

Trombone Chamber Music An Annotated Bibliography

by
Harry J. Arling

**Second Edition
(Revised & Enlarged)**

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Publisher's Note

The present bibliography represents a major portion of Harry Arling's doctoral dissertation, *An Annotated Bibliography of Trombone Chamber Literature*. The dissertation was submitted to the Indiana University School of Music in November, 1977. The first edition of *Trombone Chamber Music* (1978) contained revisions with considerable changes made in format; all pertinent data remained.

This second edition of *Trombone Chamber Music* has been enlarged to include 209 annotations and revised to show the most current available information. A supplement of this text may be issued as soon as the quantity of new entries necessitates. Composers and publishers wishing to have their compositions or publications listed, should send review copies to: Dr. Harry Arling, Department of Music, Georgia Southern College, Statesboro, Georgia 30460.

Acknowledgements

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Harry Arling
Georgia Southern College, 1983

Introduction

The twentieth century employs the trombone as a solo instrument in chamber settings more than in any past period of music. Of the 209 compositions annotated in this bibliography, 176 belong to this century; most have been written since the 1960's, and the rate is ever increasing. The majority of these compositions written in recent years demonstrate varying degrees of unconventional techniques and employ frequent unusual combinations of instrumentation. Thirty-two Baroque and one Romantic composition comprise the remaining annotations.

This bibliography is a compilation of chamber compositions involving trombone as the *only* brass instrument. Although not always used purely as a solo instrument in the works included in this text, emphasis still lies upon its use as a predominant instrument from the standpoint of being the only brass instrument involved. Only compositions up to and including eight instruments are listed. The listing includes works written for trombone with various combinations of percussion, voice, woodwinds, strings, keyboard, and tape. Trombone/keyboard only and trombone/tape only compositions are omitted. Early works that utilize parts for *cornett* or *zink* are also excluded unless an alternate instrument is designated.

The intent of the text is to provide a reference guide for teachers and students seeking suitable repertoire. Due to the contrast of material and variety of color involved, compositions of this type are especially valuable for inclusion as recital literature. The levels assigned are intended as an aid in repertoire selection but may vary widely according to individual and institution. The levels do, however, dis-

tinguish relative difficulty within the total list. The following grade levels have been assigned by the author:

- | | |
|-----------|--|
| Level I | College freshman; basic technical demands. |
| Level II | College sophomore; basic technique but more demands regarding range, rhythms, and endurance. |
| Level III | College junior; advanced technique and musicianship. |
| Level IV | College senior; excellent technical command of the instrument and musicianship. |
| Level V | Graduate student or professional; extremely difficult, demanding the utmost in capabilities. |

The following system is used to signify pitches in the various octaves:



Manuscripts (indicated as "MS") are available from composers and dates refer to the year of composition. Dates for published editions refer to the year of publication. Many of the published materials listed in this text are available from the Robert King Music Co. The addresses of publishers and composers include U.S. sources for many of the foreign publishers.

Harry Arling
Georgia Southern College

Abbreviations

Abbreviations used in the text are as follows:

acc	- accordion	N	- narrator/speaker
A	- alto voice	ob	- oboe
al	- alto	org	- organ
amp	- amplified		
B	- bass voice	perc	- percussion
b	- bass	pf	- piano
Bar	- baritone voice	picc	- piccolo
bn	- bassoon	prep	- prepared
CA	- contralto voice	rec	- recorder
ca	- English horn	S	- soprano voice
cel	- celeste	sax	- saxophone
ch	- chimes	sd	- snare drum
cl	- clarinet	stg quart	- string quartet
cont	- continuo	stgs	- strings
cym	- cymbal	syn	- synthesizer
db	- double bass	T	- tenor voice
		t	- tenor
elec	- electric	tp	- tape
		timp	- timpani
fl	- flute	tba	- tuba
		trb	- trombone
glock	- glockenspiel		
gt	- guitar	V	- voice
		vcl	- cello
harm	- harmonium	vib	- vibes
hp	- harp	vla	- viola
hpcd	- harpsichord	vln	- violin
insts	- instruments	ww	- woodwinds
MS	- manuscript	xyl	- xylophone
MZ	- mezzo soprano voice		

Trombone Chamber Music

AITKEN, ROBERT. *Kebyar*. Editions Salabert, 1976.

Range: F_1 to d^2 . 19:00 min. Level V.

Instrumentation: flute (also very high pitched wood or temple block); clarinet (also medium high pitched wood or temple block); trombone; 2 double basses; percussion (mounted finger cymbals, oriental cow bells, temple bowls, bowed cymbal, temple blocks, Indian squeeze drum, Trompong, G'nder, 3 low pitched gongs); tape.

Kebyar uses proportional notation with varying textures. There is similar employment of instruments within a given section, without regard to individual technical considerations. The trombonist is asked to produce the following effects: "vary colour with F attachment," flutter tongue, tremolo, glissando, improvise, use finger nails on bell or snap spit valve, multiphonics, fast slide vibrato, and mute. Flutter tongue is used in the extreme lower register and many wide and disjunct leaps are employed. In the performance notes, the composer states that the oriental percussion may be replaced by more conventional instruments if necessary. Bass and tenor clefs.

