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ORIGINAL MUSIC FOR BASS TROMBONE AND PIANO FROM 1985 TO 2018: AN ANNOTATED BIBLIOGRAPHY

Brian Lew

University of Nebraska - Lincoln, brianlew.music@gmail.com

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ORIGINAL MUSIC FOR BASS TROMBONE AND PIANO FROM 1985 TO 2018:
AN ANNOTATED BIBLIOGRAPHY

by

Brian Andrew Lew

A DOCTORAL DOCUMENT

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Major: Music

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AN ANNOTATED BIBLIOGRAPHY

Brian Andrew Lew, D.M.A

University of Nebraska, 2019

Advisor: Scott Anderson

The purpose of this document was to compile and annotate original music for the bass trombone and piano from 1985 to 2018. Original works is defined as compositions whose original intentions were for the idiom of solo bass trombone and piano. Works included are exclusive of transcriptions and arrangements.

This document annotates more than 125 compositions. Each annotation includes information about the composer (birth year and death year, if applicable), length of the piece, publisher, level of difficulty, a preview of the music, and the written annotation. Observations from the examined compositions are found in the closing chapter. Observations range from the largest output of works by a single composer (Tom Dossett), the influence of Latin music, and the number of works for each level of difficulty.

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My deepest thanks go to my teacher, mentor, and advisor Dr. Scott Anderson, for his commitment to my doctoral career at the University of Nebraska. In such a short amount of time, you have elevated my performance and teaching abilities to a level that I never dreamed possible. Thank you for seeing the potential in me when I was not able to see it in myself.

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With so many compositions involved in this bibliography, thank you Calvin Schreiner and Vincent LaMonica for assisting me with procuring musical scores. Jimmy Lowe, your editorial assistance has made me a stronger writer and have influenced the ways in which I write and think about music.

Finally, and certainly not least, thank you to my closest family and friends who have seen me through my musical and educational life to date. Your support in my musical endeavors has never ceased from the beginning. I am indebted to you for all the opportunities you have given me in pursuing a musical education that has spanned 10 years, four universities, and two continents.

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Chapter 1 Introduction

An annotated bibliography serves as a useful resource for educators and performers to pursue greater insight into a piece of music. Online previews and sample pages on a publisher's or composer's website often provide nominal information about a given work. A citation in an annotated bibliography gives teachers, students, and performers a plethora of information that they may be unable to obtain elsewhere.

Several annotated bibliographies have been written for the tenor and bass trombone since the 1970s. Table 1.1 lists a number of significant English-language bibliographies which have served as landmark literary pieces in their own right since the mid-1980s. There are very few ways in which performers are able to find new repertoire unless they keep up to date on every publisher's most recent mailing list. By compiling this body of literature into one cohesive document, this document seeks to serve as a valuable tool in assisting with solo bass trombone and piano repertoire.

Tom Everett, former Professor of Music at Harvard University, created the first bass trombone annotated bibliography in 1973¹, which was later updated in 1978² and 1985³. The three editions of Everett's bibliography endeavored to include all works that were written for the trombone to date, including tenor, alto,

¹ Everett, Thomas G. *Annotated Guide to Bass Trombone Literature*. Nashville: Brass Press, 1973.

² Everett, Thomas G. *Annotated Guide to Bass Trombone Literature*. Nashville: Brass Press, 1978.

³ Everett, Thomas G. *Annotated Guide to Bass Trombone Literature*. Nashville: Brass Press, 1985.

and bass trombone compositions. At the time, it served as the singular document where performers and teachers could find solo and chamber literature. In the 1985 edition of his book, Everett stated “The hope was to call attention to the possibilities of the bass trombone as a solo instrument, and to further the diversity and the quality of the music written for the instrument.”

Since then, a substantial number of solo bass trombone pieces have been written and transcribed for the instrument. The volume of these pieces makes it impossible to catalogue them in one cohesive anthology. Scholars have since endeavored to continue to compile works written for the trombone in several other publications and educational theses.

Table 1.1: Brief Overview of Previous Trombone Annotated Bibliographies

Year	Title	Author
1973	Annotated Guide to Bass Trombone Literature	Thomas G. Everett
1978	Annotated Guide to Bass Trombone Literature, Second Edition	Thomas G. Everett
1985	Annotated Guide to Bass Trombone Literature, Third Edition	Thomas G. Everett
1994	French Music for Low Brass Instruments: An Annotated Bibliography	J. Mark Thompson and Jeffrey Lemke
2009	Solo Literature for Trombone and Organ: An Annotated Bibliography	Patrick David Lawrence
2015	Canadian Solo Trombone Recital Repertoire: An Annotated Bibliography	Dale Sorensen
2015	An Annotated Bibliography Of Works For Solo Bass Trombone And Wind Band	Erik Shinn
2018	Solo Literature for Trombone and Harp-An Annotated Bibliography	Louis Setzer

Dr. Dale Sorensen currently serves as Visiting Professor at Mount Allison University in New Brunswick, Canada and is a frequent performer with

Symphony Nova Scotia. Most recently, Dr. Sorensen's 2015 dissertation⁴ on solo trombone repertoire by Canadian composers stands as the largest annotated bibliography for the instrument after Everett's third edition. More than 200 annotations for both tenor and bass trombone are included in this bibliography. Only a few works from his bibliography overlap with the works compiled in this bibliography.

J. Mark Thompson and Jeffrey Lemke's 1994 book⁵ *French Music for Low Brass Instruments*, which is an extension of Lemke's 1979 annotated bibliography, was a welcomed addition to the trombone community's knowledge about its repertoire. Thompson and Lemke provided a great deal of insight to the literature derivative of the Paris Conservatory before and during the 1980s, most of which was written for tenor or bass trombone and piano.

Dr. Erik Shinn's treatise⁶, *An Annotated Bibliography of Works for Solo Bass Trombone and Wind Band*, examines a compilation of 40 works, many of which are available with a reduction for bass trombone and piano but are not included in this bibliography due to the delimitations that shall be described in Chapter 2. Lastly, two other notable annotated bibliographies have been written about bass trombone music in the past decade. Dr. Patrick Lawrence⁷ has

⁴ Sorensen, Dale. *Canadian Solo Trombone Recital Repertoire: An Annotated Bibliography*. Toronto: University of Toronto, 2015. <<https://central.bac-lac.gc.ca/item?id=TC-OTU-71328&op=pdf&app=Library>>.

⁵ Thompson, J. Mark, and Jeffrey Jon Lemke. *French Music for Low Brass Instruments: An Annotated Bibliography*. Bloomington: Indiana University Press, 1994.

⁶ Shinn, Erik Thomas. "An Annotated Bibliography Of Works For Solo Bass Trombone And Wind Band" (2015). http://purl.flvc.org/fsu/fd/FSU_migr_etd-9453.

⁷ Lawrence, Patrick David. *Solo Literature for Trombone and Organ: An Annotated Bibliography*. 2009.

annotated over 150 pieces for trombone and organ. *Solo Literature for Trombone and Harp: An Annotated Bibliography*⁸ by Dr. Louis Setzer is a compilation of all known works for trombone and harp.

It is evident that there has been a rise in annotated bibliographies for the trombone in the past decade. These resources have been well-received in academic circles and are proving that there is both a need and demand for the organization of this kind of music in a digestible fashion. This bibliography seeks to be the first to dedicate itself solely to the literature written originally for bass trombone and piano. With the creation of this document, the author hopes that students, educators, and performers are made more aware of new literature and that it inspires performances, study, and future research.

⁸ Setzer, Louis. *Solo Literature for Trombone and Harp-An Annotated Bibliography*. Vancouver, Canada: Cherry Classics Music, 2018.

Chapter 2 Research Methods

This chapter discusses the methods in which the author collected and researched this body of literature. In an effort to keep this document concise for its intended purpose, the following parameters and limitations had to be instituted:

1. Compositions must have been originally written for solo bass trombone and piano. Transcriptions from other instruments and piano reductions are excluded. Works that are published for “bass trombone or tuba” whose original intended instrumentation cannot be determined are included-these works are few. Tenor-bass trombone pieces are included-again, these works are few.
2. Music must be published between 1985 and 2018. Manuscripts dated prior to 1985 but not published until 1985 or later are included.

One of the most difficult undertakings in creating this bibliography is ensuring that all pieces of music were properly documented. The internet has been a most valued research tool; however, directly emailing and conversing with composers directly has been equally satisfying in procuring musical scores.

WorldCat®, an international library database, served as the most useful tool in finding the majority of scores included in this bibliography. Since all musical scores are categorized by a “subject heading” according to the Library of Congress, WorldCat® will allow you to search all records within each subject heading and to narrow the results within a range of years. The two subject headings used for these searches were “Bass trombone and piano music” and “Bass trombone and piano music, arranged”. Both of these heading searches showed results that were improperly categorized and needed to be sorted

through in order to ensure that music was truly originally written for the bass trombone and piano and not written for a different performing medium. Some works that were piano reductions were found in the “bass trombone and piano music” subject search. Works that were not arrangements were found in the “bass trombone and piano music, arranged” subject search.

As useful as WorldCat® was in finding musical scores, the research database creates a serious limitation that should not be overlooked. Despite having an extensive amount of music, the records in WorldCat® are limited to the contents of their participating libraries. That is, WorldCat® is not comprehensive to all items that are circulated worldwide is restricted to a select number of libraries in the world. For some musical scores, no lending libraries in WorldCat® owned a copy, but this does not mean that no library in the world owns a copy.

Publisher’s catalogues, both print and online, were exceptionally useful in identifying repertoire that did not appear at this time in WorldCat®’s circulation. With the addition of new music being published in recent years, libraries are slow to acquire new scores due to any number of reasons such as but not limited to: lack of funds, not knowing it exists, and lack of interest in the piece. The International Trombone Association (ITA) has recently archived their past journals dating back well before the scope of this research. Each quarterly journal has a section dedicated to recent publications and premieres of works. Examining these journals has been most helpful in finding works by lesser-known European publishing companies.

By communicating with composers directly via email during this research process additional pieces of music were brought to the author's attention that were not found elsewhere. Composers shared information about works that were not found elsewhere due to being unpublished, self-published, or out of print. It should be noted that unpublished works are not included in this bibliography due to the limitations previously stated requiring works to be published. All attempts were made to find as many self-published works as possible.

Chapter 3 Literature Evaluation

In an effort to create a holistic and comprehensive annotated bibliography, previous publications were evaluated to determine how to craft and influence the author's edition. Upon looking at several other author's works, it became evident that there is no uniform way to format an annotation as each author has their own unique, personal formatting preferences. Some authors such as Shinn and Setzer chose to simply list the preliminary information preceding their commentary. Alternatively, Everett chose to write his annotations, essentially, in complete sentence paragraph form. Somewhere in the middle of these two formats, Sorensen created a more database-like system of portraying his information, which flows well for the reader.

All authors were in agreement that information such as title, composer, date of composition, and publisher were necessary in order to give a complete annotation. Some authors included additional information such as composer's contact information (mailing address, telephone number, or email address), composer's gender, composer's location of birth, publisher's contact information, publication catalogue number, duration of music, and range. In this bibliography, the author wishes to create an annotation that is accessible for the reader which gives as much of a biographical sketch of each piece as possible. The following data has been deemed pertinent by the author for each annotation:

- Composer's name: listed by the last name then the first name in order to create an alphabetical bibliography.

- Composer's birth and death dates: since most composers are still living, birth years are hard to find for living composers and this will assist performers in creating program notes, recital programs, etc.
- Title: printed name of the work. In the event of concertos and sonatas, the title has been shortened to "Sonata for Bass Trombone".
- Dedication or Commission Information: name of the artist(s) who the work was dedicated to or commissioned by.
- Duration: the length of the piece is represented using prime and double prime symbol notation, for example, 4'30".
- Publisher and publication date: the name of the publisher and the date of publication is listed here. Complete publisher contact information is found in an index of publishers in the back of this document.
- Level of Difficulty: a grading scale of 1 to 5 has been created in order to provide insight into the difficulties of each piece of music. In the event that a piece of music falls between levels of difficulty, they are notated by a "point five" marking, for example, Level 3.5. Many times, but not always, the use of a point five level is needed due to an extended range that is slightly larger than the previous level is defined by. In other cases, the rhythms may be slightly more complex. After examining several other annotated bibliographies, it is apparent that there is no standard grading scale among authors when assessing music. Even publishers have varying assessment methods. After careful consideration the author has created a grading scale, as illustrated in Tables 3.1 and 3.2, that looks to provide a broad overview of the general criteria for each level without being overly analytical and creating a grading scale which is twice as large and leads to confusion.

Table 3.1: Grading Scale of Levels 1 and 2

	Level 1	Level 2
Range	-F2 to F4	- D2 to B \flat 4
Meter	-4/4, 3/4, 2/4, 6/8 -moderate meter changes	-all simple meters -9/8, 12/18, 3/8, 5/8, 7/8
Key	-up to 4 flats or sharps -minimal accidentals	-up to 5 flats or sharps -more frequent accidentals
Clefs	-bass	-bass -brief tenor clef
Rhythm	-whole, half, quarter, eighth -dotted notes -moderate syncopations -triplets and sixteenths	-extended triplets and sixteenths -more difficult syncopation
Articulation	-legato and staccato -small natural slurs	-larger slurs (no more than an octave) -all accents -limited multiple tonguing passages
Extended Techniques	-glissandi -percussive sounds -minimal mute changes	-mute changes -slide vibrato -flutter tonguing -growling

Table 3.2: Grading Scale of Levels 3 through 5

	Level 3	Level 4	Level 5
Range	-Ab1 to C5	-F1 to D5	-A0 to F5
Meter	-all meters -frequent changes	-advanced and frequent changes -intricate relationships between meters	-all meter changes -advanced meter relationships
Key	-all keys -moderate accidentals -double sharps/flats	-frequent key changes -extensive accidentals	-all keys -extensive accidentals
Clefs	-bass clef -tenor clef -alto clef -C treble clef	-all clefs	-all clefs
Rhythm	-complicated rhythms and syncopations	-advanced rhythms -complex rhythmic relationships	-complex rhythms and relationships
Articulation	-slurs over an octave -all accents -brief double/triple tonguing passages	-all slurs -consecutive multiple tonguing passages	-all slurs -extended duration of multiple tonguing
Extended Techniques	-multiphonics -lip trills -mute changes -rips -falls	-lip trills -multiphonics -quarter tones	-all previous extended techniques

Aharoni, Abraham (b. 1975)

Gavotte

Duration: 3'30"

Publisher: Warwick Music Limited 2002

Level of Difficulty: 4

Range: A1 - F#4

Extended Techniques: none

The image shows a musical score for a piece titled "Gavotte" by Abraham Aharoni. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The first staff begins with a dynamic marking of *mf* and contains a series of eighth notes with slurs, followed by a repeat sign. The second staff continues the melody with a dynamic marking of *p* and includes a first ending bracket labeled "1." at the end. The score is presented on two staves.

This unique and challenging work is sure to give the soloist a workout in flexibility. Subtitled "à la Prokofiev", the title alludes harmonies to that of Prokofiev while maintaining the Baroque dance style. Large lip slurs are the most challenging aspect of this work. Performers should try to make the leaps between octaves not sound abrupt and simply a natural part of the phrase. Despite the challenging technique, the harmonic implications are explicit and should provide guidance for the performer. The solo part has limited rests and the performer should pace themselves accordingly in order not to be winded and short of breath.

ALLEN, Don

Sonata for Bass Trombone

Duration: 13'

Publisher: Trombone Association Publishing of Western Massachusetts 1985

Level of Difficulty: 5

Range: D \flat 1 - A4

Extended Techniques: straight mute, glissando

The musical score is presented in three systems, each on a bass clef staff with a 4/4 time signature.

- Movement I:** Tempo marking $\text{♩} = 80-96$. Dynamics *mf*. Features a series of notes with a slur, a triplet of eighth notes, and another triplet of eighth notes.
- Movement II:** Tempo marking $\text{♩} = 50$. Dynamics *mp*. Features a series of notes with a slur, a triplet of eighth notes, and another triplet of eighth notes.
- Movement III:** Tempo marking $\text{♩} = 108$. Features a series of notes with a slur, a triplet of eighth notes, and another triplet of eighth notes.

Allen's *Sonata* is one of the earliest works in this collection and demonstrates the compositional harmonies and techniques from the 1970s that carried well into the 1980s. The bass trombone is given an active and virtuosic part that descends into the lowest register of the instrument as well as more advanced passages in the upper register. The only known edition of this work exists in a handwritten format which makes reading the part much more difficult as most performers are used to reading off computer-generated parts. Lyrical passages exist in both the

upper and lower registers of the instrument. The ability to traverse multiple octaves with ease will be most beneficial as some phrases ascend and descend over a large distance. The accompaniment is at times complimentary to the melody and other times provides contrast which produces varying musical textures.

Andraschek, Siegmund (b. 1975)

Tango

Duration: 4'

Publisher: Advance Music 2012

Level of Difficulty: 3

Range: G1 - C5

Extended Techniques: none

Con fuoco ♩ = 110

mf

Austrian trombonist and composer Siegmund Andraschek has written a short work in the style of tango, as the name suggests, for the intermediate soloist. The range is quite modest, mostly playing between G2 and G4. A singular G1 is notated to be played optionally 8va and a singular C5 is to be played optionally 8vb. Standard compound divisions and subdivisions are found throughout and a 16th note extended passage is found twice in the work. Articulation and phrasing should be the most challenging aspect of this work, ensuring to find the correct groove in a tango, which may be unfamiliar to a younger player. The piano provides a steady tempo which will assist a player in aligning syncopated and rhythmic gestures. This piece of music is also a great teaching tool to introduce younger students to Latin style music.

Auger, Evelin (b. 1956)

Rafales

Duration: 6'

Publisher: Editions Robert Martin 2012

Level of Difficulty: 3.5

Range: A1 - A4

Extended Techniques: none

1 **Adagio**

The musical score is written in bass clef with a 4/4 time signature. The tempo is marked 'Adagio'. The first system begins at measure 1 with a piano (*p*) dynamic. It contains a triplet of eighth notes. The second system starts at measure 32 and features a triplet of eighth notes with a crescendo-decrescendo hairpin and a forte (*f*) dynamic. The piece concludes with a mezzo-forte (*mf*) dynamic.

Rafales, meaning "gust" or "burst of wind" in French, evokes an image of winds during a storm. The piece is moderately difficult, ideal for a young undergraduate, with a 3 octave range but only extending to the lower and upper range briefly. The soloist should be sure to bring out all nuances, especially the crescendo-decrescendo gestures, in order to give a convincing performance. The most difficult passage, found in the musical example, will be executing grace notes within a triplet. The piano part occasionally contains arpeggios which help to evoke the feeling of wind and creates forward motion.

Bass, Eddie Covington (b. 1937)

Forests of the Night

"Dedicated to Jonathan Warburton"

Duration: 7'30'

Level of Difficulty: 3

Publisher: Warwick Music 2011

Range: A1 - G4

Extended Techniques: none

Misterioso ♩ = 72
12

p *mp* *mf*

f

122 ♩ = 128

mp *ff* *p*

Forests of the Night includes a variety of musical styles and expressions for the soloist to communicate. The opening piano music expresses a feeling of exoticism from a distant land with elements of whole tone scales heard in the accompaniment. The foreign flair and colors created in the piano part lend itself to many different timbres that could be used by the trombonist. The faster 6/8 sections demonstrate the power of the bass trombone in the core of its register in the bass clef with a giocoso feeling of playful lightness. The small range required in this piece allows it to serve as an intermediate work where students can

practice music requiring advanced slide work in both legato and staccato styles and more frequent usage of the valves. A brief middle section alternates compound and simple meters but a consistent eighth note pulse is present which assists the alternation of meters.

Ben-Amots, Ofer (b. 1955)

Prophetic Tropes

Duration: 12'30"

Publisher: Kallisti Music Press 1999

Level of Difficulty: 5

Range: B \flat 1 - D5

Extended Techniques: cup mute, triple tonguing, double tonguing,
bell into piano, rip

Grave Assai, molto espressivo e rubato ($\text{♩} = 60$)

The musical score consists of three staves of music in bass clef. The first staff begins with a 7/4 time signature, followed by a 11/4 time signature, and then a 13/4 time signature. It features dynamics of *sfz* and *ff*. The second staff includes a 3-measure triplet and dynamics of *sfz*, *ff*, and *p*. The third staff starts with a 10/4 time signature and includes dynamics of *sfz*, *p* lyrically, and *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Inspired by Jewish prophetic liturgy, this piece of music shows the extreme emotional and dynamic ranges of the instrument. Designed for the advanced/professional performer, this work will require the soloist to expand their musical comfort zone in order to give a convincing performance. The solo part requires light and crisp multiple tonguing in all registers of the horn ranging from pianissimo to fortissimo which may be the hardest part of performing this music. The melodies are written in a fragmented, rhythmic, chant-like style which will challenge the soloist to give a vocal quality to the melody. The music reaches its climax by extended multiple tonguing and roaring rips into the upper register, as

if to depict the fire and fury that is sometimes associated with an angry God. The piano part has an extensive amount of extended techniques such as silently pressed keys, plucked strings, muted strings, and so on. An entire page in the piano score further describes how each effect should be performed and executed. Extra rehearsals with the accompanist may be required in order to align both the solo and piano part.

Benton, Robin (b. 1941)

Dance Movements

Duration: 3'30"

Publisher: Gold Branch Music 2005

Level of Difficulty: 3.5

Range: F1 - G4

Extended Techniques: rip, straight mute

3 **Moderato** ♩ = 100

32 **Allegro** ♩ = 88

f

Written in two movements, a slow waltz and a gigue, this work would be a useful work to include in lieu of an "étude" in an academic setting. The piece itself is short in duration and does not contain difficult music that a university student could not learn in a short period of time. A single F1 is written at the very end of the piece and could easily be performed up an octave to create an easier part. The tessitura of this piece lies above a B \flat 1 and is perfectly suited for the range that a first-year university student should be versatile in. Phrases below and in the staff make use of primarily the F valve but also both valves engaged together. Educators will find this work beneficial for students who may need simple music to apply slide technique and articulation.

