

Canadian solo trombone recital repertoire:
An annotated bibliography

by

Dale Sorensen

A thesis submitted in conformity with the requirements
for the degree of Doctor of Musical Arts

Graduate Department of Music
University of Toronto

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Abstract

The first major Canadian compositions for solo trombone were written in the 1950s, a time when Canadian concert music composers began to flourish. Since then, more than 240 Canadian works for solo trombone (including alto, tenor and bass) have been composed. This annotated bibliography is a comprehensive examination of 135 of these works, delimited to include those composed in a 60-year period from 1952 to 2012, in two subsets of the repertoire typically performed in a standard recital: music for unaccompanied trombone, and music for trombone with piano accompaniment.

The performance and/or study of Canadian music is a curricular requirement in many Canadian school music programs, and the performance of Canadian works is often mandatory for recitals and solo competitions. An annotated bibliography is an important resource that allows performers, teachers and students to identify and evaluate a body of musical works. The present document responds to the demand for such a resource by musicians searching specifically for Canadian solo trombone music, and significantly expands the scope of such previous research.

The works chosen for inclusion in this study are presented in five sections based on instrumentation (divided by alto, tenor or bass trombone, and by unaccompanied solos or works

with piano accompaniment – at the time of writing there were no unaccompanied alto trombone solos). The information provided for each work includes point-form details (such as difficulty level, pitch range, etc.), more detailed analyses (of technical and musical characteristics, and pedagogical/performance value), supplementary information (such as premiere details, information on recordings, etc.), and musical examples.

Appendices include six indexes of the included repertoire sorted according to anticipated common search parameters, a discography of CD recordings of repertoire included in the study, and publisher and composer contact information to help increase the works' availability.

This research has been undertaken with the goal of providing an indispensable resource that allows students, educators and performers to evaluate any work in the included repertoire, which will ultimately result in more frequent performances of this music, and perhaps even stimulate the composition of new works.

Acknowledgments

This work is dedicated to my wife Sandy, and our children Alexandra and Bailey. I could not have done it without your love and support. The sacrifices made by everyone to be with me throughout this process were turned into opportunities, and I am so proud of everyone for making the best of it.

Many thanks to my supervisor Cam Walter, whose guidance, help and encouragement were much appreciated. Thanks also to the other members of my advisory committee, Hilary Apfelstadt and Robin Elliott, and to the additional members of my defense committee, Marcus Hennigar and David Russell Martin.

A special thanks to all the composers who so willingly provided information and/or scores, and to my teaching and performing colleagues across the country who provided important information.

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Chapter 1

Introduction

During my 25-year career as a musician, I have been passionate about performing and teaching Canadian music. Along with many others, I believe that the study and performance of the music of our own time and place is essential for musicians to understand the nature of our culture and our role in society, and to be actively engaged in the development and continuity of our national heritage. Despite this widely held belief, Canadian composers still struggle to gain acceptance and to have their works performed. While some writers (e.g., Aitken 1988; Kallmann 1984; Schafer 1984) have cited qualitative prejudices against, and antipathy towards, Canadian music as a possible explanation for this problem, I believe a significant issue is a lack of resources that allow musicians to identify and evaluate the existing body of musical works. The present research responds to the demand for such a resource through the creation of an annotated bibliography to serve performers and educators searching specifically for Canadian solo trombone music.

1.1 Background, context, and need for study

Canadian music may be intrinsically valued by both performers and educators through personal identification with the music, feelings of patriotism, or altruistic support and promotion of our own composers and their music. For those who require more incentive, the performance and/or study of Canadian music is also a curricular requirement in many school music programs, and the performance of Canadian works is often mandatory for university recitals, solo competitions (local, regional and national), grant applications and more.

In their study, Bartel and Shand (1995) acknowledge that while schools across the country include Canadian content in their curricula, this does not guarantee that all teachers actually follow the recommendations. Some are hindered by the lack of available resources, or perhaps their lack of knowledge of such. There have been efforts to provide more detailed information about Canadian repertoire for various instruments, mostly in the form of unpublished dissertations (e.g., Hamilton 1996; Kim 2011) or bibliographies created through the Canadian Music Centre's (CMC) John Adaskin Project (JAP). The only such research on Canadian solo

trombone music is a JAP document which describes 8 solo trombone works (Maxwell 1985), and a more recent dissertation focusing on 16 Canadian solo works written for and/or premiered by Canadian trombone soloist Alain Trudel (Raine 2002). Additionally, some other dissertations each include a few Canadian works as part of their international coverage of works for a specific instrumentation (e.g., Davidson 2005; Kimball 2001; Lawrence 2009; Senff 1976). As this collected research represents a small fraction of the more than 240 solo works that have been written before the end of 2014 (see Table 1), an update is long overdue.

Table 1. A categorical overview of Canadian solo trombone works (1952-2014).

Type	Alto	Tenor	Bass	Total
Unaccompanied	-	43	7	50
w/ piano	1	68	15	84
w/ organ	-	3	-	3
w/ percussion	-	8	4	12
w/ electronics	-	26	1	27
w/ chamber ensemble	-	16	7	23
w/ band	-	11	2	13
w/ orchestra	2	26	5	33
Total	3	201	41	245

Maxwell's bibliography, like most of the other similar Canadian research for other instruments, lists only works that are/were available from the CMC. This reflects my own observation that both students and teachers often restrict their search for materials to one main source: the CMC. An excellent resource, the CMC houses a library of musical scores available to anyone in the world; however, my research indicates that less than one-third of all Canadian solo trombone works are presently available from their library (see Table 1 above). There are two reasons for this, both of which illustrate the problem of limiting a repertoire search to this one resource, and both of which explain the rationale for extending the scope of my research to compositions that are available both within and outside the CMC.

First, of the 169 solo trombone works by CMC composers, only 77 of these are actually available from the CMC library (see Table 2). Only 19 of the remaining 92 works are published, leaving 73 works accessible only to those who happen to know about a piece and go to the trouble of tracking it down directly from the composer. There may be a myriad of reasons why these works are not deposited in the library; however, based on personal communication with many of these composers – who still list these works in their current catalogues – in most cases it would seem to be a simple matter of neglect.

Table 2. Availability of works within and outside the CMC.

	CMC composers	non-CMC composers	Total
Works in CMC library	77	2*	79
Published works	19	29	48
Unpublished works	73	45	118
Total	169	76	245

*These two works are by composers who are no longer CMC Associates.

Secondly, the library contains only works written by composers who are Associate Members of the CMC. There is no such similar distribution system for the 74 solo trombone works written by composers without this affiliation. As many of these works are unpublished, this leaves a large body of work – some of very high quality – that is relatively unknown and inaccessible, and thus rarely performed. While it is true that membership as a CMC Associate Composer is only granted to those who meet certain eligibility requirements – including a minimum level of basic training, professional references, and evidence of professional performances of their works (CMC n.d.) – it would be naïve to assume that works by non-CMC composers are less worthy of investigation. Indeed, several excellent works can be found in the catalogues of these composers, many of whom would meet the CMC’s eligibility requirements, yet, for various reasons, choose not to apply for membership.

By expanding the scope of this research to include non-CMC composers, it has been necessary to determine the criteria that define which works – or more relevantly, which composers – can be considered Canadian. It would be possible for this to be rather complicated; for example, if an American composer wrote a work inspired by a visit to Canada, could that work be considered Canadian? Or if a Canadian-born composer spent his/her entire life living in Lithuania writing music that has nothing to do with Canada, should their works be excluded? It seems that the most practical solution is to follow the lead of the CMC, for whom one of the prerequisites for membership as an Associate Composer is that one must be “a Canadian citizen, landed immigrant, or permanent resident” (CMC n.d.). While this eligibility requirement is quite wide-ranging – including recent immigrants as well as life-long expatriates – it would seem to be an acceptable rationale for determining which works to include in this study.

The first major Canadian work for solo trombone was William McCauley’s *Five Miniatures for Bass Trombone, Harp and Strings*, written in 1959 and premiered by Donald Knaub with the Eastman-Rochester Symphony Orchestra conducted by Frederick Fennell. McCauley, himself a trombonist, wrote this work while earning a Master’s degree in composition at the Eastman School of Music. Prior to this, the very few Canadian compositions for trombone were beginner- or intermediate-level pieces mainly suitable for music festival use. Another dozen works were written during the 1960s, after which the number of Canadian trombone works has steadily increased to a present average of about six new works per year (see Table 3).

Table 3. Number of works composed in each decade since 1950.

1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2009	2010-2014
3	13	28	43	63	57	35

Canada’s musical history, in terms of classical concert music, is short relative to the European tradition from which it originates. In the early 1950s, Louis Applebaum claimed that his was “the first generation of Canadian composers” (quoted in Beckwith 1997, 101). While Beckwith is quick to clarify this by citing Helmut Kallmann’s far-reaching work documenting Canada’s rich

200-year musical history (101), he also acknowledges the pervading sentiment that, culturally speaking, Canada was “coming of age” in the 1950s (97), an era that witnessed “the patriotic establishment of new societies for every phase of our music” (97-98): the Canadian League of Composers (CLC) in 1951, the Canada Council for the Arts in 1957, and the Canadian Music Centre in 1959.

Concurrently, the trombone was gaining greater acceptance as a solo instrument, thanks to the exposure provided by several major solo works composed in the 1940s (e.g., Leonard Bernstein’s *Elegy for Mippy II*, Paul Creston’s *Fantasy*, Paul Hindemith’s *Sonata*, and Frank Martin’s *Ballade*). However, while the aforementioned increase in compositional activity can certainly be attributed to composers’ growing interest in writing for the trombone, its rate of increase is also simply a reflection of the blossoming musical milieu and its attendant increase in the number of Canadian composers: in 1985 (when Maxwell’s bibliography was written), for example, there were 265 CMC Associates; by 2011 there were 788.

Collaboration is also key to the creation of new works, and performers often provide the impetus and opportunity for new creation. Significant contributions to the repertoire have been made by the following individuals:

- 1) Vancouver-based trombonist Jeremy Berkman has commissioned and/or premiered 8 solo trombone works, including major works by Michael Oesterle and Owen Underhill. The latter’s *Trombone Quintet* (for trombone and string quartet) has been recorded by Berkman with Quatuor Bozzini for the CMC’s record label Centrediscs (on CMCCD 17412).
- 2) In the early 1970s, composer Christopher Dedrick wrote six solo trombone works, five of which are for bass trombone. These were written for Thomas Streeter who included them on his 1972 LP recording *Music for Bass Trombone* (Kendor KE 9972).
- 3) Composer Scott Good has written five solo trombone works, and premiered an additional four works as a trombonist. Two of Good’s solo works were commissioned by trombonist Dale Sorensen, the author of the present study: one for trombone and string quartet, and one for trombone and wind ensemble.

- 4) Elizabeth Raum's seven compositions represent a significant contribution to the Canadian trombone repertoire. Many of these works – including concertos for alto and bass trombones – were dedicated to, premiered by, and/or recorded by Raum's husband, trombonist Richard Raum. Elizabeth Raum's *Fantasy for Trombone and Piano* is perhaps the most frequently performed Canadian solo trombone work, and has been recorded on CDs by six different performers (see Appendix G).
- 5) Richard Raum also premiered two works written by his former colleague at the University of Regina, Thomas Schudel, including a concerto for alto trombone (one of only three Canadian solo works for the alto trombone). Schudel has also written five other beginner- and intermediate-level solo trombone works.
- 6) Dale Sorensen has commissioned and/or premiered 16 Canadian solo trombone works, including concertos by Jack Behrens, Jim O'Leary and Anita Sleeman.
- 7) Virtuoso trombonist Alain Trudel, already the subject of another dissertation for his contribution to the repertoire (Raine 2002), has commissioned and/or premiered 24 solo works, three of which he composed himself. Trudel's list of premieres contains several concertos, including those by Malcolm Forsyth and Jacques Hétu, both masterful works and major additions to the repertoire.
- 8) Finally, composer Eldad Tsabary's six works for solo trombone (two unaccompanied, two with electronics, one with piano, and one with string orchestra) were all written as a result of his close association with American trombonist Haim Avitsur.

There are many other trombonists in the country who are commissioning new works and also making recordings. Since 2012 there have been no less than six new CD recordings that include at least one Canadian work for solo trombone. These and other previous recordings serve as a substantial contribution to the dissemination and exposure of the repertoire.

1.2 Project summary

In a series of interviews with several Canadian brass instructors, Funk (2007) found “an overwhelming consensus that repertoire selection was among the more difficult tasks a private music teacher faces” (p. 19). While recordings and live performances help to give the repertoire

more exposure, an annotated bibliography can provide a comprehensive overview of a set of works. By including specific descriptive details for each work – such as difficulty level, technical and musical characteristics, and educational/performance value – an annotated bibliography gives performers and educators the information necessary to assess the suitability of any given work for their respective purposes.

The present document is directed to musicians searching for Canadian solo trombone music, and significantly expands the scope of such previous research. This annotated bibliography is a comprehensive examination of 135 solo trombone works composed in a 60-year period from 1952 to 2012, in two subsets of the repertoire typically performed in a standard recital: music for unaccompanied trombone, and music for trombone with piano accompaniment.

The works chosen for inclusion in this study are presented in five sections based on instrumentation (divided by alto, tenor or bass trombone, and by unaccompanied solos or works with piano accompaniment – at the time of writing there were no unaccompanied alto trombone solos). The information provided for each work includes point-form details (such as difficulty level, pitch range, etc.), more detailed analyses (of technical and musical characteristics, and pedagogical/performance value), supplementary information (such as premiere details, information on recordings, etc.), and musical examples.

Appendices include six indexes of the included repertoire sorted according to anticipated common search parameters, a discography of CD recordings of repertoire included in the study, and publisher and composer contact information to help increase the works' availability.

This resource has been created in conjunction with a searchable internet database (available at www.canadiantrombone.com), a major expansion of a website begun in 1999, which contains a list of all known Canadian trombone compositions (solo and ensemble). Whereas this list has until now included only basic details such as title, instrumentation and duration, its expansion into an annotated bibliography has been undertaken with the goal of providing an indispensable resource that allows students, educators and performers to evaluate any work in the included repertoire, which will ultimately result in more frequent performances of this music, and perhaps even stimulate the composition of new works.

Chapter 2 Methodology

The following sections outline the search methods used in locating and collecting the Canadian trombone repertoire, and discuss the delimitations that were necessarily imposed to condense this list of works to a practical number for this particular project.

2.1 Repertoire search methods and collection

To ensure that this research was to be as comprehensive as possible, I have searched for unknown works using resources such as: AMICUS national library catalogue, CMC (library, newsletters and announcements), publishers' catalogues (Canadian and international), literature announcements and reviews in the International Trombone Association (ITA) Journal, and other internet sources (including [WorldCat](#), [The Living Composers Project](#), etc.). In addition, I communicated directly with composers (through the CMC, CLC and ACWC), performers and teachers (through my extensive network of professional colleagues), and publishers to request information that led to the identification of additional works.

Scores not already in my personal collection were acquired through the CMC library, inter-library loans, the University of Toronto music library (which acquired several titles at my request), and directly from many composers who generously provided complimentary copies of their scores.

Although the collection of this repertoire began in my undergraduate student days in the late 1980s, the list has grown by some 100 titles as a result of new discoveries made during the recent period of rigorous research, 2011-2015.

2.2 Delimitations

To be truly useful, this bibliography should be comprehensive; however, a detailed analysis of 245 works would be impractical for the scope of this dissertation. For this reason, the following delimitations have been imposed:

- 1) The study investigates repertoire written between 1952 and 2012.
- 2) The study examines only the subsets of the repertoire typically performed in a standard recital – specifically, unaccompanied works and works with piano accompaniment. If a work (such as a concerto) with orchestral or other ensemble accompaniment has a piano reduction, it has been included.
- 3) Repertoire discussed in previous bibliographies (e.g., Davidson 2005; Kimball 2001; Lawrence 2009; Maxwell 1985; Raine 2002; Senff 1976) do not receive a full evaluation in this study. Information provided for these works includes the point-form details and supplementary information, but not the detailed analyses (technical and musical characteristics, and pedagogical/performance value) unless it was determined that a more nuanced criteria could provide an enhanced evaluation. This practice also applies to works that have received a sufficiently detailed analysis in an ITA Journal literature review.
- 4) Works of unspecified instrumentation (e.g., works “for any melody instrument”, etc.) are not included, unless there is compelling evidence that the work was created initially for trombone (e.g., Alcides Lanza’s *hip’nas I* for one or more low pitched instruments). Works with flexible instrumentation are included, provided the trombone is one of the specified possible instruments (e.g., a work for bassoon or trombone or cello).

Chapter 3 Literature Review

In preparation for this study, a literature review of existing annotated bibliographies for trombone and other brass and wind instruments was conducted. The goals of this review were:

- 1) to determine which descriptors (i.e., database fields) should be included in this bibliography, and the format for their presentation and organization;
- 2) to choose a grading/difficulty scale;
- 3) to glean ideas for useful appendices, including appropriate indexes; and
- 4) to determine which Canadian solo trombone works have already been included in other studies, and to what extent they have been discussed.

The bibliographies examined can loosely be divided into three main categories, with the following sub-categories:

- 1) Published bibliographies (monographs).
 - a. For trombone.
 - b. For other brass instruments.
- 2) Unpublished dissertations/theses.
 - a. For trombone.
 - b. For other brass instruments.
 - c. For other instruments specifically encompassing Canadian repertoire.
- 3) Bibliographies of Canadian repertoire created through the CMC's John Adaskin Project.
 - a. For trombone.
 - b. For other brass instruments.
 - c. For other instruments/ensembles.

Several journal articles were also consulted, but were all too brief in scope to be relevant for the present study. The examination of 43 bibliographies (see Table 4) has revealed several established conventions and some unique approaches to presenting information, all of which has been distilled into the present format.

Table 4. Overview of bibliographies examined, sorted by category.

Published Bibliographies		
Trombone	Other Brass	
Arling (1983) - chamber Everett (1985) - bass Kagarice (1974) - orchestra & band Kagarice (1979) - student Schöck (1999) - wind orchestra Thompson and Lemke (1994) - French	Bone (2007) - euphonium Cansler (1984) - trumpet Carnovale and Doerksen (1994) - trumpet Morris and Perantoni (2006) - tuba Shaffer (2008) - horn	
Dissertations / Theses		
Trombone	Other Brass	Canadian (any instrument)
Adams (2008) - timbral Bell (2003) - women Cox (2011) - electroacoustic Crider (1991) - American Dalen (1985) - unaccompanied Davidson (2005) - multiphonics Horsley (2008) - duets Kimball (2001) - alto Lawrence (2009) - organ Raine (2002) - Alain Trudel Senff (1976) - unaccompanied Wilson (2004) - quartet	Bowman (2002) - trumpet Funk (2007) - trumpet	Donkersgoed (2007) - marimba Glencross (2000) - ww 5tet Hamilton (2006) - flute Hamilton (1996) - oboe Henderson (2007) - clarinet Kim (2011) - piano (women) Payne (1996) - flute
Adaskin Bibliographies (Canadian)		
Trombone	Other Brass	Other Instrument
Maxwell (1985)	Stubley (1989) - brass ens. Stubley (1990) - horn	Cernauskas (1995) - flute Kernohan (1997) - clarinet MacInnis (1991) - accordion Shand (1978) - choral/inst. Shand (1986) - strings Shand (1987) - band Shand (1993) - violin Walter (1994) - jazz band

3.1 Analysis of bibliographies for trombone and other instruments

A very wide range of descriptors and presentation formats were found in the examined bibliographies. Some, like Hamilton (2006), provide only basic information, while others were quite comprehensive (e.g., Senff 1976). Kimball (2001) presents his descriptive analyses almost exclusively in written form, while Adams' (2008) information is presented entirely in point-form. Researchers mainly used a combination of these approaches, which is practical, as the point-form information provides the reader with a quick overview of the most pertinent details, while the written descriptions provide additional information for those who require it.

The examination of these resources also exposed issues of accessibility, user-friendliness and currency. Some resources were acquired directly from the author (e.g., Raine 2002), or through inter-library loans (e.g., Bell 2003; Dalen 1985), while others were available as a PDF file from the internet through ProQuest (e.g., Adams 2008), the John Adaskin Project (e.g., Stubley 1989), or other sources (e.g., Cox 2011; Hamilton 2006). The many documents accessed electronically through ProQuest may not necessarily be considered readily available, for such access does require a subscription or university affiliation. Only those documents available freely from the JAP or other websites can truly be considered accessible by everyone. My own interest is in making my research available freely on the internet (see www.canadiantrombone.com for preliminary efforts in this area) – not just as text-based information such as a downloadable document or webpage, but ideally as a fully functional (i.e., searchable) electronic database that can be continually updated. Funk's (2007) research – a proposed design for an electronic repertoire database – was therefore especially relevant. As music is being continually composed, the cataloging of a repertoire is inherently incomprehensive, if not by the necessity of imposed limits in scope (e.g., instrumentation, temporality, geography, etc.), then by the fact that the instant it is published it is already outdated. Among the bibliographies examined for the present study, two dissertations were created in connection with a functioning internet database (see Henderson 2007 and Kim 2011).

3.2 Identification and discussion of database fields

The database fields included in each bibliographic entry have been compiled after considering established conventions and relevance to the goals of the present research, and are divided into three main sections:

- 1) The most essential elements in point form, to provide a brief overview for perusal, and to allow the reader to quickly assess the suitability of a work for their purposes.
- 2) A more detailed description of the musical and technical characteristics, which will provide additional pertinent details for those requiring more information, and a brief commentary on the pedagogical/performance value of the work.
- 3) Supplementary information that would be useful for research purposes (e.g., study and/or performance).

Furthermore, the fields have been chosen with consideration for future transition to an internet database format. A sample bibliographic entry including all database fields is found at the end of the chapter (see Table 8).

POINT-FORM DESCRIPTORS.

These fields provide a quick overview of the most essential details of a piece, and give the reader a general impression of the work.

Composer name: LASTNAME, Firstname (in **bold**). An active hyperlink is provided to composer websites or biographies available on the internet.

Composer dates: Year of birth/death. Because this information can be difficult to find for obscure or contemporary composers, it is very valuable for those looking to include it in program notes, etc.

Gender: Indicated by M (for male) or F (for female).

Region: Each composer's regional affiliation is indicated by Canadian province or by non-Canadian country. Separate regions for birth (B) and current residence for living composers (R) or death (D) are included. While there are limits to this method – if, for example, a composer

was born in Alberta, raised in Ontario, studied in Québec, worked in Manitoba, and retired to PEI – hopefully it at least provides a good starting point for those who may be searching for works by composers from a certain geographic region.

Work Title: In *bold italics*.

Date of composition: Every effort has been made to determine the actual composition date (as opposed to the copyright date in a published work, which might be years later than its composition). In the rare cases where it has been impossible to determine the actual date of composition (especially when the composer could not be contacted, and the only extant version of the work is published), the publication copyright date is provided as the date of composition.

Instrumentation: Although the sections are organized by instrumentation, this information is also provided within each citation.

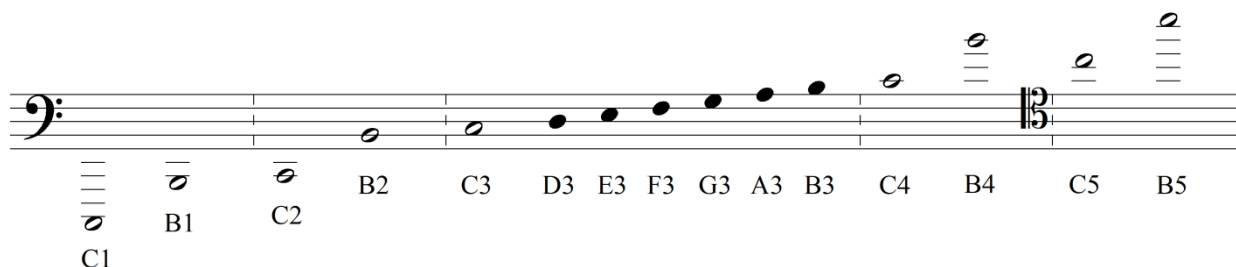
Duration: The duration of each work is indicated by the length of time in minutes and seconds, in ‘clock’ format (e.g., 4:30).

Availability: This field indicates whether the work is published, available from the CMC, or available only from the composer. For published works, the catalogue number and/or copyright date are provided. If the work is available in the CMC library, the call number is included. An active hyperlink is provided to publisher websites. Publisher contact information is also included in Appendix H, as is composer contact information for works available only directly from the composer.

Copy Quality: As the legibility of notation can be a determining factor in the performability of a work, this descriptor field indicates the copy quality of the printed music, using the following three designations, modeled after Davidson (2005): ‘manuscript’ (i.e., handwritten), ‘computer’ (i.e., produced on a personal computer), and ‘published’ (i.e., professionally published). Additional terms will be provided in parentheses to indicate manuscript quality: ‘clear’ (distinct, legible, good spacing), ‘muddy’ (coarse, untidy and/or smudged), ‘crowded’, etc. With the quality of today’s music notation computer programs, and the opportunity for self-publishing, ‘computer’ and ‘published’ can be somewhat interchangeable designations.

Range / Clefs / Tessitura: Standard music notation is used to indicate the pitch range of a composition, in combination with the Scientific Pitch Notation System when referencing particular notes within the annotations (see Figure 1 for a guide to this system).

Figure 1. Scientific Pitch Notation System.



While indicating the range of a work provides important information regarding the outer limits, the overall tessitura is also important to know. A work with a high tessitura within an accessible range may still be unsuitable (for endurance challenges), while a work that generally sits within a moderate tessitura may be playable even if it briefly extends beyond a comfortable range. Rather than use broad categories (such as low, medium, high, or subdivisions thereof) to define the tessitura, a separate range is provided within the overall range limits.

In the example given in Figure 2, the overall pitch range is notated as whole notes, with their note names marked underneath. The tessitura is indicated with a bracket, and notated as stemless quarter notes. If an optional (i.e., *ossia*) note is found in a score, this is notated as a stemless half note within parentheses. If an indeterminate pitch is indicated (i.e., highest or lowest note possible), this is indicated by a triangle-shaped note, also in parentheses. The clefs used in a composition are also incorporated here. This system will provide the reader with a very clear and concise visual overview of the range, tessitura and clefs used within any given work.

Figure 2. System used to identify the pitch range, tessitura, and clefs used in a work.



Level of Difficulty: Various grading systems have been used in other bibliographies, and include a range of distinct levels, from three (e.g., Crider 1991) to nine (e.g., Wilson 2004), sometimes compared to other grading systems – Cernauskas (1995), for example, compares her grade levels with length of study and also with Royal Conservatory of Music (RCM) levels. A standard 4-point system was developed by the John Adaskin Project for music intended for student performers (see Shand, Stublely and Walter 1998), and used within their publications (see list in Table 4 above). For consistency within the assessment of Canadian musical repertoire, this model has been chosen as a basis with additional difficulty levels to further discriminate among the advanced (or ‘very difficult’) repertoire being assessed in this study, the majority of which in fact falls under this category. While Arling (1983) used five levels to distinguish university-level repertoire (I: Freshman; II: Sophomore; III: Junior; IV: Senior; V: Graduate/Professional), no specific criteria was provided. In any case, because the proficiency level of university players is not absolute, it is better to use a slightly broader range, as did Crider (1991): I (undergraduate, freshman or sophomore), II (undergraduate, junior or senior), and III (graduate or professional). This is similar to the advanced categories used by Cansler (1984) and Wilson (2004). The combination of this and the JAP’s system results in a 6-point scale, as shown in Table 5. Finer gradations within the defined levels are accomplished by overlapping grade levels (e.g., “Level of Difficulty: 4-5”).

Table 5. Six-point grading system used to assess difficulty level.

1	2	3	4	5	6
Easy	Medium	Difficult	Very Difficult		
Beginner	Intermediate; Junior High	High School	University Undergraduate		Graduate; Professional
< 2 years	2-3 years	3+ years	Freshman; Sophomore	Junior; Senior	

To be effective, the criteria used in assessing the levels of difficulty must be clearly defined. Cansler's (1984) explanation of grade levels is exceptional, including detailed criteria outlining several technical limits for each level. The criteria below has been compiled by combining Cansler's model with the guidelines provided in Shand, Stubley and Walter (1998) – especially those used in Stubley (1989; 1990) and Walter (1994) – into trombone-specific terms, and presented in a chart as organized by Cernauskas (1995) (see Table 6 and Table 7).

Table 6. Criteria for assessing difficulty levels 1-3.

	Level of Difficulty, Beginner to High School		
	1 (Easy)	2 (Medium)	3 (Difficult)
Range	-B \flat 2 to B \flat 3 (D4) -possibly G2 if no challenges	-G2 to D4 (E \flat 4) -possibly F2 if no challenges	-F2 (E2) to G4 (A4) -pedal note (B \flat 1) -F-attachment notes (E \flat 1-D1)
Key	-up to 1 sharp or 3 flats -limited modulation -few accidentals	-up to 3 sharps or 4 flats -modulation to related keys -some accidentals	-up to 4 sharps and 5 flats -more extensive modulations -more accidentals -limited use of tenor clef
Meter	-4/4, 3/4, 2/4, 6/8 -few meter changes -constant pulse	-2, 3 or 4 beats per bar -simple or compound -some meter change -constant pulse	-odd meters with regular accent patterns -changes of meter -changes of pulse
Dexterity	-slow to medium -no awkward changes -no ornaments -little use of 5 th position -little mvt to extended pos.	-moderately fast -limited runs -some use of 5 th position -limited mvt to extended pos.	-fast -short runs -larger skips -some alternate positions -simple ornaments
Rhythm	-whole, half, quarter, eighth -dotted half, quarter -ties within bar -little pattern change -slow to moderate tempos	-sixteenths (in moderation) -triplet eighths -dotted 8 th -ties over bar line -simple syncopation -moderately fast tempos	-all note values -dotted rhythms -triplets -subdivision of beat -more syncopation -some use of fast tempos
Articulation	-legato or staccato -small interval slurs -patterns of 2 or 4 in simple time -3 slurred in compound	-more changes -medium interval slurs -patterns of 3 slurred in simple time -2 slurred in compound	-frequent changes -large interval slurs -various accents -some double tonguing - <i>fp</i> in middle register
Phrasing	-short phrases -obvious breathing places -short piece -frequent rests	-longer phrases -fairly comfortable breaths -medium length piece -some rests	-irregular phrases -quick breaths necessary -rests in high passages
Dynamics	- <i>mp</i> – <i>mf</i> -few changes -changes not sudden -some crescendo/decrescendo	- <i>p</i> – <i>f</i> -many subtle changes -some sudden changes	- <i>pp</i> – <i>mf</i> (low register) - <i>mp</i> – <i>ff</i> (high register) -more contrast -many quick changes
Special Effects	-short glissandi -simple percussive sounds	-unpitched vocals -limited use of mutes -more complex percussive sounds	-flutter tonguing -vibrato -pitched vocals -complex percussive sounds -frequent mute changes

Table 7. Criteria for assessing difficulty levels 4-6.

	Level of Difficulty, University to Professional		
	4 (undergrad, year 1-2)	5 (undergrad, year 3-4)	6 (graduate, professional)
Range	-high range to B \flat 4 (C5) -all F-attachment notes -pedal notes (A \flat 1 to B \flat 1)	-high range to C5 (D5) -pedal notes (G1 to B \flat 1)	-high range to D5 or higher -pedal notes to lower limit
Key	-any key -frequent key changes -many accidentals -some double sharps and flats -extensive use of tenor clef -limited use of alto clef	-very frequent key changes -extensive accidentals -many double sharps and flats -extensive use of alto clef	-very extensive accidentals, including double sharps and flats
Meter	-any meter(s) at all tempos -frequent change -some complex relationships of pulse and meter	-more extensive mixed meter -more complex relationships of pulse and meter	-very extensive mixed meter -very complex relationships of pulse and meter
Dexterity	-quite fast -extended runs -skips to an eleventh -frequent alternate positions -any ornaments	-very fast -skips to two octaves -extensive alternate positions	-extremely fast -very wide skips
Rhythm	-complex rhythms and rhythmic relationships -frequent changes of rhythm and/or tempo	-more complex rhythms and rhythmic relationships -more frequent changes of rhythm and/or tempo	-very complex rhythms and rhythmic relationships -very frequent changes of rhythm and/or tempo
Articulation	-rapid changes -wider slurs -any accents -some double & triple tonguing	-slurs to 2 octaves -more extensive double & triple tonguing	-very wide slurs -very extensive double & triple tonguing
Phrasing	-long, high phrases -not enough places to breathe -long piece -few rests	-very few places to breathe	-no places to breathe
Dynamics	-full dynamic range in all registers -extreme changes -many sudden changes	-more extensive dynamic range in all registers -very sudden changes	-extreme dynamic range in all registers
Special Effects	-easy multiphonics -articulation effects -easy lip trills -quick mute changes -fairly extensive effects use	-more difficult multiphonics -more difficult lip trills -extensive effects use	-complex multiphonics -very extensive effects use

In a series of interviews of Western Canadian brass instructors, Funk (2007) reports that teachers generally found that “a simple six point grading system was not terribly helpful when attempting to identify an appropriate piece and that most often they would not choose a new piece for their students until they had actually seen or played the work themselves” (p. 19). While this may imply that a grading system is entirely superfluous, in reality any grading system – even if imperfect or subjective – does help the reader narrow their focus to a more manageable list of repertoire, and should be considered an essential component of a useful annotated bibliography.

Some bibliographies include an additional grade level for the piano accompaniment (e.g., Bowman 2002; Kagarice 1979). While this may be potentially useful information, the author has not the expertise required to make such an assessment; therefore, assigned grade levels apply only to the trombone part.

Notation: Within contemporary repertoire, unusual musical notation systems may be used. Works are categorized with one (or more) of the following terms:

- Standard – traditional music notation.
- Unmetered – standard rhythmic notation but with no time signature.
- Proportional – an unmetered notation where the rhythmic value or duration is determined by a note’s placement within the staff, and/or the relative space between notes. Note heads without stems are common in this notation system.
- Graphic – any type of notation where non-traditional symbols are used to represent certain technical or musical gestures. These could be as simple as one graphic symbol incorporated into an otherwise traditionally notated score, or as complex as an entire score consisting exclusively of graphic symbols.
- Tri-gram – a three-line staff, often with the top line representing the high range (or highest possible note), the middle line for the mid-range, and the bottom line for the low range (or lowest possible note). The lines in this system often represent indeterminate pitches, but can also represent specific pitches.

- **Box** – often used in combination with unmetered or proportional notation, this is simply a musical phrase or gesture surrounded by a rectangular box, and repeated for the indicated time duration or a specified number of repetitions.

Special Techniques: Contemporary repertoire uses many special or extended techniques. While these may be discussed within the detailed description of technical characteristics, a list provided in point form will be quite useful, as some of these techniques can be a determining factor in a work's suitability for use. Below are definitions of some included terms:

- **Body sounds** – various sounds made with the body, including air sounds, whistling, foot taps, finger snaps, etc.
- **Cracked tone** – accenting a note so hard that the pitch 'cracks'.
- **Cross-grain slur** – a natural lip slur across partials, with the slide moving in the opposite direction of the pitch, i.e., the pitch goes up as the slide moves out. When notated as a special technique, often there is a succession of several slurs in a row.
- **Double tonguing / Triple tonguing** – tonguing a series of two or more notes by alternating between 'tah' (or 'tu') and 'kah' (or 'ku') articulations; faster than single tonguing.
- **Enharmonic tremolo** – on one breath, moving the slide (slowly or quickly) between alternate positions of the same pitch (i.e., from one note to its enharmonic equivalent on a different partial in another slide position).
- **Fall-off** – a glissando down from a specific pitch (may be long or short). Jazz-derived.
- **Fluttertongue** – literally, fluttering the tongue (similar to rolling an 'R' when speaking) while producing a tone.
- **Glissando** – a smooth slide, fast or slow, from one pitch to another including all microtonal pitches in between; the beginning and/or ending notes may be unspecified. A written glissando which exceeds the limit of a single partial is called a portamento.
- **Harmonic glissando** – slow or fast lip slurs moving through several partials in one or more slide positions; the beginning and/or ending notes may be unspecified.

- Lip bend – using the lip instead of the slide to alter the pitch, but without actually changing partials.
- Microtones – usually quarter-tones, these are pitches that occur when dividing a diatonic semitone into smaller intervals.
- Mouthpiece pop – tapping the mouthpiece, while it is in the instrument, with the palm of the hand to make a percussive popping sound.
- Multiphonic – a harmonic interval/chord produced by playing one pitch and singing another pitch simultaneously; the sung pitch may be above or below the played pitch.
- Rip – primarily a jazz technique, very similar to a harmonic glissando, but usually played very fast and ascending from low to high.
- Scoop – a short glissando up to a specific pitch. Jazz-derived.
- Shake – similar to a lip trill, a fast tremolo between two pitches in different partials of the same slide position. Jazz-derived.
- Tongue slap – blowing air into the instrument without buzzing the lips, and cutting off the air abruptly with the tongue. This makes a percussive, almost pitched sound.
- Trills – lip trills are played as a fast lip slur between two pitches on adjacent partials; valve trills are played using the thumb trigger to slur back and forth between a note on the straight horn and a note on the F-attachment.
- Vibrato – may include lip/jaw, diaphragm or slide vibrato.
- Vocal sounds – various vocalizations that may be performed aside from or through the instrument, and may include speaking, singing, shouting, etc.
- Vowel sounds – while playing a pitch normally, changing the shape of the oral cavity as if speaking different vowels. This changes the overtone profile of a pitch, and can have a dramatic effect on the timbre of a tone.

Equipment/Mutes: In addition to reporting which mutes are required in a work, this field also indicates whether an F-attachment is required, along with any other unusual equipment requirements that might be found in a composition. For bass trombone, this field indicates if two valves are required.

Overview: The following descriptors grouped together provide a sense of the overall technical demands in terms of dexterity, as well as style. These are included as a chart with separate rows outlining the details for individual movements or sections if applicable (see Table 8 for example). Not all of these headings will necessarily be used, and some (like movement title and tempo) may be grouped together.

- **Movements / Sections:** This field lists individual movement titles or, if applicable, separate identifiable sections within a single-movement work.
- **Duration:** If applicable, durations are provided for individual movements.
- **Meter:** Lists the meters used within a composition to give some sense of the work's level of complication.
- **Tempo:** Knowing the tempo(s) of a composition, together with meter and rhythms, can provide insight into a work's difficulty level. Specific metronome markings and/or general terms (such as 'Allegro') are provided.
- **Rhythms:** This field lists the shortest rhythmic value, and difficult rhythms such as quintuplets or polyrhythms expressed as a ratio (e.g., "3:2", meaning 3 notes within the space of 2 beats).

DETAILED DESCRIPTIONS.

After forming a general impression of a composition from the point-form details, the reader may desire additional information if the work looks promising. This is presented in three separate sections, as follows:

Technical Characteristics: This section provides more detailed information on the technical challenges and qualities of each work.

Musical Characteristics: Additional details on the musical features and style of each composition are discussed in this section.

Pedagogical/Performance Value: This section indicates which features of the work would be useful for the development of certain technical, musical, or ensemble skills, and will help teachers find works suitable for a student's particular stage of development. A more subjective assessment of a work's musical qualities may be provided here, along with its potential suitability for recital programming.

Musical examples: The details conveyed by this single piece of visual information can be enormously helpful. For all works, at least one line of the trombone part is provided – sometimes for each individual movement – and may appear in either or both of the sections on Technical Characteristics and Musical Characteristics.

SUPPLEMENTARY INFORMATION.

The following additional details will be especially useful to those who have already chosen a work for study or performance.

Commission/Dedication/Premiere: These fields list the commissioner (including funder, if applicable), the dedicatee, and the premiere details (date, location, and personnel).

CD Recording: If there is a recording available, this field references the listing within the Discography (Appendix G), and simply indicates the recording by performer and year of recording, e.g., “Trudel (1986)”.

Other Recording: Hyperlinks are provided to any CMC CentreStreams, YouTube, or other audio or video recording that may be available on the internet, such as on composer/performer/publisher websites.

Score Sample: If a score sample exists online, a hyperlink is provided here. These samples may be short excerpts on composer or publisher websites, or complete perusal scores that can be downloaded for free from the CMC.

Inclusion in other bibliography: If a work has already been included in another annotated bibliography, this field references the listing found within the Bibliography, and is indicated by “author (date)”.

Syllabus Listing: If a work is listed in a syllabus prepared by the Royal Conservatory of Music (RCM) or Alliance for Canadian New Music Projects (ACNMP), it is referenced here, and includes the assessed grade level. Hyperlinks are provided to these institutions’ websites where the complete syllabus can be downloaded for free.

