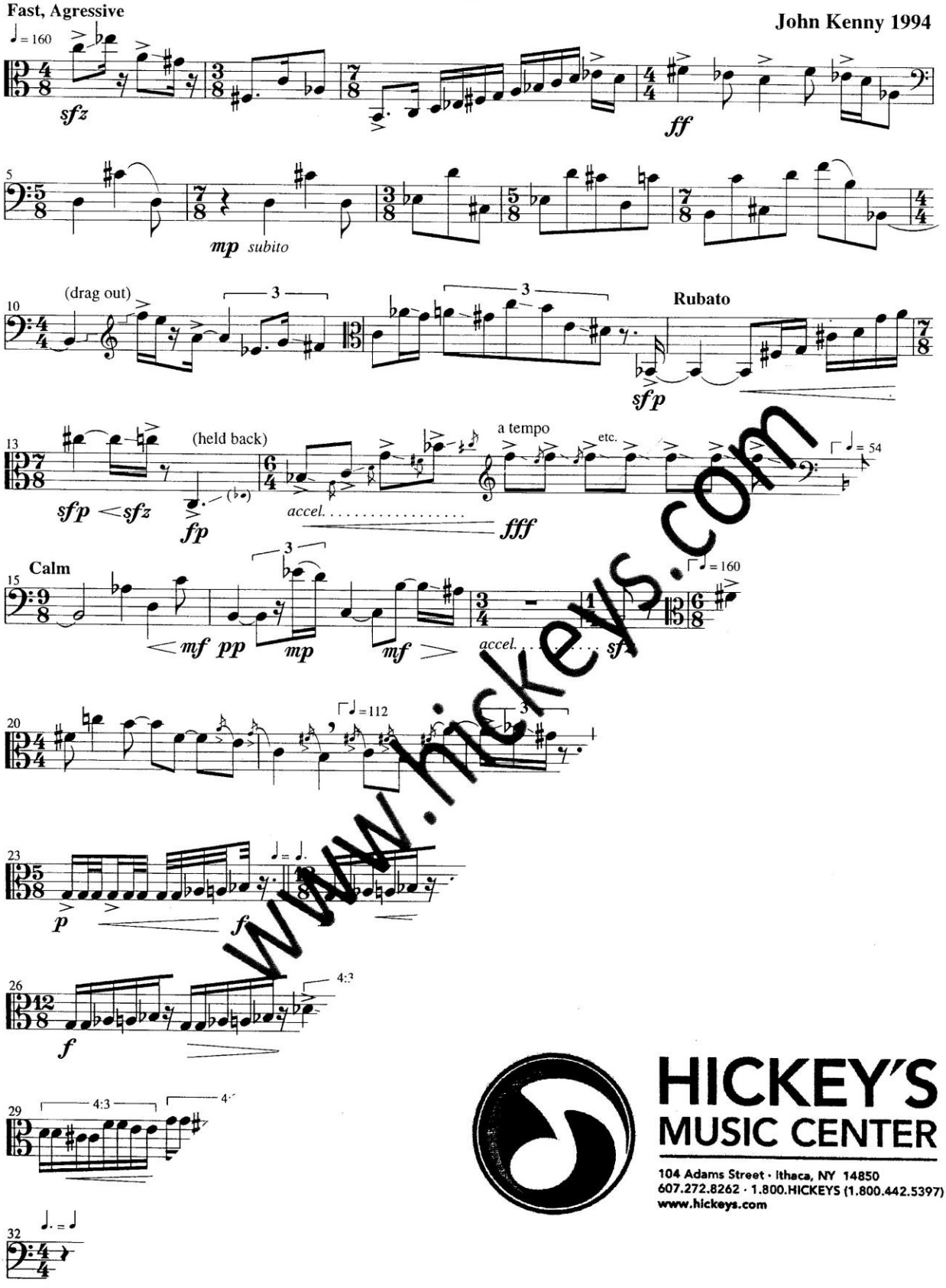
Sonata For Alto Trombone

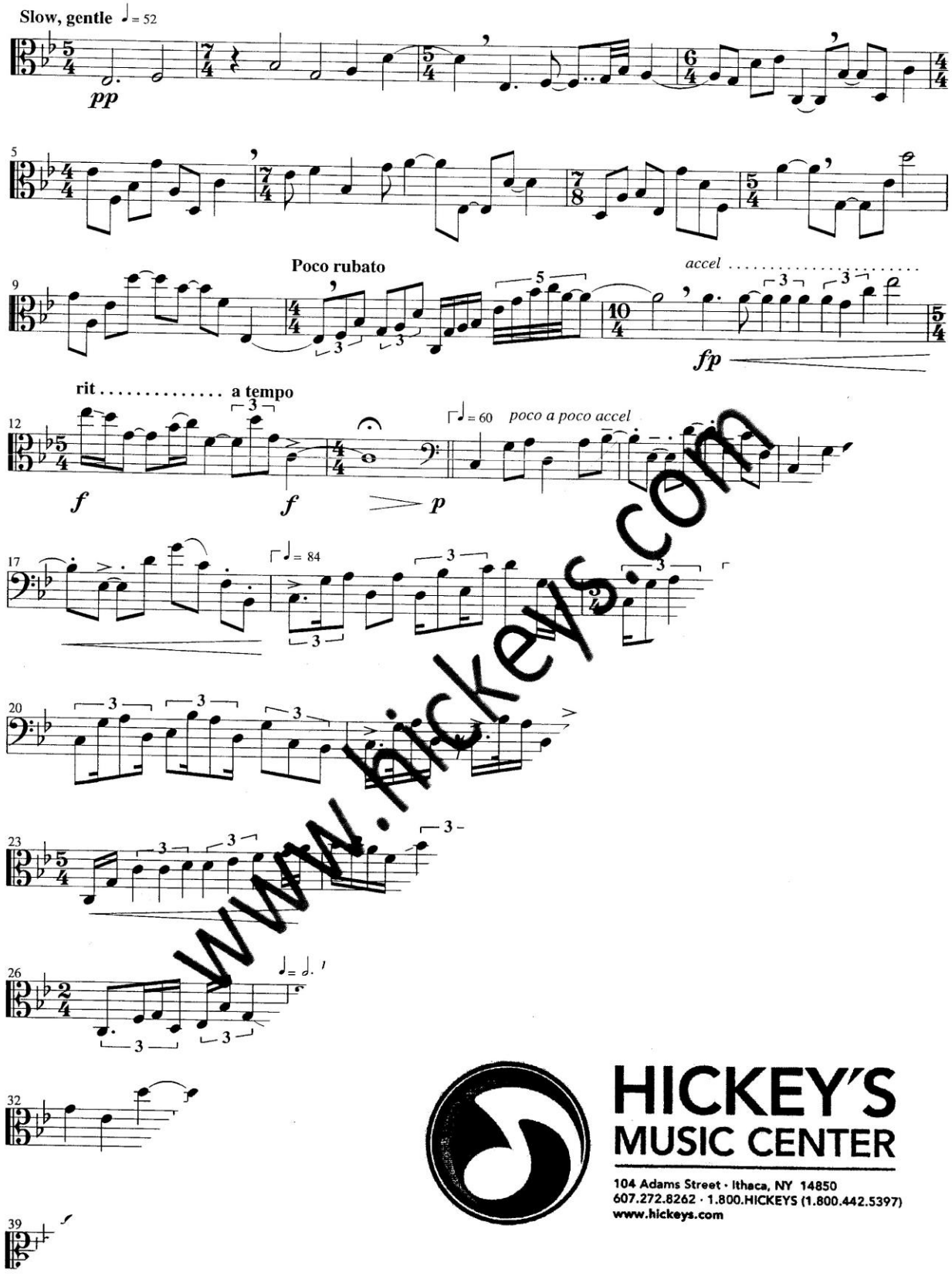
I



www.hickeys.com

HICKEY'S MUSIC CENTER
104 Adams Street · Ithaca, NY 14850
607.272.8262 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

II



www.hickeys.com

HICKEY'S
MUSIC CENTER
104 Adams Street · Ithaca, NY 14850
607.272.8262 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

III

www.hickeys.com

HICKEY'S
MUSIC CENTER
104 Adams Street · Ithaca, NY 14850
607.272.8262 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Performance Notes: Movt. I

[General note: the convention is maintained that any accidental affects the entire bar following its introduction, at every transposition, unless neutralised.]

1) 1/4 sharp 3/4 sharp

1/4 flat + 2 further divisions of the semi-tone

2) Cross-harmonic glissando.

3) Slap-tongue: produced by sending a percussive shock of air through the instrument without allowing the embrochure to vibrate. The resultant pitch is always the fundamental of any given position i.e. 8va below the notated pitch.

4) The mute should either be straight or a small Harmon without tube.

5) The desired effect in bars 74 and 75 is that of a reverse decay, heard when a tape is played backwards. This is achieved by starting from nothing, making a steady crescendo, and ending in a tongue-stop.

6) Bars 91 and 92: elongate this D♮ by circular breathing if possible, further colouring the note by altering the oral cavity to produce varied overtones. Add the voice in a steady glissando from unison to the 10th — at the moment this interval is achieved remove the mute!

7) In the final bars, glissando right off the end of the slide ending with a flurry of multiple tonguing through the open tube.