BEVAN, Clifford

Sonatina for Bass Trombone

Duration: 9'

Publisher: Piccolo Press 2011

This work was unavailable for examination. It is uncertain as to whether or not this piece is still in publication. Dr. Clifford Bevan is a low brass performer, educator, and scholar. His most recent publication, *The Tuba Family*, discusses at length the history of the tuba. Without being able to examine *Sonatina*, it is assumed that the music is written relatively idiomatically for the instrument since the composer is a low brass performer.

Biedenbender, David (b. 1984)

Liquid Architecture

“Dedicated to Randy Hawes and Kathryn Goodson”

Duration: 12'

Publisher: Bent Space Music 2012

Level of Difficulty: 5

Range: E \flat 1 - A4

Extended Techniques: straight mute, glissando

I. hard

Steady, mechanical, precise, angular $\text{♩} = 88$

The score for 'I. hard' consists of two staves of music in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins in 4/4 time, with a dynamic marking of *pp* followed by a crescendo to *f*. It features several slurs and accents. The second staff continues the piece, also with *pp* to *f* dynamics and slurs. The music is characterized by sharp, angular intervals and a steady, mechanical feel.

II. smooth

11 Still, suspended $\text{♩} = 52$
warm

The score for 'II. smooth' begins at measure 11. It features a key signature of three flats and a tempo of 52 beats per minute. The music is marked 'warm' and 'Still, suspended'. It consists of two staves. The first staff has a dynamic marking of *pp* followed by a crescendo to *p* and then a decrescendo back to *pp*. It includes a large slur and a box labeled 'B'. The second staff starts at measure 17, with a dynamic marking of *pp* and a box labeled 'C'. The music is smooth and features long, sustained notes with a decrescendo.

Liquid Architecture was inspired by the architectural creations of Frank Gehry who is best known for his designs such as the Guggenheim Museum and Walt

Disney Concert Hall. Two movements, sharp and smooth, represent both characteristic qualities in Gehry's designs⁹. The first movement is based upon quick pianissimo to forte crescendos in the solo line accompanied by a sharp, accented, brash, and syncopated piano part. Strong dynamic control throughout the entire range of the instrument is a necessity in order to execute the musical gestures in this piece. A *lento* second movement seems to suspend time as it portrays what smooth and liquid architecture may be like. An exceptionally strong sense of rhythm is needed in order to create the back and forth syncopations that are created between soloist and pianist. The performer may consider performing off the score on an electronic reader instead of the solo part in order to help stay more together with the piano part.

⁹ Biedenbender, David. *Liquid Architecture*. Bent Space Music, 2012.

Blumenfeld, Aaron (b. 1932)

Sonata for Bass Trombone

Duration: 10'

Publisher: Tap Music Sales 1986

Level of Difficulty: 4

Range: A \flat 1 - C5

Extended Techniques: none

First movement musical notation. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked as quarter note = 108. The notation features a series of eighth and sixteenth notes with slurs, and some notes are marked with a flat (b). The movement is labeled with a Roman numeral 'I.'.

Second movement musical notation. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 54. The notation includes various time signatures: 6/8, 9/8, and 6/8. The movement is labeled with a Roman numeral 'II.'.

Third movement musical notation. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The movement is labeled with a Roman numeral 'III.'. The notation includes a first ending bracket labeled '1' and a measure number '44' at the start of the second line. The notation features a series of eighth and sixteenth notes with slurs, and some notes are marked with a flat (b).

This manuscript-style score is neatly written; however, it has omitted measure numbers, rehearsal marks, most dynamics, and the tempo of the last movement. It is unclear whether these omissions are intentional or not, but they

leave unique, ambiguous phrases open to interpretation to the soloist.

Rehearsals with an accompanist are sure to be difficult due to the lack of landmark rehearsal markings in the music. Performers who are thinking about performing this work should greatly consider creating their own digitized solo and score in order to ease reading the original part.

Written in three movements, rhythms across the entire piece are quite simple and do not pose much difficulty. Extended accidentals are used throughout, despite key signatures, and may create additional difficulties when determining implied harmonies. Range should not be out of reach for a level 4 performer and does require a strong upper register, especially in the third movement when several phrases remain above the staff. Tenor clef is used inconsistently throughout the work but not always at times when a performer would desire it the most, such as in the first movement. The piano part is quite complimentary to the music and rhythmically simple, save for a few technical phrases.

Bolter, Norman (b. 1955)

Sagittarius2

“Commissioned by the Zellmer-Minnesota Orchestra Trombone Competition”

Duration: 9'30"

Publisher: Air-ev Productions 2002

Level of Difficulty: 4.5

Range: E \flat 1 - C5

Extended Techniques: none

A Direct and generous ♩ = 60

G Faster, the Archer Centaur ♩ = 108

Composed for an advanced university student or young professional, *Sagittarius2* is full of character changes that allow the bass trombone to shine. Embracing each section's mood and character changes will make this music speak and come to life. Crisp articulation and ease in flexibility are key to performing the most challenging phrases in this piece of music. Bolter uses a wide range of the instrument and utilizes the characteristic timbres of each range to help color his music. A strong undergraduate player would be able to perform this work at their graduating recital.

The outer limits of the range are used sparingly and are reached accessibly, usually by step or within harmonic context. Rhythms are frequently

complex and sometimes syncopated. Frequent scale patterns require the use of the F valve in the staff. Complex use of the valves below the staff is limited. Most intervals are limited to within the octave but the occasional octave leap or leap of a 10th are also found.

Bolter, Norman (b. 1955)

Tootle Tour

"Dedicated to Jonathan Warburton"

Duration: 3'

Publisher: Air-ev Productions 2008

Level of Difficulty: 4

Range: D \flat 1 - G4

Extended Techniques: glissando, triple tonguing

Norman Bolter, former trombonist of the Boston Symphony Orchestra, wrote this short but multi-sectional work as an encore for one of Jonathan Warburton's recital tours. This piece lacks a cyclical melody, however, is through-composed in short sections featuring a wide variety of styles and moods such as swing, humorous, religioso, and many others which creates a rhapsodic atmosphere. A strong pedal register is required for long, held notes as well as the flexibility to jump in and out of the pedal register for octave leaps. Aside from a few octave leaps into the pedal register, the range is quite idiomatic to the instrument. Some performers may find the harmonies at the end of the piece difficult due to non-traditional harmonic implications. A convincing performance will embrace and

confidently express the half dozen different styles and moods seen in this work.

Like its original intention, this would be a great recital ending or encore piece.

BOWIE, Gordon W. (1944-2012)

Sonata for Bass Trombone

Duration: 7

Publisher: Trombone Association Publishing of Western Massachusetts 1985

Level of Difficulty: 4.5

Range: C1 - A4

Extended Techniques: none

Allegro Marziale

The musical score is for a Bass Trombone. The top staff is in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic and features a triplet of eighth notes. The bottom staff is also in bass clef, 4/4 time, with the same key signature. It begins with a fortissimo (*ff*) dynamic and features a series of accented eighth notes over a steady bass line.

Due to the extensive low range, extending downward to a singular C1, the work has been rated a Level 4.5. The C1 is part of an optional 8va passage register, however, a D1 is required in another passage that is not marked 8va. This work could also serve those who are looking to solidify their pedal register. The declarative mood of the piece makes it a great opener to the beginning of either half of a recital. Fanfare, *giocoso*, and lyrical sections work together to create a well-rounded work. Contrasting articulations in the fanfare-like sections and *giocoso* sections will keep the music light and not heavy. Excerpts from this music would also lend themselves well to be used in a lesson for an articulation study.

Buss, Howard (b. 1951)

Ballad

"Commissioned by Jonathan Warburton"

Duration: 7'

Publisher: Brixton Publications 2004

Level of Difficulty: 4

Range: F1 - E \flat 4

Extended Techniques: none

The image shows a musical score for bass trombone in 4/4 time. The tempo is marked as quarter note = 76, and the mood is 'dolce'. The first staff begins with a mezzo-forte (mf) dynamic. The music consists of two staves of notation. The first staff contains a series of notes with slurs, including a wide interval. The second staff features a triplet of eighth notes and continues with more melodic lines.

Performers looking for an expressive piece in the mid to lower range of the bass trombone will find great value in this work by Howard Buss. The tessitura of the piece lies between B \flat 1 and C4 and control going in and out of the trigger register is a must. Precise slide work will support the performer in the frequent scalar passages found throughout. A well-trained ear will also assist in hearing wide leaps as well as difficult intervals such as major and minor sevenths, diminished octaves, and tritones. The slow tempo helps to facilitate faster scales phrases and eighth note triplets. The majority of the work is written at a mezzo forte volume or softer and requires strong control in the valve register at these dynamics.

Buss, Howard (b. 1951)

Illuminations

"Dedicated to Charles Vernon and the 30th Anniversary of the International Trombone Festival"

Duration: 19'

Publisher: Brixton Publications 2001

Level of Difficulty: 5

Range: F1 - F4

Extended Techniques: triple tonguing, glissando

I. Reverie

♩ = 56 *sempre legato e espressivo*

The score for "I. Reverie" consists of two staves of music. The first staff begins in 4/4 time with a dynamic marking of *mp*. It features a melodic line with a dotted line indicating a glissando. The second staff starts in 3/4 time, then changes to 4/4, and ends with a glissando. The key signature has three flats.

II. Urban Lights

♩ = 132 *marc.*

The score for "II. Urban Lights" consists of two staves of music. The first staff begins in 4/4 time with a dynamic marking of *f*. It features a melodic line with a dotted line indicating a glissando. The second staff starts in 4/4 time, then changes to 3/4, and ends with a glissando. The key signature has three flats.

Buss's composition is set in two very distinct movements and presents several different kinds of modern and urban styles of music. Reverie is "contemplative and lyrical" ¹⁰, according to the composer in his program notes. The melodies are

¹⁰ Buss, Howard. *Illuminations*. Lakeland, Florida: Brixton Publications, 2001.

soft and gentle are accompanied by lush piano figures that give a sense of rocking. The mid to low register encompasses most of the first movement. A sharply contrasting second movement seems to come out of nowhere in comparison to the first movement. A rhythmic solo part is clearly derivative of jazz and popular music while the accompanist provides "hits" like those that a jazz band would provide. Urban Lights is set in rondo form with alternating melodic content; one section, in particular, is directly funk.

CADÉE, Jean-Louis (b. 1952)

Ballade

Duration: 15'

Publisher: Symphony Land 1995

This piece was unavailable for examination. Jean-Louis Cadée's compositional output is refined to orchestral and chamber music. His music is known to contain elements of post-serialism, quarter-tones, and non-tempered scales. It is unclear if his *Ballade* may have any or none of these elements.

CANDILLARI, Daniela (b. 1979)

Extremely Close

“Dedicated to Nick Schwartz”

Duration: 16'

Publisher: Ensemble Publications 2016

Level of Difficulty: 3.5

Range: C \flat 2 - G \flat 4

Extended Techniques: glissando, cup mute

I. We will not stop looking

free **Adagio** ♩ = 56

p

Detailed description: This musical score is for the first movement, 'I. We will not stop looking'. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece begins with a 'free' tempo marking and a fermata over the first note. The tempo then changes to 'Adagio' with a metronome marking of 56. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in the middle. A dynamic marking of *p* (piano) is placed below the first measure.

II. Walking over bridges also makes me panicky

Prestissimo ♩ = 264

f

Detailed description: This musical score is for the second movement, 'II. Walking over bridges also makes me panicky'. It is written in bass clef with a key signature of two flats and a 5/8 time signature. The tempo is marked 'Prestissimo' with a metronome marking of 264. The music consists of a series of eighth notes with accents, starting with a dynamic marking of *f* (forte). There is a repeat sign at the beginning of the main melodic line.

III. Why I'm Not Where You Are 5/21/63

Allegretto ♩ = 96
cup mute

p

Detailed description: This musical score is for the third movement, 'III. Why I'm Not Where You Are 5/21/63'. It is written in bass clef with a key signature of one sharp (F-sharp) and a 9/8 time signature. The tempo is marked 'Allegretto' with a metronome marking of 96. The piece is performed with a 'cup mute'. The music features a series of eighth notes with a dynamic marking of *p* (piano) at the beginning.

IV. The Sixth Burough

22 **Tempo di Walzer** ♩ = 108

The musical notation for 'IV. The Sixth Burough' is written on a single bass clef staff. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked 'Tempo di Walzer' with a quarter note equal to 108 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The piece consists of several measures of music, including a long melodic line with a fermata at the end.

V. The Falling Man

Largo ♩ = 32

The musical notation for 'V. The Falling Man' is written on a single bass clef staff. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 9/4 time signature. The tempo is marked 'Largo' with a quarter note equal to 32 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The piece starts with a long rest, followed by a melodic line that gradually accelerates and ends with a fermata.

Jonathan Safran Foer's book "Extremely Loud and Incredibly Close" served as the inspiration for this five-movement contemplative work. Each movement has a unique character with a depth of emotion. A slow and melodic first movement is sharply contrasted by a prestissimo second movement in 5/8 with a frantic feeling. The third movement creates a unique and memorable timbre from a combination of muted trombone and paper placed on specific strings of the piano. The fourth movement is a moderately paced waltz which blossoms and continues to become more elaborate. The final movement is a depiction of the famous image of *Falling Man* from the events on September 11th, 2001. This movement seems to stand still with a pedal bass and slowly begins to drastically pick up speed as if the music is falling and falling faster and quickly perishes to niente. The relatively simple rhythms and tessitura make this work accessible to an upper-level undergraduate student.

CHAULK, David (1958-2018)

Sonata for Bass Trombone

Publisher: Muso's Media 2004

This work is out of print.

COURTIOUX, Jean (b. 1931)

Wide Awake

Publisher: Éditions Delatour France 2004

This work was unavailable for examination. Courtioux was a percussion instructor at various conservatories in France. He also led a jazz sextet, the Jazz Workshop Big Band, and many other jazz ensembles throughout his entire career for radio broadcasts. In addition to percussion music, Courtioux has published extensively for big band as well as electronic keyboard.

COWELL, John (1920-2007)

Two Symphonic Dances

"Dedicated to Gerald Sloan"

Duration: 9'30"

Publisher: Tap Music Sales 1986

Level of Difficulty: 4

Range: A1 - B \flat 4

Extended Techniques: double tonguing, fall

I. Ritual DanceGently flowing but grave $\text{♩} = 132$

Musical notation for "I. Ritual Dance". The piece is in 3/4 time and begins with a mezzo-piano (*mp*) dynamic. The notation consists of two staves. The first staff features a melodic line with various articulations, including accents and slurs. The second staff provides a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic, characterized by eighth-note patterns and slurs.

II. Dance of Celebration12 Allegro $\text{♩} = 152$

Musical notation for "II. Dance of Celebration". The piece is in 2/4 time and starts at measure 12. It begins with a mezzo-forte (*mf*) dynamic. The notation is divided into two systems. The first system, starting at measure 12, includes a boxed letter 'B' above the staff. The second system, starting at measure 44, includes a boxed letter 'D' above the staff and begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with various articulations.

Two very different style dances create this memorable work. The first movement subtitled as "idyllic-intimate, but mysterious" exudes a serene feeling despite the faster tempo. The mostly legato phrases are simple and are

enhanced by the specifically placed articulations that give the phrases a lift. Attention to these articulations will create the subtle nuance needed for this movement to not become overly legato.

The second movement is subtitled "spirited-sportive" and is recollective of an eastern European dance. The harmonies are dense and dissonant due to the low scoring of the piano at times. The solo part is often marked with staccati and should always have a sense of moving forward and not be influenced by the heaviness from the piano. Rhythms in both movements are simple and do not impose any additional difficulties on either solo or accompaniment part.

Crespo, Enrique (b. 1941)

Escenas Latinas

Duration: 20'

Publisher: Lydke Musikverlag 1992

Level of Difficulty: 4.5

Range: E1 - A4

Extended Techniques: rip, fall

I. Candombe4 **Tranquillo con cautela**

p

II. Tango**Andante giocoso** ♩ = 96

mf

III. Balada India15 **A** **Moderato**

f *lamentando*

75 **F** *più ritmico*

f

IV. Choro

Allegremente ♩ = 104

mf

Cast in four distinct dance styles, *Escenas Latinas* is an accessible work for both performer and audience. The overall range is modest and rhythms are usually simple with moderately extended syncopations for a level 4.5 piece. An intuitive understanding of the different dance styles will help bring the music to life through differentiated articulations. The first movement begins in a slower tempo before moving into the allegro section that will continue the rest of the movement. Precise slide technique will be most beneficial in passages that occur in the bass clef due to the wide slide positions. The jovial tango movement naturally comes to life with crisp rhythms. Crespo is quite particular with articulations in this movement and trying to be as precise as possible will create the dance-like feeling that the composer intends.

The lyrical and lamenting third movement is full of sorrow and is an homage to the enslaved and extinct Indians of the composer's homeland, according to Crespo's program notes¹¹. Both the soloist and pianist provide complimentary melodic content creating a dialogue between the two instruments. A faster and more rhythmic middle section adds a different mood to the piece

¹¹ Crespo, Enrique. *Escenas Latinas*. Germany. Lydke Musikverlag, 1992.

before returning to the more somber feeling. The final movement is playful and upbeat in the style of choro, the same style that the popular song "Tico Tico" is written in. This movement is the most syncopated of all movements but does not display exceptionally challenging syncopations. A sudden cadenza in the middle of the movement brings the movement to a sudden halt. The music then resumes at a slower tempo with a slow *accelerando* until the opening tempo is reached. The final statement of the melody is notated to "*accelerando al fine*". This built up energy is drastically changed to a *subito piano* for the last measure as if the music disappears into thin air. Performers may choose to play this piece in its entirety or use individual movements as each could stand alone.

Damase, Jean-Michel (1928-2003)

Prélude, Élégie et Final

"Dedicated to Claude Chevaillier"

Duration: 7'

Publisher: Gérard Billaudot Éditeur 2000

Level of Difficulty: 4

Range: A1 - G4

Extended Techniques: none

Prélude**Molto moderato (très libre) (♩ = 66)**

mf

Élégie

p

Final**Allegro (♩ = 184 env.)**

mf

Dedicated to the former Paris Opera Orchestra bass trombonist, Damase has written this work in the French style, reminiscent of the works that came from the Paris Conservatory examination pieces. The opening prelude features two octave ascending and descending slurred phrases. Extended accidentals create a feeling of chromaticism at times which will require the performer to have an astute ear to hear intonation. *Élégie* opens and closes with a beautiful soaring melody, similar to a romance. The middle section of this movement features a deep emotional contrast with fanfare like rhythms. A dancing third movement is full of alternating compound meters such as 3/8, 4/8, and 5/8. The soloist should be well acquainted with the piano's part for the final movement as it is quite interjectory on the off beats and creates a less stable pulse.

DEEGAN, Robert (1928-2006)

The Last Words of Crowfoot

Duration: 3'

Publisher: Canadian Music Centre 1999

Level of Difficulty: 3.5

Range: F1 - F4

Extended Techniques: glissando, rip



Crowfoot, the Blackfoot chief, muttered these final words in 1890:

"What is life?

It is a flash of a firefly in the night.

It is a breath of a buffalo in the winter time. It is as the little shadow that runs across the grass and loses itself in the sunset."

The entire piece is written without a time signature and is indicated "a piacere". Besides a single F1, the range is quite modest and does not impose challenges upon the player. Rhythms are exceptionally simple and phrases are relatively straightforward. The most convincing performances will exaggerate all dynamics and articulations notated. Two phrases in the middle create exceptional counterpoint between the piano and soloist. Strict time should be taken here in order for the counterpoint to naturally flow. The composer indicates that the above quote should be read aloud before the performance of this music¹².

¹² Deegan, Robert. *The Last Words of Crowfoot*. Toronto, Canada. Canadian Music Centre, 2010.

DENHAM, Robert (b. 1973)

Sizzl'...

“Dedicated to Ilan Morgenstern and Christopher Wills”

Publisher: Cimarron Music Press 2012

Level of Difficulty: 5

Range: E \flat 1 - B4

Extended Techniques: double tonguing, triple tonguing, glissando, rip

...n Hot! ♩ = 116

f

Sizzl'... is an important addition to the repertoire that displays the virtuosic abilities of the instrument. Mastery in multiple tonguing in both legato and staccato is required. Meters shift frequently between simple compound meters as well as advanced meters such as 6/16, 9/16, 12/16, and 7/16. The performer will have to keep the 16th note consistent between meters as well as alternating double and triple tonguing depending on the meter. This work can loosely be organized as a rondo due to how frequently the primary melody is presented and the contrasting material that occurs between it. A piano solo provides a most welcomed extended break for the soloist in the middle of the work. The final statement of the melody is stated at a higher pitch set and is fully embellished with glissandi at a tempo marked "as fast as possible" which will be sure to entertain and impress the audience. The piano part is equally difficult and will

require a great deal of collaboration between the soloist and accompanist. The primary theme is almost always played in octaves in the piano part, requiring rigid tuning from the soloist. Except for a few passages, the accompaniment provides a steady pulse between meters for the soloist to align with.

DENHAM, Robert (b. 1973)

Withering Grass

"Dedicated to Ilan Morgenstern"

Duration: 8'45"

Publisher: Cimarron Music Press 2012

Level of Difficulty: 3

Range: A1 - F#4

Extended Techniques: glissando

Melancholy, with freedom ♩ = 52

The musical score is written in bass clef with a 4/4 time signature. It begins with a fermata and a '2' above the first measure. The first staff contains notes with dynamics *mp*, *f* (with a triplet of eighth notes), and *n*. The second staff starts with a glissando (gliss.) and includes dynamics *f*, *p*, *f*, and *n*. The piece ends with a fermata.

This work by Dr. Robert Denham completely contrasts with his other work in this bibliography, *Sizzl'...*, showing the more expressive and reserved side of the bass trombone. The simplicity of the lyrical sections seems almost elegiac but includes glimmers of hope and joy. The middle section alternates compound meters of 6/8, 9/8, 7/8, and 12/8 at a moderate tempo. This would be a great work for a student to practice moving in between compound meters without difficulties in rhythm or tempo. The piano part is occasionally cross-cued in the solo part when the piano has more active rhythms, an appreciated addition to the solo part. Teachers will find value in this by challenging their students to play rather softly for the majority of this work.

