

2023

A Selective Guide to Solo Bass Trombone Repertoire from 1961 to Present

Andrew Amadeus Ortega
West Virginia University, aao0010@mix.wvu.edu

Follow this and additional works at: <https://researchrepository.wvu.edu/etd>



Part of the [Music Performance Commons](#)

Recommended Citation

Ortega, Andrew Amadeus, "A Selective Guide to Solo Bass Trombone Repertoire from 1961 to Present" (2023). *Graduate Theses, Dissertations, and Problem Reports*. 12053.
<https://researchrepository.wvu.edu/etd/12053>

This Dissertation is protected by copyright and/or related rights. It has been brought to you by the The Research Repository @ WVU with permission from the rights-holder(s). You are free to use this Dissertation in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you must obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This Dissertation has been accepted for inclusion in WVU Graduate Theses, Dissertations, and Problem Reports collection by an authorized administrator of The Research Repository @ WVU. For more information, please contact researchrepository@mail.wvu.edu.

A Selective Guide to Solo Bass Trombone Repertoire from 1961 to Present

Andrew A. Ortega

DMA Document submitted
to the College of Creative Arts
at West Virginia University

in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts in
Trombone Performance

Keith Jackson, DMA, Chair
Scott Tobias, DMA
Yoav Kaddar, Ph. D
Hakeem Bilal, MM

School of Music

Morgantown, West Virginia
2023

Keywords: bass trombone, composers, solo, repertoire, concerto, unaccompanied, publications

Copyright 2023 Andrew A. Ortega

Abstract

A Selective Guide to Solo Bass Trombone Repertoire from 1961 to Present

Andrew A. Ortega

For nearly 60 years composers have written for bass trombone as a solo instrument and continue to create works that showcase its virtuosity and musical capabilities. Before 1961, bass trombonists would often play tuba solos, transcriptions, and musical arrangements from other instruments. This document includes works that were composed specifically for bass trombone from as early as 1961 to 2021. Each piece is categorized and presented with an evaluation in addition to a level of performance preferable for collegiate students to professional performers. Commentary has also been included discussing challenging areas as well as providing information necessary to perform the music successfully.

Contents

Acknowledgements		vi
Introduction	Purpose	1
	Literature Selection Method	3
	Evaluation Method	5
	Criteria for Evaluation of Difficulty	6
	Description of Annotations	8
Chapter 1	List of Selected Solo Bass Trombone Music	10
Chapter 2	Suggested Levels and Evaluations	12
	<u>Level of Performance: Beginner</u>	12
	Hoffman, Earl - <i>The Big Horn</i>	12
	Hoffman, Earl – <i>Trigger Treat</i>	13
	<u>Level of Performance: Intermediate</u>	14
	Dossett, Tom - <i>Trilogy for Bass Trombone</i>	14
	Guardia, Alejandro – <i>Monolith</i>	16
	Lebedev, Alexi - <i>Concerto in One Movement</i>	17
	Lieb, Richard - <i>Concertino Basso</i>	19
	McCarty, Patrick - <i>Sonata for Bass Trombone</i>	20
	Plog, Anthony - <i>Postcards IV</i>	21
	Raph, Alan – <i>Rock</i>	23
	Woud, Nick - <i>First Song</i>	24
	<u>Level of Performance: Intermediate/Advanced</u>	26
	Apon, Saskia - <i>The Moose Suite</i>	26
	Ewazen, Eric – <i>Ballade</i>	27
	Fetter, David - <i>Bass Lines</i>	28
	Fetter, David – <i>Profile</i>	31

Gulino, Frank - <i>First Things First</i>	33
Gulino, Frank - <i>Worlds Apart</i>	34
Hidas, Frigyes – <i>Meditations</i>	35
Jacob, Gordon – <i>Cameos</i>	36
Koetsier, Jan - <i>Allegro Maestoso</i>	38
Presser, William – <i>Folktales</i>	40
Reit, Alyssa - <i>Where?</i>	41
Ritter George, Thom - <i>Concerto for Bass Trombone</i>	43
Stevens, Halsey – <i>Sonatina</i>	44
Woud, Nick - <i>A Solemn Moment</i>	46
 <u>Level of Performance: Advanced</u>	 47
Adler, Samuel – <i>Bravura</i>	47
Adler, Samuel - <i>Canto II</i>	48
Beamish, Sally - <i>Variations for Bass Trombone</i>	51
Bolter, Norman - <i>Sagittarius 2</i>	52
Bozza, Eugene - <i>New Orleans</i>	53
Brubeck, Christopher - <i>Concerto for Bass Trombone</i>	54
Casterede, Jacques - <i>Fantaisie Concertante</i>	56
Ewazen, Eric – <i>Capriccio</i>	58
Ewazen, Eric – <i>Concertino</i>	59
Ewazen, Eric - <i>Concerto for Bass Trombone</i>	61
Ewazen, Eric – <i>Rhapsody</i>	63
Gillingham, David – <i>Elegy for Bass Trombone</i>	64
Gillingham, David - <i>Sonata for Bass Trombone and Piano</i>	65
Hartley, Walter - <i>Sonata Breve</i>	67
Hidas, Frigyes – <i>Rhapsody</i>	69
Hopson, Jim - <i>Meat Salad!</i>	70
Lynn, Brian - <i>Must Try Harder</i>	71
Nelhybel, Vaclav - <i>Bass Trombone Concerto</i>	73
Nightingale, Mark – <i>Undertones</i>	74
Popp, Harold - <i>Discourse on a Square</i>	76
Raum, Elizabeth - <i>Concerto for Bass Trombone</i>	77
Rueff, Jeanine – <i>Concertstuck</i>	79
Verhelst, Stephan - <i>Capriccio for Bass Trombone</i>	80
Verhelst, Steven – <i>Colores</i>	82
White, Donald - <i>Tetra Ergon</i>	83
Wilder, Alec - <i>Sonata for Bass Trombone</i>	85
Wim, Bex – <i>Vademecum</i>	86
Woud, Nick - <i>Serenade for Bass Trombone</i>	89

	<u>Level of Performance: Most Advanced</u>	90
	Anderson, Thomas Jefferson - <i>Minstrel Man</i>	90
	Biedenbender, David - <i>Liquid Architecture</i>	92
	Bourgeois, Derek - <i>Concerto for Bass Trombone</i>	94
	Frank, Steven – <i>Variations of Barnacle Bill, the Sailor</i>	96
	Gillingham, David - <i>Vital Signs of Planet Earth</i>	97
	Kenny, John - <i>Sonata for Unaccompanied Bass Trombone</i>	98
	Moren, Bertrand – <i>Psychedelia</i>	102
	Schnyder, Daniel – <i>subZERO</i>	103
	Stephenson, James - <i>Road Not Taken Concerto</i>	104
	Endnotes for Publication Description	107
Chapter 3	Conclusion	113
Appendix	List of Notable Performers and Recordings	115
	Ensemble Classification	117
	Glossary	118
Bibliography		120

Acknowledgements

To my committee members Drs. Keith Jackson, Scott Tobias, Yoav Kaddar, and Prof. Hakeem Bilal for being patient, incredibly insightful, and most of all encouraging.

To my mother and father, Monique and Edward, for always supporting me in all my decisions and my long journey through this crazy life. I love you both.

To my closest friends Justin Salada and Benjamin Snyder for always being there throughout this entire process. Your conversations and encouragement have helped me develop as a person and as a musician.

To Dr. Christian Dickinson, my time at IUP helped me grow as a graduate student and performer. If it was not for you, I would not have made it this far. Thank you for all the encouragement and guidance.

To the PennWest Clarion Department of Music, you have all been so patient while I continued my constant work and effort in completing this document. Thank you for being so understanding and tolerating my terrible jokes during band.

To an old friend, thank you for the many years of support and friendship. Nearly eight years ago you gave me a note when I had a bad day as a student teacher. That note will always stay with me and is a constant reminder of why I am in the right profession. Thank you for everything.

Introduction

Purpose

The purpose of this document is to aid musicians of different ability levels to finding suitable music for performance or practice. When selecting music, it is important to consider the level of difficulty. If a piece of music is too difficult, it may cause unnecessary frustration in practice. In contrast, music that is challenging may motivate a musician to further develop their abilities both physically and emotionally. This document was created to suggest solo bass trombone repertoire for appropriate or developing abilities. Technical and musical examples are provided in an evaluation. Musicians can read about a personal performance experience and how to overcome challenging sections in each piece of music.

Similar previously written documents include Dr. Thomas Everett's *Annotated Guide to Bass Trombone Literature* and Dr. Evan Conroy's *The Modern Bass Trombone Repertoire: An Annotated List and Pedagogical Guide*. Those documents were written to provide the bass trombone community with listings of solo repertoire. Additionally, they both incorporated information that benefits the bass trombonist's development in both physical and emotional growth. Both documents were used as models when creating the annotated section and overall organization of this document.

Professionals and amateurs seek documents that contain listings of music for their respective instruments. These listings are invaluable and provide necessary background information on the music. Much of this information includes performance technique, instrumentation, musical expression, publication, composer notes, and difficulty. The collected

information is invaluable to successful performances as well inclusive and diverse recital programs. In comparison to tenor trombone, bass trombone has not had many formal documents with information and guidance for selection of solo pieces. The most notable document that does exist for bass trombone is Thomas Everett's *Annotated Guide to Bass Trombone Literature*. In his document, Everett provides a large listing of solo bass trombone music with composers, titles, publication companies, dates, and historical/personal information. He also separates the document by accompaniment, or lack thereof, into categories so the reader can easily find new or desired music. Furthermore, Mr. Everett provides supplemental material, mostly unrelated to bass trombone but which often helps the performer with style, interpretation, and other musical growth.

Dr. Evan Conroy's more recent research, *The Modern Bass Trombone Repertoire: An Annotated List and Pedagogical Guide*, follows in a similar format as Mr. Everett's; but provides additional information on performance suggestions. While he focuses primarily on five large works, he provides listings and annotations about solo bass trombone music for those in search of literature. In his annotations he discusses the composer's background as well as information provided by the composer for each solo.

Included in this document are the methods of choice in literature, evaluation process, difficulty categorization, and music annotations. Each annotation includes information relevant to the accompaniment instrumentation and difficulty. Furthermore, the annotations provide publisher websites and publisher difficulty. This information, along with the evaluations, are new compared to Dr. Conroy and Dr. Everett's documents. A list of music is provided for the reader so they may find music suitable for their abilities or development.

Literature Selection Method

Music selection came from several documents as well as websites with bass trombone music. The documents include Dr. Evan Conroy's bass trombone repertoire guide, Dr. Thomas Everett's annotated guide, Clayton Lehman's annotated guide, music from collected recital programs, and a personal choice of literature. Websites include: J.W. Pepper, Hickey's Music, Carl Fisher, Cimarron Music Press, Emerson Editions, Warwick Music, Alphonse Leduc Editions, Southern Music, Golden River Music. The music is available from multiple distributors, however there are many pieces that are self-published and had to be accessed through a different website unassociated with the major publication companies.

Popular solo bass trombone music is essential to this document, including frequently performed music from notable composers. Part of the selection process came from reviewing recital programs, university solo performance recommendations, and audition music requirements. Upon reviewing these three areas, composers such as Frank Gulino and Eric Ewazen have been included. Their music has contributed to frequently performed solos as well as the large and growing catalogue of compositions for solo bass trombone.

I found that there is music by many composers who are lesser known in the bass trombone repertoire such as Alyssa Reit and Nick Woud. Their music is unique, challenging, and diverse with many opportunities to be free in musical expression. In addition to my personal choice, there was a desire to find music for younger performers. This was challenging because there is a lack of music for learning bass trombonists. For example, Earl Hoffman composed two

pieces, *Trigger Treat* and *The Big Horn* with the thought of introducing solo bass trombone performance to younger musicians. Micah Everett performed both pieces and provided high quality recordings. This can be an exceptional tool for young musicians when developing a good sound and technique.

Since the format of this document is selective, not all solo bass trombone music has been chosen. When selecting and reviewing music, a pattern of “intermediate/advanced and advanced” appeared across all distributors. This proved alarming as it became difficult to find music suitable for younger musicians. Excluding music was not by personal preference, but rather the realization and awareness that there are few beginner solos for bass trombone. In future editions, music will progressively be added that reflects the process of review, evaluation, and performance, highlighting all ranges of difficulty.

Evaluation Method

In reviewing the two annotated guides, I found a need to include an evaluation. This would allow the reader to gain insight into the potential challenges that the music will present and how to proceed through them. Dr. Everett's guide was used as a model and enhanced by use of the evaluation section to benefit the reader. In Dr. Everett's document he included information about the composition, publication/date, range, accompaniment, and extended technique, this was included in the document as well. Dr. Conroy included the same, but also enhanced his document with additional information such as duration, composer/work information, and difficulty.

The information provided in the evaluation is a suggested approach to the music. Below are the topics that are discussed in the evaluation portion of each annotation.

Suggested topics of discussion include:

- How to proceed and practice through difficult areas of the music
- Composer's instructions
- Extended technique suggestions (if it applies)
- Suggested positions for challenging phrases
- Musical Examples
- Performance practice among professionals
- Rhythmic, musical, and technical suggestions
- Tempos
- Tonguing
- Personal discoveries

Criteria for Evaluation of Difficulty

The music was evaluated in five aspects: Density of rhythm, musical expression, range, clef, and extended technique. The results of this evaluation determined the relative difficulty of the music from student to professionals. The following clarifies each level of performance:

Beginner

- Rhythmic density is low.
- Musical expression requires minimal interpretation from the performer.
- Range is usually within an octave.
- Bass Clef.
- No extended technique.

Intermediate

- Rhythmic density is somewhat low.
- Musical expression requires moderate interpretation from the performer.
- Range usually exceeds an octave.
- Bass Clef.
- No extended technique.

Intermediate/Advanced

- Rhythmic density is moderate.
- Musical expression requires moderate interpretation from the performer.
- Range usually exceeds an octave.
- Bass and/or Tenor Clef.

- Extended technique may appear.

Advanced

- Rhythmic density is high.
- Musical expression requires a wide variety interpretation from the performer.
- Range usually exceeds two octaves.
- Bass and/or Tenor Clef.
- Extended technique may appear.

Most Advanced

- Rhythmic Density is intensely high.
- Musical expression requires a vast interpretation from the performer.
- Range usually exceeds three octaves.
- Bass, Tenor, Alto, Treble Clef will likely appear.
- Extended technique will most likely be required.

Description of Annotations

These annotations are designed to provide the reader with information such as: a level of performance, title, movements, duration, composer, publisher/date, difficulty, range, tessitura, accompaniment instrumentation, extended technique, clef, website, and an evaluation. A sample and the justification of each area is provided in this document.

Annotations

Level of Performance: Each level of performance is categorized based on the music's difficulty. The levels will include: Beginner, Intermediate, Intermediate/Advanced, Advanced, and Most Advanced.

Title of Piece: Formal title.

Movements: Number of movements within the music.

Duration of Piece: The length of the music.

Composer: Composer's name (multiple if applicable)

Publisher/Publication Date: Name and date of provided publication company.

Difficulty Grade from Publication: Classified by a number given by a publication company.

*Not all publications subscribe to a numerical system. Some may say *Beginner*, *Intermediate* or *Advanced*. The numerical system will still apply by personal justification based on publication comparisons.

Range for Bass Trombone: Indicated by pitch name and number from lowest to highest pitch.
Ex: C2 – C4

Tessitura for Bass Trombone: The part of the register in which most of the tones of a melody or voice part lie.
Ex. C2 – Bb4

Clef: Designated Clef

Instrumentation Difficulty: Usually provided by publication, however if not, a study of the score will be done, difficulty provided, and ensemble specification.

Ex: Vademecum: Bex Wim, Brass Ensemble, Concert Band, or Piano Reduction, Difficulty: 5

Extended Technique: (Applicable by Yes/No, and what is required)

Ex: *Yes* – Minstrel Man – Requires the ability to perform with a bass drum, high hat, and the use of multiphonics.

Publication Description: Taken from a publication website or notes from the composer usually provided on the first page of the score or solo manuscript.

Publication Website: The link to the website distributor/publisher.

Evaluation: This will be a personal discussion on the presented work. The discussion will include how to approach challenges in each piece. Many evaluations will include a musical excerpt from the music and how to approach them.

While it is suggested to own the piece when reading this document, it is not entirely necessary. The annotations and evaluations are designed to help the reader select music appropriate for their physical and musical abilities before and after purchase.

Chapter 1

List of Selected Solo Bass Trombone Music

This listing provides a suggestion to the level of difficulty for each piece.

Level of Performance: Beginner

Hoffman, Earl - *The Big Horn*

Hoffman, Earl – *Trigger Treat*

Level of Performance: Intermediate

Dossett, Tom - *Trilogy for Bass Trombone*

Guardia, Alejandro – *Monolith*

Lebedev, Alexi - *Concerto in One Movement*

Lieb, Richard - *Concertino Basso*

McCarty, Patrick - *Sonata for Bass Trombone*

Plog, Anthony - *Postcards IV*

Raph, Alan – *Rock*

Woud, Nick - *First Song*

Level of Performance: Intermediate/Advanced

Apon, Saskia - *The Moose Suite*

Ewazen, Eric – *Ballade*

Fetter, David - *Bass Lines*

Fetter, David – *Profile*

Gulino, Frank - *First Things First*

Gulino, Frank - *Worlds Apart*

Hidas, Frigyes – *Meditations*

Jacob, Gordon – *Cameos*

Koetsier, Jan - *Allegro Maestoso*

Presser, William – *Folktales*

Reit, Alyssa - *Where?*

Ritter George, Thom - *Concerto for Bass Trombone and Orchestra*

Stevens, Halsey – *Sonatina*

Woud, Nick - *A Solemn Moment*

Level of Performance: Advanced

Adler, Samuel – *Bravura*

Adler, Samuel - *Canto II*

Beamish, Sally - *Variations for Bass Trombone*

Bolter, Norman - *Sagittarius 2*

Bozza, Eugene - *New Orleans*
 Brubeck, Christopher - *Concerto for Bass Trombone and Orchestra*
 Casterede, Jacques - *Fantaisie Concertante*
 Ewazen, Eric – *Capriccio*
 Ewazen, Eric – *Concertino*
 Ewazen, Eric - *Concerto for Bass Trombone*
 Ewazen, Eric – *Rhapsody*
 Gillingham, David – *Elegy for Bass Trombone*
 Gillingham, David - *Sonata for Bass Trombone and Piano*
 Hartley, Walter - *Sonata Breve*
 Hidas, Frigyes – *Rhapsody*
 Hopson, Jim - *Meat Salad!*
 Lynn, Brian - *Must Try Harder*
 Nelhybel, Vaclav - *Bass Trombone Concerto*
 Nightingale, Mark – *Undertones*
 Popp, Harold - *Discourse on a Square*
 Raum, Elizabeth - *Concerto for Bass Trombone*
 Rueff, Jeanine – *Concertstuck*
 Verhelst, Stephan - *Capriccio for Bass Trombone*
 Verhelst, Steven – *Colores*
 White, Donald - *Tetra Ergon*
 Wilder, Alec - *Sonata for Bass Trombone*
 Wim, Bex – *Vademecum*
 Woud, Nick - *Serenade for Bass Trombone*

Level of Performance: Most Advanced

Anderson, Thomas Jefferson - *Minstrel Man*
 Biedenbender, David - *Liquid Architecture*
 Bourgeois, Derek - *Concerto for Bass Trombone*
 Frank, Steven – *Variations of Barnacle Bill, the Sailor*
 Gillingham, David - *Vital Signs of Planet Earth*
 Kenny, John - *Sonata for Unaccompanied Bass Trombone*
 Moren, Bertrand – *Psychodelia*
 Schnyder, Daniel – *subZERO*
 Stephenson, James - *Road Not Taken Concerto*

Chapter 2 Suggested Level and Evaluations

Level of Performance: Beginner

Level of Performance: Beginner

Composer: Hoffman, Earl

Title of Piece: *The Big Horn*

Movements: Single Movement

Duration of Piece: 5 Minutes

Publisher/Publication Date: Southern Music/1973

Difficulty Grade from Publication: Grade 4 – Intermediate

Range for Bass Trombone: Bass Clef Bb2 – G4

Tessitura for Bass Trombone: Bb2 – C4

Clef: Bass

Instrumentation Difficulty: Piano, Difficulty 4

Extended Technique: No

Publication Description: “One of the first solos written specifically for the bass trombone. One continuous movement at quarter note = 88. Tessitura is mostly in the middle and above the staff, with many forays into the trigger register, though never going lower than pedal B flat”.

Publication Website:

¹https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_4/products/sku011030-hoffman-earl-big-horn-the.php

Evaluation: *The Big Horn* resembles another piece by Earl Hoffman titled *Trigger Treat*. The music was composed for young bass trombonists who want to be introduced to solo repertoire. The piece stays in a steady slow tempo and offers many opportunities for dynamic expression and technical melodies.

Three features to consider when performing this piece are the rhythmic density, octaves leaps, and low range. The most complex rhythm in this work is consecutive sixteenth notes while the largest interval is an octave. The sixteenth note patterns do not go larger than an interval of a fifth and are mostly stepwise. The largest interval is an octave and is only presented in eighth note passages. Additionally, the lowest pitch is a Bb1 (pedal Bb) that is preceded by a descending passage.

Level of Performance: Beginner

Composer: Hoffman, Earl

Title of Piece: *Trigger Treat*

Movements: Single Movement

Duration of Piece: 4 Minutes

Publisher/Publication Date: Southern Music/1974

Difficulty Grade from Publication: Grade 4 - Intermediate

Range for Bass Trombone: C2 – Eb4

Tessitura for Bass Trombone: G3 – D4

Clef: Bass

Instrumentation Difficulty: Piano, Difficulty 4

Extended Technique: No

Publication Description: “A popular intermediate level solo written at a time when the bass trombone was emerging in secondary schools. Appropriate for use with single or double trigger instruments. Tenor players with F attachments and modest low chops would also find this solo to be appropriate”.

Publication Website:

²https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_4/products/sku007081-hoffman-earl-trigger-treat.php

Evaluation: *Trigger Treat* is a good way to introduce young bass trombonists to solo bass trombone literature. It includes various rhythmic elements that are not complicated and features a comfortable range for the bass trombone that does not stretch performance limits. The slow and consistent tempo allows the performer to maintain control of their instrument without being pushed or swayed from time.

Another key feature of this work is its organization. The piece presents itself in A-B-A (ternary), with slight alteration in the thematic material. Additionally, the bass trombone has opportunities to perform as accompaniment while the piano plays thematic material. This is an essential learning experience for young performers, encouraging them to understand structure in music and how they fit while being accompanied.

Level of Performance: Intermediate

Level of Performance: Intermediate

Composer: Dossett, Tom

Title of Piece: *Trilogy for Bass Trombone*

Movements: 3 Movements

- I. Caprice
- II. Chanson
- III. Gaillarde

Duration of Piece: 9 Minutes

Publisher/Publication Date: Warwick Music Limited, The Hayloft, England – Published - 2006

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: F1 – F4

Tessitura for Bass Trombone: F2 – Bb3

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty 6

Extended Technique: No

Publication Description: “The earliest of Dossett's published bass trombone works. Movements entitled: Caprice; Chanson; Galliarde”.

