

Solos for the Student Trombonist

AN ANNOTATED BIBLIOGRAPHY (Second Edition, 2004)

J. Mark Thompson, editor

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Preface to the Second Edition

During the 1994 *International Trombone Festival*, held in Minneapolis, MN, the Publications and Literature Committee of the International Trombone Association discussed a project to update the first edition of *Solos for the Student Trombonist*. This idea was met with great enthusiasm and support, since the first edition had been published in 1979 and had been long since out-of-print. The standing committee membership became the co-authors for the new edition. A few authors have changed in the interim, and several additional authors were sought out for their particular expertise.

The basic premise of the second edition remains the same as the first: to serve as a general literature guide to many of the finest solos composed for the trombone. The scope of the new edition has been expanded somewhat from the first in several regards. Many solos previously listed as supplemental have now been annotated, because they are considered valuable recital works. New chapters have been created as well. A chapter for Grade 3 bass trombone has been added, since there are now several notable works accessible by younger players who have switched to bass trombone at an earlier age. Perhaps most significant is the addition of three alto trombone chapters (Grades 4, 5, & 6), since the alto trombone had gained a welcome renaissance in the past two decades. A separate appendix, authored by Edward R. Bahr, has been created to consolidate the list of available recordings. If an annotated work has a recording available, then an indication of “®” will appear to show that more information can be found in Appendix A. Two cross-reference indices appear as well, so a work can be identified quickly by knowing only the composer or the title of the piece.

In order to revise the first edition, we first examined the list of supplemental solos from the first edition to see whether an annotation was needed. Then, each co-author created a list of up to fifteen of the most significant works in each grade level for each instrument (tenor, bass, & alto), not previously represented in the first edition. When a work received at least two votes, it was automatically marked for annotating. The other single-vote works were discussed, and many of them were annotated as well, and the rest have been added to the supplemental solos list.

The first edition contained 134 annotated solos; this edition has expanded nearly two and one half times to include 330 annotated solos, with a supplemental solos list of 209 works. These numbers also include the titles of several valuable collections of trombone solos. This represents a substantial amount of work on each author's part, and it recognizes many of the valuable additions to trombone repertoire in the past 25 years.

J. Mark Thompson
Chairman, International Trombone Association Publications
and Literature Committee & Editor, 2004

Preface to the First Edition

At the suggestion of Edwin (Buddy) Baker, President of the International Trombone Association, 1976-78, the ITA Literature Committee undertook the task of preparing a trombone solo list for recital and contest purposes that might be considered the recommended ITA Solo List. In the process of planning the project, it was decided that the solos should be annotated so that both the student trombonist and the teacher could better select music appropriate to the individual needs. The annotations contain valuable factual data, such as publishers, range, grade, misprints, accompaniment considerations, stylistic and historical information, pedagogical tips and available recordings.

In the process of selecting the solos for this list, each committee member submitted a preliminary list of fifteen solos for grades 3, 4, 5, and 6 in both the tenor and bass trombone categories. The committee then met as a group to carefully screen each solo that had been recommended for consideration. During this process the group encountered several outstanding solos that were felt to be inappropriate for contest purposes, but are still part of the standard trombone solo repertoire. Therefore, a supplementary list was developed for each category. Although these works have not been annotated, the student is nevertheless encouraged to investigate them.

[An explanation of the grading criteria, listed here in the First Edition, follows under “System of Annotation.”]

The trombone with an F attachment is either necessary or recommended in most of the solos annotated in the bass trombone categories. In some cases, the reviewers have indicated the need of a double-valve bass trombone. While most of the tenor trombone solos can be handled with a straight tenor trombone, the F attachment will prove helpful for many of the works, particularly those in the advanced grade levels.

Unless otherwise indicated in the individual annotation, the solos utilize the bass clef exclusively. [A chart depicting the pitch and octave designations used throughout the text, shown here in the First Edition, follows under “System of Annotation.”] The ITA Literature Committee, comprised primarily of university trombone teachers, strongly urges the young student to familiarize himself with all the solos in grades 3 and 4 before moving to the college-level literature. It should be noted that there is not a separate bass trombone category for grade 3. The bass trombonist at that level should utilize the tenor trombone list. [*n.b.*, a grade 3 category for bass trombone has been added to the Second Edition.]

The committee wishes to acknowledge Elizabeth Stevens and George Roberts for their assistance in evaluating some of the piano accompaniments, and to Edward Bahr, for providing information regarding the available recordings. The committee also wishes to thank the staff of the Dana School of Music, Youngstown State University, for their assistance in the preparation of the final copy of this document.

Vern Kagarice, Chairman, 1979

About the Reviewers

EDWARD R. BAHR – Professor of Low Brass at Delta State University in Cleveland, MS, Bahr received his Bachelor's degree "with distinction," and his Master's degree from the Eastman School of Music, and his Doctorate of Musical Arts degree from the University of Oklahoma. Bahr is trombonist in the Delta Brass Quintet and the Tupelo Symphony Orchestra, and he is first trombonist and has been soloist in and conductor of Delta Symphony Orchestra concerts in Greenville, MS. Bahr was principal trombonist in the Montgomery (AL) Symphony Orchestra and assistant conductor and principal trombonist with the Erie (PA) Philharmonic Orchestra. He was an active member of the Eastman Wind Ensemble, Berkshire Symphony Orchestra, Philharmonic Symphony of Westchester in Mount Vernon, NY, and has performed with the Rochester Philharmonic, Pittsburgh Symphony, Chautauqua Symphony Orchestra, Albany Symphony, and Oklahoma Symphony on trombone, euphonium, and bass trumpet. Bahr was editor of the *ITA Journal* record review column from 1975 through 2003 and is author of *Trombone/Euphonium Discography* and "Brass Instrument Recordings" which is included in *The Encyclopedia of Recorded Sound in the United States*. Bahr has lectured and performed at state, national, and international workshops such as an International "Tuba Toot," the National Association of College Wind and Percussion Instructors Symposium, and International Trombone Workshops.