DOSSETT, Tom (b. 1952)

Carrousel Song

“Dedicated to Jonathan Warburton”

Duration: 3'45"

Publisher: Warwick Music Limited 2007

Level of Difficulty: 3.5

Range: F1 - F4

Extended Techniques: none

31 ♩ = 161

mp

Tom Dossett has evoked the image of a carousel ride in this waltzing work. A rhythmic ostinato of dotted quarter note and three 8th notes is present almost constantly throughout the entire piece, either in the piano or solo part. Flexibility in intervals is the main difficulty for the soloist. Many phrases arpeggiate larger than an octave and require the soloist to sing through each phrase effortlessly. Practicing two octave arpeggios from the pedal register would benefit the soloist in order to obtain the flexibility needed in the middle section. A clear sense of pulse, felt in one, is evident from beginning to end.

DOSSETT, Tom (b. 1952)

Furiant

“Commissioned by Jonathan Warburton”

Duration: 2'30"

Publisher: Warwick Music Limited 2004

Level of Difficulty: 3

Range: A1 -E \flat 4

Extended Techniques: triple tonguing

$\text{♩} = 170-180$

8

Depicting a Bohemian dance, this very short work could be an exciting way to open the first or second half of a recital. The pulsating feeling the music portrays evokes an intense dance that never wants to end. Traditionally, furiant are known for the placement of accents on weak beats and creating syncopations. With this furiant, there are sometimes two syncopations per measure which require both soloist and accompanist to know each other's parts. The soloist will most likely find the slide work of the scalar passages more troublesome than the syncopation due to the fast tempo. To the performers benefit, many melodies reappear making the music slightly less difficult to learn. Consecutive triple tonguing is required for a single measure. This piece could substitute an etude in a lesson setting and serve to help teach fast scale work and syncopation.

DOSSETT, Tom (b. 1952)

Hyper 1

"Dedicated to Jonathan Warburton"

Duration: 2'30"

Publisher: Warwick Music Limited 2001

Level of Difficulty: 3

Range: Ab1 - Eb4

Extended Techniques: glissando

Hyper 1

6 Tense ♩ = 155

ff

It is unclear what may have inspired this work but its groove will be sure to make the listeners nod their head and tap their toes. The octave jumps in the piano part are reminiscent of boogie woogie but without the swing. This piece could loosely be considered an embellished bass line since it lacks a melody and seems to build off the bass line of the piano. A few passages will require good slide work due to moving the slide between wide positions. Since this piece is so short it may be enhanced by being part of a set of small works. For example, the boogie woogie movement from David Uber's *Basslines*.

DOSSETT, Tom (b. 1952)

Mamba Dance

Duration: 3'

Publisher: Warwick Music Limited 2009

Level of Difficulty: 3-4

Range: F1 - E \flat 4

Extended Techniques: glissando, double tonguing

The musical score is written in bass clef, 4/4 time, with a tempo of quarter note = 120. It begins with a 2-measure rest, followed by a 4-measure rest. The first melodic phrase starts with a quarter rest, followed by a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The second phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The third phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The fourth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The fifth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The sixth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The seventh phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The eighth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The ninth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The tenth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The eleventh phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The twelfth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The thirteenth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The fourteenth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The fifteenth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The sixteenth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The seventeenth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The eighteenth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The nineteenth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The twentieth phrase starts with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The dynamic marking 'f' is placed below the first phrase.

Mamba Dance is a brief exploratory work in the style of a Latin dance. A popular bass line is established by the accompanist while the soloist is able to play over it, almost as if the accompanist is a rhythmic section by itself. The tonal language may be difficult for novice performers who are unfamiliar with Latin styles.

Specifically, augmented 2nds are common in the piece, usually in scales, and will simply require practicing at slower tempi in order to hear the intervals in the scales properly. Many performers will find two octave descending scales into the pedal range to be difficult to execute.

Dossett, Tom (b. 1952)

Scenes

Duration: 13'

Publisher: Warwick Music Limited 2004

Level of Difficulty: 3-4

Range: F1 - E \flat 4

Extended Techniques: none

$\text{♩} = 112$ Scene I A

The musical score for Scene I consists of two staves of bass clef notation. The first staff begins with a 5-measure rest in 4/4 time, followed by a 4-measure rest in 2/4 time, and then a melodic line in 4/4 time starting with a forte (*f*) dynamic. The second staff features a 3-measure rest in 4/4 time, followed by a melodic line in 2/4 time, and then a 3-measure rest in 4/4 time, with a melodic line in 4/4 time. The key signature has one flat (B-flat).

Bluesy $\text{♩} = 80$ Scene II A

The musical score for Scene II consists of two staves of bass clef notation. The first staff begins with a 12-measure rest in 12/8 time, followed by a melodic line in 12/8 time starting with a mezzo-piano (*mp*) dynamic. The second staff continues the melodic line in 12/8 time. The key signature has one flat (B-flat).

Scene III

Aggressive Jazz Waltz ♩ = 180

A

Scene IV

Slowly with expression ♩ = 100

Scene V

With brilliance ♩ = 120

A

Written in five very distinct styles, *Scenes* will show just how versatile the bass trombone can be. Range should not be too difficult for intermediate players who can play confidently down to an F1. The first scene is a fusion of funk and Latin and contains syncopated dance-like rhythms. The first movement will most likely be the most difficult movement to put together with the accompanist due to the syncopation found in both parts. A slow jazz ballad is simplistic in nature but will

easily be enhanced by having a wide pallet of articulations. A softone mute may be used to provide a specific timbre to the movement, as seen in a performance by Martin McCain who premiered this piece. A swinging jazz waltz has a simple and lyrical melody while the piano provides an upbeat accompaniment. The varying slow fourth movement contrasts with the second movement, this one more lamentoso and contains a brief cadenza that feels almost like a jazz improvisation. The piece comes to a close with a rousing dance of joy that is felt in both the solo and accompaniment parts. This entire work, or selected movements, would be fitting for a student to learn jazz and Latin styles in an undergraduate recital.

DOSSETT, Tom (b. 1952)

Speed Lush

Duration: 2'30"

Publisher: Warwick Music Limited 2015

Level of Difficulty: 3

Range: G1 - F4

Extended Techniques: none

11 **A** Intense ♩ = 160

77

A unique bass line creates this Rondo-esque, groove-like composition. The main theme occurs several times and has contrasting periods of legato and articulated phrases. The solo part mostly lies in and above the staff with limited pedal notes. The piano part is rudimentary and provides a consistent pulse, almost always with eighth notes and limited syncopations. By far the most challenging part of this work for the soloist are a few wide slide positions due to the fast tempo.

DOSSETT, Tom (b. 1952)

Sweet Lullaby

Duration: 2'30"

Publisher: Warwick Music Limited 2008

Level of Difficulty: 3

Range: C2 - D4

Extended Techniques: none

Sweet Lullaby

5 Tenderly ♩ = 70

27

Due to the short duration of this piece, it may be difficult to program on a recital, but its pedagogical value should not be ignored. This work has great value for students in a lesson and can easily be used in lieu of a typical étude. Select harmonies seem abrupt yet color and compliment the mood of the music. A keen ear will help the performer hear and understand how their part fits with some chords. Such soft dynamics create a small challenge at maintaining good tone production evenly in all registers of the instrument. The gentle accompaniment provides support and helps create a light and endearing atmosphere.

DOSSETT, Tom (b. 1952)

The Notorious Captain Wink and Sailor Sedge

Duration: 2'45"

Publisher: Warwick Music Limited 2015

Level of Difficulty: 3.5

Range: A \flat 1 - F4

Extended Techniques: triple tonguing, double tonguing

Animoso ♩ = 118



Subtitled "Comic Relief", Dossett's music is light and comical. A brief quote of the popular sea shanty Barnacle Bill the Sailor is made. The solo part is quite active and phrases frequently unfold over many octaves which may be trying for some less accomplished performers. Sixteenth note phrases are the most challenging aspect of the music as some require alternate positions and feel slightly unidiomatic. Some scale work may be made easier by using alternate positions, particularly in combination with the valves.

DOSSETT, Tom (b. 1952)

Three Cups of Life

"Dedicated to Jonathan Warburton"

Duration: 4'

Publisher: Warwick Music Limited 2010

Level of Difficulty: 3

Range: A1 - F4

Extended Techniques: none

5 **Vivo** ♩ = 95

I. A Hurried Life

ff

Detailed description: This musical score is for the first movement, 'I. A Hurried Life'. It is written for a single bass clef in 4/4 time. The tempo is marked 'Vivo' with a quarter note equal to 95 beats per minute. The dynamics are marked 'ff' (fortissimo). The piece begins with a series of eighth and sixteenth notes, creating a busy, hurried feel. There are some accidentals, including a sharp on the final note.

5 **Lethargic** ♩ = 90

II. A Serene Life

mf

Detailed description: This musical score is for the second movement, 'II. A Serene Life'. It is written for a single bass clef in 4/4 time. The tempo is marked 'Lethargic' with a quarter note equal to 90 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The piece starts with a few rests, followed by a series of eighth and sixteenth notes, giving it a slower, more relaxed feel. There are some accents and slurs over the notes.

6 **Ragtime** ♩ = 75

III. A Frenetic Life

mf

Detailed description: This musical score is for the third movement, 'III. A Frenetic Life'. It is written for a single bass clef in 2/4 time. The tempo is marked 'Ragtime' with a quarter note equal to 75 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The piece is characterized by a fast, syncopated rhythm typical of ragtime, with many sixteenth and thirty-second notes. There are several accidentals, including flats and sharps.

Geared towards younger intermediate players, *Three Cups of Life* creates an accessible solo piece for students to implement good slide technique in scalar passages. Dossett has carefully written phrases in the middle to low register

which allows students to use the valve, an important aspect in developing a bass trombonist. The first and third movement contains similar technical challenges, fast scales with several chromatic notes. The second movement is rhythmically more involved and has regular syncopations. The accompaniment in this movement is also slightly syncopated and has a quasi Latin feel. Educators will find this work extremely useful in assisting their students to apply scales in solo literature in a simple manner.

DOSSETT, Tom (b. 1952)

Toccata

Duration: 3'

Publisher: Warwick Music Limited 2015

Level of Difficulty: 3.5

Range: F1 - F4

Extended Techniques: double tonguing

♩. = 80

2

f

12

Toccata is a valuable work where students can apply good articulation and slide work. This work is rated 3.5 because it includes two F1's, both approached by the octave above it. The tempo is not fast but many wide positions will force the performer to move the slide exactly in time. Sixteenth notes at this tempo and style require a light but firm articulation in order for the rhythms to not fall behind. The slower middle section utilizes extended chords in a non-traditional fashion and almost limited to just eighth notes in the solo part. A return to the original tempo and modified opening theme brings the music to a close. Educators will find that this music can greatly assist students in applying many different techniques and styles of trombone playing in solo literature.

DOSSETT, Tom (b. 1952)

Trilogy

“Commissioned by Thomas W. Streeter and David Carlton”

Duration: 9'

Publisher: Warwick Music Limited 2006

Level of Difficulty: 3.5

Range: F1 - A \flat 4

Extended Techniques: none

Caprice

With spirit ♩ = 144

mf

Chanson

With sentiment ♩ = 60

mp

Gaillarde

Brillante ♩ = 69-72

13

mf

Trilogy is arguably Dossett's most well-known work. It has been recorded by Steve Norell, bass trombonist of the Metropolitan Opera, and by Dr. Micah Everett, Professor of Low Brass at the University of Mississippi. The range sits perfectly between a level 3 and 4, accessing F1's only a few times throughout all movements. Rhythms are quite manageable however the tempo of the first and last movement will add complexity due to large intervals and fast-changing harmonies. Intervals in the first movement are less than an octave but increase to 10ths, 11ths, and 13ths in the third movement.

The first movement immediately portrays a dancing character in the piano part and is repeated in the solo's entrance. Almost the entire movement can be felt in a compound meter despite being written in simple meter. Performers should be sure to not make certain rhythms become felt like a dotted eighth-sixteenth note figure. The bounciness of a true compound meter will keep the music springing forward. The second movement has frequent ties on beat two as well as large, slurred arpeggios in the middle movement. The final movement, Gaillarde, is modeled on the European dance with modern harmonizations. Select scalar passages are moderately difficult due to wide slide positions.

DOSSETT, Tom (b. 1952)

Waltz for Elephants

Duration: 3'

Publisher: Warwick Music Limited

Level of Difficulty: 3

Range: F1 - E4

Extended Techniques: glissando, flutter

5 **Waltz largo un poco** ♩ = 62

28 ♩ = ♩

Waltz for Elephants is a character piece that musically and comically portrays the exact image of the title. The waltz begins and ends in a largo tempo, portraying the idea of a slow elephant, but a faster middle section brings the waltz to a true dance. Harmonies are somewhat vague and difficult to infer due to the extensive. A select few phrases require slurring over two octaves into the pedal register. The faster middle waltz is the most difficult section of this work. Slurs into the valve register as well as two octave jumps will require good flexibility so that neither the upper nor lower octave seem more pronounced. The final measure depicts the trumpeting of an elephant with a flutter tongue effect.

DUARTE, Fernando

Divertimento

“Dedicated to Antonio Henrique (Bocão)”

Duration: 6'30"

Publisher: Kagarice Brass Editions 2016

Level of Difficulty: 4.5

Range: D1 - G4

Extended Techniques: double tonguing, glissando

Moderato ♩ = 60

53

162

ff

f

p

ff

8^{vb}

Duarte's *Divertimento*, subtitled "Enjoyment", is an exciting and colorful work.

The slow tempo remains almost consistent throughout the piece but the active piano part creates a feeling as if it is in four, with the eighth note being the main pulse. Thirty-second notes may want to be considered being double tongued, not because the tempo is too fast but simply for clarity. The tessitura lies mostly in and above the staff with a single phrase remaining in the pedal register. The piano part may look difficult on paper but is actually quite accessible.

East, Harold (b. 1947)

Sonatina for Bass Trombone

Duration: 4'45"

Publisher: G. Ricordi & Co. 1990

Level of Difficulty: 3.5

Range: A1 - A4

Extended Techniques: none

I.

freely

mp *fp* moving on

Lively (♩ = 120)

f *f*

II.

Moving at a steady pace (♩ = 108)

f *f*

p

This two movement work, meant to be played *attacca*, is a brief but exciting work written at the request of David Stewart. Written without a strong sense of tonality, both the solo and accompaniment parts are full of accidentals. The first movement features several arpeggios larger than an octave, with brief harmonic

outlines, in alternating compound meters. The contrasting second movement consists of a brief lyrical and legato section followed by pizzicato-like staccato notes. This piece requires excellent flexibility in order to execute large scale arpeggios and the ability to have a large pallet of articulations. An undergraduate with strong fundamentals should be capable of performing this work.

Ewazen, Eric (b. 1954)

Sonata for Bass Trombone

Duration: 4'30"

Publisher: Trombone Association Publishing of Western Massachusetts 1985

Level of Difficulty: 3

Range: G1 - G4

Extended Techniques: none

1 **Andante**
2

The musical score is written for Bass Trombone in 3/4 time. It consists of two staves. The first staff starts with a treble clef and a 3/4 time signature. It contains a melodic line with a dynamic marking of *mf* and a fermata. The second staff starts with a bass clef and a 3/4 time signature. It contains an arpeggiated accompaniment with a dynamic marking of *f*. The score includes various accidentals and articulations.

Inspired by the landscape of the Midlands in England, this light and lyrical work is well suited for advanced high school bass trombonist or the first year university student. Despite the three octave range, it only contains a single G1 and lies above E2 for the majority of the work. The tessitura of the work is A2 to E4. The simple rhythms allow the bass trombone to be sonorous and soar on top of an arpeggiated piano accompaniment. This work does use extensive accidentals but should not create an obstacle for high school students. Educators may consider using this work for university music program auditions as it requires good tone production, varied articulations, and refined slide technique.

FAUST, Randall E. (b. 1947)

Ancient Scenes

"Dedicated to Jonathan Warburton"

Duration: 5'

Publisher: Faust Music 2017

Level of Difficulty: 3

Range: B \flat 1 - E \flat 4

Extended Techniques: none

I. The Temple at the Summit5 **With serenity** ♩ = 52

22 ♩ = 76

**II. The Stadium of the Ancient Games****With energy** ♩ = 240

77



These two scenes are intended to portray two locations in Greece where the composer visited while on vacation. The range is unusually small for a solo, only two and a half octaves, and rhythms are uncomplicated. The lack of key

signature and extended accidentals imply clear harmonies and tonal areas. The piano part is clear and helps to further portray the images of each movement. Performers may find this piece as a useful recital opener or end of the semester jury piece.

The first movement depicts a Greek temple. The blocks of rock used to build the temple analogizes to "a block of sound", according to the composer, in the solo part¹³. A firm and full sound are required in this heroic movement. The second movement is more involved and from the soloist and utilizes wide intervals and arpeggios. The composer is quite intentional with his articulation markings throughout this entire movement which aide the performer in keeping the solo light and moving. One phrase below the bass clef will require good facility in the valve register as it ascends into the bass clef.

¹³ Faust Randall. *Ancient Scenes*. Macomb, Illinois. Faust Music, 2017.

FONTANOT, Fabrizio (b. 1962)

Morphe

Publisher: Gold Branch Music 2005

The publisher of this score is no longer in business, hence, the work is out of print and unavailable for examination. Some copies of this score may be in circulations in public libraries and universities. Little is known about the composer but Fontanot is mainly a music educator in Italy and his compositions for brass instruments have gained prominence in the last ten years. For a short while, Fontanot held a playing position in an Italian symphony orchestra.

FRANCIS, Mark

Behind the Trees

Duration: 13'30"

Publisher: Gold Branch Music 2006

Level of Difficulty: 3

Range: G1 - F4

Extended Techniques: glissando

I. Empty Hearts

♩ = 96
2

f

Detailed description: This is a bass clef musical score in 4/4 time. It begins with a whole rest followed by a fermata. The tempo is marked as quarter note = 96. The key signature has one flat (B-flat). The piece starts with a dynamic of *f* (forte). The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are several slurs and ties throughout the piece.

II. Empty Souls

♩ = 72
5

mf

Detailed description: This is a bass clef musical score in 4/4 time. It begins with a whole rest followed by a fermata. The tempo is marked as quarter note = 72. The key signature has one flat (B-flat). The piece starts with a dynamic of *mf* (mezzo-forte). The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are several slurs and ties throughout the piece.

III. Empty Lives

♩ = 120
2

f

Detailed description: This is a bass clef musical score in 4/4 time. It begins with a whole rest followed by a fermata. The tempo is marked as quarter note = 120. The key signature has one flat (B-flat). The piece starts with a dynamic of *f* (forte). The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are several slurs and ties throughout the piece.

Francis' three movement work provides an opportunity for performers, specifically young students, to carefully craft their own interpretation of this expressive music. The solo part provides no more than dynamics and the occasional crescendo and decrescendo. With minimal markings the performer is forced, more than usual, to make their own interpretive decisions on phrasing and

dynamics. The first movement seems to lack a proper melody but rather contains several fragments of melodic ideas and does not contain any difficulties due to range or rhythm. The lyrical second movement is simplistic and is accompanied by arpeggiated chords. The latter half of this movement includes sweeping slurred arpeggios in the solo part just over an octave and requires a fair amount of flexibility in order to properly execute. The final movement is full of charisma and is supported by a rhythmic accompaniment creating a 3+3+2 feeling at times. The entire piece comes to a halt with a dramatic and sudden *lento* tempo. The soloist states previously heard material at the new tempo ends with six whole note C1's. The simplicity in this piece allows itself for performers to gain autonomy in phrasing as well as learning an extended piece of music without too many difficulties.

Francis, Nicholas (b. 1977)

Fantasy on the Skye Boat Song

"Dedicated to Barnaby Kerekes"

Duration: 8'

Publisher: Cherry Classics Music 2000

Level of Difficulty: 3.5

Range: B \flat 1 - C5

Extended Techniques: none

Fantasy on the Skye Boat Song

Tempo Rubato ♩ = 76

1

37

p

mf

f

Skye Boat Song is among the most popular Scottish melodies and is most commonly recognized when performed on the bagpipes. An arpeggiation of five perfect 5ths creates a dreamy effect and also nostalgic of the drone effect from Scottish bagpipes. The arpeggiations are sequenced four times followed by a one measure fragment that will later reappear in the work. The melody is finally stated in the solo part which feels timeless with simple, arpeggiated chords in the piano. As the melody continues in the bass trombone, the piano part becomes more active with faster arpeggios and scales which evokes the timeless and dreamy feeling. The middle section contains a quote from Mendelssohn's Hebrides Overture; the Hebrides is an archipelago in Scotland in which the Isle of

Skye is found. An agitato version of the melody features the traditional snappy Scottish rhythm in the solo part coupled with an active piano accompaniment.

This work demonstrates the expressive and lyrical side of the bass trombone and can create a moving performance.

Frith, John (b. 1947)

Behind the Mask

"Dedicated to Jonathan Warburton"

Duration: 6'30"

Publisher: Warwick Music 2006

Level of Difficulty: 4

Range: E \flat 1 - A \flat 4

Extended Techniques: cup mute, glissando, multiphonics

Adagio ♩ = 54

The musical score is written in bass clef, 4/4 time, and E-flat major. It consists of three staves. The first two staves show a muted opening section with dynamics *mp* and *mf*, and markings for "con vib.". The third staff, starting at measure 90, features a sequence of triplets in the pedal register.

While not technically demanding, strong control of both the upper and pedal register is required for this piece. A muted opening section provides two difficulties—range and glissandi. The entire range of the instrument is covered in the opening measures. While a muted upper range does not add too much difficulty in playing many performers will experience difficulty in making the instrument speak clearly in the pedal register. Glissandi will require less frequently used alternate positions such as A \flat 3 in 7th position, F \flat 4 in 7th position, and a compromised E \flat 3 in 7th position. The unmuted second section is

quite simplistic and has several wide intervals leaps of minor sevenths. The "quasi-recitative" sections have ascending appoggiatura-like sigh gestures moving directly into a solo cadenza featuring virtuosic lip slurs that can be executed even by undergraduates. The final section contains an easy multiphonic, although notated as optional. This work would be beneficial for students who want to access both the upper and lower register of the instrument but in a simple, slow tempo with few technical passages.