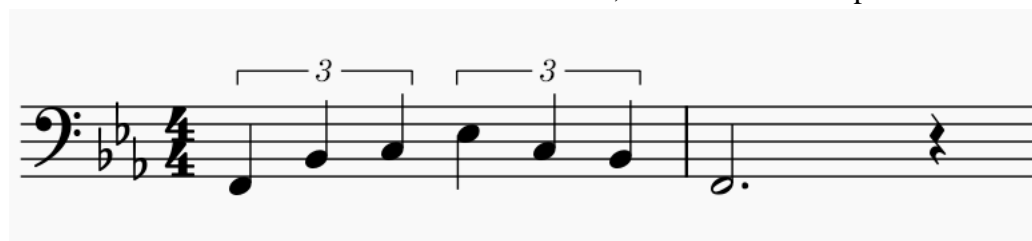
Publication Website: ³ <https://www.hickeys.com/products/030/sku030477.htm>

Evaluation: *Trilogy for Bass Trombone* is an energetic opener for a recital. It consists of three movements similar to concerto form, but do not relate to each other.

Caprice is composed of jazz idioms. The swing feel permeates the whole movement and should be the emphasis of style. Some of the challenges with this movement come from the large leaps and low range. I would encourage playing etudes that have low range studies and push the trombonist to play smoothly when leaping upward. Aharoni and the Tyrel etude books encourage many styles of performance, of those the smooth lower playing is emphasized.

The second movement has some of the same challenges as the first, the large leaps for example. But it also has two other challenges worth mentioning. The movement is slow and dense in rhythm. Many of the phrases have tied rhythms and expansive leaps upward. Mastery over rhythm and rhythmic patterns is essential to making this movement musical. While the rhythm may be a technical challenge, it is important to always convey a sense of musical direction.

Ex. Measure 23 – 24, Movement I – Caprice



In the many phrases that move upward, the lower starting pitch can be considered a “spring” to the top pitch with a gradual descent into measure 23. The phrase should always move to the long pitch as this is where the tension releases.

The third movement is dance and should have a lilt feeling. In combination of the first and second movement, there are many ties and rhythmic phrases that can be challenging. But in retrospect, this is somewhat of a culmination of the first two movement’s musical ideas but with an entirely new theme. A feature of this movement is the cadenza that should be treated freely within a few thematic parameters. I would encourage the performer to continue the concept of remaining in a dance-like style. Taking liberty of starting slower and speeding up is a very

common interpretation as well as slowing down at the arrival. The ending of this cadenza continues into a coda providing a seamless transition. A similar example of this would be the cadenza in the third movement of the Rimsky-Korsakov *Concerto for Trombone*, where the ending continues into the concluding movement.

Level of Performance: Intermediate

Composer: Guardia, Alejandro

Title of Piece: *Monolith*

Movements: Single Movement

Duration of Piece: 15 Minutes

Publisher/Publication Date: Potenza Music, Anniston, Alabama – Published - 2013

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: F1 – A4

Tessitura for Bass Trombone: E2 – E4

Clef: Bass Clef

Instrumentation Difficulty: Piano, Trombone Quintet, Concert Band, Difficult 6

Extended Technique: Yes - Flutter Tongue

Publication Description: "For many centuries, large stone figures have brought up more questions than answers about the life of the ancient times in which they were created. *Monolith* for bass trombone explores and fantasizes one of those theories. In the piece, the bass trombone represents the large mysterious figure and gives insight to what it has seen over its many centuries of standing watch."

Publication Website: ⁴ <https://potenzamusic.com/product/monolith-bass-guardia/>

Evaluation: This piece creates opportunities to showcase various styles and techniques that the bass trombone can perform. Both the lyrical and technical side of the instrument are presented in a well-formed concertino.

The challenges from this piece are mainly from sixteenth note patterns that should be double tongued. Additionally, there are areas within the music that have intervals larger than a fifth in a lower tessitura. The lyrical and slower areas are less dense with rhythm and usually do not exceed an interval greater than a fourth.

A unique feature of this work includes the glissando with flutter tongue. Every instance of this technique is brief and is in a comfortable range.

Level of Performance: Intermediate

Composer: Lebedev, Alexi

Title of Piece: *Concerto in One Movement*

Movements: Single Movement

Duration of Piece: 7:30

Publisher/Publication Date: Editions Musicus, Ithaca, New York/1960 (Allen Ostrander) or June Emerson Music, York, England/1966 (Hofmeister)

*Both editions are available and are performed frequently. However, there are pitch and rhythmic differences in each that change melodic phrases. There is debate on which to use because of authenticity. Make sure to review both before choosing to perform or practice. The Ostrander edits is in the publication description as well as information about the Hofmeister edition. The Ostrander is somewhat less technical in comparison to the Hofmeister.

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: E1 – E4

Tessitura for Bass Trombone: A2 – A3

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty 5

Extended Technique: No

Publication Description: “20th Century. Same work as the Concerto No 1. Edited by Allen Ostrander from an old original copy he found in the US Library of Congress. Published by Edition Musicus in 1960 as a single edition for either tuba or bass trombone (both instruments use the identical solo part). There are some minor differences between this edition and the later, more authentic 1980 revision as published by Friederich Hofmeister. Differences include: (1) m.23 low Ab instead of low Cb; (2) m.54-56 16th note duples instead of triplets; (3) m.110 16th note duples instead of 16th note triplet; (4) m.119 has a septuplet on beat four instead of a 32nd note run. The most obvious difference in the piano part is the omission of a 4 bar introduction present in the later Hofmeister edition (authenticity uncertain). There are several ritardandos present in the more technically demanding areas that have been added. Other differences include various articulations, slurs, etc. Most of the edits appear to have been made in an effort to simplify the technical aspects of the work for performance on bass trombone, something the editor thought was necessary at the time he was preparing the edition in 1960. There is no orchestral set available for this edition. However, there is an orchestral set available as a rental for the Hofmeister edition mentioned above”.

Publication Website:

Ostrander Edition

⁵https://www.hickeys.com/music/studio/ithaca_college/dr_earl_tuba_studio/products/sku007815-lebedev-alexander-ostrander-concerto-in-one-movement-concerto-no-1.php

Hofmeister Edition

⁶<https://www.juneemersonwindmusic.com/CONCERTO-No.1-fb66a0bd-629c-4c60-90e8-5543144d0676.html>

Evaluation: Lebedev’s *Concerto in One Movement* features the bass trombone as a virtuosic instrument capable of creating powerful melodic lines and subtle musical moments. These ideas are primarily what make this work challenging.

Lebedev gives indications on when to be explicitly expressive as well as strict in time. While much of the expressive information is determined by tempo, it is important to perform with drama and intent. There are areas where the bass trombone arrives on the tonic, these are opportunities to create drama by acceleration and deceleration of time as well as loud and soft playing. Most of these moments do not have indications of a change in volume, but rather an interpretation by the performer. Lebedev does indicate dynamic change rarely, assuming the performer understands the phrase contour and harmonic destinations.

Near the end of the work there is a style change to *Maestoso*, this is an important indication because the role of the bass trombone changes. The piano plays melodic material rather than the bass trombone, thus the bass trombone should play quieter. As the phrase continues, it is appropriate to crescendo near the end of the phrase as the bass trombone takes over the role as soloist. From then on, the bass trombone should perform with great intensity and drama.

Level of Performance: Intermediate

Composer: Lieb, Richard

Title of Piece: *Concertino Basso*

Movements: Single Movement

Duration of Piece: 6:30

Publisher/Publication Date: Carl Fisher, New York City, New York – Published - 1970

Difficulty Grade from Publication: Grade 5 – Early Advanced

Range for Bass Trombone: G2 – C4

Tessitura for Bass Trombone: C2 – F3

Clef: Bass

Instrumentation Difficulty: Piano, Wind Ensemble, Difficulty 6

Extended Technique: No

Publication Description: Not Given

Publication Website:

⁷https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_5/products/sku004133-lieb-richard-concertino-basso.php

Evaluation: *Concertino Basso* showcases the low range of the bass trombone in a fanfare and lyrical presentation.

This piece requires a bass trombonist who is comfortable playing below the bass clef staff. Additionally, there are areas of the piece that require brief double tonguing over fast passages. The entire work is similar to the typical tuba range (C2 – C4) with brief additions higher than C4.

Level of Performance: Intermediate

Composer: McCarty, Patrick

Title of Piece: *Sonata for Bass Trombone*

Movements: 3 Movements

- I. Allegro Non Troppo
- II. Andantino
- III. Vivace

Duration of Piece: 9 Minutes

Publisher/Publication Date: Ensemble Publications, Ithaca, New York, Published - 1961

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: E1 – E4 (opt. lower octaves)

Tessitura for Bass Trombone: A2 – A3

Clef: Bass Clef

Instrumentation Difficulty: String Ensemble or Piano Reduction, Difficulty 5

Extended Technique: No

Publication Description: “The Sonata for Bass Trombone is one of earliest written specifically for the bass trombone. It is also one of the most popular works for this instrument [ITA Journal, Winter 1999], written and first performed in 1962 at the Eastman School of Music. It is a tonal work set in three movements, "Allegro Non Troppo," "Andantino" and "Vivace." The outside movements display the versatility of the bass trombone with their use of technique and range while remaining melodic. The middle (slow) movement displays the instrument's lyrical qualities”.

Publication Website:

⁸<https://www.hickeys.com/music/contests/texas UIL/bass trombone solos/grade 2/products/sku012050-mccarty-patrick-sonata.php>

Evaluation: The first movement of McCarty's *Sonata for Bass Trombone* requires the player to perform smoothly over large intervals. These intervals can be between the intervals of a fifth and seventh and are attainable based on the appropriate tempo. Aharoni's *New Method for the Modern Bass Trombone #47*, is an etude that has the same large interval relationship while maintaining smooth playing. Regarding smooth playing, most of the interval relationships within the first movement are ascending. Aharoni's #47 etude has both ascending and descending large intervals.

Within the same movement, there are patterns of consecutive sixteenth notes that move between the interval of a second. In this example, we see that the patterns are mostly within similar partials, with one exception:

Ex. Measure 54 – Movement I – Allegro Non Troppo



The F and G are played across the partial. When looking to smoothly play across a partial, it is essential that the performer practices slowly with the idea that both pitches sound like there is no skip in sound. A similar etude that could benefit smooth playing is *Melodious Etudes #13*. This revolves around Eb Major and crosses over the dominant key area. F and G surrounds this smooth and singing etude. It should also be noted that performance of this etude should be done with no tongue. When tongue is added it should not interrupt the flow of air and should resemble smooth singing.

Level of Performance: Intermediate

Composer: Plog, Anthony

Title of Piece: *Postcards IV*

Movements: 4 Movements

- I. Allegro (With a Jazz Feel)
- II. Allegro (With a Jazz Feel)

- III. Slow, with Freedom
- IV. Allegro (With a Jazz Feel)

Duration of Piece: 8 Minutes

Publisher/Publication Date: Editions Bim, CH – 1674 Vuarmarens/Switzerland/2010

Difficulty Grade from Publication: Intermediate – Grade 4

Range for Bass Trombone: C2 – C4

Tessitura for Bass Trombone: C3 – C4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “21st Century (2010). Postcards is a series of pieces written for solo instruments. This particular Postcards IV for bass trombone has, with the exception of the third movement, a jazz feel to it and also a certain rhythmic energy. The slow third movement is a complete contrast with the other three movements, and at times uses very slow and even glissandi to change imperceptibly from note to note”.

Publication Website:

⁹https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_5/products/sku_088656-plog-anthony-postcards-iv.php

Evaluation: This work introduces jazz idioms to an unaccompanied musical scene. The performer creates a bass line as other melodic figures are simultaneously played over chromatic lines and contours.

Each movement is a character that resembles a jazz idiom, while no additional information is provided in musical text, the composer only indicated that it should have “a jazz feel”. A note for the performer: it may be beneficial to search for jazz pieces/songs to help understand some idiomatic traits. Much of the work is unencumbered by articulations or phrase markings. This was probably intentional as the composer may wish for the performer to have freedom in interpretation.

The first, second, and last movement are all very similar in tempo and style, all including “with a jazz feel”. My interpretation of this came with writing in accents in various places, particularly that of syncopated patterns. Most figures that ended with an “and” had an accent placed above them putting weight and creating diversity as well as a funk influence. Additionally, I made sure to add dynamics as there were very few.

The third movement features the glissando. The composer requests that: “glissandi to change imperceptibly from note to note”. To clarify, when creating a glissando the performer needs to make it sound as if you cannot hear the glissando coming. When practicing, the performer must move the slide slow enough to make the change of pitches imperceivable and without articulation. The Doppler Effect was something I found interesting in relation to this movement. You can hear the start of the sound but as it goes by it changes gradually and slowly.

Level of Performance: Intermediate

Composer: Raph, Alan

Title of Piece: *Rock*

Movements: Single Movement

Duration of Piece: 3 Minutes

Publisher/Publication Date: Carl Fisher, New York City, New York – Published – 1969

Difficulty Grade from Publication: Grade 4 – Intermediate

Range for Bass Trombone: A1 – B2

Tessitura for Bass Trombone: A2 – G3

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “Solo bass trombone in a funk-rock style. Driving piece is great as a recital opener. This thing really rocks! Range: pedal A to tuning Bb”.

Difficulty Grade from Publication: Not given

Range for Bass Trombone: E1 – G4

Tessitura for Bass Trombone: E2 – D4

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “First Song is the title cut of Ben van Dijk's 2003 CD, FIRST SONG. This solo makes a nice addition to any bass trombone recital. Its beautiful melodies and interesting rhythmic challenges are typical of the writing of Nick Woud, who is now solo tympanist with the Concertgebouw Orchestra in Amsterdam”.

Publication Website:

¹¹https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku053232-woud-nick-first-song.php

Evaluation: As with most unaccompanied solos, it is important to take pauses within the music. Mr. Woud provides where he wants silence and for how long. This helps to set up a particular scene when starting and pausing. Additionally, tempos are provided throughout the music, but that does not mean a steady tempo is present consistently. Performance practice suggests leniency with tempos to create a sense of singing melodies that have direction with tension and release.

This work has several characters that are distinct within each section, each has a persona that is relatable to each other (some of the material repeats later in the work). A particular character that stands out is in the second half of the work.

Ex. Measure 65 – 68 First Song



Here Mr. Woud provided no tempo marking, but rather gave dynamics and articulations. The opportunity to shape each phrase is provided by the contour. He provides a tenuto as an important moment. It could be seen as a means of stretching out the pitch for a longer duration or emphasis. This can be seen as a moment of resolution or release.

Level of Performance: Intermediate/Advanced

Level of Performance: Intermediate/Advanced

Composer: Apon, Saskia

Title of Piece: *The Moose Suite*

Movements: 4 Movements

- I. My Friend, The Moose
- II. The Moose-Blues
- III. Solo for the Old Moose
- IV. Waltzing Moose

Duration of Piece: 8 Minutes

Publisher/Publication Date: Warwick Music Limited, 1 Broomfield Road, Coventry, England
CV5 6JW/2003

Difficulty Grade from Publication: Intermediate

Range for Bass Trombone: G1 – Eb4

Tessitura for Bass Trombone: D2 – F3

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: Not Given

Publication Website: ¹² <https://www.warwickmusic.com/p/o1en/>

Evaluation: This piece is 4 depictions of a Moose, seemingly that Saskia Apon either saw, met, or personified. Whether or not Ms. Apon met this animal is unknown, I have looked far and wide for information regarding the background to this piece and have found nothing. Regardless of this lack of information, the music is a delightful 4 movements in different styles.

The first movement is a brisk quarter note = 92 and starts with a sixteenth note pattern that permeates the whole movement. This pattern could be considered thematic material because of the similar interval relationship as well as its appearance, it does not change. Dynamics are emphasized, but as they appear, they should be considered highly literal for their effects. Lastly, articulations are quite specific and should be just as literal as the dynamics.

Movement 2 is slow, quiet, and expressive. A feature of this movement is the added compound meter “lilt” and the “blues” emphasis. While it would appear to be in Bb Major, there are several accidentals that would indicate a different tonal area: Bb Blues. While it does modulate and change keys, the blues concept stays true throughout this movement. Any time there are accidentals, it is important to play those pitches with some emphasis. Whether they are louder or softer is purely self-determined. Performance practice for unaccompanied music suggests that it is important to locate and interpret any style distinctions and tempo changes.

The third movement is self-explanatory with the tempo describing: Tranquillo, Quasi Cadenza. The importance of the cadenza allows the performer to take liberty in shaping and phrasing most of this movement. While performance practice suggests being able to take many liberties with unaccompanied works it is important to observe the style changes and texts that the composer provides in performance. This composer also asks the performer to play softly with some exaggerations of dynamics.

Movement four, “*Waltzing Moose*”, is a 3/4 idiomatic dance. It’s important to distinctly make beats 2 and 3 detached, while beat one has weight and leads into beat 2. Additionally, the dynamic range louder and the articulations are to be more weighted, as if marcato.

Level of Performance: Intermediate/Advanced

Composer: Ewazen, Eric

Title of Piece: *Ballade*

Movements: Single Movement

Duration of Piece: 12 Minutes

Publisher/Publication Date: Southern Music, San Antonio, Texas – Published - 1967

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: Ab₂ – G₄

Tessitura for Bass Trombone: D₃ – E₄

Clef: Bass Clef

Instrumentation Difficulty: String Orchestra with Harp, Piano Reduction, Difficulty 8

Extended Technique: No

Publication Description: “Originally for clarinet, harp & strings, here adapted for bass trombone & piano at the request of Charles Vernon. Premiered at the 1997 International Trombone Festival by Mr. Vernon and Eric Ewazen. For bass trombone, tenor trombone or tuba”.

Publication Website: ¹³ <https://www.jwpepper.com/Ballade/5979621.item>

Evaluation: This will be the only work in this guide that is an “arrangement” of a piece. While *Ballade* was originally intended for Clarinet, the transcribed writing is well designed for bass trombone. This was at the request of Charlie Vernon, bass trombonist of the Chicago Symphony Orchestra. Of course, with many adaptations there are rewrites that take away or enhance the original work. However, those changes are minimal as the essence of the work is still apparent in melody and virtuosity.

The challenges are focused on two attributes: The large interval leaps and fast passages with minimal areas to breathe. Most of the work does not allow the solo performer to rest, but in those moments of respite it is important to consider where to breathe and how to prepare for the next entrance.

The interval relationship is also a considerable challenge. Most intervals extend a sixth consecutively and are usually in a syncopated rhythm. In practice, it is important to play slowly and work on the relationship between each phrase and pitch. A better understanding of this allows the performer to play beyond the difficult sections and create a formulated phrase.

Level of Performance: Intermediate/Advanced

Composer: Fetter, David

Title of Piece: *Bass Lines*

Movements: 4 Movements

- I. Boogie-Woogie
- II. Spain
- III. Flowing
- IV. Rock

Duration of Piece: 15 Minutes**Publisher/Publication Date:** David Fetter, Baltimore, Maryland – Published - 1993**Difficulty Grade from Publication:** Grade 6 – Advanced**Range for Bass Trombone:** Bb 1 – Ab 4**Tessitura for Bass Trombone:** F1 – C4**Clef:** Bass Clef**Instrumentation Difficulty:** Unaccompanied**Extended Technique:** No

Publication Description: “Contains four movements, each a popular bass line figure developed into a free standing, "intentionally difficult" work (to paraphrase the composer). The movements are entitled Boogie-Woogie; Spain; Flowing; Rock. Movement 2 is the popular "Spain" as performed by Blair Bollinger of the Philadelphia Orchestra on his CD, Fancy Free”.

“Boogie-Woogie exploits a traditional left-hand piano figure, taking it through all keys, like an elaborate warm-up. Spain is built upon traditional Spanish scales and rhythms. Flowing is a minimalist challenge requiring concentration, breath control, and stamina, with long flowing patterns, slurs through the middle register, and references to rhythms found in the music of Charles Ives. Rock begins and ends as a pounding bass guitar, with a calm, jazz-cello style B section in between”.

Publication Website:

¹⁴https://www.hickeys.com/music/contests/NYSSMA/jazz_bass_trombone/level_6/products/sku000172-fetter-david-bass-lines.php

Evaluation: These four movements contain iconic “bass lines” that derive from various styles. The composer, David Fetter, intentionally made these challenging for the performer and created a powerful addition to the bass trombone repertoire.

The first movement, *Boogie-Woogie*, comes from an early 20th century style of blues. This style focuses on octave displacement and brief chromatic passages. Like most bass lines, it follows the path of an ostinato, or repeated musical phrase. One of the most intriguing aspects of this movement is how it continuously descends in key. The rhythm stays constant and unchanged, but the harmonies alter near the consequent (ending of a section) of each phrase. The challenge in this movement is twofold, the constant moving eighth notes, unchanged in style, and the encroaching lower tessiture. The low octave leaps make for a challenge of consistency in sound and the smoothness between pitches can be blurred with little place to breathe. The key to success with this work is breathing; some of these ranges require significant amounts of air. Mr. Fetter wrote: “Please add more dynamics if you wish. Breathe when you like. Also play in a detached style.” Like most unaccompanied works, there are liberties and freedoms that the performer can take. Mr. Fetter made sure to make that explicitly known!

Spain follows the same guidance as the first movement in that breathing can be taken with some freedom. This movement feels and sounds like a long etude that can be interpreted in many ways. The freedoms for this bass line can be vast, but the difficulty comes from the notations lack of evidence in presenting that information. There is a distinct lack of rests and areas to take breaths, it is important to plan accordingly when practicing this movement.

In the movement *Flowing*, there are instructions presented at the top of the page that read: “For breath, it is better to omit a note than interrupt steady rhythm. Perhaps add dynamics. Nuances should be subtle, in any case. 16th always equals 16th.” With Mr. Fetter’s instructions being clear, it would be appropriate to lose a single pitch in a phrase to catch a quick breath. Additionally, this movement (much like the others) has room for interpretation but cannot interrupt the flow of the phrase. The second half of this movement has an optional “Legato” section that the performer can use. However, in retrospect it may be better to play this section with additional space to create contrast to the first section. There are also large interval leaps throughout this last section, it may be better to have space between notes to ensure security and clarity.

Lastly, *Rock* features the intense and harsher sound that the genre presents. The loud and driving force incessantly creates an exciting character that makes this movement enjoyable. The music is composed in two sections: Insistent and calm. The first should be played without straying from a steady tempo and following the accent patterns. The Calm section has more liberty with tempo and can be played with additional freedom.

Level of Performance: Intermediate/Advanced

Composer: Fetter, David

Title of Piece: *Profile “Part I of Split Personality” for Unaccompanied Bass Trombone*

Movements: 3 Movements

- I. Lyric
- II. Blues March (Jazz Credo)
- III. Comforting

Duration of Piece: 10 Minutes

Publisher/Publication Date: David Fetter, Baltimore, Maryland – Published - 1996

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: C1 – G4

Tessitura for Bass Trombone: D2 – C4

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: Yes – Performer must say “Yeah!” between gradually faster passages. They must also growl and flutter tongue.