ITA Journal review: If a composition has been reviewed in the ITA Journal, this field references the listing found within the Bibliography, and is indicated by “author (date)”. This will be the reader’s best resource for finding a subjective assessment of a work.

On the next page is a fictitious sample bibliographic entry, including all database fields.

Table 8. Sample bibliographic entry (fictitious).

SMITH, Jane: *Two Sketches*

SMITH, Jane (b. 1945) – F – Region: Québec (B); Alberta (R).

Two Sketches (1990) For trombone and piano. Duration: 5:00.

Availability: from the composer.

Copy Quality: manuscript (clear).

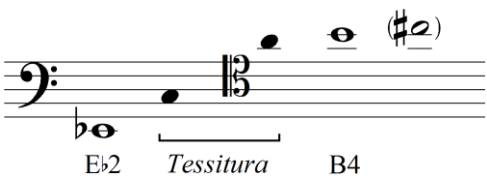
Level of Difficulty: 5.

Notation: standard; unmetered.

Special Techniques: glissando, fluttertongue.

Equipment/Mutes: cup mute, harmon mute; F-attachment required.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. First Sketch	2:30	Moderato, ♩ = 76	unmetered	16 th , quintuplets
II. Second Sketch	2:30	Allegro, ♩ = 120	3/4, 4/4, 6/8	16 th , 5:2

Technical Characteristics: Detailed information is provided here.

Musical example. [appears here].

Musical Characteristics: Detailed information is provided here.

Pedagogical/Performance Value: Detailed information is provided here.

Supplementary Information:

Commission / Dedication: Commissioned by and dedicated to James Smith.

Premiere: October 17, 1990, The Recital Hall, Calgary, AB; James Smith, trombone;
Jane Smith, piano.

3.3 Discussion of duplicate work

Several other bibliographies include Canadian trombone works, two exclusively: Maxwell's (1985) JAP publication, and Raine's (2002) study of works commissioned and/or premiered by Canadian trombone virtuoso Alain Trudel. These researchers, along with eight others, collectively included discussions of 28 works planned for inclusion in the present study (i.e., unaccompanied or with piano accompaniment). Some of these (e.g., Adams 2008; Bell 2008) provided few details, while others (e.g., Kimball 2001; Senff 1976) included fairly comprehensive analyses. Six works were included in more than one bibliography. See Table 9 for an overview of which works were included in whose research, and to what degree they were discussed.

In an effort to balance the need to avoid redundancy by duplicating previous work, with the need to create a comprehensive resource, the author considered the fact that while all of the previous research is obtainable, it would be unrealistic to expect the average person to easily acquire it. Such a person consulting this bibliography is unlikely to go to the trouble of ordering referenced dissertations through inter-library loans. Consequently, repertoire discussed in detail in previous bibliographies (e.g., Davidson 2005; Kimball 2001; Lawrence 2009; Maxwell 1985; Raine 2002; Senff 1976) are included in the present study, but do not receive a full evaluation. Information provided for these works includes the point-form details and supplementary information, but not the detailed analyses (technical and musical characteristics, and pedagogical/performance value) unless it was determined that a more nuanced criteria could provide an enhanced evaluation. This practice also applies to works that have received a sufficiently detailed analysis in an ITA Journal literature review.

Table 9. Canadian solo trombone works included in other annotated bibliographies.

Compositions	Bibliography	Coverage
Tenor Trombone, Unaccompanied		
Arseneault, Raynald: <i>Canzone No. 2</i> (1975)	Maxwell (1985)	Detailed
Badian, Maya: <i>Profiles [Profils]</i> (1978)	Adams (2008)	Brief
Celona, John: <i>Multiphony III (Gradients)</i> (1972)	Davidson (2005); Everett (1985); Senff (1976)	Detailed Brief Detailed
Cherney, Brian: <i>Jam for Frances</i> (1997)	Raine (2002)	Detailed
Marcel, Luc: <i>Ne pas fermer les yeux</i> (1990)	Raine (2002)	Detailed
Rozankovic, Anthony: <i>Pardonnez-moi mon ignorance</i> (1984)	Raine (2002)	Detailed
Trudel, Alain: <i>Grand-Louis</i> (1987)	Raine (2002)	Detailed
Bass Trombone, Unaccompanied		
Dedrick, Christopher: <i>Lyric Etude</i> (1972)	Everett (1985); Senff (1976)	Brief Detailed
Dedrick, Christopher: <i>Prelude and March</i> (1972)	Davidson (2005); Everett (1985); Senff (1976)	Detailed Brief Detailed
Alto Trombone with Piano		
Raum, Elizabeth: <i>Olmütz Concerto</i> (1994)	Bell (2008); Kimball (2001)	Brief Detailed
Tenor Trombone with Piano		
Colgrass, Michael: <i>Mystic With A Credit Card</i> (1978)	Adams (2008)	Brief
Crawley, Clifford: <i>Divertissements</i> (1991)	Bone (2007)	Brief
Dolin, Samuel: <i>Kinesis I and Kinesis II</i> (1981)	Maxwell (1985)	Detailed
Fleming, Robert: <i>A musician in the family</i> (1952)	Maxwell (1985)	Detailed
Fodi, John: <i>Pi, Opus 18</i> (1968)	Everett (1985); Maxwell (1985)	Brief Detailed
Forsyth, Malcolm: <i>These Cloud-capp'd Towers</i> (1989)	Raine (2002)	Detailed
Hétu, Jacques: <i>Concerto, Op. 57</i> (1995)	Raine (2002)	Detailed
Hodkinson, Sydney: <i>Trauermusik</i> (1984)	Crider (1991)	Detailed
McDonald, Boyd: <i>A Composer's Tribute</i> (1997)	Raine (2002)	Detailed
Raum, Elizabeth: <i>Fantasy</i> (1981)	Bell (2008)	Brief
Raum, Elizabeth: <i>Three Jazz Moods</i> (1996)	Bell (2008)	Brief
Rozankovic, Anthony: <i>Figabone</i> (1989)	Raine (2002)	Detailed
Zuckert, León: <i>Melancholic piece</i> (1980)	Maxwell (1985)	Detailed
Bass Trombone with Piano		
Dedrick, Christopher: <i>Inspiration</i> (c.1973)	Everett (1985)	Brief
Dedrick, Christopher: <i>Petite Suite</i> (c.1972)	Everett (1985)	Brief
Filiatreault, Serge: <i>Odyssée</i> (1980)	Everett (1985)	Brief
Keane, David: <i>Song and Rondo</i> (1964)	Everett (1985)	Brief
McCauley, William: <i>Five Miniatures</i> (1959)	Arling (1983); Everett (1985); Kagarice (1974); Maxwell (1985)	Brief Brief Detailed Detailed

Chapter 4

Summary and Conclusion

Many people are quite surprised to learn that there are over 240 Canadian compositions for solo trombone. As discussed in Chapter 1.1, it is only in the last few decades that most of this has been written. This is due to three main factors: the blossoming of Canadian concert music in general during the last 65 years; the trombone's relatively recent acceptance as a legitimate solo instrument; and active collaboration between performers and composers.

The present study includes works composed between 1952 and 2012 for the two instrumentation subsets of the repertoire most commonly performed in a standard recital: unaccompanied works and works with piano accompaniment. Although the goal was to be as objective as possible in the description and evaluation of these works, an attempt was made to balance this objectivity with the need for a certain degree of subjective assessment. Certainly it would be naïve to suggest that all 135 of the included works are excellent in quality, but on the other hand, each one is deemed worthy enough by their creators to be included in their oeuvre. Ultimately, while each performer or teacher is the most qualified to assess whether a work may be suitable for their purposes, there is some value to the reader in identifying works with special significance. The reader will find the section on Pedagogical/Performance Value for each work most helpful in this regard.

4.1 Expected significance of research

This annotated bibliography is the first such large-scale document to deal specifically with Canadian solo trombone repertoire. As discussed in Chapter 3.3, previous research in this area was undertaken by Maxwell (1985), who discussed 8 works, and Raine (2002), who discussed 16 solo works commissioned and/or premiered by Canadian trombone virtuoso Alain Trudel. Discussions of several other Canadian trombone works can be found in various other bibliographies of international scope, generally including repertoire for a specific instrumentation (see again Table 9 in Chapter 3.3). These combined sources account for only 28 of the 135 works included in the present study, making this a substantial new resource.

It is expected that this information will provide much needed exposure for some very high quality compositions for trombone that have previously languished in obscurity. This has been

the motivation for expanding the scope of the project to include works not available from the CMC, many of which are not well known, especially those that are unpublished.

The presence of its internet-based counterpart (to be found at www.canadiantrombone.com) will make this resource readily available to the widest possible audience, who will find its functionality a welcome tool for focusing a search to specific parameters.

4.2 Recommendations for further study

The author's goal is to make the companion website a dynamic resource by keeping it current with more recently-composed (and/or newly discovered) works, and to expand the scope to include Canadian solo trombone works with additional accompaniments as listed previously in Table 1.

Other researchers may find the present study useful as a blueprint for a future examination of Canadian trombone ensemble works, mixed chamber ensemble works including the trombone, or even for similar studies of other instrumental repertoire.

This section could perhaps just as legitimately be titled "Recommendations for further commissioning efforts". While the main purpose of this bibliography is to present the repertoire that already exists, it is also important to reflect on what does not exist, so that future commissioning activities can be directed toward filling gaps in the repertoire. It is likely that the reader of this study is a trombonist (performer and/or teacher), or at least a general music teacher whose duties include teaching the trombone. As discussed in Chapter 1.1, much of the existing repertoire was created for specific performers and/or performances, and would not have been written without their motivation. Today's musicians must take some responsibility in continuing to commission new works for the trombone. An analysis of the current repertoire will help identify the areas of greatest need.

As indicated in Chapter 1.1, several composers have written more than one solo trombone piece. In total, 160 unique composers (110 of whom are CMC Associates) have written for the trombone (see Table 10). The chart below outlines the distribution of these composers across the country by five regions (based on the CMC's regional centres) and 10 provinces, divided by CMC and non-CMC Associates, and male/female composers. Many composers have connections

to more than one province, perhaps having been born in one, studied/worked in another, and reside/retired in another. In an attempt to provide the most accurate representation, composers' regions have been selected by prioritizing their current residence (or place of death) followed by place of birth (if current residence is outside of Canada). This reveals that the majority of trombone works have been written in the three largest centres (BC, ON, QC), that the Atlantic region is quite well represented (considering its small population base), and that the Prairie region is significantly underrepresented (especially comparing BC and AB, whose populations are similar).

Table 10. Demographic distribution of composers of trombone solos.

		BC	Prairie			ON	QC	Atlantic				Total
			AB	SK	MB			NB	NS	PE	NF	
CMC	M	22	6	3	5	28	19	2	5	1	4	95
	F	6	-	-	-	7	1	-	1	-	-	15
non CMC	M	7	2	1	1	21	9	-	3	1	1	46
	F	1	-	-	1	1	1	-	-	-	-	4
Total		36	8	4	7	57	30	2	9	2	5	160
Population*		4.63	4.12	1.13	1.28	13.68	8.21	.75	.94	.15	.53	35.42

*Total population in millions, rounded to two decimal places (Statistics Canada 2014)

Most significant here is the revelation of how few women composers have written for the trombone. Indeed, there has been a paradoxical decrease in the number of trombone works being written by Canadian women composers since 1985, despite the six-fold increase in the number of women composers since then. Prior to 1985 there were 8 works by women composers, accounting for 13% of the total number of Canadian solo trombone works (see Table 11).

Although the number of women composers has grown from 9% to 18% of the total number of

CMC Associates, the percentage of trombone works by women has actually fallen. This is especially true when comparing the number of individual women who have written for the trombone (see final column in Table 11): only 13% of current women composers, compared to 29% in 1985. It is worth noting that 7 of the 30 works by women have been written by one composer: Elizabeth Raum.

Table 11. Number of women composers and compositions for trombone.

	# CMC composers*		# Compositions		# Women writing for trombone
	Total	Women	Total	By women	
1985	265	24 (9%)	62	8 (13%)	7 (29%)
2015	850	151 (18%)	245	30 (12%)	19 (13%)
Net change		+ 9%		- 1%	- 16%

*Data obtained by personal communication with Matthew Fava, Director, CMC Ontario Region, February 23, 2015.

This information raises a larger issue, which is that the percentage of composers who are women does not reflect the national demographic (just over 50% of the population). Given that women are equally as eligible as men for membership in the CMC, and that there is nothing inherently “masculine” about writing music, what accounts for this discrepancy? Is it more difficult for women composers to have their works performed; in other words, are performers and/or conductors – intentionally or through neglect – discriminatory against women composers in their programming and/or commissioning? There are significant ramifications for such discrimination, considering that a composer must have to his/her credit “at least five performances by professional performers and/or organizations” in order to be granted membership into the CMC (CMC n.d.). Do such circumstances actually deter women from entering the field in the first place? In 1981 the Association of Canadian Women Composers (ACWC) was formed to provide support, advocacy, representation, and networking opportunities for women composers across

Canada. There was a recognized need “to fill a void in the Canadian music scene: the absence of women composers in concert programming across the country” (ACWC 2011). Clearly the work of the ACWC is still necessary and very relevant. The author would encourage others to further investigate the Canadian musical milieu as it pertains to women composers.

A final analysis of the repertoire considers the difficulty level of the works included in the present study. Immediately evident in Table 12 is the shortage of works for the alto and bass trombones, although it is important to note that the earliest a trombonist is likely to begin doubling on the alto is as an undergraduate student (Grades 4-5), and the earliest that one would switch to the bass trombone is in high school (Grade 3). While there is therefore no need for works for these instruments at the lower grade levels, there is a great need for works at the beginning stages of use, as indicated above. The tenor trombone likewise needs more repertoire for the beginning stages, especially Grades 1-2, and unaccompanied works for Grades 1-3.

Table 12. Distribution of compositions by instrumentation and grade level.

Grade	Alto Trombone		Tenor Trombone		Bass Trombone		Total
	Unaccomp	Piano	Unaccomp	Piano	Unaccomp	Piano	
1	-	-	1	2	-	-	3
2	-	-	1	5	-	-	6
3	-	-	1	13	0	0	14
4	0	0	11	23	4	10	48
5	0	0	15	24	4	10	53
6	0	2	18	13	3	4	40
Total	0	2	47	80	11	24	164

*This chart represents only the 135 works included in the present study. The discrepancy with the total is due to the assessment of a number of works at multiple grade levels, e.g., Grade 4-5.

To summarize, while the Canadian solo trombone repertoire includes a wide variety of music for all performance levels, from traditional beginner-level solos through to virtuosic avant-garde showpieces, there is a need for more works in the following areas:

- 1) Works by composers from the Prairie provinces (Alberta, Manitoba and Saskatchewan).
- 2) Works by women composers.
- 3) Works for school-age trombonists, especially Grades 1-2 (beginner and intermediate level), and unaccompanied works in general.
- 4) Works for the alto trombone, especially for Grades 4-5 (university level) when students begin learning the instrument.
- 5) Works for the bass trombone, especially unaccompanied works, and also for Grade 3 (high school level) when many students make the switch from tenor to bass.

Nevertheless, within the following pages can be found many fine works by composers from all across the country, male and female, for many different grade levels, and in many different styles. It is hoped that the reader will discover many new works to fulfil their current need and/or expand their current repertoire.

Chapter 5

Study: Description and Evaluation of Works

The Canadian solo trombone repertoire included in this annotated bibliography is discussed in this chapter, and are ordered alphabetically by the composer's last name, within the following five sections (at the time of writing there were no unaccompanied alto trombone solos):

- 5.1 Unaccompanied Tenor Trombone
- 5.2 Unaccompanied Bass Trombone
- 5.3 Alto Trombone and Piano
- 5.4 Tenor Trombone and Piano
- 5.5 Bass Trombone and Piano

For a list of included works, please refer to the indexes (Appendices A through F), which will allow one to quickly locate a specific work, or provide an overview of the repertoire. These indexes are sorted in various ways to help the user locate works according to certain desirable search parameters:

- A. Works indexed alphabetically by composer's last name
- B. Works indexed by title
- C. Works indexed by grade level
- D. Works indexed by instrumentation
- E. Works indexed by composers' geographical region
- F. Works by women composers

5.1 Unaccompanied Tenor Trombone

Whether it is a transcription of a Bach Cello Suite, or a dramatic contemporary work that showcases a wide range of extended techniques, unaccompanied works are a fixture on both student and professional trombone recitals. Canadian composers, perhaps recognizing an opportunity, have written over 50 works for unaccompanied trombone. The majority of these are for the tenor instrument, which is the most common of the three main types of trombones (alto, tenor and bass).

Of the following 42 Canadian works for unaccompanied tenor trombone, John Mills-Cockell's *Windows* (1966) is the earliest. The most recent works included are those composed in 2012 by Fabrice Fitch and Jocelyn Morlock.

ARSENEAULT, Raynald: *Cinque Canzoni: No. 2*

[ARSENEAULT, Raynald](#) (1945-1995) – M – Region: Québec (B); Québec (D).

Cinque Canzoni: No. 2 (1975) For trombone. Duration: 5:25.

Availability: CMC, Call #: MI 6113 A781ci.

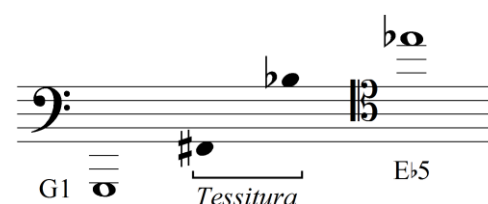
Copy Quality: manuscript (clear).

Level of Difficulty: 6.

Notation: standard; unmetered.

Special Techniques: glissando, multiphonics, fluttertongue.

Range / Clefs / Tessitura:



Equipment/Mutes: mute (not specified; straight mute assumed); F-attachment required.

Overview:

Sections	Tempo	Meter	Rhythms
Tempo I	Ad libitum	3/4, 5/16, unmetered	32 nd , sextuplets
Tempo II	Très rapide	4/8	16 th

Note: For additional detailed information, see Maxwell (1985, 1-2).

Performance Note: While Arseneault specifies “tenor-bass trombone” (i.e., tenor with F-attachment) for this work, the presence of several low B₁'s (B₁) might seem to indicate that a bass trombone was intended (see Figure 3); however, considering several passages in the extreme high register, this is unlikely (but could be performed by a bass trombonist with an unusually strong high range). To play the B₁, a tenor trombonist would be required to either extend the F-slide to E, or use an instrument with two valves. Very little time is given for several mute changes.

The individual canzonas in *Cinque canzoni* (1975) are written for the following instruments: Nos. 1 and 5 for four trombones and organ; No. 2 for trombone ténor-basse; No. 3 for four trombones; and No. 4 for organ.

Figure 3. Arseneault: *Cinque Canzoni: No. 2*, measures 9-15.

Handwritten musical score for measures 9-15 of *Cinque Canzoni: No. 2* by Arseneault. The score is written on three staves. The top staff features a vocal line with notes and rests, accompanied by dynamic markings like *ppp* and *mf*, and performance instructions such as *non mesure*, *sans sound*, *expressif*, *voix*, and *gliss*. The middle staff contains a piano accompaniment with chords and melodic lines, marked with *mf* and *Poco legato*. The bottom staff shows a bass line with chords and dynamic markings like *p*, *mf*, and *f*. The score includes various musical notations such as slurs, ties, and accidentals.

Supplementary Information:

Dedication: Dedicated to Gilles Senon.

Inclusion in other bibliography: Maxwell (1985, 1-2).

AUGER, Evelin: *Nestor et Cactusse*

AUGER, Evelin (b. 1956) – M – Region: Québec (B); Québec (R).

Nestor et Cactusse (1996) For trombone (or euphonium or cello or bassoon) or bass trombone (or tuba). Duration: 3:45.

Availability: [Symphony Land](#) 10753 (tenor) or 10754 (bass), © 1996.

Copy Quality: published.

Level of Difficulty: 4-5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:

(Tenor)

C2 Bb4
Tessitura

(Bass)

G1 F4
Tessitura

Overview:

Tempo	Meter	Rhythms
Andante, ♩ = 76	5/4, 4/4	16 th

Technical Characteristics: Rhythmically straightforward (mostly 8th notes, some syncopation, a few quarter note triplets, and a very few isolated 16th notes), the most notable challenge in this work is the many large interval leaps (see Figure 4). The bass trombone version is transposed down a fourth, but is otherwise identical.

Figure 4. Auger: *Nestor et Cactusse*, measures 28-35.

Tempo primo

28 *mp*

3 *presser*

un poco più mosso

32 *f*

Musical Characteristics: This work is reminiscent of a *Prelude* from one of Bach's Cello Suites and features the lyrical and expressive qualities of the trombone in an accessible style. Because most of the lines are disjunct and heavily arpeggiated, the performer will need to strive for a melodic approach to offset the chordal nature of the lines. According to the composer, Nestor was his dog and Cactusse was a cat, and the work is "a story about hesitation and impossibilities, and between sadness and happiness", which explains the frequent juxtaposition of major and minor chords.

Pedagogical/Performance Value: *Nestor et Cactusse* would serve as an excellent etude for working on flexibility throughout the range, and for the development of a smooth legato through large interval leaps. For performance, the work may be effectively paired with one of the aforementioned Bach *Preludes*, if not a complete Suite, or as a short 'filler'.

Supplementary Information:

Premiere: Julia Bantin, bass trombone.

BADIAN, Maya: *Profiles [Profils]*

BADIAN, Maya (b. 1945) – F – Region: Romania (B); Ontario (R).

Profiles [Profils] (1978) For trombone. Duration: 7:00.

Availability: *Profils*: [Doberman-Yppan](#) DO 118, © 1990 (CMC Call #: MI 6113 B136pr);

Profiles: [Lucian Badian Editions](#) LB 5, © 1993 (CMC Call #: MI 6113 B136pro).

Profiles: [Lucian Badian Editions](#) LB 5A (ISMN: M-53001-627-5), © 2014 (updated and revised).

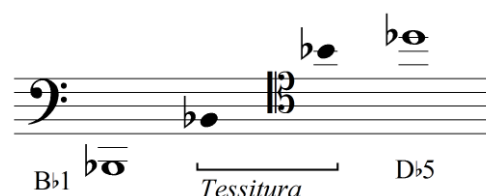
Copy Quality: published (DO 118); computer (LB 5).

Range / Clefs / Tessitura:

Level of Difficulty: 5-6.

Notation: standard; unmetered.

Special Techniques: fluttertongue, double tonguing, glissando, foot taps, vibrato, enharmonic tremolo.



Equipment/Mutes: plunger mute; F-attachment required.

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. First Profile	2:00	$\text{♩} = 76$	3/4, 4/4, 2/4, 5/4	16 th , quintuplets
II. Second Profile (Senza misura, senza rigore)	2:00	$\text{♩} = 60$	unmetered	16 th
III. Third Profile (Lento e poi poco a poco $\text{♩} = 76$)	3:00	$\text{♩} = 76 / 72$	3/4, 4/4, 5/4, 2/4, 6/4, unmetered	16 th

Technical Characteristics: The melodic material features many rhythmical patterns and motives, with some large intervallic leaps, occasionally to the outer range limits. Contrast is provided through changes in tempos, registers, dynamics, articulations and timbres. Extended techniques serve to enhance Badian's exploration of sonority. Rhythms are generally straightforward, with some challenging juxtapositions of duple/triple and quadruple/quintuple rhythms (see Figure 5). The tessitura generally covers a modest, two-octave range, but with several forays into higher and lower ranges, including several high D_{b5}'s, one F-trigger D_{b2}, and some pedal B_{b1}'s. A small amount of improvisation is required – mainly rhythmic improvisation on certain notes or melodic patterns.

Figure 5. Badian: *Profiles*, 1st movement, measures 1-6.

♩ = ca 76

plunger mute off

f *mf* *f* *ff* *f*

4 5 plunger

non legato

Musical Characteristics: With these three ‘profiles’, great consideration has been given to the variety of idiomatic technical and musical characteristics of the trombone. The trombonist is encouraged to bring his/her unique perspective to the performance, as an equal partner to the composer, and use his/her imagination to portray a different “colour” of the trombone for each movement. Several passages (including the entire 2nd movement) are unmetered and improvisatory in spirit, which provide the performer with room for some interpretive freedom (see Figure 6). This spirit is complemented by the incorporation of jazz-like gestures (plunger mute, fluttertongue, glissando and vibrato) and blues-like material (in the 3rd movement), within a contemporary framework.

Figure 6. Badian: *Profiles*, 2nd movement, measures 1-3.

♩ = ca 60

Senza misura, senza rigore

pp *mf* *ff* *sffz*

Tap foot very loudly *f*

Presto, subito

ca 5 sec. rhythmic improvisation on these notes

flutter-tonguing

ff

Ritmo ad libitum

Continue repeating for the indicated duration

Pedagogical/Performance Value: *Profiles* is a substantial, well-constructed work that would be a musically satisfying addition to any recital program or competition.

Note: For the most part, the two early published editions are identical, with only very slight discrepancies – mostly note beamings, but also occasionally rhythmic durations and articulations. In the 3rd movement, however, there are three pitch discrepancies: in measure 14 (the second and third 8th notes should be B_♭), measure 24 (the first note should be an A_♭, tied from the previous bar) and measure 37/38 (37 in Doberman corresponds with 38 in Lucian Badian Editions – the dotted quarter note should be a B_♯). Also, in the LBE edition, the tempo indication for the 3rd movement should be quarter note = 76, not half note = 76. Both editions are clear and easy to read. All inaccuracies have been corrected in the revised 2014 LBE edition (LB 5A), which also includes the addition of an Introductory Note, Succinct Analysis, and Suggestions for Performance Practice by the Composer.

Supplementary Information:

Commission: Composed for the ‘Concours International Viotti, Italie’.

Premiere: 1978, International Competition for Young Performers, Vercelli, Italy;
Alexandru Graur, trombone.

CD Recording: Jacob (2003); Jacob (2008).

Other Recording: [CentreStreams](#).

Inclusion in other bibliography: Adams (2008, 55).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2103 Advanced).

BAUER, Robert: *On the way to...*

BAUER, Robert (b. 1950) – M – Region: Ontario (B); Nova Scotia (R).

On the way to... (1990) For trombone. Duration: 2:00.

Availability: CMC, Call #: MI 6113 B344on.

Copy Quality: computer.

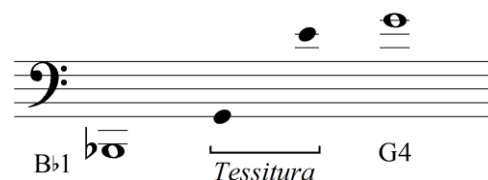
Level of Difficulty: 4.

Notation: standard; unmetered.

Special Techniques: grace notes.

Equipment/Mutes: F-attachment not required, but helpful.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Molto rubato, ♩ = 88 / ♩ = 72	2/4, 3/4, 4/4, unmetered	quintuplet 16 th

Technical Characteristics: For the most part rhythmically straightforward (mainly quarter notes, 8th notes and 8th note triplets), there are a few quintuplet sixteenths and unmetered figures. These, as well as a few pedal B_{b1}'s (see Figure 7), one G₄, and a wide dynamic range, will pose a challenge for the developing performer; otherwise, the work would be suitable for an advanced high school student.

Figure 7. Bauer: *On the way to...*, measures 24-26.



Musical Characteristics: Although atonal, this work is melodic and expressive. The *Molto rubato* indication, along with the unmetered figures and a wide dynamic range (*ppp* to *ff*) provides the performer with potential for flexibility in phrasing and expressive nuance. The unmetered figures (as notated by the composer in Figure 8a) are intended to be interpreted by the performer as a gradual *accelerando/ritardando* (as shown with feathered beaming in Figure 8b).

Figure 8. Bauer: *On the way to...*, measure 14.



Pedagogical/Performance Value: This short work would serve as a good introductory study or audition/jury/recital piece for a young undergraduate interested in exploring the expressive possibilities of a contemporary work written in an atonal musical language.

Supplementary Information:

Dedication: Dedicated to the composer's son Reuben Bauer.

Premiere: April, 2006, Dunn Theatre, Dalhousie Arts Centre, Halifax, NS; Reuben Bauer, trombone.

BLAIR, Dean: *Sonata for trombone alone [Dialogues for solo bass trombone]*

BLAIR, Dean (b. 1932) – M – Region: USA (B); British Columbia (R).

Sonata for trombone alone [Dialogues for solo bass trombone] (1991) For trombone. Duration: 6:00.

Availability: [TAP Music Sales](#) TBSO20, © 1991 (CMC Call #: MI 6113 B635so).

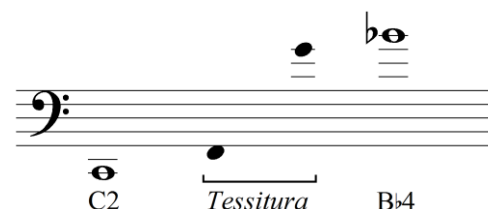
Copy Quality: computer.

Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: standard.

Special Techniques: glissando, singing.



Equipment/Mutes: F-attachment required.

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Boss and a "Yes Man" (Allegro Marcato)	1:00	$\text{♩} = 132$	4/4, 5/4	8 th
II. Stubborn Husband and Whining Wife (Maestoso)	2:00	$\text{♩} = 40$	3/2	16 th
III. Minuet: Awkward Couple Dancing (Marcato)	1:00	$\text{♩} = 152$	3/4	8 th
IV. Man Wrestling with His Conscience (Energico)	2:00	$\text{♩} = 76$	6/8	16 th

Technical Characteristics: Although it is unclear whether this work is intended for tenor or bass trombone, it is perhaps better suited to a tenor with an F-attachment, for which the few trigger notes will pose little difficulty, whereas the average bass trombonist will find the high notes (especially those approached by large leaps) challenging. An undergraduate trombonist will find few rhythmical challenges, except for some extended fast 16th note passages in the 4th movement (see Figure 9). There are a number of large melodic leaps, including several tenths and larger, up to a thirteenth. All glissandos are idiomatically written. For the singing figures (see the x-noteheads in Figure 9), Blair instructs the performer to “blow air through only and sing”, which really indicates singing only (i.e., “blow air only” simply means no buzzing).

Figure 9. Blair: *Sonata for trombone alone*, 4th movement, measures 4-7.



Musical Characteristics: Blair's descriptive movement titles provide strong images for character representations, stories or dialogues within this work. Movements 1 and 2 are built on contrasts, pitting accented arpeggiated figures (a gruff "Boss" perhaps?) against soft, lyrical chromatic meanderings (a submissive "Yes Man") in the 1st movement (see Figure 10), and similar patterns in the 2nd, with the "Wife's" figures characterized by 'whiny' glissandos. The singing figures in the 4th movement perhaps represent the inner voice of the man's conscience. Although key signatures are absent, and the work is full of chromaticism, each movement begins and/or ends with an identifiable tonal centre, making this a fairly accessible work.

Figure 10. Blair: *Sonata for trombone alone*, 1st movement, measures 1-3.



Pedagogical/Performance Value: This could be a fun work for a junior or senior undergraduate recital.

Supplementary Information:

Premiere: Fall, 1992, Harris Auditorium, Memphis State University, Memphis, TN;
David Bratcher, trombone.

Score Sample: The entire score can be downloaded from the [CMC](#).

Musical Characteristics: Complex rhythms, copious grace notes (see Figure 11), and dramatic sudden dynamic changes are combined with sonorous effects (glissandos, double tonguing, fluttertongue, breathy sound, and brief wah effects with the harmon mute) to create a colourful tapestry of trombone sounds. Although very carefully notated, these effects combine to create a sense of chaos, and give the work an improvisatory quality.

Figure 11. Boudreau: *Brune*, 2nd movement, measures 21-27.



Pedagogical/Performance Value: This is an exciting and rhythmically interesting work. For an advanced trombonist willing to pay attention to the subtle details and put in the requisite practice time, this would be a rewarding work to master for a recital program.

Supplementary Information:

Commission: Created with the support of the Canada Council for the Arts.

Premiere: June 1, 2013, Édifice Gaston-Miron, Montréal, QC; Maxime Pagé, trombone.

BOWLBY, Timothy: *Preliminaries*

BOWLBY, Timothy (b. 1958) – M – Region: Nova Scotia (B); USA (R).

Preliminaries (1998) For trombone. Duration: 6:30.

Availability: from the composer.

Copy Quality: computer.

Level of Difficulty: 6.

Notation: standard.

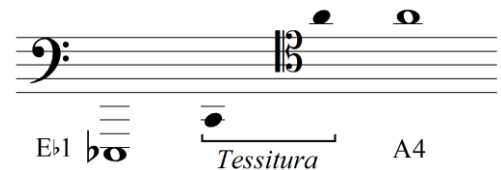
Special Techniques: glissando, fluttertongue.

Equipment/Mutes: harmon mute, plunger mute, straight mute; F-attachment required.

Overview:

Tempo	Meter	Rhythms
Like a prelude, ♩ = 60 to ♩ = 120	4/4, 2/4, 3/4, 11/16, 5/4, 15/16	16 th , quintuplets

Range / Clefs / Tessitura:



Technical Characteristics: This is a rhythmically intricate work with frequent juxtapositions of metric subdivisions (including duple, triple and quintuple), as well as many tempo changes, all carefully notated with specific metronome markings. The trombonist will require a solid trigger register, a very low pedal register, excellent slide technique, and good flexibility to negotiate several large interval leaps. Special techniques consist only of glissandos (many of which extend beyond the range of a single partial and will need to be modified into scoops, fall-offs or rips – see Figure 12, for example) and fluttertongue (including some extended passages – see Figure 13). Adequate rests and/or fermatas are provided for all mute changes.

Figure 12. Bowlby: *Preliminaries*, measures 5-8.



Figure 13. Bowlby: *Preliminaries*, measures 18-20.



Musical Characteristics: This 12-tone work explores a variety of tone colours using different mutes, including open and closed plunger. A variety of articulations and a wide dynamic range (*ffff* to *ppp* and *niente*) add further interest to its rhythmic complexity. Alternating ascending and descending chromatic lines (see Figure 14, measure 74) and repeated D's (measure 77) are recurring and unifying elements.

Figure 14. Bowlby: *Preliminaries*, measures 74-77.



Pedagogical/Performance Value: *Preliminaries* is a dramatic, colourful work that would be well worth the effort required to surmount its challenges. It would be an effective recital piece for showcasing a work using 12-tone compositional techniques.

Supplementary Information:

Dedication: Composed for Michael Smith.

BRADY, Timothy: *Solo III: Trombone [from Solos/Trios: Book II]*

BRADY, Timothy (b. 1956) – M – Region: Québec (B); Québec (R).

Solo III: Trombone [from Solos/Trios: Book II] (1979) For trombone. Duration: 5:00.

Availability: CMC, Call #: MI 3113 B812so.

Copy Quality: manuscript (clear).

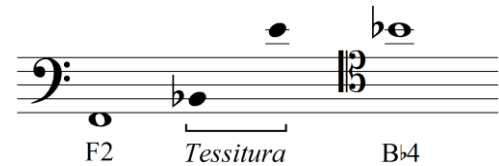
Level of Difficulty: 4.

Notation: standard.

Special Techniques: air sound, grace notes, quarter-tones, glissando, vibrato, fluttertongue.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
from ♩ = 60 to ♩ = 100	2/4, 3/4, 4/4, 5/4	16 th , 3:2, quintuplets

Technical Characteristics: This work contains some complex rhythms, with juxtapositions of duple, triple (eighths and quarters) and quintuple rhythms (see Figure 15). Although the tessitura is quite modest, there are two sustained high B_{b4}'s which cover the dynamic range from *ppp* to *ff*. Despite the wide dynamic range, much of the piece is quite soft, with many very soft articulations and phrases. Much control is needed for soft sustained pitches that dissolve into air sounds; one of these is a high B_{b4}. The notated quarter-tone pitches are simply short grace note glissandos up to a sustained note.

Figure 15. Brady: *Solo III: Trombone*, measures 63-65.



Musical Characteristics: This work begins slowly with air sounds only. The trombone sound emerges into sustained tones, and gradually the rhythmic activity and tension increases. This pattern repeats itself before subsiding finally into soft long tones alternating with intermittent light staccato notes. This atonal work, while not strictly dodecaphonic, does use all 12 chromatic tones within larger phrases (see Figure 15 above).

Pedagogical/Performance Value: This work could be useful as a study for the development of good breath control and delicate articulations at soft dynamics, as well as an introduction to a few basic extended techniques and complex rhythms.

Supplementary Information: none.

CAVELL, Peter: *Mechanical Monkeys (Killing the Sun)*

[CAVELL, Peter](#) (b. 1981) – M – Region: Ontario (B); Ontario (R).

Mechanical Monkeys (Killing the Sun) (2005) For trombone. Duration: 2:00.

Availability: from the composer.

Copy Quality: computer.

Level of Difficulty: 4.

Notation: standard.

Special Techniques: fluttertongue, microtones,
glissando, grace notes, multiphonics (with
screaming), whistling.

Equipment/Mutes: triangle; tapping triangle beater on trombone bell.

Overview:

Tempo	Meter	Rhythms
Capering, freely, ♩ = 110	4/4, 3/4, 5/4, 2/4, 6/8	16 th

Technical Characteristics: Special techniques are the highlight of this piece, and for the most part they are short and fairly easy. Challenging are the multiphonics with unpitched screaming, and the coordination required for tapping the bell with the triangle beater at the same time as playing the instrument (see Figure 16). Rhythms throughout are not difficult; likewise, the melodic material is straightforward, with just a few large interval leaps, and one soft pedal B_{♭1}.

Figure 16. Cavell: *Mechanical Monkeys (Killing the Sun)*, measures 30-40.

Musical Characteristics: This is a short, humorous work that uses special techniques to create sound effects such as a low glissando to imitate the sound of a World War II airplane, tapping a triangle beater on the bell to imitate the tinny cymbals of a mechanical toy monkey, and the whistling sound of a bomb falling followed by an explosion. Musical references include a stilted waltz and a short quote from the children's song *Mr. Sun*.

Pedagogical/Performance Value: This could be an effective demonstration piece for a children's concert. Children would enjoy the novelty of the many sound effects, the visual interest of the triangle beater, and the brief reference to a familiar song.

Supplementary Information:

Premiere: Spring 2006, University of Victoria, BC; Peter Cavell, trombone.

Supplementary Information:

Dedication: Dedicated to Ted Grove.

Premiere: 1973, San Diego, CA; Ted Grove, trombone.

Inclusion in other bibliography: Davidson (2005, 40-41); Everett (1985, 10); Senff (1976, 76-77).

CHERNEY, Brian: *Jam for Frances*

CHERNEY, Brian (b. 1942) – M – Region: Ontario (B); Québec (R).

Jam for Frances (1997) For trombone. Duration: 12:00.

Availability: CMC, Call #: MI 6113 C521jam.

Copy Quality: manuscript (clear).

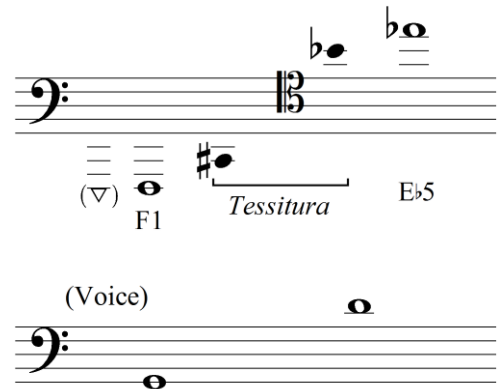
Level of Difficulty: 6.

Notation: standard; unmetred; proportional; tri-gram.

Special Techniques: fluttertongue, glissando, slide vibrato, enharmonic tremolo, microtones, air sounds, multiphonics, singing, speaking, whispering, grace notes, tap bell/mute, foot taps, theatrical elements.

Equipment/Mutes: plunger mute, cup mute, solotone mute, hat; F-attachment required (low B₁); piano and tamtam (for resonance).

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
♩ = 69-72	mainly unmetred	32 nd , complex patterns

Note: For additional detailed information, see Raine (2002, 41-48).

Figure 18. Cherney: *Jam for Frances*, top of page 3.

Supplementary Information:

Commission: Commissioned especially for Alain Trudel by the CBC.

Dedication: "For Frances Wainwright with all best wishes on the occasion of her retirement from CBC Radio Music, May 25, 1997".

Premiere: May 25, 1997, Redpath Hall, McGill University, Montréal, QC. Alain Trudel, trombone.

Inclusion in other bibliography: Raine (2002, 41-48).