Frith, John (b. 1947)

Concertino for Bass Trombone

"Dedicated to Jonathan Warburton"

Duration: 13'

Publisher: Cherry Classics Music 2009

Level of Difficulty: 5

Range: E1 - B \flat 4

Extended Techniques: glissando, double tonguing, triple tonguing

1. Humoresque

Vivo $\text{♩} = 116$
6

2. Ballad

A

Andante Espressivo con rubato $\text{♩} = 80$
3 *poco rit.* A tempo 11 *poco rit.* **B**

mp espress.

3. Scherzo

Allegro Vivo ♩ = 120-126

2

mf cresc.

The title of the first movement needs no introduction to the character of this movement. Performers will find difficulty in the fast rhythms and movements required to move the slide in time. The key signature and melody require fast movement between 1st and 5th position in both legato and staccato articulations. A consistent 8th note pulse alternates between 12/8 and 6/4 meters creating hemiolas and other rhythmically challenging rhythms. The ability to keep all articulations light and floating will make the first movement truly come to life. The singing middle movement is by far the least difficult movement of the entire work due to its simple rhythms and significantly fewer large leaps. A sense of humoresque is still present in this work and keeps it light and moving forward. The third movement begins with a vivo, two octave sixteenth note chromatic scale on E1 and then is quickly repeated a step higher. This movement requires excellent double tonguing in both staccato and legato articulations and would benefit greatly from using both Ta-Ka and Da-Ga syllables. This work is intended for the professional soloist or a doctoral-level student with thorough competency on the instrument.

Frith, John (b. 1947)

Sonata for Bass Trombone

"Dedicated to Stephen Fissell"

Duration: 14'30"

Publisher: Cherry Classics Music 2008

Level of Difficulty: 5

Range: D1 - B \flat 4

Extended Techniques: triple tonguing, double tonguing, scoop

Poco agitato $\text{♩} = 72$ I.

86 *pp*

p

Andante con moto $\text{♩} = 62$ II.

37 *mf* *mf* *p*

III.

1 Comodo ♩ = 164

267

Frith's second large-scale work for the bass trombone in this bibliography is equally virtuosic and was written for Stephen Fissel of the Seattle Symphony. With the performer in mind, Frith wrote extensively for Fissel's strengths—low register and flexibility of lip slurs. The pedal and low valve section receive much attention throughout all three movements. Performers must be able to ascend and descend easily in and out of this register in both slurred and articulated passages.

The first movement is flush with fragmented material that is used several times in different styles. Wide and difficult slurred phrases are found frequently, especially in the "quasi recitative" section. Triplet passages are tricky due to the key and the slide positions that occur. A slightly slower, cantabile second movement has equally difficult phrases imposed by the challenges described in the first movement. The mid to upper range is used often in lyrical passages which extend up to a C5. The final movement is the most virtuosic due to scales at a fast tempo of 3/4 felt in one. Harmonies are more complex and intervals such as tritones and major sevenths are used regularly. Slurred phrases often expand over two octaves and include the challenging intervals previously mentioned.

GABEL, Fabien (b. 1975)

Fantaisie dans le style de Richard Strauss

Duration: 11'

Publisher: Gérard Billaudot 1999

Level of Difficulty: 5

Range: Ab1 - Bb4

Extended Techniques: none

The musical score is written in bass clef with a 3/4 time signature. The first staff starts with the tempo marking 'Assez lent' and the dynamic 'p espressivo'. It contains a melodic line with a ritardando ('rit.') and a return to 'a Tempo'. The second staff features a complex rhythmic passage with a septuplet (marked '7') and a triplet (marked '3').

A graduate student or professional soloist will find this work demanding and rewarding. This work is profoundly lyrical while matched with technical passages. The performer will need an exceptional ear to maintain good intonation through a frequently changing tonal center. Sextuplets are found throughout the entire piece and are at the discretion of the performer as to whether or not they require to be triple tongued. The occasional quintuplet and septuplet also appear. For educators, this would be a highly recommended work to challenge the advanced student in areas of the flexibility of large intervallic leaps, phrasing, and articulation.

Gillingham, David (b. 1947)

Sonata for Bass Trombone

“Dedicated to Curtis Olson”

Duration: 12'

Publisher: International Trombone Association Press 1998

Level of Difficulty: 5

Range: F#1 - A4

Extended Techniques: glissando, straight mute

I.

6 **Allegro** ♩ = 144

43

II.

3 **Lento misterioso** ♩ = 56

Theme

10

Variation I

III.

5 **Alla fugue** $\text{♩} = 100$

mp

111

f poco marcato

Gillingham's *Sonata for Bass Trombone* is one of the few works by a prolific composer in this document. Written for and premiered by Curtis Olson, this sonata is full of life, beauty, and grandeur and would be an excellent work for a graduate student. The first movement is written in sonata allegro form and is comprised of two principal melodies, the second of which is octatonic. The middle of the first movement features fast 10/16 and 6/8 meters. A theme and four variations create a memorable second movement due to the depth of emotions created by the different variations. Wide intervals in and out of the valve register are found in all of the variations. The fugato third movement creates a back and forth dialogue between soloist and piano. Two main melodic ideas encompass the entire movement—the fugal theme and a lyrical melody. A final push to the major mode creates a triumphant ending to long and artistically crafted sonata.

Gillingham, David (b. 1947)

Elegy

"Commissioned by Jonathan Warburton"

Duration: 5'30"

Publisher: C. Alan Publications 2018

Level of Difficulty: 3

Range: G1 - G4

Extended Techniques: straight mute, cup mute

Elegy

1 **Reflective with much expressiveness** ♩ = 72

2

p *mp* *p*

21 *gentle and light*

pp

This lyrical work is a fine addition to the repertoire featuring the middle register of the bass trombone. The harp-like accompaniment found throughout the piece provides a lush color for the soloist to soar over, especially in the muted passages. Rhythms are exceptionally simple, never advancing past sixteenth notes. A major observation in this work is that many sections of the piece are written in 6/4 but the solo part is written as if the meter should be 12/8. This subtle difference in a sense of pulse should be discussed with the accompanist as to how the pulse should be felt. The straight mute and cup mute passages are marked with staccati but should be perceived as slightly longer due to the mute which naturally shortens the note length. This work is an excellent piece for

students to work on expressivity as well as articulations in various kinds of mutes.

GOODWIN, Gordon

Bump & Grind

Publisher: Gold Branch Music Inc. 2006

The publisher of this score is no longer in business, hence, the work is out of print and unavailable for examination. Limited copies of this score are in circulations in public libraries and universities. The author is unsure if the composer is the same as the bandleader of Gordon Goodwin's Big Phat Band, but it is assumed to be true. Due to the title and known compositions by the alleged composer, this work is written in a jazz style, possibly swing.

GRANTHAM, Donald (b. 1947)

Sonata in One Movement

“Dedicated to Donald Knaub”

Duration: 10'30"

Publisher: International Trombone Association Manuscript Press 1997

Level of Difficulty: 5

Range: E1 - Cb5

Extended Techniques: none

9 **Moderato con forza** (♩ = 80) *deliberato* *poco accel.-poco meno mosso; tempo rubato*

f *ff con bravura!*

37 *f declamatorio*

Written with six distinct sections, this work is ideal for the advanced player due to its rhythmic sophistication and harmonic language. The opening and closing sections are similar in nature which serve as the bookends of a typical sonata form. Complex rhythms are consistent throughout the entire work. Rhythmic complexities such as 5:6, quintuplets, and syncopations between soloist and accompanist are arguably the most demanding part of mastering this work. The accompaniment is equally as difficult as the solo part. Outstanding flexibility is crucial as most phrases expand well over an octave, sometimes two.

GREEN, Alwyn

Concert Piece

“Dedicated Jonathan Warburton”

Duration: 5'

Publisher: Warwick Music Limited 2006

Level of Difficulty: 3

Range: G1 - C5

Extended Techniques: multiphonics

Allegro giocoso ♩ = 120

The musical score consists of three staves of music for bass trombone. The first staff begins with a 12/8 time signature and a forte (ff) dynamic. It contains a melodic line with various rhythmic values and accidentals. The second staff continues the melody with similar rhythmic patterns and includes some rests. The third staff, starting at measure 48, features a multiphonic section indicated by a slur over a series of notes, followed by a few more notes and a final chord.

Alwyn Green, bass trombonist of the City of Birmingham Symphony Orchestra, wrote this exquisite piece for the intermediate performer. The solo part is written idiomatically for the instrument and features a reasonable range. A single F1 and G1 appear in a coherent, accessible manner. There are two instances where phrases in the upper range are notated as optional 8vb. Even with this modification, the performer still needs to be able to play up to an A#4. An extended multiphonic section is written in an accessible manner and is well suited for a student who is just learning this technique. The played note is always sustained while the sung part moves almost always by step. Most first year

university students should be able to perform this piece and would make an excellent choice for a jury.

GRIER, Jon

Propagatia

Duration: 3'30"

Publisher: Tap Music Sales 1991

Level of Difficulty: 5

Range: D#1 - G \flat 4

Extended Techniques: glissando, flutter, straight mute, vibrato,
percussive noises

Allegro agitato ♩ = 144+

An advanced performer will find great joy in bringing *Propagatia* to life and would make a welcomed addition to any recital. The music lacks any melodic theme, according to the composer, and makes frequent use of minor seconds, perfect and augmented fourths, and major sevenths. A combination of a fast tempo and tonally unstable phrases make this music quite challenging. The music is also highly ornamented with vibrato, glissandi, and grace notes. A straight mute is called for and requires quick insertion into the bell. The part notes at one point for the mute to be taken out by the left hand so that percussive noises may be made while the performer places the mute on the ground. These acrobatic motions will take coordinating. The piano part provides an almost consistent eighth note pulse

throughout the entire work which provides immense support since the solo part is occasionally syncopated and often has notes on the offbeat.

GROSSNER, Sonja

Scherzo

"Dedicated to Jonathan Warburton"

Duration: 5'

Publisher: Sunstone Music 1999

Level of Difficulty: 4

Range: C2 - B \flat 4

Extended Techniques: glissando

1 **Allegro scherzando con humoresque**

2

f *ff* *mf* *gliss.*

40 **Moderato**

sfz *p* *mp*

Composer and violinist Sonja Grossner has written a comical and light work that frequents the use of glissandi throughout the entire piece. Phrases frequently alternate between rhythmically articulated and lyrically sustained. The composer commonly uses terraced dynamics which makes sudden changes in dynamics which enhances the humoresque and scherzo style. Select passages in the valve register will require extra coordination and may benefit from exploring various positions, for example, playing D2 on the F valve versus both valves engaged. An allegro middle section may require the use of double tonguing but is left to the discretion of the performer. The accompaniment, for the most part, provides a clear sense of pulse but irregularly contains syncopated and rhythmically active passages.

Gulino, Frank (b. 1987)

Worlds Apart

“Dedicated to Christen”

Duration: 6'30"

Publisher: Cimarron Music Press 2010

Level of Difficulty: 4

Range: E \flat 1 - F4

Extended Techniques: none

The image shows a musical score for bass trombone. It consists of two staves. The top staff begins with a tempo marking of quarter note = 63. The key signature has two flats. The first staff starts with a rest, followed by a measure with a fermata and a '7' above it. The second staff begins with a melodic line marked 'mp' and a box labeled 'A' above it. The music features various rhythmic patterns and slurs.

As a bass trombonist, Gulino is well aware of the complexities of the instrument and writes idiomatically for the performer. Written in clearly defined sections, the music explores both the lyrical and technical side of what the bass trombone is able to do and communicate. The slow opening section showcases the entire range of the instrument, extending down to E \flat 1. An exciting allegro middle section in 5/8, interspersed with the occasional 6/8 and 5/4 meter, explores the staff and valve range. The fortissimo moderato closing section is full of grandeur and but surprisingly ends on a pianississimo F1. This work also includes an arrangement for tenor trombone with the purchase of the score. An undergraduate with a strong pedal register and flexibility in lip slurs will be able to perform this as part of a graduating recital.

HARTZELL, Doug

The Waltzing Walrus

Duration: 2'30"

Publisher: Tap Music Sales 1995

Level of Difficulty: 2

Range: D2 - Eb3

Extended Techniques: none

A (In a Slow 1) $\text{♩} = 60$

B

39

Written as a very simple waltz, this is one of the easiest solos in this collection which is ideal for a beginner bass trombonist as it introduces the first notes used with the valve. In addition to the lower valve range, *Waltzing Walrus* also provides an avenue to use the valve on C3 and F2 in an easy, scalar fashion. With only three accidentals, this work is harmonically simple and focuses on the tonic and dominant tonal areas. Even though the tempo is indicated relatively fast, an adjusted slower tempo would be well suited for this Level 2 piece. Educators are highly encouraged to use this piece with a young bass trombonist. University professors may even seek value in this piece if they need to switch a student from tenor to bass trombone.

Hogg, Merle E. (1922-2017)

Sonata for Bass Trombone

Duration: 9'

Publisher: Trombone Association Publishing of Western Massachusetts 1985

Level of Difficulty: 5

Range: F1 - E5

Extended Techniques: double tonguing, glissando

I.

Allegro ♩ = 120-126

mf ————— f mf ————— f mf

f p

II.

With a "slight" Jazz flavor ♩ = 76

7 p

p >

III.

Allegro $\text{♩} = 80-84$

mf

fp \longleftarrow *f*

A graduate student or professional performer will find this modern work most exciting and a crowd pleaser. Lacking traditional Western harmony and regular phrasing, creating obvious musical arrivals will be challenging to performers of any level. The first rhythmic movement is full of short, chromatic fragments rather than clear phrases of typical phrase lengths and is certainly the most difficult movement in the entire work. Hogg alternates simple and compound measures including 2/4, 5/8, and 3/8. The upper range of the instrument is shown off in the majority of the second movement, which is surprisingly quite rare in solo repertoire but does contain a few pedal F's. Although marked optional, a B5 and E5 are included in the cadenza. C5 is part of the melody in this movement therefore the B5 in the cadenza should not be problematic. For a level 5 piece, the upper range should not be an obstacle for the performer. Style indications by the composer state "with a slight jazz flavor" but this seems to indicate jazz harmonies rather than swung notes. This, ultimately, is left to the performer to decide.

The final movement is light and has a backbeat feel with frequent offbeat rhythmic figures by the piano in specific sections, derivative of jazz. The opening four measures of this movement in the solo part establish an ostinato bass line

that is almost always present throughout the movement, either by the soloist or pianist. The range is quite modest and does not feature any extreme register notes.

Hogg, Merle E. (1922-2017)

Sonidos Graves

"Dedicated to Alex Panos and his big bass trombone"

Duration: 10'

Publisher: Tap Music Sales

Level of Difficulty: 5

Range: B0 - B♭4

Extended Techniques: trill, glissando

I.

2 **Marcato** ♩ = 75

Musical notation for the first section (I.) in bass clef, 4/4 time. The tempo is Marcato, ♩ = 75. The piece starts with a rest, followed by a series of eighth and quarter notes, including a trill. Dynamics range from *f* to *ff*. The notation includes slurs and accents.

II.

With a "slight" Jazz flavor ♩ = 76

Musical notation for the second section (II.) in bass clef, 4/4 time. The tempo is ♩ = 76, with a "slight" Jazz flavor. The piece begins with a rest, followed by a series of eighth and quarter notes, including a trill. Dynamics range from *p* to *ff*. The notation includes slurs, accents, and a fermata.

III.

3 **Allegro molto** ♩ = 240

Hogg has carefully crafted this advanced work for Alexander Panos, bass trombonist in the Marine Band. Most prominently, this work features the pedal register of the instrument, extending down to B0, and is highly demanding on the soloist. Frequent octave leaps into the pedal register require the performer to be able to create a wall of sound at all times without the technical aspects getting in the way of tone and sound production. As much as Hogg writes for the low range of the instrument, his phrases in the mid to upper register are lyrical and exceptionally expressive. The second movement is notably colorful due to the polychords in the accompaniment and could stand alone as an individual movement. The final movement is upbeat and the 9/8 meter is felt in 2+2+2+3. Steady eighth notes provide assistance to the performer in maintaining the meter.

KALLMAN, Daniel (b. 1956)

Four Canticles

"Dedicated to Dave Dahlgren"

Publisher: Kallman Creates Publications 2006

Level of Difficulty: 3.5

Range: G1 - F4

Extended Techniques: none

I. Preludium: Call to Worship**Allegro Maestoso** ♩ = 112-116

Musical notation for I. Preludium: Call to Worship. The piece is in bass clef, 4/4 time, and B-flat major. It begins with a forte (*f*) dynamic and features a series of eighth-note patterns with accents. The tempo is marked *Allegro Maestoso* with a quarter note equal to 112-116 beats. The piece concludes with a *sim. marc.* (similiter marcato) instruction.

II. Prayer

♩ = 66

Musical notation for II. Prayer. The piece is in bass clef, 4/4 time, and B-flat major. It begins with a mezzo-forte (*mf*) dynamic and is marked *a piacere*. The tempo is marked ♩ = 66. The notation includes a triplet of eighth notes and a change to 3/4 time at the end.

III. Offertory: Vater Unser**Animato** ♩ = 120-126

Musical notation for III. Offertory: Vater Unser. The piece is in bass clef, 6/8 time, and B-flat major. It begins with a piano (*p*) dynamic. The tempo is marked *Animato* with a quarter note equal to 120-126 beats.

IV. Postlude: Go Forth Rejoicing**Allegretto leggiero** ♩ = 84

Musical notation for IV. Postlude: Go Forth Rejoicing. The piece is in bass clef, 2/4 time, and D major. It begins with a mezzo-piano (*mp*) dynamic. The tempo is marked *Allegretto leggiero* with a quarter note equal to 84 beats.

Kallman's four movement work is written to accompany four different parts of a worship service but also fits appropriately in a recital setting. Each movement is reflective of diverse liturgical elements of a service varying from an annunciation, prayer, declaration, and rejoicing (postlude). Each movement is quite tonal and features minimum accidentals, except for the last movement. This work could easily be performed in its entirety or select movements. Many phrases require the player to stretch beyond an octave making this a great work for a student and performers to enhance their phrasing and flexibility while maintaining even tone throughout all registers.

KALLMAN, Daniel (b. 1956)

Three Admirations

"In memory of William Behrens"

Duration: 10'

Publisher: Gold Branch Music 2006

Level of Difficulty: 3

Range: G \flat 1 - F4

Extended Techniques: glissando

I. Reverence**Andante e semplice** ♩ = 72-76*freely legato, as a sung chant*

Musical score for "I. Reverence". The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins in 4/4 time, marked with a '2' above the staff. The tempo is Andante e semplice, with a quarter note equal to 72-76 beats per minute. The performance instruction is "freely legato, as a sung chant". The dynamics start at *ppp* and increase to *p*. The score features several measures with slurs and ties, and includes a *poco rall.* marking. The time signature changes to 6/4, then 5/4, and finally 3/4. A *cresc.* marking is present, followed by a hairpin symbol.

II. Nurturance**Allegretto grazioso** ♩ = 50 ca.

Musical score for "II. Nurturance". The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins in 12/8 time, marked with a 'p'. The tempo is Allegretto grazioso, with a quarter note equal to approximately 50 beats per minute. The score features several measures with slurs and ties. A section is marked with a box containing the letter 'A' and the text "Lullaby". The dynamics are marked *mp*.

III. Exuberance

Allegro animato ♩ = 126-138

The musical score for "III. Exuberance" is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked "Allegro animato" with a metronome marking of ♩ = 126-138. The score consists of two staves. The top staff begins with a treble clef and contains several measures of music. Dynamics include *f marc.*, *sfz*, and *mp*. There are two measures with repeat signs, labeled "2" and "4". A box labeled "A" is placed above the second measure of the second system. The bottom staff begins with a bass clef and contains several measures of music with a dynamic marking *f*.

This three movement work features a wide variety of expression from a chant-like first movement, lullaby second movement, and joyful and exuberant third movement. This work would be well suited for an undergraduate to work on phrasing as well as moving in and out of the valve register. Rhythms are quite simple, not progressing past 16th notes at a moderate tempo, and slow has Sicillienne rhythms in the second movement. The first two movements are hymn-like and would be well suited for a worship service.

KANKA, Jan (b. 1977)

Sutenaide Kudasai

Publisher: Warwick Music

This work was unavailable for examination. Dr. Kanka is a bass trombonist by trade and received his doctorate in composition and currently teaches at Klatovský Music School. As a performer, Kanka has performed with many of the prominent orchestras in his native Czechoslovakia. His compositions are known to contain elements of jazz, funk, and serialism.

Kazik, James (b. 1974)

Concerto in Five Short Movements

"Commissioned by Dan West"

Duration: 12"

Publisher: Kagarice Brass Editions 2005

Level of Difficulty: 4

Range: D1 - A4

Extended Techniques: none

12 $\text{♩} = 100$ **2** **1. Cadenza**

18 *f*

33 $\text{♩} = 110$ **2. Decisively**

36 *f* *fp*

100 $\text{♩} = 88$ **3** **3. Interlude** **5**

100 *p*

111 ♩ = 68

IV. Ballad

116

167 ♩ = 144

V. Finale

171

Trombonist James Kazik expertly displays the virtuosity of the bass trombone. A brief piano introduction leads directly into the first movement entitled "Cadenza". The movement may better be thought of as two parts-first a recitative with chordal accompaniment followed by true cadenza-style material. The second movement requires superb slide work in fast pentatonic, scalar passages in the staff with frequent movement from 1st to 4th position. Interlude is entirely tacet for the soloist and the piano echoes the main melodic idea in a new harmonic language. The lyrical ballad features the voice of the bass trombone in the mid to low register. The presto finale in 12/8 has a jovial and skipping character featuring hemiolas and large slurs. This concerto would serve as an excellent recital closer.

