

# TROMBONE STUDIES in contemporary music by ROBERT NAGEL

## Contents

Intervals .....	3
Odd Meter 'Pop' .....	4
Dynamic Contrasts .....	6
Pentatonic Syncopation .....	8
Impressionism .....	10
Quartal Melody .....	12
Dodecaphonic (12 tone) .....	14
Pointillistic .....	15
Special Effects .....	16
Spatial Notation .....	18
Aleatory Music .....	19
Combined Techniques .....	20
Changing Meters .....	22
Complex Rhythm .....	24

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# Intervals

from ♩ = 80 to 126

The musical score consists of ten staves of music in bass clef, 4/4 time. The first staff is marked *mp*. The second staff is marked *crescendo*. The third staff is marked *mf*. The fourth staff is marked *f* and *p*. The fifth staff is marked *mp*. The sixth staff is marked *cresc.* and *f*. The seventh staff is marked *dim.*. The eighth staff is marked *dim.*. The ninth staff is marked *dim.*. The tenth staff is marked *dim.*. A large watermark "www.hickeys.com" is overlaid diagonally across the score.



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# Dynamic Contrasts

from ♩ = 48 to 96

*p* *mf* *ff* *pp* *mf*

*pp* *mp* *f* *f* *p* *f* *p* *p*

*f* *p* *pp* *p* *mp* *mf* *f*

*mp* *p* *pp* *f*

*mf* *mf*

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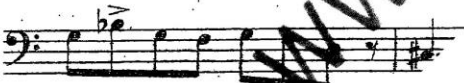
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# Pentatonic Syncopation

from ♩=126 to ♩=108

*ritmico*



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# Dodecaphonic

(12 Tone)

from ♩ = 56 to 100

*dolce*  
*p*

The musical score consists of ten staves of music in bass clef with a common time signature. The first staff begins with a *dolce* marking and a dynamic of *p*. The second staff continues the melodic line. The third staff has a dynamic of *mp*. The fourth staff has a dynamic of *mf*. The fifth staff has dynamics of *mp*, *mf*, and *cresc.*. The sixth staff has a dynamic of *p* and a *dolce* marking. The seventh staff has a dynamic of *mp*. The eighth staff has a dynamic of *mf* and a *cresc.* marking. The ninth staff has a dynamic of *mp* and a *dolce* marking. The tenth staff has a dynamic of *f*.

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# Pointillistic

15

from ♩ = 60 to 120

The musical score consists of ten staves of music in bass clef, 6/8 time signature, and B-flat major. The first staff begins with a dynamic marking of *f* and includes markings for *p*, *f*, *p*, and *mp*. The second staff features *mf*, *f*, *p*, *f*, and *p*. The third staff starts with *mp* and includes a *cresc.* marking. The fourth staff is marked *flutter-tongue* and includes *f* and *mp*. The fifth staff includes *p*, *f*, *dim.*, and *mp*. The sixth staff includes *p* and *mp*. The seventh staff includes *mf* and *cresc.*. The eighth staff includes *mf*. The ninth staff includes a sharp sign (#). The tenth staff includes a sharp sign (#). A large watermark "www.hickeys.com" is overlaid diagonally across the score.

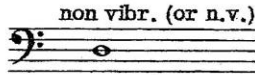


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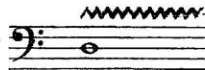
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## Special Effects

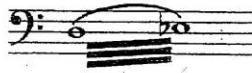
1. Straight tone; no vibrato.



2. Wide, slow vibrato (exaggerated).  
Most effectively executed as a jaw  
or lip vibrato.



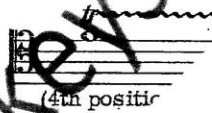
3. Slide tremolo. An effect similar  
to 2.; Wide vibrato.



4. Flutter-tongue. Use a sustained,  
"rolled r" articulation.



5. Lip trill, or "shake" (whole-tone).



6. Pedal tones.



7. Open water key. Depress the  
water key on the slide.

8. Lip glissando. A very rapid

written:

9. "Fall-of"  
term  
car



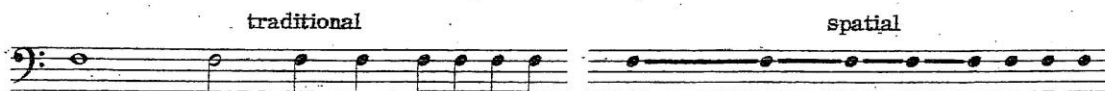
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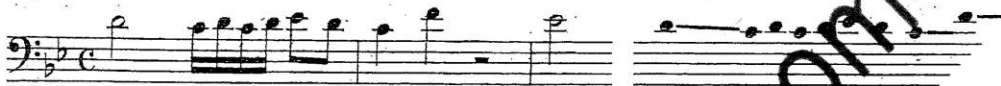
## Spatial Notation

The precise symbols of spatial notation (sometimes referred to as proportional notation) in contemporary music may vary slightly. But the basic principle of notation is the same: time values for notes and rests are indicated graphically rather than by the symbols of traditional notation.

Ex. 1



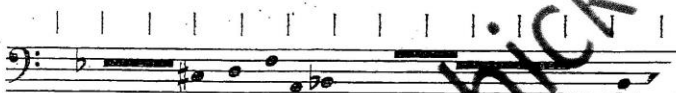
Ex. 2



A contemporary spatially notated passage might appear thus:  
(note that most attacks do *not* coincide with the time unit divisions, *i.e.* second sharps and flats apply only to the one note which they immediately precede)

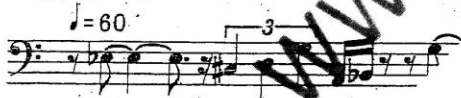
Ex. 3

seconds:



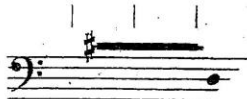
With its approximate equivalent in conventional notation:

Ex. 4



For further practice.

Ex. 5



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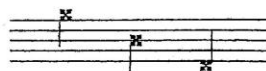
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## Aleatory Music

Aleatory music consists of a technique in which the composer prescribes only some of the musical elements, leaving the details of the other elements to be chosen spontaneously by the performer. Aleatory music is sometimes called "chance music," and is generally considered to be improvisatory in nature. In order to perform aleatory music well, the student should develop the ability to improvise, and should become familiar with the general characteristics of aleatory composers' style of music as well as the common notational practices which they use.

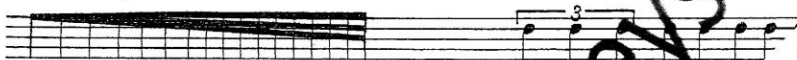
- I. Indefinite pitches, indicating high, middle and low notes according to the range of the instrument. Play any note in the corresponding range.



- II. Crescendo and diminuendo



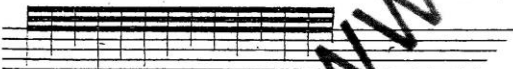
- III. Accelerating notes



- IV. Decelerating notes



- V. Fast notes on random pitches



- VI. Fast, slurred notes, selecting r which generally follow the ty melodic curve indicated.



The above ser  
Frequently  
or volum

- VIII.



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