COJOCARU, Dora: *Fragmenti*

COJOCARU, Dora (b. 1963) – F – Region: Romania (B); Québec (R).

Fragmenti (1996) For trombone. Duration: 8:00.

Availability: CMC, Call #: MI 6113 C681fra.

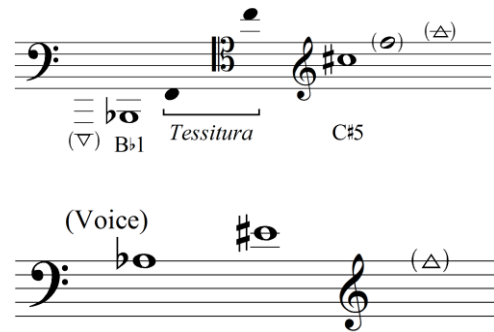
Copy Quality: manuscript (fairly clear but crowded).

Level of Difficulty: 6.

Notation: unmetered; proportional.

Special Techniques: air sounds, fluttertongue, double tonguing, tongue slap, speaking, shouting, multiphonics, glissando, vibrato, quarter-tones, indeterminate pitches (including highest), grace notes, trills (lip and valve).

Range / Clefs / Tessitura:



Equipment/Mutes: F-attachment required (low B₁).

Overview:

Tempos	Meter	Rhythms
Tempo rubato; Presto; agitato	unmetered	32 nd ; complex patterns; proportional

Technical Characteristics: This is an extremely difficult work that utilizes many special techniques. Some of these – such as trills in the lower register, glissandos beyond the compass of a single partial, fluttertongue on pedal B₁ (see Figure 19) – are not idiomatic, and would have to be simulated as best as possible. There are two extended passages in the high register (up to F₅) that may optionally be played down the octave (see Figure 20); however, even with this reprieve the range requirements are extensive, and there are many “very high, undetermined tones” notated throughout the piece (see Figure 21).

Figure 19. Cojocar: *Fragmenti*, page 3, system 8.

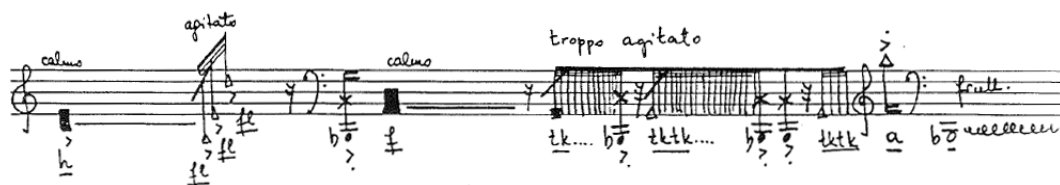
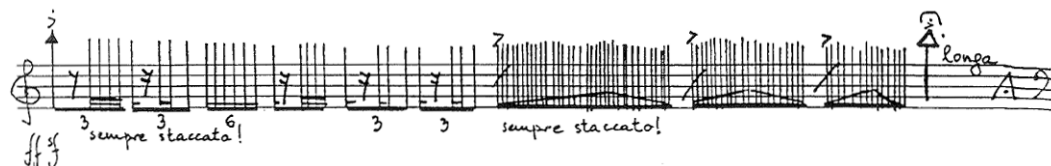


Figure 20. Cojocaru: *Fragmenti*, page 3, system 4.



Figure 21. Cojocaru: *Fragmenti*, page 2, system 7.



Musical Characteristics: This is an avant-garde work that uses a variety of special techniques to create a kaleidoscope of tone colours. Musical material displays a range of moods from soft cantabile melodies to loud agitated staccato figures.

Pedagogical/Performance Value: For a virtuoso trombonist willing to allocate the requisite hours mastering the exacting details, this piece contains many interesting colours and techniques, and could fill out a recital program needing the contrast provided by something avant-garde.

Supplementary Information:

Premiere: May 27, 1999, Neue Musik Woche Festival, George Enesco National Museum, Bucharest, Romania; Barrie Webb, trombone.

CREAGHAN, J. Andrew: *Largo*

CREAGHAN, J. Andrew (b. 1953) – M – Region: New Brunswick (B); Alberta (R).

Largo (1996) For trombone.

***Note:** Formerly available from the CMC (Call #: MI 6113 C912la), this work has since been withdrawn and was unavailable for examination at the time of writing.

Supplementary Information: none.

DÉSILETS, Richard: *Un endroit pour trombone*

[DÉSILETS, Richard](#) (b. 1957) – M – Region: Québec (B); Québec (R).

Un endroit pour trombone (2006) For trombone. Duration: 4:15.

Availability: CMC, Call #: MI 6113 D457ent.

Copy Quality: computer.

Level of Difficulty: 5.

Notation: standard; proportional.

Special Techniques: glissando, vibrato, trills (lip and valve), lip tremolos.

Equipment/Mutes: mute (not specified; straight mute assumed); F-attachment required.

Overview:

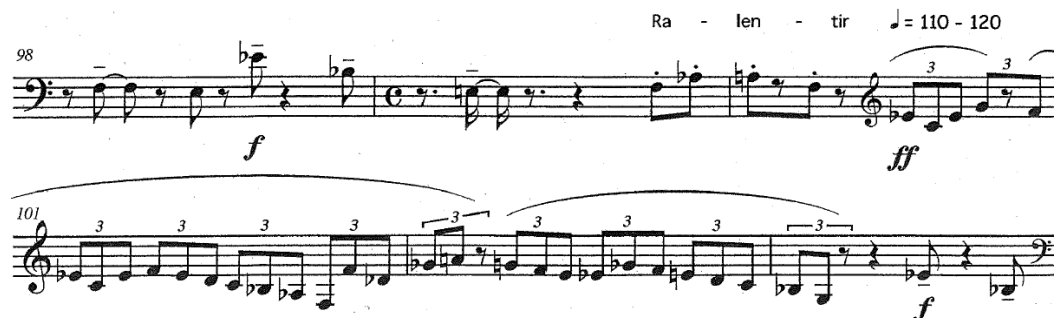
Tempos	Meter	Rhythms
from ♩ = 105-115 to ♩ = 135-145	4/4, 5/4, unmetered	16 th , proportional

Technical Characteristics: There are not too many unusual technical challenges in this work. The few special techniques are straightforward, the most difficult being a couple of lip tremolos in the low register (see Figure 22). One short section of proportional notation includes a few glissandos in the low register. There is just one 16th note run; otherwise the fastest material is sequences of triplet rhythms (see Figure 23). Not much time is given for several mute changes, and while the composer indicates that the performer may wait to change when there is more time, in reality there is never more than two beats rest in the entire piece. There are a few instances where the use of the treble clef results in several notes on ledger lines below the staff. There is just one high D_{b5}, and the only note lower than the trigger D_{b2} is an optional pedal E₁ (the last note of the piece).

Figure 22. Désilets: *Un endroit pour trombone*, measures 58-61.



Figure 23. Désilets: *Un endroit pour trombone*, mesures 98-103.



Musical Characteristics: After a short introduction of some low glissandos and a trill on B \flat , a recurring motive begins a relentless flow of rhythmic activity which continues until the work's conclusion. Many of the rhythms have a contemporary popular feel, and are accentuated with a variety of articulations (legato, staccato and accents). The melodic material emphasizes the tritone (heard in the opening motive), and is at times highly chromatic.

Pedagogical/Performance Value: This is an exciting, rhythmically interesting work that is a valuable addition to the Canadian trombone repertoire. Undergraduates, graduate students and professionals alike should find that this work complements any recital program.

Supplementary Information:

Other Recording: [digital download](#) (MIDI).

DOOL, Charles: *Suite for Unaccompanied Trombone, Op. 60*

DOOL, Charles (b. 1933) – M – Region: Ontario (B); British Columbia (R).

Suite for Unaccompanied Trombone, Op. 60 (1997) For trombone. Duration: 8:30.

Availability: [Lassus Publications](#) LP-12, © 1997.

Copy Quality: computer.

Level of Difficulty: 4.

Notation: standard.

Special Techniques: glissando, feathered beaming.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Movements / Tempos	Duration	Meter	Rhythms
I. Adagio maestoso, ♩ = 72	2:30	5/4, 2/4, 4/4, 3/4	triplet 16 th , 3:2
II. Andante, ♩ = 88	2:00	5/4, 3/4, 2/4, 4/4	16 th
III. Scherzo, ♩ = 96	2:00	3/4, 4/4	16 th
IV. Andante, ♩ = 86	2:00	2/4, 3/4, 4/4	triplet 16 th

Technical Characteristics: The tessitura of this work covers nearly the full written range other than two high G₄'s. Rhythms are generally straightforward, with some juxtaposition of duple and triple rhythms. The triplet 16th notes in the 4th movement (see Figure 24) may need to be triple tongued at the marked tempo. Good flexibility is required for some large interval leaps up to a thirteenth and two sequential octave leaps (see Figure 25). Special techniques include a few glissandos (some of which cross partials) and several accelerandos or ritardandos notated with feathered beams (see Figure 26).

Figure 24. Dool: *Suite*, 4th movement, measures 174-176.



Figure 25. Dool: *Suite*, 2nd movement, measures 44-46.



Figure 26. Dool: *Suite*, 3rd movement, measures 122-125.



Musical Characteristics: This four-movement *Suite* uses a mix of tonal and atonal melodic material, with frequent use of whole-tone scales, tritones, and sequential fourths and fifths. The difference in character of each movement is slight; each contains a mix of legato, lighter staccato and heavier marcato styles with a large degree of (sometimes sudden) dynamic contrast.

Pedagogical/Performance Value: This could serve as a very useful etude to help a younger undergraduate student develop flexibility, dynamic contrast, variety of articulations, interpretation skills and pitch. It is also certainly interesting enough to program on a recital or use as a jury/exam piece.

Supplementary Information:

Premiere: April 9, 1998, Victoria Conservatory of Music, Victoria, BC; Brad Howland, trombone.

Other Recording: [Publisher sample](#) (3rd movement only).

Score Sample: [Publisher sample](#).

FAZZOLARI, Sandro: *Cody, Op. 6 No. 3*

FAZZOLARI, Sandro (b. 1966) – M – Region: Ontario (B); Italy (R).

Cody, Op. 6 No. 3 (1992) A monologue opera for solo trombone (tenor or bass). Libretto by the composer. Duration: 10:00.

Availability: [Preludio Edizioni](#) PLS25914, © 2014.

Copy Quality: published.

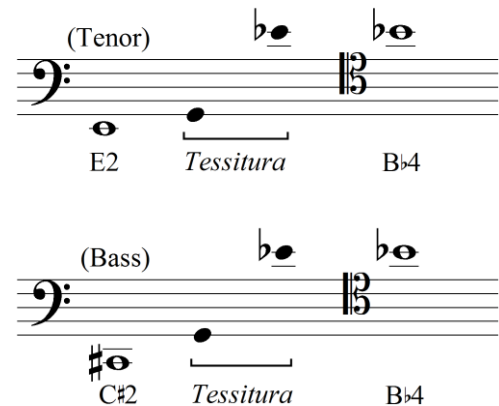
Level of Difficulty: 4-5.

Notation: standard.

Special Techniques: speaking (narration), vocal sounds (horse neighing), singing, multiphonics, tongue slap, breath sounds, glissando, lip trills, finger flick on bell.

Equipment/Mutes: harmon mute, practice (or straight) mute; F-attachment not required, but very helpful.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
from ♩ = 52 to ♩ = 78	2/4, 3/4, 4/4, 5/4	32 nd
from ♩ = 55 to ♩ = 84	6/8, 9/8	32 nd
from ♩ = 87 to ♩ = 96	2/4, 3/4, 4/4, 7/4	sextuplet 16 th , 3:2
from ♩ = 118 to ♩ = 138	2/4, 3/4, 5/4	16 th , quintuplet, 3:2

Technical Characteristics: Slide dexterity is the greatest technical challenge in this work which includes several passages with extensive 16th note runs at very fast tempos (see Figure 27). Although the tessitura generally falls within a moderate range, there are two to three passages that sit in the upper range, including some repeated high Bb₄'s that crescendo to *ff* (see Figure 28). Bass trombonists may find these passages particularly challenging. The tenor and bass versions are identical except for one short passage to be played an octave lower by the bass trombone. Special techniques are not extensive, and the most difficult

is perhaps the two semitone lip trills on E₄ and F₄. There is only a small amount of singing, and just one multiphonic which the composer indicates “may be altered to accommodate voice ranges, and any interval is fine as long as it is not an 8ve”. Adequate time has been given for mute changes – almost all occur during the spoken narration.

Figure 27. Fazzolari: *Cody*, Op. 6 No. 3, measures 135-138.



Figure 28. Fazzolari: *Cody*, Op. 6 No. 3, measures 153-155.



Musical Characteristics: In this “monologue opera”, the narrator/trombonist tells a story of his/her relationship with a pet horse named Cody. The mood of the spoken text, which ranges from lighthearted to anxious, is underscored by various sections of music – some quite short – which include a mix of tonal and atonal material. There is much chromaticism, frequent use of tritone intervals, and some whole-tone scales.

Pedagogical/Performance Value: This is an engaging work that would be a very welcome addition to many types of recital programs, especially those intended for children. It will appeal especially to trombonists with an interest in acting or storytelling.

Supplementary Information:

Commission: Commissioned by Kevin James.

Dedication: Dedicated to Kevin James, Dale Sorensen and Felix Del Tredici.

Premiere: 1994, Minneapolis, MN; Kevin James, trombone.

Score Sample: [Publisher sample](#).

FITCH, Fabrice: *Agricola IXb: Je n'ay dueil*

FITCH, Fabrice (b. 1967) – M – Region: France (B); Ontario [now living in England] (R).

Agricola IXb: Je n'ay dueil (2012) For tenor sackbut (may also be played on trombone).

Duration: 5:00.

Availability: Oxford journal [Early Music](#), Vol. 41 No. 1, pp. 138-139, © 2013.

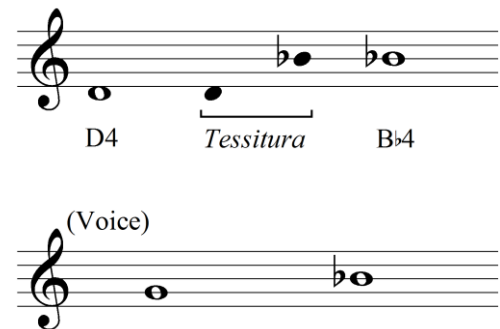
Copy Quality: published.

Level of Difficulty: 6.

Notation: standard.

Special Techniques: microtones, grace notes, glissando, fluttertongue, multiphonics, enharmonic tremolo, circular breathing preferred.

Range / Clefs / Tessitura:



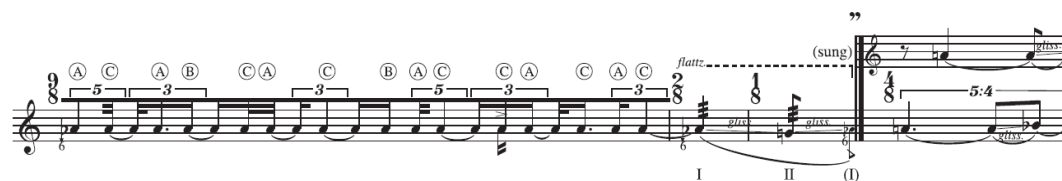
Equipment/Mutes: For performance on the modern trombone, a mute or some other means of sound transformation is recommended.

Overview:

Tempo	Meter	Rhythms
$\text{♩} = 40$	$1/8, 2/8, 3/8, 4/8, 5/8, 9/8, 4/10, 3/12, 4/12, 5/12$	32^{nd} , complex patterns

Technical Characteristics: This is an exacting work that requires careful attention to precise details of pitch (quarter-tones and thirds of tones) and rhythm (see Figure 29). For the multiphonics the vocal range is quite high, and is very closely spaced with the played notes, moving in and out of unison to create beats with smaller intervals. To realize these subtle details requires absolute mastery of the instrument.

Figure 29. Fitch: *Agricola IXb: Je n'ay dueil*, measures 17-20.



Musical Characteristics: Written to emphasize the relevance of early music to contemporary society, this work is an interpretation of materials from Ockeghem's rondeau *Je n'ay dueil que je ne suis morte* and Alexander Agricola's reworking of the same. In Fitch's setting, the melodic material appears in the original intervals, and is compressed into microtonal scales of quarter-tones and thirds of tones.

Pedagogical/Performance Value: For an expert trombonist able to convey the microtonal nuances of pitch and other subtle details, this could be an effective work in performance.

Supplementary Information:

Commission: Written for Daniel Serafini.

Premiere: January 10, 2014, Room 30, National Gallery, London, UK; Daniel Serafini, sackbut.

Score Sample: The entire score can be downloaded with a subscription from the [publisher](#).

FRIEDMAN, Nathan: *HER&HIS/ZAG&ZIG*

[FRIEDMAN, Nathan](#) (b. 1989) – M – Region: Ontario (B); British Columbia (R).

HER&HIS/ZAG&ZIG (2011) For trombone (any number). Duration: variable, from 2-5 min.

Availability: from the composer.

Copy Quality: manuscript (fairly clear).

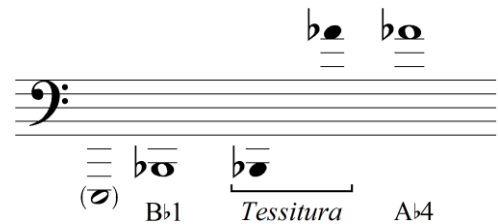
Level of Difficulty: 4.

Notation: proportional.

Special Techniques: feathered beaming, airy sound, quarter-tones, enharmonic tremolo, glissando.

Equipment/Mutes: none.

Range / Clefs / Tessitura:

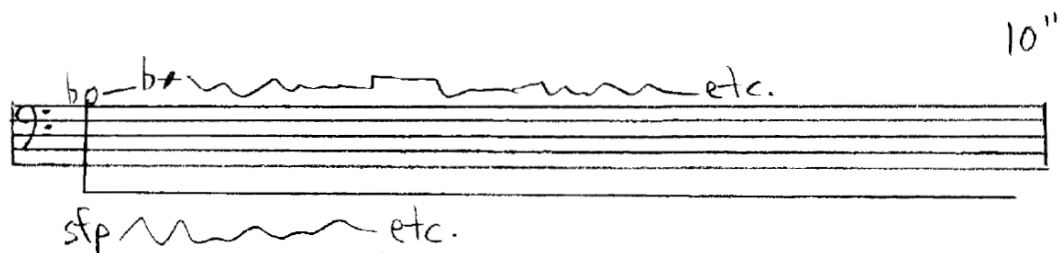


Overview:

Tempo	Meter / Rhythms
each system is 3 to 12 seconds long	proportional

Technical Characteristics: This is a very short work with 15 individual musical gestures mainly consisting of nine-note figures (whose rhythm is dictated by feathered beaming), enharmonic tremolos, and glissandos. All gestures are somewhat improvisatory, at least in terms of the tempo and rhythm as notated proportionally, but also in terms of dynamics and melodic freedom within the notated glissandos (see Figure 30).

Figure 30. Friedman: *HER&HIS/ZAG&ZIG*, one file card.



Musical Characteristics: The score consists of 15 file cards, each containing one staff system with one musical gesture which is sustained for the length of time indicated. These cards are shuffled into random order for a performance.

Pedagogical/Performance Value: Not a difficult work, *HER&HIS/ZAG&ZIG* may serve as a good introduction to the principles of aleatoricism and a few basic extended techniques.

Supplementary Information:

Premiere: October 15, 2011, Phillip T. Young Recital Hall, Victoria, BC; Aubrey Kelly, trombone.

Other Recording: [SoundCloud](#).

HARLEY, James: *Collage I*

HARLEY, James (b. 1959) – M – Region: British Columbia (B); Ontario (R).

Collage I (1982) For trombone. Duration: 10:00.

Availability: CMC, Call #: MI 6113 H285col.

Copy Quality: manuscript (clear).

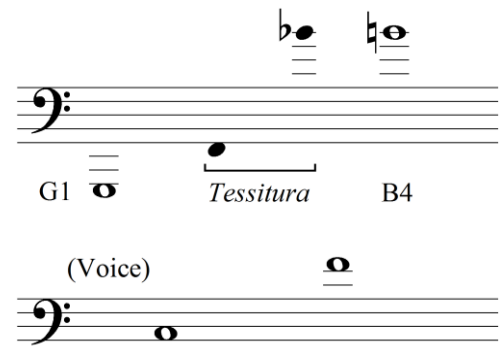
Level of Difficulty: 5.

Notation: standard; unmetered.

Special Techniques: speaking, singing, multiphonics, air sound, glissando, harmonic glissando, hand wahs, finger snaps, foot taps, body rotation.

Equipment/Mutes: plunger mute (optional), bell in stand; F-attachment required (low B₁).

Range / Clefs / Tessitura:



Overview:

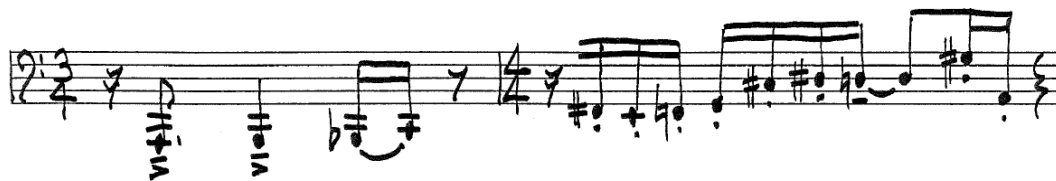
Tempo	Meter	Rhythms
from ♩ = 48 to ♩ = 120	4/4, 2/4, 3/4, 1/4, 5/4, 2/8, unmetered	16 th , 3:2

Technical Characteristics: This work leads the performer through a wide variety of technical material, from soft, lyrical phrases to disjunct staccato lines with large interval leaps up to almost two octaves. Careful attention to pacing and timing is necessary to establish a flow through the many abrupt tempo and style changes. Multiphonics are fairly extensive, but consist mainly of consonant intervals (fifths, sixths, tenths, etc.) that can in most cases easily accommodate alterations for different vocal ranges (see Figure 31). A solid low register is required for several trigger and pedal notes, including three low B₁'s (see Figure 32) which will need to be lipped down.

Figure 31. Harley: *Collage I*, page 5, 4th system.

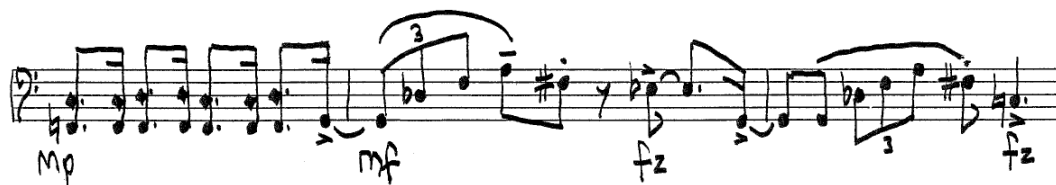


Figure 32. Harley: *Collage I*, page 10, 2nd system.



Musical Characteristics: Aptly titled, this collage of musical ideas includes a warm-up routine, fragments of *God Save the Queen* and the Canadian and American national anthems, quotes from well-known Classical melodies (*Ode to Joy*, the *Dies Irae*, the first *Bourrée* from Bach's *Cello Suite No. 3*) and popular songs (*Old MacDonald*, *London Bridge*, *Here's That Rainy Day*), with a variety of original material including jazz styles (boogie woogie, swing, funk) and 12-tone techniques. These various segments are interspersed with spoken text, which is used as the "glue" that binds everything together.

Figure 33. Harley: *Collage I*, page 8, 2nd system.



Pedagogical/Performance Value: This is a fun piece that would be suitable for situations where a lighter, humorous piece might be appropriate. Audiences will be very entertained trying to recognize and identify the many familiar melodic fragments.

Supplementary Information:

Dedication: for Jim Tempest.

Premiere: May 26, 1982, Western Washington University, Bellingham, WA; James Tempest, trombone.

Score Sample: The entire score can be downloaded from the [CMC](#).

HARROP, Todd: *Ki Ko*

[HARROP, Todd](#) (b. 1970) – M – Region: Ontario (B); Germany (R).

Ki Ko (1994) For trombone. Duration: 13:00. Sound poetry by the composer.

Availability: CMC, Call #: MI 6113 H32ki.

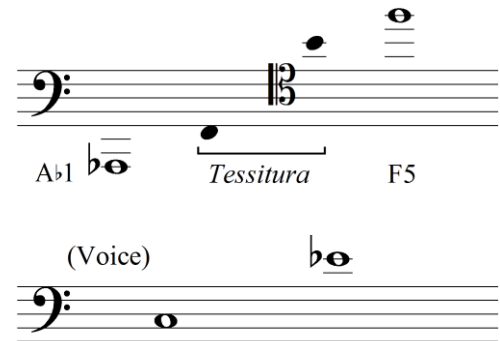
Copy Quality: computer.

Level of Difficulty: 6.

Notation: standard; proportional.

Special Techniques: quarter-tones, fluttertongue, glissando, harmonic glissando, multiphonics, speaking, singing, singing while inhaling, double tonguing, triple tonguing, fingernail taps on bell, enharmonic tremolo.

Range / Clefs / Tessitura:



Equipment/Mutes: piece of cloth, plunger mute; F-attachment required.

Overview:

Movements	Sections / Tempos	Meter	Rhythms
I.	Presto, ♩ = 92-96	5/8, 6/8, 1/2, 2/2, 3/4	16 th
	Andante, ♩ = 92-96	2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 5/8, 11/8, 2/2, 3/2	8 th
	each system equals a certain duration in seconds	unmetered	proportional
II.	♩ = 120	3/4, 4/4, 5/4	16 th , 7:8

Technical Characteristics: Of this work's many technical demands, the most difficult are the complex multiphonics, notes in the extreme high register (see Figure 34), and singing while inhaling ("pulmonic ingression"). Multiphonics are used extensively and include very close intervals (including microtones), some independent motion, and vocal pitches both above and below the played pitches (see Figure 35). To accommodate various vocal ranges, the composer indicates that the sung pitches may be transposed by an octave. Separate staves are used for the voice (including sung pitches for multiphonics) and for

the plunger mute (indicating the degree to which it is open/closed), and at times three staves are in use at once (see again Figure 35).

Figure 34. Harrop: *Ki Ko*, measure 67.

Figure 35. Harrop: *Ki Ko*, measure 64.

Musical Characteristics: This is a complex avant-garde work that requires an expert performer with complete command of the instrument and its extended techniques. Extensive use of proportional notation gives the work an improvisatory quality. While the composer indicates that the 1st movement is about “action” and the 2nd about “inaction”, both sections include a variety of material, including fast technical passages, soft expressive lines, and sudden shifts in texture (dynamic, gestural, timbral, etc.). The music is interspersed with “sound poetry” – spoken text using abstract syllables – written by the composer.

Pedagogical/Performance Value: For the virtuoso trombonist with a gift for interpreting abstract spoken words, this could be an effective recital work.

Supplementary Information:

Premiere: April 12, 1997, Open Space, Victoria, BC; Matthew McConchie, trombone.

Score Sample: The entire score can be downloaded from the [CMC](#).

JONES, Keith Davies: *Soliloquy*

JONES, Keith Davies (b. 1947) – M – Region: Wales (B); Manitoba (R).

Soliloquy (1986) For trombone. Duration: 2:40.

Availability: from the composer.

Copy Quality: computer.

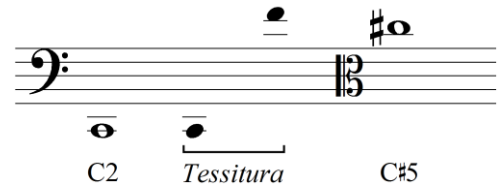
Level of Difficulty: 5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
$\text{♩} = 84$, with rubato	4/4, 5/4, 6/4, 3/2	16 th

Technical Characteristics: This is not a technically challenging work, although it does require a trombonist with a solid trigger register for the low opening motive (see Figure 36) which appears three times throughout the piece. A secure high register will also be required for one short section (in alto clef) with high C₅'s and one C₅ (see Figure 37), but these are the only notes above a G₄. The single measure of 16th notes should pose no difficulty.

Figure 36. Jones: *Soliloquy*, measures 1-4.



Figure 37. Jones: *Soliloquy*, measures 32-38.

32 *f* *Calmer* *pp*

35 *Molto Agitato* *f* *ff* *mf* *Relax*

Musical Characteristics: This is an atonal work with shifting moods established through several tempo changes, rubato and dynamic contrast. At times calm and lyrical, at others agitated and marcato, the piece ends “lightly and whimsically” (albeit softly) with a V-I cadence in B \flat -Major.

Pedagogical/Performance Value: This moody, somewhat dark work may be used to fill out a recital program in need of something short and expressive.

Supplementary Information: none.

lanza, alcides: *hip'nəs I*

[lanza, alcides](#) (b. 1929) – M – Region: Argentina (B); Québec (R).

hip'nəs I (1973) For one or more low pitched instruments (Version A for winds; Version B for strings). Duration: 14:00.

Availability: [Boosey & Hawkes](#) B. Ens. 208, © 1977.

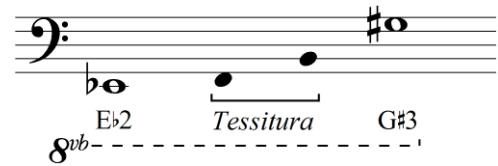
Copy Quality: manuscript (clear).

Level of Difficulty: 6.

Notation: proportional; tri-gram.

Special Techniques: fluttertongue, multiphonics, quarter-tones, percussion effects on instrument, glissando, “phony feed-back”, improvisation, indeterminate pitches, guttural sounds, noise-like sounds.

Range / Clefs / Tessitura:



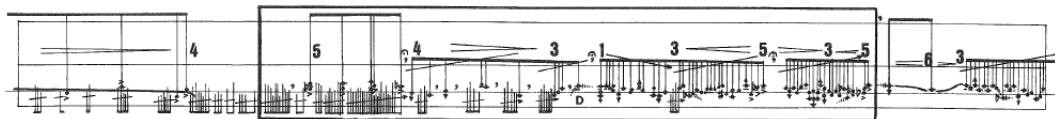
Equipment/Mutes: mute (unspecified), alto saxophone mouthpiece; F-attachment required.

Overview:

Tempo	Meter	Rhythms
each system is approximately 1 minute long	unmetered	proportional

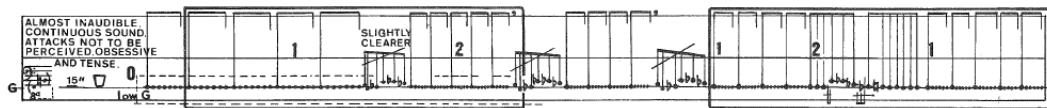
Technical Characteristics: This is a very complex work with two pages of instructions explaining the notation and the various special techniques that are required. Although the pitch range is quite small, simply decoding the notation and coordinating all the technical elements makes this an incredibly challenging work (see Figure 38).

Figure 38. lanza: *hip'nəs I*, page 2, 1st system.



Musical Characteristics: Although intended for any low pitched instrument, this work was created for trombonist James Fulkerson. It begins very softly, with sounds emerging from silence, and never ventures above *f* (represented by a “7” on a scale of 0 to 10). The performer is instructed to “project tension” throughout, even during the silence. The composer uses a tri-gram notational system that indicates specific or indeterminate pitches. A low G, indicated by an additional line (see Figure 39), acts as a central pitch around which all other pitches circle. Long, sustained sounds are modified slowly with textural and pitch alterations (including microtones), and special techniques.

Figure 39. lanza: *hip'nās I*, page 1, 1st system.



Pedagogical/Performance Value: Performance of this avant-garde work requires an accomplished musician with a command of extended techniques, and with the patience and desire to master the unusual notation.

Supplementary Information:

Dedication: Dedicated to James Fulkerson.

Premiere: March 28, 1973, Akademie der Künste, West Berlin; composers/performers group; James Fulkerson, trombone; alcidés lanza, conductor.

Other Recording: [Concordia Archival Project](#).

LEMAY, Robert: *Stuntman*

LEMAY, Robert (b. 1960) – M – Region: Québec (B); Ontario (R).

Stuntman (2005) For trombone. Duration: 10:00.

Availability: CMC, Call #: MI 6113 L549stu.

Copy Quality: computer.

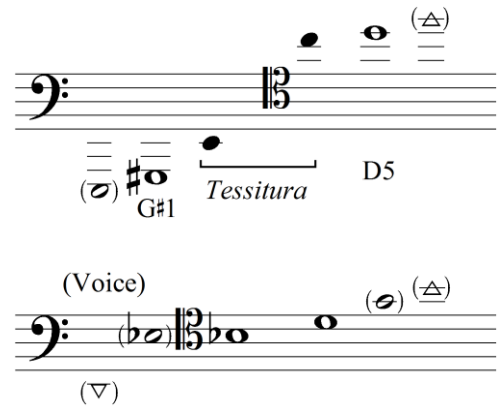
Level of Difficulty: 5-6.

Notation: unmetered; proportional.

Special Techniques: foot taps, singing, whistling, air sound, vocal sounds, mouth sounds, lip buzzing, fingernail taps on bell, mouthpiece pop, vibrato, multiphonics, glissando, theatrical elements, indeterminate pitches.

Equipment/Mutes: buzz aid (or cutaway mouthpiece), wooden stick (for tapping tuning slide), at least three mutes (performer's choice); F-attachment not required, but very helpful.

Range / Clefs / Tessitura:



Overview:

Tempos	Meter	Rhythms
from Très lent to ♩ = 120-132	unmetered	16 th , proportional

Technical Characteristics: In this work a variety of special techniques are used to create unusual sounds. Multiphonics are notated using a separate staff for the sung pitches (see Figure 40), some of which may be transposed by an octave to suit the performer's vocal range. Sung pitches are notated variously above or below the played pitch, and there are some very small intervals including glisses into and out of unison, creating beats. Some elements are very carefully notated, but there are also many improvisatory elements, including indeterminate pitches (see Figure 41) and proportional notation. A strong high range and dexterous slide technique are required (see Figure 42).

Figure 40. Lemay: *Stuntman*, Section D, 1st system.

D Très lent, very slow

Voix
Voice

TREB

p mp f p pp ff

Gliss Gliss Gliss Gliss

Tenuto

Octave au choix
Any octave (non vibrato)

Vibrato accel.

Figure 41. Lemay: *Stuntman*, Section E, 1st system.

E Rapide, fast ♩ = 112 – 126

Mouvement de la coulisse Slide mouvement

Mettre sourdine
Put in mute

Changer de sourdine
Change mute

f p f p

"Rire"
"laugh"

Figure 42. Lemay: *Stuntman*, Section H, 4th system.

♩ = 120 – 132

mp cresc fff

Musical Characteristics: As much a work of music theatre as it is a concert work, *Stuntman* includes detailed instructions for the theatrical elements, which include vocal and body sounds, percussive effects and acting. The piece begins with the trombonist making various sounds while trying to figure out how to play the instrument. Even after a normal sound is successfully achieved, the experimentation continues with multiphonics, various mutes and other effects. 12-tone rows are used in the non-improvised sections.

Pedagogical/Performance Value: This would be an effective recital work for a trombonist interested in the theatrical aspects of performance, especially one with a natural flair for comic timing.

Supplementary Information:

Dedication: Dedicated to James C. Lebens.

Premiere: September 23, 2005, Salle Henri-Gagnon, Université Laval, QC; James Lebens, trombone.

Other Recording: [CentreStreams](#).

MARCEL, Luc: *Ne pas fermer les yeux*

MARCEL, Luc (b. 1962) – M – Region: Québec (B); Québec (R).

Ne pas fermer les yeux (1990) For trombone. Duration: 7:00.

Availability: from the composer.

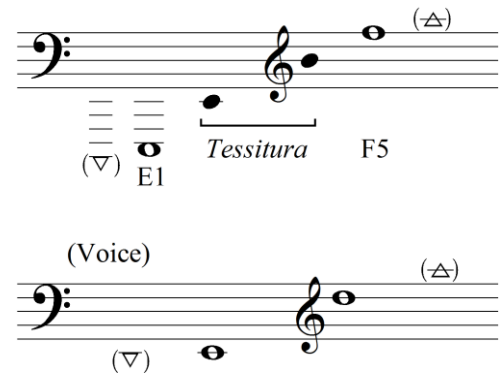
Copy Quality: manuscript (very clear).

Level of Difficulty: 6.

Notation: standard.

Special Techniques: fluttertongue, grace notes, singing, multiphonics, vocal sounds, vowel sounds, breath sounds, playing/singing while inhaling, glissando, vibrato, cracked tone, tap/rub mute on bell, finger/fingernail taps on bell, mouthpiece pop.

Range / Clefs / Tessitura:



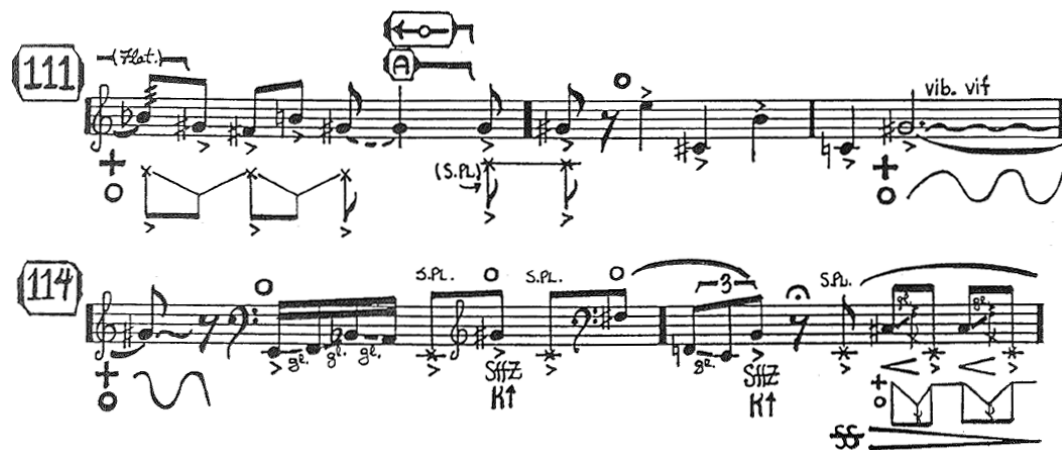
Equipment/Mutes: plunger mute; F-attachment required.

Overview:

Tempo	Meter	Rhythms
♩ = 138	4/4, 3/4, 8/4, 2/4, 5/4, 6/4, 7/8	16 th

Note: For additional detailed information, see Raine (2002, 26-33).

Figure 43. Marcel: *Ne pas fermer les yeux*, measures 111-115.



Supplementary Information:

Premiere: December 12, 1991, Redpath Hall, McGill University, Montréal, QC; Alain Trudel, trombone.

Other Recording: an [archival recording](#) is available for reference at the Canadian Music Centre.

Inclusion in other bibliography: Raine (2002, 26-33).

McINTYRE, Paul: *News of the Day*

McINTYRE, Paul (b. 1931) – M – Region: Ontario (B); Ontario (R).

News of the Day (1998) Ricercar for Solo Trombone and Metronome. Duration: 4:00.

Availability: CMC, Call #: MI 6113 M1525ne.

Copy Quality: computer.

Level of Difficulty: 4.

Notation: standard.

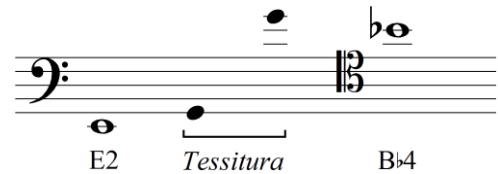
Special Techniques: none.

Equipment/Mutes: F-attachment not required, but helpful.

Overview:

Tempo	Meter	Rhythms
Moderato (no faster than ca. ♩ = 100)	4/4	8 th

Range / Clefs / Tessitura:



Technical Characteristics: Endurance could be a challenge in the second half of this piece, which sits in a higher tessitura, and during which there are no rests. However, there are only three very high notes: one each of A_{b4}, A₄ and B_{b4}. Good flexibility will be required for several large interval leaps up to a ninth, and phrases that cover a two-octave range in one breath (see Figure 44). There are three measures in tenor clef.

Figure 44. McIntyre: *News of the Day*, measures 46-49.



Musical Characteristics: Accompanied by a metronome throughout, this ricercar begins with a three-note descending chromatic motive that is gradually extended to eight notes, then nine, until all twelve notes are heard in a row (see Figure 45). This row and its variants (inversion, retrograde, etc.) make up the bulk of musical material in the piece.

Figure 45. McIntyre: *News of the Day*, measures 1-12.