ALBERT, THOMAS. *Sound Frames*. Media Press, 1970.

Range: Indeterminate. 6:00 min. Level III.

Instrumentation: oboe; alto saxophone; trombone; vibes.

Albert's *Sound Frames* consists of timed (by a conductor) frames of unconventional notation. Performance instructions in the preface to the score read as follows:

A horizontal line in the center of the page represents the approximate middle of each instrument's range. Anything appearing above the line is to be played in the upper register; anything below the line, in the lower register...the use of a conductor is essential. His only movement is to give a downbeat at every vertical dotted line. These downbeats are to serve as reference points for the performers; to insure the precise timing of these downbeats, the conductor should use a stopwatch or a wristwatch with a sweep second hand.

The trombone part or frame calls for mute, plunger mute, double tongue, and flutter tongue. A full score is provided for each performer. Ability at improvisation and rapid plunger technique is required. (Media Press is no longer in business; contact Alfred Blatter.)

ALBRIGHT, WILLIAM. *Sweet Sixteenths*. MS, 1980.

Range: F (optional 8va basso) to b-flat¹. 4:30 min. Level II.

Instrumentation: clarinet; trombone; cello; piano.

Sweet Sixteenths was commissioned by the "Warsaw Music Workshop" (Zygmunt Krause, Director). A change of pace (perhaps encore material) from the group's usual repertoire, this tonal work is written in ragtime style, specifically that of a cakewalk. The trombone part is not difficult; there are several high register passages, but no real technical demands. Cup mute; bass and tenor clefs.

ALSINA, CARLOS ROQUE. *Trio 1967*, Op. 19. Bote & Bock, 1967.

Indeterminate range. 11:30 min. Level V.

Instrumentation: cello; trombone; percussion (1 medium cymbal, 2 tam-tams (small and medium), 1 big tam-tam, 1 sizzle cymbal, 4 temple blocks, 2 cow bells, 1 small drum, 1 tom-tom, 1 big drum,

1 vibraphone, ratchet, 2 dog barks (small and medium), 2 trill whistles (small and big), small Greek hand-cowbell (approximately in c-sharp), glass marbles, aluminum paper).

Trio 1967 is an avant-garde composition with each measure subdivided into time units corresponding to the metronome markings. The notation is to be understood in proportion to the division of the measure and the duration of a tone is indicated by the length of the horizontal beam (proportional notation). Detailed stage and performance directions are included. The trombone part requires multiphonics, trills, glissandos, and plunger mute while the trombonist is also asked to play a little maraca and a small trill whistle. A fine performer, especially one adept at avant-garde techniques, is needed. Good command of the instrument is required due to the extreme physical requirements. Sections of the composition indicate definite pitches while others do not. Most sections are metrical, in a sense, while others are not.

AMMAN, BENNO. *Inventum*. MS, 1972.

Range: G_1 to f^2 . 19:19 min. Level V.

Instrumentation: trombone with F attachment; piano; tape (or 2 trombones, 2 pianos).

Inventum is dedicated to Vinko Globokar. To quote Amman,

Random occurrences in time and form are the principal motifs in the conception of this work. "Invention" is the structural foundation, and is the result of the compositional process.

The composition utilizes proportional and graphic notations. The trombone part is a series of continuing effects; these include: half valve glisses; traditional glisses; flutter tongue; indefinite pitch; quarter tones; straight mute; Harmon mute; cup mute; trills.

ANDRIX, GEORGE. *Free Forms*. G. Schirmer, 1974.

Range: G_1 to b-flat¹. 8:30 min. Level IV.

Instrumentation: bass trombone; 2 violins; viola; cello; double bass.

Written for and premiered by Thomas Everett, *Free Forms* consists of four pieces or movements in traditional notation. The trombone part is carefully marked, indicating specific positions to employ in fast harmonic lip slurs. Some of the slurs indicate the composer wants the valve to be used even though the pitch would also be available without it; the intent is to keep the slide moving in the same direction. The for a change of timbre is shown in another instance where a low G is sustained between successive. One is indicated to be played with the valve without. The strings are also carefully resting upon which string a particular pitch played. A Harmon mute is required.

APPERT, DONALD. *Dialogue*. MS, 197

Range: D-flat to c². 5:00

Instrumentation: viola

Dialogue is an atonal work tonally notated, the cor angular lines in a dis' ment is divided into both using the sam' movement, Adagio bonist. There r are not over' either the for each.

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(see instrumentation below)
- C. Monteverdi (Tarr)**
Toccata from L'Orfeo
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2Tr, 3Tb(2Tb/Tu), or 2Tr, Hn, 2Tb(Tb/Tu); opt. Tim
- William Presser**
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Winner, New Louisville Brass Quintet Composition Contest, 1974
- G. de'Wert (Amend)**
Canzona

Books

- Harry J. Arling**
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