Kazik, James (b. 1974)

Gangbusters

“Commissioned by Jonathan Warburton”

Duration: 3'30"

Publisher: Kagarice Brass Editions 2006

Level of Difficulty: 3

Range: B \flat 1 - E4

Extended Techniques: glissando

Ponderously

piu mosso

f *mf*

f *mp*

Gangbusters is a short work that is full of technical demands for the soloist. The low valve register bass line at a presto tempo requires the performer to maintain a light and agile articulation in order to seem effortless and not heavy. An additional difficulty is the fast passages requiring slide positions from 1st to 5th. Specifically, C3 to D \flat 3 could require the soloist to use the side trigger on an independent valve model for easier facilitation. Educators may find this work to be a great pedagogical piece to use throughout a semester and not necessarily restricted to recitals or juries.

KOETSIER, JAN (1911-2006)

Falstaffiade

Duration: 8'

Publisher: Editions Marc Reift

Level of Difficulty: 4

Range: F1 - B♭4

Extended Techniques: glissando, flutter, straight mute

2 **Andante maestoso**

49

f *leggiero* *f*

p 3 3 3 3 3 3 3 3 3 3

Based on an opera theme by Romantic composer Otto Nicolai, audiences will love the wit and humor that Koetsier is so famously known for. A fanfare-like introduction sets the mood for the playing statement of the melody. The melody switches between different compound meters but consistent eighth notes are present helping to maneuver between these measures. The first variation is mainly arpeggiations of various chords contrasted with lyrical and legato phrases. Appoggiaturas are used in this movement and should be emphasized to help bring nuance to the music. A waltz in the low register of the bass trombone creates comedy and almost mocks a "tubby tuba" style. The third variation is

colored by the muted bass trombone as well as numerous glissandi. The closing variation could, depending on the soloist's interpretation, be vivace which would require triple tonguing. A fast four would be equally convincing and need not be triple tongued. Performers who enjoy this work may also find it arranged in a version for trombone quartet with the bass trombonist still serving as the soloist.

Krivokapič, Igor (b. 1965)

Rhapsody

Duration: 8'

Publisher: Editions Marc Reift 2006

Level of Difficulty: 4.5

Range: F1 - G4

Extended Techniques: none

13 **A** Moderato ♩ = 68

mf p f 39 ♩ = 122

The tessitura lies from the bass clef and above with limited passages written below the staff and even fewer pedal notes. The opening section is declarative and asserts its prominence with bold fanfare-like rhythms. The middle section is written in 10/8 and features a heavily syncopated rhythm which is evocative of a primitive, European dance, likely influenced by the composer's home country of Slovenia. The dance becomes even faster moving into 5/4. The performer will need to know the piano part well throughout these sections as the piano part is equally syncopated as the solo part. The music returns to the opening tempo and then returns to allegro scalar passage. The penultimate section, *Arioso*, is lyrical and passionate which is cut short by the final, brief allegro section showing off

the virtuosity of the trombone to play vivace. This work requires a mature performer who can evoke the many moods found in this work.

LAMB, Shane

Bagatelle

"Commissioned by Jonathan Warburton"

Duration: 3'

Publisher: Shane Lamb Music 2016

Level of Difficulty: 3

Range: A1 - E#4

Extended Techniques: glissando, straight mute

5 **Moderato** ♩ = 100

The musical score is written in bass clef with a 4/4 time signature. It begins with a tempo marking of 'Moderato' and a metronome marking of ♩ = 100. The first staff starts with a forte (*f*) dynamic and a staccato articulation. The second staff features a piano accompaniment with dynamics ranging from forte (*ff*) to mezzo-piano (*mp*). The third staff is marked 'con sordino' and mezzo-piano (*mp*).

Many performers may not be aware that a bagatelle is a musical genre that is supposed to be light and carefree. The most famous bagatelle is Beethoven's Für Elise. The composer creates a unique timbre by instructing the pianist to lightly depress the low keys on the piano and depress the sostenuto pedal before playing the notated first four measures. The piano part is remarkably specific about how long to pedal and dynamics within a phrase. The soloist's entrance is marked forte and staccato but the music should always be striving for the lightness that the bagatelle desires. Achieving a light articulation will be challenging due to the dynamics and the register in which the bass trombone

often plays in. The middle section calls for an unspecified "sordino" but the author believes a straight mute is desired. The composer orchestrates a unique feeling in this section as the bass trombone is playing in the middle of its register while the piano is several octaves above. This entire composition may look simple but a well-polished performance will constantly maintain a light and floating mood and grasp the varying orchestral timbres.

LAMB, Shane

Pledge

“Commissioned for the Butler School of Music”

Duration: 4'

Publisher: Cherry Classics Music 2009

Level of Difficulty: 3

Range: G1 - B \flat 4

Extended Techniques: none

Pensive $\text{♩} = 56$

Pledge was written in reflection as to what it means to be American and the concept of pledging allegiance to the flag¹⁴. The opening melody is set to the spoken rhythm of the Pledge of Allegiance. According to the composer, the middle section pensively considers the future of America and its reputation in the world at the time of composition. This work would greatly benefit a first or second year undergraduate who needs a simple work to enforce their lower and upper range. The tessitura of the work lies between E \flat 2 and E \flat 4, requiring only a few

¹⁴ Lamb, Shane. "Lamb - Pledge for Bass Trombone and Piano." Cherry Classics Music. Accessed April 10, 2019. <https://cherryclassics.com/products/2642>.

notes both above and below that range. This work would be an excellent addition to a program dedicated to "American Music" or by American composers.

Ludwig, Christopher (b. 1972)

A Fresh Start

Duration: 11'

Publisher: Canadian Music Centre 2000

Level of Difficulty: 5

Range: C2 - A4

Extended Techniques: none

I.

Somewhat mechanical ♩ = 58

12

II.

Deliberately and Mysteriously ♩ = 60

4

III.

Not too Harshly ♩ = 69

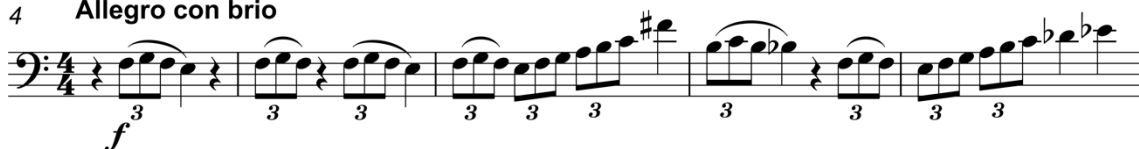
9

This three movement work is composed in an atonal style and would be a challenging addition to any recital. Learning the notes and creating muscle memory for these atonal phrases will be the most difficult part of this music. Extensive accidentals blur obvious scalar passages and significantly decrease

the performer's ability to hear difficult intervals such as augmented seconds and minor ninths. Furthermore, a complex accompaniment adds even more instability when trying to bring together both the solo and piano parts.

The simplistic second movement gives great repose to both the performers and audiences. Rhythms are simple and harmonies create contrapuntal motion. Terraced dynamics are seen throughout this movement and will impose a unique challenge to the soloist as to not crescendo and decrescendo, as notated in the music. The third movement contains challenges identical to the first movement, however, the accompaniment is more rhythmically active and often times provides an unclear sense of pulse with the metric groupings. An impeccable sense of rhythm is required of both soloist and performer throughout the entire duration of this movement.

IV.

4 **Allegro con brio**

Young performers and educators will find value in this multi-movement composition. The varying styles and technical demands are challenging yet attainable for lower level undergraduate. Except for a few phrases, the tonal language is accessible. The entire composition is comprised of rudimentary rhythms. Movement two is the most rhythmically challenging because the 9/8 time signature is not felt in the usual three big beats. Instead, it is felt in varying groups of 2's and 3's. Studying the piano part will provide clear answers as to what the groupings are. The final movement is marked without a metronome marking and must be determined by the soloist. Two consecutive measures contain steady sixteenth notes and may need to be double tongued. This phrase should be the determining factor in tempo for the movement.

MARTIN, Viv

Melodic Transition

Publisher: Muso's Media 2004

This work is out of print and unavailable for examination. The publisher is located in Kangaroo Flats, Australia. The composer is thought to be from either Australia or New Zealand.

MATCHETT, Steve (b. 1957)

Expressions

"Dedicated to Carl V. Muller"

Duration: 8'45"

Publisher: Gulf Wind Music Press 1995

Level of Difficulty: 3.5

Range: G1 - B \flat 4

Extended Techniques: glissando

Lento recitativo $\text{♩} = \text{c. } 54$

p sempre sostenuto

f

3

As the title implies, this piece demonstrates a variety of musical expressions. As the composer states in the score, "The slow sections present highly subjective and contemplative material, while the fast sections are more exuberant and affirming. The tempos should be set with this contrast in mind. The slow sections should be interpreted with free use of rubato and the fast section with strict time."¹⁵ The first lyrical section is simple in rhythm and shifts between 4/4, 5/4, 6/4, and 7/4 meters with a short passage in tenor clef. An allegro con brio 6/8 section requires a few measures of diligent practice due to wide movements of the slide. This section will require a light but clear articulation in the bass clef staff range. The lento recitativo functions just as that, a recitative, with chordal

¹⁵ Matchett, Steve. *Expressions*. Houston, Texas. Gulf Wind Music, 1995.

accompaniment, and rubato is encouraged by the composer. A restatement of the allegro con brio section quickly brings the work to an end. The piano accompaniment provides a steady pulse throughout. It is well suited for undergraduate recitals.

MATHEWS, Mike K.

Dodecaphon

Duration: 8'30"

Publisher: Tap Music Sales 1990

Level of Difficulty: 4.5

Range: D1 - C5

Extended Techniques: trill, play into piano, rip, glissando, improvisation

1 ♩ = 120

I. Scherzo

f marcato

E

3

3

3

II. Passacaglia

♩ = 80

p

3

III. Fortisatio

♩ = 66

play into piano strings

mf

3

mp \longleftarrow *f*

This technically challenging three movement work is an excellent piece for the graduate or professional recital. A heavily syncopated piano accompaniment

across the entire work adds a great level of difficulty in trying to align the solo part. The piano part will require an accomplished pianist.

The first movement is a rhythmic scherzo which is mostly in 2/4 but consists of a few measures of mixed meters such as 3/8 and 5/8. Extensive accidentals and a lack of clear harmonic implication will make perceiving upcoming passages strenuous. The passacaglia is the most difficult and syncopated movement of the entire work as both solo and piano parts create an ambiguous sense of meter and pulse. Wide intervals-such as 10ths, diminished octaves, and major 7ths-are found throughout this movement in the solo part. The final movement is most notable for the extensive aleatoric section in both the piano and solo parts. Most of the aleatoric sections are notated except for the final section which requires both trombonist and pianist to improvise. The entire work ends in soft dynamic with the piano playing in its highest register and the bass trombone ending on D1.

MATHEWS, Mike K.

Fantasy

Duration: 5'


Publisher: Tap Music Sales 1990

Level of Difficulty: 3

Range: B \flat 1 - B \flat 4


Extended Techniques: glissando

3 **Allegro** ♩ = 120




ff marcato *legato* *p*

91 **Allegro con brio** ♩ = 160



fff

154 **Allegro** ♩ = 120



ff

Written in multiple sections, this piece uses extensive accidentals but chord outlines are clearly understood. The tenor clef is used for a slower lyrical passage which makes for great exposure to this clef in solo literature.

Performers will need to have excellent slide work to execute the allegro con brio and allegro phrases. The final section is on the verge of needing to be double tongued. Educators should encourage their students to never play past a good sound especially when the music is marked fortississimo and fortissississimo. Performers, and especially students, may want to practice these loud passages relatively quiet and slowly add volume while maintaining good tone production.

Maunder, Peter (b. 1960)

Prelude & Fugue

"Dedicated to Jonathan Warburton"

Duration: 4'30"

Publisher: Warwick Music Limited 2005

Level of Difficulty: 4

Range: F1 - F4

Extended Techniques: trill

Easy ♩ = 60

p < > > > > > > >

7

mf

Prelude & Fugue is a challenging, but rewarding work. The entire work is based on a fragmented melody and is evolved into elaborated movements. Both movements require control in the pedal register at both forte and piano dynamics. The key of the piece frequents C2 and will provide require extra dexterity in valve technique. The fugue, in particular, will require precise movement of the slide due to the wide slide positions. A younger performer will easily find the fugue quite difficult and played out of tune without refinement of slide technique. Two trills in the fugue require the use of the valve, as notated in the score.

McDougall, Ian (b. 1938)

Four Bells

"Commissioned by Jonathan Warburton"

Duration: 5'30"

Publisher: Cherry Classics Music 2007

Level of Difficulty: 3.5

Range: D1 - F4

Extended Techniques: none

Four Bells

1 $\text{♩} = 60$
 mp

41 $\text{♩} = 152$
 f

Canadian composer and trombonist Ian McDougall has composed an ominous work for both soloist and accompanist. *Four Bells* seems to be similar to the tolling of the bells, as first expressed by the soloist, and then immediately taken over by the piano. The mysterious opening melody snakes its way as it descends into the valve register of the instrument. Large intervallic lip slurs are required throughout the entirety of this work. Many leaps are close to an octave and most phrases slur about an octave and a half. This work would greatly benefit a student looking to apply their slurring abilities in the context of solo repertoire. The allegro middle section contains an almost ostinato in the bass of the piano which is then stated in the solo part and returned to the piano. A legato, lyrical melody juxtaposed over the ostinato creates a unique effect and an almost state

of panic. A brief, slower interlude returns to the opening material and ending with the four bell motif. A single D1 is part of an 8vb passage and could be omitted which would reduce the difficulty of range, making the work more accessible to other students.

MEYER-SELB, Horst (1933-2004)

Fünf Charakterstücke nach Motiven eines eigenen Themas

Duration: 7'

Publisher: Musikverlag Friedrich Hofmeister 1995

Level of Difficulty: 3.5

Range: G1 - F#4

Extended Techniques: glissando

Allegretto

The musical score consists of two staves of bass clef notation. The top staff begins with a 3/4 time signature, followed by a 5/4 time signature, and ends with a 3/4 time signature. It contains a melodic line with a slur and a fermata, marked *mp*. The bottom staff also begins with a 3/4 time signature, followed by a 4/4 time signature, and ends with a 3/4 time signature. It contains a more rhythmic line with a slur and a fermata, marked *mf* and *p*.

Written in five very distinct movements, this comical work is a welcomed addition to any recital. The work begins with the presentation of the theme in the bass trombone and each movement serves as a variation. The scherzo first movement is rhythmically challenging to bring together in both the solo and accompaniment parts. The second movement, burlesque, requires a light but firm articulation to achieve the style which is then quickly contrasted by a "largo espressivo" third movement that features the lyrical valve range of the bass trombone. Meyer-Selb creates a comical waltz by irregularly adding in a 2/4 measure to displace the regular 3/4 feeling that the waltz is generally in. Lyrical sections in the waltz are balanced with more rhythmically involved scalar passages which require precise slide work. A brief 36 measure fifth movement is full of lively syncopations brings this short but compact multi-movement piece.

Michel, Jean-François (b. 1957)

3 Bagatelles

"Dedicated to Markus Muff"

Duration: 12'30"

Publisher: Editions Bim 2012

Level of Difficulty: 4

Range: G1 - G4

Extended Techniques: plunger mute, glissando, slide vibrato, whisper mute, cup mute, straight mute, rips

I. Burlesque

Moderato $\text{♩} = 84$

plunger mute p

p mf p W W W

II. Sérénade

A **Leggero con grazia** $\text{♩} = 155$

cup mute

p p p $cresc.$

mf

III. Voitige

Vivace $\text{♩} = 138$
5

Michel's modern composition combines many extended techniques in each movement. The opening phrase of the first movement shows difficulty in the balancing of muted and unmuted playing. The first note, E \flat 2, is notated as closed with a plunger, which is impossible due to the need for the left hand to engage the valve to produce that note. A "lipped down" E in 7th position may be the solution. Extra coordination will be needed to determine when to pick up and put down the plunger. The sharp and crisp rhythms of this movement are quite bold but have a sense of refinement with its lighter moments.

A lyrical second movement is embellished by several mute changes which create unique timbres and moods to the swaying music in 5/8. Rhythms and passages throughout are simple and the soloist should embrace the 3+2 grouping. The final movement is full of acrobatic gestures, as the French name insinuates. A light and nimble approach during this movement will keep the piece moving forward as if to actually imitate an acrobat. A few sixteenth note phrases will require work moving the slide in time; however, the rest of the movement contains chromatic scales and harmonic arpeggios which are more idiomatic. This work would be well suited for a graduate-level recital or an advanced undergraduate recital.

MILLER, Jeffrey

Duo

"Dedicated to David Ridge"

Duration: 6'

Publisher: Kagarice Brass Editions 2010

Level of Difficulty: 4

Range: D1 - Ab4

Extended Techniques: straight mute

Drammatico ♩ = 96

110

ff *f*

Duo is an open dialogue between bass trombone and piano. Both parts balance when to be the prominent voice and when to be supportive. The bass trombone part is, for the most part, straight forward with limited rhythmic complexities. The harmonic language is moderately advanced and some passages look challenging but are in fact easier than they appear. A brief muted section is written for the phrases in and above the bass clef, the most sonorous range of the instrument when muted. The piano part is rhythmically complex and composite rhythms are found frequently. The soloist should be quite familiar with the piano part.

Mills, Amy Riebs (b. 1955)

Catharsis Sonata

"Commissioned by Brian Hecht"

Duration: 15'

Publisher: Amy Mills Music 2015

Level of Difficulty: 5

Range: A0 - A4

Extended Techniques: glissando, trills, flutter tongue, straight mute,
double tonguing, triple tonguing

I. Memories

Playful ♩ = 112
5

The score for 'I. Memories' consists of two staves of music in bass clef with a key signature of two flats. The first staff begins with a 6/8 time signature and a tempo marking of ♩ = 112. The music features a series of eighth notes with a dynamic marking of *mf*. The second staff continues the eighth-note pattern, then transitions to a 3/4 time signature with a dynamic of *f*, followed by a *sfz* marking, and ends with a flutter tongue (*fltr.*) and a dynamic of *mf < sfz*.

II. Loss

♩ = 80
2

The score for 'II. Loss' consists of two staves of music in bass clef with a key signature of two flats. The first staff begins with a 4/4 time signature and a tempo marking of ♩ = 80. The music features a series of quarter notes with a dynamic marking of *mp*. The second staff continues the quarter-note pattern, then transitions to a 3/4 time signature with a dynamic of *mf*. The tempo marking changes to 'Slowly, Painfully ♩ = 48'. The music features a series of quarter notes with a dynamic marking of *f*, followed by a dynamic of *mp*, and ends with a dynamic of *mf < f* and triplets marked *mp*.

III. Renewal

Cool Breeze ♩ = 48

mf legato

♩ = 56

mf 3 f

This tour de force sonata is one of the most challenging pieces in this collection of works. As a true Grade 5 piece, the performer must have complete control of the pedal register which extends to the lowest possible note on the instrument, A0. Commissioned by Brian Hecht, bass trombonist of the Atlanta Symphony, this work pushes the limits of the bass trombone soloist to new limits. Double and triple tonguing passages show just how virtuosic the bass trombone can be. Following the typical three movement sonata format, the outer movements provide a faster and more playful character while a more elegiac middle movement balances the entire work. The virtuosity and musicianship needed to perform this sonata is exceptionally high and would make an impactful ending to a recital.

Molyneux, Jim (b. 1991)

Imaginations

"Dedicated to Simon Minshall"

Duration: 4'30"

Publisher: Warwick Music Limited 2010

Level of Difficulty: 4

Range: F1 - A4

Extended Techniques: triple tonguing

6 $\text{♩} = 94$

96

Molyneux opens his work with a dreamlike atmosphere as if to create the place in which the imaginations come from. The scale work in this composition is very idiomatic to the instrument and does not impose further difficulty. Adversely, the scalar triple tongued passages are less idiomatic and are difficult to execute smoothly. The use of alternate positions could potentially reduce large slide motions but may compromise tone. Besides the technical aspects, this work provides a great depth of emotion and that should remain at the fore throughout the entire work.

MOREN, Bertrand (b. 1976)

Psychedelia

"Dedicated to Lionel Fumeaux"

Duration: 6'

Publisher: Editions Marc Reift

Level of Difficulty: 5

Range: D1 - D4

Extended Techniques: double tonguing, glissando

Allegro energico e maestoso

The musical score is written for bass clef and common time (C). It consists of three systems of music. The first system starts with a dynamic marking of *f* and ends with *sffp*. The second system features triplets and ends with *ff*. The third system starts at measure 42 and ends with *mf*. The piece concludes with a double bar line and repeat dots.

Psychedelia is a barnburner of a piece that will surely impress the audience. The heart of the piece lies in the ability for precision multiple tonguing from the bottom of the bass clef to the upper range of the piece (D5). The fast, double tonguing passages are mostly scalar or arpeggios with clear harmonic implications. The middle section continues the need for multiple tonguing but through various compound meters. Moren has placed accents on metrically weak beats which is exceptionally difficult to execute when multiple tonguing. The performer should highly consider alternating between double and triple tonguing in order to bring

out the nuanced accents. A brief passage in the middle of the piece is marked "opt. 8vb" which extends down to D1 and stays mostly in the first and second octaves. Some performers may find the pedal register refreshing on the embouchure after the previous upper register passages. Besides the lengthy double tonguing phrases, the soloist will find much difficulty in pacing this entire piece. The solo part contains minimal rests and is marked mostly loud in dynamics. Wisely choosing where true fortissimo passages are needed and where the part can be played softer will help create a more musical performance.

Naulais, Jérôme (b. 1951)

Étoile des Profondeurs

Duration: 17'

Publisher: Editions Robert Martin 1999

Level of Difficulty: 4.5

Range: D1 - A4

Extended Techniques: glissando, fall, double tonguing

1 $\text{♩} = 124$ I.

72 *f* *f* *mp* *f* Bien rythmé $\text{♩} = 76$

8 $\text{♩} = 58$ II.

95

Detailed description of the musical score: The score is written for a single bass clef instrument in B-flat major. The first system (measures 1-72) is in 4/4 time with a tempo of 124 bpm. It begins with a series of eighth notes and includes two triplet markings. The second system (measures 72-87) is marked 'Bien rythmé' with a tempo of 76 bpm and features a complex rhythmic pattern with many sixteenth notes and slurs. The third system (measures 88-95) is in 3/4 time with a tempo of 58 bpm and consists of a melodic line with slurs and accents. Dynamics include *f*, *mp*, and *mf*.