NATHANIEL BRICKENS – Trombone professor at the University of Texas at Austin. From 1992-2000 he held a similar position at the University of Missouri-Columbia. As a freelance trombonist, he has performed with the St. Louis Symphony, Kansas City Symphony, Houston Symphony, Houston Grand Opera, State Ballet of Missouri, and with a wide variety of popular artists. An active member of the ITA (President from 2002-04), he is a member of the Publication and Literature Committee (since 1993), is Managing Editor of the *ITA Press*, has written articles and reviews for the *ITA Journal*, and has served as an artist/faculty member at the 1997 and 1998 International Trombone Festivals. He holds degrees from the University of Texas (D.M.A.), the University of Michigan (M.M.), and Southern University (B.M.).

LEON F. BROWN – Holds degrees from Oklahoma State University (B.F.A.), Catholic University (M.A.) and has done doctoral study in Musicology at North Texas State University. Taught instrumental music in Guymon, Oklahoma schools. Trombone teacher at U.S. Navy School of Music, Washington, D.C. from 1942-46. Professor of Music, North Texas State University 1946-1984. Organizer of N.T.S.U. Brass Choir and director for 25 years. Numerous published compositions and arrangements for chorus and brass ensembles. Contributor of articles to leading instrumental publications. Has served consistently as clinician, adjudicator, guest conductor, and soloist in Southwest. Charter member of ITA, as well as charter member of Board of Directors, re-elected to Board in 1976. Mr. Brown received the ITA Award in 1983 and the Humfeld Award for Teaching Excellence in 1994. Served on National Trombone Workshop Faculties in 1972 and 1973. Honor Professor at North Texas State University, 1976. Mr. Brown passed away on October 11, 2002.

JOEL ELIAS – Lecturer in Low Brass at California State University Sacramento, and Principal Trombone in the Sacramento Philharmonic. He is the author of numerous articles on brass pedagogy, and is a frequent reviewer of literature and recordings for the *ITA Journal*. His edition of *Advanced Studies* by Blazhevich

is published by Warwick Music in Great Britain. Mr. Elias has performed with the New York Philharmonic, the Metropolitan Opera, and the San Francisco Symphony.

KARL HINTERBICHLER – Received a B.M. degree in music history and an M.M. degree in wind instruments from the University of Michigan. Holds D.M.A. degree from North Texas State University. Currently Professor of Music at the University of New Mexico, teaching music history and trombone. Principal trombonist in the New Mexico Symphony Orchestra and the New Mexico Brass Quintet.

PAUL HUNT – Paul Hunt is the current head of the Department of Music and Professor of Music at Kansas State University, Manhattan, Kansas. Prior to his appointment at KSU he served for five years as Chair of the Department of Music Performance Studies at the College of Musical Arts, Bowling Green State University, Bowling Green, OH and was Professor of Trombone at the College of Musical Arts from 1983-1998. He was a post-doctoral Fellow at the University of Northern Colorado in the 1992-1993 academic year. At that time he focused intensive studies in trombone pedagogy and jazz with E. D. "Buddy Baker." Hunt earned a D.M.A. in Performance and Literature—Trombone and the Performer's Certificate in 1989 from the Eastman School of Music of the University of Rochester. His primary trombone studies were with John Marcellus. In 1980 he earned a master's degree in trombone performance at Youngstown State University where he studied trombone with Vern Kagarice; in 1978 he earned a B.M. in Trombone Performance and a B.M.E., with an emphasis in Instrumental Music at the University of Northern Colorado. His primary trombone studies were with E. D. "Buddy" Baker and Jack Robinson. A long-time member of the International Trombone Association, Dr. Hunt served as President of the Association from 1998-2000. He won the 1980 Frank Smith Memorial Scholarship solo competition and served as editor of the literature reviews column of the *ITA Journal* from 1985-1998.

VERN L. KAGARICE – Vern Kagarice is Professor of Trombone and conductor of the award-winning University of North Texas Trombone Choir. He joined the UNT faculty in 1983 after completing a 16-year tenure at Youngstown State University. He holds degrees from Bethany College and Indiana University and studied trombone with Thomas Beversdorf and Jay Friedman, and tuba with William Bell. In 1994-95, he served as Visiting Professor at the University of Minnesota. He was principal trombonist in the Youngstown Symphony Orchestra from 1967-83 and has been a member of the Chautauqua Symphony Orchestra since 1979. He has also performed with the Dallas Symphony, the Fort Worth Symphony, the Dallas Opera, the Chicago Symphony Orchestra, the Het Residentie Orkester (The Hague, Holland), and the Summit Brass. He was a featured artist at 1983, 1987 and 1993 International Trombone Festivals. His international clinician and performance activities have taken him to Canada, Japan, Brazil and several European countries. He serves as ITA Membership Manager and Managing Editor of the *ITA Journal*. His publishing company, Kagarice Brass Editions, has grown to be a significant resource of trombone and brass-related materials. He is also an artist clinician for Conn-Selmer, Inc.