Pedagogical/Performance Value: A performer would have to work hard to ‘sell’ this work to an audience, due to the limited musical material for which there is little variety other than dynamics and a few articulations. However, the metronome accompaniment is a novelty, which has a beneficial side effect of forcing the trombonist (in study and/or performance) to play with good rhythm and instant sound production.

Supplementary Information:

Dedication: For Hugh Fraser.

Score Sample: The entire score can be downloaded from the [CMC](#).

McKENZIE, Robert: *Indigo*

[McKENZIE, Robert](#) (b. 1953) – M – Region: Ireland (B); British Columbia (R).

Indigo (1987) For trombone. Duration: 8:00.

Availability: from the composer.

Copy Quality: manuscript (fairly clear).

Level of Difficulty: 6.

Notation: standard; proportional.

Special Techniques: multiphonics, vibrato, glissando, fall-off, fluttersong, double tonguing, vocal sounds, breath sounds, rips, indeterminate pitches (including highest possible), mouth sealed/unsealed on mouthpiece.

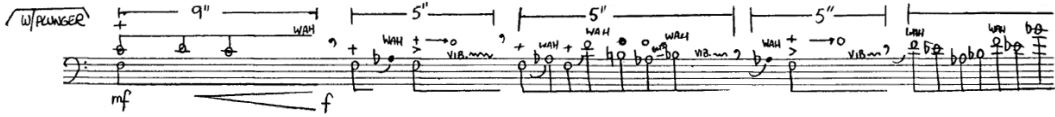
Equipment/Mutes: plunger mute.

Overview:

Sections / Tempos	Meter	Rhythms
figures measured in duration in seconds	unmetered	proportional
Swing, ♩ = 120	4/4, 3/4	triplet 8 th

Technical Characteristics: Right from the beginning the performer must coordinate several physical elements at once, including multiphonics, plunger-muted wahs, glissandos and vibrato (see Figure 46). At times both rhythms and pitches are improvised, and include passages to be played as fast as possible (see Figure 47). Range requirements include several pedal F₁'s (see Figure 48), interval leaps larger than an octave, and rips from the low range to the highest note possible. Multiphonics include intervals from unisons to sixths; the played note is always held steady while the vocal pitches change.

Figure 46. McKenzie: *Indigo*, page 1, system 1.



Range / Clefs / Tessitura:

Diagram illustrating the range and tessitura for the instrument (Trombone) and voice. The diagram shows three staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is a bass clef staff with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef staff with a key signature of one flat (B-flat) and a common time signature (C). The diagram includes notes for F1, Tessitura, and C5, and a label for (Voice).

Figure 47. McKenzie: *Indigo*, page 2, system 3.



Figure 48. McKenzie: *Indigo*, letter B, measures 1-14.



Musical Characteristics: Firmly rooted in the blues, this work uses many special techniques derived from jazz styles, including rips, fall-offs, improvisation and plunger-muted wahs. The opening section is very free, with rhythms determined by the performer proportional to the length indicated in seconds. This freedom increases into the next section where even the choice of pitches is largely left up to the performer. This is followed by the most overtly bluesy section of the piece, with all notes and rhythms notated precisely in 4/4 meter. Throughout the work the blues in F is clearly established in both style and tonality.

Pedagogical/Performance Value: For a performer with good command of the required special techniques, comfort using a plunger mute, and a solid range (high and low), this is a very enjoyable work to perform, and is also accessible for the audience. It is an effective recital work in a wide variety of settings.

Supplementary Information:

Premiere: January, 1988, University of British Columbia School of Music Recital Hall, Vancouver, BC; Robert McKenzie, trombone.

CD Recording: Bennett (2014).

Other Recording: [SoundCloud](#) (sample).

McKINLEY, Maxime: *Intermittences cérébrales et/ou rotor cervical*

[McKINLEY, Maxime](#) (b. 1979) – M – Region: Québec (B); Québec (R).

Intermittences cérébrales et/ou rotor cervical (1999) For trombone. Duration: 4:30.

Availability: from the composer.

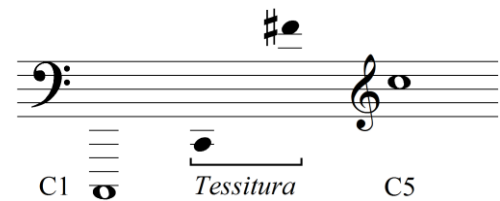
Copy Quality: manuscript (fairly clear).

Level of Difficulty: 5-6.

Notation: standard; proportional.

Special Techniques: animal sounds (with voice and instrument), glissando, fluttertongue, vocal sounds (including speaking), vowel sounds, indeterminate pitches, tapping instrument, theatrical elements.

Range / Clefs / Tessitura:



Equipment/Mutes: plunger mute; F-attachment required.

Overview:

Sections / Tempos	Meter	Rhythms
$\text{♩} = 80$	4/4, 3/4, 2/4, 1/4, 1/8	16 th
measured in seconds	unmetered	proportional

Technical Characteristics: As described below, less than half of the piece is spent actually playing the trombone. These sections mainly consist of rhythmic patterns of staccato 8th and 16th notes (see Figure 49), and also include animal sounds (with or without plunger mute), pitches modified with vowel sounds (see Figure 50), and improvised imitations of some spoken material. The trigger register is used extensively, but the biggest challenge is four extremely low pedal notes down to C₁ (see Figure 51).

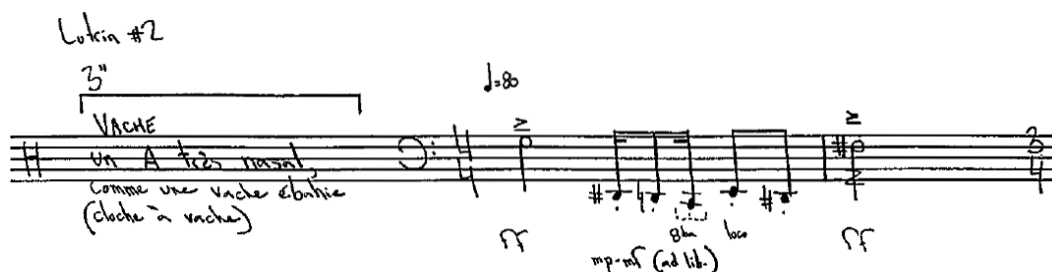
Figure 49. McKinley: *Intermittences cérébrales*, page 2, 6th system.



Figure 50. McKinley: *Intermittences cérébrales*, page 3, 3rd system.



Figure 51. McKinley: *Intermittences cérébrales*, page 4, 1st system.



Musical Characteristics: Equally a theater piece and a musical work, *Intermittences cérébrales* requires the stage to be set with three music stands surrounding the performer, who rotates from one to the next producing three types of sound material: 1) animal sounds (including wolf, pig, chicken, donkey and cow, created by the voice or the instrument or both); 2) written music (mainly pointillistic atonal patterns); and 3) vocal sounds (sung or spoken, using vowel sounds and excerpts from Rimbaud's *Voyelles* or Molière's *Bourgeois gentilhomme*). The latter phrases are sometimes imitated by the trombone in the manner of the schoolteacher character from *Charlie Brown*. The work is divided into eight sections, within which each method of sound production is used equally, for a specified duration. The duration of each subsequent section decreases by nine seconds (three for each sound type), until the final section which includes three more rotations totalling 6, 3 and 1.5 seconds each.

Pedagogical/Performance Value: This work will appeal to uninhibited musicians with an interest in acting and perhaps comedy. A successful performance will depend on the trombonist's ability to convincingly interpret the humorous and theatrical elements.

Supplementary Information:

Dedication: For Benoît Paradis.

Premiere: March 1999, Salle Gabriel-Cusson, Montréal, QC; Benoît Paradis, trombone.

MILLS-COCKELL, John: *Windows*

[MILLS-COCKELL, John](#) (b. 1943) – M – Region: Ontario (B); British Columbia (R).

Windows (1966) For trombone.

***Note:** This work was unavailable for examination at the time of writing.

Supplementary Information:

Premiere: 1966, New Music Series, Isaacs Gallery, Toronto, ON; Stuart Dempster, trombone.

MORLOCK, Jocelyn: *After the Rain*

MORLOCK, Jocelyn (b. 1969) – F – Region: Manitoba (B); British Columbia (R).

After the Rain (2012) For trombone. Duration: 6:00.

Availability: from the composer.

Copy Quality: computer.

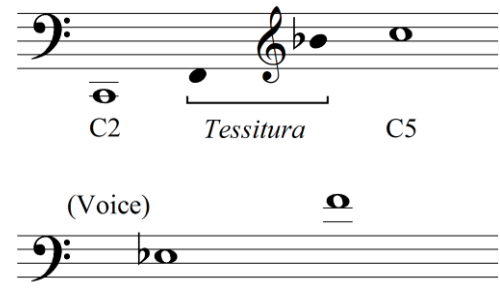
Level of Difficulty: 5.

Notation: standard.

Special Techniques: multiphonics.

Equipment/Mutes: plunger mute; F-attachment required.

Range / Clefs / Tessitura:



Overview:

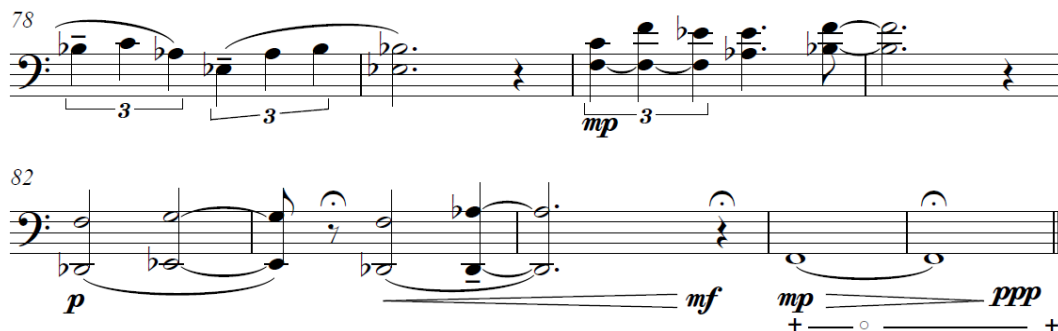
Tempos	Meter	Rhythms
from Adagio, $\text{♩} = 63$ to Majestic, $\text{♩} = 92$	4/4	16 th (in dotted 8 th /16 th figure), 3:2

Technical Characteristics: This work contains no rhythmic or dexterity challenges. A solid trigger register is required for a few passages; otherwise the tessitura is typical for a work at this level, with some extended passages in the high end (see Figure 52). There is just one high C₅. Treble clef is used extensively. Good control is required for many sustained phrases with a wide dynamic range from *ppp* to *fff*. Several multiphononic passages include sung pitches which will be out of range for some performers, but the intervals are mostly consonant fifths and tenths (see Figure 53), and could easily be transposed by an octave.

Figure 52. Morlock: *After the Rain*, measures 65-70.



Figure 53. Morlock: *After the Rain*, measures 78-86.



Musical Characteristics: This work was inspired by Max Ernst's *Europe after the Rain II* (c. 1941), a surrealist landscape painting of a post-war apocalypse. Less desolate than Ernst's vision, Morlock's is a reflective, perhaps even optimistic work that features the beautiful sound and lyrical expressiveness of the trombone. Various colours are achieved through the use of the trombone's full range, multiphonics, and the low-pitched, plunger-muted, slow wah effect that begins and concludes the work (see Figure 53 above).

Pedagogical/Performance Value: Suitable for study, jury/exam and performance, this beautiful, lyrical work is sure to have an emotional effect on an audience.

Supplementary Information:

Commission: Commissioned by Neal Bennett.

Premiere: November 23, 2013, Northern Conservatory of Music Faculty and Friends Series, St. Paul's United Church, New Liskeard, ON; Neal Bennett, trombone.

CD Recording: Bennett (2014).

Other Recording: [SoundCloud](#).

PALMER, Frank: *the earth has fallen from orbit*

PALMER, Frank (b. 1971) – M – Region: Alberta (B); British Columbia (R).

the earth has fallen from orbit (2001) For trombone. Duration: 5:00.

Availability: from the composer.

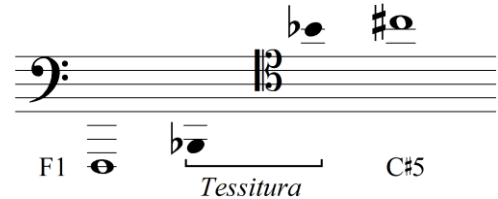
Copy Quality: computer.

Level of Difficulty: 6.

Notation: standard.

Special Techniques: rips, harmonic glissando, grace notes, glissando, fluttertongue, slide vibrato, cross-grain slurs.

Range / Clefs / Tessitura:



Equipment/Mutes: bucket mute, harmon mute (wah-wah); F-attachment required.

Overview:

Tempo	Meter	Rhythms
♩ = 54; (♩ = 81; ♩ = 108)	1/4, 2/4, 3/4, 4/4, 5/4	32 nd , quintuplet

Technical Characteristics: Although this work proceeds mostly at a slow tempo, there are extensive 16th note passages including frequent pairs of 32nd notes which will require good slide dexterity. However, the greatest technical challenge is the flexibility demanded of several recurring patterns: lip slurs across the grain (see Figure 54); grace notes which often encompass wide intervals and must be squeezed in quickly between moving notes (see Figure 55); and harmonic glissandos encompassing two or three octaves (see Figure 56). The latter figures almost always originate in the pedal register (occasionally even from F₁); however, the composer has indicated that the first pedal note of each gliss may be played with rubato, which should make the figures easier. Some rhythms are tricky, mainly due to the juxtaposition of duple and triple patterns.

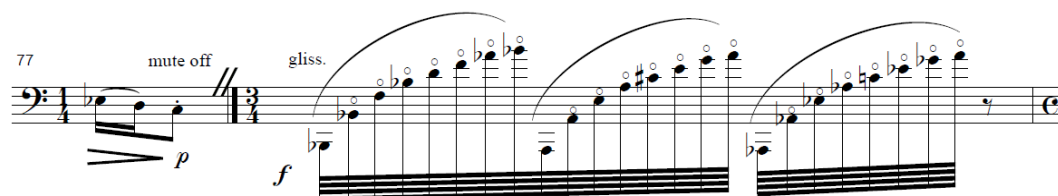
Figure 54. Palmer: *the earth has fallen from orbit*, measure 57.



Figure 55. Palmer: *the earth has fallen from orbit*, measures 60-61.



Figure 56. Palmer: *the earth has fallen from orbit*, measures 77-78.



Musical Characteristics: This work is like a quirky march, with several interjecting figures and colouristic effects including recurring harmonic glissandos, cross-grain slurs and frequent grace notes. Dynamics cover a wide range from *pppp* to *ff*, with many sudden contrasts between loud and soft. Harmon and bucket mutes add colour, with the latter accentuating the trombone's lyrical character. Breaks are provided to allow for mute changes.

Pedagogical/Performance Value: This is a fun work that would make a nice addition to any recital program. Suitable for advanced performers, it would also serve as excellent material for developing lip flexibility through cross-grain slurs and harmonic glissandos.

Supplementary Information: none.

PEARCE, Monica: *Wit*

PEARCE, Monica (b. 1984) – F – Region: Prince Edward Island (B); Ontario (R).

Wit (2005) For trombone. Duration: 3:30.

Availability: from the composer.

Copy Quality: computer.

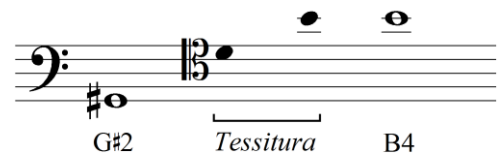
Level of Difficulty: 5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
♩. = 110	14/16, 5/16, 6/16, 7/16	16 th

Technical Characteristics: This is a rhythmically intense work that challenges the performer to play with light articulations, a directed line and accurate slide technique. Melodic patterns very rarely extend beyond the range of a third or fourth; as a result, the only large interval leaps are some octave jumps that occur within certain repeating patterns (see Figure 57). Despite its short duration, the work is fairly taxing due to its high tessitura (see Figure 58).

Figure 57. Pearce: *Wit*, measures 9-11.



Figure 58. Pearce: *Wit*, measures 60-61.



Musical Characteristics: This short work begins playfully with a repeated 16th note pattern that is accented in groups of 3+3+3+3+2 (see Figure 59). Almost all of the melodic material in the piece is based on the first three notes (the intervals of a minor second and an augmented second). Variations on this motive are achieved through inversion, transposition, shifting accents, and rests. The opening stream of 16th notes establishes a sense of perpetual motion that is maintained even during rests and sustained notes, propelling the work continuously forward to its conclusion.

Figure 59. Pearce: *Wit*, measures 1-2.



Pedagogical/Performance Value: This is an exciting recital work that captivates an audience with its sustained energy and rhythmic intensity. It would also serve as excellent study material for the development of rhythmic accuracy, slide dexterity, accented articulations, and strength in the high range.

Supplementary Information:

Premiere: February 5, 2006, Brunton Auditorium, Mount Allison University, Sackville, NB; Douglas Leblanc, trombone.

PENTLAND, Barbara: *Variable Winds*

PENTLAND, Barbara (1912-2000) – F – Region: Manitoba (B); British Columbia (D).

Variable Winds (1979) Version 4 for trombone (or bass clarinet) and optional percussion (3 toms or bongos). Any movement may be played as a separate piece. Duration: 5:30.

Availability: CMC, Call #: MI 8270 P419va4.

Copy Quality: computer.

Level of Difficulty: 4-5.

Notation: standard; unmetered; proportional.

Special Techniques: fluttertongue, glissando, vibrato, quarter-tones, feathered beaming.

Equipment/Mutes: mute (ad lib).

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Sirocco	2:00	Lento tranquillo, ♩ = 60	unmetered	8 th
II. Nor'easter	1:00	Allegro	4/4	8 th
III. Squalls	:45	Vivace	6/8, unmetered	8 th , proportional
IV. Zephyr	1:45	Grave	unmetered	proportional

Technical Characteristics: Intended as a work “for students of wind instruments and a friend interested in percussion”, the trombone version of *Variable Winds* is best suited for a university undergraduate. The work encompasses a fairly large range and a wide tessitura which is frequently on the high side (see Figure 60). Tenor clef is used in movements I, II and III. Slide dexterity and fast tonguing could be challenging depending on the tempo chosen for the 3rd movement Vivace (see Figure 61). Some of the special techniques may be challenging for those with little experience. Likewise, reading from the score and interpreting the sections using proportional notation may be more challenging for some (see Figure 62), but detailed instructions are provided with the score.

Figure 60. Pentland: *Variable Winds*, 1st movement, 3rd system.



Figure 61. Pentland: *Variable Winds*, 3rd movement, measures 1-5.



Figure 62. Pentland: *Variable Winds*, 4th movement, 1st system.

Grave (slow ♩)

15 secs.

Hold - then bend pitch up and down a few times and hold again until end of breath

(number of notes ad lib.)

(→ to flutter ad lib.)

20 secs.

Tmb.: slide vibrato
B.Cl.: molto vibrato

N.B.: Use varied tone-colour ad lib.
See preface for notation and symbols.

Musical Characteristics: These short pieces are meant to evoke the characteristics of four different types of winds, which range from a gentle breeze to a violent storm. Musical material including articulations, dynamics, special techniques, aleatoricism and notation systems are used in various ways to help convey a mood appropriate for the type of wind being represented. An optional accompaniment for percussion is included.

Pedagogical/Performance Value: On their own, or together as a set, these pieces would serve as a good introduction to some basic special techniques and alternative notation systems. They are effective recital pieces, especially if the percussion part is included.

Supplementary Information:

Other Recording: [CentreStreams](#) (oboe version).

Score Sample: The entire score can be downloaded from the [CMC](#).

RIDDLE, Peter H.: *Soliloquy For Trombone*

RIDDLE, Peter H. (b. 1939) – M – Region: USA (B); Nova Scotia (R).

Soliloquy For Trombone (1976) For trombone. Duration: 4:00.

Availability: Seesaw Music Corp. 2712 ([Subito Music Corporation](http://www.subito.com)), © 1976.

Copy Quality: manuscript (clear; small print).

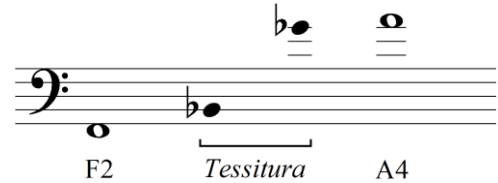
Range / Clefs / Tessitura:

Level of Difficulty: 4.

Notation: standard.

Special Techniques: grace notes, microtones.

Equipment/Mutes: none.



Overview:

Sections / Tempos	Meter	Rhythms
Andante tranquillo; Moderato; Marziale	4/4, 7/8	16 th , 3:2

Technical Characteristics: This work contains a few notable technical challenges. Directly from the beginning are the consecutive large interval leaps that cover the full tessitura, and are a constant feature throughout the work (see Figure 63). These and similar grace note figures will require good flexibility and pitch accuracy. Good slide technique will be necessary for the extended 16th note passages in the Moderato section (see Figure 64), made more difficult by the use of whole-tone scales and 7/8 meter, which are less familiar melodic and metrical patterns for younger students. Careful attention must be paid to the wide dynamic range (from *pp* to *fff*) in order to bring out the more subtle musical nuances.

Figure 63. Riddle: *Soliloquy*, measures 1-5.

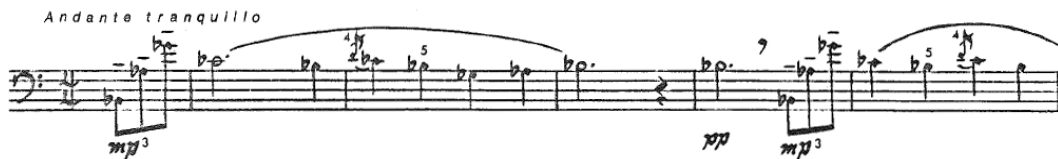
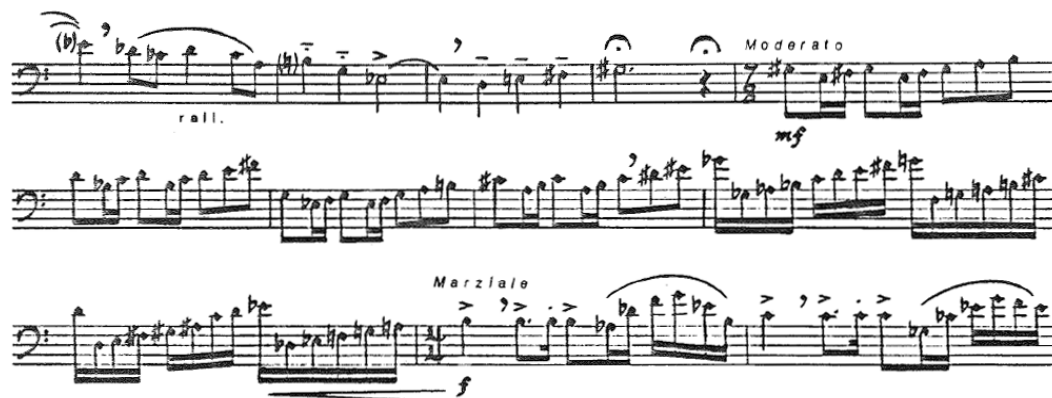


Figure 64. Riddle: *Soliloquy*, measures 30-41.



Musical Characteristics: Within its short duration this work features a variety of the trombone's characters including lyrical, expressive, nimble, and martial. Whole-tone scales and minor seventh intervals are prominent melodic features.

Pedagogical/Performance Value: For a younger undergraduate student this would be a fine choice from the unaccompanied repertoire. Its study would benefit the student's legato playing, flexibility through large interval leaps, slide dexterity and rhythm.

Supplementary Information:

Dedication: For Gordon Simms.

Premiere: November, 1980, Texas; Neill Humfeld, trombone.

RIDDLE, Peter H.: *Solo Sonata For Tenor Trombone*

RIDDLE, Peter H. (b. 1939) – M – Region: USA (B); Nova Scotia (R).

Solo Sonata For Tenor Trombone (1980) For trombone. Duration: 6:00.

Availability: Seesaw Music Corp. 2713 ([Subito Music Corporation](#)), © 1982.

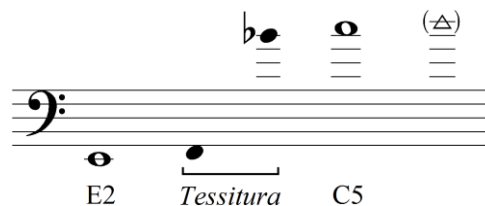
Copy Quality: published.

Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: unmetered.

Special Techniques: fluttertongue, glissando, harmonic glissando, rips, grace notes, quarter-tones.



Equipment/Mutes: F-attachment not required, but helpful.

Overview:

Tempos	Meter	Rhythms
from Lento e molto rubato to Allegro	unmetered	16 th

Technical Characteristics: The most challenging aspect of this piece is the lip flexibility required for many large interval leaps, including harmonic glissandos (ascending and descending) up to two octaves (see Figure 65), grace notes up to a thirteenth (see Figure 66), and rips to the highest note possible. Other than the latter, the pitch range is reasonable, but fully utilized, with just one low E₂ and one high C₅ outside of the tessitura. Several 16th note runs include regular major scales, whole-tone scales, and one scale with microtones intended to divide a perfect fourth exactly in half (see Figure 67). Good breath control and gentle articulations will be required for some very soft entries.

Figure 65. Riddle: *Solo Sonata*, page 2, system 1.



Figure 66. Riddle: *Solo Sonata*, page 5, system 1.



Figure 67. Riddle: *Solo Sonata*, page 4, systems 5-7.



Musical Characteristics: This work consists of individual lines of complete or incomplete phrases or gestures, each of which is indented from the left of the page by a different margin. The page layout suggests the overall phrasing, similar to the paragraphs in a work of prose. Musical material covers an extremely large dynamic range (from *pppp* to *fff*, with some very sudden changes), and includes tender lyrical lines and brash gestures, coloured with a few special effects.

Pedagogical/Performance Value: To give an effective performance, the trombonist must pay close attention to all of the musical nuances and technical details, and strive to bring out the work's dramatic nature. To that end, the composer encourages the performer "to devise staging techniques appropriate to his or her style of presentation".

Supplementary Information:

Dedication: Dedicated to the composer's mother, Evelyn Riddle.

Premiere: 1981, Atlantic Canadian Composers Assoc. concert; Joseph Riedel, trombone.

ROZANKOVIC, Anthony: *Pardonnez-moi mon ignorance*

ROZANKOVIC, Anthony (b. 1962) – M – Region: Québec (B); Québec (R).

Pardonnez-moi mon ignorance (1984) For trombone. Duration: 4:15.

Availability: from the composer.

Copy Quality: manuscript (very clear).

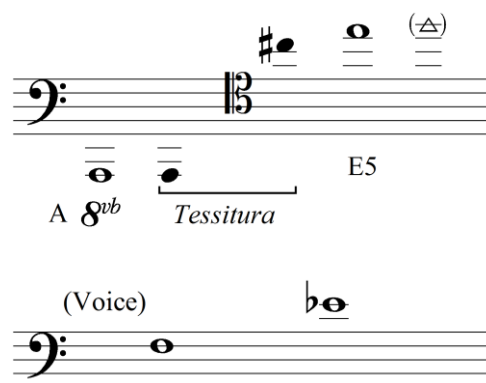
Level of Difficulty: 6.

Notation: unmetered.

Special Techniques: multiphonics, glissando, rips, vibrato.

Equipment/Mutes: plunger mute; F-attachment required.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
$\text{♩} = 40$ to $\text{♩} = 80$	unmetered	32 nd
$\text{♩} = 160$ ($\text{♩} = 320$)		16 th
$\text{♩} = 240$		8 th

Note: For additional detailed information, see Raine (2002, 20-25).

Figure 68. Rozankovic: *Pardonnez-moi mon ignorance*, section A, 1st system.



Figure 69. Rozankovic: *Pardonnez-moi mon ignorance*, section B, 1st system.



Figure 70. Rozankovic: *Pardonnez-moi mon ignorance*, section C, 1st system.

quasi choral, durée souffle

plunger

résultante

chanter

jouer

< mp > < mp > < mf > < f > < f > < mf >

Figure 71. Rozankovic: *Pardonnez-moi mon ignorance*, section D, 3rd system.

♩ = 240 détaché

mp

flutter

sfz

Supplementary Information:

Dedication: “à mon ami Alain Trudel”.

CD Recording: Trudel (1990).

Inclusion in other bibliography: Raine (2002, 20-25).

SENCHUK, Peter: *Episode One*

[SENCHUK, Peter](#) (b. 1974) – M – Region: Ontario (B); USA (R).

Episode One (2004) For trombone. Duration: 3:00.

Availability: [Forest Glade Music](#), © 2005.

Copy Quality: computer.

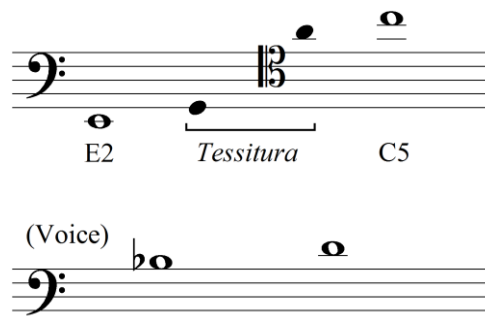
Level of Difficulty: 4.

Notation: standard.

Special Techniques: fluttertongue, multiphonics, feathered beaming, harmonic glissando, fall-off.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

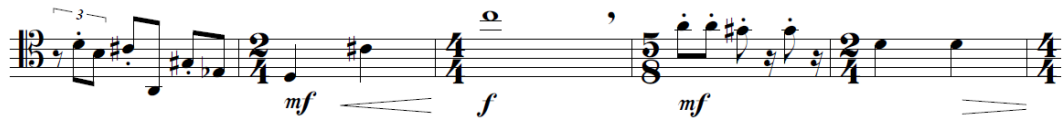
Sections / Tempos	Meter	Rhythms
Rubato, ♩ = 78; Forward, ♩ = 82	2/4, 3/4, 4/4, 5/4, 5/8	32 nd
Animated, ♩ = 116		16 th , 3:2, 5:2

Technical Characteristics: Suitable for any university-level student, this work is an especially welcome challenge for younger undergraduates. A few isolated special effects should pose little problem even for those less experienced with extended techniques. The three multiphonics are quite easy, and consist only of minor or major tenths. Some of the more disjunct 16th note passages may be tricky at the marked tempo (see Figure 72). These, and several other large interval leaps up to a tenth, require good flexibility (see Figure 73). The pitch range is quite reasonable, with only a few scattered notes above the tessitura, including just one high C₅. Rhythmic challenges include some juxtaposition of duple and triple rhythms, a two-beat quintuplet, and two 5/8 measures.

Figure 72. Senchuk: *Episode One*, measures 25-28.



Figure 73. Senchuk: *Episode One*, measures 65-69.



Musical Characteristics: The introduction to this work begins softly and slowly in the middle to low registers, gradually increasing in intensity (range and dynamics) and speed until reaching the peak tempo at the main ‘Animated’ section. This section is very rhythmic, with angular melodic lines, a variety of articulations, and dynamic contrasts. A few special effects add colour. After a brief return to the soft opening material, the work concludes suddenly with one final explosive gesture.

Pedagogical/Performance Value: This is an excellent work for university undergraduates at any level, and would be very effective in performance. Its study will help develop flexibility, pitch accuracy and rhythm, and could serve as a good (albeit brief) introduction to a few extended techniques.

Supplementary Information:

Premiere: summer 2005; John Rutherford, trombone.

SHARMAN, Rodney: *Morning Fog - Souvenir of San Francisco*

[SHARMAN, Rodney](#) (b. 1958) – M – Region: Saskatchewan (B); British Columbia (R).

Morning Fog - Souvenir of San Francisco (2000) For trombone or baritone (euphonium) or tuba. Duration: 2:00.

Availability: CMC, Call #: MI 6113 S531mo.

Copy Quality: computer.

Level of Difficulty: 1-3.

Notation: standard.

Special Techniques: unpitched air sound.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Moderately, mysterious, ♩ = ca 80	4/4	quarter note

Technical Characteristics: Intended as a work for “easy solo trombone”, this work uses only quarter, half and whole note rhythms at a moderate tempo, with no dynamic changes. The pitch range is contained within a single partial of the harmonic series, and uses all seven notes with an emphasis on the tritone interval from B \flat ₂ to E₂ (see Figure 74). All phrases are to be played with a smooth legato. The work introduces an easy special technique: unpitched air sounds made by blowing through the instrument without buzzing.

Figure 74. Sharman: *Morning Fog*, measures 1-6.



Musical Characteristics: With its evocative title and low pitches used – especially the tritone interval – this work conjures up images of a hazy harbour scene with the sound of a foghorn in the distance. The work progresses softly at a moderate pace.

Pedagogical/Performance Value: Although intended for beginners, this work's pitch range is rather too low for most beginning trombone students, although it could be used as an etude for the development of this register. In most cases, by the time an average student has progressed to the level where a low E₂ is achievable (and has learned all the chromatic notes in this range), his/her technical abilities will have far surpassed those demanded by this work's limited musical material. At this level, the student will likely aspire to perform more sufficiently challenging or stimulating works.

Supplementary Information:

Commission: Commissioned by the British Columbia Region of the Canadian Music Centre through the British Columbia 2000 Millennium Arts and Heritage Fund.

Score Sample: The entire score can be downloaded from the [CMC](#).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2101 Junior).

TRUDEL, Alain: *Grand-Louis*

TRUDEL, Alain (b. 1966) – M – Region: Québec (B); Québec (R).

Grand-Louis (1987, rev. 1991) For trombone. Duration: 12:00.

Availability: from the composer.

Copy Quality: manuscript.

Level of Difficulty: 6.

Notation: standard; unmetered.

Special Techniques: multiphonics (including falsetto), glissando, foot taps, half-valve, rips, trills (valve), air sounds, vocal sounds, microtones, theatrical elements.

Equipment/Mutes: play on detached bell section; F-attachment required.

Range / Clefs / Tessitura:

E1 Tessitura B5

(Voice) (falsetto)

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. La Forêt (The Forest)	4:10	from ♩ = 69 to ♩ = 146	2/4, 3/4, 4/4, 5/4, 3/8, 5/8, 7/8, unmetered	32 nd , 5:2
II. L'Histoire (The Story)	5:40	from ♩ = 60 to ♩ = 126	2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 8/4	32 nd , 3:2
III. Danse	2:10	from ♩ = 66 to ♩ = 168	2/2, 3/4, 4/4, 3/8, 5/8, 12/8	32 nd

Note: For additional detailed information, see Raine (2002, 34-40).

Figure 75. Trudel: *Grand-Louis*, 1st movement, measures 1-6.

♩ = 69 jouer avec le pavillon (ajuster l'attachement au fa)

Figure 76. Trudel: *Grand-Louis*, 2nd movement, measures 1-5.



Figure 77. Trudel: *Grand-Louis*, 3rd movement, measures 1-4.

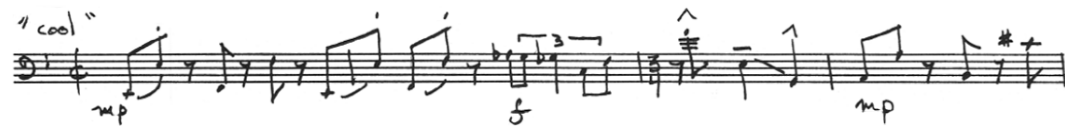


Figure 78. Trudel: *Grand-Louis*, 3rd movement, ending.



Supplementary Information:

Dedication: "Dedier à Maman et a sa Jeunesse!".

Premiere: June 13, 1990, International Trombone Festival, Dalton Center Recital Hall, Western Michigan University, Kalamazoo, MI; Alain Trudel, trombone.

Inclusion in other bibliography: Raine (2002, 34-40).

TSABARY, Eldad: *Elohay, Neshama*

TSABARY, Eldad (b. 1969) – M – Region: Israel (B); Québec (R).

Elohay, Neshama (2007) For trombone (based on poems by the late Benny Lehman). Duration: 6:00.

***Note:** This work was unavailable for examination at the time of writing.

Supplementary Information:

Premiere: June 26, 2007, Summer Trombone Workshop, Rock Hall, Temple University, Philadelphia, PA; Haim Avitsur, trombone.

TSABARY, Eldad: *Mikhtav LeYaldi SheAdain Lo Nolah*

TSABARY, Eldad (b. 1969) – M – Region: Israel (B); Québec (R).

Mikhtav LeYaldi SheAdain Lo Nolah (2005) For trombone (based on poems by the late Benny Lehman). Duration: 5:00.

Availability: from the composer.

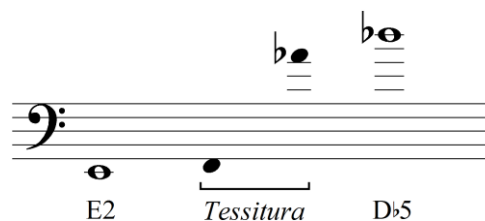
Copy Quality: computer.

Level of Difficulty: 5.

Notation: standard.

Special Techniques: glissando, fluttertongue.

Range / Clefs / Tessitura:



Equipment/Mutes: straight mute (soft), harmon mute, whisper mute; F-attachment not required, but helpful.

Overview:

Tempos	Meter	Rhythms
Andante, Andantino, Adagietto	4/4, 5/4, 6/4	16 th

Technical Characteristics: This is a rhythmically intricate work comprised of various combinations of basic rhythms, syncopation, rests, and juxtaposition of duple and triple rhythms. Other than one ninth, all leaps are smaller than an octave, yet the material often covers the full range of the instrument (see Figure 79). Very little time is given for mute changes; the performer will need to do their best to make the changes quickly without too much interruption.

Figure 79. Tsabary: *Mikhtav LeYaldi SheAdain Lo Nolad*, measures 25-30.



Musical Characteristics: This work explores the different tone colours of the trombone with the use of three different mutes. A combination of melodic and pointillistic musical material is shaped by dynamic contrast (sudden and gradual), varied articulations (legato, staccato and accents), and rhythmic variety.

Pedagogical/Performance Value: With its rhythmic complexity, this work would serve as an excellent rhythm etude, and with its variety of muted tone colours could also be an appealing recital piece.

Supplementary Information:

Premiere: June 26, 2007, Summer Trombone Workshop, Rock Hall, Temple University, Philadelphia, PA; Haim Avitsur, trombone.

UNDERHILL, Owen: *Trombone Walking*

UNDERHILL, Owen (b. 1954) – M – Region: Saskatchewan (B); British Columbia (R).

Trombone Walking (2010) For trombone. Duration: 5:15.

Availability: CMC, Call #: MI 6113 U55tro.

Copy Quality: computer.

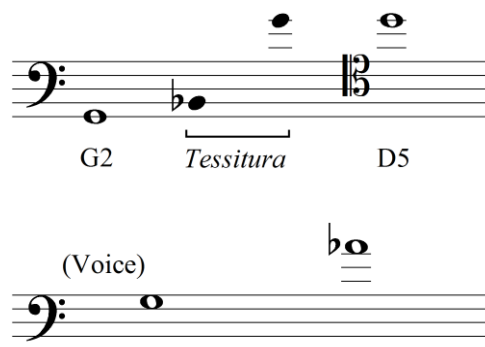
Level of Difficulty: 5.

Notation: standard.

Special Techniques: multiphonics.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Slow, Stately Processional, ♩ = 54	4/4, 3/4, 2/4, 5/4	16 th , 3:2, quintuplets

Technical Characteristics: This work is generally straightforward rhythmically, with the main challenges consisting of several quarter note triplets, two 16th note quintuplets and one 16th note sextuplet. Other than two high B₄s and one high D₅, the remainder of the piece falls within a comfortable range. The multiphonics are the greatest challenge, although most of the intervals are consonant fifths, fourths, thirds and sixths, with just a few seconds, sevenths and tritones (see Figure 80). Alternative sung pitches are provided for those with a lower vocal range, and there are further instructions for female trombonists.

Figure 80. Underhill: *Trombone Walking*, measures 46-53.



Musical Characteristics: This “Slow, Stately Processional” features the rich sonority of the trombone. Much of the material is slow and melodic, almost chant-like (see Figure 81), in a dynamic range from *p* to *mf*, with occasional rhythmic punctuations and swells up to *ff*. All of the multiphonics consist of a sung melody over a drone note played on the trombone.

Figure 81. Underhill: *Trombone Walking*, measures 1-7.



Pedagogical/Performance Value: Written for a special concert at the Museum of Anthropology in Vancouver, and meant to be memorized for performance while walking, *Trombone Walking* would be an effective recital opener, perhaps with the trombonist entering the hall from the rear and performing the work while proceeding through the audience towards the stage.

