>139</sup> Due to the success of the method, I see it as rewarding to continue the work with further excerpts. Especially as the preparation time for an audition can be very short, it is good to have a resume to the most commonly used excerpts already when the preparation period starts. In a wider field it will be interesting to explore ways how to transfer the method to the performance of solo repertoire. While audition excerpts are only a few measures long and therefore mostly only have one character, which could have been

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<sup>139</sup> This is obvious when you regard Table X.1 in the appendix.

described with just two words, a solo piece for trombone includes usually many different musical expressions and characters. How the music can be connected with words under these circumstances would be the question of a subsequent research. Another extended way to use this method, would be the development of a sound color study. Since the sound color is a very important aspect for trombonists and often a subject of interest in auditions, it would be meaningful to investigate how changeable the sound color is with the use of trigger words, furthermore if it's possible to develop a sound color study-method based on the method discussed in this thesis.

# Appendix I

## List of orchestral excerpts used in current auditions

Composer	List of audition excerpts for Solo Trombone collected by Johan Doms <sup>140</sup> :	The Danish National Symphony Orchestra, Audition 11 <sup>th</sup> – 14 <sup>th</sup> of Nov. 2016	Göteborgs Symphoniker, Audition 7 <sup>th</sup> -8 <sup>th</sup> of June 2016	Norrköping Symphony	Gävle Symphony (only first round)	Finish National Opera (only first round/tape audition), Audition 29 <sup>th</sup> of Nov. 2016
Adams		City Noir				
Bach			Sarabande	Sarabande		
Bartók	Konzert für Orchester Tanzsuite Der wunderbare Mandarin (Pos. 1+2)					
Berg	Drei Orchester-Stücke Wozzeck Lulu	Drei Orchester-Stücke  Kammerkonzert		Drei Orchester-Stücke		
Berlioz	Sinfonie Fantastique Faust's Verdammung					
Bernstein			Symphonic Dances, Mambo	Symphonic Dances, Mambo		
Bizet	L'Arlesienne-Suite Te Deum					
Blacher	Orchestervariationen über ein Thema von Paganini					
Brahms	Symphonie Nr. I (IV. Satz) Symphonie Nr. II Symphonie Nr. III Symphonie Nr. IV Ein deutsches Requiem Tragische Ouvertüre			Symphony no. 4		
Bruckner	III. Symphonie IV. Symphonie V. Symphonie VII. Symphonie VIII. Symphonie IX. Symphonie	Symphony no. 8	Symphony no. 7	Symphony no. 7		
Haydn (J.)			Die Schöpfung	Die Schöpfung	Die Schöpfung	
Hindemith	Engelkonzert aus 'Mathis der Maler' Philharmonisches Konzert Sinfonische Metamorphosen Konzertmusik					
Janacek	Sinfonietta					
Kodály			Hary Janos-Suite			
Mahler	I. Symphonie <b>III. Symphonie</b> V. Symphonie VI. Symphonie VIII. Symphonie (II. Teil Schlusszene aus 'Faust') IX. Symphonie	Symphony no. 2 <b>Symphony no. 3</b>	Symphony no. 5 Symphony no. 6	<b>Symphony no.3</b> Symphony no. 5		
Martin	Conzert für 7 Bläser und					

<sup>140</sup> Johann Doms, *Orchesterstudien für Solo-Posaune in einem Band* (Deutschland: Johann Doms Musikverlag, 1985).