WILL KIMBALL – is Assistant Professor of Trombone at the University of Northern Iowa and Principal Trombone with the Waterloo-Cedar Falls Symphony Orchestra. Dr. Kimball has previously taught at Arkansas Tech University and performed as Principal Trombone with the Arkansas Symphony Orchestra.

He did doctoral work at Boston University and holds degrees from Arizona State University (DMA), Duquesne University (MM), and Brigham Young University (BMus). His teachers include Gail Wilson, Scott Hartman, Brian Bowman, Murray Crewe, Larry Zalkind, and Daniel Bachelder. Dr. Kimball has written numerous articles and reviews related to the alto trombone, and his doctoral dissertation was on solo literature for the alto trombone.

MICHAEL LEWIS – is currently Professor of Trombone at the University of Wisconsin-Platteville, and previously held a similar position at Elon College. In 1989 he was awarded the Doctor of Musical Arts degree in Trombone Performance from the University of North Texas. His teachers include: Leon Brown, Vern Kagarice, Irv Wagner, and Michael Mulcahy. As a trombonist and band leader he has toured Europe, Russia, Canada, and the United States, and has performed with Louis Bellson, Clark Terry, Joe Williams, Natalie Cole, and the North Texas State One O'Clock Lab Band. Dr. Lewis has been a member of the Winston-Salem and Greensboro Symphony Orchestras, and currently performs with the Dubuque Symphony Orchestra and Wisconsin Chamber Orchestra. Compact discs include two recordings of nineteenth century German trombone solo literature: *Trombone on My Head* and *Character Pieces*. His most recent recordings are jazz CDs in collaboration with drummer Joe Caploe. Dr. Lewis performs on Benge, King, and Conn trombones, and is an exclusive Performing Artist/Educational Consultant for United Musical Instruments, U.S.A., Inc.

WILLIAM G. ROSE – Assistant Department Head, Coordinator of Music Technology, and Associate Professor of Music (Low Brass) at McNeese State University, in Lake Charles, Louisiana. He serves as Principal Trombone with the Lake Charles and Rapides Symphony Orchestras. Mr. Rose performs on soprano, alto, tenor and bass trombone, euphonium, bass trumpet, tuba and the Akai-Steiner Electronic Valve Instrument. His primary teachers include Dr. Gerald Grose, Leonhard Rose, Donald Haack, Curtis Olson and Philip Sinder; and he has earned degrees from the University of Wisconsin-Milwaukee and Michigan State University. Mr. Rose is an active soloist, clinician, composer and arranger, with over 70 published works to his credit, for choir, brass, jazz, orchestra and solo instruments. His publishers include Hal Leonard, Fred Bock Music, Treble C Music, Gulf Wind Music Press, Kagarice Brass Editions and Trombone Association Publishing. Mr. Rose is a Yamaha Performing Artist.

WILLIAM STANLEY – Associate Professor of Trombone at the University of Colorado at Boulder. Prior to his appointment at CU in 1985, he performed as a member of the Chestnut Brass Company, a professional brass quintet that toured the US and Europe. As an orchestral musician, Mr. Stanley has performed with the Colorado Symphony, the Central City Opera Orchestra, the Colorado Ballet Orchestra, and the Reading (PA) Symphony. Mr. Stanley has presented master classes and clinics for many organizations including the *International Trombone Festival*, Music Teachers National Association, and the Colorado Music Educator's Association. He hosted the 1998 International Trombone Festival at CU. Professor Stanley has authored articles and reviews for the *ITA Journal* and is co-author of *Teaching Brass: A Resource Manual*, published by McGraw-Hill. His teaching experience includes positions at Temple, Eastern Illinois, and Millikin Universities. He is comfortable performing in a wide variety of musical settings, and has frequently performed and recorded on historical brass instruments. Mr. Stanley holds

the B.M.E. degree from the University of Kansas and the M.M. and D.M.A. degrees from the University of Illinois.

MILTON STEVENS – Principal trombonist, National Symphony Orchestra since 1978. Formerly principal trombonist, Denver Symphony, and trombone instructor at Denver University and Metropolitan State College. Prior to 1974, was an Instructor at Oberlin Conservatory of Music, and Assistant Professor at Boston University and Ohio State University. Has performed with Boston Opera Company, Boston Philharmonia Orchestra, Cambridge Brass Quintet, Boston Pops Orchestra, and the Boston Symphony. Has been featured soloist with the University of Illinois and Boston University Orchestras, the Harvard University Band, the Wheeling Symphony Orchestra, and the Denver Symphony. Holds B.M. degree from Oberlin Conservatory, M.M. from University of Illinois, and D.M.A. from Boston University. Studied trombone with Thomas Cramer, Herr Michael Stern (Munich Philharmonic), Robert Gray and John Coffey.

ROBERT TENNYSON – Professor (Conducting, Trombone) at Tyrol State School of Music, Austria. Formerly, Director of Bands and Trombone Instructor at American University, and free-lance conductor, trombonist, teacher, and music contractor in the Washington, D.C. area. Previously taught at Kean College of New Jersey, Montgomery College, and St. Mary's State College of Maryland. Holds B.A., B.S., B.M. and M.M. degrees from Indiana University, a D.M.A. from the University of Maryland, and post-doctoral work in conducting at the Eastman School of Music. Studied trombone with Lewis Van Haney and Thomas Beversdorf at Indiana University. Author of *Maryland State Solo and Ensemble Trombone, Euphonium and Tuba Lists*. Has published articles on trombone literature and teaching, as well as modern performance editions of ensemble pieces with trombone parts from the Kromeriz Archive in Czechoslovakia. Dr. Tennyson is a life member of the International Trombone Association.