Movt. II

1) Bar 24: the glissando off the last beat is a jazz-style fall-off.

2) Bars 53 and 54: note the quarter-tones! Play on 6th and 7th positions.

3) Bars 54 - 73: sing the upper notes.

4) Bars 76 - end: the chords notated [o/o] are LIP multiphonics, obtained by centering the embrochure between two adjacent overtones. In effect, this is a controlled "split" and the resultant complex sound comprises of a harmonic series with many of the higher partials unexpectedly highlighted. In bars 78, 84 and 87 these sounds are produced directly; in all other cases they are approached by bending the starting note up or down until the desired multiphonic appears, bending out of the chord again in bars 89 and 91 to leave the next note as a normal sound.

5) The final note is a sub-fundamental!

Movt. III

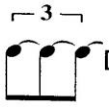
1) From the start use a constant "Electric" slide vibrato unless otherwise directed.

2) Breath only

3) Breath with some embrochure vibration.

4) Gradually add embrochure vibration to normal sounds.

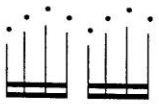
5) Inhale through instrument, NO embrochure vibration.

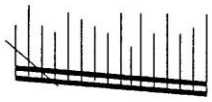
6)  Diaphragm pulse: create rhythm with pulsing volume, do NOT re-articulate.

7) Circular breathing point.

8) Normal breath point.

9) oo ee oo ee etc. Changes of tone colour in rhythm using these vowel sounds.

10)  Play staccato, in time, free pitches.

11)  Play staccato, as fast as possible over a wide range.

12) Bar 81 can be repeated ad-lib, fading to nothing.
The player could leave the stage whilst making these repetitions.