Supplementary Information:

Premiere: January 23, 2010, Museum of Anthropology, University of British Columbia, Vancouver, BC; Jeremy Berkman, trombone.

Score Sample: The entire score can be downloaded from the [CMC](#).

WEINZWEIG, John: *Riffs II*

[WEINZWEIG, John](#) (1913-2006) – M – Region: Ontario (B); Ontario (D).

Riffs II (1991) For trombone. Duration: 7:00.

Availability: CMC, Call #: MI 6113 W4245ri.

Copy Quality: manuscript (clear).

Level of Difficulty: 6.

Notation: standard; unmetered.

Special Techniques: glissando, rips, scoops, foot stomps, mouthpiece pop, grace notes, vibrato, cracked tone, trills (lip and valve), fluttertongue, cross-grain slurs, feathered beaming.

Equipment/Mutes: straight mute, plunger mute; F-attachment required.

Overview:

Tempos	Meter	Rhythms
from ♩ = 50 to ♩ = 144	3/4, 5/4, unmetered	triplet 16 th , 3:2

Technical Characteristics: This is a very challenging work with a variety of musical gestures that test the trombonist's musicianship, control and technical abilities. Double tonguing will be required for some passages (see Figure 82), and the rips and cross-grain slurs require great flexibility (see Figure 83). There are many large leaps over an octave (up to two octaves), as well as dramatic and sudden shifts in dynamics, articulations and styles. Mute changes must be made quickly to keep the piece flowing.

Range / Clefs / Tessitura:

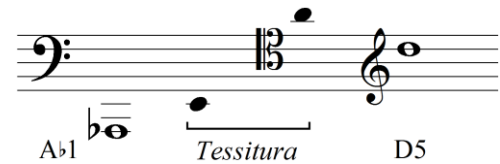


Figure 82. Weinzwieg: *Riffs II*, page 3, systems 3-5.



Figure 83. Weinzwieg: *Riffs II*, page 5, last two systems.



Musical Characteristics: *Riffs II* opens with a muted 12-tone cantabile melody (see Figure 84) which returns in various permutations three times during the piece as a bridge between several contrasting sections. These sections encompass many moods from mournful to energetic, and often contain abrupt shifts in dynamics, range and gestures. Like its companion pieces *Riffs I* (for solo flute) and *Riffs III* (for solo trumpet), this work has distinct jazz influences (certainly many of the special techniques are derived from jazz), but is very much in a contemporary classical style.

Figure 84. Weinzwieg: *Riffs II*, measures 1-7.



Pedagogical/Performance Value: *Riffs II* is a challenging but very effective recital work, suitable for advanced students or professional trombonists.

Note: Score misprint: Page 3, bottom staff, 1st measure, 4th note should be a D-natural (this is a 12-tone melody, always with the same six pairs of notes).

Supplementary Information:

Dedication: Dedicated to Alastair Kay.

Premiere: April 26, 1992, The Music Gallery, Toronto, ON; Alastair Kay, trombone.

Score Sample: The entire score can be downloaded from the [CMC](#).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2103 Advanced);
[RCM](#) Official Examination Syllabus for Brass, 2003 Edition (Performer's ARCT).

5.2 Unaccompanied Bass Trombone

The bass trombone is the second most common type of trombone (after the tenor). This section includes nine Canadian works for unaccompanied bass trombone. The earliest of these are two works composed by Christopher Dedrick in 1972 (*Lyric Etude* and *Prelude and March*), and the most recent is Eric North's *Chasing the Unknown* (2009).

If a composition specifies “tenor or bass trombone” it will be listed here, but the description will be found in the Tenor Trombone section (Chapter 5.1).

AUGER, Evelin: *Nestor et Cactusse*

AUGER, Evelin (b. 1956) – M – Region: Québec (B); Québec (R).

Nestor et Cactusse (1996) For trombone (or euphonium or cello or bassoon) or bass trombone (or tuba). Duration: 3:45.

***Note:** See listing under section 5.1 (Unaccompanied Tenor Trombone) for a description of the work. The bass trombone version is identical, simply transposed down a fourth.

BLAIR, Dean: *Sonata for trombone alone [Dialogues for solo bass trombone]*

BLAIR, Dean (b. 1932) – M – Region: USA (B); British Columbia (R).

Sonata for trombone alone [Dialogues for solo bass trombone] (1991) For trombone. Duration: 6:00.

***Note:** See listing under section 5.1 (Unaccompanied Tenor Trombone) for a description of the work.

BUHR, Darren: *Dirge*

BUHR, Darren (b. 1968) – M – Region: Ontario (B); British Columbia (R).

Dirge (2002) For bass trombone. Duration: 6:00.

Availability: [Lassus Publications](#) LP-16, © 2003.

Copy Quality: computer.

Level of Difficulty: 4.

Notation: standard.

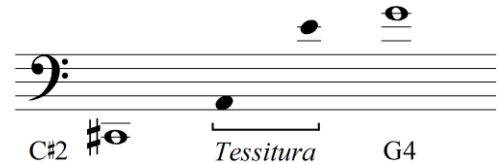
Special Techniques: grace notes.

Equipment/Mutes: none.

Overview:

Sections / Tempos	Meter	Rhythms
Slowly	3/4, 4/4, 2/4, 3/8	16 th
♩ = 130	2/4, 3/4, 4/4, 5/4	8 th

Range / Clefs / Tessitura:



Technical Characteristics: Suitable for a younger undergraduate student, this is a straightforward work that features the warm, lyrical sound of the bass trombone (see Figure 85). Melodic material moves mainly stepwise or in small intervals up to a fourth, but with some larger leaps up to almost two octaves (see Figure 86). The range is quite moderate, with only a few high G4's and only four notes in the trigger register, making this work well within the capabilities of a tenor trombonist. Endurance could be an issue due to several sustained phrases in the upper register, with few opportunities to rest.

Figure 85. Buhr: *Dirge*, measures 1-6.



Figure 86. Buhr: *Dirge*, measures 47-53.



Musical Characteristics: Buhr's *Dirge* begins softly and mournfully in the trombone's middle register, gradually becoming more expansive in range, tempo and dynamics. There is frequent use of tempo rubato as the work becomes increasingly agitated leading to the faster section at measure 39 (see Figure 86 above), and which continues as the work winds down to its final restatement of the opening theme. The work is tonal with extensive chromaticism.

Pedagogical/Performance Value: This work could be used as study material to help a younger student develop their expressivity and lyricism. It would be especially suitable for performance at a solemn occasion.

Supplementary Information:

Dedication: Written in memory of Audrey Buhr (1944-1998).

Other Recording: [Publisher sample](#).

Score Sample: [Publisher sample](#).

DEDRICK, Christopher: *Lyric Etude*

[DEDRICK, Christopher](#) (1947-2010) – M – Region: USA (B); Ontario (D).

Lyric Etude (1972) For bass trombone. Duration: 4:15.

Availability: Almitra Music Co., Inc. ([Kendor Music](#)) 6139A, © 1972 (Out of Print).

Copy Quality: published.

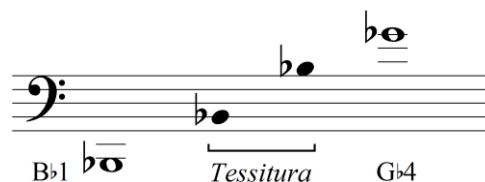
Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: standard.

Special Techniques: grace notes.

Equipment/Mutes: none.



Overview:

Tempo	Meter	Rhythms
Lento	4/4	16 th

Note: For additional detailed information, see Senff (1976, 102-103). This work is also briefly discussed in Everett (1985, 11).

Figure 87. Dedrick: *Lyric Etude*, measures 1-5.



Figure 88. Dedrick: *Lyric Etude*, measures 40-41.



Supplementary Information:

Inclusion in other bibliography: Senff (1976, 102-103); Everett (1985, 11).

DEDRICK, Christopher: *Prelude and March*

[DEDRICK, Christopher](#) (1947-2010) – M – Region: USA (B); Ontario (D).

Prelude and March (1972) For bass trombone. Duration: 3:30.

Availability: Almitra Music Co., Inc. ([Kendor Music](#)) 6140A, © 1972 (Out of Print).

Copy Quality: published.

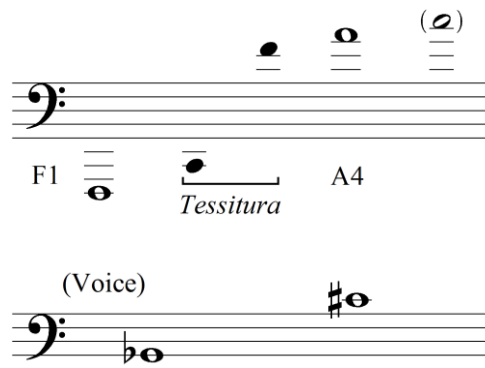
Level of Difficulty: 6.

Notation: standard; unmetered.

Special Techniques: lip trills, quarter-tone bend, vibrato, multiphonics, rips.

Equipment/Mutes: two valves required.

Range / Clefs / Tessitura:

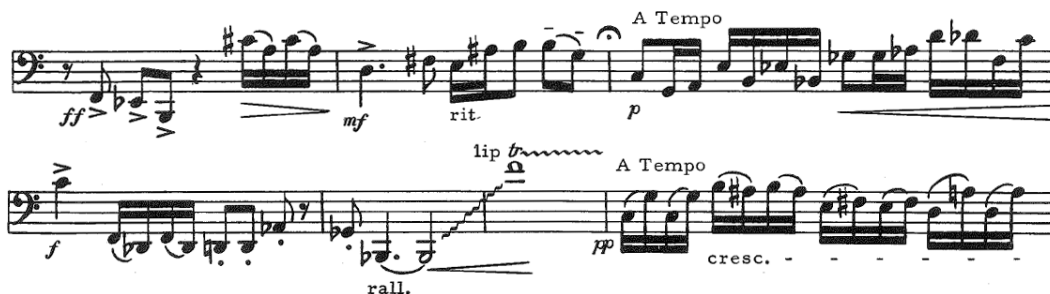


Overview:

Sections / Tempos	Meter	Rhythms
Andante / Alla Marcia	3/4, 2/4, 4/4, 5/4, 5/8, 7/8, unmetered	16 th

Note: For additional detailed information, see Davidson (2005, 42-43) and Senff (1976, 104-106). This work is also briefly discussed in Everett (1985, 11).

Figure 89. Dedrick: *Prelude and March*, measures 47-53.



Supplementary Information:

Inclusion in other bibliography: Davidson (2005, 42-43); Everett (1985, 11); Senff (1976, 104-106).

FAZZOLARI, Sandro: *Cody, Op. 6 No. 3*

FAZZOLARI, Sandro (b. 1966) – M – Region: Ontario (B); Italy (R).

Cody, Op. 6 No. 3 (1992) A monologue opera for solo trombone (tenor or bass). Libretto by the composer. Duration: 10:00.

***Note:** See listing under section 5.1 (Unaccompanied Tenor Trombone) for a description of the work.

LUDWIG, Christopher: *The Road to Paradise*

LUDWIG, Christopher (b. 1972) – M – Region: British Columbia (B); British Columbia (R).

The Road to Paradise (1998) For bass trombone. Duration: 7:00.

Availability: from the composer.

Copy Quality: computer.

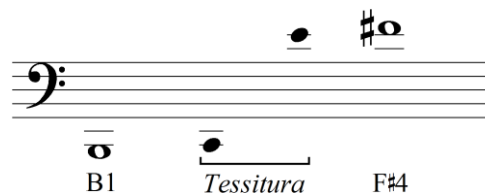
Level of Difficulty: 4.

Notation: standard.

Special Techniques: grace notes.

Equipment/Mutes: two valves required.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. The Road	3:00	Moderately, ♩ = 94	4/4, 3/4, 2/4, 5/4	8 th (32 nd)
II. Paradise	4:00	slowly as if in a trance-like state	14/4, 13/4, 12/4, 9/4, 8/4, 6/4, 4/4, 10/8, 9/8, 8/8, 5/8	8 th

Technical Characteristics: This is a fairly straightforward work whose technical challenges mainly involve lip flexibility and pitch accuracy. The 1st movement contains several large interval leaps up to a twelfth, often beginning in the trigger register. A less-experienced performer may find it difficult to accurately center the pitches in the disjunct chromatic melodies (see Figure 90). There are a total of two beats of rests in the entire work, so

endurance may be a challenge, especially for some of the long, sustained phrases that ascend into the high range in the 2nd movement.

Figure 90. Ludwig: *The Road to Paradise*, 1st movement, measures 1-4.



Musical Characteristics: *The Road* begins with arpeggiated staccato lines, followed by a contrasting legato melody and a waltz-like section emphasizing strong downbeats in the low range. *Paradise* contains expansive, chant-like phrases that rise and fall (see Figure 91), building to climactic points in the high register. The melodic material for both movements is fairly chromatic, without a strong tonal center.

Figure 91. Ludwig: *The Road to Paradise*, 2nd movement, measures 1-2.



Pedagogical/Performance Value: This work would serve as useful study material for helping a young bass trombonist refine their pitch accuracy for large intervals and chromatic melodic material, and as introductory material for developing the trigger register.

Supplementary Information:

Premiere: October 25, 1998, West Point Grey United Church, Vancouver, BC; Kenneth Pearce, bass trombone.

CD Recording: Pearce (1998).

Other Recording: on the [composer's website](#).

NORTH, Eric: *Chasing the Unknown*

NORTH, Eric (b. 1988) – M – Region: Japan (B); British Columbia (R).

Chasing the Unknown (2009) For bass trombone. Duration: 3:00.

Availability: [Cherry Classics](#) 2323, © 2009.

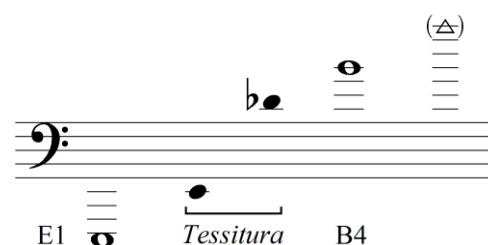
Copy Quality: computer.

Range / Clefs / Tessitura:

Level of Difficulty: 6.

Notation: standard.

Special Techniques: rips, harmonic glissando, breath sound.



Equipment/Mutes: none.

Overview:

Tempos	Meter	Rhythms
from ♩ = 72 to ♩ = 216	9/8, 11/8, 10/8, 8/8, 7/8, 5/8, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4	8 th , 3:2

Technical Characteristics: This is a very challenging work which requires expert slide technique directly from the fast opening phrase (see Figure 92). When inverted or displaced by octaves, this thematic material is quite disjunct, and will require good flexibility throughout the range, especially when combined with rips or harmonic glissandos encompassing intervals up to three and a half octaves (see Figure 93). The range is quite wide, requiring a bass trombonist with a very strong high register, especially for one soft phrase near the end (see Figure 94).

Figure 92. North: *Chasing the Unknown*, measures 1-3.



Figure 93. North: *Chasing the Unknown*, measures 48-52.

Figure 94. North: *Chasing the Unknown*, measures 82-92.

Musical Characteristics: This is a highly chromatic work with a special emphasis on the semitone interval. All of the melodic material is derived from the opening figure, whose alternating pitches descend chromatically. This theme appears in inversion and with other octave displacements of the same idea, and gives the music a frenzied, cascading effect, as if the alternating chromatic lines are competing in some sort of race. The flow is frequently interrupted by silence, which only heightens the tension, or by soft, lyrical interludes which soon accelerate back to the fast opening tempo.

Pedagogical/Performance Value: Despite its brevity, this work is full of technical challenges that make it worthy of study for several objectives. It would be an impressive addition to any recital program.

Supplementary Information:

Premiere: March 2, 2009, Rybnik School of Music, Rybnik, Poland; Jonathan Warburton, bass trombone.

Score Sample: [Publisher sample](#).

ITA Journal review: Fielding (2011, 46).

WALL, Dave: *Sillons*

[WALL, Dave](#) (b. 1960) – M – Region: Ontario (B); Alberta (R).

Sillons (1996) For bass trombone. Duration: 5:30.

Availability: from the composer.

Copy Quality: manuscript (fairly clear).

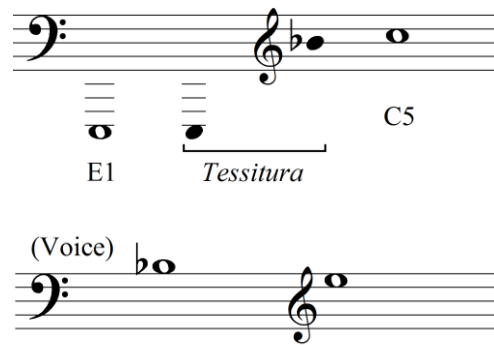
Level of Difficulty: 6.

Notation: unmetered.

Special Techniques: various non-pitched mouth sounds, vocal sounds, multiphonics, glissando, quarter-tones,.

Equipment/Mutes: plunger mute; two valves required.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I.	1:30	♩ = 30-40	unmetered	32 nd
II.	1:10	♩ = ca. 70		16 th , quintuplets
III.	:40	♩ = 60; ♩ = 70		16 th
IV.	1:10	♩ = 220-230		16 th , complex patterns
V.	1:00	♩ = 80		16 th

Technical Characteristics: This work fully utilizes an extremely wide range, although each movement favours a different tessitura. Complete mastery of the instrument is required for the extensive use of special techniques in combination with very complex rhythmic patterns. Two movements feature multiphonics for which the vocal range is quite high; the sung part in the last movement is notated on a separate staff.

Musical Characteristics: The 1st movement is a rhythmic study on one pitch set in three octaves: pedal E₁, E₂ and E₃, using a wide dynamic range from *pppp* to *fff*. The limited material in combination with vocal sounds and extensive plunger mute effects evokes the

sound of an improvised didgeridoo solo (see Figure 95). The 2nd movement combines normal pitches with various non-pitched mouth sounds (chosen by the performer), each with a specific sound corresponding to the space on which the x-pitch is notated, like a percussion staff (see Figure 96). The 3rd movement is a short study in multiphonics using mainly dissonant intervals and independent rhythmic activity (see Figure 97). The 4th movement is rhythmically complex with a melodic emphasis on tritone relationships (see Figure 98). The final movement is rhythmic and highly syncopated, featuring quarter-tones and multiphonics, the sung part of which is largely improvised within a framework established by a few specific reference points (see Figure 99).

Figure 95. Wall: *Sillons I*, 4th system.



Figure 96. Wall: *Sillons II*, 5th system.



Figure 97. Wall: *Sillons III*, 1st system.

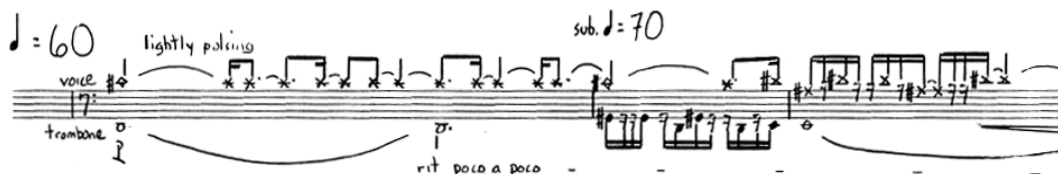


Figure 98. Wall: *Sillons IV*, 4th system.



Figure 99. Wall: *Sillons V*, 4th system.



Pedagogical/Performance Value: This is an impressive, virtuosic work that would be highly effective in many performance situations.

Supplementary Information:

Commission: Commissioned by Ken Read.

Premiere: February 14, 1998; The Yardbird Suite, Edmonton, AB; Ken Read, bass trombone.

Other Recording: on the [composer's website](#) (*Sillons I* and *Sillons II* only).

5.3 Alto Trombone and Piano

Very few Canadian works have been written for solo alto trombone, two notable examples being concertos by Elizabeth Raum and Thomas Schudel, of which only the former is available with piano reduction and therefore included in this study. Additional works include Barbara York's *Sonata "Bone Dances"* (2010), which calls for both tenor and alto trombones, and is discussed in section 5.4 (Tenor Trombone and Piano) below. Interested trombonists are also encouraged to investigate a more recent work, Monica Pearce's *Microexpressions* (2013) for alto trombone and piano, which will be included in the internet version of this bibliography.

A few Canadian chamber works call for the alto trombone, mostly trombone ensemble music, but one worth noting is Elizabeth Raum's *King Lear Fantasy* for woodwind quintet, which was written with the alto trombone substituting for the usual horn in the ensemble.

As the alto trombone is being used more frequently by orchestral players for Classical and early Romantic repertoire, composers are encouraged to take advantage of its widespread availability and consider writing for this instrument. The alto trombone has a lighter quality than the tenor – almost trumpet-like – with great agility, clarity and security in the high range.

RAUM, Elizabeth: *Olmütz Concerto*

RAUM, Elizabeth (b. 1945) – F – Region: USA (B); Ontario (R).

Olmütz Concerto (1994) For alto trombone and orchestra (piano reduction). Duration: 20:00.

Availability: [Editions Bim](#) TB 23a, © 1994 (CMC Call #: MI 1333 R246ol).

Copy Quality: published.

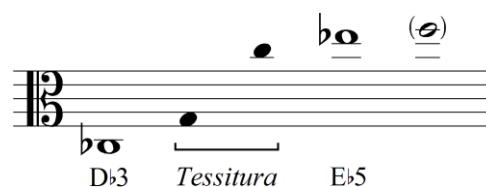
Level of Difficulty: 6.

Notation: standard.

Special Techniques: lip trills.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Movements / Tempos	Duration	Meter	Rhythms
I. Allegro moderato, ♩ = 120-126	6:00	4/4	32 nd
II. Andante amabile	7:00	3/4	16 th
III. Rondo: Allegretto con spirito	7:00	3/4	16 th

Note: For additional detailed information, see Kimball (2001, 120-122). This work is also briefly discussed in Bell (2008, 39-40).

Figure 100. Raum: *Olmütz Concerto*, 1st movement, measures 1-22.



Figure 101. Raum: *Olmütz Concerto*, 2nd movement, measures 1-31.



Figure 102. Raum: *Olmütz Concerto*, 3rd movement, measures 1-38.



Supplementary Information:

Commission: Commissioned by the CBC (version for orchestra).

Dedication: Dedicated to J. Richard Raum.

Premiere: 1995, Regina, SK; Christian Lindberg, alto trombone; Regina Symphony; Vladimir Conta, conductor (version for orchestra).

Other Recording: [SoundCloud](#) (sample, version for orchestra).

Score Sample: [Publisher sample](#).

Inclusion in other bibliography: Bell (2008, 39-40); Kimball (2001, 120-122).

YORK, Barbara: *Sonata “Bone Dances”*

[YORK, Barbara](#) (b. 1949) – F – Region: Manitoba (B); USA (R).

Sonata “Bone Dances” (2010) For trombone (tenor and alto*) and piano. Duration: 14:30.

***Note:** See listing under section 5.4 (Tenor Trombone and Piano) for a description of the work.

5.4 Tenor Trombone and Piano

Whether a trombonist performs a recital, performance jury/exam, audition, competition or music festival, works with piano accompaniment are those most frequently selected. Not surprisingly, then, this section is the largest, containing 67 works.

This section contains the earliest composed piece in the repertoire included in this annotated bibliography: Robert Fleming's intermediate-level work, *A musician in the family* (1952). Two works from 2012 are those by Edmund T. Atherton and Alasdair MacLean.

Musical Characteristics: Written in ABA form, the outer sections are loud and aggressive, and quickly establish a mood that complements the evocative title. Tonal ambiguity is created with the use of quartal harmonies, with a hint of dissonance generated through semitone clashes. The middle section, marked *dolce*, is reflective in character, with more stepwise melodic material in the solo over jazzy harmonies in the piano.

Pedagogical/Performance Value: Musically descriptive and technically challenging, this could be a fun short recital piece that would complement a wide variety of recital programs.

Supplementary Information: none.

ATHERTON, Edmund T.: *Three Speed Invention*

ATHERTON, Edmund T. (b. 1950) – M – Region: England (B); British Columbia (R).

Three Speed Invention (2009) For trombone and piano. Duration: 4:30.

Availability: from the composer.

Copy Quality: computer.

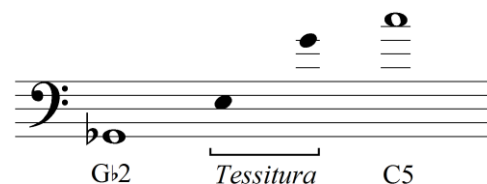
Level of Difficulty: 4.

Notation: standard.

Special Techniques: rip, (double tonguing).

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Allegro, ♩ = ca. 120	4/4, 7/8	16 th

Technical Characteristics: At the marked tempo, double tonguing may be required for the 16th notes which are sprinkled throughout in small groups of two or four (see Figure 104). Otherwise, the technical requirements are fairly straightforward, with the largest interval being the single rip from G₃ to G₄. The use of alternate positions is recommended in several places. Accidentals outside the written key of g-minor are mainly chromatic, and will pose no significant problems for performance. There is no difficulty coordinating the solo and piano parts, nor will the single 7/8 bar cause any ensemble challenge.

Figure 104. Atherton: *Three Speed Invention*, measures 1-9.

Allegro (M.M. ♩ = c. 120)



Musical Characteristics: This is a fun, accessible work that, while fairly light in character, is also musically rewarding. It features the bold, flashy qualities of the trombone, and will appeal both to the performers and the audience.

Pedagogical/Performance Value: For an undergraduate trombonist this work will provide an opportunity to work on alternate positions, high range extension, and slide dexterity including double tonguing. It would be a fun work to include in a student recital or jury, yet also suitable for a professional seeking a lighter work for a recital program.

Supplementary Information:

Premiere: March 8, 2012, Christ Church Deer Park, Toronto, ON; Dale Sorensen, trombone; Vanessa May-lok Lee, piano.

AUGER, Evelin: *Huiles (Sonate No. 4)*

AUGER, Evelin (b. 1956) – M – Region: Québec (B); Québec (R).

Huiles (Sonate No. 4) (2005) For trombone and piano. Also in a version for trombone and orchestra. Duration: 11:00.

Availability: [Symphony Land](#) 10707, © 2005.

Copy Quality: computer.

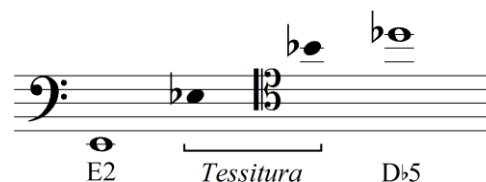
Level of Difficulty: 5.

Notation: standard.

Special Techniques: glissando, grace notes.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Pointillisme mécanique	4:00	Allegretto	2/4, 3/4	16 th
II. Pluies d'Avril	4:00	Andante	4/4, 12/16, 9/16, 18/16, 15/16	16 th
III. Chromatisme rural	3:00	Allegretto, ♩. = 108	6/8, 9/8	8 th

Technical Characteristics: The tessitura in this work is fairly high, so endurance could be a challenge for some. Although most leaps are smaller than an octave, nimble technique and good flexibility are required, as the melodic material frequently covers a wide range in a short time span (see Figure 105). Rhythmically, the greatest challenge is determining the metrical relationship between the simple and compound meters in the 2nd movement, but otherwise all rhythms are straightforward. There are no ensemble challenges.

Figure 105. Auger: *Huiles (Sonate No. 4)*, 1st movement, measures 1-4.



Musical Characteristics: *Huiles* is a tonal work with jazzy-sounding harmonies whose movement titles convey distinct images of mood and style. The faster outer movements demand a lighter style of playing, almost Baroque in their graceful flow and bouncy staccato lines. The middle movement is lyrical and nostalgic, and showcases the singing sound of the trombone.

Figure 106. Auger: *Huiles* (Sonate No. 4), 2nd movement, measures 1-4.



Figure 107. Auger: *Huiles* (Sonate No. 4), 3rd movement, measures 1-5.



Pedagogical/Performance Value: An accessible work, *Huiles* would be a pleasant addition to a recital program for which a contrasting piece in a lighter style is desired.

Supplementary Information: none.

AUGER, Evelin: *Meditation*

AUGER, Evelin (b. 1956) – M – Region: Québec (B); Québec (R).

Meditation (2004) For trombone and piano. (2nd mvt. of *Sonata Classica No. 3*). Duration: 2:30.

Availability: [Symphony Land](#) 10708, © 2004.

Copy Quality: computer.

Level of Difficulty: 4-5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Andante moderato	4/4, 3/4	16 th

Technical Characteristics: This is a simple work whose sole technical difficulty arises from a few notes in the high range, especially the pianissimo C₅ which ends the work.

Musical Characteristics: As the title suggests, this is a meditative ballad in a contemporary popular style with lush jazz harmonies. The singing trombone line is interesting for its many suspended fourths, sevenths and ninths.

Figure 108. Auger: *Meditation*, measures 1-8.



Pedagogical/Performance Value: This is a pretty, lyrical work that would serve as an excellent legato study in a contemporary popular style, or as a lighter recital piece.

Supplementary Information:

Premiere: 2005; Evelin Auger, trombone.

BASHAW, Howard: *Music for Trombone and Piano*

BASHAW, Howard (b. 1957) – M – Region: British Columbia (B); Alberta (R).

Music for Trombone and Piano (1998, revision in progress) For tenor or bass trombone, piano and optional percussion. Duration: 12:00.

***Note:** The revised version of this work was incomplete at the time of writing.

Supplementary Information:

Commission: Commissioned through the Canada Council for the Arts by trombonists Ken Read and Andrew Clayden, and pianist Corey Hamm.

Premiere: Fall 1999, Edmonton, Alberta; Ken Read, bass trombone; Corey Hamm, piano.

CD Recording: Read (2000) – bass trombone version.

BLAIR, Dean: *Sonata for Trombone*

BLAIR, Dean (b. 1932) – M – Region: USA (B); British Columbia (R).

Sonata for Trombone (1963) For trombone and piano. Duration: 8:00.

Availability: [TAP Music Sales](#) TBSO13, © 1986.

Copy Quality: manuscript (fairly clear).

Level of Difficulty: 4.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F- attachment not required, but helpful.

Overview:

Movements / Tempos	Duration	Meter	Rhythms
I. Allegro, ♩ = 144	1:30	2/4	16 th
II. Andante, ♩ = 72	2:30	5/4, 4/4	16 th
III. Tempo di Minuet, ♩ = 132	2:00	3/4	8 th
IV. Allegro marcato	2:00	2/4	16 th

Technical Characteristics: Other than one single high A_{b4}, this work makes full use of the written range, often encompassing one and a half to two octaves within a single phrase. In addition to stepwise and arpeggiated material, there are frequent large leaps of intervals up to a seventh (see Figure 109). The 16th notes in the 1st and 4th movements consist mainly of isolated groups of two to four repeated notes or stepwise patterns, and may require double tonguing at the marked tempos. Aside from these challenges, the work is quite approachable by a younger undergraduate. All rhythms are straightforward, and there should be no issues coordinating with the piano.

Range / Clefs / Tessitura:

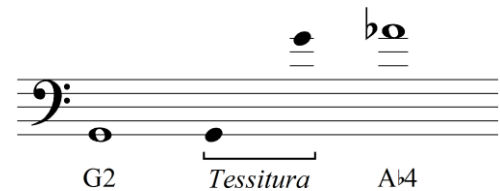


Figure 109. Blair: *Sonata for Trombone*, 1st movement, measures 20-44.



Musical Characteristics: Although tonal, Blair's *Sonata* features bitonal harmonies and whole-tone scales which often obscure a clear key center. The 1st and 4th movements feature both the robust and lyrical characters of the trombone. The 2nd is melodic and expressive, with opportunities for soloistic freedom in three unaccompanied "cadenza" passages (see Figure 110). The 3rd movement, a Minuet, is also predominantly lyrical, but with some lighter, staccato passages.

Figure 110. Blair: *Sonata for Trombone*, 2nd movement, measures 26-28.



Pedagogical/Performance Value: A strong recital piece, this is an excellent work that provides a good opportunity to introduce double tonguing to an undergraduate student, and is also good material for the development of lip flexibility and slide dexterity.

Supplementary Information:

Commission: Written for a senior student at Wisconsin State College, Stevens Point, WI.

BOCHARD, Christel: *Fanfare and Processional*

BOCHARD, Christel (b. 1953) – F – Region: British Columbia (B); USA (R).

Fanfare and Processional (1978) For trombone and piano. Duration: 5:30.

Availability: from the composer [soon to be published by [Cherry Classics](#)].

Copy Quality: manuscript (somewhat muddy).

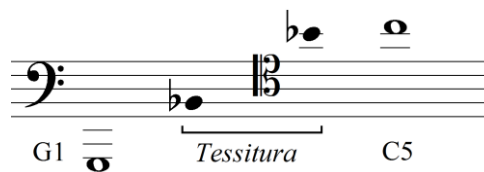
Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.

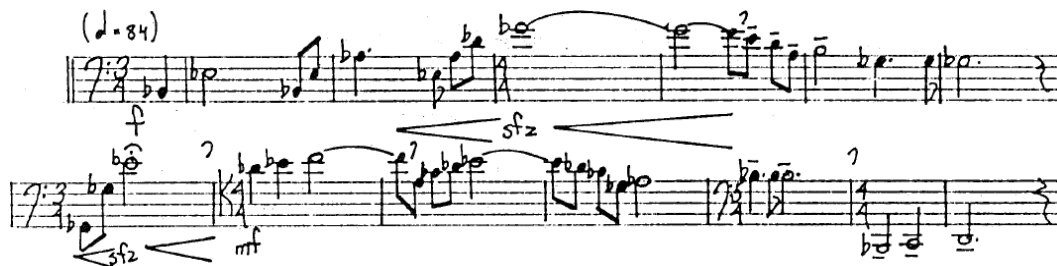


Overview:

Tempo	Meter	Rhythms
♩ = 84, ♩ = 108, ♩ = 120	3/4, 4/4, 5/4, 2/4, 6/4, 7/4	16 th (in dotted 8 th /16 th figure)

Technical Characteristics: This work encompasses a fairly large pitch range, and although the tessitura falls within a smaller two-octave range, the soloist must possess a strong high C₅ as well as a solid pedal register down to G₁. Good flexibility is required for the many sequential intervals of a fourth (see Figure 111). Rhythms are generally straightforward, with interest provided through syncopation and shifting accents. Any ensemble challenges are surmountable once the players understand how the parts fit together.

Figure 111. Bochard: *Fanfare and Processional*, measures 1-13.



Musical Characteristics: *Fanfare and Processional* is a majestic work that features quartal harmonies and whole-tone scales, marcato and legato styles, and a large dynamic range.

Pedagogical/Performance Value: This work would be a fine addition to any recital program.

Supplementary Information:

Premiere: 1978, University of British Columbia Recital Hall, Vancouver, BC; Dan Bochard, trombone; Christel Bochard, piano.

Syllabus listing: [RCM](#) Official Examination Syllabus for Brass, 2003 Edition (Grade 10).

BOUCHARD, Rémi: *Prairie Desert*

BOUCHARD, Rémi (b. 1936) – M – Region: Manitoba (B); Manitoba (R).

Prairie Desert (1980) For trombone and piano. Duration: 2:30.

Availability: [Pine Grove Music](#) PG-01, © 2003 (CMC Call #: MI 6213 B752pra).

Copy Quality: computer.

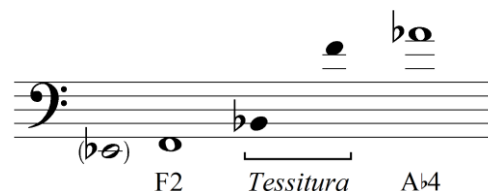
Range / Clefs / Tessitura:

Level of Difficulty: 3.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.



Overview:

Tempo	Meter	Rhythms
Andante moderato	4/4	8 th

Technical Characteristics: Although the trombone part is rhythmically uncomplicated, it can initially be difficult to coordinate with the piano whose opening triplets (doh-sol-doh / sol-doh-sol) sound deceptively like 16th notes. This pattern is followed by quintuplets, then six (in the right hand) against four (in the left hand), but the first note of each of these patterns is always the highest, which at least provides a strong foundational pulse. There are no large leaps in the trombone part, but many phrases are comprised of sequential fourths encompassing at least an octave, if not two (see Figure 112), so the performer must have enough flexibility to move seamlessly between registers.

Figure 112. Bouchard: *Prairie Desert*, measures 36-42.



Musical Characteristics: This is a tonal work that features non-functional quartal and quintal harmonies and bitonal elements, and showcases the trombone's lyricism and expressivity. Although not programmatic, *Prairie Desert* was inspired by the landscape of the Spirit Sands found in the Spruce Woods Provincial Park in Manitoba.

Pedagogical/Performance Value: An appealing recital piece for any level, *Prairie Desert* would also serve well as a lyrical etude or audition/jury piece.

Supplementary Information:

Dedication: Written for Robert Fraser.

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2102 Intermediate).

BOUCHARD, Rémi: *Riding Mountain*

BOUCHARD, Rémi (b. 1936) – M – Region: Manitoba (B); Manitoba (R).

Riding Mountain (1982) For trombone and piano. Duration: 3:30.

Availability: [Pine Grove Music](#) PG-02, © 2003 (CMC Call #: MI 6213 B752rid).

Copy Quality: computer.

Level of Difficulty: 3.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment not required, but helpful.

Overview:

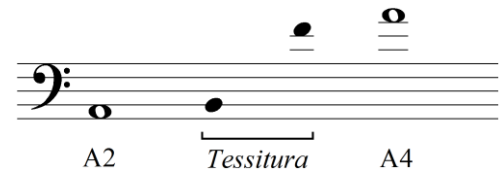
Tempo	Meter	Rhythms
Andante pastorale	6/8	8 th , duplets

Technical Characteristics: With a strong 6/8 feel and very simple rhythms, the only rhythmic challenge is alternating between triplet and duplet 8th notes (see Figure 113). There are only a few notes above the moderate tessitura, including just one high A₄. Melodic intervals move mostly stepwise or in thirds, with just a few larger leaps up to a seventh (see measures 11-12 in Figure 113). Most phrase lengths are short, and there are plenty of rests, so endurance is not an issue; however there are a couple of longer phrases for which it may be difficult to find a good place to breathe. Coordination with the piano part is straightforward.

Figure 113. Bouchard: *Riding Mountain*, measures 8-19.



Range / Clefs / Tessitura:



Musical Characteristics: This is a tonal, lyrical work with a flowing 6/8 feel. The trombone begins with an extended unaccompanied introduction, like a recitative. Parallel open fifths in the piano give the accompaniment a modal quality and a feeling of spaciousness, while sweeping arpeggiated seventh chords add colour and richness. Although not programmatic, this work was inspired by Riding Mountain National Park, a protected forest on the Manitoba Escarpment.

Pedagogical/Performance Value: This is a beautiful work that an upper-level high school student could use for the development of legato playing in an expressive style. With its significant audience appeal it is an excellent addition to any recital program.

Supplementary Information:

Dedication: Dedicated to Robert Fraser.

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2102 Intermediate).

BUHR, Darren: *Sonata for Trombone and Piano*

BUHR, Darren (b. 1968) – M – Region: Ontario (B); British Columbia (R).

Sonata for Trombone and Piano (1999) Duration: 14:30.

Availability: [Lassus Publications](#) LP-11, © 1999.

Copy Quality: computer.

Level of Difficulty: 4.

Notation: standard.

Special Techniques: grace notes.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Quickly	5:00	$\text{♩} = 60$	2/2, 3/4	8 th , quintuplets
II. Waltz	5:30	$\text{♩} = 94, \text{♩} = 104$	3/4, 4/4	8 th
III. Rondo	4:00	$\text{♩} = 160, \text{♩} = 70, \text{♩} = 47$	3/4, 4/4, 2/4	8 th

Technical Characteristics: This is an approachable work for a first- or second-year undergraduate that has a few technical challenges without being too difficult. The range requirements are fairly extensive, but the tessitura is quite small and there are only a few instances of very high notes or low trigger notes. The only difficult rhythm is the chromatic quintuplets in the 1st movement (see Figure 114). There are few large leaps: just a couple of ascending octave slurs. Tenor clef is used extensively. There are plenty of extended rests throughout the work. Other than lining up the aforementioned quintuplets accurately with the piano, there are no ensemble challenges.

Figure 114. Buhr: *Sonata*, 1st movement, measures 5-8.



Musical Characteristics: This is a tonal work with a fair amount of chromaticism. The musical ideas are quite repetitive, but are presented in various styles including a waltz (see Figure 115), a “gypsy dance”, and slower cantabile sections.

Figure 115. Buhr: *Sonata*, 2nd movement, measures 1-9.