J. MARK THOMPSON – Professor of Music (Trombone & Low Brass) at Northwestern State University in Natchitoches, LA. Performs Principal Bass Trombone with the Shreveport Symphony Orchestra, the Lancaster (OH) Festival, and the Longview (TX) Symphony Orchestra. He has previously been Principal Bass Trombone of the Civic Orchestra of Chicago, and he has performed with the San Antonio Symphony, the Orquesta Sinfónica de Xalapa (Mexico), and the Houston Symphony. Dr. Thompson served on the artist/faculty of the *1997 International Trombone Festival* at the University of Illinois. His previous teaching posts include Stephen F. Austin State University in Nacogdoches, TX, and Coe College, in Cedar Rapids, IA. A Charter Life Member of the International Trombone Association, Dr. Thompson is currently Chairman of its Publications and Literature Committee. Previous literature projects include editing and co-authoring *French Music for Low Brass Instruments* (Indiana University Press), authoring the low brass portions of the *MTNA Study Guide for Teachers*, and chairing the trombone committee for the *Texas University Interscholastic League Prescribed Music List for 1999-2002*. He holds a B.M. degree, summa cum laude, from Murray State University, an M.S. in Systems Management from the University of Southern California, and M.A., M.F.A., and D.M.A. degrees and post-doctoral work in Higher Education Administration from The University of Iowa. Studied with Raymond L. Conklin, Dr. John D. Hill, George Krem, Charles Vernon, and Arnold Jacobs.

IRVIN L. WAGNER – Professor of Trombone at the University of Oklahoma. Conductor of the well-known University of Oklahoma

Trombone Choir. In addition to his University responsibilities, he is a professional trombonist in the Oklahoma City area and a frequent soloist or clinician throughout the country. Has numerous published transcriptions of trombone music. Previous to joining the University of Oklahoma faculty, Dr. Wagner taught at McPherson College in McPherson, Kansas and at Louisiana State University. In addition, he was a member of the Wichita Symphony Orchestra and the Baton Rouge Symphony Orchestra. He has also appeared often with the Oklahoma City Symphony Orchestra as a trombonist and conductor. He holds a Bachelor's degree from McPherson College, and Master's and Doctor's degrees from the Eastman School of Music. At Eastman, he was a pupil of the late master teacher, Emory Remington.

Abbreviations

a	alto
acc	accompaniment
b	bass
bar	baritone
bn	bassoon
cb	contrabass
cbn	contrabassoon
cel	celesta
cl	clarinet
cor	cornet
db	double bass (contrabass viol)
eh	English horn
euph	euphonium
fl	flute
glock	glockenspiel
hn	horn
hp	harp
hpch	harpsichord
inst	instrument
ITA	International Trombone Association
ob	oboe
orch	orchestra
org	organ
perc	percussion
pf	piano
pic	piccolo
saxhn	saxhorn
saxphn	saxophone
strgs	strings
t	tenor
trbn	trombone
trpt	trumpet
tba	tuba
timp	timpani
va	viola
vc	violoncello
vib	vibraphone
vn	violin
xyl	xylophone

System of Annotation

Degree of Difficulty

Each solo has been assigned grade level based on the solo part, and the solos are grouped into separate chapters for tenor, bass, and alto trombone. The grading system used is similar to the one established by the MENC. It is as follows:

Easy	Grade 1-2
Medium	Grade 3-4
Difficult	Grade 5-6
<u>Breakdown by School Levels</u>	
Elementary	Grade 1-2
Junior High	Grade 2-3
Senior High	Grade 3-5, and possibly 6
College and Conservatory	Grade 4-6

Annotations

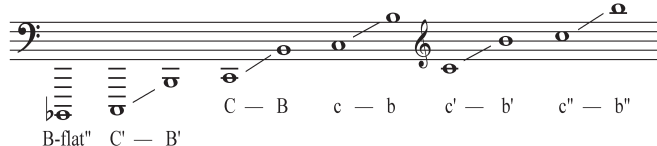
The discussion of each work is presented in three main sections. The first section contains information of a descriptive and dedicatory nature. The second section contains analytical information; this section will be omitted when discussing pedagogical materials. The third section is used for general comments concerning the particular work. To avoid unnecessary redundancy of category headers, a system was devised to unify the presentation of information pertaining to each work. The following outline provides a detailed description of the discussion points with an explanation of each item covered in the main sections.

Descriptive and Dedicatory Information

When certain items discussed below are not addressed by a particular work, their presentation will be omitted from the annotation (e.g., if a work does not utilize a mute, no mention will be made).

- 1. Composer:** Gives the composer's name. The composer's dates will be included in parentheses when known.
- 2. Title:** Gives the complete title of the work with opus number and any subtitles. Translations are given for works with descriptive titles.
- 3. Editor:** Gives the names of others responsible for the editing, arranging, adapting, or otherwise altering the work.
- 4. Publisher and publishing date:** Gives the publisher of the work and the date of publication or copyright. The publishers' codes and addresses appear in Appendix A. In cases when no publication date is found, an indication of "n.d." (for "no date") is given.
- 5. Duration:** Gives the approximate length of time, in minutes and seconds, required to perform the work. Although the works have been timed using indicated metronome markings and observing all repeat signs, timings should be considered approximate. No time has been added for pauses between movements of multi-movement works. When the publisher indicates a duration, it will appear in parenthesis.
- 6. Range:** Gives the following pitch designation currently used in the *The New Harvard Dictionary of Music*, in which middle C

is designated c'.¹ This section is only concerned with the lowest and highest pitches in the work and not the tessitura. Notes in parentheses indicate optional low or high notes written by the composer.