III.

12 $\text{♩} = 122$
mf

47
mp *f*

Naulais's work is a clear resemblance of the repertoire of 20th Century French composers but with an influence of world music. Elements of jazz, Latin, and funk are subtly intertwined into the melodies and harmonies. Scales and arpeggio-like chord outlines are found in most sections of the first movement, especially the outer sections. A short cadence leads to a slower section, embellished by colorful chords, perhaps an homage to the style of Bozza, and moves to a faster more syncopated ostinato that is clearly influenced by funk and Latin styles. A return to the opening material creates a recap, ending the first movement.

A simple melodic ballad serves as the outer sections of the second movement. The simplicity of the melody is almost reminiscent of the Romantic Era collection of songs without words. The music moves along to a suddenly slightly faster tempo with more active rhythms accompanied by a simple quarter note pulse. A jazz waltz abruptly appears out of nowhere featuring fast scalar passages before returning to the opening ballad material. A playful march is the main style for the third movement which has ascending and descending scales in the solo part and an accompaniment creating a steady pulse. A cadenza shows the virtuosic side of the instrument featuring double tongued arpeggios and

sustained notes in the pedal register. This work is most fitting for a graduate or professional recital.

NESTERENKO, Evgeni (1938-2014)

Buffo Waltz

Duration: 5'30"

Publisher: Neuschel Publications 1996

Level of Difficulty: 3.5

Range: C2 - Ab4

Extended Techniques: glissando

Allegro moderato

7

A

mp *mf*

p

Little to nothing is known about the origins of this piece or its composer. It should be noted that the name of the composer is strikingly similar to that of the famous Ukrainian operatic bass singer and the two may be the same person. The title of the work is an homage to the opera voice "basso buffo", or loosely a "comic bass", and features coloratura style embellishments to the melody. The dramatic character in this piece is a great way for students to work on phrasing in a vocal style but more importantly nuance, which is found throughout the piece once the performer understands the push and pull. A slower middle section allows the possibility for the performer to add un-notated portamento. Grace notes in this work add an additional level of difficulty and could be omitted for a student who's not ready for this kind of ornamentation-the work would still stand true to its melodic nature. There are inconsistent uses of the tenor clef. At times it is

appropriate due to the range and other places it is not. There is one alto clef, which is a misprint, and should be read as tenor clef. No adjustment between the clef changes are needed. The vivo ending is an exciting way to potentially end the first half of a recital or a great end-of-semester jury piece.

Nickel, Christopher Tyler (b. 1978)

Poème

Duration: 6'

Publisher: Christopher Tyler Nickel 1999

Level of Difficulty: 3

Range: A \flat 1 - D4

Extended Techniques: glissando

14 **Andante** ♩ = 80

20 **Allegro con brio** ♩ = 140

mf p f

This rhapsodic piece is an excellent addition to any recital. Written in five distinct sections, each section is a great teaching tool to focus on different aspects of playing: lyricism, mixed meter rhythms, and fast scalar passages. The fourth section, particularly, is impressive when up to speed. Depending upon how fast the performer takes the fourth section it may require triple tonguing. The first section contains lyrical passages in the valve register. The piano provides a supporting accompaniment to the solo part, specifically providing a regular pulse throughout for the soloist, especially in the mixed meter sections.

Nightingale, Mark (b. 1967)

Trigger Happy

Duration: 3'

Publisher: Warwick Music Limited 2009

Level of Difficulty: 4.5

Range: E1 - F4

Extended Techniques: none

Allegretto ♩ = 116

mf

Jazz trombonist and composer Mark Nightingale has composed this deceptively difficult work. The title does live up to the expectation that the music makes frequent use of the trigger, however, the difficulty of the piece lies in the extended slurred passages. The slurred passages are idiomatic for the instrument and lie well for bass trombone. The phrases that have leaps, rather than scales, are by far the most challenging. This piece could be thought of as a study in slurs and lip slurs. Double tonguing should be highly considered as it will help the music remain light and not bogged down. *Trigger-Happy* would serve as a great encore piece to any recital.

Önaç, David A.T. (b. 1984)

"...and the Red Sea..."

Dedicated to Jesus Christ, as promised.

"Commissioned by Jonathan Warburton"

Duration: 4'30"

Publisher: Cherry Classics Music 2008

Level of Difficulty: 5

Range: D1 - B4/E5

Extended Techniques: none

1 **Larghetto e sotto voce** ♩ = 84 95 **L**

This musical portrayal of Jesus parting and crossing the Red Sea is quite evocative and tastefully portrayed. The range is the most difficult component in this piece, spanning from the lowest octave of the instrument up to the fifth octave. The entire piece serves as a large-scale crescendo beginning softly in the pedal register and working its way up to the upper register while getting louder, a musical depiction of the rising sea. Önaç has carefully written the outer ranges to be approached by stepwise motion making the range more easily accessible. The piece begins slowly with long, held notes and begins to become more rhythmically active with eighth, triplets, and sixteenth notes, and

quintuplets. The final section (Rehearsal L) has a notated "alternative bass trombone line" which is more difficult and written higher in range. The lower staff only ascends to a B4 whereas the upper part reaches an E5. Both lines are equally convincing, however, the top line would project a unique timbre when reaching an E5 at a fortissimo volume.

PAGÁN-PÉREZ, William (b. 1976)

Short Piece

"Dedicated to Javier Colomer"

Duration: 4'30"

Publisher: William Pagan-Perez 2013

Level of Difficulty: 4

Range: E1 - A3

Extended Techniques: glissando

The musical score is written for bass trombone in 4/4 time with a key signature of one sharp (D major). The tempo is marked as quarter note = 76. The first staff begins with a triplet of eighth notes, followed by a series of eighth and quarter notes, marked *mp*. The second staff continues with eighth notes, a glissando, and a section marked *mf*.

William Pagán-Pérez has explored the lyrical and expressive side of the bass trombone in *Short Piece*. Written with two main themes, a slow lyrical melody and faster Latin dance, this contemplative work takes a dramatic turn throughout the composition. Approximately half of the music is written below the staff and is written in a tonal manner. The music is almost always stepwise or arpeggios and is quite accessible for younger students who seek to play into the lower range of the instrument in an easier fashion. The faster sections (simply marked "Latino") allows for the performer to explore various valve combinations such as D2 with the single valve or both valves engaged. This work would make a welcomed addition to a recital.

Pagán-Pérez, William (b. 1976)

Sonata for Bass Trombone

Duration: 17'

Publisher: William Pagán-Pérez 2016

Level of Difficulty: 4

Range: E1 - B4

Extended Techniques: fall, glissando

I. Tribute to Myrta Silva**Molto Cantabile** ♩ = 100

The first movement, "Tribute to Myrta Silva," is in 2/4 time and begins with a tempo of **Molto Cantabile** (♩ = 100). The score is written in bass clef with a key signature of one flat. The first line of music features a series of eighth notes with triplets, marked *mp*. The second line continues with more eighth notes and triplets, marked *mf*, and includes first and second endings. The tempo changes to **Con Fuoco** (♩ = 120) for the final section of the movement.

II. Tribute to Dagmar Rivera**Molto Cantabile** ♩ = 100

The second movement, "Tribute to Dagmar Rivera," is in 2/4 time and begins with a tempo of **Molto Cantabile** (♩ = 100). The score is written in bass clef with a key signature of one flat. The first line of music starts with a fermata over a note, marked *mf*, and includes a measure number 318. The second line continues with eighth notes and triplets, marked *mf*, and includes first and second endings. The movement concludes with a final triplet.

III. Tribute to Ruth Fernández and Sylvia Rexach

Moderato $\text{♩} = 80$

IV. Finale: Tribute to Amanda Antonia Miguel

$\text{♩} = 100$

The composer states in his program notes¹⁶:

This Sonata is a cyclic piece for Bass Trombone and Piano with multi movements. It was written in a neoclassical style. The first movement Tribute to Myrta Silva, has the classical sonata structure (exposition, development, and recapitulation), the periodicity of themes, melodies and textures, and some modern musical language, moods and rhythms from the Afro Caribbean music. Its introduction starts with a melody inspired in a theme by Dr. Emanuel Dufrasne-González. This melody is developed and varied during the entire movement. The second movement Tribute to Dagmar Rivera, has the danza puertorriqueña's structure or form (introduction, first theme, second theme, trio and recapitulation of the first theme), rhythms and styles. Its introduction starts with the same melody of the first movement that was inspired in a theme by Dr. Emanuel Dufrasne-González.

The third movement Tribute to Ruth Fernández and Sylvia Rexach, has a structure or form similar to the structure of the danza puertorriqueña, but its textures, rhythms, and style are from the Latin Bolero and cha chá. It featured some developed variations from melodies of the first movement. The fourth movement Finale: Tribute to Amanda Antonia

¹⁶ Pagán-Pérez, William. *Sonata for Bass Trombone*. William Pagán-Pérez Music, 2016.

Miguel, has a freestyle structure that was inspired in *El me mintió*, a pop song composed in the 1980s by Amanda Miguel (the Argentinean-Mexican singer). Years later, the Chantelle Merengue Band recorded *El me mintió* by Amanda Miguel in the 1991 recording album named *Cada vez con más clase* where it features the Cuban Guaguancó rhythms instead of the original pop styles. Finale: Tribute to Amanda Antonia Miguel, features two basic melodies and some developed variations inspired in Amanda Miguel music combining some Guaguancó's textures from the first movement of this sonata.

Rhythms throughout this sonata are exceptionally simple and do not impose much difficulty on the performer. Syncopations are minimal and exist within typical Latin styles. The music requires the performer to frequently move from the valve register into the pedal register rather quickly but are idiomatic in harmonic contexts. Optional 8vb's are found on occasion in this work, however, it does not change the required range, as notated in this annotation.

Pagán-Pérez, William (b. 1976)

Sonatina for Bass Trombone

Duration: 15'

Publisher: William Pagán-Pérez 2016

Level of Difficulty: 4

Range: E \flat 1 - A4

Extended Techniques: glissando

I. Cantabile con Rumba

$\text{♩} = 72$

mf *f*

II. Cantabile alla Danzón

$\text{♩} = 96$
3

mf *f*

III. Cantabile con Bachata

$\text{♩} = 104$
3

fp *fp* *mf*

IV. Cantabile Ripiao

$\text{♩} = 108$

f

1. 2.

mf 3 3

Similar to the previously annotated work by the composer, *Sonatina* is a large-scale composition featuring various Latin dance forms. In comparison to Pagán-Pérez's *Sonata*, this composition is slightly easier and may be better suited for an undergraduate. Rhythms are much simpler and contain significantly less syncopation. The first movement seems to "play itself" in that it is written idiomatically for the instrument and is quite simple. A few fast lip slur passages in both the bass clef and valve register will require the performer to stay light so as not to drag. The second movement, *danzón*, is lyrical and remains mostly in the staff. The middle section of the movement turns to a cheerful *cha-chá* before returning to the opening *danzón*.

The third movement is also lyrical but in a different style. The syncopated but still lyrical bass line may be challenging to some as they move in and out of the valve register. This movement would be enhanced with vibrato, especially in the lower register. The concluding movement is all around quite standard. Half note triplets may be difficult for some performers and may create an opportunity for students to rush this rhythm. This rhythm should remain as even as possible so that the accompaniment can stay together without compromise of its own part.

PANOS, Alexander

Titanium

Duration: 3'

Publisher: Brassworks 4 2006

Level of Difficulty: 3.5

Range: F1- F4

Extended Techniques: none

This brief, three minute work is a great piece to use as a recital opener. A contrasting, more legato, middle section balances the rhythmic outer sections. Select passages require quick use of the valve which may take some additional coordinating to learn. This piece would benefit a student learning to navigate alternating 3/4 and 6/8 time signatures. Although marked as a grade 3.5, the only limiting factors are the addition of a few F1's. A student with a strong lower range, or those looking to extend their range, will find this work rewarding.

Plog, Anthony (b. 1947)

Initiatives

Duration: 4'

Publisher: Editions Bim 2014

Level of Difficulty: 3

Range: E2 - C4

Extended Techniques: none

1 **Andante** ♩ = 72

19 **Allegro** ♩ = 96

Initiatives is a brief four minute work characteristic of Tony Plog's composition style. Commissioned by M. Dee Stewart, *Initiatives* is part of a larger six-piece collection, *Adventures in Brass*, meant to provide high school students with repertoire suitable for college-entry auditions. The range of this piece is quite simple, one and a half octaves. The opening and closing slow, melodic material allows the instrument to show off its beautiful rich sonority in the center of its range. The faster middle section is written, intentionally, to be difficult as it moves throughout the staff, requiring a good slide arm. For teachers, this is a great piece to use for students auditioning to music schools as well as an excellent first semester jury piece to help bring students up to par.

Rabushka, Aaron (b. 1958)

Sonata for Bass Trombone

Duration: 15'

Publisher: Cimarron Music & Productions 2003

Level of Difficulty: 5

Range: C2 - A4

Extended Techniques: 3/4 and 1/4 semitones, bell in piano, glissando

I.

$\text{♩} = 180$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

II. Variazioni

$\text{♩} = 192$ **Con moto energico**

2

Rabushka's *Sonata* is one of the more difficult pieces in this body of literature. Most notably, the faster tempo and inclusion of quarter tones make this piece most unique and exceptionally laborious. The performer must have an especially good ear to hear the difference between 1/4 tone and 3/4 tone tonality. This two movement work serves as a theme and variations, with the second movement entitled "Variazioni". The second movement is quite rhythmic at a swift tempo, paired with continued quarter tones from the first movement. The piano part is equally difficult as the solo part. Lacking traditional harmony, chords are

constantly changing and lack a return to previous material. Intervals often traverse the distance of an octave or larger.

Raum, Elizabeth (b. 1945)

Turning Point

“Commissioned by Jonathan Warburton”

Duration: 6'

Publisher: Cimarron Music Press 2012

Level of Difficulty: 3.5

Range: C2 - G \flat 4

Extended Techniques: glissando, trill, straight mute, flutter

Moderato ♩ = 84

mf

With two primary themes, Raum transforms two simple themes into a complete and coherent work. The opening harp-like accompaniment creates a dreamy state contrasted by a more declarative solo part. In Raum's compositional style, her phrases are full of scales which makes this work a great teaching piece for those looking to increase their scale work in solo repertoire. Glissandi in alternate positions also create an opportunity to work on intonation in those positions.

RISHER, Tim (b. 1957)

JWMUSIC

Publisher: Wehr's Music House

This work is temporarily out of print and unavailable for examination. The publisher believes that this work will be back in print in the future.

RISHER, Tim (b. 1957)

n(o)w

Publisher: Wehr's Music House

This work is temporarily out of print and unavailable for examination. The publisher believes that this work will be back in print in the future.

Rivard, William (1928-2008)

Quadrivalence

"Dedicated to Randall Hawes"

Duration: 9'30"

Publisher: Encore Music Publishers 2010

Level of Difficulty: 5

Range: F#1 - Bb4

Extended Techniques: multiphonics, improvisation, flutter tongue, rip, glissando, double tongue, triple tonguing

The image shows a musical score for the piece "Quadrivalence" by William Rivard. It consists of two staves of music in bass clef. The tempo is marked as ♩ = 52. The score begins in 4/4 time, then changes to 3/4, 4/4, and finally 5/4. It features several triplets, slurs, and dynamic markings such as *fz* (forzando) and *mf* (mezzo-forte). The notation includes various rhythmic values and articulations, including what appears to be a flutter tongue or similar extended technique indicated by a wavy line under a note.

Quadrivalence is a challenging work featuring several different extended techniques. The main theme is created from a 12-tone row and goes through the many transformations that a composer can apply to it. The harmonic language is academically advanced and requires a good ear to hear the row. The composer frequently applies large leaps in the solo part, sometimes larger than an octave. The most challenging extended technique is Rivard's use of multiphonics. Traditionally, the sung note is above the played note but Rivard challenges the performer to sing below the played note. Another multiphonic used is the tritone which poses a unique challenge as the bass trombone does not naturally resonate with this interval. The solo part contains jazz improvisation with written

out chords. The piano part is exceptionally challenging and requires an accomplished pianist.

ROSS, Clark Winslow (b. 1957)

Duck Soup

"Dedicated to Ken Knowles"

Publisher: Clark Winslow Ross 1994

Range: F1 - Ab4

Extended Techniques: glissando, play into piano

♩ = 80

The image shows two staves of musical notation in bass clef. The first staff is for 'Duck Soup' and the second is for 'Strange Waltz'. Both pieces are in 5/4 time. The 'Duck Soup' staff starts with a tempo marking of quarter note = 80. It features a melodic line with various dynamics: *fp* (fortissimo piano), *pp* (pianissimo), *mp-mf* (mezzo-piano to mezzo-forte), and *fmp* (fortissimo mezzo-piano). The 'Strange Waltz' staff begins at measure 46 and includes dynamics such as *sfz* (sforzando), *f* (forte), *mf* (mezzo-forte), and *mp mf* (mezzo-piano mezzo-forte). Both pieces contain triplets and a quintuplet.

Duck Soup is a musical depiction of the 1933 movie by the same name featuring Groucho Marx. The music is comical and spirited just like the movie. It is written in an atonal style yet is accessible for audiences. Frequent alteration of time signatures is found throughout the entire work and features advanced rhythms and syncopations. The accompaniment is quite difficult and requires a skilled pianist. This work would be a welcomed addition to a graduate recital and an excellent piece to any recital.

ROSS, Walter (b. 1936)

Tarantella

"Dedicated to Jonathan Warburton"

Duration: 3'

Publisher: Walter Ross Music 2009

Level of Difficulty: 2

Range: F2 - E \flat 4

Extended Techniques: none

Allegro animato ♩ = 90

The musical score is written for bass clef in 6/8 time and B-flat major. It consists of two staves. The first staff starts with a 4-measure rest, then a melodic line of eighth notes starting on G2, marked *mf*. The second staff starts with a 3-measure rest, then a melodic line of eighth notes starting on G2, marked *mf*, and ends with a crescendo leading to a final note marked *f*.

Nebraska born composer Walter Ross has written a rather simple piece of music for a beginner bass trombonist. Educators should point to this solo as a beneficial teaching tool for young players, both on bass and tenor trombone. *Tarantella* makes great use of the valve on C3 and F2 in a melodically simple manner. The music makes the performer move in and out of the valve register almost always in the context of an arpeggiation. Students should aim to keep a light but firm articulation so as not to bog down the dancing character.

SACCO, Steven Christopher (b. 1965)

Sonata for Bass Trombone

“Dedicated to John Rojak”

Duration: 15'30"

Publisher: American Composers Edition 2007

Level of Difficulty: 5

Range: E \flat 1 - A4

Extended Techniques: double tonguing

I. Romance

Moderato con vivo $\text{♩} = 96$

7 *mp*

mf 3 7 *cresc.*

II. Adagio

p with expression

III. Scherzo

$\text{♩} = 88$

The musical score consists of two staves. The top staff begins with a tempo marking of quarter note = 88 and a dynamic marking of *ff*. It features a complex rhythmic pattern in 5/8 time, with several measures containing quintuplets and septuplets. The bottom staff continues the piece with similar rhythmic complexity, including a measure with a 7:4 ratio. The key signature is one sharp (F#).

Dr. Christopher Sacco has written a rhythmically complicated but accessible sonata for John Rojak that is accessible to both performer and audiences. Sacco frequently uses quintuplets and septuplets which includes syncopations within those tuplets. The most challenging rhythm in the entire sonata is a syncopated 7:4 that is almost like a duplet but within a measure of 5/8. The work is rated level 5 but is certainly able to be performed by an advanced graduate student. John Rojak has recently recorded this sonata and is an exemplary performance.

SAGLIETTI, Corrado Maria (b. 1957)

Concerto Classico

Duration: 12'30"

Publisher: Warwick Music 1998

Level of Difficulty: 4-5

Range: F#1 - Bb4

Extended Techniques: trill, glissando, tremolo, straight mute,
harmon mute, singing, plunger, tap bell with plunger, tap piano with plunger

I.

Allegro Moderato ♩ = 104

II.

Andante

III.

Allegro Brillante

Saglietti's *Concerto* is a challenging, yet exciting, work for the bass trombone.

The composer uses almost every extended technique to bring this work to life with techniques such as trills, plunger taps, singing, and much more. This work does not contain overly difficult rhythms but the addition of plunger effects

(open/close, tap on the bell, tap on piano) will add a level of difficulty that should not be underestimated. Significant time should be spent learning to execute the extended techniques so that it firstly, produces a good sound, and secondly looks visually simple to an audience. The piano part is complimentary and well written to support the soloist without overpowering them.

Schneider, Michael P. (b. 1975)

Elegy

Duration: 4'

Publisher: Michael P. Schneider 2017

Level of Difficulty: 3

Range: C2 - B4

Extended Techniques: trill

Elegy

The musical score for 'Elegy' is presented in two staves. The top staff is the melody, written in bass clef, 4/4 time, and D major. It begins with a tempo marking 'Andante' and a metronome marking of 80. The first staff starts with a mezzo-piano (mp) dynamic. The melody features a trill on C#5. The second staff shows the accompaniment with a crescendo marking.

Elegy is a simple and expressive piece that beautifully shows the softer, tender side of the instrument. An optional 8va passage would extend the range up to D5 once with a trill on C#5 to D5. This optional 8va passage could be easily omitted without disrupting the melody. Harmonies are rather straight forward and provide obvious phrasing and cadential points. Basic rhythms in compound meter amount to the majority of the piece except for a few non-consecutive sextuplets. The accompaniment is as simple as the solo part and provides a depth of dialogue to the piece. The middle section of the accompaniment is reminiscent of a slow movement from a work by Eugène Bozza.

Schnyder, Daniel (b. 1961)

Sonata for Bass Trombone

Duration: 12'

Publisher: Editions Marc Reift 1996

Level of Difficulty: 5

Range: D1 - G4

Extended Techniques: glissando, fall, vowel manipulation,
plunger, bucket mute**I. Blues**

Fast ♩ = 132

Musical score for 'I. Blues' in bass clef, 4/4 time. The score consists of three staves. The first staff begins with a piano (*p*) dynamic and a half note G2, followed by a series of eighth notes. The second staff continues with eighth notes and includes a forte (*f*) dynamic marking. The third staff starts at measure 178 with a 'muted' instruction and features a series of triplet eighth notes, with a piano (*p*) dynamic marking.