Pedagogical/Performance Value: Some younger university students may find this to be a fun work to study, if a little long for performance. The 1st movement in particular would be useful as a practice tool for internalizing quintuplet rhythms.

Supplementary Information:

Premiere: November 19, 1999, Victoria, British Columbia; Brad Howland, trombone.

Other Recording: [Publisher sample](#).

Score Sample: [Publisher sample](#).

ITA Journal review: Elias (2002, 93).

BURDICK, Richard: *Trombone Sonata, Op. 27*

BURDICK, Richard (b. 1961) – M – Region: USA (B); Saskatchewan (R).

Trombone Sonata, Op. 27 (1985, rev. 2014) For trombone and piano. Duration: 10:00.

Availability: published by the composer on [MusicaNeo](#).

Copy Quality: computer.

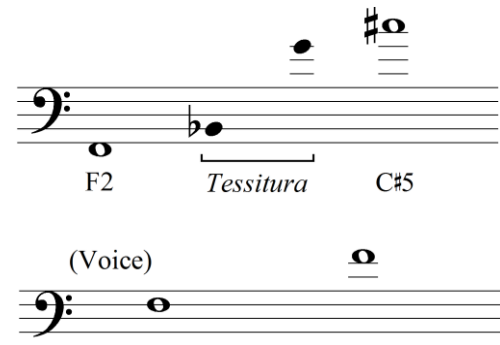
Level of Difficulty: 5.

Notation: standard.

Special Techniques: multiphonics.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Allegro	3:00	$\text{♩} = 172$	3/4, 2/4, 5/8	8 th , syncopation
II. Allegro	2:15	$\text{♩} = 132$	3/4	16 th
III. Allegro	4:45	$\text{♩} = 132$	2/2, 3/4, 6/4	8 th

Technical Characteristics: The trombone and piano parts are generally not difficult to coordinate, although there are a few places, especially in the syncopated sections of the 1st movement (see Figure 116), that are somewhat tricky. An undergraduate trombonist will find only a few passages technically challenging; one in particular involves a two-octave span of 16th notes that may need to be double tongued at the marked tempo (see Figure 117). The 3rd movement includes a number of multiphonics, whose intervals range from a major second to an octave (see Figure 118); to accommodate varying vocal ranges, the composer indicates that the voice pitches may be sung in any octave. Although the tessitura is generally fairly modest, a performance of the complete work will require a strong high range, as there are several high C₅'s in the 3rd movement, most approached by leap from an augmented fifth below (see Figure 119).

Figure 116. Burdick: *Trombone Sonata*, 1st movement, measures 51-57.



Figure 117. Burdick: *Trombone Sonata*, 2nd movement, measures 56-69.

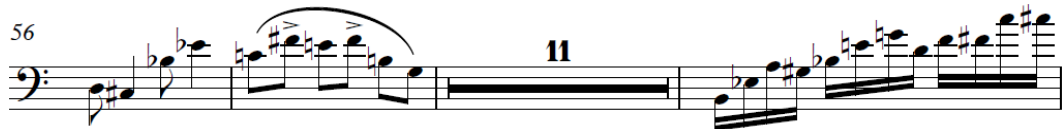


Figure 118. Burdick: *Trombone Sonata*, 3rd movement, measures 10-17.



Figure 119. Burdick: *Trombone Sonata*, 3rd movement, measures 142-146.



Musical Characteristics: The 1st movement is waltz-like, with hemiolas and syncopation adding rhythmic interest. The 2nd movement features robust trombone lines over a pointillistic piano accompaniment. Opening with an unaccompanied multiphonic chorale, the 3rd movement is sparsely textured, with syncopated rhythms and scalar runs in both parts. The harmonic language contains a mix of tonal and atonal materials, with some chromaticism.

Pedagogical/Performance Value: As one of only a few Canadian sonatas for trombone and piano, this work is worthy of consideration as a substantial addition to a senior or graduate recital.

Supplementary Information:

Other Recording: [Publisher sample](#) (Op. 27a, version for horn); [YouTube video](#) (Op. 27a, audio with scrolling score).

Score Sample: [Publisher sample](#).

BUTTERFIELD, Christopher: *Three Bagatelles*

BUTTERFIELD, Christopher (b. 1952) – M – Region: British Columbia (B); British Columbia (R).

Three Bagatelles (2008) For trombone and piano. Duration: 2:30.

Availability: [Lassus Publications](#) LP-CB1, © 2008.

Copy Quality: computer.

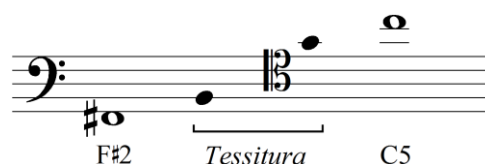
Level of Difficulty: 4.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I.	0:55	$\text{♩} = 80$	4/4	16 th
II.	0:55	$\text{♩} = 72$	3/4, 4/4	8 th , 3:2
III.	0:40	$\text{♩} = 80$	4/4	16 th

Technical Characteristics: The atonal melodic intervals in these brief works can be challenging for the younger player to hear. Some of the material is quite disjunct, with interval leaps up to a ninth, and can cover a two-octave range within a single phrase (see Figure 120). The first two movements are easier; the third has a couple of high C₅'s and a B₅ that a younger undergraduate might find challenging.

Figure 120. Butterfield: *Three Bagatelles*, 3rd movement, measures 41-44.



Musical Characteristics: These three very brief abstract pieces range in length from 14 to 22 measures and vary little in character, although the piano part in the 1st and 3rd movements has more rhythmic activity than in the 2nd.

Pedagogical/Performance Value: Rather too short to be of much benefit as pedagogical material, these three pieces contain significantly less substance than what can be found in various collections of atonal etudes. They may be suitable for filling a small gap in a recital program.

Supplementary Information:

Other Recording: [Publisher sample](#).

Score Sample: [Publisher sample](#).

CAMINO, Xavier: *Déconcerto*

CAMINO, Xavier (b. 1964) – M – Region: Mexico (B); Québec (R).

Déconcerto (2002, rev. 2014) For trombone and orchestra. Piano reduction by the composer.

Duration: 15:40.

Availability: from the composer.

Copy Quality: computer.

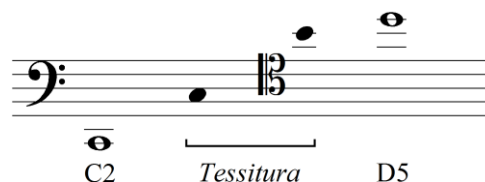
Level of Difficulty: 5.

Notation: standard.

Special Techniques: grace notes, trill.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
Adagio, ♩ = 48	3/4, 4/4, 2/4	64 th
Allegro, ♩ = 116	4/4, 5/4, 3/4	16 th , 3:2
Allegro moderato, ♩ = 50-56	3/4	16 th

Technical Characteristics: A challenging work, this concerto is nevertheless within the grasp of an advanced undergraduate student. The often high tessitura makes endurance a concern, but plenty of rests are provided. Outside the tessitura there are a few high C₅'s and one high D₅ (see Figure 121), and below the low F₂ there is just one trigger C₂. Good flexibility between registers is an asset for several fast arpeggiated figures and a few passages that cover a two-octave range within a single phrase (see Figure 122). Rhythms are generally straightforward, but do include frequent juxtapositions of duple and triple rhythms, and some more complicated subdivisions (see Figure 123).

Figure 121. Camino: *Déconcerto*, measures 43-49 (1st movement).



Figure 122. Camino: *Déconcerto*, measures 58-62 (1st movement).



Figure 123. Camino: *Déconcerto*, measures 74-77 (1st movement).

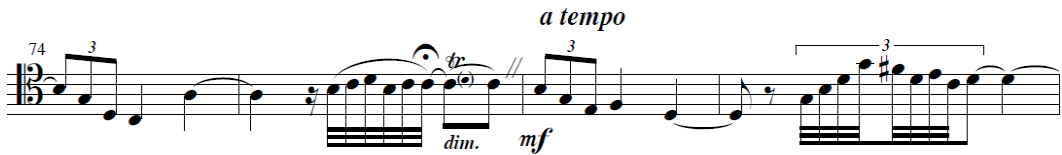


Figure 124. Camino: *Déconcerto*, measures 139-143 (2nd movement).



Figure 125. Camino: *Déconcerto*, measures 441-444 (3rd movement).



Musical Characteristics: Although this concerto has several different sections, the form more broadly consists of three connected movements (see Overview above). The 1st movement features the warm, lyrical sound of the trombone (mainly in the middle to high registers) over a flowing contrapuntal accompaniment. A more rhythmic 2nd movement (Allegro – Moderato – Allegro energico) features shifting accents and syncopated rhythms. A combination of 3/4 and 6/8 metrical subdivisions gives the 3rd movement a dance-like character over which the trombone soars. The harmonic language is tonal and accessible, and the rhythms reflect the composer's Latin American roots.

Pedagogical/Performance Value: One of the few Canadian trombone concertos that are available with a piano reduction of the orchestral score, Camino's work is notable for its accessibility to a typical senior undergraduate student. Although technically challenging, this is not a virtuosic showpiece limited only to performance by the elite, but a well-crafted, significant work that can be enjoyed by advanced undergraduates and beyond.

Supplementary Information: none.

CARON, Jason: *Rhapsody*

CARON, Jason (b. 1989) – M – Region: Ontario (B); Ontario (R).

Rhapsody (2011) For trombone and piano. Duration: 8:00.

Availability: from the composer.

Copy Quality: computer.

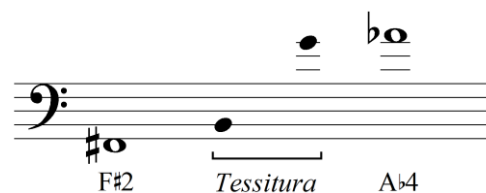
Level of Difficulty: 4.

Notation: standard.

Special Techniques: grace notes.

Equipment/Mutes: F-attachment not required, but helpful.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Expressively, ♩ = 55	4/4, 6/4, 2/4, 7/8	16 th , sextuplets

Technical Characteristics: Very well written for the trombone, Caron's *Rhapsody* contains few technical challenges for a trombonist with good flexibility and sensitivity. One awkward section may benefit from the use of an F-attachment and alternate positions (see Figure 126), but otherwise all material is quite idiomatic. Melodic material consists of a mix of stepwise and angular motion, with some large interval leaps up a ninth. The performer will be challenged to play the disjunct legato lines as smoothly as possible (see Figure 127).

Figure 126. Caron: *Rhapsody*, measures 13-21.

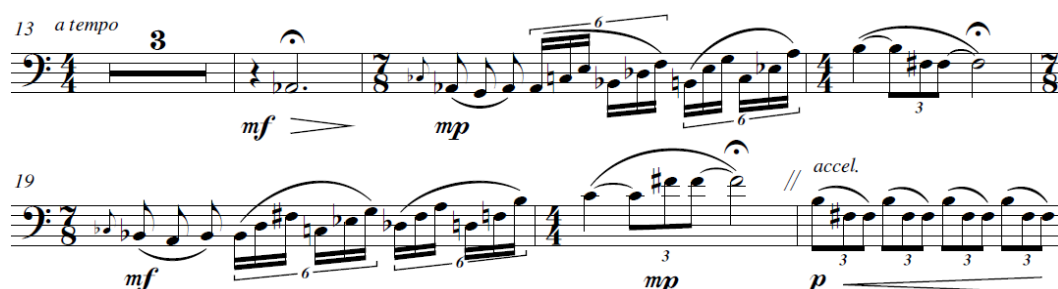


Figure 127. Caron: *Rhapsody*, measures 28-33.



Musical Characteristics: Neo-romantic and tonal, but without functional harmony, this free-form work features the lyrical and expressive qualities of the trombone within contrasting moods and colours. After a meditative introduction, the trombone sings a beautiful lyrical melody (see Figure 127 above) over undulating 16th notes in the piano. The work builds in intensity to a glorious climax before concluding softly and serenely.

Pedagogical/Performance Value: This is an excellent work for the undergraduate student (or professional trombonist) looking for an opportunity to showcase their musicianship with something expressive, moody and lyrical.

Supplementary Information:

Premiere: November 22, 2011, Walter Hall, University of Toronto, ON; Dale Sorensen, trombone; Florence Mak, piano.

CHATILLON, Jean: *Sonata for Trombone and Piano, Op. 42-A*

[CHATILLON, Jean](#) (b. 1937) – M – Region: Québec (B); Québec (R).

Sonata for Trombone and Piano, Op. 42-A (2007) Duration: 15:45.

Availability: from the composer.

Copy Quality: computer (at times crowded).

Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: standard.



Special Techniques: none.

Equipment/Mutes: F-attachment not required, but helpful.

Overview:

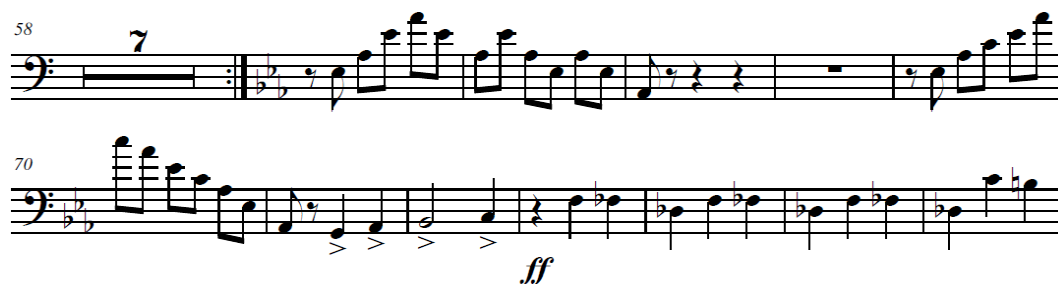
Movements / Tempos	Duration	Tempo	Meter	Rhythms
I. Andante	3:15	$\text{♩} = 92$	2/4, 3/8	16 th
II. Andante	6:15	$\text{♩} = 88, \text{♩} = 66, \text{♩} = 76, \text{♩} = 96$	4/4, 3/4	8 th , triplets
III. Andante deciso	2:15	$\text{♩} = 88$	2/4	16 th
IV. Allegretto agitando	4:00	$\text{♩} = 126$	3/4	8 th

Technical Characteristics: Beyond the normal trombone range from E₂ to B₄ there are just three high B₄'s and C₅'s, and one pedal G₁. Challenging technical passages include 16th note runs in both the 1st (see Figure 128) and 3rd movements, and 8th note arpeggios in the 4th movement (see Figure 129). There are a number of large leaps to an octave or a tenth, and some phrases and arpeggiated patterns cover a two-octave range or more within one breath. There is some use of double sharps and flats. Coordination of the two parts is not difficult once some metrical relationships between sections are rehearsed.

Figure 128. Chatillon: *Sonata*, 1st movement, measures 48-54.



Figure 129. Chatillon: *Sonata*, 4th movement, measures 58-76.



Musical Characteristics: This is a mostly tonal work with much chromaticism, and many key changes and modulations. Each movement features a different style and/or compositional technique: the 1st makes use of theme with variations; the 2nd features a beautiful aria (see Figure 130); the 3rd, an atonal ostinato (see Figure 131) with stretto and sequence; the 4th, a waltz. A performance of this work will benefit from the judicious addition of a variety of articulations, very few of which are notated in the score.

Figure 130. Chatillon: *Sonata*, 2nd movement, measures 12-24.



Figure 131. Chatillon: *Sonata*, 3rd movement, measures 26-33.



Pedagogical/Performance Value: This is a fine addition to the Canadian trombone repertoire, challenging but not overly difficult for an upper-level undergraduate, yet also suitable for a graduate or professional recital.

Supplementary Information:

Premiere: July 30, 2008, The Kirk of St. James, Charlottetown, PE; Dale Sorensen, trombone; Frances McBurnie, piano.

COLGRASS, Michael: *Mystic With A Credit Card*

COLGRASS, Michael (b. 1932) – M – Region: USA (B); Ontario (R).

Mystic With A Credit Card (1978, rev. 2003) For trombone and synthesizer or electronic keyboard (part of a 35-minute work for brass quintet called *Flashbacks*). Duration: 6:30.

Availability: Colgrass Music COL4 (ISBN 0825852862), © 2003; [Carl Fischer](#), agent (CMC Call #: MI 9221 C695mys).

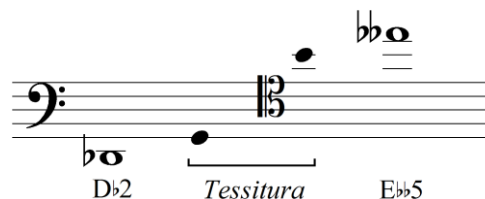
Copy Quality: published.

Range / Clefs / Tessitura:

Level of Difficulty: 6.

Notation: unmetered.

Special Techniques: speaking, grace notes, glissando, fluttertongue, quarter-tones, hand wahs, rips, harmonic glissando.



Equipment/Mutes: (plunger mute); F-attachment required.

Overview:

Tempo	Meter	Rhythms
♩ = 48, ♩ = 54, ♩ = 66	unmetered	64 th , complex patterns

Technical Characteristics: This work requires a trombonist with a secure high register and great flexibility for all of the harmonic glissandos. There are a few instances where left-hand wahs are combined with fluttertongued harmonic glissandos on the trigger D₂ harmonic series for which the left hand would also be required to engage the valve (see Figure 132); in these cases the performer must choose to either leave out the wah or modify the harmonic glissando. Grace notes, glissandos and rapid dynamic fluctuations combine to emulate the sound of East Indian instruments (see Figure 133). Although not specified, using a plunger mute may be desirable to make the hand wahs more obvious.

Figure 132. Colgrass: *Mystic With A Credit Card*, measure 22.

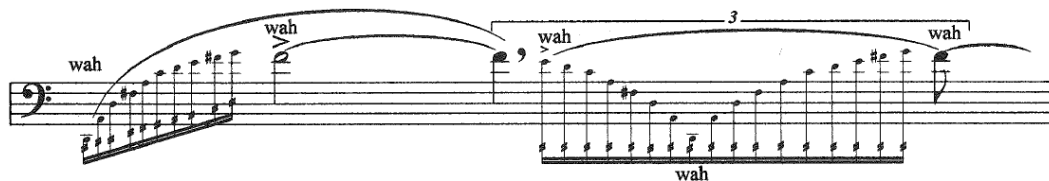
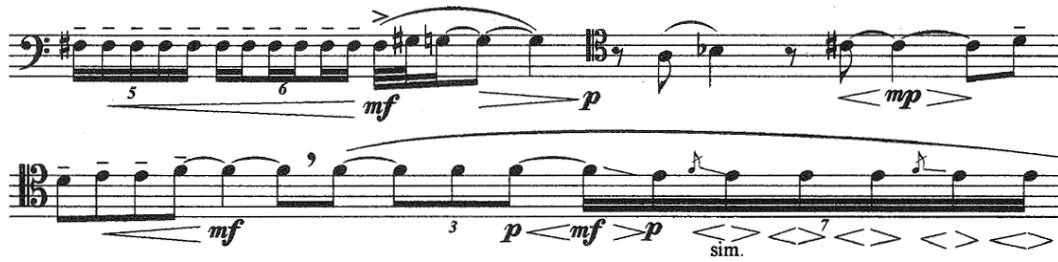


Figure 133. Colgrass: *Mystic With A Credit Card*, measures 3-4.



Musical Characteristics: This is an expressive, almost improvisatory work that showcases the trombone's wide range of qualities from gentle to bombastic. The opening spoken dialogue reveals the trombonist's feelings of internal conflict over Eastern and Western ideals. A lyrical recitative in East Indian style (see Figure 133 above) merges into a Western blues feel (see Figure 134), building in intensity to a "barbaric" climax before fading into nothing, the conflict unresolved. The accompanying keyboard (harmonium, ideally) vamps a drone in an East Indian style, or ad libs on Western blues chords.

Figure 134. Colgrass: *Mystic With A Credit Card*, measure 18.



Pedagogical/Performance Value: For a strong performer this is a fun recital work, especially for a fitting event in just the right venue. The composer recommends performing in an informal setting and striving for a theatrical approach.

Supplementary Information:

Commission: Commissioned by the CBC for the Canadian Brass.

Premiere: February 6, 1979, Alice Tully Hall, New York, NY; Eugene Watts, trombone.

Other Recordings: [YouTube video](#).

Inclusion in other bibliography: Adams (2008, 80).

CORKE, Philip: *Prelude, Blues and Waltz*

CORKE, Philip (b. 1954) – M – Region: England (B); Ontario (R).

Prelude, Blues and Waltz (1997) For trombone and piano. Duration: 6:30.

Availability: from the composer.

Copy Quality: manuscript (fairly clear).

Level of Difficulty: 3.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Prelude	2:00	$\text{♩} = \text{ca } 120$	4/4, 3/4	8 th
II. Blues	2:30	$\text{♩} = \text{ca } 60$	4/4, 6/4	16 th (in dotted 8 th /16 th figure), 3:2
III. Waltz	2:00	$\text{♩} = \text{ca } 112$	9/8	8 th

Technical Characteristics: In this work there are a few larger interval leaps up to an octave, some of which ascend into the high range (see Figure 135). Although there is no very fast material – 16th notes are found exclusively in dotted 8th/16th figures – slide dexterity will be challenged by some figures in the low register, especially if played without the use of an F-attachment (see Figure 136). In its entirety, this is a long work for a high school student, with some sustained playing in the upper register and few opportunities to rest.

Figure 135. Corke: *Prelude, Blues and Waltz*, 1st movement, measures 1-13.

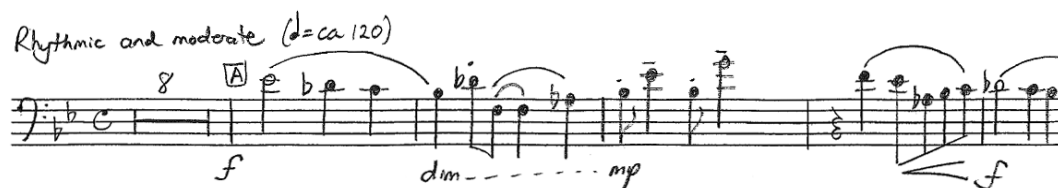


Figure 136. Corke: *Prelude, Blues and Waltz*, 2nd movement, measures 1-4.



Musical Characteristics: This is a tonal work in traditional style using jazz harmonies. The prelude features a soaring, syncopated trombone line over a steady bass in the piano with broken chords in the right hand. This is followed by a slow blues – the most overtly jazz-influenced movement – with smooth, stepwise melodies punctuated by heavily accented figures. The final movement is a moderate waltz with long lyrical phrases (see Figure 137) over a rich, almost harp-like accompaniment.

Figure 137. Corke: *Prelude, Blues and Waltz*, 3rd movement, measures 1-6.



Pedagogical/Performance Value: This is a fun work for an advanced high school student to perform in concerts or music festivals, or to use for the development of technical, musical and ensemble skills.

Supplementary Information:

Commission: Written for Mark Reindl.

Premiere: 1997, Pineland Presbyterian Church, Burlington, ON; Mark Reindl, trombone; Philip Corke, piano.

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2102 Intermediate).

COVEY, Richard: *Fantasia*

[COVEY, Richard](#) (b. 1979) – M – Region: Ontario (B); Prince Edward Island (R).

Fantasia (2003) For trombone and piano. Duration: 10:00.

Availability: [Cherry Classics](#) 2081.

Copy Quality: computer.

Level of Difficulty: 5-6.

Notation: standard.

Special Techniques: glissando.

Equipment/Mutes: straight mute; F-attachment not required, but very helpful.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
♩ = 66, ♩ = 60, ♩ = 72	5/4, 3/4, 6/4, 4/4, 7/8, 2/4, 9/8, 12/8, 6/8, 3/8, 5/8	32 nd , 2:3, 3:2, 3:4

Technical Characteristics: While the tessitura is fairly moderate, a secure high register is necessary for two soft, muted passages (see Figure 138). Melodic motion is mainly stepwise, with just a few larger interval leaps up to an octave. There are some faster passages that require good slide dexterity, including 32nd note figures that will need to be double tongued (see Figure 139). The trombone part is rhythmically challenging, with juxtaposition of duple and triple patterns along with mixed meters. The biggest challenge with this work is coordinating the rhythmically independent trombone and piano parts. The piano part is very complex, with many cross-rhythms (duple against triple, 5 against 4, etc.) and ties across beats and/or barlines which obscure a strong sense of pulse.

Figure 138. Covey: *Fantasia*, measures 34-43.

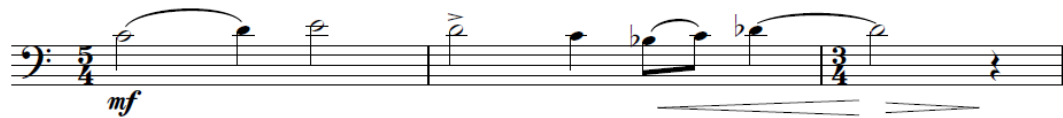


Figure 139. Covey: *Fantasia*, measures 89-94.



Musical Characteristics: This is an exciting, heroic work that features soaring trombone lines over a busy, intricate accompaniment. Various sections emphasize different textures and feature the trombone's lyricism, rhythmic lightness, and bravado. Despite the work's complexity, all of the musical material is derived from the first three measures of the trombone part (see Figure 140).

Figure 140. Covey: *Fantasia*, measures 1-3.



Pedagogical/Performance Value: This work requires a considerable amount of rehearsal time to work out the coordination of parts; however, it is certainly worth the effort. This is a substantial addition to the repertoire that is very rewarding to perform.

Supplementary Information:

Commission: Commissioned by Nicholas Francis.

Premiere: February 3, 2004, University of British Columbia Recital Hall, Vancouver, BC; Nicholas Francis, trombone; Richard Covey, piano.

Other Recording: [SoundCloud](#).

Score Sample: [Publisher sample](#).

COVEY, Richard: *Improvvisando*

[COVEY, Richard](#) (b. 1979) – M – Region: Ontario (B); Prince Edward Island (R).

Improvvisando (2010) For trombone and piano. Duration: 8:45.

Availability: from the composer.

Copy Quality: computer.

Level of Difficulty: 5.

Notation: standard; unmetered.

Special Techniques: playing into piano, feathered beaming.

Equipment/Mutes: straight mute; F-attachment required.

Overview:

Tempo	Meter	Rhythms
Freely; ♩ = 60	unmetered, 4/4	16 th

Range / Clefs / Tessitura:



Technical Characteristics: This work contains just a few small challenges, including some large interval leaps up to a ninth, and soft entries in both high and low registers. The trombonist must read from the full score for the improvisatory, unmetered first section, in order to remain roughly coordinated with the piano. The short segments which are played into the piano will need to be memorized.

Musical Characteristics: This meditation on the hymn *Go To Dark Gethsemane* begins freely (unmetered) with stopped string effects and sympathetic resonance in the piano, over which the trombone (alternately muted and open) plays melodic fragments of the hymn tune in various octaves (see Figure 141), occasionally turning to play into the piano. In the second section, now in regular meter, the trombone plays lyrical melodies in E-Major based on the hymn tune (see Figure 142), over a continuous duple against triple rhythm in the piano. This rhythmic figure expands and contracts in waves, surrounding a central E pitch that is repeated continuously until the work's conclusion.

Figure 141. Covey: *Improvvisando*, measure 15.



Figure 142. Covey: *Improvvisando*, measures 76-83.

Pedagogical/Performance Value: This is a beautiful, expressive work that makes a fine addition to any recital program. The unmetered opening section would serve as good study material for the development of ensemble skills in a flexible, improvisatory setting. A grand piano is required for performance.

Supplementary Information:

Premiere: September 27, 2010, Steel Recital Hall, UPEI, Charlottetown, PE; Dale Sorensen, trombone; Richard Covey, piano.

Other Recording: [SoundCloud](#).

CRAWLEY, Clifford: *Divertissements*

CRAWLEY, Clifford (b. 1929) – M – Region: England (B); Newfoundland (R).

Divertissements (1991) For euphonium/baritone (or trombone or bassoon or bass clarinet) and piano. Duration: 6:30.

Availability: CMC Call #: MI 6215 C911di.

Copy Quality: manuscript (fairly clear).

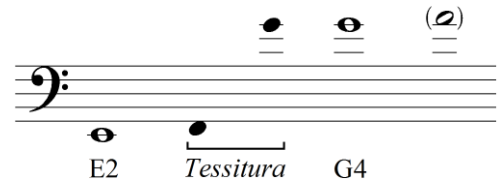
Level of Difficulty: 3-4.

Notation: standard.

Special Techniques: glissando.

Equipment/Mutes: F-attachment not required, but helpful.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Levet	2:30	Allegro risoluto	3/2, 4/4, 3/4	16 th
II. Eclogue	2:30	Andante e poco mesto	4/4, 3/2	8 th
III. Rant	1:30	Con allegrezza	6/8, 9/8	8 th

Technical Characteristics: This work covers the full written range, with just a couple of figures up to a high A₄ that may optionally be played down the octave. The 16th notes in the 1st movement appear only in pairs (mostly repeated notes, but a few in stepwise motion); these may be double tongued if taken at a fast enough tempo. Rhythms are fairly straightforward, with some syncopation and phrased note-beaming (see Figure 143). There are quite a few accidentals and chromatic runs (see Figure 144). Generally there are not many large interval leaps, but there are a few up to an octave. Coordination with the piano is straightforward.

Figure 143. Crawley: *Divertissements*, 1st movement, measures 20-25.

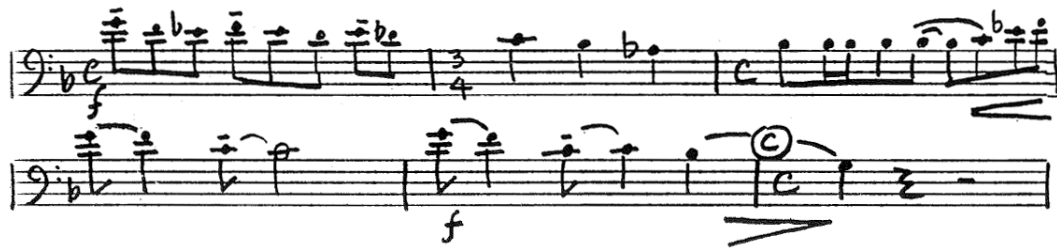


Figure 144. Crawley: *Divertissements*, 3rd movement, measures 41-43.



Musical Characteristics: This is a lighter, tonal work in the key of F-Major, with traditional and contemporary popular harmonies such as sixth, Maj7, ninth, and sus4 chords. Each movement illustrates a different character, as indicated by the movement titles: Levet (a trumpet reveille); Eclogue (a poem on a pastoral theme); Rant (a boisterous tirade).

Figure 145. Crawley: *Divertissements*, 2nd movement, measures 9-12.



Pedagogical/Performance Value: For a proficient high school trombonist, this is a perfect work for a music festival performance or university audition. It provides an opportunity for the student to refine many aspects of instrumental technique, including slide dexterity and tonguing.

Supplementary Information:

Inclusion in other bibliography: Bone (2007, 33).

DEDRICK, Christopher: *Awakening*

[DEDRICK, Christopher](#) (1947-2010) – M – Region: USA (B); Ontario (D).

Awakening (1972) For trombone and piano. Also in a version for trombone and band. Duration: 5:30.

Availability: Almitra Music Co., Inc. ([Kendor Music](#)) 6137A, © 1972 (Out of Print).

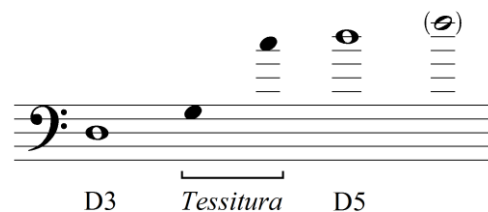
Copy Quality: manuscript (clear).

Range / Clefs / Tessitura:

Level of Difficulty: 6.

Notation: standard.

Special Techniques: grace notes, glissando, lip trills.



Equipment/Mutes: none.

Overview:

Tempo	Meter	Rhythms
Largo, Adagio, Allegro	4/4, 3/4	32 nd , 3:2

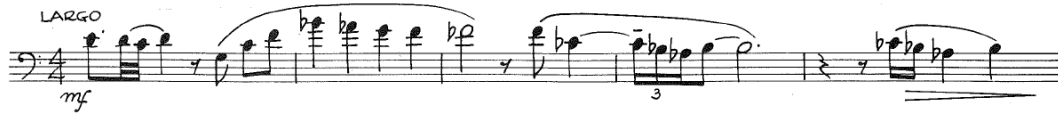
Technical Characteristics: One of this work's greatest challenges is its high tessitura and range, especially if the optional 8va's are observed (see Figure 146). The Allegro section requires good slide dexterity for some 32nd note runs, and good flexibility for one trill on a high B₄ and some optional lip tremolos (quasi trills) in the middle and high registers. There are no great difficulties coordinating the trombone and piano parts.

Figure 146. Dedrick: *Awakening*, measures 48-65.



Musical Characteristics: This work is in ABA form (slow-fast-slow) and contains jazz-inspired harmonies with prominent quartal and quintal chords and melodies. The A sections feature the trombone in a lyrical ballad style (see Figure 147), and surround a highly syncopated Allegro with more intricate rhythmic passages and fugal entries in the piano. The Allegro is connected to the final section with a short cadenza that may optionally be extended by the soloist.

Figure 147. Dedrick: *Awakening*, measures 1-5.



Pedagogical/Performance Value: Unfortunately this work is out of print, but may be obtained through inter-library loan. For those willing to go the trouble of tracking it down, this would be an appealing addition to any type of recital.

Supplementary Information:

Dedication: Dedicated to Richard Fote.

DION, Denis: *En passant*

DION, Denis (b. 1957) – M – Region: Québec (B); Québec (R).

En passant (2005) For trombone and piano. Duration: 10:00.

Availability: from the composer.

Copy Quality: computer.

Level of Difficulty: 5.

Notation: standard; unmetered.

Special Techniques: fluttertongue, glissando, grace notes, feathered beaming.

Equipment/Mutes: plunger mute, harmon mute; F-attachment required.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
Allant, ♩ = 120	3/4, 4/4, 2/4, 5/4	16 th
Modéré, ♩ = c. 72 (Librement)	5/4, 4/4, 3/4, unmetered	32 nd
♩ = 132	3/4, 4/4, 5/4	16 th

Technical Characteristics: With its moderate tessitura and reasonable technical demands, this work's main challenge is its rhythmic complexity. Fortunately, the most difficult passages occur when the trombone and piano play separately. Passages together, while tricky, are always supported by a strong sense of pulse (see Figure 148), which makes coordination of the parts easier. A cadenza-like section for trombone combines several elements, including mutes, special techniques, disjunct lines with large interval leaps up to two octaves, and rhythmic freedom through the use of unmetered notation and some feathered beaming (see Figure 149).

Figure 148. Dion: *En passant*, measures 70-73.



DOLIN, Samuel: *Kinesis I and Kinesis II*

[DOLIN, Samuel](#) (1917-2002) – M – Region: Québec (B); Ontario (D).

Kinesis I and Kinesis II (1981) For viola or violoncello or trombone or tuba, and piano. (Kinesis I & II may be played separately). Duration: 5:00.

Availability: CMC, Call #: MI 8205 D664ki.

Copy Quality: manuscript (clear).

Level of Difficulty: 4.

Notation: standard; unmetered.

Special Techniques: fluttertongue, glissando, harmonic glissando, grace notes, quarter-tones.

Equipment/Mutes: straight mute.

Range / Clefs / Tessitura:

(Kinesis I)

E2 Tessitura B4

(Kinesis II)

E2 Tessitura G4

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Kinesis I	3:00	Liberamente, ♩ = 76	Unmetered, 12/16, 10/8, 9/4, 4/4	16 th
II. Kinesis II	2:00	Allegro non troppo, ♩ = 120-140	4/4	8 th

Note: For additional detailed information, see Maxwell (1985, 3-4).

Figure 151. Dolin: *Kinesis I*, page 1, 3rd system.



Figure 152. Dolin: *Kinesis I*, page 2, 1st system.



Figure 153. Dolin: *Kinesis II*, measures 1-4.



Supplementary Information:

Commission: Commissioned by the Alliance for Canadian New Music Projects with a grant from the Ontario Arts Council.

Other Recording: [CentreStreams](#) (partial performance of the cello version).

Inclusion in other bibliography: Maxwell (1985, 3-4).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2103 Advanced).

DUNCAN, Laurie Matthew: *Elegy*

DUNCAN, Laurie Matthew (b. 1956) – M – Region: Manitoba (B); Thailand (R).

Elegy (2011) For trombone and piano. Duration: 7:10.

Availability: [Pine Grove Music](#) PG-11, © 2012 (CMC Call #: MI 6213 D9115el).

Copy Quality: computer.

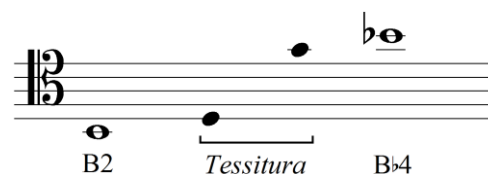
Level of Difficulty: 4.

Notation: standard.

Special Techniques: grace notes.

Equipment/Mutes: cup mute (throughout).

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
♩ = 66, ♩ = 69, ♩ = 72	4/4	8 th

Technical Characteristics: This lyrical work features the warm singing sound of the trombone. The many soft entries, especially in the high register, require the utmost delicacy of articulations and fine breath control (see Figure 154). Rhythmically straightforward, the coordination of the trombone and piano parts is not difficult once a few cues are established.

Figure 154. Duncan: *Elegy*, measures 60-65.



Musical Characteristics: With its slow pace and soft dynamic range (from *pp* to *mf*), this work imparts a feeling of stillness and brooding melancholy. The cantabile trombone, cup-muted throughout, floats over thick harmonies in the piano, and would be enhanced by a warm, clear sound with a gentle vibrato.

Pedagogical/Performance Value: This is a beautiful work that makes an appealing recital piece, especially if one needs a soft lyrical work for contrast. *Elegy* would also serve well as a pedagogical tool for the development of soft articulations and dynamic control.

Supplementary Information:

Dedication: Dedicated to Keith Jones.

Premiere: August 3, 2011, The Kirk of St. James, Charlottetown, PEI; Dale Sorensen, trombone; Frances McBurnie, piano.

Score Sample: The entire score can be downloaded from the [CMC](#).

DUNCAN, Laurie Matthew: *Sonata for Trombone and Piano*

[DUNCAN, Laurie Matthew](#) (b. 1956) – M – Region: Manitoba (B); Thailand (R).

Sonata for Trombone and Piano (2011) Duration: 12:30.

Availability: [Pine Grove Music](#) PG-12, © 2012 (CMC Call #: MI 6213 D9115so).

Copy Quality: computer.

Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: standard.

Special Techniques: grace notes.

Equipment/Mutes: cup mute; F-attachment required.



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Vivace	3:45	$\text{♩} = 208$	4/4, 2/4, 3/4	8 th
II. Lento	4:30	$\text{♩} = 63$	3/4	8 th
III. Animato	4:15	$\text{♩} = 84$	2/2, 3/2, 1/2	8 th

Technical Characteristics: This sonata features the trombone's diverse range of expression, with lyricism and lightness being especially predominant. Several fast passages demand good flexibility and nimble slide technique (see Figure 155). The high end of the tessitura is frequently used, often very softly (see Figure 156), requiring a relaxed approach with delicate articulations. Agility in the low register is necessary for a few passages, especially the opening of the 3rd movement (see Figure 157). Any ensemble challenges are easily worked out in rehearsal.

Figure 155. Duncan: *Sonata*, 1st movement, measures 1-15.



Figure 156. Duncan: *Sonata*, 2nd movement, measures 35-41.



Figure 157. Duncan: *Sonata*, 3rd movement, measures 1-10.

Musical Characteristics: The 1st movement, a “light study on the interval of the fourth”, begins playfully with staccato lines in the trombone over a dry piano accompaniment. A soft, cantabile style follows, during which the colour of the cup-muted trombone is briefly explored. This gentle atmosphere is maintained through the 2nd movement, with the trombone cup-muted throughout. The 3rd movement begins explosively, with the trombone in its low register. Various textures are explored, including a fugue leading to an intense climax. The work ends softly with muted “horn calls” in F-Major.

Pedagogical/Performance Value: As one of only a very few sonatas for trombone and piano at the advanced undergraduate level, this fine work is an important addition to the repertoire. Students will find the work helpful in developing a relaxed approach to the instrument, and professionals will find it a nice addition to any recital program.

Supplementary Information:

Dedication: Dedicated to Keith Jones.

Premiere: May 24, 2012, Walter Hall, University of Toronto, ON; Dale Sorensen, trombone; Vanessa May-lok Lee, piano.