Publication Description: “20th Century (1998). Profile is Part I of Split Personality. Composed for Doug Yeo, it is in three movements. Lyric, a subtly intense lyrical episode. Blues March, strut and praise. Comforting, a simple 12/8 melody framing an unmeasured middle section.

PLEASE NOTE that the solo part is printed so that all four pages of movement two may be placed on stand without a page turn (pages 3-6)”.

Publication Website:

¹⁵https://www.hickeys.com/music/brass/trombone/bass_trombone/unaccompanied_solos/products/sku030013-fetter-david-profile.php

Evaluation: David Fetter’s *Split Personalities*, is a hidden gem within bass trombone literature. Its rarity in recitals is somewhat astounding as it contains an incredible compositional background and great unaccompanied writing. Mr. Fetter explains in his notes: “*Lyric* is spun from a rising phrase in the slow movement from *Beethoven’s Fifth Symphony*, *Blues March* was

inspired by a surprise solo improvisation of blues march by trumpeter *Wynton Marsalis*, and the third movement, *Comforting*, could be a low-key revival meeting”. Doug Yeo, the performer whom this was written for, recorded the piece on his album, *Take 1*.

The opening movement, *Lyric*, is composed with the intention to imitate Beethoven’s *Fifth Symphony*. However, the slow movement that Mr. Fetter refers to can only be the second movement of the symphony. I assume that the compositional influence refers to the long phrases and connected lines, however that is not the entirety of the second movement of the symphony. There are moments within the symphony’s movement where the character transforms into an intense sound. I believe that Mr. Fetter’s intention is to emulate the long phrases much like the strings would play. A key feature to this work is how these long phrases end with soft sounds and begin new ideas.

An important articulation to note within *Lyric* is the slur indications. While the piece is marked with instructions on tempo, nearly every measure has slur markings. These articulations are critical to follow as they indicate where to shape the phrase; I also believe this is marked to indicate a lifting sound or where to breathe. Since the work is unaccompanied, the performer does have liberty in tempi and shape. However, there are articulations and dynamics that should be followed appropriately.

Blues March was inspired by Wynton Marsalis and features the bass trombone as a self-accompanying instrument. Much like *Bass Lines*, another work by David Fetter, it features figures that act like ostinato in popular jazz literature. The articulations and dynamics are clearly written and should not be taken freely in interpretation; the same can be said for the tempo, which should remain unchanged.

Mr. Fetter provides a symbol that resembles a trill, however a trill within the range provided is very difficult to perform. An interpretation is to view these as fast slide vibrato rather than a trill.

The final movement, *Comforting*, resembles the lyrical melodies from Rochut etudes. In practicing this movement, it is important to maintain a “singing” sound as well as an attention to detail. Many of the phrases are long and end with a quick rest. It is important not to take too much time between phrases as it can disturb the flow of the music. Later in the piece a change in tempo occurs where the performer should play “Slowly and Freely”. In addition to the instructions, many fermatas appear, this is the moment where the performer may take freedom with tempi and phrase. This section resembles a cadenza that can be found in a concerto.

Level of Performance: Intermediate/Advanced

Composer: Gulino, Frank

Title of Piece: *First Things First*

Movements: One Movement

Duration of Piece: 5 Minutes

Publisher/Publication Date: Cimarron Music Press/2017

Difficulty Grade from Publication: Grade 4 – Advanced

Range for Bass Trombone: Eb1 – F4

Tessitura for Bass Trombone: C1 – F3

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: Not Given

Publication Website:

¹⁶https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_4/products/sku113764-gulino-frank-first-things-first.php

Evaluation: *First Things First* captures the beauty and excitement that bass trombonists can achieve. This piece has two musical concepts: Smooth/Lyrical and Spunky. These contrasting concepts make for an interesting conversation in style and interpretation.

The two contrasting styles offer differences in articulation, dynamic, and expression. The faster tempo, “Spunky”, keeps the music interesting and lighthearted, but also drives the work to a reaffirmation of the first theme of lyrical and smooth.

Some of the challenges of this piece are the large intervals. The performer should take quick breaths, allowing them to catch the next pitch and move forward. Working though this is like

playing through an etude from Rochut. Connecting long phrases and ensuring smoothness in all registers is essential to the success of this piece.

Level of Performance: Intermediate/Advanced

Composer: Gulino, Frank

Title of Piece: *Worlds Apart*

Movements: Single Movement

Duration of Piece: 7 Minutes

Publisher/Publication Date: Cimarron Music Pres., North America Published - 2010

Difficulty Grade from Publication: Advanced

Range for Bass Trombone: E1 – F4

Tessitura for Bass Trombone: D2 – F3

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty 6

Extended Technique: No

Publication Description: Not Given

Publication Website:

¹⁷https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_5/products/sku080501-gulino-frank-worlds-apart.php

Evaluation: *Worlds Apart* is a charming bass trombone solo filled with beautiful melodies that are intricate and challenging. The piece offers many opportunities to be expressive and features the bass trombone as a versatile instrument without being too demanding.

One of the challenges with this work is the successive sixteenth note passages. Most of the passages are stepwise and tonal. Some of the other challenges include interval leaps of a third in quick succession in the lower register.

During the faster section of this piece the most important feature is the metric changes. Mr. Gulino emphasizes these metric changes with accents, these need to be played with great accuracy and weight to note the meter changes. The metric changes include 5/8, 5/4, and 6/8. Eventually the meter returns to common time until the piece concludes.

Level of Performance: Intermediate/Advanced

Composer: Hidas, Frigyes

Title of Piece: *Meditation*

Movements: Single Movement

Duration of Piece: 6 Minutes

Publisher/Publication Date: Editio Musica Budapest, Terevaros, Budapest – Published - 1980

Difficulty Grade from Publication: Grade 5 – Early Advanced

Range for Bass Trombone: E1 – A4

Tessitura for Bass Trombone: C3 – E4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “Written for Tom Everett. Single movement, tonal work that utilizes the full range of the instrument”.

Publication Website:

¹⁸https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_5/products/sku001518-hidas-frigyes-meditation.php

Evaluation: This work combines technical performance with subtle phrases that bring a wonderful musical experience for the audience. The vast range and expansive dynamic contrast offer a unique combination in learning this creative work.

Meditation presents interesting challenges with many opportunities for interpretation and musical expression. This work is unaccompanied which allows the performer to play with tempi and phrases. However, it is vital to adhere to the varying stylistic changes suggested by the composer. Most of these changes appear as slight changes in motion, ex. meno mosso, molto meno, poco meno, etc. This creates different moments in the phrase that increase and decrease tension. The work is primarily tonal with most phrases arriving in a tonic/dominant area, tempo changes complement these ideas with relief in phrase and harmony.

The musical freedom presents itself as “mosso” (and its various wording), not indicating a specific tempo change but rather faster or slower. Additionally, Hidas very clearly presents where he wants these changes to occur and should be performed as such.

There is one area of this work that should be discussed as it may appear too ambiguous.

Ex. Measure 115 – Meditation



These sextuplets should be played as a “rip”, as opposed to individual pitches. A suggestion would be to play the F2 in first position and “rip” up to F4 in sixth position, you can also play in sixth position and “rip” to F4 in first position. The same can be said for the D2 in first position to the D4 in fourth position.

Level of Performance: Intermediate/Advanced

Composer: Jacob, Gordon

Title of Piece: *Cameos*

Movements: 5 Movements

- I. VIP
- II. Nostalgic Singer
- III. Nimble Dancer
- IV. Phantom Procession

- V. Derby Winner

Duration of Piece: 12 Minutes

Publisher/Publication Date: Emerson Edition Ltd, Windmill Farm, York, England/1979
(Russell Denwood)

*The Denwood edits focus on the piano reduction. The segue at the end of the movement one has added pitches and rhythm in the left hand to connect the ending. Additionally, the overall presentation of the music for both the piano and solo part are clearer than the original.

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: Bb 1 – Bb4

Tessitura for Bass Trombone: Bb3 – Eb4

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty 5

Extended Technique: No

Publication Description: “Popular five movement contemporary work that has become a standard in the bass trombone library. Movements are entitled VIP; Nostalgic Singer; Nimble Dancer; Phantom Procession; Derby Winner. Each is somewhat programmatic”.

Publication Website:

¹⁹https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku001429-jacob-gordon-cameos.php

Evaluation: *Cameos* is composed as five unique characters, of which can be performed separately or as an entire work. However, the first and second movement sound as if they belong to each other. In performance selection, it is advised that these movements are attacca rather than separate.

The first movement, *V.I.P.*, should be performed with great intensity as if you are the person everyone is looking at. The loud entrance and title may suggest a high-profile individual who demands respect and authority. While the whole movement is not loud and intense, that demeanor and sound is essential to the performance.

As was previously stated, the second movement has some connection to the first. There is no break (no double bar indicating the end of the first movement) in the composition. This may suggest that both movements connect either in theme or in musical momentum. *Nostalgic Singer* suggests remembering an old song or recalling a fond memory. In contrast to the first movement, the music is lyrical and connected and should sound as if the performer is singing. In practice, any of the Rochut etudes would greatly assist an interpretation for the movement.

Nimble Dancer is more dexterous and uplifting in comparison to the first two movements. This movement features the bass trombone as an agile and nimble instrument, capable of light sounds and lilting phrases.

The fourth movement, *Phantom Procession*, is the “odd” one of the five. The most apparent visual aspect of this movement is the density of rhythms. However, the slow tempo and eighth note beat should alleviate the performers concerns. This movement also involves a mute, but not specified. Both a cup mute and straight mute are appropriate, however it is suggested to use a straight mute for its brash and brighter sound. There is a “creepy” atmosphere to this movement, much like watching a scary movie or being in the dark alone. The most important effect to this movement is the sudden changes in dynamics. As a suggestion, Micah Everett’s performance of this movement is innovative and enlightening to those seeking an example of how it should sound.

The last movement, *Derby Winner*, resembles the sound of a victorious race. Uplifting, fast, and challenging; this movement is a great closer for any performance. The most apparent challenge with this movement is the fast passages because most of the tessiture is in the staff. Near the end of the work, the performer is required to play a Bb4 to conclude the piece.

Level of Performance: Intermediate/Advanced

Composer: Koetsier, Jan

Title of Piece: *Allegro Maestoso*

Movements: Single Movement

Duration of Piece: 5 Minutes

Publisher/Publication Date: Marc Reift, Crans-Montana, Switzerland /1993

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: F1 – Ab4

Tessitura for Bass Trombone: Bass Clef Eb2 – Db4

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty 7

Extended Technique: No

Publication Description: “Allegro Maestoso is a powerful opening piece for a recital. Koetsier's writing is idiomatic, and the piece is extremely satisfying to both play and listen to. It is a rondeau that switches back and forth between a strong opening theme, a singing, lyrical section and a challenging technical section. The piece fully exploits the strengths of the bass trombone”.

Publication Website:

²⁰https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku020018-koetsier-jan-allegro-maestoso-op-58-no-2.php

Evaluation: This piece opens with great energy and has been the start of many recitals. One of the great challenges of this work is the great leaps in intervals, especially during the end of phrases. These can range from sixths to octaves, usually in the middle to upper half of the staff (ex. F3 – F2 and Eb2 – Eb4). Practicing scales in octaves provides a great advantage in approaching this piece, it will help alleviate the tension some may get when playing the higher pitches.

While the opening is very big and loud, it does not encompass the totality of the work. There are a great number of sections where the soloist needs be dexterous and flexible.

Ex. Measure 23 – 24 – Allegro Maestoso



These measures are an example of light nimble playing characteristic of this music. This passage is fast and can be difficult to navigate without some consideration. The performer may want to explore alternative positions with the use of the F and Gb Triggers to create smoother articulation. Always make sure that you are avoiding the “jerking” motion when reaching out to far positions.

In measure 24, you may want to play the C in third position (On a Gb Trigger), F in sixth position, Bb in fifth position, and the higher F in first position. This would eliminate the jerking motion between positions and allow smoother playing. Bb in fifth may have some intonation issues. A great tool when learning to better use alternative positions is playing Bordogni etudes. If you perform most of them down an octave, you will have many opportunities to use the triggers in different combinations. This will help with learning the placement of each pitch and their tendencies.

Level of Performance: Intermediate/Advanced

Composer: Presser, William

Title of Piece: *Three Folktales*

Movements: 3 Movements

- I. Andante
- II. Adagio
- III. Allegro

Duration of Piece: 8 Minutes

Publisher/Publication Date: Tenuto Publications/1977

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: F1 – F4

Tessitura for Bass Trombone: Db2 – C4

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “20th Century (1977). In three contrasting movements (Andante; Adagio; Allegro)”.

Publication Website:

²¹https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_6/products/sku_018526-presser-william-folktales-3.php

Evaluation: William Presser’s *Three Folktales* resembles a concerto in form, but the unaccompanied nature of the piece makes a unique addition to the bass trombone repertoire. Each movement has challenging aspects with dense rhythmic patterns and beautiful lyrical phrases.

Since the piece is unaccompanied, the performer may take advantage of the silence within the music as well as manipulate rhythmic patterns without moving too far from the original composition.

The first movement begins slowly and freely, the performer has the choice of interpreting what to do with dynamics as well as how to play with descending sixteenth note patterns. The performer may move the sixteenth note patterns faster or slower, creating diversity in the phrase. There are several sections of this movement where the performer has to play consecutive sixteenth notes on one pitch, here it is advised that the performer create a variety of dynamic shapes (either louder or softer as an example), Most of these patterns arrive at a cadence. Additionally, there are very few dynamic markings, this allows the performer to play freely.

Movement two contrasts the first by creating diversity in tempo throughout the piece. Dr. Presser provides text on where he wants these tempo adjustments, consider where to play with musical ideas and how they shape. Once again, there are repeated sixteenth note patterns on a single pitch, it is important to consider the dynamic direction to create musical contrast and interest.

The third movement incorporates two different features, a faster static tempo and syncopation. This movement resembles a march with a compound meter and loud dynamic changes. While there is a lack of musical description, I found that it was much easier to create an image to associate with the music. A march style, as an example, keeps the movement light and moving as well as creating musical contrast and interest.

Level of Performance: Intermediate/Advanced

Composer: Reit, Alyssa

Title of Piece: *Where?*

Movements: Single Movement

Duration of Piece: 6 Minutes

Publisher/Publication Date: Alyssa Reit/2006 (Self-Published)

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: C#2 – C5

Tessitura for Bass Trombone: F2 – D4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “21st Century (2010). Single movement work, freely moving like a recitative. Employs bass and tenor clefs. Appropriate for bass or tenor trombone (with F attachment)”.

Publication Website: ²² <https://www.alyssareit.com/product-page/where>

Evaluation: *Where?* By Alyssa Reit features the singing aspect of bass trombone playing. While not entirely smooth and connected, the composer suggests the performer play as if they are a vocalist singing a *recitative*; a musical declamation that sounds like a narrative in operas.

Ms. Reit provides the following before the performer interprets the work: “To the Performer: The markings in the piece indicate as closely as possible to how I hear it. Please take these markings as suggestions only. What makes this music come alive may be different for each person.”

Through my own exploration, I can attest to the immersive freedom the composer intends. While it may seem overwhelming for a piece to lack dynamics, phrase markings, tempo, articulations, and musical description, it opens a world for musicians to shape and phrase contour at a personal level.

The greatest challenge with this work is that lack of information. The best advice when practicing this piece is to plan the execution of musical moments. Many of the phrases can appear long and ongoing, but providing contrast and movement in the phrase can justify a well-executed interpretation.

It is also strongly encouraged to listen to recitatives from a variety of operas from different time periods. The compositional technique and execution is narrative, understanding how inflection in speech is critical when choosing phrase structure. Additionally, it may be beneficial to create your own narrative for the piece. I often found myself writing then playing, creating a story based around the title of the work.

Level of Performance: Intermediate/Advanced

Composer: Ritter George, Thom

Title of Piece: *Concerto for Bass Trombone and Orchestra*

Movements: Single movement with style changes that emulate the concerto form.

Duration of Piece: 9 Minutes

Publisher/Publication Date: Accura Music, North Greece, New York/1964

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: F#1 – F4

Tessitura for Bass Trombone: Db2 – Eb4

Clef: Bass Clef

Instrumentation Difficulty: Orchestra or Piano Reduction, Difficulty 6

Extended Technique: No

Publication Description: “Also known as the "Ritter-George," this work is one of the cornerstones of the modern bass trombonist's repertoire. Cast in one long movement that is divided into six contrasting sections. The work is most well-known for its liberal use of

descending octave leaps in the first fast section, and also for the powerful fugue occurring towards the end. Orchestral materials are available for rental from the publisher”.

Publication Website:

²³https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku001246-george-thom-ritter-concerto.php

Evaluation: The “Ritter-George” Concerto has been a staple in the bass trombone for nearly 60 years. It presents challenging musical phrases and requires the performer to play nimbly in octaves.

There are three features to this work that are important to note: Octave displacement, alternative positions (trigger positions), and double tonguing. Each is utilized throughout the piece and are fundamental to a successful performance.

Octave displacement is a regularly occurring compositional technique for this piece, it is presented thematically for nearly the entire work. The performer should familiarize themselves with playing in octaves by practicing scales in octaves. A suggestion is to use the *Remington* method and slowly increase in tempo and use a variety of articulations; particularly staccato. When using this method, practice in octaves and by half-steps; *ex. Bb3 to A2 back to Bb3 then Ab2 etc.* All instances where the soloist plays in octaves are separated and often require weight at the beginning of each phrase, most weighted markings are sforzando.

There are also many opportunities for the performer to use alternative positions to ease the slide motion while performing. As an example, after the introduction there is a passage of consecutive sixteenth notes: C3, D3, Eb3 then back down D3, and C3. It is recommended that you play C3 in third position using the Gb trigger to reduce the distance from first position C3. This passage occurs frequently as it is thematic and should be practiced often.

Lastly, double tonguing is a technique that should also be well developed before approaching this work. The first and second section tempos are comfortable enough to single tongue, however when approaching the cadenza and after, the performer should utilize doubling tonguing to lessen fatigue as the tempos are considerably faster.

Level of Performance: Intermediate/Advanced

Composer: Stevens, Halsey

Title of Piece: *Sonatina for Trombone or Tuba and Piano*

Movements: 3 Movements

- I. Moderato Con Moto
- II. Andante Affettuoso
- III. Allegro

Duration of Piece: 9 Minutes**Publisher/Publication Date:** Peer Music, New York, Hamburg/1968**Difficulty Grade from Publication:** Advanced – Grade 6**Range for Bass Trombone:** F2 – B4**Tessitura for Bass Trombone:** Bb2 – C4**Clef:** Bass Clef**Instrumentation Difficulty:** Piano, Difficulty 8**Extended Technique:** No

Publication Description: “20th Century. Modern though accessible work written in 1968 that is appropriate for tenor trombone, bass trombone or tuba. Two separate solo parts are provided - one for trombone and the other for tuba/bass trombone. The solo parts are nearly identical and are generally cast in the same octave. The tuba part has a few figures one octave lower, and there are a few minor alterations between the two to facilitate octave shifts”.

Publication Website:

²⁴https://www.hickeys.com/music/contests/NYSSMA/euphonium_solos/level_5/products/sku021378-stevens-halsey-sonatina.php

Evaluation: *Sonatina* by Halsey Stevens is a work that is written for tenor trombone, bass trombone or tuba. As stated in the publication description, any of these instruments can perform this piece without contradicting or changing the composition. For bass trombonist, it may be beneficial to play the tuba part as it shares the same range. However, if the performer does play the trombone part, there will be little difference in the writing.

The most challenging aspect of this piece is the syncopated rhythms. Much of the range is within the Bb2 – C4 tessitura with minimal leaps downward and above the bass clef staff. Most of the complicated rhythmic ideas stem from the meter changes along with dotted rhythms and tied pitches. For the performer, the best advice here is to mark each entrance indicating the down

beats. Additionally, it may be beneficial to study the piano score as it often leads into the solo part.

The last movement, *Allegro*, is the most challenging as it encompasses much of the previously discussed ideas.

Level of Performance: Intermediate/Advanced

Composer: Woud, Nick

Title of Piece: *A Solemn Moment of Music*

Movements: Single Movement

Duration of Piece: 6 Minutes

Publisher/Publication Date: Ensemble Publications/2021

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: F#1 – Gb4

Tessitura for Bass Trombone: F2 – C4

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: Not Given

Publication Website: ²⁵ <https://nickwoud.com/nick-woud-composer/>

Evaluation: “*A Solemn Moment of Music* is an unaccompanied work that showcases the performer’s ability to play smooth and connected as well as aggravated and loud”.

The nature of unaccompanied music is that the performer has the liberty to make musical decisions but consider those choices as well as what the composer asks for. As an example, the composer asks the performer to “sing” as they flow through a specific section. Here, the music

should sound like a vocalist singing through an aria or perhaps a recitative. Consider planning how to interpret this section by listening to vocal music.

Other areas of the music include passages of consecutive sixteenth notes. Since the tempo remains slow for a majority of the piece, consider playing these patterns with some additional freedom; of course keeping the rhythmic integrity.

Regarding dynamics and articulations, Mr. Woud provides a very detailed roadmap of the piece. There is room for personal interpretation, but it is strongly advised not to drastically change the printed musical content.

Level of Performance: Advanced

Level of Performance: Advanced

Composer: Adler, Samuel

Title of Piece: *Bravura, A Concert Piece for Bass Trombone*

Movements: Single Movement

Duration of Piece: 6 Minutes

Publisher/Publication Date: Theodore Presser Company, Malvern, Pennsylvania – Published - 2012

Difficulty Grade from Publication: Advanced

Range for Bass Trombone: G1 – Bb4

Tessitura for Bass Trombone: F2 – F4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “American composer Samuel Adler. The title Bravura proudly proclaims the nature of this valuable addition to the bass trombone's concert repertoire, composed for the British virtuoso Jonathan Warburton”.

Publication Website:

²⁶https://www.hickeys.com/music/brass/trombone/bass_trombone/unaccompanied_solos/products/sku092219-adler-samuel-bravura.php

Evaluation: Bravura incites atonal figures with difficult interval leaps to make an interesting and captivating work. This piece requires a diligence comparable to that *Meditation* by Figyes Hidas.

The opening begins with this important musical marking “With great verve”, meaning, with vigor and spirit. This is a critical statement of the work because it drives the whole piece. The first pitch being played is a pedal Bb at a fortissimo followed by an awkward series of sixteenth notes. What makes it awkward is the relationship each pitch shares. Being that this is an atonal work, it makes sense that it can be challenging, even uncomfortable.

The most important information that can be shared about performing unaccompanied atonal works is twofold: Finding the relationship of each pitch while practicing and understanding that everything has direction and a destination. Most of this work has a clear designation, they are often shown by dynamic or a rest. The performer’s goal should always be to create a scene where the audience can find respite in the music, that also includes the performer’s ability to create rest at the end of a phrase.