	Orchester					
<b>Mozart</b>	<b>Requiem (Tuba mirum)</b> Die Zauberflöte	<b>Requiem</b>	<b>Requiem (Tuba Mirum)</b>	<b>Requiem (Tuba Mirum)</b> Requiem (Kyrie)	<b>Requiem (Tuba Mirum)</b>	<b>Requiem</b>
Nielsen			Symphony no. 2 Symphony no. 4	Symphony no. 2		
Pfitzner	Kantate 'Von deutscher Seele' Palestrina					
<b>Ravel</b>	<b>Bolero</b> Daphnis et Chloe Klavier-Konzert für die linke Hand L'enfant et les Sortilèges	<b>Bolero</b>		<b>Bolero</b>		<b>Bolero</b>
Respighi	Pini di Roma (IV. I pini della Via Appia)					
Rimsky-Korsakoff	Scheherazade Russische Ostern		Scheherazade Russische Ostern	Scheherazade		
<b>Rossini</b>	<b>Ouvertüre zu 'Wilhelm Tell'</b> Ouvertüre zu 'Die diebische Elster'	Ouvertüre zu 'Die diebische Elster'	<b>Ouvertüre zu 'Wilhelm Tell'</b>	<b>Ouvertüre zu 'Wilhelm Tell'</b>		
Saint-Saens	III. Sinfonie	Symphony no. 3	Symphony no. 3	Symphony no. 3		
Schubert	Siebente Symphonie Symphonie in H moll (Unvollendet)					
Schumann	Symphonie Nr. 2 Symphonie Nr. 3 (Rheinische)	Symphony no. 3				
Sibelius	II. Sinfonie			Symphony no. 7		
Shostakovich			Symphony no. 5 Symphony no. 15			
Smetana	Die Moldau					
Strauss	Also sprach Zarathustra Till Eulenspiegels lustige Streiche Tod und Verklärung Don Quixote Eine Alpensinfonie Ein Heldenleben Sinfonia domestica Salome Elektra Der Rosenkavalier Die Frau ohne Schatten Arabella	Ein Heldenleben	Ein Heldenleben	Ein Heldenleben	Ein Heldenleben	
Stravinsky	Feuervogel Petruschka Psalmen-Sinfonie Pulcinella Violin-Konzert Sinfonie en Ut			The Firebird (Feuervogel)		
Tchaikovsky	IV. Symphonie V. Symphonie VI. Symphonie					
Thürichen	Konzert für Posaune, Marimbaphon und Orchester					
Verdi	Requiem (Totenmesse, Nr. IV Sanctus) Othello Die Macht des Schicksals Die Sizilianische Vesper Ein Maskenball Rigoletto Der Troubadour Fallstaff		La forza del destino (Die Macht des Schicksals)			Othello

	Aida					
<b>Wagner</b>	Lohengrin Tannhäuser Der Ring des Nibelungen Vorabend: Das Rheingold <b>Erster Tag: Die Walküre</b> Zweiter Tag: Siegfried Dritter Tag: Götterdämmerung Der fliegende Holländer Tristan und Isolde Die Meistersinger von Nürnberg Parsifal	<b>Die Walküre</b>	Tannhäuser  <b>Die Walküre</b>	Lohengrin  <b>Die Walküre</b>	<b>Die Walküre</b>	<b>Die Walküre</b>

Table X.1: Table of orchestral audition repertoire lists for trombone.



## Appendix II

### *Sound and Video files*

<b>Name of the file</b>	<b>Date of the recording</b>	<b>Description</b>
Audio 1	October 11, 2017	William Tell excerpt, practice session.
Audio 2	October 12, 2017	William Tell excerpt, practice session, glissandi.
Audio 3	October 13, 2017	William Tell excerpt, practice session, wild and impetuous.
Audio 4	October 14, 2017	William Tell excerpt, practice session, thunderous and stormy.
Video 1	January 18, 2017	Tuba Mirum, sonorous, graceful.
Video 2	January 18, 2017	Tuba Mirum, eternal, pure.
Video 3	April 11, 2017	Mahler Symphony no.3 excerpt, slow, heavy.
Video 4	April 11, 2017	Mahler Symphony no.3 excerpt, longing, lonely.
Video 5	January 19, 2017	Bolero excerpt, seductive, encircling.
Video 6	January 19, 2017	Bolero excerpt, lascivious, smooth.
Video 7	October 20, 2017	William Tell excerpt, thunderous, stormy.
Video 8	April 13, 2017	Valkyrie excerpt, self-confident, superior.
Video 9	April 13, 2017	Valkyrie excerpt, victorious, majestic.
Video 10	April 10, 2017	Experiment, test person A, session 1.
Video 11	April 10, 2017	Experiment, test person A, session 2.
Video 12	April 10, 2017	Experiment, test person A, session 3.
Video 13	April 12, 2017	Experiment, test person B, session 1.
Video 14	April 12, 2017	Experiment, test person B, session 2.
Video 15	April 12, 2017	Experiment, test person B, session 3.
Video 16	April 12, 2017	Experiment, test person C, session 1.
Video 17	April 12, 2017	Experiment, test person C, session 2.
Video 18	April 12, 2017	Experiment, test person C, session 3.
Video 19	April 12, 2017	Experiment, test person D, session 1.
Video 20	April 12, 2017	Experiment, test person D, session 2.
Video 21	April 12, 2017	Experiment, test person D, session 3.

Table X.2: List of all audio and video files.

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