- 7. Clefs used:** Gives a one-letter abbreviation for each clef used. No letter will appear if the work is entirely in bass clef (for tenor or bass trombone) or alto clef (for alto trombone).

G – treble (or “G”) clef
A – alto clef
T – tenor clef
B – bass clef

- 8. Special performance techniques:** Gives a listing of the performance techniques encountered in the piece of a difficult or unusual nature. Included within this section will be indications of a cadenza employed within the solo. Because of a great number of performance techniques associated with modern music, a listing of the techniques found in the works annotated in this document should facilitate the understanding of not only the various terms used, but also the performance of these works. They are used by composers to achieve new colors and textures which otherwise would not be possible. An alphabetical listing of the performance techniques of an unusual nature that may be found in the works represented in this study follows:

a. Beam extended from note head:

Used to show that the pitch indicated by the location of the note head is sustained for the length of the beam. Normally used in proportional notation and timed events.

b. Feathered beaming:

Used to graphically indicate a gradual change from one rhythmic value to another. Normally used in proportional notation and timed events.

c. Free passages:

(1) **A piacere:** An indication for the performer to interpret the given passage with his own discretion, with particular regard to tempo and use of rubato.²

(2) **Cadenza:** An “ornamental passage performed by the soloist,” usually virtuosic in character.³

(3) **Quasi cadenza:** A passage to be interpreted like a cadenza, but may be in a strict meter and/or with an accompaniment.

(4) **Unaccompanied:** Any passage not appropriately designated by one of the previous categories but still having no accompaniment. The passage may or may not be in a strict meter.

d. Glissando: Moving from one pitch to another through all the intermediate slide positions without an articulated interruption. The glissando is a simple and effective maneuver on the trombone, provided the pitches involved are within the same partial and slide direction. If not, however, they may be approximated by two or more separate slide movements. While “portamento” is the correct term for this effect, “glissando” is in more common usage.⁴

e. Half valve: An effect produced by engaging one or more valves only half the distance of their full stroke. The

resultant sound is an amplified buzzing of the lips, and it can be controlled to produce discreet pitches, if necessary.

f. Meters:

(1) **Complex:** Any of a number of metric indications in which the main subdivision alternates between two and three within the same measure (e.g., in $\frac{5}{8}$ time, the eighth notes could be grouped as 2+2+3, 2+3+2, or 3+2+2). In general, this technique will not be mentioned unless there is a substantial amount of these meters.

(2) **Non-standard meter indication:** Any of several ways to indicate a time signature that is a variation of a more common style.

(3) **Proportional notation:** Any notation that specifies the time required to perform a line or section of music with respect to the relative durations of the notes. In many cases, all notes exist only as heads with a solid line following it to indicate relative duration. Rests are usually indicated by a blank space.

(4) **Timed events:** An abbreviated form of proportional notation which defines the duration of a bracketed section of music. The performer must adjust to accommodate all the notes in the bracket within the allotted time, paying respect to the relative durations of the notes.

(5) **Unmetered:** Any measure that does not contain a discernible time signature, whether actual or implied.

g. Multiphonics (more properly termed “simultaneous chords”): The simultaneous production of two or more tones by playing one pitch and singing another. Two pitches may be heard easily, and often three or four pitches will result from certain intervals correctly tuned to produce the different tones.⁵ In this book, all examples require the performer to sing above the played note, although it is possible to sing a note lower than the one being played.

h. Tonguing:

(1) Multiple:

(a) **Double:** A technique which allows wind instrument performers to play rapid notes with duple divisions (t-k, t-k... or other variant).⁶

(b) **Triple:** A technique which allows wind instrument performers to play rapid notes with triple divisions (t-t-k, t-t-k...; t-k-t, t-k-t...; or other variant).⁷

(2) **Flutter tongue:** A rough, growling sound produced by a movement of the tongue, not unlike the rolled “r” in Spanish, as the tone is sustained.⁸

i. Mutes:

(1) **Straight:** Any of a number of cone-shaped mutes fitting in the bell of the instrument. These usually are made of metal, cardboard (fiber), or wood, and each can produce its own characteristic sound. Metal mutes produce a nasal, penetrating tone; wooden and cardboard mutes produce a more subdued or “dry” sound.

(2) **Cup:** A mute in the form of a cone that fits in the bell of an instrument that has a cup or bowl attached to the end. The tone is devoid of many of the higher partials, and therefore is quite muffled.

(a) **Robinson:** This is an older-style cup mute with a felt lining. These mutes are generally no longer available, but one may approximate this sound by putting a handkerchief or small cloth inside an ordinary cup mute to deaden the sound.

(3) **Plunger:** A mute that highly resembles the rubber portion of a common toilet plunger. The mute is manipulated by the left hand of the performer over the

bell of the instrument to achieve special effects. Various kinds of this mute include flexible rubber, hard rubber or plastic, and metal—each producing its own unique effect.

(4) Bucket: A mute that consists of a large bucket filled with cotton batting that is attached to the bell with clips. It darkens the tone by deadening many of the higher overtones, and it produces a mellow, velvet-like sound.

(5) Harmon (wah-wah): With the stem out, the tone is very covered, yet with a metallic, buzz-like sound; many “wah-wah” effects can be created with the stem in the mute, and variety can be achieved by leaving the stem fully in or extending it.