Ex. Measure 20 – 22 Bravura, Adler



One of the key features to discuss is from measure 20 to 22, where the music changes to a tight rhythmic idea. The pattern follows: dotted sixteenth followed by a thirty second note. Above the measure it also says, “like a dance”. What can make this challenging is both the quick articulations between pitches but also the large intervals. During this section, it is strongly advised to use the “kah” articulation when moving off of the thirty second note. This gives a great amount of relief when moving through this passage as it can easily wear the performer. One of the best etudes for this kind of exposure is from Blazhevich’s *70 studies for BBb Tuba*. Etude #3 is all about using the “Kah” articulation when moving between pitches at loud and soft dynamics and in large ranges.

Level of Performance: Advanced

Composer: Adler, Samuel

Title of Piece: *Canto II*

Movements: 4 Movements

- I. Moderately Fast
- II. Quite Fast
- III. Slowly
- IV. Fast and Happy

Duration of Piece: 5 Minutes

Publisher/Publication Date: Oxford University Press Inc., New York City, New York –
Published - 1972

Difficulty Grade from Publication: Advanced

Range for Bass Trombone: G1 – A4

Tessitura for Bass Trombone: F2 –F4

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: Yes – Flutter Tongue

Publication Description: “American composer Samuel Adler. A 12-tone work in four contrasting movements. One of the earliest modern works for solo bass trombone. Challenging yet not out of reach to either the player or the audience”.

Publication Website:

²⁷https://www.hickeys.com/music/contests/texas UIL/bass_trombone_solos/grade_1/products/sku002667-adler-samuel-canto-ii.php

Evaluation: This work requires mastery over large ranges, glissando, and agility in fast passages. Canto II exemplifies the virtuosic capabilities that the bass trombone can perform. It should be noted that this piece is very challenging, and each movement can be played independently.

The first movement resembles a fanfare, it includes repeated pitches that are both stagnant at a loud dynamic as well as grow into new phrases. A three-note pattern that descends is fairly common within this work, it is also usually followed by a brief silence of a sixteenth note. The intervallic relationship in this movement is also sporadic, some of which exceed a sixth or tenth. While working through this movement, it is advised to work on scale patterns that are based around large intervals. As an example, you could practice scales in fifths, sixths, sevenths, etc. Changing tempos, rhythmic patterns, articulation, and tonality would greatly assist in overcoming some of the larger expansive ranges.

Movement 2 is in a fast and light scherzo style. While the dynamic begins with a fortissimo, it is important to maintain good tone and slide fluidity in the detached style. Most of this movement is composed using triplets that set a 9/8 feeling. It is advised to focus on having strong and weighted downbeat to ensure the style. The glissando that appears in this movement exceeds any normal partials, which means they need to cross over multiple in order to play the last pitch. In circumstances like these, it is advised to play the bottom (or top) pitch for its given value then move to the second pitch at the last moment. In contrast to this, if you move for the duration that is printed, you will have a smattering of multiple pitches across several particles. Moving at the last moment ensures the illusion of a glissando.

The third movement contrasts with the first and second by its slow and connected style. The opening interval of a ninth makes it challenging to connect both pitches. Within the entire movement, the interval of a ninth (or greater) is common enough to warrant practice. It is important to work toward a smooth and rich sound when connecting both pitches. Practicing slowly (perhaps with scales) is a good way to maximize range security. On 3 different occasions, there are “ornamentations”, that should be played with more freedom than what is written. However, the sequence they appear in should suggest each one should be faster than the previous. They appear as such: thirty-seconds, quintuplets, and sextuplets. I would advise that each should be taken freely with the justification of tempo and rhythmic accuracy.

Movement four features and idiomatic technique of bass trombone, the glissando. Mr. Adler wrote out each chromatic pitch between the opening glissando, but not over the larger glissando throughout the entire work. He also indicated “gliss.” in this movement under the opening. This observation was made because of its out of place appearance in comparison to the other movements. Regardless, it appears throughout the fourth movement and should be treated as a glissando.

An important distinction for this movement is the distinction between the dotted eighth sixteenth and the triplet figures. The sixteenth is placed within the subdivision and is vital to ensuring the difference between the latter and the triplet figure.

Level of Performance: Advanced

Composer: Beamish, Sally

Title of Piece: *Variations for Bass Trombone*

Movements: 5 Movements

- I. Intrada
- II. Passacaglia
- III. Scherzo
- IV. Lament
- V. Waltz
- VI. Finale

Duration of Piece: 15 Minutes

Publisher/Publication Date: Warwick Music Limited, 1 Broomfield Road, Coventry, England
CV5 6JW/1999

Difficulty Grade from Publication: Advanced

Range for Bass Trombone: F1 – C#5

Tessitura for Bass Trombone: C2 – C4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: Yes – Flutter Tongue, also requires Straight and Bucket Mute

Publication Description: Not Given

Publication Website: ²⁸ <https://www.warwickmusic.com/p/iKrV/>

Evaluation: “This work combines several styles into five movements, making a unique experience for the audience and performer. Each movement can act independently in any recital and does not need to be performed in totality”.

Each movement shares three features: Intervals larger than two octaves, the inclusion of tenor clef, and distinct tempo markings. Mrs. Beamish distinctly includes tempo markings, style changes, articulations, and dynamics; all of which should be strictly followed.

When approaching this work, it is important to plan everything. Where to breathe is the most important aspect because of the large dynamic range and interval relationships. In planning where to breathe, it is also crucial that phrases are not broken or interrupted by a breath, but rather supported. The composer advises areas where the performer may breathe by indicating rests, but all the movements have room for interpretation on where to breathe.

Level of Performance: Advanced

Composer: Bolter, Norman

Title of Piece: *Sagittarius2*

Movements: Single Movement

Duration of Piece: 9 Minutes

Publisher/Publication Date: Air-ev Productions, Chestnut Hill, Massachusetts – Published – 2002

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: G1 – C5

Tessitura for Bass Trombone: Bb3 – C4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No

Publication Description: Not Given

Publication Website: ²⁹ <https://www.penders.com/p-523552-sagittarius-2.aspx>

Evaluation: This piece has a very interesting background in its origins. It was written for Steven Zellmer, former teacher of Norman Bolter. The Sagittarius (or the Archer Centaur), an astrological sign, plays a huge role in the piece's description and inception; Mr. Zellmer is a Sagittarius. The number 2's role in the title comes from adding together all the number of one's birth date, treating each digit as separate number and canceling out any some of 9, until all that remains is a single digit number, which is one's root number; also known called the "life path number".

In Mr. Bolter's notes, he encourages the performer to find out more information about Sagittarius, the planet Jupiter, and the mythological figure of the centaur as an archer.

Complex rhythms, very slow tempi, and a broad range are some of the challenges of this piece. The most notable feature is the combination of slow tempo and rhythms. Nearly all the tempi are between quarter note = 56 and 66; with the maximum being 108. During the slow tempo, it is advised that the performer consider the eighth note pulse to ensure rhythmic accuracy. The same can be said about the piano part as it has a much higher density in compact rhythms rooted in thirty second notes. In addition to the dense rhythms, simple, compound, and mixed meters are utilized throughout the work.

Level of Performance: Advanced

Composer: Bozza, Eugene

Title of Piece: *New Orleans for (Saxhorn in Bb), (Tuba), (Bass trombone), and Piano*

Movements: Single Movement

Duration of Piece: 6 Minutes

Publisher/Publication Date: Alphonse Leduc Editions Musicales, Paris, France Published - 1962

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: F1 – Bb4

Tessitura for Bass Trombone: G3 – F#4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No

Publication Description: “New Orleans was written for French bass trombonist Paul Bernard. The piece has three clearly defined sections and contains many of the characteristic motifs of Bozza. The influence of the jazz style is unmistakable, and the imagery of the emotional extremes of New Orleans are vividly evoked by the music. This piece is a staple in the bass trombone solo literature and favorite of European audition committee. Although through-composed, the compositional style of the piece allows for a wide degree of interpretation, especially in the opening cadenza”.

Publication Website:

³⁰https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku010580-bozza-eugene-new-orleans.php

Evaluation: As the publication description stated, *New Orleans* has many opportunities for interpretation. Much of this occurs during the “introduction” of the piece as much of the text suggests freedom in performance and interpretation. Additionally, there are optional (ossia) parts that the performer may use instead of the original writing; they are substitutes for range and rhythm.

The work is through-composed, meaning there are no repeated sections, however the work appears to be in two parts: Slow and fast. The slow section has opportunity for freedom, there is no strict tempo, but there are very clear articulations and dynamics. The fast section resembles a type of minstrel playing, much like T.J. Anderson’s *Minstrel Man*. Many of the passages are dense in rhythm, syncopated, and constantly moving; this movement does not stray from tempo.

The most apparent challenge is the dense rhythm and fast changes in harmony. There are rhythmic patterns that recur throughout the fast movement, but the harmonies change often.

Level of Performance: Advanced

Composer: Brubeck, Christopher

Title of Piece: *Concerto for Bass Trombone and Orchestra*

Movements: 3 Movements

- I. Paradise Utopia

- II. Sorrow Floats
- III. James Brown in the Twilight Zone

Duration of Piece: 14:30

Publisher/Publication Date: Soulessence Music, Wilton, Connecticut – Published 2000

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: F1 – D4

Tessitura for Bass Trombone: F1 – A4

Clef: Bass Clef

Instrumentation Difficulty: Orchestra, Concert Band, Piano Reduction, Difficulty 8

Extended Technique: No

Publication Description: “Chris recorded his “Concerto for Bass Trombone & Orchestra” with the London Symphony Orchestra which can be heard on the Koch recording “Bach to Brubeck” available on iTunes and Amazon”.

“The Concerto for Bass Trombone & Orchestra is available for full orchestra and/or chamber orchestra”.

“It is also available in Concert Band format as well as a Brass Band arrangement”.

“The Concerto is also available in a recital version (for piano and bass trombone) which is a popular choice for college student recitals”.

“Additional program notes are located on Chris Brubeck’s Website”.

Publication Website: ³¹<https://chrisbrubeck.com/concerto-for-bass-trombone-and-orchestra>

Evaluation: Brubeck’s *Concerto for Bass Trombone* is a powerful staple in the bass trombone community. Its enjoyable themes, sultry jazz sounds, and invigorating performance makes this an incredible addition to the repertoire.

One of the most challenging and interesting features of this piece is the tessitura for the solo bass trombone. It primarily focuses on the middle and above the staff. It resembles a tenor trombone range with the rarity of pedal pitches.

The first movement takes two musical ideas that play one after another, but with complete continuity and fluidity to make them sound seamless. The first musical idea that is presented is somewhat of a light jazz bar scene where the composer's intent is to invite the audience to listen to someone speaking. The second is a night jazz scene where the musicians and audience are dancing. Eventually, both ideas combine into a flourishing eutopia.

Mr. Brubeck left little room for articulation interpretation in both musical ideas, nearly every phrase has an articulation and phrase marking. It is important to follow what is written to convey the composer's intent. The second idea is often the most interpretive (but still has articulations). If the performer feels it necessary, they can swing this section but must return to the previous style that was presented first when it appears in the music.

The second movement is very high for bass trombone and can be fatiguing in performance. On many occasions, performers have taken it faster to help the long pitches that are held in the high ranges. Additionally, there are some freedoms in this movement that can be taken with glissando and shaping.

The last movement begins with a very powerful cadenza that demonstrates the vast range of the bass trombone. While listening to several recordings, I found that the most effective performance of this cadenza is to take it in tempo while taking extra time in rests. This ensures the cadenza moves fast and does not burden the performer.

The whole movement is wonderfully bizarre with massive leaps and chromatic patterns that are challenging, but fun to learn. In learning most of this movement it is critical to take practice very slowly. Some of the meter changes can be tricky and can interrupt the flow of performance.

Level of Performance: Advanced

Composer: Casterede, Jacques

Title of Piece: *Fantaisie Concertante*

Movements: Single Movement

Duration of Piece: 8 Minutes

Publisher/Publication Date: Alphonse Leduc, Paris/Post - 1901

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: B2 – G4

Tessitura for Bass Trombone: A3 – Eb4

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No, but does require the performer to trill between F3 and C4 register.

Publication Description: Not Given

Publication Website:

³²https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku008380-casterede-jacques-fantasie-concertante.php

Evaluation: *Fantaisie Concertante* by Jacques Casterede was composed for both bass trombone and bass saxophone; both are identical except for the bass saxophone part being transposed. This piece captures the virtuosity of each instrument with unique harmonies and complicated rhythmic patterns. Additionally, the bass trombone and bass saxophone solos require the performer trill within the F3 and C4 register briefly and in several passages.

The piece is divided into three sections (fast, slow, fast) with a cadenza at the end of the second section. Within the first section the performer must be able to play briskly with clear articulations as well as technically. Much of the first section revolves around rhythmic ideas that are constantly moving, leaving little area to breathe or rest. It is strongly advised that the performer mark each down beat as there are many meter changes throughout this section.

The second section is slow and offers a chance for the performer to play expressively. Although it is slower, it will gradually increase in tempo leading into a cadenza. There are accents throughout this section and should be taken literally as there are a large number of meter changes. The bass trombone primarily plays in the higher register and does not have much time to rest, it is important to consider where to breathe and how each phrase connects. After the second section a faster tempo is introduced showcasing the bass trombone's technical capabilities.

The final section pushes the performer to have a higher capability for technical performance. Much of this section is dense in rhythm, faster, has a larger range, playing both in and above the staff. There is a greater focus on meter changes between 4/4 and 5/8.

Level of Performance: Advanced

Composer: Ewazen, Eric

Title of Piece: *Capriccio for Bass Trombone and Trombone Choir*

Movements: Single Movement

Duration of Piece: 6 Minutes

Publisher/Publication Date: International Trombone Association Manuscript Press/2000

Difficulty Grade from Publication: Grade 6 - Advanced

Range for Bass Trombone: F1 – F#4

Tessitura for Bass Trombone: G3 – D4

Clef: Bass Clef

Instrumentation Difficulty: Trombone Octet (8), Piano Reduction, Difficulty 7

Extended Technique: No

Publication Description: Not Given

Publication Website:

³³https://www.hickeys.com/music/eric_ewazen/trombone_solos/products/sku047911-ewazen-eric-capriccio.php

Evaluation: This work features a significant number of virtuosic opportunities, the music focuses on dense rhythm, breath control, and large interval exchanges. Dr. Ewazen incorporates fast passages with quick breaths that can make this piece a challenging yet rewarding experience.

The brief rests are the most apparent challenge, these appear in the presence of both thematic material as well as accompaniment figures. The tempo *allegro molto* or dotted quarter note = 132 – 152, creates a sense of urgency within the music. This is an important factor to recognize when approaching this piece as it factors in how the performer breathes.

Ex. Measure 8 – 11 Capriccio, Ewazen



Here is an example of a recurring figure with brief rests. It is essential to plan where and how to breathe through these measures to ensure accuracy and stability. It is strongly advised that the performer take a large breath before each phrase, but also to take smaller breaths over the syncopated rest. These breaths need to be quick and within the eighth note rest duration. Furthermore, the reason for this high quantity of air is for the low range that the bass trombone is required to perform.

Another important feature of this work that should be noticed is the large interval relationships. As stated before, brief rests followed by quick movements are a staple of this piece.

Ex. Measure 70 – 74 Capriccio, Ewazen



In this example the large intervals combined with small rests can prove to be challenging. It is advised that the performer does not breathe over each eighth rest, but rather over every 2 bars. This ensures the fluidity over these passages, but also the crescendo that is apparent in all four measures.

Level of Performance: Advanced

Composer: Ewazen, Eric

Title of Piece: *Concertino for Bass Trombone and Trombone Choir*

Movements: Single Movement

Duration of Piece: 11 Minutes

Publisher/Publication Date: Warwick Music Limited, The Hayloft, England – Published - 1998

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: F1 – F4

Tessitura for Bass Trombone: D2 – Bb3

Clef: Bass Clef

Instrumentation Difficulty: Trombone Choir (8), Piano Reduction, Difficulty 8

Extended Technique: No

Publication Description: “*Concertino* was commissioned by David Taylor who premiered the work with the University of Illinois Trombone Choir at the 1997 International Trombone Festival. It is an exciting one-movement work that falls into three contrasting sections. *Concertino* is also available with a piano accompaniment”.

Publication Website:

³⁴https://www.hickeys.com/music/eric_ewazen/trombone_solos/products/sku035946-ewazen-eric-concertino.php

Evaluation: Dr. Ewazen’s complex and melodious compositions have been a part of the bass trombone repertoire for more than 20 years. From his Ballade for bass trombone to this *Concertino*, he continually makes music that is both challenging and enjoyable.

The challenges of this piece revolve around intervals and range. At the beginning of this piece, most of the music is stepwise with few leaps greater than a step. Those that exceed a step are not too challenging and the tempo is slow which allows the performer to achieve pitch accuracy. Once the fast tempo begins, we begin to see the expansion of the bass trombone’s range. Some of the most common intervals to appear are the fourth/fifth interval rotation.

Range for Bass Trombone: E1 – F4

Tessitura for Bass Trombone: E2 – C4

Clef: Bass Clef

Instrumentation Difficulty: Orchestra, Concert Band, Piano, Difficulty 8

Extended Technique: No

Publication Description: “20th Century (1996). Complete title is Concerto for Tuba or Bass Trombone. Formerly titled Sonata. Premiered on tuba by Karl Kramer in 1996 at Miami Florida. The bass trombone premier was at the 1997 ITF at Champaign-Urbana, Illinois by John Rojak. Set in three movements Andante Con Moto (3/4); Andante Expressive (4/4); Allegro Ritmitco (5/8). Orchestral and/or Band parts are available on rental direct from the publisher”.

Publication Website:

³⁵https://www.hickeys.com/music/eric_ewazen/tuba_solos/products/sku029836-ewazen-eric-concerto.php

Evaluation: In comparison to the music in this document, Ewazen’s *Concerto for Tuba or Bass Trombone* is an exceptionally long piece. It features long and connected phrases as well as detached and heavy articulations, creating a variety in style and musical opportunities.

This concerto offers many different challenges that include long phrases, syncopation, and a myriad of complex rhythms. Most of the work is within the staff but does touch on the higher range and some pedal pitches. A key feature is the use of syncopated patterns, mostly appearing in simple time. Additionally, most of the syncopated patterns begin on the “ands” of phrases.

As previously mentioned, Ewazen presents long phrases, where the performer may not have an opportunity to breathe. However, the performer will have ample time during rest to prepare for these long phrases. While doing so, it is advised to plan where to breathe to complete the entire phrase.

In contrast to this, there is music where the bass trombone will have brief passages that complement the piano as it takes over the melody. It is important that the bass trombone balances with the piano so as not to play over melodic lines. Understanding the soloist role is critical when learning the piece altogether.

The last movement features meter variations 5/8, 6/8, 4/4, 2/4, and 3/4. Additionally, Ewazen incorporates thematic compositional techniques from both the first and second movement that include long phrases and a plethora of syncopation.

Level of Performance: Advanced

Composer: Ewazen, Eric

Title of Piece: *Rhapsody for Bass Trombone and String Orchestra*

Movements: 3 Movements

- I. Andante Misterioso
- II. Allegretto Cantabile
- III. Allegro Molto

Duration of Piece: 20 Minutes

Publisher/Publication Date: Warwick Music Limited, The Hayloft, England – Published - 1998

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: E1 – G4

Tessitura for Bass Trombone: D2 – C4

Clef: Bass Clef

Instrumentation Difficulty: Piano, String Orchestra, Difficulty 7

Extended Technique: No

Publication Description: “Rhapsody was commissioned by and dedicated to John Rojak. It premiered at the 1998 International Trombone Festival in Boulder, Colorado. Also available with string orchestra”.

Publication Website:

³⁶https://www.hickeys.com/music/eric_ewazen/tuba_solos/products/sku032890-ewazen-eric-rhapsody.php

Evaluation: Ewazen's Rhapsody is a three-movement work that combines virtuosic playing with complex melodies and harmonies. A monumental work that has become a critical addition to the bass trombone repertoire.

A noticeable characteristic of this work is the range the bass trombone performs. Nearly the entire piece is in or below the staff. While this might seem like an obvious observation, many bass trombone pieces that capture virtuosic playing perform in extreme high and low ranges.

While this piece has an obvious focus on musical expression, there is an additional challenge of rhythmic complexity. There are several syncopated passages, tied rhythms, and quick sixteenth melodies. A suggestion for overcoming this in practice and performance is understanding the relationship with the piano/orchestra; especially rhythmically. It is critical, as with all pieces, to understand how the accompaniment compliments the solo performance. Most of the accompaniment is on downbeats, holding out chords, while the soloist is playing melodic lines.

Level of Performance: Advanced

Composer: Gillingham, David

Title of Piece: *Elegy*

Movements: One Movement

Duration of Piece: 6 Minutes

Publisher/Publication Date: Alan Publications/2018

Difficulty Grade from Publication: Advanced

Range for Bass Trombone: G1 – G4

Tessitura for Bass Trombone: Bb2 – C4

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty – 8, Need a Straight Mute and Cup Mute

Extended Technique: No

Publication Description: “Elegy for Bass Trombone elicits the multifaceted feelings of grief beginning with the trombone playing a solemn lyrical line in A minor against a quiet backdrop of ascending sixteenth intervals of sixths and fifths in the piano”.

Publication Website:

³⁷https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_piano/products/sku133416-gillingham-david-elegy.php

Evaluation: One of the most unique features of this work is presented in the opening phrase between the piano and the bass trombone. The piano’s notation suggests the meter 6/4 based on the sixteenth note patterns; in contrast the bass trombone has dotted quarter notes which can potentially suggest 12/8. This emphasis in metric contrast is unique but can often be confusing and difficult to perform. Listening to the bass line in the piano part is helpful because there is an emphasis on beats 1 and 4 (halfway between each measure).

After the introduction, the meter and rhythm in both the piano and bass trombone part are steady and clearly presented.

Another feature of this work is the use of both cup and straight mutes. While most of the tessitura is in the staff, there are moments where the bass trombone plays below the staff. It is common to have intonation and response issues as the bass trombone plays below the staff with both a cup and straight mute. It is advised in practice that the performer learn the tendencies of both mutes and play the dynamics slightly louder than what is written. Most of the dynamics for the muted sections are piano, for the correct texture that compliments the piano, it is strongly suggested performing these sections at a mezzo piano or slightly louder.

Level of Performance: Advanced

Composer: Gillingham, David

Title of Piece: *Sonata for Bass Trombone and Piano*

Movements: 3 Movements

- I. Allegro
- II. Lento Misterioso
- III. Alla Fugue

Duration of Piece: 13 Minutes

Publisher/Publication Date: Warwick Music Limited, 1 Broomfield Road, Coventry, England CV5 6JW/1998

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: Gb1 – A4

Tessitura for Bass Trombone: D1 – C4

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No

Publication Description: “20th Century. Written for Curtis Olsen, former Professor of Trombone at Michigan State University. Cast in 3 movements, the first movement is organized in sonata-allegro form. The two themes contrast one another, with the first being very dramatic with wide leaps over an incessant pattern of sixteenth octaves in the piano and the second being more lyrical and diatonic, using the octatonic scale as a resource for melody and harmony. The second movement is a set of four variations set to a dark and mysterious theme crafted out of chromatic mediant relationships. The third movement is marked "alla fugue" and alternates between a syncopated theme treated fugally and a dramatic and lyrical second theme in a homophonic texture”.