II. An American Ballad

2 ♩ = 52

Musical score for 'II. An American Ballad' in bass clef, 4/4 time. The score consists of two staves. The first staff begins with a piano (*p*) dynamic and a half note G2, followed by a series of eighth notes. The second staff continues with eighth notes and includes a piano (*p*) dynamic marking. The score features several triplet markings over eighth notes.

III. Below Surface

Fast

The musical score consists of three staves of music in bass clef. The first staff begins with a dynamic marking of *f* and a tempo marking of 'Fast'. The music is written in a key signature of one sharp (F#) and features a complex, multi-metric structure. The first staff contains measures in 9/8, 11/8, and 9/8 time signatures. The second staff continues with 9/8, 12/8, and 9/8 time signatures. The third staff begins with 9/8 and includes rests in some measures, indicating a cadenza or a change in phrasing. The notation includes various accidentals, slurs, and dynamic markings.

Soloists familiar with Daniel Schnyder's compositions will find many of his unique compositional techniques in this work. This jazz-inspired piece is intended for the professional soloist and requires exceptional double tonguing, or doodle tonguing, and the flexibility to freely move in and out of registers. The first movement is the longest movement and features sharp, contrasting contours in phrasing as well as the prominence in alternating meters-4/4, 7/16, 3/8, 5/8, and many more. The soloist and accompanist must be meticulous in their timing moving in and out of meters as both parts are exceptionally challenging due to syncopations. The harmonic language is particularly challenging which results in frequent accidentals and uncommon intervals such as diminished and augmented octaves and augmented thirds. The cadenza in this movement includes the lesser performed effect of vowel manipulation. Specifically, Schnyder asks for the vowels to replicate the effect of an opened and closed plunger. The soloist should experiment with a variety of vowels to find the most optimal and resonant effect.

A relaxing slow second movement in the style of a ballad provides a balance to the sporadic first movement. A bucket mute is used throughout and

creates a dark and mellow timbre to the music. The accompaniment is quite simple, providing a standard quarter note pulse embellished with a few offbeat patterns. The soloist is encouraged to use rubato, as marked in the score, in order to create a freeing style almost in the form of a jazz ballad. The final movement is recollective of the first movement with a sporadic feel and ever-changing meter. Mixed compound meters are found throughout, 9/8, 11/8, 15/8, and 12/8, which create a sense of forward motion as it feels like the music is yearning for a regular beat pattern that it never achieves. Extensive turns are notated in the middle of passages which create an additional level of difficulty in addition to an already difficult part. Players are encouraged to use alternate positions in order to make the ornamentation more free-flowing. An exceptional pianist is required for this piece as the jazz harmonies and rhythms may not be a comfortable style for all pianists. Despite the rhythmic complications among solo and accompaniment parts, this work is well worth the required collaboration.

Schnyder, Daniel (b. 1961)

Winter 1941

Duration: 2'

Publisher: Danymu Publishing 2011

Level of Difficulty: D1 - F#4

Range: 4.5

Extended Techniques: falls, flutter, rip



This short and difficult work is filled with jazz harmonies and challenging rhythms. Rhythms and ornamentations will be the most difficult components of this piece. Due to the fast tempo, being able to execute the falls and rips will take good practice in order to not take away from the melody notes. The soloist may find it beneficial to learn this entire piece without ornamentation first. The tessitura of the piece lies between B \flat 1 and C4. The low first octave notes do not appear until the end at a slower, *lento* tempo in whole notes and are approached by stepwise motion, making it more accessible to a level 4 student with a strong pedal register. An accomplished graduate student should be capable of performing this work with a skilled pianist.

SIKMANN, Frank H.* (b. 1925-?)

Colloquy

“Dedicated to Jonathan Warburton”

Duration: 4'

Publisher: Brelmat Music 2004

Level of Difficulty: 3.5

Range: F1 - C5

Extended Techniques: glissando, trill, rip

* Dr. Siekmann’s year of death cannot be determined but is thought to be circa 2015.

Larghetto ♩ = 74

4

mf

109 Subito agitato ♩ = 116

Educators and performers will find great value in this work as it contains many of the compositional characteristics that are found in other works by Dr. Siekmann, but is not as difficult. The upper and lower notes of the range are used sparingly making this work quite accessible for undergraduates. This piece meets the technical demands of a level 3 work, except for the range, and would be an excellent challenge to a student looking to advance the level of their playing. The music itself is harmonically simple and consists of scalar passages and arpeggios. Two main themes are presented throughout the work and are varied through harmonic and rhythmic transformations. The closing nine measures has

a short but extended 16th note passage at a moderately fast tempo and may require multiple tonguing depending on how strong of a single tongue the performer can control.

SIKMANN, Frank H.* (b. 1925-?)

Rhapsody on Pennsylvania "Dutch" Songs

"Dedicated to Frederick Boyd"

Duration: 10'30"

Publisher: Brelmat Music 1996

Level of Difficulty: 5

Range: D1 - C5

Extended Techniques: triple tongue, double tongue, glissando

* Dr. Siekmann's year of death cannot be accurately determined but is thought to be circa 2015.

I. Johnny Schmoker

♩ = 112

mf

Musical notation for 'Johnny Schmoker' in bass clef, key of D major (two sharps), 3/4 time. The piece starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes with some slurs.

II. Schlof, Bobbeli, Schlof

a la lullaby ♩ = 96

mp *con moto*

Musical notation for 'Schlof, Bobbeli, Schlof' in bass clef, key of B-flat major (two flats), 3/4 time. The piece starts with a mezzo-piano (*mp*) dynamic and includes a *con moto* marking. The tempo is marked as ♩ = 96. The notation features various time signatures (3/4, 4/4) and slurs.

III.

11 ♩ = 92

mf 3 3 3

Musical notation for 'III.' in bass clef, key of B-flat major (two flats), 3/4 time. The piece starts with a mezzo-forte (*mf*) dynamic. The tempo is marked as ♩ = 92. The notation includes triplets (marked with '3') and various time signatures (3/4, 4/4).

As the name suggests, Siekmann has set three Pennsylvania Dutch songs in a rhapsodic style, each having their own movement. The first movement presents

the first melody and then transforms the melody into a quasi theme and variations. This movement contains extended double tonguing passages and wide intervallic leaps, sometimes larger than an octave. The cradle song second movement shows the expressive and lyrical side of the soloist. A strong upper register is required for the middle part of this movement. A tour de force third movement is a culmination of a new melody as well as quotations of previous movements. This movement opens in a true rhapsodic style but quickly turns to a playful song. The music slowly gets faster section by section and has extended double tonguing passages in the middle register and a return to the second movement theme in the upper register. The work ends in a fast, animato rhythmic style making it a great "barn burner" to end any recital.

SIEKMANN, Frank H. * (b. 1925-?)

Ton(e)y

Publisher: Brelmat Music

* Dr. Siekmann's year of death cannot be accurately determined but is thought to be circa 2015.

This work was unavailable for examination. At the time this document was written, it is believed that the publishing house was being transitioned to a new owner/manager after the death of the Dr. Siekmann. Given the information about Dr. Siekmann's other works in this bibliography, it is assumed that the music is in a similar manner.

SILVERMAN, Faye-Ellen (b. 1947)

Alternating Currents

"Commissioned by Thomas Matta"

Duration: 7'

Publisher: Seesaw Music 2004

Level of Difficulty: 3-4

Range: G1 - A \flat 4

Extended Techniques: glissando

$\text{♩} = 72$ Alternating Currents

Bass trombonists will find several technical, melodic, and stylistic challenges throughout this piece. The first section is full of terraced dynamics and glissandi. Some glissandi are not harmonic and may need to be masked with the use of partials or valves, such as a glissando from E \flat 2 to F \sharp 2. Wide intervals are found throughout the middle of the piece with a brief section written in tenor clef. Performers will find that the mood of the piece alternates frequently, alluding to the title of the composition, and should be sure to embrace these changes in order to give a convincing performance.

Stephenson, James M. (b. 1969)

Sonata Rhapsody

"Dedicated to Gerry Pagano"

Duration: 19'

Publisher: Stephenson Music 2010

Level of Difficulty: 5

Range: B \flat 0 - D5

Extended Techniques: double tonguing, glissando

Sonata Rhapsody

1 $\text{♩} = 54$

119 **J** Moderato $\text{♩} = \text{c. } 84$

200 Poco Allegro $\text{♩} = 116$

Sonata Rhapsody was inspired by the Gateway Arch in St. Louis, Missouri.

Musical gestures and phrases are found throughout the work trying to depict the physical arch shape, for example, the first phrase of the entire work. Large scale phrases show this shape throughout the piece. This work is indeed in sonata form and is defined by its rhapsodic character in the middle sections. Performers will require fluid flexibility in traversing multiple octaves in a single phrase which is characteristic of this piece. Sections of this piece are written in B major and will

require good slide technique due to the wide slide positions moving from 1st to 5th position or trigger to 5th position. This work is intended for the professional soloist or doctoral-level recital.

Stevens, John (b. 1951)

The Kleinhammer Sonata

“Commissioned by Alan Carr (lead commissioner)”

Duration: 17'

Publisher: Potenza Music 2016

Level of Difficulty: 5

Range: E1 - F#4

Extended Techniques: none

The musical score is presented in three systems, each representing a movement. Movement I, 'Tempo 1', begins with a tempo marking of $\text{♩} = 52$ and a 2/4 time signature. It features a series of rests in 4/4, 5/4, and 3/4 time signatures before the first melodic line in 4/4 time, marked *mp*. A triplet of eighth notes is followed by a series of eighth notes in 5/4 and 3/4 time signatures. Movement II, 'Piu mosso', has a tempo marking of $\text{♩} = 69$. It starts with a boxed 'A' at measure 15 and a *mp* dynamic. The time signature changes from 4/4 to 3/4, then 4/4, 3/4, 4/4, 3/4, and 4/4. Dynamics range from *mp* to *mf*. Movement III, 'Vivace agitato', has a tempo marking of $\text{♩} = 80$. It begins with a boxed 'A' at measure 23. The top staff uses treble clef and common time, while the bottom staff uses bass clef. Dynamics include *mf*, *f*, and *p*. The time signature changes from 3/4 to 4/4.

Stevens has written this sonata in honor of the legendary bass trombonist of the Chicago Symphony, Ed Kleinhammer. The first and last movements are

rhythmically and harmonically challenging to both the soloist and pianist. Meters frequently alternate between compound and simple meters and tonal centers are difficult to perceive. The solo part often requires precise slide movement while moving between difficult phrases. Half steps are found throughout the work and care should be taken to place these notes with precise intonation. The slow and lyrical second movement balances the heavy outer movements. The second movement is the easiest movement of the entire work but requires an advanced sense of phrasing.

STEWART, Frank Graham (b. 1920-2012)

Divertimento

Duration: 5'30"

Publisher: FGS Music 1997

Level of Difficulty: 4.5

Range: D#1 - G4

Extended Techniques: flutter, glissando

6 **Andante**

34 ♩ = 100

Soloists will find simplicity in the melodies of this intriguing work by Frank Stewart. This piece is rated a level 4.5 due to the single D#1 serving as the last note of the piece. Without this note, the piece would be rated 3.5. Students who enjoy this work but are unable to play a D#1 may choose to play this note an octave higher. The piano part is significantly more difficult than the solo part but provides a regular pulse. The mysterious nature of this music would lend itself well to closing the first half of a recital. The simplicity in rhythms and range are well suited for an undergraduate.

Stroud, Richard (b. 1982)

Metamorphosis of Narcissus

"Dedicated to Jonathan Warburton"

Duration: 3'30"

Publisher: Warwick Music Limited 2003

Level of Difficulty: 3.5

Range: E1 - G4

Extended Techniques: glissando

Metamorphosis of Narcissus

6 ♩ = 54-60

mf broadly *ff*

Although this work bears the same title as a famous portrait by Salvador Dali, this composition is inspired only by the title and not the painting itself¹⁷. The piece is quite simple in regard to rhythm and range. Two quintuplets are found in this work and its range is modest, containing only a few pedal notes and brief passages using the trigger range. Young performers may find it challenging, but certainly attainable, due to the lack of clear tonality and unpredictable cadential points. Educators may find this work beneficial to use in lessons, since it can be learned over a few weeks rather than taking an entire semester to learn, for a jury or recital. Since the work is short in duration and relatively simple it can

¹⁷ Stroud, Richard. *Metamorphosis of Narcissus*. Tamworth, United Kingdom. Warwick Music, 2003.

serve as an entry-level piece for students to begin hearing advanced harmonies and phrase structures.

Stubblefield, Roger G. (b. 1965)

The Reluctant Protagonist

"Dedicated to Felix Del Tredici"

Duration: 11'

Publisher: Subito Music Corporation 2014

Level of Difficulty: 5

Range: A1 - B \flat 4

Extended Techniques: double tonguing, triple tonguing, percussive noises

$\text{♩} = 60$

ff

C

mf

286 $\text{♩} = 72$

p **f**

Dr. Roger Stubblefield composed this advanced work for bass trombone soloist Felix Del Tredici. The work features a difficult, but accessible, tonal language. Several sections are written in a fast 3/4 meter, but felt in one, and contain triple tongued phrases and fast lip slurs. The composer asks the performer to "make up any (non-pitched) sound effect that you wish using your embouchure". The performer must create two different effects and asks for a fast alteration between the two. This may or may not be similar to a beatboxing sound effect, depending

upon the performer's chosen effects. This work is geared towards an advanced graduate student or professional soloist.

SWEDEN, John

Coffee and Cake

"Dedicated to Jonathan Warburton"

Duration: 4'30"

Publisher: Warwick Music Limited 2008

Level of Difficulty: 3.5

Range: G \flat 1 - A \flat 4

Extended Techniques: none

28 $\text{♩} = 146$

f
Jazz Waltz $\text{♩} = 100$

Coffee and Cake is a useful work that can be used to help elevate an intermediate student's level of playing. Sweden frequently uses large leaps both into the pedal register as well as the middle register. These kinds of leaps are commonly found in level 4 and higher pieces and Sweden's composition can be a stepping stone to higher level works. The allegro sections contain a funk-rock inspired piano accompaniment. A jazz waltz in D \flat major will require a fast slide arm due to the wide slide positions. The score contains minimal articulation markings; however, the music should not be played without contrast in articulations.

Tuthill, Burnet (1888-1982)

Editor: Bruce Gbur

Music for Bass Trombone

Duration: 4'

Publisher: Prairie Dawg Press 2009

Level of Difficulty: 3

Range: G1 - E \flat 4

Extended Techniques: none

Adagio ♩ = 56

18 Allegro ♩ = 88

Published posthumously, this piece of music displays the great sonority of the bass trombone in the mid to low register of the instrument. This work would serve as an excellent college audition piece or first semester solo. The range is modest both in the upper and lower extremities and forces the soloist to maintain good tone over wide distance phrases. This work would be a great tool for young players to develop moving in and out of the trigger and pedal range in a melodic manner.

Uber, David (1921-2007)

Legend of Lake St. Catherine

Duration: 5'30"

Publisher: Kendor Music 1996

Level of Difficulty: 3.5

Range: G1 - C4

Extended Techniques: none

5 **Andante espressivo** ♩ = 60

107

The author is uncertain as to whether or not this work was originally intended for bass trombone or tuba. An ITA Journal publication indicates the composition to be for bass trombone yet the printed score states tuba solo. This majority of the music lies in the bass clef and valve register of the bass trombone which makes it a great study piece for working on production of sound, flexibility, and slide technique. Simple harmonies and scales are evident throughout the work making it accessible for students learning to be more fluent in the valve register. The scale work involved also makes this a great exploration in the choice of which valve combinations to use on certain notes and in specific passages, specifically if D2 and/or C2 should be played on single or double valves. Educators may find it advantageous in assigning this piece in lessons in lieu of a valve/pedal register

etude. It should be noted that as of January 2019 this work is out of print by Kendor Music but limited copies are still for sale via wholesale sheet music suppliers.

Uber, David (1921-2007)

Rhapsody in C Minor

Duration: 4'30"

Publisher: Kendor Music 1998

Level of Difficulty: 3

Range: G1 - G3

Extended Techniques: none

Allegro moderato ♩ = 76

20

Scherzando ♩ = 92

mf

Rhapsody in C Minor is an excellent portrayal of a level 3 piece. The tessitura explores the vocal and technical aspects of the bass trombone that audiences often enjoy. As a tonal work with few accidentals, this is an ideal work to use to assist a bass trombonist to improve upon their low valve register as well as scalar passages that bridge the valve register into the bass clef. With only one G1, a first year university student could find great use of learning this piece to help solidify the tessitura in which the bass trombone so often plays.

Vollrath, Carl (b. 1931)

Sonata for Bass Trombone

Duration: 7'

Publisher: Trombone Association Publishing of Wsn. Ma. 1986

Level of Difficulty: 4-5

Range: F1- A4

Extended Techniques: glissando, double tongue, straight. mute

7 **Audace** ♩ = 144

The image shows two staves of musical notation for Bass Trombone. The first staff, starting at measure 7, is in 4/4 time and marked 'Audace' with a tempo of ♩ = 144. It begins with a dynamic marking of *f* and features a complex rhythmic pattern of eighth and sixteenth notes with various accents and slurs. The second staff, starting at measure 67, is marked with a dynamic of *mf* and contains a dense, fast-moving passage of sixteenth notes with some rests and slurs.

This single movement sonata is full of rhythm and life. Syncopation in fast tempi and tonal complexity are the most advanced aspects of this work. Several glissandi require the soloist to use alternate positions as well as double tongue in alternate positions, for example, Db4 in 5th position or E3 in 7th position. An accomplished accompanist is required in order to execute this piece to its fullest potential.

WARBURTON, Jonathan b. (1961)

Almost Swing

"Dedicated to John Higginbotham"

Duration: 3'30"

Publisher: Warwick Music Limited 2003

Level of Difficulty: 2.5

Range: D2 - Eb4

Extended Techniques: none

13 **Vivace** ♩ = 138

mf legato

65

f

Bass trombonist and composer Jonathan Warburton is mostly known as a performer who frequently commissions new works for the bass trombone. His compositions for the bass trombone are well suited for younger players. *Almost Swing* is set in a Latin style, established by the piano, and allows the soloist to sing lyrically. As the title mentions, this music is not exactly swing and should be played without swinging the offbeats. The range is mostly in and above the bass clef and only twice goes below the staff, one of those times being for the last note.

Warburton, Jonathan (b. 1961)

Among Us

"Dedicated to Randy Hawes"

Duration: 4'30"

Publisher: Warwick Music Limited 2009

Level of Difficulty: 2.5

Range: D \flat 2 - E4

Extended Techniques: none

7 Gently flowing ♩ = 80

mp cantabile

Educators looking to challenge a beginner bass trombonist will find great value in this lyrical piece. There are only two notes which engage the valve below the staff but the tessitura of this piece is within the staff, the most common range of the instrument. This piece will help with developing tone in this register as well as long slide positions due to the key. Rhythms are straightforward and should not provide difficulty to the student.

White, John (b. 1936)

Sonatina

"Dedicated to Peter Harvey"

Duration: 7'30"

Publisher: Warwick Music Limited 2003

Level of Difficulty: 4.5

Range: C1 - G4

Extended Techniques: none

I.

1 **Andante con moto** 1

II.

Con moto

p cantabile mesto (barcarolande)

III.

1 **Allegro moderato**

mp

Sonatina is a rhythmically simple composition but can be difficult to musically express. The range descends to a C1 but is notated that it could optionally be played up an octave, leaving the range to still descend to E1. The first movement requires a complete wall of sound on every note no matter how large of an intervallic leap. The second movement is written in the lyrical style of a barcarolle. The soloist and accompanist each have solo voices as if they are singing back and forth to each other. A sudden *vigoroso* middle section in 6/8 stops the barcarolle for a more playful style. The final movement presents the theme from the first movement in a fast dancing style in 3/8. The last few measures finally restate the theme just like the beginning of the work. The performer should be mindful to carry over the same wall of sound concept when returning to this section.

Wilborn, David F. (b. 1961)

Jazz Triptych

"Dedicated to Jonathan Warburton"

Duration: 22'

Publisher: Warwick Music Limited 2014

Level of Difficulty: 4

Range: A1 - Gb4

Extended Techniques: stomp, straight mute, plunger, flutter tongue

I. Ragtime Fantasy7 **Moderate Ragtime** ♩ = 92-94

Musical notation for I. Ragtime Fantasy, starting at measure 7. The piece is in 4/4 time and marked 'Moderate Ragtime' with a tempo of ♩ = 92-94. The notation is in bass clef and begins with a forte (*f*) dynamic. The melody features eighth-note patterns and rests, with a key signature of one sharp (F#).

II. Tango Nuevo8 **A** **Moderately fast and mysterious** ♩ = 116

Musical notation for II. Tango Nuevo, starting at measure 8. The piece is in 4/4 time and marked 'Moderately fast and mysterious' with a tempo of ♩ = 116. The notation is in bass clef and begins with a mezzo-piano (*mp*) dynamic and the instruction 'cantabile'. It includes the instruction 'con sord.' (con sordina) and features a triplet of eighth notes in the final measure.

III. Boogie7 **A** **Fast boogie woogie bounce** ♩ = 160

Musical notation for III. Boogie, starting at measure 7. The piece is in 4/4 time and marked 'Fast boogie woogie bounce' with a tempo of ♩ = 160. The notation is in bass clef and begins with a forte (*f*) dynamic. The melody is characterized by eighth-note patterns and rests, with a key signature of one flat (Bb).

Wilborn has tastefully crafted this work in three distinct jazz styles-ragtime, tango, and boogie woogie. For such a lengthy composition, it is commendable as to how Wilborn has balanced the solo and accompaniment parts so as to not fatigue the soloist. This composition also clearly creates a dialogue between soloist and pianist making them equal voices. The first movement will come to life with clear articulations that differentiate between slurred note groupings and those not slurred. A lyrical "sultry slow drag" in the middle of this movement provides a light contrast from the syncopations of the ragtime.