(6) SoloTone: Used to create the effect of a microphoned solo sound from the 1920s and 1930s.

j. Ornaments: Because appoggiaturas, grace notes, and mordents are used so frequently, each case of their use will not be identified. Other standard ornaments have been omitted because, in this body of literature, they are generally written out in lieu of the use of their corresponding symbol.

(1) Lip trills: A rapid alternation of a note with the next higher partial above it, usually within the same slide position.⁹

(2) Trill: A rapid alternation of a note with the diatonic second above it.¹⁰

k. Tunings:

(1) Approximate pitch (also called “*indeterminate pitch*”): Pitches that approximate the location of and contour of a pattern on a staff, usually notated with an “x” or other similar indication.¹¹

(2) Random pitch selection: Playing pitches at random, either from a set of given pitches or any pitches of the performer's choice.

(3) Quarter tones: Located exactly half way between two semitones.

9. Dedication: This space is for indicating to whom the work was dedicated and/or for whom or what purpose the work was commissioned. The dedications have been included, when present, as a possible means of identifying the general purpose of the solo. They have not been translated in every case. No header will appear for each dedication; however, a dedication will be indicated by the use of quotation marks (”) at or near the end of the dedicatory information.

10. Recording(s): If a recording is available for a particular annotated work, an indication of “®” will appear at the end of the descriptive information. A complete listing of recordings may be found in Appendix A, listed alphabetically by composer.

General Comments

This space is for the author's comments concerning the difficulty of the work and any facets or observations not covered in other discussions. For example, many of the published transcriptions for trombone and piano were originally composed with orchestral or band accompaniment. The annotation includes a listing of the instrumentation of the band or orchestra scores in the cases when that information was available. The author's initials, indicated below, follow the annotation in parentheses.

N.B.	Nathaniel Brickens
L.B.	Leon F. Brown
J.E.	Joel Elias
K.H.	Karl Hinterbichler
P.H.	Paul Hunt

V.K.	Vern L. Kagarice
W.K.	Will Kimball
M.L.	Michael Lewis
W.R.	William G. Rose
W.S.	William Stanley
M.S.	Milton Stevens
R.T.	Robert Tennyson
M.T.	J. Mark Thompson
I.W.	Irvin L. Wagner

Sample Entry

To illustrate the manner in which solos are listed, the following example is presented.

Composer (birth and death dates, when known)
CASTERÉDE, Jacques (b. 1926)

Title
Fantaisie concertante

Publisher and Publishing Date
 Alphonse Leduc, 1960

Duration
 7 min. 30 sec.

Range
 B'-a'

Clefs Used
 bass (omitted since the entire work is in bass clef)

Special Performance Techniques
 cadenza, complex meters

Dedication
 yes

Recordings
 yes

These data appear as follows:

CASTERÉDE, Jacques (b. 1926). *Fantaisie concertante*. Led, 1960. 7'30"; B'-a'; cadenza, complex meters. “à Paul Bernard, Professeur au Conservatoire National Supérieur de Musique” ®

Notes

¹ Don Michael Randel, ed., *The New Harvard Dictionary of Music*, rev. ed. of *Harvard Dictionary of Music*, 2d ed., ed. Willi Apel (Cambridge, MA: The Belknap Press of Harvard University Press, 1986), s.v. “Pitch names.”

² *Ibid.*, s.v. “Piacere, a.”

³ *Ibid.*, s.v. “Cadenza.”

⁴ Thomas E. Senff, “An Annotated Bibliography of the Unaccompanied Solo Repertoire for Trombone” (D.M.A. diss., University of Illinois (Champaign-Urbana), 1976), 8.

⁵ *Ibid.*, 9.

⁶ Randel, s.v. “Tonguing.”

⁷ *Ibid.*

⁸ Senff, 8.

⁹ *Ibid.*, 9.

¹⁰ Apel, s.v. “Trill.”

¹¹ Senff, 7.

Grade 3 Tenor Trombone

BACH, Johann Sebastian (1685-1750). *Aria, Bist du bei Mir* [If thou be near]. B-M, 1952, arr. Bernard Fitzgerald. 2'25", A–e^b; pf: 2 @

The melody for this popular aria first appeared in a notebook (1725) for Bach's second wife, Anna Magdalena. Fitzgerald's arrangement provides the young trombonist with an excellent example of eighteenth-century bel canto style—a smooth flowing melody supported by simple harmonies. This aria demands well-developed legato technique and the ability to maintain a rich, singing quality over a wide dynamic range. (N.B.)

BACH, Johann Sebastian (1685-1750). "Arioso" from *Cantata No. 56*. GSch, 1963, ed. Henry C. Smith. 3', c–a^b; pf: 3 @

This beautiful cantabile vocal transcription requires good control and a well-developed legato tonguing ability. Contrasting dynamic markings, as well as subtle changes in tempo, should be carefully followed in order to fully express the potential of the musical line. This is an excellent student solo for developing legato style. (R.T.)

BAKALEINIKOFF, Vladimir (1885-1953). *Andantino Cantabile*. B-M, 1953. 4', d–g[#]; pf: 3 @

The nature of this solo is basically legato, requiring very fluid and controlled playing. Although the range is not excessive, demands are made upon the player to maintain a consistent light quality in the upper tessitura. Extending phrases to their full lengths is of great importance in conveying the musical concepts. There are opportunities to successfully use slight *ritards* and *rubato* to good effect. The key (G Major) should pose no problem in this delightful solo. It was written especially for young trombonists and is highly recommended for its stylistic legato use. (L.B.)