Publication Website:

³⁸https://www.hickeys.com/music/contests/ATW/national_bass_trombone_solo_competition/products/sku032891-gillingham-david-sonata.php

Evaluation: Gillingham’s *Sonata* demands dexterity and flexibility in a large range for bass trombonists. Fast rhythmic passages, large intervallic leaps, and unique rhythmic figures make this piece a great addition to the bass trombone repertoire.

Movement one features fast passages and large interval leaps, most of which do not exceed an octave. The opening phrase has repetitious patterns of a dotted quarter followed by two sixteenths; all played in a legato style. It is important to note that most of the first movement is mainly legato, it is advised to relax while playing and to maintain a smooth slide as it may be easy to make this movement feel forced.

Ex. Measure 99 – 100 Elegy - Gillingham



Here you can see that this pattern begins with an A and ends on A. While most may begin this in 2nd position, I would advise that you should begin in a low F Trigger 4th position (on the same A). This allows the bass trombonist to not change partials and maintain a smooth sound. This would apply to the similar chromatic passage in measures 103 and 104.

The second movement's most interesting feature is in three ideas: Shape, Rhythm, and Variation. Variations I and II appear rhythmically dense, but since the eighth note is the primary beat, I would advise thinking of each measure as if it is in 8 to stabilize a beat. A sense of delicate and smooth playing is carried out through both variations. Dynamically, it is important to explore both soft and loud boundaries. Both variations are different but happen to share the common characteristics of up and down dynamics. Variation III and IV share a faster pace in tempo and rhythm but have a few differences. Variation III has more emphasis on rhythm with a focus on accents while IV is dynamic focused.

Movement 3 focuses on the standard “flashy” ending that most three movement pieces prescribe. Most of this movement has an emphasis on syncopation and tied rhythms. Additionally, louder dynamics are employed as well as the use of a mute.

Level of Performance: Advanced

Composer: Hartley, Walter

Title of Piece: *Sonata Breve*

Movements: 2 Movements

- I. Allegro Moderato
- II. Presto

Duration of Piece: 4 Minutes

Publisher/Publication Date: Tenuto Publication, Meadowbrook Avenue Upper Darby, Pennsylvania – Published - 1970

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: A1 – F4

Tessitura for Bass Trombone: C3 – C4

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: Yes – Flutter Tongue at the start of the 2nd movement.

Publication Description: “A standard in the bass trombone repertoire (also played by euphonium). A 12-tone work that's approachable, with a second movement that's a little tongue-in-cheek. In two movements, Allegro Moderato and Presto”.

Publication Website: ³⁹ <https://www.presser.com/494-00395-sonata-breve.html>

Evaluation: As indicated by the publication description, this work is designed using a 12-tone row. The work centers around atonality, making it a unique challenge for all performers. The most apparent challenge revolves around the large intervals and unusual harmonies between them.

When approaching this work, it is important to consider two factors, the odd harmonies and the unchanging tempi. While most unaccompanied works revolve around interpretation of tempo and phrases, this work explicitly focuses on rhythm and time.

The first movement is slow but does not offer any room for changes in time. In practice, I would strongly encourage the performer to focus on playing each phrase individually before connecting them. While that may seem like an obvious request, the atonal nature may prove challenging when deciding where each phrase ends and begins. It may be beneficial to identify each tone row and their relationship in order to further understand the movement.

Movement two is strikingly fast and incorporates the use of flutter tongue. Much like the first, it offers little room to change tempo as the whole movement is presto. Additionally, this movement has a strong focus on double tonguing and tied rhythms.

Level of Performance: Advanced

Composer: Hidas, Frigyes

Title of Piece: *Rhapsody for Bass Trombone*

Movements: Single Movement

Duration of Piece: 10 Minutes

Publisher/Publication Date: Universal Music Publishing Editio Musica Budapest/1986

Difficulty Grade from Publication: Grade 6 – Advanced

Range for Bass Trombone: B2 – G4

Tessitura for Bass Trombone: Bb2 – C4

Clef: Bass Clef

Instrumentation Difficulty: Wind Band, Piano Reduction, Difficulty 8

Extended Technique: No

Publication Description: “A modern yet tonal work comprised of a single, long movement. Divided up internally into many subsections (Animato, Allegretto, Andante, etc). Though mainly in 3/4, the work employs a good deal of mixed meter. Virtuositic, yet not athletic”.

Publication Website:

⁴⁰https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku001519-hidas-frigyes-rhapsody.php

Evaluation: As the publication description suggests, *Rhapsody* is not an athletic piece, however it is incredibly complex with many opportunities for the bass trombone to be heard as a virtuosic instrument.

This piece centers around mixed meter, complicated rhythms, and unique harmonies. While most of the work is tonal, the opening would suggest otherwise in the accompaniment. The introduction to this piece begins a single melody and gradually adds half steps, making it sound atonal, but moves into a tonal center when the bass trombone solo plays. Metrically, there are several changes in nearly every measure in the thematic material but does eventually settle

around 3/4. The complexity of the rhythm centers around the mixed meter setting which is only presented during the opening and closing themes of the piece.

The piece is consistent in tempo with opportunity to take a few liberties, the majority of freedom occurs within the cadenza. Here, it is appropriate to change the tempi and interpret different dynamics. While there are suggestions provided by Mr. Hidas, it is appropriate to change the dynamic to fit the desires of the performer. A feature of this cadenza is the inclusion of rests. I would advise not taking too much time between rests unless there is a fermata; keep the cadenza moving and hold out the value of the notated pitches.

On most repeated patterns it is important to shape the phrase as a crescendo as indicated in the notation. Lastly, there is an absence of dynamic shaping within the conclusion of the cadenza. It begins with a forte, but no additional information is provided. A suggestion is that the performer may want to shape the phrase with a gradual intensity leading into the rest; perhaps starting each phrase again quieter. As the bass trombone descends below the staff, it is also advised to get louder and brassier, creating an impactful event.

Level of Performance: Advanced

Composer: Hopson, James

Title of Piece: *Meat Salad!*

Movements: Single Movement

Duration of Piece: 4:30

Publisher/Publication Date: Cherry Classic Music, Vancouver, Canada – Published - 2009

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: F1 – C2

Tessitura for Bass Trombone: Bb2 – E4

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied or with an added Cowbell

Extended Technique: Yes – Lip Trill and a stomp.

Publication Description: “*Meat Salad* is a new piece for solo bass trombone commissioned by Ilan Morgenstern of the Vancouver Symphony Orchestra. Inspired in part by the slap-bass stylings of artists like Bootsy Collins and in part by the inimitable trombone playing of ‘Funky Fred’ Wesley, this piece is simultaneously a groovy crowd-pleaser and an acrobatic showstopper. ‘*Meat Salad*’ gives the advanced bass trombonist the opportunity to unleash his/her full repertoire of tricks including: trills, growls, turns, glissandi, extended range, and just about every type of articulation imaginable. This piece was premiered in August 2019 at the 2nd annual Vancouver Trombone Week, with the composer adding an emphatic (if unsophisticated) cowbell accompaniment to Morgenstern's bass trombone. For advanced performers”.

Publication Website: ⁴¹ <https://cherryclassics.com/products/hopson-meat-salad-for-bass-trombone>

Evaluation: *Meat Salad* is a testament to the incredibly virtuosic capabilities of the bass trombone. This work features an enormous range and complex rhythms with the added twist of growling and lip trills.

The first and most apparent feature that stands out in this work is the rhythmic density. While most unaccompanied pieces give you the freedom to play with time and tempo, this piece does not allow any event to change speed. The tempo stays at quarter note = 110, however it is acceptable to perform the work around 95 – 100 to keep the piece moving without losing the original tempo. The rhythmic complexity appears with uncommon syncopations and tied pitches. In learning these unusual phrases, it is advised to mark each beat in each measure. Understanding where and how these rhythms fit and over time is an essential tool.

Another thread that is unique with this piece is the expansive range. Nearly all this work derives from a consistent fundamental pitch. A pedal Bb (Bb1) is constant and functions as a “boost” to the next pitch. The challenge with this is that the next pitch is always 2 or more octaves higher. In my experience with this piece, I often found that I would work on fundamentals in range expansion. Chromatic scales in octaves have been an asset to finding the success of range expansion; moreover, the fluidity and comfort of playing in larger intervals has been gained.

Level of Performance: Advanced

Composer: Lynn, Brian

Title of Piece: *Must Try Harder*

Movements: One Movement

Duration of Piece: 5 Minutes

Publisher/Publication Date: Warwick Music Limited, 1 Broomfield Road, Coventry, England CV5 6JW/2011

Difficulty Grade from Publication: Advanced

Range for Bass Trombone: D1 – Bb4

Tessitura for Bass Trombone: C3 – Eb4

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “This new work by Brian Lynn, subtitled "Farewell Old Bass Trombone", and written for Jonathan Warburton, is the Bass Trombonist's Doolallynastics. Full of musicality and humor, this piece would be a showcase for any Bass Trombonist of advanced capabilities”.

Publication Website:

⁴²https://www.hickeys.com/music/brass/trombone/bass_trombone/unaccompanied_solos/products/sku097263-lynn-brian-must-try-harder.php

Evaluation: This work is an aerobic workout for bass trombonists, it challenges flexibility, range, articulation, and endurance. While this work is an ominous challenge, it has many merits that make it a wonderful addition to the bass trombone repertoire.

From the beginning, the difficulty shows with fast passages and intricate rhythms. Large intervals permeate the solo and need attention and clarity between ranges. Mr. Lynn also clearly notates articulations between phrases as well as what dynamics he wants. In all unaccompanied works, it is important to adhere to the composer’s intent. Dynamics, tempos, and articulations must be done well and forthright.

In approaching measure 45, it is important to not dramatically decelerate as it is done already in rhythm. From measure 47 to 61, it may be appropriate to interpret this as a cadenza as it conveys some long and free ideas that set up the andantino tempo. In the andantino section, there are markings of “rubato” over sixteenth note patterns. While approaching these it is recommended to

not slow down before arriving at the rubato. At the rubato it would be appropriate to take liberty (not too much!) with the rhythm.

The next section that stands out is marked “Allegro” (Swing), this section should be played with a more relaxed style reminiscent of big band swing. An example would be *In the Mood* by Glenn Miller, his big band swing style has a strong emphasis on syncopation that would be a great asset to this section of the music.

Lastly, the Poco Animato section features the extreme register leaps mentioned at the beginning of this evaluation. These leaps range from one octave to 3; these can certainly be achieved with diligent practice in the extreme ranges. A suggestion would be to allow yourself to patiently practice octave leaps. A great exercise to work from is Aharoni’s *New Method for the Modern Bass Trombone*. Much of this method book displays large leap exercises that guide you to better performance practice.

Level of Performance: Advanced

Composer: Nelhybel, Vaclav

Title of Piece: *Concerto for Bass Trombone*

Movements: 3 Movements

- I. Molto Adagio - Allegro
- II. Molto Adagio
- III. Vivo

Duration of Piece: 13 Minutes

Publisher/Publication Date: Southern Music Company, San Antonio, Texas/1992

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: F#1 – Ab4

Tessitura for Bass Trombone: D2 – Eb4

Clef: Bass Clef

Instrumentation Difficulty: Piano, Orchestra, Wind Ensemble, Difficulty 8

Extended Technique: No

Publication Description: Not Given

Publication Website:

⁴³https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_6/products/sku_023544-nelhybel-vaclav-concerto.php

Evaluation: Nelhybel's *Concerto for Bass Trombone* is a challenging and highly rhythmic piece in the bass trombone repertoire. It offers musical expression and showmanship in a wide range for the instrument.

One of the most apparent challenges with this piece is how difficult it is to find a melody. The solo is often entering on syncopated rhythms combined with meter changes. These compositional elements appear throughout all three movements.

When approaching this work, it will be important to find relationships in musical ideas, this way the soloist as well as the pianist can find moments to let the music breathe. While playing through the piece, it may be beneficial to consider where the phrases may end and begin. Nelhybel does indicate dynamic changes throughout the piece, providing some sense of direction, consider his music direction when choosing where to breathe. Additionally, Nelhybel provides an enormous amount of articulation detail leaving room for interpretation.

Level of Performance: Advanced

Composer: Nightingale, Mark

Title of Piece: *Undertones*

Movements: 20 Movements

- I. Bad Salad for Starters
- II. Fiffs and Ates
- III. Sweet and Sour Brown
- IV. Double Delights
- V. Hole, Toe 'N' Scales
- VI. Chompin' At the Saveloy
- VII. Chroma 'Tick-Tock
- VIII. The Low Down
- IX. Our Peggy Yo

- X. I Got Crazy
- XI. Thriple Thongue
- XII. Diminished – No Less
- XIII. My Funny Cello Suite
- XIV. Busting Out
- XV. All Bruised
- XVI. Cycling on the Bass Line
- XVII. B - Day
- XVIII. Another Double, He Slurred
- XIX. B – Doo – Dap
- XX. Mr. Greasy

Duration of Piece: About 2 Minutes Each

Publisher/Publication Date: Warwick Music, 1 Broomfield Road, Coventry, England, CV5 6JW/

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: D1 – Bb4

Tessitura for Bass Trombone: Usually between D1 and Bb4

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “A set of 20 original, commercial/jazz etudes or short unaccompanied solo pieces appropriate for the advanced level player”.

Publication Website:

⁴⁴https://www.hickeys.com/music/studio/university_of_utah/donn_schaefer_trombone_euphonium_studio/products/sku012723-nightingale-mark-undertones-20.php

Evaluation: This work provides the performer with several different styles of jazz idiomatic music. Many of the works are “parodies” of original works such as “*Sweet and Sour Brown*” (*Sweet Georgia Brown*) and “*My Funny Cello Suite*” (*My Funny Valentine*).

While the description of *Undertones* is commercial jazz etudes, I found that each is unique and can be performed separately in a recital setting. The work is not designed to be performed as a whole, but rather a selection which the performer may choose from.

Mr. Nightingale provides no musical text or information regarding each movement. Instead, the title, along with some insight on the parody it mirrors is provided with each movement. Tempo is provided with each piece along with swing markings.

Many of the movements are challenging and offer the performer a variety of stylistic freedom and musical interpretation. Additionally, the composer provides a plethora of articulations and phrase markings for the performer.

Level of Performance: Advanced

Composer: Popp, Harold

Title of Piece: *Discourse on a Square*

Movements: Single Movement

Duration of Piece: 7 Minutes

Publisher/Publication Date: E. Williams Music Publishing Company, Roswell, Georgia/2008

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: G1 – Eb4

Tessitura for Bass Trombone: G2 – Bb3

Clef: Bass Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: No

Publication Description: “American composer Harold Popp. Written at the behest of Jonathan Warburton, a leading British bass trombone soloist. It was composed to enable the performer to

utilize and display not only the range of the instrument, but also its dexterity, capacity for contrasts in dynamics and articulations, and other various qualities, both musical and technical”.

Publication Website:

⁴⁵https://www.hickeys.com/music/brass/trombone/bass_trombone/unaccompanied_solos/products/sku070640-popp-harold-discourse-on-a-square.php

Evaluation: Harold Popp’s program notes for this work are very clear, especially regarding dynamics and articulations. His request is that the performer strictly adhere to the contrasting dynamic nature of the music as well as the varying articulation differences. With the nature of the music being unaccompanied, it is critical for the performer to generously contrast dynamic marking by playing demonstratively. Piano and forte dynamics should be more than written, the same for crescendo and diminuendo.

Regarding musical expression, the performer may have little room for musical interpretation. The name of the piece, along with the program notes suggests playing with a sense of strictness as if “square” or “angled”.

Level of Performance: Advanced

Composer: Raum, Elizabeth

Title of Piece: *Concerto for Bass Trombone*

Movements: 3 Movements

- I. Allegro con fuoco
- II. Andante
- III. Moderato

Duration of Piece: 16 Minutes

Publisher/Publication Date: Cherry Classics/2008

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: G1 – G4

Tessitura for Bass Trombone: G2 – Eb4

Clef: Bass Clef

Instrumentation Difficulty: Orchestra, Piano Reduction, Difficulty 8

Extended Technique: No

Publication Description: “21st Century (2007). Three movement work written in honor of Douglas Sparkes, bass trombonist of the Vancouver BC Symphony Orchestra. The first movement is bold and expressive. The second movement, titled "Romance for Nada," is lyrical, followed by the third and final movement which is rhythmic and dramatic. Piano reduction of a larger work for bass trombone, strings & percussion”.

Publication Website:

⁴⁶https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_band/products/sku083969-raum-elizabeth-bass-trombone-concerto.php

Evaluation: This work combines versatility with agility and dexterity, making the bass trombone sing as well as grab the audience’s attention with fast and flowing melodies.

Movement one features the bass trombone as a grand instrument with a loud voice. Most entrances are grandioso and with a dynamic that is loud and stern. The rhythm of a dotted eighth sixteenth is very common and should be played consistently: Long with some space and a clearly articulated sixteenth. Following this is usually a descending pattern, each should gradually get louder as the destination is usually beat one of the next measure.

Another prominent feature of this movement is the constant sixteenth note patterns. It is strongly advised that the solo performer take a few liberties when performing these passages. The interest in this part is to create musical contour, so as not to sound plain when interpreting each line. It is also important to listen to the piano part as it follows in the same suit as the solo part near the end of each phrase. Consider informing the pianist of decisions in musicality, breaths, pauses, and other interpretations.

The second movement is a slower tempo with smooth phrases. What is most challenging is the lack of rests and interval leaps. Most of the phrases for the soloist are long and do not offer time to breathe. Here, it is important to consider where to lift each phrase for a quick breath and where to keep the melody moving. While most of the melodic contour is stepwise, there are moments where the solo part must make leaps for consecutive thirds, but no greater. The performer has many opportunities to take liberty in time as well as dynamic interpretation.

Movement three is the most challenging as it has an increased tempo and difficult syncopated patterns. One of the most interesting features is that the movement is in three and often feels like the melody is disjunct or displaced. I found myself stumbling through practice when interpreting

the direction of the melody. It is important to mark where you feel the line begins and ends as well as where to lift and breathe.

Level of Performance: Advanced

Composer: Rueff, Jeanine

Title of Piece: *Concertstuck*

Movements: Single Movement

Duration of Piece: 8 Minutes

Publisher/Publication Date: Alphonse Leduc, Paris/Post - 1960

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: A2 – A4

Tessitura for Bass Trombone: F3 – Eb4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No

Publication Description: Not Given

Publication Website:

⁴⁷https://www.hickeys.com/music/brass/tuba_and_euphonium/solos/tuba_solos_with_piano/products/sku033202-rueff-jeanine-concertstuck.php

Evaluation: *Concertstuck* by Jeanine Rueff is a challenging work with dense rhythmic ideas along with constant meter changes and a large range. The date of the publication suggests that it was composed sometime after 1960, but little information has been found on the official date of the publication.

Jeanine Rueff was a saxophonist who studied at the Paris Conservatory. She was well known for her saxophone, clarinet, baritone horn, sax horn, euphonium, and cornet music. Similarly,

Jacques Casterede wrote a piece titled *Fantaisie Concertante for Bass Trombone, Tuba, and Bass Saxhorn*. These pieces share a relationship between the solo instrumentation as well as the publication company Alphonse Leduc, located in Paris, France. of the same publication company Both have a similar vein of being out of date in print as well as an obscure publication date.

The work itself is challenging and largely plays in a broad range. It features much of the lower range of the instrument with quick entrances from the higher register. Additionally, tenor clef is utilized when playing above F4, but is often very brief.

Much of the piece revolves around syncopated rhythms and fast sixteenth notes. For the performer, it is important to locate and mark down beats and meter changes. Another important feature is the level of freedom within the music. The composer provided many details on how they interpreted the composition, it is important to consider the level of freedom when performing and practicing as there are many specific tempo markings.

Level of Performance: Advanced

Composer: Verhelst, Steven

Title of Piece: *Capriccio for Bass Trombone and Trombone Ensemble*

Movements: Single Movement

Duration of Piece: 7:30

Publisher/Publication Date: MUZIX COMM (Steven Verhelst)

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: F1 – Bb4

Tessitura for Bass Trombone: F3 – C4

Clef: Bass Clef

Instrumentation Difficulty: Trombone Ensemble or Piano Reduction, Difficulty 7

Extended Technique: No

Publication Description: “Capriccio was written for Ben Van Dijk in 2010. It is one of Steven’s first compositions”.

Publication Website: ⁴⁸ <https://www.stevenverhelst.com/product/capriccio-basstrombone-trombone-ensemble/>

This popular piece among bass trombonists features all the essentials of the instrument.

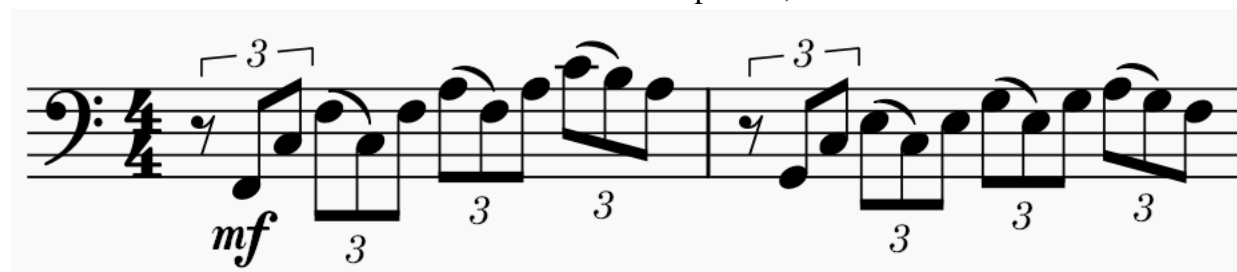
From warm, dark melodies to heavy, powerful rhythmic basslines. It’s all there. Capriccio also features a cadenza, as played by Ben Van Dijk on the première.

It is played by many great bass trombone players around the world and recorded by Ben Van Dijk and James Markey.

Evaluation: *Capriccio* captures the essence of the bass trombone’s versatility. A vast and explosive sound that leads into a subtle and melodious song are just a few of the features of this piece.

This work is composed in three parts: Fast, Slow, and fast; typical of a concerto. However, the work should be considered a concertino because of its compact and shorter length. The challenge of this work derives from the fast tempi and disjunct intervals. The performer will often find intervals of a sixth or greater as well as intense double and triple tonguing passages. When approaching these ideas, it is critical to consider where to breathe and how to use the tongue.

Ex. Measure 55 – 56 – Capriccio, Verhelst



Here you can see that these measures begin with the second pitch of the triplet, this can potentially pose a challenge in the choice in tonguing. While the tempo is quarter note = 144+, it is recommended that the performer utilizes various tonguing techniques. For some, the double tongue may provide fluidity and clarity, the single tongue may prove to cause fatigue, and the triple tongue may sound unclear. The choice should always revolve around clarity, tone, and ease.

