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Introduction

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

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

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

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

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

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



Manuscripts (indicated as "MS") from composers and dates refer to the edition. Dates for published editions of publication. Many of the publications in this text are available from Co. The addresses of publishers U.S. sources for many of



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Trombone Chamber Music

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

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

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

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

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

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

Instrumentation: oboe; alto saxophone; trombone; vibes.

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

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

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

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

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

Instrumentation: clarinet; trombone; cello;

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

ALSINA, CARLOS ROQUE. *Trio 1*. 1967.

Indeterminate range

Instrumentation:

medium cymbal,

big tam-tam,

cow bells,

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

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

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

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

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

Inventum is dedicated to Vinko Globokar. Tr

Amman,

Random occurrences in time and form principal motifs in the conception

"Invention" is the structural form the result of the composition

The composition utilizes proportional

tions. The trombone part is a

ffects; these include: half v

glisses; flutter tongue; f

tones; straight mute; H₂

ANDRIX, GEORGE. *Free*

Range: G_1 to

Instrument

cello; c

Written f

Forms cor

tional

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