BAKALEINIKOFF, Vladimir (1885-1953). *Meditation*. B-M, 1953; also found in *Classic Festival Solos, Volume II: Trombone*. WB, n.d. 3'30", F–e^b, grace notes; pf: 2 "To William M. Gibson" @

Meditation is a beautiful lyrical work in d minor, which maintains the same mood throughout. The style indication *molto espressivo* indicates that the performer has much latitude in interpretation, and this would lend itself well to developing a good vibrato. The most difficult passage begins in meas. 17, when the soloist is required to play triplet sixteenths after holding a J . tied to a sixteenth note. The grace notes in measure 19 can be easily executed by flipping the slide to fourth position and back to third again. No tempo is indicated in either the score or the part, but the tempo of a J . = 60 should be a good starting point. *Meditation* includes a great deal of sustained writing for the soloist, which will contribute to the development of a good tone. (M.T.)

BAKER, Buddy, ed. *Master Solos Intermediate Level*. HL, 1976. 2'-4', A–a^b, TB; pf: 3

The intermediate trombone edition of the Master Solos series contains a wealth of literature and help for the young player. There are six transcriptions of pieces ranging from Renaissance to Romantic, and two original works. The selections are: "Credo," by Handel; "I Said, I Will Forget Thee," by Brahms; "Vittoria! Vittoria!" by Carissimi; "Sarabande and Menuett," by Handel; "Gloria," by Arcadelt; "Largo and Allegro," by Handel; and "Modal Moods" and "Introduction and Dance," by Kehrberg. The last two selections use twentieth-century compositional techniques, as an introduction to younger students. Each selection has two pages of lessons and exercises designed to help the student prepare for performance; each lesson contains: biographical information on the composer; definitions of musical terms; and exercises in basic techniques such as legato, vibrato,

counting, articulation, fast tonguing, ornamentation, range and musicianship. There is an accompanying CD, with both demonstration recordings of all the selections, recorded by Mr. Baker, as well as accompaniment tracks with just the piano parts. Sonic quality is good, and the reference recordings are performed at a uniformly high level. A basso continuo part (cello or bassoon) is provided for the two Handel transcriptions. Straight mute is indicated in "Modal Moods." This is an excellent collection and resource of teaching and contest materials for the second and third year middle school trombonist. (W.R.)

BARNES, Clifford (b. 1897). *Arioso and Caprice*. Rob, 1961. 3', A^b–e^b; pf: 2 @

Clifford Barnes, an American composer and trumpeter, studied with Herbert Clarke and Ed Llewellyn. *Arioso and Caprice* is one of many well-written instrumental teaching pieces that he wrote for young students. The solo presents many opportunities for using *rubato*, vibrato, and other expressive devices. The finale can be made more effective by executing an *accelerando* three bars before the Presto section. Singable tunes and a moderate pitch range makes this a ideal piece for a first-time soloist. (N.B.)

BEACH, Bennie P. (b. 1925). *Suite*. AMP, 1957. 7', d[#]–g[#]; pf: 3 @

This work is a valuable composition in the proper situation; it has a limited range, which makes it usable by the trombonist who has difficulty with range but who needs a mature composition to perform. The composition has three movements, arranged in a slow-fast-slow order. The first movement is based on a stately motive and has a subtle intensity throughout. The second movement is in $\frac{3}{4}$ meter, performed in one beat per bar, and has a pleasant sparkle. The third movement, as the first, is stately and intense throughout. (I.W.)

BRUCKNER, Anton (1824-1896). *Ave Maria*. EM, 1951, ed. Robert L. Beadell. 3', A^b–b^b; pf: 4 @

Originally written to be sung, this arrangement affords the trombonist the opportunity to play a beautifully shaped melody over full, rich harmonies, typical of Bruckner and the late German romantic style. Since the style is legato and rather slow, the solo should be played by a trombonist who possesses a beautiful, full tone. Endurance could be a problem at the *f*, *ff*, and *fff* dynamics indicated on some of the sustained higher notes. The solo is excellent for developing legato style, strength of embouchure large dynamic contrasts *ppp* to *fff*, and musical awareness of the sonorities typical of Bruckner.

The accompanist should be at the high school level in order to cope with the ever-present accidentals and modulations to unrelated key areas; nevertheless, because the texture is predominantly homophonic with some passing tones and the like, the part should not be difficult for a good high school student. (M.S.)

CIMERA, Jaroslav (b. 1889), and **Isabella Rinaldi SARES**. *Cr Petite*. B-M, 1958. 3'30", B^b–g[#] (b^b), cadenza; pf: 1

Though born in Bohemia, Cimer received most of his musical training in Chicago. He was a gifted trombonist by his membership in the Sousa and Innes bands of-the-century American ensembles. Later, from 1917 and conducted his own group, the *Cimer* educator, he taught at Northwestern and at *Concertino Petite* would best be categorized as a *Concertino Petite* represents a *bravura* style that

Music for trombone

ALTMAN Laurie
TB94

ARUTIUNIAN Alexander
TB11a
TB11b/c

BARATTO Paolo
TB31

BAZIN François
TB104

BEQUET Michel
TB13

BELCKE Friedrich-August
TB50

BESANÇON André
TB68a

BLANK William
TB8

BLAZHEVICH Vladislav
TB3

BROWN Newel Kay
TB42

COPE David
TB43

CORELLI Arcangelo
TB35

COSMA Edgar
TB17a
TB17b/c

DEMERSSEMAN Jules
TB64

DESTANQUE Guy
TB4

FILAS Juraj
TB55a
TB55b/c

FINGER Gottfried
TB2a
TB2b/c

FORBES Michael
TB95

FRIEDMAN Stanley
TB52

GOUNOD Charles
TB105

HOVORKA Albin
TB24a
TB24b/c

JEVTIC Ivan
TB20a
TB20b/c

KASSATTI Tadeusz
TB51a
TB51b/c

JEVTIC Ivan
TB57

KOETSIER Jan
TB15a
TB15b/c

LANE George B.
TB36

LANE Richard
TB67

LOUDOVA Ivana
TB28

Colors of the City (2015 - 18')
2 trombones (horn and trombone) and piano

Concerto (1990 - 20')
trombone and piano
trombone and orchestra

Andante cantabile (1965 - 4')
trombone and piano

Solo de Concert (1866 - 4'15) (*Urtext - ed. Benny Sluchin*)
trombone et cordes ou piano