Level of Performance: Advanced

Composer: Verhelst, Steven

Title of Piece: *Colores*

Movements: Single Movement

Duration of Piece: 8 Minutes

Publisher/Publication Date: MUZIX COMM (Steven Verhelst)/2016

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: E1 – Bb4

Tessitura for Bass Trombone: A2 – Eb4

Clef: Bass Clef

Instrumentation Difficulty: Trombone Choir (8), Piano Reduction, Difficulty 7

Extended Technique: No

Publication Description: “*Colores* is written for Martin Schippers, bass trombonist of the Royal Concertgebouw Orchestra. This spectacular and energetic piece features the bass trombone as a versatile instrument. Both solo parts as well as ensemble parts are challenging, but fun to play and listen to”.

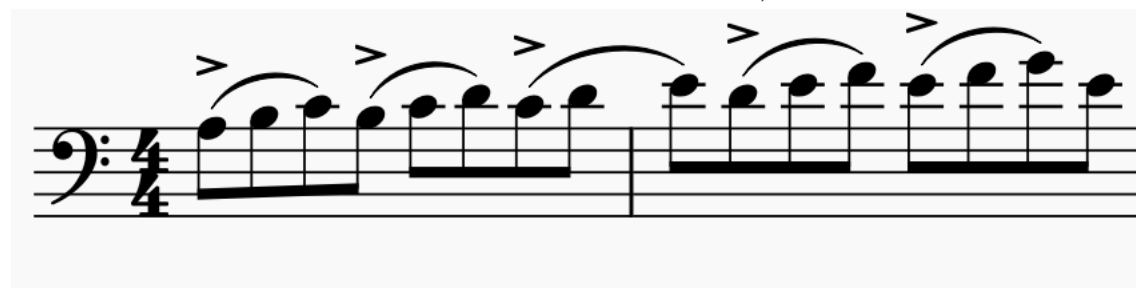
Publication Website: ⁴⁹ <https://www.stevenverhelst.com/product/colores-basstrombone-trombone-ensemble/>

Evaluation: One of the most interesting aspects of this work is how “pop” it sounds. The simple yet catchy theme makes it easy to remember as well as easy to learn. However, the difficulty of this work is not in its easy melody, but rather the “other” material that follows suit.

The solo is a continuous line with minimal areas to rest. Most phrases are very long and often arriving on tonic in a low register. A benefit to this however is that most phrases are composed around scales in comfortable keys.

A consideration before approaching this piece: Practicing scales in 3 note ascensions would be extremely beneficial.

Ex. Measure 29 – 30 Colores, Verhlest



This figure occurs often and should merit attention. It is important to focus on the accents as it creates a hemiola effect.

Level of Performance: Advanced

Composer: White, Donald

Title of Piece: *Tetra Ergon*

Movements: 4 Movements

- I. For Van
- II. In Memory of “The Boss”
- III. In Memory of “The Chief”
- IV. In Memory of “Dottie”

Duration of Piece: 12 Minutes

Publisher/Publication Date: The Brass Press/Editions Bim/1975

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: C1 – Bb4

Tessitura for Bass Trombone: C2 – D4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No

Publication Description: “20th Century. Powerful and thoughtful multi-movement work written in memory of four renowned low-brass virtuoso performers. The movements are "For Van" (Lewis Van Haney); "In Memory of The Boss" (William Bell); "In Memory of The Chief" (Emory Remington); "In Memory of Dottie" (Dorothy Ziegler)”.

Publication Website:

⁵⁰https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku016286-white-donald-h-tetra-ergon.php

Evaluation: In four movements, Donald White captures the virtuosity of prominent figures in low brass performance. While not all bass trombonists, they all contributed a powerful music education to many musicians alike. It should be recognized that *Tetra Ergon* was one of the first bass trombone solos to capture the sheer virtuosity of the instrument.

The first movement introduces the lyrical capabilities of the bass trombone, presenting smooth and connected melodies in all ranges. One of challenges here is connecting the lower and middle ranges. There are often pitches below the staff that rise up to into the staff by an octave or the interval of a 9th. Here it is important to play with a constant stream of air, not allowing the “flip” of positions to cause a break in the sound. While it is notated as a two-note slur before the octave jump, it is important to not interrupt the flow of air with the tongue. The lightest articulation will provide the greatest success.

Additionally, there is a pedal E at the end of this movement. The performer will have two measures of rest before playing a mezzo piano, that should be plenty of time to breathe and have everything set for a clear articulation. While it is mezzo piano, it is important to consider the length in which you have to hold out the E. It is advised to not rearticulate if you run out of air, let the pitch ring and vanish.

Movement 2 introduces a more active and rhythmic performance. While not acrobatic for the bass trombone, there are several new aspects that make this music a unique challenge. An introduction is played in the piano that changes meter frequently. It is advised to put weight on the beginning of each measure change to indicate the shift in meters. Additionally, the movement features the extremely low register of the bass trombone. Most instances where the bass trombone plays in this register are during slow sections where the performer may take freedom in time. There are also crescendo and shaping that will help the performer reach the lower range as all of the lower range requires a large amount of air.

The third movement is smooth and connects much like the first, however it features more of the higher register with greater dynamic contrast. In regard to the dynamic contrast, most phases end in piano with a decrescendo. Consider how the bass trombone's ending is the beginning of a new phrase for the piano. When leaving the phrase, it may be wise to play slightly into the next measure as to connect each line. At the end of the movement, German text appears. As the solo performer, do not sing, there are no instructions or indications that you should sing. I believe this may be an homage to Mr. Remington, in his lessons he often would ask his students to sing their parts before playing. Another insight may be that this was also one of his favorite Bach pieces, *Es ist genug; so nimm, Herr, meinen Geist BWV 60*.

The last movement captures the agile and dexterous playing of the bass trombone. There is also a high frequency of accents and syncopated rhythms that make this movement stand out. It should also be known that the movement is very fast (Quarter note = 200) and should be played with light articulation over both the loud and soft sections. Much of this movement also utilizes tenor clef, but the range is not extreme or uncomfortable.

Level of Performance: Advanced

Composer: Wilder, Alec

Title of Piece: *Sonata for Bass Trombone and Piano*

Movements: 5 Movements

- I. Energetically
- II. (No Title) Slow Movement Quarter note = 60 BPM
- III. (No Title) Slow Movement Dotted Quarter Note = 80 BPM
- IV. (No Title) Moderate Movement Eighth Note = 96 BPM
- V. Swinging

Duration of Piece: 16 Minutes

Publisher/Publication Date: Associated Music Publishers, Inc., New York, NY/1976 (Gunther Schuller)

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: G1 – F#4

Tessitura for Bass Trombone: G2 – Db4

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No

Publication Description: “20th Century (1971). American composer. Another of the "Top 10" bass trombone works, the *Wilder Sonata* employs a jazz approach and is reminiscent of mid-20th Century jazz and popular (pre-rock) music. Set in five movements, the work requires the player to "loosen up" and yet maintain time and accuracy. It is especially well written for the bass trombone, perfectly idiomatic, lying well and taking advantage of its unique range possibilities among other things. Wilder was well known in his days as a writer of popular songs, many of which were recorded by Frank Sinatra. Dedicated to the International Trombone Association”.

Publication Website: ⁵¹ <https://www.hickeys.com/products/002/sku002762.htm>

Evaluation: An important factor to note about the entire composition except for the last movement: Each revolves around mixed harmonies and tonality. Not necessarily atonality, but perhaps tonicization at a repetitive pace. Most movements resolve to harmonies within some kind of key, but the harmonic differences preceding that are very fascinating!

As mentioned in the publication description, Wilder was well known for writing popular songs and writing for Frank Sinatra. Movement five resembles the latter with its swing and cheery tone. It is important that the swing figures are not forced but gentle with a slight accent. Staccatos are common throughout the movement and should be clear and articulate without being clipped or extremely detached. The legato sections should have a gentle feel with the second eighth note being a means of forward direction, especially on the lower register of the instrument.

Level of Performance: Advanced

Composer: Wim, Bex

Title of Piece: *Vademecum*

Movements: 3 Movements

- I. School Life
- II. Love Life
- III. Café Life

Duration of Piece: 15 Minutes

Publisher/Publication Date: Golden River Music, Dendermonde, Belgium – Published - 2008

Difficulty Grade from Publication: 8 European

Range for Bass Trombone: D1 – Bb4

Tessitura for Bass Trombone: D2 – Bb3

Clef: Bass Clef

Instrumentation Difficulty: British Brass Band, Concert Band, Piano Reduction – Difficulty 8

Extended Technique: No

Publication Description: “*Vademecum* was commissioned by the Metropole Brass Band and dedicated to Geert De Vos. The concerto is an ode to three distinct facets of the bass trombone: its dark, harsh and aggressive character - its lyrical, melodious and romantic nature - its playful, virtuoso abilities”.

Publication Website:

⁵²https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_piano/products/sku096789-bex-wim-vademecum.php

School Life describes the composer’s personal battle with certain aspects of the educational system.

Love Life describes the energy between a man and a woman when love is dawning and how the outside world reacts to it.

Café Life captures the atmosphere of the legendary 'Thursday night' parties...

Evaluation: *Vademecum* is a demonstration of high demanding performance technique and diversity in style. Each movement captures a different “lifestyle” that inherently creates a musical portrait.

School Life begins quietly then builds into a large and heavy section where the solo bass trombone plays very low (G1 -D1) with separated articulations.

Ex. Measure 42 Vademecum, Bex



The challenge here is making this range sound clear and articulated. The accompaniment will not play over this section, if the performer wishes to play this figure with additional freedom in order to get each pitch to respond, it will not interrupt the flow of the composition.

In movement two, there are several sections where the soloist is required to play in the background while the main theme is played within the piano. The solo bass trombone still needs to be fluid and smooth (much like the theme) and convey a combination of complimenting the piano as well as direction.

Ex. Measure 102 – 110 Vademecum, Bex



Here you can see that most of the entrances are not on strong beats. Not playing on strong beats may result in weak entrances. A resolution to this is participating and listening to what the piano is playing. It may be beneficial to mark each beat as it is easy to get entangled in the rhythmic complexity.

The third movement contrasts with the first and second in many ways. While the opening is more of a “heroic” feel it switches to a mild swing with fast sixteenth notes, the second half has a jazz emphasis. The distinction between the dotted eighth sixteenth and quarter note eighth triplet is critical while performing this movement.

Slow ballade like jazz music would be a great asset to refence when seeking how to perform the slower sections of the music. It should not be brash or harsh, but lyrical and smooth.

Level of Performance: Advanced

Composer: Woud, Nick

Title of Piece: *Serenade for Solo Bass Trombone and Four Trombones*

Movements: 3 Movements

- I. Adagio
- II. Adagio (Slower)
- III. Allegro Furioso

Duration of Piece: 17 Minutes

Publisher/Publication Date: Kagarice Brass Editions/199

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: C1 – Bb4

Tessitura for Bass Trombone: C2 – C4

Clef: Bass Clef

Instrumentation Difficulty: Trombone Quartet, Piano Reduction, Difficulty 8

Extended Technique: No

Publication Description: “Solo bass trombone with trombone quartet of 4 tenors (5 players total). This showpiece for bass trombone was commissioned and premiered by Ben van Dijk at the 1993 International Trombone Workshop in Cleveland, OH. The three-movement work is exciting for all the players as well as the audience. This work is destined to become standard in the bass trombone repertoire”.

Publication Website:

⁵³https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku020861-woud-nick-serenade.php

Evaluation: The compositional framework for this piece resembles that of a concerto, with the fast-slow-fast form. An interesting adaptation to this is how free the first movement is in comparison to other standards within the concerto form.

The first movement changes tempo frequently going back and forth from slow to fast. Most of the fast sections are within the staff and include dense rhythmic ideas. Many of the ideas are not complicated, usually stepwise and within the key. During the slower sections, the bass trombone has a greater focus on the lower register and freedom in tempo. The contrast in range and tempo is a unique trait of this work, almost as if they are two different characters: one high and the other low.

Movement 2 is purely a slow movement with a greater focus on dynamic shifts and large intervals leaps. There are many opportunities for expression as well as showcasing the bass trombone's extensive range. Maintaining a consistent tone throughout this movement is the greatest challenge. Dynamically, the movement swells and grows, much like the ebb and flow of the oceans. This dynamic effect is critical to follow in this movement to convey the right musical character.

The third movement, like many final movements, is fast and flashy showcasing the bass trombone's agile and versatile capabilities. Large interval leaps and complex rhythmic patterns are an essential feature to this movement. A dense rhythmic figure, the nonuplet, is prominent within this movement. This figure may look intimidating; however, it takes place during a cadenza, thus the performer may interpret it with some freedom. It is important to use the rhythmic idea to push the phrase forward, but it is acceptable to start slowing and increase speed and dynamic intensity. Lastly, this movement also utilizes double tonguing during the conclusion of the work. At quarter-note = 152, it is strongly advised to double tongue this passage. It is also acceptable for the performer to single tongue this section but should only do so if they do not stray from tempo.

Level of Performance: Most Advanced

Level of Performance: Most Advanced

Composer: Anderson, T.J.

Title of Piece: *Minstrel Man*

Movements: Single Movement

Duration of Piece: 7:30

Publisher/Publication Date: Boosey and Hawkes, Bote & Bock, Berlin – Published - 1977

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: F1 – A4

Tessitura for Bass Trombone: C3 -F4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: Yes, requires the ability to perform with a bass drum, high hat, flutter tongue, and the use of multiphonics.

Publication Description: “For bass trombone, high-hat & bass drum. Performance score—multiple copies required for performance”.

From T.J. Anderson – “The social and psychological infringement on the black American has caused them to create a music which is both unique and personal. The minstrel period, and era of musical parody found many black musicians performing with outward joy and inner sorrow. The composition MINTREL MAN is a further projection of that feeling. It makes use of ragtime, March Music, Jazz, Blues, and Avant-garde styles.”

Publication Website:

⁵⁴https://www.hickeys.com/music/chamber_music/mixed_ensembles_by_size/2_part_mixed_chamber_music/products/sku032200-anderson-thomas-jefferson-minstrel-man.php

Evaluation: *Minstrel Man* is an incredibly unique piece of music that captures a unique aspect of culture as well as a depth of interesting performance requirements and ability.

There are a few important topics to discuss before diving into this work. The first being the requirements for performance. In my time spent learning this piece, I had made many adjustments and notes within this work to help me perform it well.

It is vital that three topics are considered before practice: Bass Drum Kick, High Hat, Stand, and Shoes. The bass drum and high-hat must be adjustable as it can very easily become difficult to press down on the pedals if they are too high or low. Additionally, I found it easier to “plant” the heel downward and allow the toe to push down on the pedal. In contrast, some performance reviews advise the front part of the toe down and the heel up, this did not work for me. Always make sure to adjust as it is important to accurately play everything.

Secondly, it is important to consider how and where you will place the stand in performance. I found it easier to play to the left side of the stand to not interfere with sound coming out of the bass trombone. Avoid obstructing the sound of the instrument by finding ways to play aside of the stand.

Lastly, consider the type of shoes you will wear when performing. With the pedals I used for my performance, I was unable to wear dress shoes, thus I had to switch to sneakers (or something with rubber soles). The smoothness of my dress shoes moves around too much, and I found myself adjusting in practice, it made it very frustrating!

Most of *Minstrel Man* revolves around the use of bass drum, high hat, and bass trombone playing simultaneously. However, it would be advised to not go “all in” when practicing. In practice, it would be best to separate the auxiliary instruments from the bass trombone. Practicing either the bass trombone part first or the percussion would be most effective. After practicing them separately, add them together slowly with having rhythm in mind as the foremost important factor. One of the largest benefits to this work is the freedom it has in the beginning. Most of the rests can be longer and if there is a need for adjustments or preparation, you can use that time to adjust. The section of this piece that requires the most consistent tempo is from measure 36 to 100. This is a large section of the work and requires a comfortable steady tempo to ensure the right style. As previous stated, it is important to separate both parts to ensure mastery over bass trombone and percussion.

The last section of this piece is purely bass trombone and should be performed with total accuracy in rhythm and dynamics as they are essential to the effect of the piece.

Level of Performance: Most Advanced

Composer: Biedenbender, David

Title of Piece: *Liquid Architecture*

Movements: 2 Movements

- I. Hard
- II. Smooth

Duration of Piece: 13 Minutes

Publisher/Publication Date: Bent Space Music/2012

Difficulty Grade from Publication: Advanced

Range for Bass Trombone: Eb1 – Gb4

Clef: Bass Clef

Tessitura for Bass Trombone: Db2 – C4

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No, but a Harmon Mute with the Stem pulled out is necessary.

Publication Description: “Liquid Architecture was inspired by the work of Frank Gehry, whose work includes the Guggenheim Museum in Bilbao, Spain, the Dancing House in Prague, Czech Republic, and the Walt Disney Concert Hall in Los Angeles, among many others. I have heard his structures described as “liquid architecture,” and having experienced several of these buildings in person, I find this description to be both apt and stunningly beautiful. I love the image that this phrase evokes—that of a fixed structure taking on the physical properties of a liquid, like massive, molten droplets of metal melting into time—and I wanted to capture this same idea in music. In each movement, I have tried to create a vivid musical space that is slowly transformed into something very different from its original form, although, in some ways, it ends up returning to its original form, much in the same way that I think it is possible to imagine Gehry’s structures evolving in time. The first movement is entitled hard, and the second movement is entitled smooth”.

Publication Website:

⁵⁵https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_piano/products/sku118720-biedenbender-liquid-architecture.php

Evaluation: This work is acrobatic, dexterous, and overall, a significant challenge for bass trombonist. Challenges can range from extreme dynamic and meter shifts to massive interval leaps in fast passages.

The two movement work contrasts in a significant way, the first being very harsh and almost “attacked” to the second creating an entirely subtle and smooth atmosphere (with some turbulence).

Within the first movement Mr. Biedenbender writes: “Steady, Mechanical, Precise, Angular”. The reflection of the music is a harsh sound that radically shifts in dynamics and articulation. Most of the bass trombone entrances are very quiet with a quick crescendo. While this happens, the piano is playing very harshly, rhythmically, and heavy. In all instances of pianissimo

crescendo to a forte, the bass trombone is to push through the texture (or pitch) that the piano presents. This is a desired effect that is unique and unusual, making it all that more important to follow closely.

It is also important to note that the piano part sounds chaotic and unclear, however it is heavily rhythmic and dense. Nearly all instances of the right hand play a pitch that is struck hard. During the same time the bass trombone plays very softly and crescendos rapidly while the piano decays in sound. Additionally, the lack of an ostinato or any sense of rhythmic motion can potentially tear the piece apart. As the solo performer, I would mark moments where both the bass trombone and piano play together.

The second movement features a unique aspect that is unusual for common performance. Near the end of the work there are instructions to “play facing the inside of the piano”. While it may seem silly to advise this, it is critical to the performance that the bass trombonist make a copy of the last page of the music and place it either near or inside of the piano (away from the strings). Placing the music aside from the stand or moving it during the performance is an interruption. Additionally, when the bass trombonist turns into the piano it is important that the piano is fully open to ensure that the slide does not get damaged or hits anything. The desired effect is during a cadenza where the piano has placed down several keys leaving open strings to vibrate. As the bass trombones plays into the piano, the strings vibrate creating sympathetic vibrations.

Level of Performance: Most Advanced

Composer: Bourgeois, Derek

Title of Piece: *Concerto for Bass Trombone and Band*

Movements: 3 Movements

- I. Allegro Con Energico
- II. Adagio Molto
- III. Allegro Molto Vivace

Duration of Piece: 15 Minutes

Publisher/Publication Date: HAFABRA Music – Louis MARTINUS, Dorp 84, B – 3790
Fourons / Voeren – Belgium/2006

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: E1 – C5

Tessitura for Bass Trombone: A2 – Eb4

Clef: Bass Clef

Instrumentation Difficulty: Wind Ensemble, Piano Reduction, Difficulty - 8

Extended Technique: No

Publication Description: Not Given

Publication Website:

⁵⁶https://www.hickeys.com/music/studio/univ_of_south_florida/tom_brantley_bass_trombone_repertoire/products/sku074549-bourgeois-derek-concerto-op-239.php

Evaluation: Derek Bourgeois' *Concerto for Bass Trombone and Band* is a powerful and dynamic work, creating a virtuosic style of performing with a wide range for the instrument.

In movement one, the challenge is constant movement of melodic contour. The performer must be able to play in long passages as there are many consecutive sixteenth note runs. Additionally, the performer must have a well-developed double tonguing technique. The constant sixteenth note passages are within the staff and have little room to breathe. In later sections, there are meter changes that go between 7/4, 4/4, 7/8, and 6/8.

Movement two has a very large range spanning E1 to Cb5. The beginning and ending of this movement start with the low pedal range and switch to the middle and higher range of the instrument. The middle section is mainly above the staff, similarly to Chris Brubeck's *Concerto for Bass Trombone*. While slow, the performer will again have little time to breathe as there are constantly moving patterns and phrases.

The third movement is very challenging, it incorporates fast triple meter passages in a 6/8 meter. Much like the first and second movements, it is constantly moving with little time to rest or breathe. It is very important to have large breaths throughout the whole piece as this is the key to a successful performance. Additionally, the performer may want to consider triple tonguing this movement as it is largely in a faster tempo.

It is strongly advised that the performer have a relaxed slide motion throughout the first and third movement during the fast passages. This will ensure lessened fatigue in the arm when performing.

Level of Performance: Most Advanced

Composer: Frank, Steven

Title of Piece: *Variations on Barnacle Bill, the Sailor*

Movements: Single Movement

Duration of Piece: 6 Minutes

Publisher/Publication Date: Kagarice Brass Editions/1993

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: C1 – F5

Tessitura for Bass Trombone: C2 – C4

Clef: Bass Clef

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No

Publication Description: “20th Century. Finally, the bass trombonist has an "Arthur Pryor-style" showpiece. This clever theme and variations on a theme by Carson Robison and Frank Luther weaves several sea songs into a virtuosic and extremely demanding solo. Although the range covers more than four octaves, there are opportunities for octave displacement in order to make the piece playable by players of varying abilities”.

Publication Website:

⁵⁷https://www.hickeys.com/music/studio/univ_of_south_florida/tom_brantley_bass_trombone_repertoire/products/sku019478-frank-steven-variations-on-barnacle-bill-the-sailor.php

Evaluation: *Variations on Barnacle Bill, the Sailor* is a feature work the showcases the bass trombone’s vast range as well as the agility and dexterity required of the performer. It’s a piece that requires a humorous attitude and a demonstration of instrument mastery. As stated in the publication description, it’s a showpiece that resembles Arthur Pryor’s *Blue Bells of Scotland* for Tenor Trombone.

Music that is composed around variations often start with the original theme, then through clever compositional maneuvering, displace that theme through harmonic and melodic techniques. This is very important as each variation is played, it is important to keep the integrity of the original theme.