Score Sample: The entire score can be downloaded from the [CMC](#).

DUTTON, Brent: *Music for Trombone and Piano*

DUTTON, Brent (b. 1950) – M – Region: Saskatchewan (B); USA (R).

Music for Trombone and Piano (1972-73). Duration: 5:30.

Availability: Seesaw Music Corp. 0818 ([Subito Music Corporation](#)), © 1981.

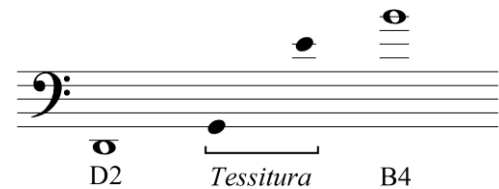
Copy Quality: manuscript (clear; poor copy quality).

Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: standard; unmetered.

Special Techniques: indeterminate pitches,
fluttertongue, glissando.



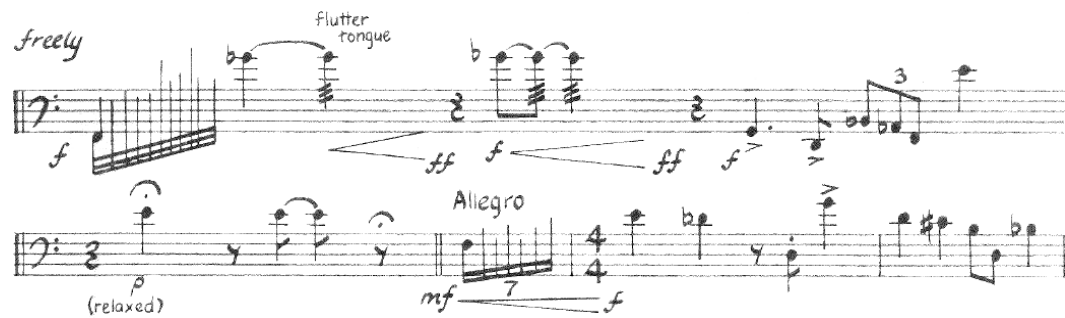
Equipment/Mutes: whisper mute, F-attachment required.

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I.	1:45	Allegro	unmetered, 4/4, 5/4, 2/4, 3/8	septuplet 32 nd
II.	1:45	♩ = 88	4/4, 6/4	quarter note
III.	2:00	♩ = 80	2/4, 3/4	16 th , 3:2

Technical Characteristics: For the most part this work uses regular time signatures except for two unaccompanied unmetered sections at the beginning (see Figure 158) and end of the 1st movement. The first section contains the only occurrence of indeterminate pitches. Rhythms are generally straightforward, with just a couple of 32nd septuplets, one extended passage of half note triplets in 2/4 meter, and brief mixed meters. There are two 16th note runs in the Allegro movement, and several interval leaps larger than an octave. Ensemble coordination is not difficult as long as both performers maintain a strong internal pulse.

Figure 158. Dutton: *Music for Trombone*, 1st movement, measures 0-2.



Musical Characteristics: This is an atonal work in three movements, the 1st and 3rd of which are quite rhythmic. The 2nd is short, spare, and very soft (*pppp*), with the trombone whispered throughout (see Figure 159). The 3rd movement takes the form of a fugue, in which the subject and countersubject are indicated with *Hauptstimme* and *Nebenstimme* symbols (see Figure 160, measure 8).

Figure 159. Dutton: *Music for Trombone*, 2nd movement, measures 1-7.



Figure 160. Dutton: *Music for Trombone*, 3rd movement, measures 1-10.



Pedagogical/Performance Value: Although somewhat abstract, this work is fairly short and contains enough interesting and beautiful moments to make it worthy of consideration for a recital program.

Supplementary Information:

Premiere: 1989, San Diego State University, CA; Ron Robinson, trombone.

FILIATREULT, Serge: *Chanson pour Louise*

FILIATREULT, Serge (b. 1958) – M – Region: Québec (B); Ontario (R).

Chanson pour Louise (1986) For voice and piano. Two transcriptions by the composer: for tenor trombone and piano, and bass trombone and piano. Duration: 8:00.

Availability: from the composer.

Copy Quality: manuscript (fairly clear).

Level of Difficulty: 4.

Notation: standard.

Special Techniques: grace notes.

Equipment/Mutes: none.

Range / Clefs / Tessitura:

(Tenor)

F2 Tessitura B4

(Bass)

F1 Tessitura F4

Overview:

Sections	Tempo	Meter	Rhythms
Delicatement et expressif	From ♩ = 40 to ♩ = 63-66	4/4, 3/4, 3/8, 5/4, 2/4, 2/8	32 nd , quintuplet
Très rythmé	♩ = 132		8 th , 3:2

Technical Characteristics: With its comfortable tessitura, this work is idiomatically well-suited to the trombone. The few large interval leaps consist of some fifths, sixths and a couple of sevenths, and phrases rarely extend beyond the range of an octave (see Figure 161). Rhythmically there are a few challenges, including grace notes, juxtaposition of duple and triple rhythms (see Figure 162), and extensive mixed meter (see Figure 163). Coordination with the piano part is not difficult. The bass trombone version is an octave lower, except for one section at the same pitch.

Figure 161. Filiatreault: *Chanson pour Louise*, measures 39-40.



Figure 162. Filiatreault: *Chanson pour Louise*, measures 57-59.



Figure 163. Filiatreault: *Chanson pour Louise*, measures 123-130.



Musical Characteristics: Originally for voice and piano, this Neo-romantic work features the lyrical character of the trombone. It begins delicately and expressively with three connected sections in various slow tempos, each more rhythmically active than the last. A piano cadenza leads into a fast, rhythmic section with more extensive use of mixed meters. The work ends slowly with the return of some syncopated material from the beginning.

Pedagogical/Performance Value: This work would make an appealing addition to a recital program for either tenor or bass trombone. It would also be very useful as study material for rhythmic development in a more lyrical style, and is a particularly welcome challenge for younger undergraduates.

Supplementary Information:

Premiere: April 24, 2003, Salle Serge Garant, Université de Montréal, QC; Julie Lévesque, tenor trombone; Renée Lavergne, piano.

FLEMING, Robert: *A musician in the family*

FLEMING, Robert (1921-1976) – M – Region: Saskatchewan (B); Ontario (D).

A musician in the family (1952) For trombone and piano. Duration: 2:00.

Availability: CMC, Call #: MI 6213 F598mu.

Copy Quality: manuscript (fairly clear).

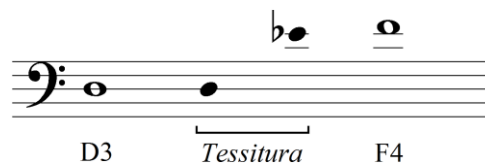
Level of Difficulty: 2-3.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:

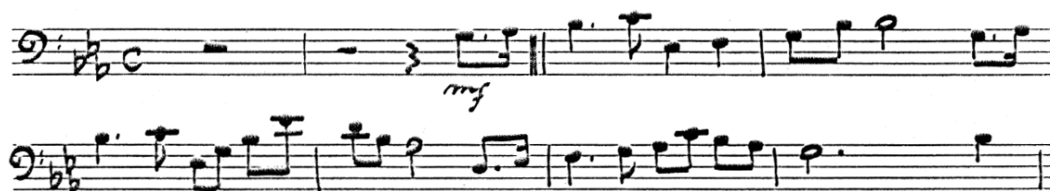


Overview:

Tempo	Meter	Rhythms
Moderato, ♩ = 120	4/4, 3/4	16 th (in dotted 8 th /16 th figure)

Note: For additional detailed information, see Maxwell (1985, 5).

Figure 164. Fleming: *A musician in the family*, measures 1-8.



Supplementary Information:

Premiere: 1952, Ottawa, ON; William McCauley, trombone; Robert Fleming, piano.

Score Sample: The entire score can be downloaded from the [CMC](#).

Inclusion in other bibliography: Maxwell (1985, 5).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2101 Junior); [RCM](#) Official Examination Syllabus for Brass, 2003 Edition (Grade 4).

FODI, John: *Pi, Opus 18*

FODI, John (1944-2009) – M – Region: Hungary (B); Ontario (D).

Pi, Opus 18 (1968) For trombone and piano. Duration: 6:00.

Availability: CMC, Call #: MI 6213 F653pi.

Copy Quality: manuscript (clear).

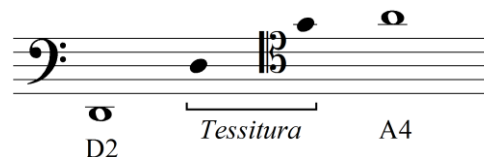
Level of Difficulty: 6.

Notation: standard.

Special Techniques: grace notes, fluttertongue, glissando.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:

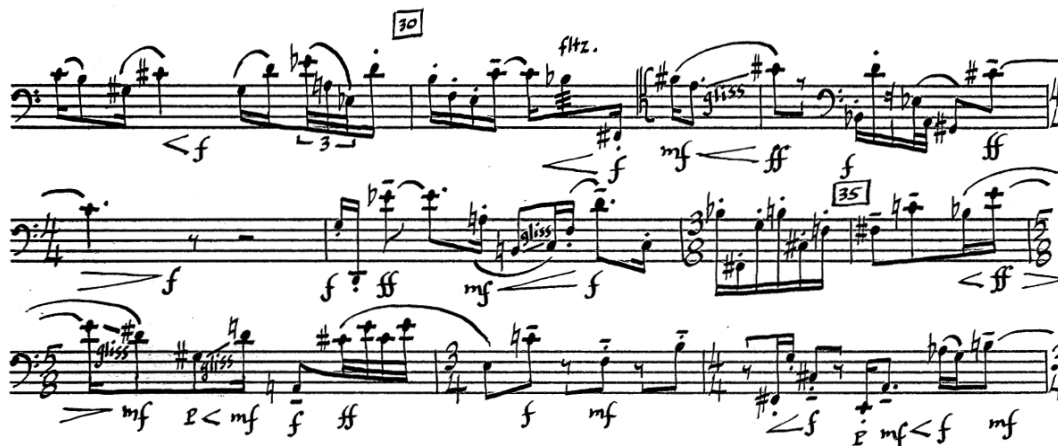


Overview:

Tempo	Meter	Rhythms
♩ = 60	4/4, 3/4, 3/8, 2/4, 5/8, 5/4, 6/16, 21/16, 12/16, 13/16, 4/8, 6/8	32 nd , complex

Note: For additional detailed information, see Maxwell (1985, 6). This work is also briefly discussed in Everett (1985, 23).

Figure 165. Fodi: *Pi, Opus 18*, measures 29-38.



Supplementary Information:

Commission: Composed for the John Adaskin Project.

Dedication: Dedicated to Kenneth Knowles and Susan Stone.

Premiere: 1968, University of Toronto, ON; Kenneth Knowles, trombone.

Score Sample: The entire score can be downloaded from the [CMC](#).

Inclusion in other bibliography: Everett (1985, 23); Maxwell (1985, 6).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2103 Advanced);
[RCM](#) Official Examination Syllabus for Brass, 2003 Edition (Performer's ARCT).

FORSYTH, Malcolm: *These Cloud-capp'd Towers - Concert Piece for Trombone and Orchestra*

FORSYTH, Malcolm (1936-2011) – M – Region: South Africa (B); Alberta (D).

These Cloud-capp'd Towers - Concert Piece for Trombone and Orchestra (1989 - piano reduction 1990). Reduction for trombone and piano by the composer. Duration: 13:00.

Availability: [Counterpoint Music Library Services](#), © 2004 (CMC Call #: MI 6213 F735the).

Copy Quality: piano score: published; trombone part: manuscript (very clear).

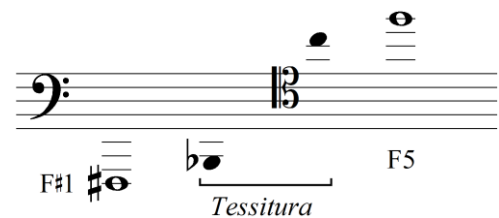
Level of Difficulty: 6.

Notation: standard; unmetered.

Special Techniques: grace notes, double tonguing, lip trills, harmonic glissando, rips.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Melancolico, ma con moto	6:00	$\text{♩} = \text{c. } 80$	4/4	16 th , 3:2, quintuplet
II. Vivo e nervoso	7:00	$\text{♩} = 126-132$	4/4, 5/4, 12/8, unmetered	16 th , 5:2

Note: For additional detailed information, see Raine (2002, 65-71). This work is also briefly discussed in Elias (2012, 39-40).

Figure 166. Forsyth: *These Cloud-capp'd Towers*, 1st mvt., measures 1-5.



Figure 167. Forsyth: *These Cloud-capp'd Towers*, 1st mvt., measures 74-76.



Figure 168. Forsyth: *These Cloud-capp'd Towers*, 1st mvt., measures 83-85.



Figure 169. Forsyth: *These Cloud-capp'd Towers*, 2nd mvt., measures 1-3.



Figure 170. Forsyth: *These Cloud-capp'd Towers*, 2nd mvt., measure 113.



Supplementary Information:

Commission: Commissioned by the Prince George Symphony Orchestra, with funding from the Canada Council (orchestra version).

Premiere: May 4, 1991, Vanier Hall, Prince George, BC; Alain Trudel, trombone; Prince George Symphony Orchestra; John Unsworth, conductor (orchestra version).

CD Recording: Trudel (1992).

Score Sample: [Publisher sample](#).

Inclusion in other bibliography: Raine (2002, 65-71).

ITA Journal review: Elias (2012, 39-40).

FRANCIS, Nicholas: *Fantasy on the 'Skye Boat Song'*

[FRANCIS, Nicholas](#) (b. 1977) – M – Region: Ontario (B); British Columbia (R).

Fantasy on the 'Skye Boat Song' (2000) For tenor or bass trombone and piano. Duration: 8:00.

Availability: [Cherry Classics](#) 2144, © 2000.

Copy Quality: computer.

Level of Difficulty: 4-5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Sections	Tempo	Meter	Rhythms
Tempo rubato	$\text{♩} = \text{ca. } 76$	3/2, 4/4, 9/8, 6/4, 9/4	16 th
Tempo di barcarola	$\text{♩} = 52$	6/8, 9/8, 5/8, 3/4	
Agitato	$\text{♩} = 96$	3/4, 4/4	

Technical Characteristics: This work encompasses a fairly large range, and requires a solid low register for several trigger notes. Good flexibility is needed for several passages which cover a two- to three-octave range within a single measure (see Figure 171 and Figure 172). Rhythms are generally straightforward except for some mixed meter and a few duple patterns in triple meter, but these are easily managed by maintaining a steady 8th note subdivision of the pulse. Coordination with the piano part is not difficult, but the trombonist will need to provide good leadership in certain sections.

Figure 171. Francis: *Fantasy on the 'Skye Boat Song'*, measures 1-6.



Figure 172. Francis: *Fantasy on the 'Skye Boat Song'*, measures 66-68.



Musical Characteristics: This setting of the popular Scottish folksong (see Figure 173) emphasizes the lyrical qualities of the trombone. Three contrasting sections in the form ABCBA treat the melody in different ways, sometimes quoted directly or with variations (including use of the “Scotch snap” rhythm), and with a brief quote from Mendelssohn’s *Hebrides Overture*.

Figure 173. Francis: *Fantasy on the 'Skye Boat Song'*, measures 176-180.



Pedagogical/Performance Value: This would be an excellent study for working on flexibility and seamless transitions between registers, and could be appropriate for a younger undergraduate with a wide range. With its recognizable folksong influence, this is an accessible work that would fill a recital program in need of lighter material.

Supplementary Information:

Dedication: Written for Barnaby Kerekes.

Premiere: 2000 or 2001, University of British Columbia Recital Hall, Vancouver, BC; Barnaby Kerekes, bass trombone.

Score Sample: [Publisher sample](#).

FURLONG, Greg: *Sonata for Trombone and Piano*

FURLONG, Greg (b. 1959) – M – Region: Québec (B); Ontario (R).

Sonata for Trombone and Piano (2001) Duration: 12:00.

Availability: [Lassus Publications](#) LP-BC15, © 2002.

Copy Quality: computer.

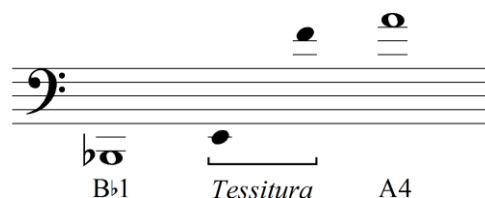
Level of Difficulty: 4.

Notation: standard.

Special Techniques: glissando.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

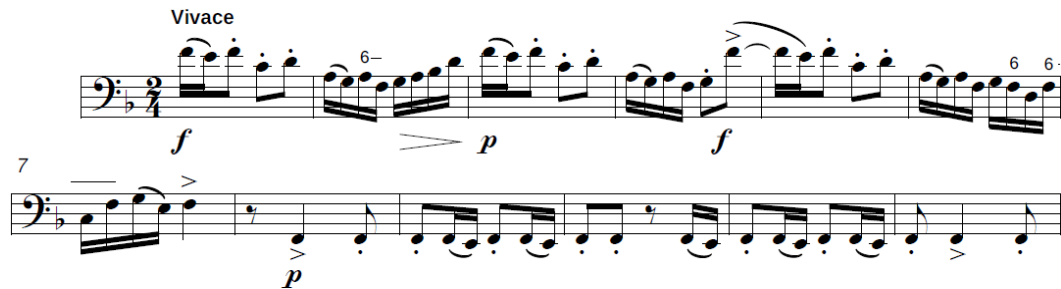
Movements / Tempo	Duration	Meter	Rhythms
I. Allegro, energico	3:45	4/4, 3/4, 2/4	16 th (triplet)
II. Reflectively – Allegro	4:15	2/2, 3/4, 6/4	8 th
III. Vivace	4:00	2/4	16 th

Technical Characteristics: The most significant technical challenges in this work involve slide dexterity and lip flexibility. The 1st movement features triplet 16th note turn figures (i.e., mordents) which should be played as cross-grain lip slurs (see Figure 174). The 3rd movement contains extended 16th note passages which demand excellent slide dexterity (see Figure 175). There are some large interval leaps up to an octave. Few notes extend beyond the moderate tessitura, making this an appropriate, albeit challenging work for a younger undergraduate student. Coordination with the piano part is fairly straightforward as long as the trombonist keeps a steady pulse and leads well.

Figure 174. Furlong: *Sonata*, 1st movement, measures 1-3.



Figure 175. Furlong: *Sonata*, 3rd movement, measures 1-12.



Musical Characteristics: This is a somewhat whimsical work that features a variety of lighter musical styles, with a special emphasis on dance idioms. The 1st movement includes a ragtime section (see Figure 176); the 2nd contains a waltz and “poco bossa nova” (see Figure 177); the 3rd, a hoedown, includes a low-pitched ostinato meant to evoke the sound of a didgeridoo (see Figure 175 above).

Figure 176. Furlong: *Sonata*, 1st movement, measures 9-14.



Figure 177. Furlong: *Sonata*, 2nd movement, measures 74-78.



Pedagogical/Performance Value: This could be a fun work to perform when there is an opportunity to showcase the trombone’s more light-hearted nature.

Supplementary Information:

Commission: Commissioned by Brad Howland.

Premiere: 2001, Toronto, ON; Greg Furlong, trombone; Andrew Hellebust, piano (private performance, preceded by Howland's CD recording).

CD Recording: Howland (2002).

Other Recording: [Publisher sample](#).

Score Sample: [Publisher sample](#).

GENGE, Anthony: *Shadows and Glass*

GENGE, Anthony (b. 1952) – M – Region: British Columbia (B); Nova Scotia (R).

Shadows and Glass (2004) For trombone (or cello) and piano. Duration: 7:30.

Availability: from the composer.

Copy Quality: computer.

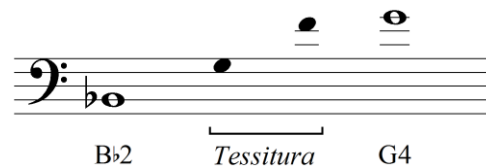
Level of Difficulty: 4.

Notation: standard; independent meter.

Special Techniques: glissando.

Equipment/Mutes: straight mute (non-metal).

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Relaxed and Flowing, ♩ = 66	1/8, 2/8, 3/8, 4/8, 5/8, 6/8, 7/8, 8/8, 9/8, 12/8	quarter note

Technical Characteristics: In this work, the entire dynamic range for the trombone is within *pp* to *ppp*, so the greatest technical challenge is in controlling the soft articulations even though the trombone is muted throughout. The trombonist must also strive to play expressively when most notes are played individually and separated by rests or breaths (see Figure 178). Otherwise there are no technical difficulties; the range is not large, and there are no fast or difficult rhythms. Both players read from the score. While it is not difficult to coordinate exactly with the pianist, it is not imperative to do so.

Figure 178. Genge: *Shadows and Glass*, measures 28-36 (trombone).

Musical Characteristics: Although fairly dissonant, with harmonic emphasis on minor and/or major seconds and their inversions, *Shadows and Glass* is a soft and slow-paced work with a very tranquil quality. The performers proceed independently, in different time signatures, but may remain relatively coordinated (if desired) and/or reunite at certain points marked with a dotted barline (see letter B in Figure 178 above).

Pedagogical/Performance Value: This can be an effective recital piece if programmed carefully to make best use of its serene, atmospheric quality. Due to the limited technical demands, it would perhaps not be suitable for a performance jury/exam.

Supplementary Information:

Dedication: Written for Dale Sorensen.

Premiere: November 27, 2004, Beaconsfield's Carriage House, Charlottetown, PE; Dale Sorensen, trombone; Jacqueline Sorensen, piano.

Other Recording: [CentreStreams](#) (cello version).

GILLESPIE, Yvonne: *Excursions*

GILLESPIE, Yvonne (b. 1961) – F – Region: Alberta (B); British Columbia/Ontario (R).

Excursions (2010) For trombone and piano. Duration: 5:30.

Availability: CMC, Call #: MI 6213 G478ex.

Copy Quality: computer.

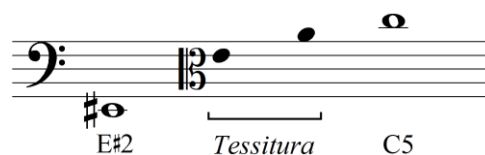
Level of Difficulty: 4-5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Excursion I	2:00	♩ = 58, ♩ = 48	4/4, 7/4, 8/4	16 th
II. Excursion II	2:00	♩ = 60	1/8, 4/4, 6/4	16 th
III. Excursion III	1:30	♩ = 112	3/4, 4/4, 2/4	16 th

Technical Characteristics: Most of this work sits in a small, fairly high tessitura (see Figure 179), with some brief excursions into the middle and low registers. Much of this material is soft and delicate (see Figure 180), making endurance a possible challenge for a younger undergraduate. Slide dexterity is a concern only for a few 16th notes in the faster 3rd movement (see Figure 181). There is frequent use of alto clef. Coordination with the piano part is not difficult, even in the 2nd movement which is frequently punctuated by measures in 1/8 meter.

Figure 179. Gillespie: *Excursions*, 1st movement, measures 1-5.

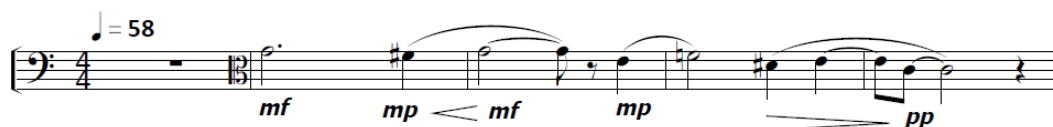


Figure 180. Gillespie: *Excursions*, 2nd movement, measures 1-5.



Figure 181. Gillespie: *Excursions*, 3rd movement, measures 1-6.



Musical Characteristics: Each of the three short movements is intended to showcase a specific expressive quality of the trombone. While all movements contain lyrical material in the trombone's upper register, the 1st exposes the soft midrange while the 3rd contains lighter staccato material and some use of the low register. The chromatic piano accompaniment features quintal harmonies in the 1st movement and whole-tone clusters in the 3rd.

Pedagogical/Performance Value: This work could be used to help a student develop their high range and gain control of delicate articulations. It could also be used for performances where a more subtle, slower-paced work is desired.

Supplementary Information:

Commission: Commissioned by James Chilton.

Premiere: April 13, 2011, Navy Club of Toronto, ON; James Chilton, trombone;
Rebecca 'tMannetje, piano.

Score Sample: The entire score can be downloaded from the [CMC](#).

GODIN, Scott Edward: #17a

[GODIN, Scott Edward](#) (b. 1970) – M – Region: Alberta (B); Alberta/British Columbia (R).

#17a (2003, rev. 2004) For trombone and piano (composer's arrangement of #17 for alto saxophone and piano). Duration: 6:15.

Availability: from the composer.

Copy Quality: computer.

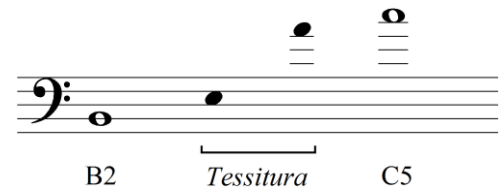
Level of Difficulty: 5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: straight mute.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
$\text{♩} = 100-120$	4/4, 3/4, 2/4	16 th

Technical Characteristics: The main technical challenges in this work consist of many extended runs of 16th notes at a fast tempo, some large interval leaps up to a twelfth (see Figure 182), a frequently high tessitura, and repeated patterns requiring very quick breaths (see Figure 183). Coordination with the piano can be rhythmically challenging, but is manageable as long as both performers maintain rhythmic precision and a very steady pulse.

Figure 182. Godin: #17a, measures 11-12.

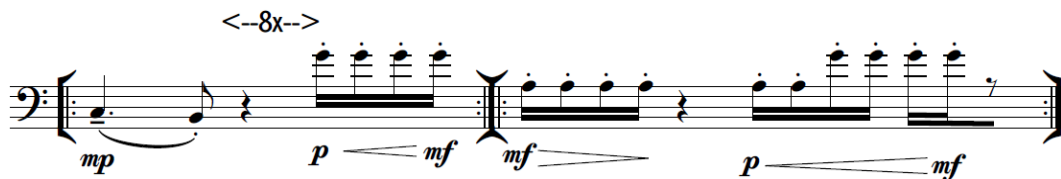


Figure 183. Godin: #17a, measures 43-45.



Musical Characteristics: This is a work from the composer's *The Number Series*, a collection of “compositional miniatures” each encapsulating a single emotion or musical gesture, with very little formal development. #17a consists of various short rhythmic and/or melodic patterns repeated from two to twelve times (see Figure 183 above), with some more extended solitary material (see Figure 184). A straight mute is used to vary the colour for an extended section in the middle of the work.

Figure 184. Godin: #17a, measures 16-20.

Pedagogical/Performance Value: As one of very few minimalist works in the Canadian trombone repertoire, this work is a welcome addition to this genre, and worthy of consideration for any recital program. The colourful textures and rhythmic interplay are sure to keep an audience mesmerized.

Supplementary Information:

Commission/Dedication: Written for and dedicated to Hugh Topham.

Other Recordings: [SoundCloud](#) (alto saxophone version).

GRIGG, Jordan: *Nocturne for Trombone and Piano*

[GRIGG, Jordan](#) (b. 1972) – M – Region: Nova Scotia (B); Nova Scotia (R).

Nocturne for Trombone and Piano (2007) Duration: 3:00.

Availability: published by the composer on [Score Exchange](#) and [MusicaNeo](#).

Copy Quality: computer.

Level of Difficulty: 3.

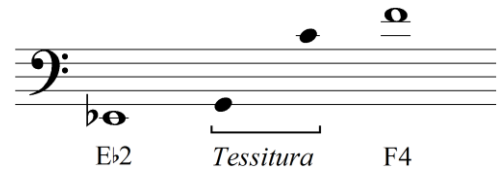
Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.

Overview:

Tempo	Meter	Rhythms
Con Espressione, ♩ = 92; ♩ = 80	4/4	16 th , 3:2



Technical Characteristics: Although the pitch range requirements for this work are moderate, an F-attachment is required for one low E_{b2} (see Figure 185); however, if necessary a segment of this passage could be taken up the octave (from the 8th note pickup into bar 14, ending on the third beat of bar 15), exactly as its corresponding passage appears later (in measures 56-57). The few rhythmic challenges include one beat of 16th notes and some quarter note triplets (see Figure 186). The largest interval leap is a seventh. There are frequent accidentals, including one C_b. The rhythmic piano part provides a strong pulse, making ensemble coordination fairly straightforward.

Figure 185. Grigg: *Nocturne*, measures 8-17.



Figure 186. Grigg: *Nocturne*, measures 23-35.

23 - - - - - **Meno mosso** ♩=80

31

mf

f

Musical Characteristics: This Neo-romantic work in ABA form features the trombone in a lyrical, expressive style. There are frequent modulations within the principal tonalities of c-minor (for the work's outer sections) and C-Major (for the slower middle section).

Pedagogical/Performance Value: For a senior high school student, this work would serve well as a study for the development of musical expressiveness, and would be an excellent choice for a variety of performance purposes including recitals, music festivals and/or auditions.

Supplementary Information:

Premiere: June 2009, North Alton Baptist Church, Kentville, NS.

Other Recording: [Publisher sample](#) (MIDI).

Score Sample: [Publisher sample](#).

HARLAP, Aharon: *Nerve*

HARLAP, Aharon [a.k.a. Aaron Charloff] (b. 1941) – M – Region: Ontario (B); Israel (R).

Nerve (1975) For trombone and piano. Duration: 2:00.

Availability: [Israel Music Institute](#) IMI 462, © 1982.

Copy Quality: published.

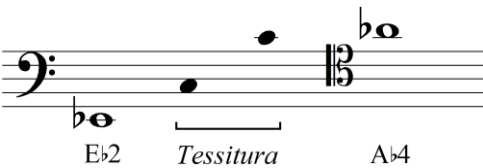
Level of Difficulty: 5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: straight mute; F-attachment required.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Vivace nervoso, ♩ = 200	2/4, 3/4	32 nd , 3:2

Technical Characteristics: This short work moves along at a very fast tempo which will require double tonguing a few 16th and 32nd notes (see Figure 187). Even the triplet rhythms are tricky at this tempo (see Figure 188), and will require a strong internal pulse. The moderate range infrequently extends beyond the small tessitura. Ensemble coordination will require knowledge of the complete score, but the piano part is quite supportive, often providing a continuous triplet subdivision or playing in rhythmic unison with the soloist.

Figure 187. Harlap: *Nerve*, measures 1-7.



Figure 188. Harlap: *Nerve*, measures 29-33.



Musical Characteristics: Aptly titled, this work is suffused with nervous energy in the form of unrelenting rhythmic activity or sustained dissonant chords and/or dynamic contrast. The trombone begins the work, unaccompanied, with a 12-tone row (see Figure 187 above), but the work is not strictly dodecaphonic, in that pitches are allowed to repeat out of order. Instead, the initial row provides the material from which later fragments, especially semitone relationships, are derived.

Pedagogical/Performance Value: Despite its brevity, this is an exciting work which makes an emotional impact. Perhaps too short for significant pedagogical use, it is however an effective recital piece. According to the composer, this work is performed often in Israel.

Supplementary Information:

Dedication: “To my neighbour Eitan”.

Premiere: 1976, Jerusalem, Israel; Eitan Bezalel, trombone; Zmira Luzky, piano.

HÉTU, Jacques: *Concerto pour trombone, Op. 57*

[HÉTU, Jacques](#) (1938-2010) – M – Region: Québec (B); Québec (D).

Concerto pour trombone, Op. 57 (1995) For trombone and orchestra - piano reduction by the composer. Duration: 16:00.

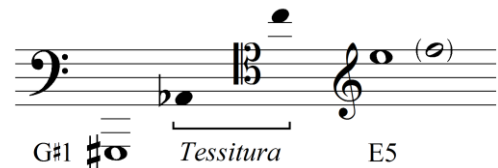
Availability: [Doberman-Yppan](#) DO 204, © 1996 (CMC #: MI 1333 H591co).

Copy Quality: published.

Range / Clefs / Tessitura:

Level of Difficulty: 6.

Notation: standard.



Special Techniques: none.

Equipment/Mutes: F-attachment required.

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Andante con moto – Allegro moderato	5:00	$\text{♩} = 69, \text{♩} = 112$	4/4, 3/4, 2/4	16 th , 3:2
II. Adagio	5:00	$\text{♩} = 60$	2/2, 3/2	32 nd
III. Andante – Allegro con brio	6:00	$\text{♩} = 72 \text{ to } \text{♩} = 112, \text{♩} = 126$	3/4, 4/4, 2/4, 12/8, 9/8, 6/8, 3/2	16 th , sextuplet

Note: For additional detailed information, see Raine (2002, 86-93).

Figure 189. Hétu: *Concerto, Op. 57*, 1st movement, measures 160-163.



Figure 190. Hétu: *Concerto, Op. 57*, 2nd movement, measures 10-13.



Figure 191. Hétu: *Concerto, Op. 57*, 3rd movement, measures 25-27.



Supplementary Information:

Commission: Composed with the financial assistance of the Canada Council for the Arts.

Dedication: Dedicated to Alain Trudel.

Premiere: July 21, 1995, l'amphithéâtre de Lanaudière, QC; Alain Trudel, trombone;
l'Orchestre métropolitain; Jacques Lacombe, conductor (orchestra version).

Inclusion in other bibliography: Raine (2002, 86-93).

HILL, Charles: *Idyll*

HILL, Charles (b. 1929) – M – Region: Ontario (B); Ontario (R).

Idyll (c1968) For trombone and piano. Duration: 2:15.

Availability: Gordon V. Thompson Limited, © 1968 (Out of Print).

Copy Quality: published.

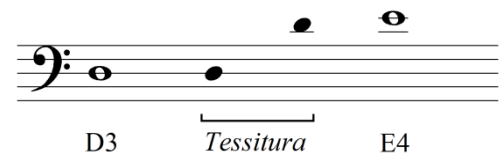
Level of Difficulty: 2-3.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Andantino, $\text{♩} = 90$	3/4	8 th

Technical Characteristics: Generally this work suits the technical capabilities of a good intermediate player, although some may find the upper range a bit high. Rhythms are simple, and include only half notes, quarter notes, dotted quarter notes and eighth notes. There are several accidentals, including a few D \flat 's (see Figure 192). The interval of a fourth figures prominently, with just a few larger intervals, including two fifths and a descending sixth. Breaths are generally marked about every two measures, but as there are few rests, the player will need to make these quickly and efficiently. There should be no difficulty coordinating with the piano.

Figure 192. Hill: *Idyll*, measures 1-15.



Musical Characteristics: *Idyll* is a stately, tonal work in AABA form that features the lyrical and sonorous qualities of the trombone. Both the A section, which is in G-Major, and the B section, in g-minor, include chromatic modulations, with a mainly chordal piano accompaniment.

Pedagogical/Performance Value: Although out of print, this work can be obtained through inter-library loan and may be a useful addition to the repertoire for the younger student, especially as few such works exist.

Supplementary Information: none.

HILL, Charles: *Labourers' Song*

HILL, Charles (b. 1929) – M – Region: Ontario (B); Ontario (R).

Labourers' Song (c1969) For trombone and piano. Duration: 4:00.

Availability: Gordon V. Thompson Limited, © 1969 (Out of Print).

Copy Quality: published.

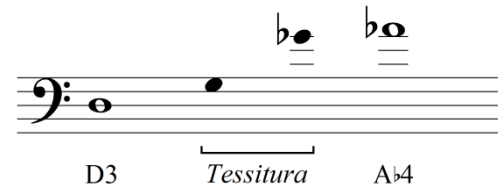
Level of Difficulty: 3.

Notation: standard.

Special Techniques: glissando.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
Adagio, ♩ = 48	4/4	32 nd
Più mosso, ♩ = 66		16 th

Technical Characteristics: The tessitura of this work is on the high side, and in combination with few rests may present an endurance challenge. Careful attention must be paid to all rhythmic patterns, which change frequently and include many dotted eighth/sixteenth figures, sometimes in close proximity to triplets. The few 32nd rhythms in the Adagio section occur mainly in pairs (see Figure 193), with one extended run of a group of eight (see Figure 194). Melodic motion is mainly stepwise, with a few larger interval leaps up to a sixth. Frequent accidentals include a few C♭'s, F♭'s, and B♭♭'s (see Figure 195). Coordination with the piano part is not difficult, but does require a soloist with a good internal pulse and a confident approach.

Figure 193. Hill: *Labourers' Song*, measures 1-3.



Figure 194. Hill: *Labourers' Song*, measures 22-25.



Figure 195. Hill: *Labourers' Song*, measures 26-28.



Musical Characteristics: Although written in the key of f-minor, this work's harmonic language is very chromatic and at times atonal. The work begins with a slow Adagio, mainly featuring the soft, lyrical character of the trombone, which is then contrasted by a slightly faster, marcato section before ending softly with a final G-Major chord. The mainly chordal piano accompaniment has a ponderous character that is occasionally broken with some rhythmic figures and chromatic lines. A wide dynamic range (from *pp* to *ff*) creates dramatic interest.

Pedagogical/Performance Value: Suitable for a high school student, this work could be used for study, performance, competition and/or audition. Because it is out of print, the student and/or teacher will need to determine whether it is worth the effort of acquiring through inter-library loan.

Supplementary Information: none.

HILL, Charles: *Northern Dance*

HILL, Charles (b. 1929) – M – Region: Ontario (B); Ontario (R).

Northern Dance (c1969) For trombone and piano. Duration: 3:00.

Availability: Gordon V. Thompson Limited, © 1969 (Out of Print).

Copy Quality: published.

Level of Difficulty: 3-4.

Notation: standard.

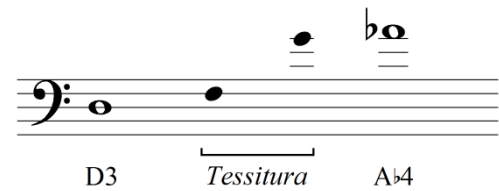
Special Techniques: glissando.

Equipment/Mutes: none.

Overview:

Sections / Tempos	Meter	Rhythms
Allegro, ♩ = 130	4/4, 3/4, 12/8	16 th , 3:2
Andante, ♩ = 80	4/4	16 th

Range / Clefs / Tessitura:



Technical Characteristics: This is a rhythmically challenging work that features some syncopation, juxtaposition of duple and triple rhythms (and meter) including quarter note triplets (see Figure 196), and 16th notes which may require double tonguing at the marked Allegro tempo (see Figure 197). There are no large interval leaps, but good dexterity is required to negotiate many passages in both tempos, especially when incorporating the fast glissandos. Frequent accidentals will necessitate slow practice, as familiar scale patterns are often altered. Good attention to the variety of articulations (see Figure 198) will help the performer give a successful performance. Coordination with the piano part is not difficult once introductions and transitions are rehearsed, but good rhythm and a strong internal pulse are required by both players.

Figure 196. Hill: *Northern Dance*, measures 1-7.



Figure 197. Hill: *Northern Dance*, measures 24-26 (Allegro).



Figure 198. Hill: *Northern Dance*, measures 27-29.



Musical Characteristics: In ABA form, *Northern Dance* features two fast Allegro sections surrounding a slower middle section. Although written in the key of f-minor, this is a highly chromatic work that emphasizes rhythmic writing for both instruments. Frequent syncopation, shifting accents, some changing meter, and almost constant rhythmic activity create an energetic flow that pervades the work, with only a couple of moments of repose. Sudden dynamic changes (from *p* to *ff*) enhance the feeling of excitement.

Pedagogical/Performance Value: This would be a substantial work for a high school student and, with its rhythmic challenges, also suitable for a younger undergraduate. Although out of print, it would be well worth the effort of acquiring through inter-library loan. It is a musically rewarding concert piece for both the performers and the audience.

Supplementary Information: none.

HODKINSON, Sydney: *Trauermusik*

[HODKINSON, Sydney](#) (b. 1934) – M – Region: Manitoba (B); USA (R).

Trauermusik (1984) For trombone (or cello), piano, and optional percussion. [Essentially the same work as *Steps of Time* for trombone (or cello) and strings]. Duration: 12:00.

Availability: [Theodore Presser](#) 144-40384, © 2000.

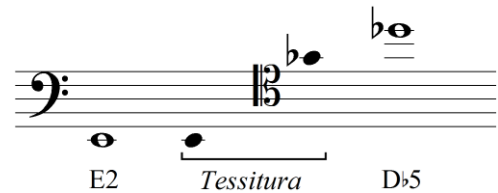
Copy Quality: manuscript (clear).