6 Exercises (1990)
trombone

Duo concertant op 55 (before 1841 - 7')
2 trombones

Variations sur canapé (2008 - 4')
trombone and piano

Esquisse
trombone and piano

Concerto No 1
trombone and piano

Sonata
trombone and piano

3 Pieces
trombone solo

Sonata da Chiesa op. 3/7 (*Nethercutt Ronald*)
3 trombones

Concerto (1991)
trombone and piano
trombone and string orchestra

Premier solo de concert (ca 1865 - 8') (*Lapie Raymond*)
trombone and piano

Mise en lèvres - Warm-ups for Trombone players
trombone

Concerto "Don Chisciotte o un Autoritratto" (2000 - 25')
tenor trombone and piano reduction
tenor trombone and orchestra

Sonata (1997 - 15')
trombone and piano

Sonata in Es (*Hejda Miloslav*)
trombone and piano
trombone and string orchestra

Polar Vortex (2014 - 6')
trombone solo

Sonata (1999 - 16')
trombone and piano

Solo de Trombone (1855 - 7') (*Urtext*)
trombone et piano

Concertino (1883 - 15') (*Hejda Miloslav*)
trombone and piano
trombone and orchestra

Actus tragicus (1993 - 10')
trombone and piano
trombone and string orchestra

Sonatine (1999 - 17')
trombone and piano reduction
trombone and brass quintet

Sonata per 3 tromboni (2001 - 5')
3 trombones

Concertino op. 91 (1982 - 15')
trombone and piano
trombone and string orchestra

Concise Daily Routine
trombone

Aria for Adina (1990 - 3')
trombone and piano

Jigsaw (1984 - 10')
solo trombone and saxophone quartet

Sonata Angelica (10')
trombone and piano

MASSON Askell
TB60

TB56a/b/c

TB61

MEIER Jost
TB7a
TB7b/c

MICHEL Jean-François
TB92

TB86

MICHEL Jean-François
TB90

TB93

TB87

OESTREICH Carl
TB14a
TB14b/c

PACCIANI Fabio
TB59

PLOG Anthony
TB22a
TB22b/c

TB58

TB88

TB91

TB26a
TB26b/c

TB27

TB79

TB109

POTIER Henri Hippolyte
TB106

POWELL Morgan
TB38

RAUM Elizabeth
TB23a
TB23b/c

ROMHÁNYI Áron
TB70

SAGLIETTI Corrado Maria
TB96

TB21a
TB21b/c

TB99
TB99b/c

SLOKAR Branimir
TB1

SMITA Vaclav
TB25a

STEVENS John
TB71

TB63

VIDAL Paul Antonin
TB107

Cadenza (1987 - 8')
trombone solo

Canto Nordico - Trombone Concerto (2000 - 23')
trombone and orchestra

Monologue (2002 - 7')
trombone solo

Musique pour trombone (22')
trombone and piano
trombone and orchestra

Petite Suite (2014 - 8')
trombone and piano

Prelude, Romance, Bacchanale (2013 - 8')
trombone and piano

Preludio - Siciliana - Galop (2014 - 6')
trombone and piano

Trilogy (2014 - 15')
2 trombones (or horn in F, trombone) and piano

Trois Tableaux (2013 - 13)
solo trombone and trombone quartet

Concertino (14') (*Máriássy István*)
trombone and piano
trombone and orchestra

Ritornelli (1981/2000 - 6')
for trombone solo

3 Miniatures (8')
trombone and piano
trombone and wind band

4 Themes on Paintings of Goya (2001 - 16'30)
trombone and piano

Divergent Roads (2014 - 3'30)
trombone and piano

Interplay (2014 - 4')
trombone and piano

Nocturne (11')
trombone and piano
trombone and orchestra

Postcards III (1999-2002 - 7'30")
trombone solo

Sonare (2011 - 8')
trombone and organ

Trombone Sonata (2020 - 13'30)
trombone and piano

Premier Solo (1865 - 5'30) (*Urtext - ed. Benny Sluchin*)
trombone et piano

Inacabado (1973)
trombone solo

Olmütz Concerto (1994 - 20')
trombone and piano
trombone and orchestra

So Far, So Close (2009 - ca. 10')
trombone and piano

18 Moods (1986 - 35')
3 trombones

Suite (1992 - 12')
alto trombone and piano
trombone and string quartet

El Tanguero (2014 - 5')
trombone and piano
trombone and trombone quartet

Warm-ups + technical routines
trombone

Concertino Es-Dur (15') (*Hejda Miloslav*)
trombone and piano

Autumn from Seasons for brass quintet (2008 - 6'10)
trombone and piano

Sonata (2002 - 16'30")
trombone (or euphonium) and piano

Premier Solo (1890 - 7') (*Urtext - ed. Benny Sluchin*)
trombone et piano