There are four variations, each with rhythmic, harmonic, and intervallic changes. The most notable variation in my opinion is variation two. While not harmonically or rhythmically challenging, it has a huge range spanning 2 octaves in a slow tempo. Here is important to allow each pitch to speak clearly with a greater focus on the F1, as that is the pitch that sticks out the most.

Variation three is also very challenging as it offers two difficult aspects, lack of rests and a fast tempo. Most of this variation is consecutive sixteenth notes with a very high range. Be sure to plan where to breathe as well as where to possibly leave out some notes to move the musical contour forward.

Level of Performance: Most Advanced

Composer: Gillingham, David

Title of Piece: *Vital Signs of Planet Earth*

Movements: 3 Movements

- I. Heat Wave
- II. Glacial Retreat
- III. Deluge

Duration of Piece: 25 Minutes

Publisher/Publication Date: Alan Publications, Greensboro, North Carolina/2015

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: D1 – Bb4

Tessitura for Bass Trombone: Eb2 – C4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Orchestra, Wind Ensemble, Piano Reduction, Difficulty 8

Extended Technique: Yes, Multiphonics, also requires Bucket Mute

Publication Description: “Vital Signs of Planet Earth is a programmatic concerto for bass trombone that seeks to depict the "vital signs" of the earth as related to global warming. Global warming is a scientific fact. The level of awareness about global warming must be raised so that steps can be taken to reverse or slow down the deterioration of our planet. Each movement of the concerto portrays one of the major events caused by global warming, HEAT WAVE, GLACIAL RETREAT, and DELUGE. The solo bass trombone reacts to and provides commentary on each of the three events”.

Publication Website:

⁵⁸https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_piano/products/sku133417-gillingham-david-vital-signs-of-planet-earth.php

Evaluation: An incredibly challenging work that parallels a scientific reality and the vast virtuosity of the bass trombone. Each movement reflects the effects of global warming with intense passages that are filled with tension, agitation, and turbulence.

Gillingham provides the performer with very clear articulations, tempo markings, musical information, and dynamics. This may leave little room for interpretation, but every performer has the liberty to justify a musical decision if it does not contrast the composer’s intent.

Another important feature of this work is the use of multiphonics. While it is brief, it stands out as a unique effect. Each pitch that is sung is within the tenor voice range and written a 9th above the bass trombone’s pitches. It is strongly advised that the performer plays or sings first then combines the two parts. Additionally, it may be beneficial to play the sung pitches separately to ensure accuracy.

Level of Performance: Most Advanced

Composer: Kenny, John

Title of Piece: *Sonata for Bass Trombone*

Movements: Single Movement

Duration of Piece: 15 Minutes

Publisher/Publication Date: Warwick Music Limited, The Hayloft, England – Published - 1999

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: Eb1 – A5 (also undetermined pitches in the extreme high register)

Tessitura for Bass Trombone: D2 – F4

Clef: Bass, Tenor, and Treble Clef

Instrumentation Difficulty: Unaccompanied

Extended Technique: Yes – Detailed instructions on performance are within the first few pages of the sheet music. Each movement has a distinct feature that incorporates a different extended technique.

- Harmon Mute and Derby Hat Mute on a Stand. (Similar to a plunger mute, the performer must sway between the stand and away from it)
- Indication of specific valves to use in particular passages. Ex. Measure 1 – 5, P1 means use the F attachment valve, P2 use the Gb Valve, and P1&2 use both.
- The performer is required to use multiphonics above played pitches that equal the range of a typical Baritone/Tenor Singer.
- Slap tongue – a percussive shock of air through the instrument without embouchure vibration. *The resultant pitch is always the fundamental of any given position, ie: an octave below the notated pitch.
- “Slide” the Harmon mute in and out of the bell of the bass trombone. (Stem or whole mute) (Jazz?)
- Inhaling and exhaling through the bass trombone.
- Percussive breath sounds, ex. Tah, K, Hu.
- Sung Pitches, ex. Fuh, Ooh, and Ahh.
- Growling into the bass trombone.
- Whistling into the Harmon Mute

Publication Description: Not Given

Publication Website: ⁵⁹ <https://www.hickeys.com/search/products/sku033381.php>

Evaluation: John Kenny’s *Sonata for Bass Trombone* is an avant-garde style work that features some of the most intriguing and difficult playing in the bass trombone repertoire. Much of this

work requires “out of the box” thinking and preparation. This evaluation will go into detail about each movement and the various techniques required for accurate performance.

First and foremost, the performer should familiarize themselves with avant-garde music, particularly in the trombone realm. Two pieces in our repertoire that closely represents this style of playing are Luciano Berio’s *Sequenza V* and Ernst Krenek’s *Five Pieces for Trombone*. Both works incorporate techniques that require the performer to use unconventional performance practice such as multiphonics and mutes outside of their normal use. Additionally, it may be wise to listen to pieces by other avant-garde composers to understand the performance’s appearance and etiquette, as many unconventional pieces usually require the performer to do something unusual.

As with similar pieces to this sonata, the composer provides clear and careful instructions on how to read their notation system. This consists of uncommon notation heads, symbols, figures, bar lines, wording, articulation, and clefs. Additionally, there is also a great deal of interpretation by the performer that can be presented as long as the intended performance of the music is not changed.

*An example of a necessary change in the performance technique may be humming or singing instead of whistling (in the case that the performer cannot whistle within a certain range). The idea would always be to emulate the original intent as closely as possible.

Movement 1 begins with displaced pitches within a staff. Each of these are not to be played in time, but rather randomly and unpredicted. Mr. Kenny informs the performer: “Imagine yourself a hunter, and the notes hunted”. He also instructs the performer to stay still during the entirety of the opening A section. Once the A section is completed, the performer may introduce dynamics and various rhythms, but is encouraged to not repeat rhythms.

Moving on to section D, it is important to note that the composer requires the performer to read in treble clef.

Section E is where much of the unconventional performance starts. The composer provides trigger positions for the performer, instructing them to use specific positions for a desired effect. P1 is the F side and P2 is Gb. Another unique aspect is the use of “Vanished Pitch” or False pitch. The composer’s intent here is to attempt to get the sound in the appropriate register, but with the lack of continuous sound. In order to get the pitch, you will need to “slap” the tongue into the mouthpiece.

*A point of advice, the trombonist should place the tongue between the lips and articulate. This should create the desired effect of a “slap” articulation. Additionally, the challenge here is to

create a hollow pitch (resembling the actual pitch without the tone or core sound). All positions are to be played normally, but the articulations should be “slap”.

The second most notable feature of this movement is the use of multiphonics. All sung pitches are above the bass trombone’s played pitches. Before using multiphonics, it is strongly recommended that the performer practice each separately before playing them together. It may also help if the performer plays the sung pitches in order to understand where they sit against the lower tone. The contour of the played and sung part follow the same route, this may make it easier, but still has to be at the correct interval relationship.

Movement 2 incorporates two unique additions: the Harmon Mute and the Derby Hat. The mute requires the performer to put their hand over the stem, creating a closed and open sound. These symbols are indicated by a plus sign (+) and an “o” shape like a degree symbol. The (+) means to put your hand over the stem and “o” to leave it open. There are combinations of both (+/O) that appears over a tremolo. The performer will be required to rapidly open and close the stem of the mute to get the desired effect.

Secondly the Derby Hat will need to be on a separate stand. It is advised that the stand is tall and shares the same height as either the performer or the stand in which their music is on. This is critical as the performer will need to sway between the Hat, blocking the sound, and open allowing the sound to be free. It is also important to consider where to place the Hat Stand, I would place it near the music, so it is not too far from where you are reading. Be sure that the music stand is not in the way so the sound of the bell without the Derby Hat.

The third movement requires the performer to use percussive sounds from the oral cavity. These vary from: “Chu, Ku, Tss, Huff, Heh, (a laugh), Trr, Argh, Hoh, oo, ee, and Hoe.” Some of these need to be done while playing, and can prove to be very challenging. It is advised that the performer experiments with different techniques so to achieve the desired effect.

There is a moment where the bass trombonist needs to remove the 2nd trigger’s tubing. When doing so, they must make sure that the tube is well lubricated as well as remove it in a single upward motion (***do not bend the arm it as it potentially can damage the tube***). This feature creates a “ping!” sound when removing it, thus the performer should not press down the valve when removing it.

The last unique effect to this movement is whistling, which for some may be unattainable. If the performer cannot whistle, or whistle within the appropriate range, it is advised that they lightly hum or perse the lips and hum to get a similar effect.

If the performer needs a reference for this work, Taylor Peterson – *graduate of Stony Brook University*, may be found on *YouTube* performing the sonata.

Level of Performance: Most Advanced

Composer: Moren, Bertrand

Title of Piece: *Psychedelia*

Movements: Single Movement

Duration of Piece: 8 Minutes

Publisher/Publication Date: Editions Marc Reift CH-3963 Crans-Montana (Switzerland)/2017

Difficulty Grade from Publication: Early Advanced – Grade 5

Range for Bass Trombone: F1 – D5

Tessitura for Bass Trombone: G2 – F4

Clef: Bass and Tenor Clef

Instrumentation Difficulty: Piano, Difficulty 8

Extended Technique: No

Publication Description: Not Given

Publication Website:

⁶⁰https://www.hickeys.com/music/studio/univ_of_south_florida/tom_brantley_bass_trombone_repertoire/products/sku100990-moren-bertrand-psychedelia.php

Evaluation: *Psychedelia* is one of the most difficult pieces written for bass trombone. It captures the sheer virtuosity and agility that the instrument can perform. This work is designed to showcase a talented virtuoso.

There are three concrete needs for this work that the performer must have to play it: An extreme high register, mastery over breath control, and well-developed double tonging technique. Many

passages are long and are heavily dense in rhythm. Additionally, the performer must be able to play in the extreme high register with no optional 8vb.

Another highly demanding aspect of this piece is mastery over the middle range of the bass trombone, or the middle of the staff. This section is constantly moving, but only stepwise, making it considerably difficult as it is very fast. Much of this is based on the ability to utilize the triggers to maximize fluidity in that range.

In my efforts to play this piece to tempo, I often found myself struggling to maintain tempo and pitch. It is very important to gradually increase the tempo once you have mastered each pattern accordingly.

Level of Performance: Most Advanced

Composer: Schnyder, Daniel

Title of Piece: *subZERO – Concerto for Bass Trombone and Orchestra*

Movements: 3 Movements

- I. subZERO
- II. Sama 'I Thaqil
- III. ZOOM OUT

Duration of Piece: 20 Minutes

Publisher/Publication Date: E. Williams Music Publishing Company, Roswell, Georgia/1999

Difficulty Grade from Publication: Advanced – Grade 6

Range for Bass Trombone: Eb1 – G4

Tessitura for Bass Trombone: C2 – Eb4

Clef: Bass Clef

Instrumentation Difficulty: Orchestra, Piano Reduction, Difficulty 8

Extended Technique: No, but does require Harmon (Stem Out) or Buzzer Mute and Bucket Mute

Publication Description: “20th Century (1999). Subtitled "subZERO," this work was written for New York City freelance bass trombonist David Taylor and the Absolute Ensemble in May of 1999. This Concerto is an expansive work set in three movements, incorporating traditional and contemporary performance techniques. The range is wide, from Eb1 to G4, yet never leaves the bass clef. Rhythms are energetic and meter changes are frequent in the outer movements. The middle movement is contemplative in nature yet does not lose metric drive”.

Publication Website:

⁶¹https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku040327-schnyder-daniel-concertosubzero.php

Evaluation: This work requires the performer to be agile and nimble, as it has a wide range combined with large interval leaps and dense rhythmic passages. It also includes the use of mutes such as the Harmon Mute and the Bucket Mute for interesting tone effects.

This work is challenging in a variety of ways, it offers the performer and audience a chance to hear the bass trombone as a virtuosic instrument. But it requires a high level of diligence in its preparation and execution. The two aspects of the piece that are most challenging are the large interval leaps and dense rhythms. This is combined with meter changes and quick shifting dynamics. When practicing, it is strongly advised that the performer mark the meter changes and the beats as there are many combine meters such as 2/4 + 1/8. As with many challenging pieces, it is advised that the performer take the music slow and with a metronome as often as you can. With the meter changes, it may be difficult to maintain a steady pulse, but use it as necessary.

Additionally, the performer will be required to use flutter tongue in several short passages. If the performer cannot flutter tongue, it may be better to growl into the instrument to simulate the same effect.

Level of Performance: Most Advanced

Composer: Stephenson, James

Title of Piece: “Road Not Taken” – *Concerto for Bass Trombone and Trombone Ensemble*

Movements: 3 Movements

- I. Two Roads
- II. Diverged
- III. All the Difference

Duration of Piece: 17 Minutes

Publisher/Publication Date: Stephenson Music, Inc/2010

Difficulty Grade from Publication: Not Given

Range for Bass Trombone: D1 – D5

Tessitura for Bass Trombone: D2 – E4

Clef: Bass Clef and Tenor Clef

Instrumentation Difficulty: Trombone Ensemble or Piano Reduction, Difficulty 8

Extended Technique: No

Publication Description: “Much of the piece is based on off-beats, set in many different forms; therefore my working title was always “Off the beaten path”. This title didn’t really hold much water for me, and after a bit of stretching and re-working, I arrived at the current title, based obviously on Robert Frost’s famous poem. The more I thought about it, the more connections I began to realize between my musical life, this piece, and the title”.

Publication Website:

⁶²https://www.hickeys.com/music/studio/univ_of_south_florida/tom_brantley_bass_trombone_repertoire/products/sku109194-stephenson-james-road-not-taken.php

“First of all, in my own life, I have chosen the less traveled path. Having been comfortably situated in two steady performing jobs for almost 20 years, my wife and I decided to quit, move to a completely different location, and follow my new-found passion for composing. One might argue also that composing a bass trombone concerto, in and of itself, is a ‘road less taken’. It is not the most common choice for a concerto. Lastly, it was my goal to allow for the solo bass trombone to be featured in a manner inconsistent with the often misguided preconceptions: at the request of the dedicatee and co-commissioner, Matthew Guilford, the instrument is presented lyrically, and the upper range is displayed equally, if not more than, the lower. More technically speaking, the movements themselves are pretty standard in form, with themes, ideas and harmonies recurring and developed throughout the piece to form a consistent whole. An interesting device only used in the slow movement is the introduction of a separate trio of players, who interrupt occasionally with their off-kilter fragments, almost a skipping old record-player. The last movement is quite virtuosic, calling for much endurance, agility and extended range from the soloist”.

Evaluation: This piece is highly demanding in two areas: an intensely large range and a focus on technical performance. The trombone accompaniment is also quite intense as their parts are dense in rhythm and highly demanding in range.

The opening movement presents several phrases that accelerando from a low to a high pitch. What makes this particularly challenging is it appears atonal. Additionally, the rhythms gradually become more dense and increasingly atonal.

In addition to atonal harmony, it has large interval leaps. There are few moments where the bass trombone plays stepwise, most of the part appears in intervals no less than a third, and frequently in fourths and fifths. Partner this with the fast passages and it can sound extremely chaotic, which is intended by the composer in his program notes. While the opening is atonal, it does gradually move into a tonal area as the trombone ensemble is introduced.

The second movement is strikingly odd, as it opens with a broad hemiola within the accompaniment. The solo is straight forward: entirely rhythmic against the hemiola and lyrical/connected. The interval of a ninth is presented in the opening of the bass trombone and should be played as smoothly as possible. Since the interval is so large, the composer did not indicate a slur between each pitch, but after. It is reasonable to put some space between each pitch in the opening interval, but maintaining a lyrical and smooth connection is critical.

Like many concertos the last movement is much faster and showcases the bass trombone's versatility. Nearly the entire movement is composed with chromatic figures that can prove intensely challenging. In practice, it is strongly recommended to utilize the triggers as this will eliminate the distance on the slide allowing the performer to master fluidity. On many occasions the bass trombone plays F and F# rather vigorously, playing F# in first position with the Gb trigger will help alleviate some stress on the player. Additionally, F in sixth position will prove to be extraordinarily beneficial.

Endnotes for Publication Description

Level of Performance: Beginner

1. Hoffman, E. (n.d.-a). *The Big Horn*. Hickeys music center.
https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_4/products/sku011030-hoffman-earl-big-horn-the.php, 12.
2. Hoffman, E. (n.d.). *Trigger Treat*. Hickeys music center.
https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_4/products/sku007081-hoffman-earl-trigger-treat.php, 13.

Level of Performance: Intermediate

3. Dossett, T. (n.d.). *Trilogy for Bass Trombone*. Hickeys music center.
<https://www.hickeys.com/products/030/sku030477.htm>, 14.
4. Guardia, A. (n.d.). *Monolith for Bass Trombone and Piano*. Potenza Music.
<https://potenzamusic.com/product/monolith-bass-guardia/>, 16.
5. Lebedev, A. (n.d.). *Concerto in One Movement*. Hickeys music center.
https://www.hickeys.com/music/studio/ithaca_college/dr_earll_tuba_studio/products/sku007815-lebedev-alexander-ostrander-concerto-in-one-movement-concerto-no-1.php, 17.
6. Lebedev, A. (n.d.). *Concerto in One Movement*. June Emerson Music.
<https://www.juneemersonwindmusic.com/CONCERTO-No.1-fb66a0bd-629c-4c60-90e8-5543144d0676.html>, 17.
7. Lieb, R. (n.d.). *Concertino Basso*. Hickeys music center.
https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_5/products/sku004133-lieb-richard-concertino-basso.php, 18.
8. McCarty, P. (n.d.). *Sonata for Bass Trombone*. Hickeys music center.
https://www.hickeys.com/music/contests/texas UIL/bass_trombone_solos/grade_2/products/sku0012050-mccarty-patrick-sonata.php, 19.
9. Plog, A. (n.d.). *Postcards IV*. Hickeys music center.
https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_5/products/sku0088656-plog-anthony-postcards-iv.php, 21.
10. Raph, A. (n.d.). *Rock*. Hickeys music center.
<https://www.hickeys.com/search/products/sku007817.php>, 22.
11. Woud, N. (n.d.). *First Song*. Hickeys music center.
https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku053232-woud-nick-first-song.php, 23.

Level of Performance: Intermediate/Advanced

12. Apon, S. (n.d.). *Saskia Apon: The moose suite - solo bass trombone*. Warwick Music Publishing. <https://www.warwickmusic.com/p/olen/>, 25.

13. Ewazen, E. (n.d.). *Ballade*. Ballade (Bass Trombone Solo with Piano | J.W. Pepper Sheet Music. <https://www.jwpepper.com/Ballade/5979621.item>, 26.

14. Fetter, D. (n.d.). *Bass Lines*. Hickeys music center. https://www.hickeys.com/music/contests/NYSSMA/jazz_bass_trombone/level_6/products/sku00172-fetter-david-bass-lines.php, 28.

15. Fetter, D. (n.d.-b). *Profile - From Split Personalities*. Hickeys music center. https://www.hickeys.com/music/brass/trombone/bass_trombone/unaccompanied_solos/products/sku030013-fetter-david-profile.php, 30.

16. Gulino, F. (n.d.). *First Things First*. Hickeys music center. https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_4/products/sku113764-gulino-frank-first-things-first.php, 32.

17. Gulino, F. (n.d.-b). *Worlds Apart*. Hickeys music center. https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_5/products/sku080501-gulino-frank-worlds-apart.php, 33.

18. Hidas, F. (n.d.). *Meditation*. Hickeys music center. https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_5/products/sku001518-hidas-frigyes-meditation.php, 34.

19. Jacob, G. (n.d.). *Cameos*. Hickeys music center. https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku001429-jacob-gordon-cameos.php, 35.

20. Koestier, J. (n.d.). *Allegro Maestoso*. Hickeys music center. https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku020018-koestier-jan-allegro-maestoso-op-58-no-2.php, 37.

21. Presser, W. (n.d.). *Folktales*. Hickeys music center. https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_6/products/sku018526-presser-william-folktales-3.php, 38.

22. Reit, A. (n.d.). *Where?*. Alyssa Reit. <https://www.alyssareit.com/product-page/where>, 40.

23. George, T. R. (n.d.). *Concerto for Bass Trombone*. Hickeys music center. https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku001246-george-thom-ritter-concerto.php, 41.

24. Stevens, H. (n.d.). *Sonatina*. Hickeys music center.
https://www.hickeys.com/music/contests/NYSSMA/euphonium_solos/level_5/products/sku021378-stevens-halsey-sonatina.php, 43.

25. Woud, N. (2023, May 4). *A Solemn Moment of Music*. NICK WOUD.
<https://nickwoud.com/nick-woud-composer/>, 44.

Level of Performance: Advanced

26. Adler, S. (n.d.). *Bravura*. Hickeys music center.
https://www.hickeys.com/music/brass/trombone/bass_trombone/unaccompanied_solos/products/sku092219-adler-samuel-bravura.php, 45.

27. Adler, S. (n.d.-b). *Canto II*. Hickeys music center.
https://www.hickeys.com/music/contests/texas UIL/bass_trombone_solos/grade_1/products/sku002667-adler-samuel-canto-ii.php, 47.

28. Beamish, S. (n.d.). *Sally Beamish: Variations - solo bass trombone*. Warwick Music Publishing. <https://www.warwickmusic.com/p/iKrV/>, 49.

29. Bolter, N. (n.d.). *Air-EV Productions - Sagittarius 2*. Sheet Music - Pender's Music Co.
<https://www.penders.com/p-523552-sagittarius-2.aspx>, 50.

30. Bozza, E. (n.d.). *New Orleans*. Hickeys music center.
https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku010580-bozza-eugene-new-orleans.php, 51.

31. Brubeck, C. (n.d.). *Concerto for Bass Trombone & Orchestra*. Chris Brubeck.
<https://chrisbrubeck.com/concerto-for-bass-trombone-and-orchestra>, 52.

32. Casterede, J. (n.d.). *Fantasie Concertante*. Hickeys music center.
https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku008380-casterede-jacques-fantasie-concertante.php, 54.

33. Ewazen, E. (n.d.-b). *Capriccio*. Hickeys music center.
https://www.hickeys.com/music/eric_ewazen/trombone_solos/products/sku047911-ewazen-eric-capriccio.php, 55.

34. Ewazen, E. (n.d.-c). *Concertino*. Hickeys music center.
https://www.hickeys.com/music/eric_ewazen/trombone_solos/products/sku035946-ewazen-eric-concertino.php, 57.

35. Ewazen, E. (n.d.-d). *Concerto for Bass Trombone*. Hickeys music center.
https://www.hickeys.com/music/eric_ewazen/tuba_solos/products/sku029836-ewazen-eric-concerto.php, 59.

36. Ewazen, E. (n.d.-e). *Rhapsody*. Hickeys music center.
https://www.hickeys.com/music/eric_ewazen/tuba_solos/products/sku032890-ewazen-eric-rhapsody.php, 60.

37. Gillingham, D. (n.d.). *Elegy for Bass Trombone*. Hickeys music center.
https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_piano/products/sku133416-gillingham-david-elegy.php, 61.