The tango is orchestrationally thinner and provides a lighter style for the commonplace second movement. Perceiving this movement in two rather than four will help the soloist to achieve the feel of a tango. The piano accompaniment does just that, accompanies the solo bass trombone line with chords and a bass line. The accompaniment eventually gets more syncopated to match the soloist, taking on the feel of a rhythm section, and then returns to the simple accompaniment like the beginning. The final boogie movement provides a steady tempo for the soloist to play over. Due to the swung nature of the boogie style, both the soloist and accompanist will have to match their swing styles. The solo part contains chromatic lines and the soloist should ensure that slide positions are not compromised even in the faster tempo, guaranteeing proper intonation. The brief use of a plunger is used on long, sustained flutter notes. Having to hold the plunger will result in the loss of using the trigger, requiring the soloist to play B2's in seventh position.

WILLIAMS, Ronald Ray

Elegy

“Dedicated to A. G. McGrannahan III”

Duration: 4'30"

Publisher: International Trombone Association Manuscript Press 2003

Level of Difficulty: 3

Range: A1 - A4

Extended Techniques: glissando

Quite slowly

The musical score consists of two staves of music in bass clef. The first staff begins with a 4/4 time signature and a *pp* dynamic marking. It features a series of notes with slurs and accents, including a glissando indicated by a horizontal line above the staff. The second staff continues the piece, showing a change to 3/4 time and then back to 4/4, with another *pp* dynamic marking and further glissando markings.

Written in a tonal style, this colorful work is expressive and a great addition to any recital. Williams consistently uses the tenor clef for phrases that extend above F4. The use of glissando in this work may be better perceived as portamento, giving a more vocal and sorrowful quality to the work. Educators can use this work to assist students in enhancing their phrasing and expressivity in a more modern but tonal language. A strong high school student should also be able to perform this work.

WILLIAMSON, Michael

Four Vignettes

"Dedicated to Reggie Chapman"

Duration: 6'30"

Publisher: Tap Music Sales 2010

Level of Difficulty: 3.5

Range: B1 - G4

Extended Techniques: double tonguing

I. Good Morning

16 $\text{♩} = 120$ **A**

f

Detailed description: This musical staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins at measure 16. The tempo is marked as quarter note = 120. The music starts with a series of eighth notes, some beamed together, and includes a section marked with a box containing the letter 'A'. The dynamic is marked as *f* (forte).

II. Off to Work!

21 **As in a hurry** $\text{♩} = 140$

f

Detailed description: This musical staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins at measure 21. The tempo is marked as quarter note = 140. The music is characterized by a fast, rhythmic pattern of eighth notes. The dynamic is marked as *f* (forte).

III. A Quiet Conversation Over Coffee

Relaxed $\text{♩} = 80$

mf

Detailed description: This musical staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins at measure 24. The tempo is marked as quarter note = 80 and is described as 'Relaxed'. The music features a slower, more melodic line with some rests. The dynamic is marked as *mf* (mezzo-forte).

IV. Let's Go Dancing!

6 **A** **A la tango** $\text{♩} = 120$

f

Detailed description: This musical staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins at measure 27. The tempo is marked as quarter note = 120. The music starts with a section marked with a box containing the letter 'A', followed by eighth notes and a triplet of eighth notes. The dynamic is marked as *f* (forte).

Four Vignettes is a valuable work to help increase a student's playing from a Level 3 to Level 4. Slightly challenging rhythms as well as large intervals are found throughout this multi-movement work. The first, second, and fourth movements are fast enough that it requires double tonguing. Some phrases are slurred and would benefit from using Du-Gu syllabus rather than Tu-Ku. Some phrases extending beyond an octave, which is typical of works Level 4 or higher, but are not too advanced for a performer looking to increase their playing abilities.

Wolking, Henry (b. 1948)

Bass Trombone Music

"Dedicated to Donn Schaeffer"

Duration: 12'30"

Publisher: Cherry Classics Music 2007

Level of Difficulty: 5

Range: C1 - F4

Extended Techniques: flutter, glissando, triple tongue

I. Roger

♩ = 84

Musical notation for the first movement, "I. Roger". It is written on a bass clef staff in 2/4 time. The piece begins with a dynamic marking of *ff* (fortissimo) and a slur over the first two measures. The tempo is marked as ♩ = 84. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A dynamic marking of *mf* (mezzo-forte) appears later in the piece.

II. Lou

1 ♩ = 106

Musical notation for the second movement, "II. Lou", measures 1 through 15. It is written on a bass clef staff in 12/8 time. The tempo is marked as ♩ = 106. The notation features a mix of eighth and sixteenth notes, with some slurs and dynamic markings.

16

Musical notation for the second movement, "II. Lou", measures 16 through 30. It continues on a bass clef staff in 12/8 time. The tempo remains ♩ = 106. The notation includes slurs and a dynamic marking of *mp* (mezzo-piano).

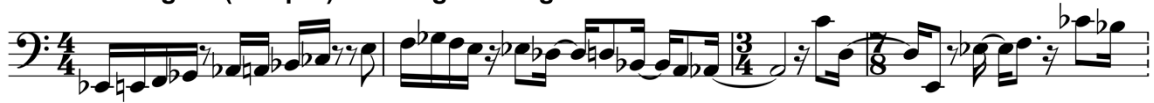
III. Simon

♩ = 60

Musical notation for the third movement, "III. Simon". It is written on a bass clef staff in 4/4 time. The tempo is marked as ♩ = 60. The piece starts with a dynamic marking of *mp* (mezzo-piano) and includes various time signature changes, such as 3/4 and 4/4. The notation features slurs and dynamic markings.

IV. Thelonius

Jazz legato (sempre) with slight swing feel ♩ = 104



Set in four different styles, soloists are able to use several different techniques and varying articulations to bring out the nuances of each movement. The outer movements are jazz inspired whereas the second movement explores the techniques found in gamelan music. The third movement is written in memory to the composer's dog, Simon, and portrays a transformation of harmonies from darkness to light and return back to darkness.

Inspired by Rodger Miller's song "Dang Me", the melody of the first movement is a "recomposition" of this song¹⁸. The first movement is highlighted by the common jazz articulation of alternated long and short notes. Tenuto notes should be held for their full duration, according to the composer's program notes. Gamelan influence is found in the second movement and was inspired by the compositional techniques of Lou Harrison. The opening eight notes of the could be perceived as the chiming of the traditional gamelan instruments. The performer should approach this movement in a classical manner and keep articulations light. Depending on the performer's tonguing abilities, they may have to use double tonguing for a few passages. Syncopated rhythms and ambiguous note groupings in the piano will create difficulty for the soloist to keep a steady pulse and will require extra practice with the accompanist.

¹⁸ Wolking, Henry. *Bass Trombone Music*. Vancouver, Canada. Cherry Classic Music, 2007.

With the concept of darkness into light, the movement is written in memory of the composer's beloved dog, Simon. The soloist may consider when the use of vibrato may be a tool to enhance the melody. The composer mentions the use of vibrato in the upper register which may allude to the desire for no desire in the middle to low register, which is a choice the performer must ultimately make themselves. The final movement is written with consideration of the playing styles of Thelonius Monk, as the title suggests, and requires clear intonation in the several quasi-chromatic scales. A note at the beginning of the movement states "dynamics should be constantly 'in your face', that is anywhere between mf-ff". Both the performer and accompanist should pace their dynamics and choose as to where they want to expand their louder dynamics as the entire movement played at a fortissimo dynamic will be perceived as untasteful and unneeded.

Chapter 5 Observations from the Study

This chapter analyzes a variety of observations from the author after annotating, studying, and playing the music in this collection. The observations discussed are by no means all observations possible but are significant to the point of necessitating further academic consideration. The author also hopes that this insight will inspire further research, study, and performances.

To the author's surprise, there are a limited number of easy works written for the bass trombone. Table 5.1 displays the number of works categorized in each difficulty level, including mid-grade levels. No musical scores are categorized for level 1 and 1.5. Furthermore, levels 2 and 2.5 each only had two pieces ascribed to their difficulty. The lack of beginner level pieces leaves a substantial hole in the bass trombone repertoire and leaves beginner bass trombonists at a significant disadvantage.

Without beginner-level music, students are either forced to play solo literature that is too difficult for them or learn études from étude books and wait to perform solo literature until they reach level 2. For composers and publishers, this could be a potentially rewarding niche to fill. Many teachers and students would benefit from solos that are targeted for the beginner bass trombonist. Specifically, works that target the use of trigger C3, B2, and F2 would be most advantageous as many beginners are simply trying to navigate the use of the valve(s).

Table 5.1: Level of Difficulty and Micro-Output of Works

Level 1	0
Level 1.5	0
Level 2	2
Level 2.5	3
Level 3	24
Level 3.5	27
Level 4	20
Level 4.5	16
Level 5	28

The remaining works show an impressive amount of repertoire written for the intermediate to advanced performer. Figure 5.2 illustrates the total number of works composed for each grade level, excluding the in-between levels. It is evident that Level 3 works encompass close to half of the total literature. Many teachers may find this subset of literature to be tremendously helpful in preparing students for university-level auditions. University professors may also find value in using these works to help bring weaker bass trombone students up to par without assigning repertoire that is too difficult for them to learn. Level 3 pieces commonly, but not specifically, provide musical passages in the lower register, a range in which many younger bass trombonists do not spend enough time developing sound and facility.

Table 5.2: Level of Difficulty and Macro-Output of Works

Level 1	0
Level 2	5
Level 3	51
Level 4	36
Level 5	28

Literature rated levels 4 through 5 amounts to the other half of the works in this collection which gives a certain amount of legitimacy to the bass trombone as a solo instrument. A sizeable amount of advanced music suggests that composers are confident in the bass trombone's abilities and are exploring ways in which to highlight its voice. Specifically, the lowest range of the instrument has seen greater exploration than its upper register. The majority of works these advanced pieces of music contain pedal notes well into the first octave, especially towards the lower part of this octave. One piece in particular, *Catharsis* by Amy Riebs Mills, contains an A0, which is the lowest note on the piano.

Range was a significant determining factor when creating the grading scale. The accessibility and flexibility of the low range of the beginning to intermediate bass trombonist is more slowly obtained than that of the upper register. When using range as a determining factor in selecting works for students, the author feels strongly that a graduating undergraduate should be able to play down to an F1 with ease, and preferably an E1. Any range below

those previously stated notes is a reserved standard for graduate and professional students.

Of the 103 different composers, only 7 are women. The works in this bibliography by these composers are comparable in quality to the works by their male counterparts and are equally worthy of being performed. Of these 6 women composers, the author was previously aware of one composer, Elizabeth Raum. The author believes that this is due in part to his own lack of knowledge regarding bass trombone repertoire written by women; however, this lack of knowledge may have arisen due to the lack of notable performances of this literature. It is important to note that women composers do in fact contribute to the greater body of bass trombone literature when limitations of this bibliography are not imposed. For example, Elizabeth Raum has written works for solo bass trombone in other musical idioms.

While compiling these musical works it was evident that one composer notably contributed a significant output of compositions to the genre of bass trombone and piano, Tom Dossett. Dossett has more than 20 years of combined experience serving as both a composer and arranger for the United States Air Force Band in Washington, DC, writing for America's International Musical Ambassadors. His multi-movement piece *Trilogy* has been premiered by Thomas Streeter, a former member of the Airmen of Note, and Steve Norrell, bass trombonist of the Metropolitan Opera. The same work has been recorded by Denson Paul Pollard of the Metropolitan Opera.

Of these twelve works, eleven of them are rated as a level 3 or 3.5. Such moderately advanced ratings make these works well-suited for undergraduate juries and/or recital pieces. Dossett's shorter pieces serve as character pieces and can greatly assist teachers in helping students perform in a certain style or work on a specific skill, such as fast scalar passages, the upper range, or jazz styles. Three of the composer's compositions are multi-movement and are quite suited for undergraduate recitals. What teachers may find most accessible about Dossett's music is that the ranges are modest, never extending beyond F1 and Ab4. Students will benefit greatly from this repertoire that is written with trigger and pedal register passages in mind but is neither too simple nor too hard.

In addition to composer output, the author observed a considerable amount of works dedicated to or commissioned by Jonathan Warburton. Nearly 30 works are attributed to the British bass trombone soloist, composer, and educator. Warburton may or may not be a common name to educators or students but his contributions to bass trombone literature are commendable. Little biographical information is known due to a lack of personal website and digital footprint but Warburton is a graduate of the Royal Birmingham Conservatoire, graduating with first class honors. A 2016 biography of Warburton from a recital program states that he has had over 30 original compositions written for him and this bibliography contains the majority of these works. According to recent ITA Journal publications, he is an active recitalist in the United Kingdom, North America, and Australia. As a composer, his works are published by Warwick Music, Cherry Classics, and Wehr House Music.

Among all works examined, there is a noticeable influence of Latin music upon these compositions written for the bass trombone. Puerto Rican composer and bass trombonist William Pagán-Pérez has written four works (all of which are included in this collection) which demonstrate a wide variety of Latin dance styles. According to the composer's biography, his music contains "characteristics of the traditional and folkloric music of Puerto Rico, the Afro Caribbean, and Hispano America"¹⁹. Pagán-Pérez's *Sonata* is an exceptional work in that it includes elements of danza puertorriqueña, bolero, cha chá, and guaguancó. Beside the cha chá, the other dance styles are ones that are commonly lesser known and allow both teacher and performer to study this music by a native composer. Additional styles by the composer in other works include rumba, danzón, bachata, and típico.

Escenas Latinas by Enrique Crespo was written in a similar manner of Pagán-Pérez's *Sonata*, both of which incorporating a different specific style in each movement: candombe, tango, and choro. Tom Dossett has also written an entire piece in the style of a mambo. In less obvious cases, composers will briefly add Latin sections within a piece, which may not be inferred from its title. For example, Jérôme Naulais' *Etoile des Profondeurs* suddenly has a Latin-inspired groove with rhythmic piano accompaniment and a syncopated solo part. Various other compositions exhibit similar passages to those found Naulais' piece.

In addition to the influence of Latin music on compositions, the author also observed the continued influence of jazz in bass trombone literature (but second

¹⁹ Pagán-Pérez, William. *The Bo Guamo's Battle*. William Pagán-Pérez Music, 2016.

to that of Latin). Multi-movement works by David Wilborn and Tom Dossett are written entirely in the jazz idiom. Moreover, individual movements from multi-movement works are also influenced by jazz and swing. The bass trombone has a long history with jazz, originating from the Paris Conservatory. Eugène Bozza's *New Orleans*, written in 1962, is one of the most popular pieces performed from the Conservatory repertoire. Jazz harmonies are most obviously recognizable in the accompaniment and harmonic implications are found in the solo part. The ending allegro section is clearly imitative of ragtime, an homage to the origins of jazz at the turn of the 20th Century. Further influence of jazz is still noticeable in Richard Lieb's *Concertino Basso*, written a decade after *New Orleans*.

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Appendix A
List of Composers by Last Name

Aharoni, Abraham

Allen, Don

Andraschek, Siegmund

Auger, Evelin

Bass, Eddie Covington

Ben-Amots, Ofer

Benton, Robert

Bevan, Clifford

Biedenbender, David

Blumenfeld, Aaron

Bolter, Norman

Bowie, Gordon W.

Buss, Howard J.

Cadée, Jean-Louise

Candillari, Daniela

Chaulk, David

Courtioux, Jean

Cowell, John

Crespo, Enrique

Damase, Jean-Michel

Deegan, Roger

Denham, Robert

Dossett, Tom
Duarte, Fernando
East, Harold
Ewazen, Eric
Faust, Randall E.
Fontanot, Fabrizio
Francis, Nicholas
Frith, John
Gabel, Fabien
Gillingham, David
Goodwin, Gordon
Grantham, Donald
Green, Alwyn
Grier, Jon
Grossner, Sonja
Gulino, Frank
Hartzell, Doug
Hogg, Merle E.
Kallman, Daniel
Kanka, Jan
Kazik, James
Koetsier, Jan
Krivokapič, Igor

Lamb, Shane
Ludwig, Christopher
Lund, Gudrun
Martin, Viv
Matchett, Steve
Matthews, Mike
Maunder, Peter
McDougall, Ian
Meyer-Selb, Horst
Michel, Jean-François
Miller, Jeffrey
Mills, Amy Riebs
Molyneux, Jim
Moren, Bertrand
Naulais, Jérôme
Nesterenko, Evgeni
Nickel, Christopher Tyler
Nightingale, Mark
Önaç, David A. T.
Pagán-Pérez, William
Panos, Alexander
Plog, Anthony
Rabushka, Aaron

Raum, Elizabeth

Risher, Tim

Rivard, William

Ross, Clark Winslow

Ross, Walter

Sacco, Steven Christopher

Saglietti, Corrado Maria

Schneider, Michael

Schnyder, Daniel

Siekmann, Frank

Silverman, Faye-Ellen

Snelgrove, Michael

Stephenson, James M.

Stevens, John

Stewart, Frank Graham

Stroud, Richard

Stubblefield, Roger G.

Sweden, John

Thilloy, Pierre

Tuthill, Burnet

Uber, David

Verhelst, Steven

Vollrath, Carl

Warburton, Jonathan

White, John

Wilborn, David F.

Williams, Ronald Ray

Williamson, Michael

Wolking, Henry

Woolfenden, Guy

Appendix B
List of Works by Grade Level

Level 1

No works in this bibliography are graded level 1.

Level 2

Tarantella (Ross)

The Waltzing Walrus (Hartzell)

Level 2.5

Almost Swing (Warburton)

Among Us (Warburton)

Moving On (Woolfenden)

Level 3

Ancient Scenes (Faust)

Bagatelle (Lamb)

Behind the Trees (Francis)

Concert Piece (Green)

Elegy (Gillingham)

Elegy (Schneider)

Elegy (Williams)

Fantasy (Mathews)

Furiant (Dossett)

Gangbusters (Kazik)

Hyper 1 (Dossett)
Initiatives (Plog)
Midlands Melody (Ewazen)
Music for Bass Trombone (Tuthill)
Pledge (Lamb)
Poème (Nickel)
Rhapsody in C Minor (Uber)
Speed Lush (Dossett)
Sweet Lullaby (Dossett)
Tango (Andraschek)
Three Admirations (Kallman)
Three Cups of Life (Dossett)
Waltz for Elephants (Dossett)
Withering Grass (Denham)

Level 3.5

Alternating Currents (Silverman)
Ballad (Miler)
Buffo Waltz (Nesterenko)
Carrousel Song (Dossett)
Coffee and Cake (Sweden)
Colloquy (Siekmann)
Dance Movements (Benton)

Expressions (Matchett)
Extremely Close (Candillari)
Fantasy on Sky Boat Song (Francis)
Forests of the Night (Bass)
Four Bells (McDougall)
Four Canticles (Kallman)
Four Vignettes (Williamson)
Fünf Charakterstücke nach Motiven eines eigenen Themas (Meyer-Selb)
Mamba Dance (Dossett)
Metamorphosis of Narcissus (Stroud)
Rafales (Auger)
Scenes (Dossett)
Sonatina for Bass Trombone (East)
Sonatina for Bass Trombone (Lund)
The Last Words of Crowfoot (Deegan)
The Notorious Captain Wink and Sailor Sedge (Dossett)
Titanium (Panos)
Toccata (Dossett)
Trilogy (Dossett)
Turning Point (Raum)

Level 4

Gavotte (Aharoni)

Sonata for Bass Trombone (Blumenfeld)

Tootle Tour (Bolter)

Ballad (Buss)

Two Symphonic Dance Movements (Cowell)

Prélude, Élégie, et Final (Damas)

Behind the Mask (Frith)

Scherzo (Grossner)

Worlds Apart (Gulino)

Concerto in Five Short Movements (Kazik)

Falstaffiade (Koetsier)

Prelude & Fugue (Maunder)

3 Bagatelles (Michel)

Imaginations (Molyneux)

Short Piece (Pagán-Perez)

Sonata for Bass Trombone (Pagán-Perez)

Sonatina for Bass Trombone (Pagán-Perez)

Ton(e)y (Siekmann)

Jazz Triptych (Wilborn)

Level 4.5

Concerto Classico (Saglietti)

Concertpiece (Bowie)

Divertimento (Stewart)

Divertimento (Duarte)

Dodecaphon (Mathews)

Escenas Latinas (Crespo)

Étoile des Profondeurs (Naulais)

Milonga Triste (Pagán-Pérez)

Rhapsody (Krivokapič)

Sagittarius2 (Bolter)

Sonata for Bass Trombone (Vollrath)

Sonatina for Bass Trombone (White)

Trigger-Happy (Nightingale)

Winter 1941 (Schnyder)

Level 5

Sonata for Bass Trombone (Allen)

Prophetic Tropes (Ben-Amots)

Liquid Architecture (Biedenbender)

Imaginations (Buss)

Sizzl' (Denham)

Sonata for Bass Trombone (Frith)

Concertino for Bass Trombone (Frith)
Fantaisie dans le style de Richard Strauss (Gabel)
Sonata for Bass Trombone (Gillingham)
Sonata in One Movement (Grantham)
Propagatia (Grier)
Sonata for Bass Trombone (Hogg)
Sonidos Graves (Hogg)
A Fresh Start (Ludwig)
Duo (Miller)
Catharsis Sonata (Mills)
...and the Red Sea... (Önaç)
Sonata for Bass Trombone (Rabushka)
Quadrivalence (Rivard)
Duck Soup (Ross)
Sonata for Bass Trombone (Sacco)
Sonata for Bass Trombone (Schnyder)
Rhapsody on Pennsylvania "Dutch" Songs (Siekmann)
Sonata Rhapsody (Stephenson)
The Kleinhammer Sonata (Stevens)
The Reluctant Protagonist (Stubblefield)
Le Lumière du Nadir (Thilloy)
Bass Trombone Music (Wolking)

Appendix C
List of Women Composers

Candillari, Daniela

Grossner, Sonja

Lund, Gudrun

Martin, Viv

Mills, Amy Riebs

Raum, Elizabeth

Silverman, Fay-Ellen