38. Gillingham, D. (n.d.-b). *Sonata for Bass Trombone*. Hickeys music center.
https://www.hickeys.com/music/contests/ATW/national_bass_trombone_solo_competition/products/sku032891-gillingham-david-sonata.php, 62.

39. Hartley, W. (n.d.). *Sonata Breve*. Presser. <https://www.presser.com/494-00395-sonata-breve.html>, 64.

40. Hidas, F. (n.d.-b). *Rhapsody*. Hickeys music center.
https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku001519-hidas-frigyes-rhapsody.php, 66.

41. Hopson, J. (n.d.). *Hopson - Meat Salad for Bass Trombone*. Cherry Classics Music.
<https://cherryclassics.com/products/hopson-meat-salad-for-bass-trombone>, 67.

42. Lynn, B. (n.d.). *Must Try Harder*. Hickeys music center.
https://www.hickeys.com/music/brass/trombone/bass_trombone/unaccompanied_solos/products/sku097263-lynn-brian-must-try-harder.php, 68.

43. Nelhybel, V. (n.d.). *Concerto for Bass Trombone*. Hickeys music center.
https://www.hickeys.com/music/contests/NYSSMA/bass_trombone_solos/level_6/products/sku023544-nelhybel-vaclav-concerto.php, 70.

44. Nightingale, M. (n.d.). *Undertones*. Hickeys music center.
https://www.hickeys.com/music/studio/university_of_utah/donn_schaefer_trombone_euphonium_studio/products/sku012723-nightingale-mark-undertones-20.php, 71.

45. Popp, H. (n.d.). *Discourse on a Square*. Hickeys music center.
https://www.hickeys.com/music/brass/trombone/bass_trombone/unaccompanied_solos/products/sku070640-popp-harold-discourse-on-a-square.php, 73.

46. Raum, E. (n.d.). *Concerto for Bass Trombone*. Hickeys music center.
https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_band/products/sku083969-raum-elizabeth-bass-trombone-concerto.php, 74.

47. Rueff, J. (n.d.). *Concertstuck*. Hickeys music center.
https://www.hickeys.com/music/brass/tuba_and_euphonium/solos/tuba_solos_with_piano/products/sku033202-rueff-jeanine-concertstuck.php, 75.

48. Verhelst, S. (n.d.). *Capriccio – Bass trombone & Trombone Ensemble* (6). <https://www.stevenverhelst.com/product/capriccio-basstrombone-trombone-ensemble/>, 76.
49. Verhelst, S. (n.d.-b). *Colores – Basstrombone & Trombone Ensemble*. <https://www.stevenverhelst.com/product/colores-basstrombone-trombone-ensemble/>, 78.
50. White, D. (n.d.). *Tetra Ergon*. Hickeys music center. https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku016286-white-donald-h-tetra-ergon.php, 79.
51. Wilder, A. (n.d.). *Sonata for Bass Trombone* (Schuller). Hickeys music center. <https://www.hickeys.com/products/002/sku002762.htm>, 81.
52. Wim, B. (n.d.). *Vademecum*. Hickeys music center. https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_piano/products/sku096789-bex-wim-vademecum.php, 83.
53. Woud, N. (n.d.-b). *Serenade*. Hickeys music center. https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku020861-woud-nick-serenade.php, 85.

Level of Performance: Most Advanced

54. Anderson, T. J. (n.d.). *Minstrel Man*. Hickeys music center. https://www.hickeys.com/music/chamber_music/mixed_ensembles_by_size/2_part_mixed_chamber_music/products/sku032200-anderson-thomas-jefferson-minstrel-man.php, 86.
55. Biedenbender, D. (n.d.). *Liquid Architecture*. Hickeys music center. https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_piano/products/sku118720-biedenbender-liquid-architecture.php, 88.
56. Bourgeois, D. (n.d.). *Concerto for Bass Trombone*. Hickeys music center. https://www.hickeys.com/music/studio/univ_of_south_florida/tom_brantley_bass_trombone_repertoire/products/sku074549-bourgeois-derek-concerto-op-239.php, 90.
57. Steven, F. (n.d.). *Variations on Barnacle Bill the Sailor*. Hickeys music center. https://www.hickeys.com/music/studio/univ_of_south_florida/tom_brantley_bass_trombone_repertoire/products/sku019478-frank-steven-variations-on-barnacle-bill-the-sailor.php, 92.
58. Gillingham, D. (n.d.-c). *Vital Signs of Planet Earth*. Hickeys music center. https://www.hickeys.com/music/brass/trombone/bass_trombone/solos_with_piano/products/sku133417-gillingham-david-vital-signs-of-planet-earth.php, 93.
59. Kenny, J. (n.d.). *Sonata for Unaccompanied Bass Trombone*. Hickeys music center. <https://www.hickeys.com/search/products/sku033381.php>, 94.

60. Moren, B. (n.d.). *Psychodelia*. Hickeys music center.
https://www.hickeys.com/music/studio/univ_of_south_florida/tom_brantley_bass_trombone_repertoire/products/sku100990-moren-bertrand-psychodelia.php, 97.
61. Schnyder, D. (n.d.). *subZERO*. Hickeys music center.
https://www.hickeys.com/music/studio/oklahoma_state/paul_compton_bass_trombone_solo_repertoire/products/sku040327-schnyder-daniel-concertosubzero.php, 99.
62. Stephenson, J. (n.d.). *Road Not Taken - Bass Trombone Concerto*. Hickeys music center.
https://www.hickeys.com/music/studio/univ_of_south_florida/tom_brantley_bass_trombone_repertoire/products/sku109194-stephenson-james-road-not-taken.php, 100.

Conclusion

This research revealed that there is a lack of beginner level solos for young musicians. This comes from two factors: Bass trombone being a young solo instrument and the commission demand from high-level performing bass trombonists. While neither hinders the potential for bass trombone's growth as a solo instrument, it does create a difficulty gap for younger musicians because of the level of expertise. A potential solution to this would be to commission a series of solos for bass trombone that would feature young musicians. This can create opportunities to both expand the literature to a broader audience and promote bass trombone as an introductory instrument.

While the document provides levels of performance, it is not a limit to those areas. If a student wishes to perform a piece that is more challenging, they may do so; but it is strongly suggested that they review this document before making any decisions. Through this study teachers can use a systematic approach to selecting repertoire appropriate for their musical and physical abilities. Each evaluation discusses the challenging areas of solo music and provides several suggestions for success.

Solo bass trombone music that appears on publication websites advertises music that is challenging and well-known in our repertoire. Additionally, music that was associated with solo bass trombone revolved around arrangements from various instruments, the most common being from vocal music, the string family, piano, and tuba. Music that was selected from university professors often pushed transcriptions and arrangements, but also focused on more difficult music that was composed specifically for bass trombone. This is not uncommon as most bass

trombonist's performance background stems from tenor trombone. If given the option to switch, bass trombone has different challenges such as range, sound, technique, mouthpiece size, triggers, and bell size. If a tenor trombonist is seeking to switch to bass trombone, they can use this document to find solo music appropriate for their physical and emotional abilities.

This document will have future editions that will expand upon the listing of bass trombone repertoire. This new list will include both new and older compositions that will be practiced, performed, and evaluated. In the future, this document will be electronic and have greater accessibility for a wide range of viewers and readers. A model that will be reviewed and implemented is based upon Dr. Shelby Carcio's *Annotated List and Searchable Database of Works for Trumpet and Piano by Living American Composers*. This website is maintained by James Madison University and is consistently being updated with literature. It also includes a searchable database that allows the user to find literature for their needs and specifications. This feature is unique and easy to access. I hope to adopt this model as a searchable database for solo bass trombone music.

Appendix

List of Notable Performers and Recordings

All performances are available on YouTube, Spotify, or CD
These professional musicians provide quality performances to use as references.

Ben Van Dijk

Woud, Nick – *First Song*

Verhelst, Stephan - *Capriccio*

Charles Vernon

Ewazen, Eric – *Ballade*

Ewazen, Eric - *Concerto*

Christopher Bassett

Bolter, Norman – *Sagittarius2*

David Bilger

Adler, Samuel – *Canto II*

David Taylor

Ewazen, Eric – *Rhapsody*

Ewazen, Eric - *Capriccio*

Denison Paul Pollard

Koetsier, Jan – *Allegro Maestoso*

Gillingham, David – *Sonata for Bass Trombone*

Lieb, Richard – *Concertino Basso*

Lebedev, Alexi – *Concerto in One Movement*

Frank, Steven – *Variations on Barnacle Bill the Sailor*

Casterede, Jacques – *Fantaisie Concertante*

Rueff, Jeanine - *Concerstuck*

Douglas Yeo

Raum, Elizabeth – *Concerto for Bass Trombone*

Francisco Blanco

Verhelst, Stephan - *Capriccio*

Friedrich Ventura

Fetter, David – *Profile*

Geert De Vos

Bex, Wim – *Vademecum*

George Curran

Gillingham, David – *Elegy*

Gillingham, David – *Vital Signs of Planet Earth*

Gerry Pagano

Gulino, Frank – *Worlds Apart*

Gulino, Frank – *First Things First*

Ilan Morganstern

Hopson, Jim – *Meat Salad!*

Raum, Elizabeth – *Concerto for Bass Trombone*

James Markey

Hidas, Frigyes – *Meditation*

Brubeck, Chris – *Concerto for Bass Trombone and Orchestra*

White, Donald – *Tetra Eragon*

Moren, Bertrand - *Psychodelia*

Jason Sulliman

Anderson, T.J – *Minstrel Man*

Jeremy E. Smith

Adler, Samuel – *Bravura, A Concert Piece for Bass Trombone*

Jose Leonard Leon

Guardia, Alejandro – *Monolith*

Kenny Davis

Woud, Nick – *First Song*

Kwangsue Yoo

Nelhybel, Vaclav – *Concerto for Bass Trombone*

Kyle Gordon

Bex, Wim – *Vademecum*

Mark Thompson

Stevens, Halsey - *Sonatina*

Martin McCain

Plog, Anthony – *Postcards IV*

Martin Schippers

Verhelst, Stephan – *Colores*

Matt Erickson

Brubeck, Christopher – *Concerto for Bass Trombone and Orchestra*

Matt Guilford

Stephenson, James – *Road Not Taken Concerto*

Matyas Veer

Ritter-George, Thom – *Concerto for Bass Trombone and Orchestra*

Lebedev, Alexi – *Concerto in One Movement*

Hartley, Walter – *Sonata Breve*

Bourgeois, Derek – *Concerto for Bass Trombone*

Micah Everett

Dossett, Tom – *Trilogy for Bass Trombone*

Hoffman, Earl – *Trigger Treat*

Hoffman, Earl – *The Big Horn*

McCarty, Patrick – *Sonata for Bass Trombone*

Jacob, Gordon – *Cameos*

Nuno Martins

Hidas, Frigyes – *Rhapsody*

Peter Wall

Woud, Nick – *Serenade for Bass Trombone*

Randy Hawes

Biedenbender, David – *Liquid Architecture*

Nightingale, Mark – *Undertones*

Ross Sanchez

Wilder, Alec – *Sonata for Bass Trombone and Piano*

Stefan Schulz

Schnyder, Daniel – *SubZERO, Concerto for Bass Trombone*

Taylor Peterson

Kenny, John – *Sonata for Bass Trombone*

Terry Craven

Popp, Harold – *Discourse on a Square*

Tomer Maschkowski

Ewazen, Eric – *Concertino*

Hidas, Frigyes – *Meditation*

Bozza, Eugene – *New Orleans*

Yusuke Ariga

Presser, William – *Three Folktales*

Ensemble Classification

This section is designed to clarify the instrumentation when each piece requires an accompanying ensemble. Each ensemble is subject to reorchestration based on the instrumental requirements.

Ensemble Orchestration

Concert Band – Ensemble usually does not have a specific number of performers per part. Most instruments can have multiple performers except for solos.

Wind Ensemble – Ensemble has a specific number of performers and encourages a single performer per part.

Standard Ensemble Instrumentation for Concert Band and Wind Ensemble - Flute, Oboe, Bassoon, Clarinet, Saxophone, Cornet, Trumpet, Horn, Trombone, Euphonium, Tuba, Timpani, Percussion.

Orchestra – Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Percussion, Violin, Viola, Cello, Bass.

(British) Brass Band – Soprano Cornet, Solo Cornet, Ripieno Cornet, 2nd Cornet, 3rd Cornet, Flugel Horn, Solo Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Eb Bass Tuba, Bb Bass Tuba, Timpani, Percussion.

Trombone Octet – Eight trombone parts usually with one player on a part.

Trombone Choir – four or more parts that are usually played by more than one on a part.

Glossary

Accidental – In musical notation, any of these symbols used to raise or lower a pitch by one or two semitones or to cancel a previous sign or part of a key signature. A sharp raises and a flat lowers a pitch by one semitone (Randel, 2003).

Cadenza – In music for soloist, especially a concerto or other work with accompanying ensembles, an improvised or written-out ornamental passage performed by the soloist, usually over the penultimate or antepenultimate note or harmony of a prominent cadence. During a cadenza the accompaniment either pauses or sustains a pitch or chord (Randel, 2003).

Capriccio – A humorous, fanciful, or bizarre composition, often characterized by a idiosyncratic departure from current stylistic norms (Randel, 2003).

Concertino – A work in the style of a concerto, but freer in the form and on a smaller scale, sometimes for one or a few instruments without orchestra and usually in a single movement (Randel, 2003).

Concerto – “Solo Concerto”, These works employ a three-movement cycle, usually following a fast-slow-fast form (Randel, 2003).

Grandioso – With grandeur (Randel, 2003)

Ostinato – A short musical pattern that is repeated persistently throughout a performance or composition or section of one (Randel, 2003).

Partials – The pitch of such a musical tone is well defined and is related to the frequency of the fundamental of the harmonic set marking up that tone (Randel, 2003). Ex. Bb1 – Bb2 – F3 – Bb3 – D4 – F4 – Ab4 – Bb4

Recitative – “Comic Opera”, A musical declamation of the kind usual in the narrative and dialogue parts of opera and oratorio, sung in the rhythm of ordinary speech with many words on the same note: singing in recitative (Randel, 2003).

Rhapsody – Borrowed from 18th century literature, it implied no particular form, content, or compositional method. Often incorporated loose episodic forms (like epic poetry), their exaggerated, contrasting moods, and their supposed folk themes, initiated a long tradition of nationalistic rhapsodies, many of which use folk or folklike materials (Randel, 2003).

Sonata – “Sonata Form” a classical composition for an instrumental soloist, often with piano accompaniment. It is typically in several movements with one (especially the first) or more in sonata form. Composed using three structures: Exposition, Development, and Recapitulation (Randel, 2003).

Sonatina – A work with the formal characteristics of a sonata but on a smaller scale and often less technically demanding for the performer (Randel, 2003).

Ternary Form – Movements in ternary form consists of three parts, the first and third identical or closely related, the second contrasting to a greater or lesser degree (Randel, 2003).

Tessitura – The particular range of a part (especially a vocal part) that is most consistently exploited, as opposed to the tonal range or compass of such a part (Randel, 2003).

Randel, D. M. (2003). *The Harvard Dictionary of Music*. Belknap Press of Harvard University Press.

Bibliography

- 7 stars publishing*. Alyssa Reit. (n.d.). Retrieved March 28, 2023, from <https://www.alyssareit.com/7-stars-publishing>
- Cimarron Music Press. (n.d.). Retrieved March 28, 2023, from <https://www.cimarronmusic.com/>
- Keiser Southern Music. (n.d.). Retrieved March 28, 2023, from <https://keisersouthernmusic.com/>
- Warwick Music Publishing. (n.d.). Retrieved March 27, 2023, from <https://www.warwickmusic.com/>
- Wim, B. (2023, February 3). *Bex Wim - Vademecum for Bass Trombone and Piano*. Golden River Music - Home. Retrieved March 28, 2023, from <https://www.goldenrivermusic.eu/en/>
- Fetter, D. (2021, July 5). *Profile - David Fetter -Part 1 of Split Personalities*. David Fetter Music For Brass. Retrieved March 28, 2023, from <http://www.fetterbrass.com/>
- The Global Independent*. peermusic. (n.d.). Retrieved March 27, 2023, from <https://www.peermusicclassical.com/>
- Admin. (2019, October 28). *What is a wind orchestra or ensemble?* Dawkes Music. Retrieved March 28, 2023, from <https://www.dawkes.co.uk/sound-room/what-is-a-wind-orchestra-or-ensemble/>
- Instrumentation guide*. Conn. (2019, October 21). Retrieved March 28, 2023, from <https://www.conn-selmer.com/en-us/education/services/instrument-purchase-planning/instrumentation-guide>
- Conroy, E. (2018, December). *THE MODERN BASS TROMBONE REPERTOIRE: AN ANNOTATED LIST AND PEDAGOGICAL GUIDE*. Indiana University. Retrieved March 2, 2023, from <https://scholarworks.iu.edu/dspace/bitstream/handle/2022/22581/Conroy%2C%20Evan%20%28DM%20Trombone%29.pdf?sequence=1&isAllowed=y>
- Biedenbender, D. (2012, December 14). *Liquid Architecture - David Biedenbender*. David Biedenbender. Retrieved March 28, 2023, from <https://davidbiedenbender.com/performance/bent-space/>
- Randel, D. M. (2003). *The Harvard Dictionary of Music*. Belknap Press of Harvard University Press.
- Adler, S. (n.d.). *Samuel Adler - Bravura*. Theodore Presser Company. Retrieved March 28, 2023, from <https://www.presser.com/>

- Anderson, T. J. (n.d.). *Boosey & Hawkes Sheet Music Shop: Classical and educational sheet music and scores - T. J. Anderson - Minstrel Man*. Boosey & Hawkes. Retrieved March 28, 2023, from https://www.boosey.com/shop?gclid=CjwKCAjw_YShBhAiEiwAMomsEDPm2S48kz5fu d90amQqibvdpxHXZxD7qU0gb4buXyYj2AaLnexSuRoCqqAQAvD_BwE
- Brubeck, C. (n.d.). *Chris Brubeck - Concerto for Bass Trombone and Orchestra*. Chris Brubeck. Retrieved March 28, 2023, from <https://chrisbrubeck.com/>
- Carl Fischer: Helping educators and musicians Shine since 1872*. Carl Fischer Music. (n.d.). Retrieved March 27, 2023, from <https://www.carlfischer.com/>
- Carrupt, digicapt sàrl- B. (n.d.). *Printed Music & cds*. Editions Marc Reift - Psychedelia - Bertrand Moren. Retrieved March 28, 2023, from <https://reift.ch/en/index.html>
- Éditions Alphonse Leduc*. Wise Music Classical. (n.d.). Retrieved March 27, 2023, from <https://www.wisemusicclassical.com/publishers/editions-alphonse-leduc/>
- Emerson Edition Ltd.*. June Emerson Wind Music. (n.d.). Retrieved March 27, 2023, from <https://www.juneemersonwindmusic.com/Emerson-Edition-Ltd/>
- Ensemble Publications - Kagarice*. Ensemble publications - kagarice brass complete catalog. (n.d.). Retrieved March 27, 2023, from <http://www.enspub.com/kbe2.htm>
- Guardia, A. (n.d.). *Solo and chamber works*. Con Tutta Forza. Retrieved March 27, 2023, from <https://alejandroguardia.net/solo-and-chamber-samples>
- Hafabra Music Welcomes you to its website*. HAFABRA Music. (n.d.). Retrieved March 27, 2023, from <https://www.hafabramusic.com/en>
- Hickeys Music. (n.d.). *Hickey's Music*. Publication Information. Retrieved from <https://www.hickeys.com/>
- Hidas, Frigyes - Rapsodia*. Hírek, események – Editio Musica Budapest Zeneműkiadó Kft. (n.d.). Retrieved March 28, 2023, from <https://www.emb.hu/en/>
- Home/about us/blog - allentoff music in Rochester, NY*. Home/About Us/Blog - Allentoff Music in Rochester, NY. (n.d.). Retrieved March 27, 2023, from <https://allentoffmusic.com/>
- Hopson, J. (n.d.). *Meat Salad! - Jim Hopson*. Index. Retrieved March 28, 2023, from <https://www.jimhopsonmusic.com/>
- Ltd., J. M. (n.d.). *Welcome to just music*. Welcome to Just Music. Retrieved March 28, 2023, from <https://justmusicuk.com/>

Margun Music: Music & Arts. Margun Music | Music & Arts. (n.d.). Retrieved March 27, 2023, from <https://www.musicarts.com/margun-music>

Oxford languages and google - English. Oxford Languages. (n.d.). <https://languages.oup.com/google-dictionary-en/>

Popp, H., & Schnyder, D. (n.d.). *Penders Music Co. - Williams Music Publishing.* Sheet Music - Pender's Music Co. - Discourse on a Square, subZERO Concerto. Retrieved March 28, 2023, from <https://www.penders.com/m-1972-williams-music-publishing.aspx>

Postcards IV - Anthony Plog. Editions Bim & The Brass Press. (n.d.). Retrieved March 28, 2023, from <https://www.editions-bim.com/>

Sheet music for brass instruments-trumpet, trombone, horn, tuba, euphonium. Cherry Classics Music. (n.d.). Retrieved March 28, 2023, from <https://cherryclassics.com/>

Son, J. W. P. and. (n.d.). *Bass Trombone Solo Sheet Music.* Bass Trombone Solo Sheet Music | Sheet music at JW Pepper. Retrieved March 28, 2023, from <https://www.jwpepper.com/sheet-music/bass-trombone-music-solo.list>

Starr, E. (n.d.). *Eric Starr, D.M.A. San Diego State University - Bass Trombone Solo Repertoire.* Bass Trombone Solo Repertoire. Retrieved March 28, 2023, from https://music.sdsu.edu/images/uploads/Bass_Trombone_Solo_Repertoire_Final.pdf

Stephenson, J. (n.d.). *Road Not Taken Concerto for Bass Trombone and Trombone Ensemble.* Stephenson Music. Retrieved March 28, 2023, from <https://composerjim.com/>

Thomas, E. (1985). *Annotated Guide to Bass Trombone Literature* (dissertation). Brass Research Series No. 6, Nashville, TN.

Tritone Press & Tenuto Publications. Tritone Press & Tenuto Publications home page. (n.d.). Retrieved March 28, 2023, from <http://www.tritone-tenuto.com/>

Verhelst, S. (n.d.). *Colores - Steven Verhelst.* Steven Verhelst. Retrieved March 28, 2023, from <https://www.stevenverhelst.com/>

Viera, C. (n.d.). *EV productions: Music web site for Norman Bolter, Carol Viera and The Frequency Band.* Air. Retrieved March 28, 2023, from <https://www.air-ev.com/>

Vital Signs of Planet Earth. C. Alan Publications. (n.d.). Retrieved March 27, 2023, from <https://c-alanpublications.com/>

Yeo, D. (n.d.). *COLLEGE LEVEL BASS TROMBONE REPERTOIRE.* College level bass trombone repertoire. Retrieved March 28, 2023, from <https://www.yeodoug.com/resources/text/repert.html>