Range / Clefs / Tessitura:

Level of Difficulty: 5-6.

Notation: standard; unmetered.

Special Techniques: grace notes, glissando, portamento.



Equipment/Mutes: mounted hat, fibre straight mute with cloth bag; F-attachment not required, but very helpful.

Overview:

Sections	Tempo	Meter	Rhythms
Prologue	$\text{♩} = \text{c. } 52$	2/4, 3/4, 4/4, 5/4, unmetered	32 nd , 3:2, 5:2, quintuplets, septuplets, complex patterns
Prayer	$\text{♩} = \text{c. } 66$, $\text{♩} = \text{c. } 76$		
Incantation (Cadenzas)	$\text{♩} = 84-88$, $\text{♩} = \text{c. } 96$		
Epilogue	$\text{♩} = \text{c. } 66$, $\text{♩} = \text{c. } 52$		

Note: For additional detailed information, see Crider (1991, 77).

Figure 199. Hodkinson: *Trauermusik*, measures 1-3.

PROLOGUE
Calmo ($\text{♩} = \text{c. } 52$), molto rubato

Ms. 1-43: Vic: muted
Trb.: Fibre mute in felt bag.

Figure 200. Hodkinson: *Trauermusik*, measures 79-91.

(accel.)

Trb: open
(out of hat)

INCANTATION

accelerando

84

più mosso (♩ = 84-88)

87

CADENZA (to ms. 104)

marcato

Supplementary Information:

Dedication: Written for John Marcellus & Marion Davies.

Premiere: October 20, 1985, Rochester, NY; John Marcellus, trombone.

Inclusion in other bibliography: Crider (1991, 77).

HOFFMAN, Laura: *Darker colours*

[HOFFMAN, Laura](#) (b. 1948) – F – Region: USA (B); Nova Scotia [now back in USA] (R).

Darker colours (2002) For trombone and piano. Duration: 7:30.

Availability: CMC, Call #: MI 6213 H699da.

Copy Quality: computer.

Level of Difficulty: 4-5.

Notation: standard; unmetered.

Special Techniques: grace notes, play into stand, glissando, lip bends, slow enharmonic tremolo.

Equipment/Mutes: straight mute; F-attachment required.

Overview:

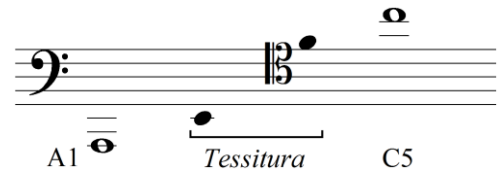
Tempo	Meter	Rhythms
♩ = 50, ♩ = 76, ♩ = 88, ♩ = 92	Unmetered, 1/4, 2/4, 3/4, 4/4, 5/4, 3/8, 5/8, 7/8, 9/16	32 nd , 3:2

Technical Characteristics: This work is suitable for undergraduates, including younger students with a wide pitch range. Although the tessitura is moderate, good control is needed for all notes within the complete range, including a couple of soft pedal notes and one high C₅ that diminuendos to nothing. The pace is generally slow, but good slide dexterity will be needed for an extended 16th note run that accelerates from M.M. 92 (see Figure 201). There are very few large interval leaps, and just a few passages that encompass a large range within a single phrase. Coordination with the piano part is easily manageable after establishing some cues.

Figure 201. Hoffman: *Darker colours*, measures 104-111.



Range / Clefs / Tessitura:



Musical Characteristics: As the title implies, this work features dark musical colours, using a mix of atonality and minor tonalities. The piano accompaniment is at times sparse, providing harmonic punctuations or simple countermelodies to support the trombone's flowing lines. Melodic material is alternately chromatic, with frequent semitone and tritone relationships (see Figure 202), or almost folksong-like (see Figure 203), and includes a range of expressive moods from soft, slow and reflective to loud, fast and impetuous.

Figure 202. Hoffman: *Darker colours*, measures 1-5.



Figure 203. Hoffman: *Darker colours*, measures 25-31.



Pedagogical/Performance Value: This is an excellent work to help an undergraduate student with their development of expressive freedom. With its contrasting moods and beautiful lyricism, it is also an appealing recital work.

Supplementary Information:

Commission: Commissioned by Dale Sorensen. Created with a grant from the Nova Scotia Arts Council.

Premiere: November 17, 2002, The Music Room, Halifax, NS; Dale Sorensen, trombone; Jacqueline Sorensen, piano.

JONES, Robert Frederick: *Chorale Preludes, Op. 41*

[JONES, Robert Frederick](#) (1947-2012) – M – Region: USA (B); Québec (D).

Chorale Preludes, Op. 41 (1989) For trombone and piano. Duration: 8:00.

Availability: CMC, Call #: MI 6213 J78ch.

Copy Quality: manuscript (fairly clear; small print).

Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.

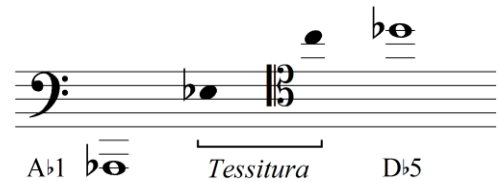
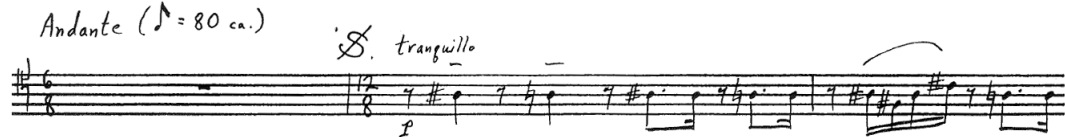


Figure 205. Jones: *Chorale Preludes*, 1st movement, measures 1-7.



Musical Characteristics: These three unique pieces feature chorale melodies within several contrasting settings whose characters are alternately powerful, dramatic, lyrical and tranquil (see Figure 206), but always expressive. The harmonic language is polytonal, either with the trombone and the piano in different keys, or within the piano part itself, which is often in two different keys simultaneously. Semitone or tritone key relationships are common, at times resulting in a high degree of dissonance.

Figure 206. Jones: *Chorale Preludes*, 3rd movement, measures 7-8.



Pedagogical/Performance Value: This dramatic, expressive work would be especially useful for the development of musicianship and ensemble skills. It is suitable for university (undergraduate or graduate level) or professional recitals, and is worthy of more frequent performances.

Supplementary Information:

Commission/Dedication: Commissioned by and dedicated to David Martin.

Premiere: January 30, 1989, University of Western Ontario, London, ON; David Martin, trombone; Robert Jones, piano.

CD Recording: Howland (2002); Martin (2014).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2103 Advanced).

MacLEAN, Alasdair: *trombone & piano*

[MacLEAN, Alasdair](#) (b. 1955) – M – Region: Nova Scotia (B); Nova Scotia (R).

trombone & piano (2012) For trombone and piano. Duration: 7:00.

Availability: soon to be published by [Potenza Music](#) (CMC Call #: MI 6213 M163tro).

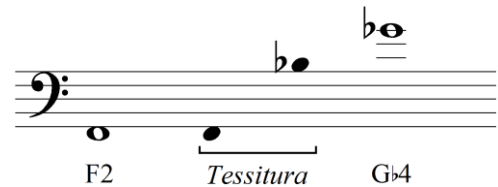
Copy Quality: computer.

Range / Clefs / Tessitura:

Level of Difficulty: 4.

Notation: standard.

Special Techniques: glissando.



Equipment/Mutes: F-attachment not required, but helpful.

Overview:

Tempo	Meter	Rhythms
♩ = 136 to ♩ = 164	4/4, 5/4, 3/4, 7/8	16 th

Technical Characteristics: A nimble, dependable low register is required for this work, of which significant portions inhabit the trombone's second partial, with great attention given to low F₂ (see Figure 207). Indeed, given the range limits, this work would be equally suitable for the bass trombone. Along with many sustained lines, the trombone part contains several fast rhythmic passages – again, mostly in the middle to low registers – with occasional pairs of 16th notes that will need to be double tongued at the marked tempos (see Figure 208). There are several large interval leaps up to a tenth. Coordination with the piano part is not easy due to its metrical ambiguity and lack of clarity in the low register.

Figure 207. MacLean: *trombone & piano*, measures 1-12.

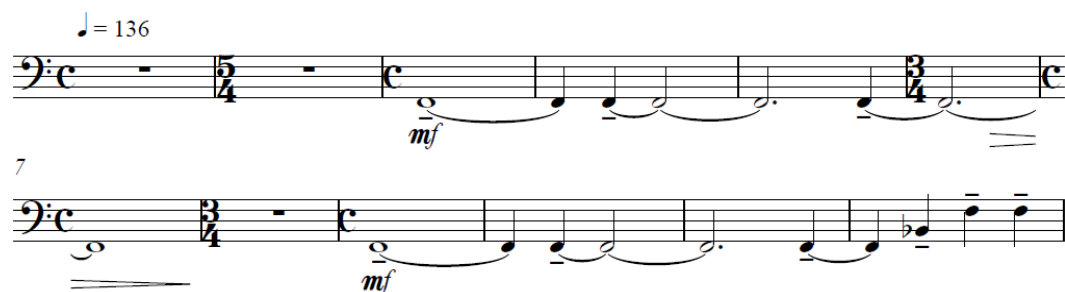


Figure 208. MacLean: *trombone & piano*, measures 106-115 (quarter = 160).



Musical Characteristics: This is an intense, exciting work that exploits the low-pitched sonorities of both instruments. Sustained trombone lines alternate with punchy rhythmic material over driving rhythms in the piano, for which both staves are almost exclusively in bass clef. Slight changes in tempos between sections create a musical ebb and flow, but there are few disruptions in the piano's stream of repeating 8th or 16th note patterns. Rhythmic interest is created with shifting accents and displaced rhythms rather than with mixed meter – there is just one 7/8 measure in the piece.

Pedagogical/Performance Value: With its sustained rhythmic energy and intensity, this is an appealing recital work. It would also be very useful study material for isolating the development of dexterity and tone production in the low register.

Supplementary Information:

Commission: Commissioned by Dale Sorensen with a grant from the Canada Council for the Arts.

Premiere: August 5, 2013; The Kirk of St. James, Charlottetown, PEI; Dale Sorensen, trombone; Frances McBurnie, piano.

Score Sample: The entire score can be downloaded from the [CMC](#).

McDONALD, Boyd: *A Composer's Tribute*

McDONALD, Boyd (b. 1932) – M – Region: Saskatchewan (B); Ontario (R).

A Composer's Tribute (1997; version for trombone, 2001) For cello (or trombone) and piano.

Duration: 7:00.

Availability: CMC, Call #: MI 6213 M135com.

Copy Quality: computer.

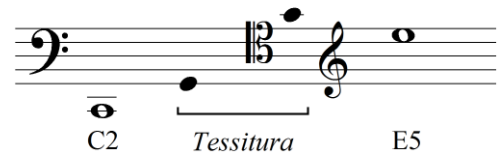
Level of Difficulty: 6.

Notation: standard.

Special Techniques: grace notes, trills.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
Maestoso, ♩ = ca. 60; Tempo giusto, ♩ = ca. 70	4/4	32 nd , 3:2
Animato, ♩ = 80	12/8, 4/4	16 th , 3:2

Note: For additional detailed information, see Raine (2002, 117-122).

Figure 209. McDonald: *A Composer's Tribute*, measures 1-3.



Supplementary Information:

Premiere (trombone version): January 25, 2003, NUMUS Concerts, Registry Theatre, Kitchener, ON; Alain Trudel, trombone; Guy Few, piano.

Inclusion in other bibliography: Raine (2002, 117-122).

McMANAMAN, Steve: *August 1945*

[McMANAMAN, Steve](#) (b. 1958) – M – Region: Québec (B); USA (R).

August 1945 (1989) For trombone and piano. Duration: 10:00.

Availability: from the composer.

Copy Quality: manuscript (fairly clear).

Level of Difficulty: 6.

Notation: standard; unmetered.

Special Techniques: grace notes, double tonguing.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
♩ = 60-72, ♩ = 120, ♩ = 126	Unmetered (measured in seconds), 2/4, 3/4, 4/4, 5/4, 6/4, 8/4, 6/8, 12/8	32 nd , 3:2, 5:2, quintuplets

Technical Characteristics: Although the tessitura is quite moderate, the performer must have complete command of the entire written range, including solid trigger and pedal registers. There are several pedal F#₁'s, with a dynamic range from *p* to *fff* (see Figure 210), and a few loud high B_{b4}'s. There are a couple of large leaps from the pedal register (see Figure 211). Endurance is a challenge due to the sustained nature of the playing, and because there are very few opportunities to rest for more than a couple of seconds at a time. There are a few fast double tongued passages, and a lengthy unmetered section of repeated notes meant to be played “very fast and without a pulse” (see Figure 212). Coordination with the piano part requires playing from the full score, making page turns a challenge.

Figure 210. McManaman: *August 1945*, page 1, 3rd system.



Figure 211. McManaman: *August 1945*, page 3, 1st system.



Figure 212. McManaman: *August 1945*, page 6, 2nd system.



Musical Characteristics: This is a dramatic work of unrelenting intensity. Despite its evocative title, the work is not programmatic, but rather expresses “a general sense of urgency” impressed on the composer while contemplating world events from this time in history. Lyrical lines contrast with nervous rhythmic figures in a framework that connects unmetered and metered sections, which the musicians are variously instructed to perform with a sense of “freedom and elasticity” or with a “strong rhythmic drive without a sense of pulse”. A sense of organic development is conveyed by the work’s free form and non-functional harmonic language.

Pedagogical/Performance Value: This is an incredibly emotional work that makes a powerful impact on its audience. It is a valuable addition to the repertoire that is suitable for professionals, graduate students, and advanced undergraduates possessing the requisite musical maturity and technical proficiency.

Supplementary Information:

Commission: Commissioned by David Martin.

Premiere: November 22, 1989, von Kuster Hall, University of Western Ontario, London, ON; David Martin, trombone; Marion Miller, piano.

CD Recording: Martin (2014).

Other Recording: on the [composer’s website](#).

PARKER, Michael: *Prelude and fugue after Bach, Op. 44*

[PARKER, Michael](#) (b. 1948) – M – Region: Ontario (B); Nova Scotia (R).

Prelude and fugue after Bach, Op. 44 (1991) Version for trombone and piano. Duration: 5:00.

Availability: CMC, Call #: MI 6213 P242pre.

Copy Quality: computer.

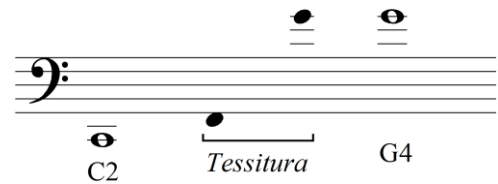
Level of Difficulty: 4-5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
Prelude, ♩ = 96	4/4	16 th , sextuplets
Fugue, ♩ = 120		32 nd

Technical Characteristics: This work makes full use of the written range, often encompassing up to two octaves within one phrase. There are several large interval leaps up to an octave or ninth. At the marked tempo, the 32nd note runs in the *Fugue*, although mainly stepwise, will require a well-developed slide technique.

Musical Characteristics: This work is based on J.S. Bach's *Prelude and Fugue No. 1 in C-Major*, BWV 846, from Book 1 of the *Well-Tempered Clavier*. The piano part of Parker's *Prelude* is an almost verbatim transcription of Bach's, transposed two octaves lower, with the addition of a flowing trombone melody above (see Figure 213). Parker's *Fugue* uses Bach's subject for about six beats, after which it becomes highly embellished (see Figure 214). Much of Parker's additions are highly chromatic and at times atonal.

Figure 213. Parker: *Prelude and fugue after Bach, Op. 44*, measures 1-4.



Figure 214. Parker: *Prelude and fugue after Bach, Op. 44*, measures 35-39.



Pedagogical/Performance Value: This could be used as a study or recital piece to demonstrate how contemporary music can evolve from traditional materials and styles. It would be especially interesting programmed on a recital alongside its model.

Supplementary Information:

Commission: The original version of this piece (for Horn and Piano) was commissioned by the Canadian Music Competitions through a grant from the Newfoundland and Labrador Arts Council.

Score Sample: The entire score can be downloaded from the [CMC](#).

PLACHTA, Jacob: *Sonata for Trombone and Brass*

PLACHTA, Jacob (b. 1992) – M – Region: Ontario (B); USA (R).

Sonata for Trombone and Brass (2011) For trombone and brass band (piano reduction by the composer). Duration: 8:30.

Availability: [Counterpoint Music Library Services](#).

Copy Quality: computer.

Level of Difficulty: 4-5.

Notation: standard.

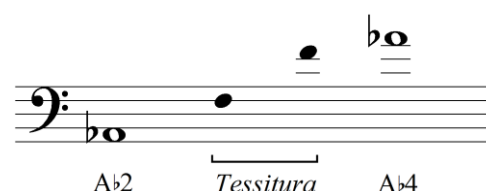
Special Techniques: grace notes, glissando.

Equipment/Mutes: none.

Overview:

Tempos	Meter	Rhythms
Allegro, ♩ = 132; Meno mosso, ♩ = 92; Grandioso, ♩ = 96	4/4, 3/4	16 th , 3:2

Range / Clefs / Tessitura:



Technical Characteristics: This work's greatest challenges are almost completely limited to the technical demands required by 16th notes at a fast tempo: slide dexterity, tonguing, and to a certain extent, flexibility. At the marked tempo, the extensive 16th note passages would need to be double tongued; however, it could conceivably be taken slower to suit any individual trombonist's technical abilities. Although there are not too many large leaps, some arpeggiated passages cover a fairly wide range within a single phrase. Range requirements are quite minimal, seldom extending beyond the high end of the tessitura. There should be no difficulties with ensemble coordination, although an excellent pianist will be required.

Musical Characteristics: Originally for trombone and brass band, this work is very much representative of a typical solo showpiece in this genre. Within its compact form of three connected sections (Allegro – Meno mosso/Grandioso – Allegro), the work features the trombone's brassiness (see Figure 215), gentle lyricism (see Figure 216) and technical virtuosity (see Figure 217). Traditional functional harmony is used, with frequent modulations to related keys.

Figure 215. Plachta: *Sonata*, measures 1-5.



Figure 216. Plachta: *Sonata*, measures 138-148.

Figure 217. Plachta: *Sonata*, measures 206-208.

Pedagogical/Performance Value: An exciting, accessible work, Plachta's *Sonata* will appeal to an accomplished young player as a technical showpiece for recital or concert use, or as a solo concerto with brass band. The study of this work would provide students with an ideal opportunity to hone their slide technique without being burdened by concerns for range or endurance.

Supplementary Information:

Premiere: December 3, 2011, Dining Hall, 90 Wellesley, University of Toronto, ON;
Jacob Plachta, trombone; Lisa Tahara, piano.

Other Recordings: [Publisher sample](#) (piano version); [YouTube video](#) (brass band version).

RAUM, Elizabeth: *Fantasy for Trombone*

RAUM, Elizabeth (b. 1945) – F – Region: USA (B); Ontario (R).

Fantasy for Trombone (1981) For trombone and piano. Duration: 6:00.

Availability: [Warwick Music](#) TB179, © 1998 (CMC Call #: MI 6213 R246fan).

Copy Quality: computer.

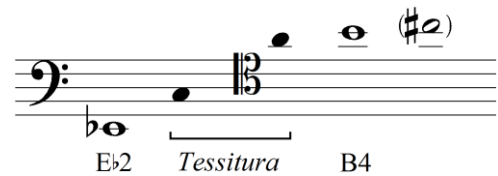
Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.



Overview:

Sections / Tempos	Meter	Rhythms
Allegro agitato, ♩ = 144	3/4	8 th
Andante con moto, ♩ = 88	3/4	16 th
Moderato	4/4, 3/4, 6/4	32 nd
Largamente	3/4, 4/4/, 5/4	16 th

Note: For additional detailed information, see Hall (2003, 81-82). This work is also briefly discussed in Bell (2008, 41-42).

Figure 218. Raum: *Fantasy*, Allegro agitato, measures 1-7.



Figure 219. Raum: *Fantasy*, Andante con moto, measures 40-53.



Figure 220. Raum: *Fantasy*, Moderato, measures 85-96.



Supplementary Information:

Dedication: Dedicated to Richard Raum.

CD Recordings: Howland (2002); Liarmakopoulos (2014); Raum (2005); Stout (2012); Wolfe (2015); Zugger (2009).

Other Recordings: [CentreStreams](#); [YouTube video](#).

Inclusion in other bibliography: Bell (2008, 41-42).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2103 Advanced); [RCM](#) Official Examination Syllabus for Brass, 2003 Edition (Grade 9).

ITA Journal review: Hall (2003, 81-82).

RAUM, Elizabeth: *Romance*

RAUM, Elizabeth (b. 1945) – F – Region: USA (B); Ontario (R).

Romance (2001) For horn (or trombone or bass trombone or euphonium or bassoon or viola or violoncello or alto sax or tenor sax) and piano. Also in a version for trombone and orchestra. Duration: 5:30.

Availability: [Cherry Classics](#) 2525, © 2001 (CMC Call #: MI 1333 R246ro).

Copy Quality: computer.

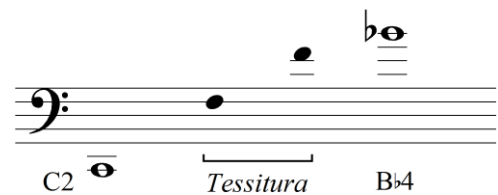
Level of Difficulty: 4.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Lento espressivo, ♩ = 56-60	4/4	32 nd

Technical Characteristics: Technical challenges in this work are relatively minor. Although the tessitura is quite small, there are a few extensions into the high range (see Figure 221), and one trigger C₂ which ends the piece (this note could conceivably be played up an octave without adverse musical effect). Good slide dexterity is needed to achieve a smooth legato throughout, and to play the many 16th note passages cleanly. There is just one pair of 32nd notes (see Figure 222). Some phrases are quite long, and although breaths can be taken within the smaller phrase lines, efficient breathing will be required to outline the larger phrase structure. There are no coordination issues with the piano part.

Figure 221. Raum: *Romance*, measures 1-8.



Figure 222. Raum: *Romance*, measures 24-28.



Musical Characteristics: This is a beautiful Neo-romantic work that showcases the trombone's lyricism and expressiveness. The harmonic language is tonal, modulating often but ending firmly in the key of c-minor. The work begins slowly and gently, building in tempo and intensity before returning to the opening mood for its conclusion.

Pedagogical/Performance Value: This is an excellent work to use for the development of a smooth legato and an expressive rubato style. Especially suitable for a first- or second-year undergraduate student, it is an appealing recital work for use by students and professionals alike.

Supplementary Information:

Commission: Commissioned by the Canadian Music Competition (version for horn).

CD Recording: Martin (2014); Raum (2005).

Other Recording: [Publisher sample](#) (chamber orchestra version).

Score Sample: [Publisher sample](#).

RAUM, Elizabeth: *Three Jazz Moods*

RAUM, Elizabeth (b. 1945) – F – Region: USA (B); Ontario (R).

Three Jazz Moods (1996) For trombone and piano. (Also available in an arrangement for trombone and band). Duration: 13:30.

Availability: [Virgo Music](#) VO89, © 1998 (CMC Call #: MI 6213 R246thr).

Copy Quality: computer.

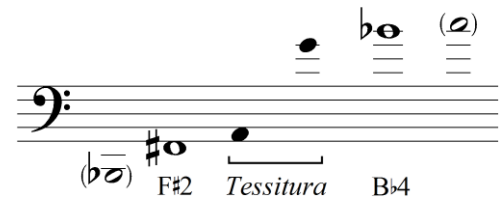
Level of Difficulty: 4.

Notation: standard.

Special Techniques: vibrato, shake, scoop, fall-off, grace notes.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Cocky	4:00	Allegro non troppo, ♩ = 132	12/8	8 th
		Moderato	5/8, 6/8	16 th
II. Reflective	5:30	Andante calmato	4/4, 3/4, 2/4	16 th , 3:2
III. Perplexed	4:00	Allegro con fuoco, ♩ = 100-116	4/4, 3/8, 1/4	16 th

Technical Characteristics: This work has been crafted to challenge performers of varying abilities. Although there are not many large interval leaps, the performer must be able to move smoothly between registers, as a range of up to two octaves is often covered within a single phrase (see Figure 223). While the overall range and tessitura is fairly moderate, an option is provided to play several phrases (or notes) an octave higher (or lower) than written. Likewise, tempos for the many extended passages of 16th notes may be adjusted to challenge the performer more or less (see Figure 224). Ensemble coordination is not difficult, although less experienced players may have more difficulty with the 5/8 section in the 1st movement.

RIDDLE, Peter H.: *If Not For Rain*

RIDDLE, Peter H. (b. 1939) – M – Region: USA (B); Nova Scotia (R).

If Not For Rain (1992) For trombone (or baritone) and piano. Duration: 3:00.

Availability: [TAP Music Sales](#) TB-IF02, © 1992.

Copy Quality: computer.

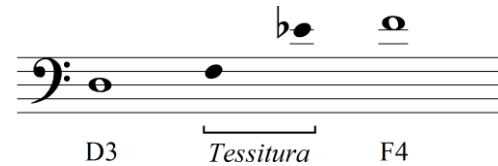
Level of Difficulty: 3.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Slowly and Calmly	4/4	8 th

Technical Characteristics: For its rated difficulty level, this work contains neither rhythmic nor dexterity challenges; however, endurance could be an issue for a younger player due to the work's long phrases, few rests, and high tessitura. Melodic intervals move mainly stepwise, with some larger intervals up to a sixth. In the key of E \flat throughout, with few accidentals, this work contains no ensemble challenges.

Figure 226. Riddle: *If Not For Rain*, measures 1-14.



Musical Characteristics: Originally a vocal song, this work features the trombone in a lyrical, ballad style over jazz harmonies (especially major-seventh and dominant-seventh/flat-ninth chords) in the piano. The composer's original lyrics were:

Just when the world's too hard to bear,
And I'm wishing it were done,
Sometimes I think, if not for rain,
We would not love the sun.

Pedagogical/Performance Value: This is a pretty piece, perfect for featuring a young trombonist in a student concert, or for performing at a music festival. It could also be used as a study for the development of a smooth legato, and for strengthening a younger student's upper range.

Supplementary Information: none.

RIDDLE, Peter H.: *Song For Euphonium*

RIDDLE, Peter H. (b. 1939) – M – Region: USA (B); Nova Scotia (R).

Song For Euphonium (1976) For euphonium (or trombone or bassoon) and piano. Also in a version for trombone and band. Duration: 4:00.

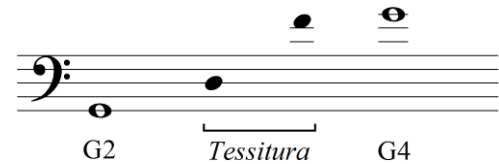
Availability: Seesaw Music Corp. 2715 ([Subito Music Corporation](http://www.subito.com)), © 1976.

Copy Quality: manuscript (fairly clear; small print).

Range / Clefs / Tessitura:

Level of Difficulty: 3-4.

Notation: standard.



Special Techniques: grace notes.

Equipment/Mutes: none.

Overview:

Sections / Tempos	Meter	Rhythms
Lento cantabile	6/8	16 th
Allegro	4/4, 7/8	16 th

Technical Characteristics: This work contains both lyrical and technical passages. The former includes a few grace notes (see Figure 227), but these are always a semitone above the main note, and should be easily executed. The Allegro section contains a number of 16th notes, mostly in small groups of two or four, with a couple of extended passages (see Figure 228). There is also a lengthy section in 7/8 meter that may be tricky for less experienced students. Range requirements are fairly moderate, but there are a few high G₄'s which a younger student may find challenging. There are just a few larger interval leaps up to an octave. Any potential ensemble challenges are found in the Allegro, but as long as the trombonist takes a leadership role and keeps the pulse steady, the pianist should have no trouble following.

Figure 227. Riddle: *Song For Euphonium*, measures 1-8.



Figure 228. Riddle: *Song For Euphonium*, measures 53-64.



Musical Characteristics: This tonal work in F-Major begins with a slow, lyrical melody in 6/8 which is stated once and then again with 16th note variations. This is followed by a faster Allegro in two sections: the first, in 4/4, is more declamatory, while the second, in 7/8, features lighter, more articulated passages. A recapitulation of the slow opening theme ends the work.

Pedagogical/Performance Value: This work is suitable for a younger undergraduate or an advanced high school student, and would serve as an excellent recital/jury/audition piece, or as a study to further the development of good legato, slide dexterity and rhythmic accuracy.

Supplementary Information:

Dedication: Written for Heather Shand.

Premiere: 1976, Denton Hall, Acadia University, Wolfville, NS; Heather Shand, euphonium; Acadia Concert Band.

ROZANKOVIC, Anthony: *Figabone – Paraphrases sur des thèmes de Mozart*

ROZANKOVIC, Anthony (b. 1962) – M – Region: Québec (B); Québec (R).

Figabone – Paraphrases sur des thèmes de Mozart (1989) For trombone and orchestra (piano reduction). Duration: 11:00.

Availability: from the composer.

Copy Quality: computer.

Level of Difficulty: 6.

Notation: standard.

Special Techniques: harmonic glissando, enharmonic tremolo, grace notes, rips, multiphonics, lip trill.

Equipment/Mutes: F-attachment required.

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Presto	4:00	$\text{♩} = 200$	4/4	8 th , 3:2, 3:4
II. Récitatif	4:00	$\text{♩} = 52$	4/8	32 nd
III. Presto	3:00	$\text{♩} = \text{ca. } 200$	4/4, 3/4	8 th

Note: For additional detailed information, see Raine (2002, 59-64).

Range / Clefs / Tessitura:

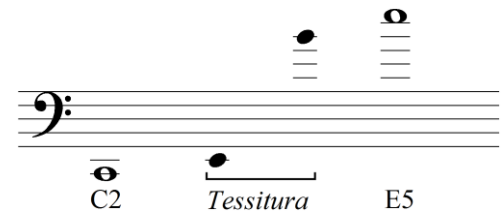


Figure 229. Rozankovic: *Figabone*, 1st movement, measures 71-75.



Figure 230. Rozankovic: *Figabone*, 2nd movement, measures 34-38.



Figure 231. Rozankovic: *Figabone*, 2nd movement, measures 67-72.



Figure 232. Rozankovic: *Figabone*, 3rd movement, measures 1-4.



Supplementary Information:

Commission: Commissioned by l'Orchestre symphonique de Laval.

Premiere: 1989; Alain Trudel, trombone; Orchestre symphonique de Laval; Paul-André Boivin, direction (version for orchestra).

Inclusion in other bibliography: Raine (2002, 59-64).

SCHUDEL, Thomas: *An Angel Looked Over*

[SCHUDEL, Thomas](#) (b. 1937) – M – Region: USA (B); British Columbia (R).

An Angel Looked Over (1982) For trombone (or bassoon) and piano. Duration: 2:00.

Availability: [Southern Music](#) SU-289, © 1995.

Copy Quality: published.

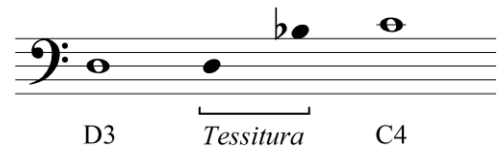
Level of Difficulty: 1.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Andante, ♩ = 72	3/4	8 th

Technical Characteristics: This work is suitable for beginning trombonists. The range is quite small, with just one middle C₄ at the high end. There are no accidentals outside the key of d-minor. Rhythms are straightforward: mostly half and quarter notes with a few dotted quarters and 8th notes. Melodic material moves mostly stepwise, with a few small skips, the largest of which is a fourth. There are no articulations marked. Dynamics range from *mp* to *f*. Phrases are four bars long, but additional breaths could be taken if shorter phrases are necessary. Although there are no rests within sections, each of the three sections is separated by 4-8 measures of rest. Coordination with the piano is not difficult.

Figure 233. Schudel: *An Angel Looked Over*, measures 41-52.



Musical Characteristics: In ABA form, this short work in d-minor features long melodic phrases in the trombone over a basic piano accompaniment using traditional harmonies.

Pedagogical/Performance Value: As one of only 2-3 Canadian solo trombone works at the beginner level, this is a valuable piece in the repertoire. As a study, this work provides the student with simple melodic material to help in the development of good breathing habits and musical phrasing. It could certainly be used as a music festival piece, or to feature a young musician in a studio recital or school concert.

Supplementary Information:

Dedication: For Trudy Davidson.

SCHUDEL, Thomas: *Cantilena*

[SCHUDEL, Thomas](#) (b. 1937) – M – Region: USA (B); British Columbia (R).

Cantilena (1987) For bassoon (or trombone) and piano. Duration: 2:00

Availability: [ALRY Publications](#) BP-02, © 1995.

Copy Quality: published.

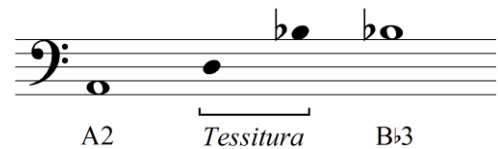
Level of Difficulty: 1-2.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Andante con moto	4/4	8 th

Technical Characteristics: Generally fairly easy, this work does present a few challenges for a beginning trombonist. Although the tessitura is quite moderate, there are a few low A₂'s, almost all of which are lip slurs to or from the E₃ above (see Figure 234). There are no accidentals, and no C₃'s, so only slide positions 1, 2 and 4 are used; there are a few slide changes between 1st and 4th positions. Phrases are two bars long; however, there are no rests in the piece, and breaths between phrases must be quick. Rhythms are limited to quarters, halves and dotted halves, and 8th notes in groups of two or four. The dynamic range extends from *p* to *f*. Coordination with the piano part is not difficult.

Figure 234. Schudel: *Cantilena*, measures 1-5.



Musical Characteristics: Set in the key of d-minor with traditional harmonies, *Cantilena* is a simple song-like piece in ABA form.

Pedagogical/Performance Value: For a beginning or intermediate trombone student, this is a good quality solo piece that could be used to assist in the development of a smooth legato style. It would be appropriate to use as a test piece or music festival solo.

Supplementary Information: none.

SCHUDEL, Thomas: *Cavatina*

[SCHUDEL, Thomas](#) (b. 1937) – M – Region: USA (B); British Columbia (R).

Cavatina (1989) For trombone and piano. Duration: 2:00.

Availability: [Southern Music](#) ST-990, © 1991 (CMC Call #: MI 6213 S384ca).

Copy Quality: published.

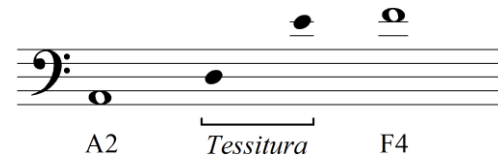
Level of Difficulty: 2-3.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Allegretto, ♩ = ca. 108	3/4	8 th

Technical Characteristics: For an intermediate-level student the biggest challenge in this work is the high range, which sits in the top end of the tessitura for extended passages (see Figure 235), and includes three high F₄'s. For this reason, endurance could also be an issue, especially since there are no rests within sections; however there are at least two measures of rest between each section, giving the trombonist three opportunities to rest the embouchure. Otherwise, the work is technically fairly straightforward, with only a few accidentals (just some B₄'s), and basic rhythms. There are no articulations marked other than some slurred pairs of 8th notes. The dynamics range from *pp* to *f*, although the latter is less frequent. Coordination with the piano part is not difficult.

Figure 235. Schudel: *Cavatina*, measures 44-47.



Musical Characteristics: This is a light, dance-like work in 3/4 meter. Written in ABCA form, the work uses traditional harmonies: d-minor for the A and B sections (see Figure 236), modulating to a-minor for the C section. The piano accompaniment contains a combination of block chords and arpeggiated figures, with some syncopation.

Figure 236. Schudel: *Cavatina*, measures 1-9.



Pedagogical/Performance Value: For an intermediate student with the requisite endurance and high range, this would be an excellent solo piece for concert or music festival use. The pitch range alone may position this work at a more advanced level; however, a high school student may find the technical challenges and musical substance less rewarding.

Supplementary Information:

Dedication: Dedicated to Elizabeth and Richard Raum.

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2101 Junior); [RCM](#) Official Examination Syllabus for Brass, 2003 Edition (Grade 6).

SCHUDEL, Thomas: *A Celebration*

[SCHUDEL, Thomas](#) (b. 1937) – M – Region: USA (B); British Columbia (R).

A Celebration (1996) For trombone and piano. Duration: 3:00.

Availability: CMC, Call #: MI 6213 S384ce.

Copy Quality: computer.

Level of Difficulty: 3.

Notation: standard.

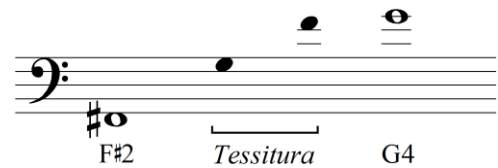
Special Techniques: none.

Equipment/Mutes: none.

Overview:

Tempo	Meter	Rhythms
Allegro ma non troppo	3/4	8 th

Range / Clefs / Tessitura:



Technical Characteristics: Suitable for a high school student, this is a pleasant, lighter work with few technical challenges. Melodic material is mainly stepwise, with a few larger interval leaps including a couple of sixths and one seventh. The only accidentals are some F#’s in the g-minor section. Depending on the tempo chosen, the 8th note runs may demand good slide dexterity (see Figure 237), but in any case should be played lightly and cleanly. The tessitura is very small, with just two high G₄’s above, and one passage in the lower register for which the trombonist should strive to maintain a warm open tone (see Figure 238). Coordination of the trombone and piano parts is straightforward.

Figure 237. Schudel: *A Celebration*, measures 1-8.



Figure 238. Schudel: *A Celebration*, measures 40-44.



Musical Characteristics: In ABA form, this traditionally tonal work contrasts a sprightly A section in B \flat -Major with a more lyrical middle section in g-minor.

Pedagogical/Performance Value: For high school students, this is an excellent work that would be suitable for music festival competitions or auditions, or for featuring a soloist in a student concert or recital. The student should strive for distinct stylistic contrast between the A and B sections, and for rhythmic precision in coordinating with the pianist to present a polished performance.

Supplementary Information:

Dedication: For Trudy Davidson.

Score Sample: The entire score can be downloaded from the [CMC](#).

SCHUDEL, Thomas: *Rigadoon*

[SCHUDEL, Thomas](#) (b. 1937) – M – Region: USA (B); British Columbia (R).

Rigadoon (1987) For bassoon (or trombone) and piano. Duration: 2:00.

Availability: [ALRY Publications](#) BP-03, © 1995.

Copy Quality: published.

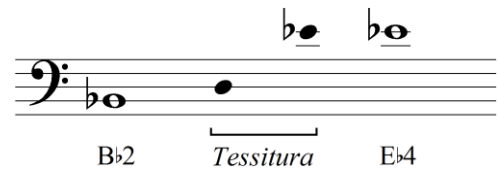
Level of Difficulty: 2.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Allegro	2/4	8 th

Technical Characteristics: Rhythmically very easy, this work uses 8th notes (in pairs only), quarters and half notes (see Figure 239). There are no accidentals, and other than a few low C₃'s in 6th position (with two slide jumps between 1st and 6th), notes are limited to 1st, 3rd and 4th positions. There are several leaps of a fourth, and a couple of fifths into the high register. The dynamic range is from *p* to *f*. Coordination with the piano part is straightforward. The challenge is to keep the slide moving quickly and the articulations nice and light.

Figure 239. Schudel: *Rigadoon*, measures 40-49.



Musical Characteristics: *Rigadoon* is a “moderately fast dance movement” in AABA form, in the key of c-minor, and consisting of mostly block chords with traditional harmonies in the piano part.

Pedagogical/Performance Value: Suitable for a young student with two to three years of playing experience, this work could be used to target the development of good slide technique. It could also function as a lighter music festival piece.

Supplementary Information:

ITA Journal review: Ross (2001, 66).

SKINNER, Myles: *Sonatina for Trombone and Piano*

[SKINNER, Myles](#) (b. 1972) – M – Region: Ontario (B); Ontario (R).

Sonatina for Trombone and Piano (1998, rev. 2014). Duration: 13:00.

***Note:** The revised version of this work was unavailable for examination at the time of writing.

Supplementary Information:

Premiere: Spring 1998, University of Western Ontario, London, ON; Kevin Cook, trombone; Judith McCrea, piano.

TSABARY, Eldad: *HaGuGum*

TSABARY, Eldad (b. 1969) – M – Region: Israel (B); Québec (R).

HaGuGum (1997) For trombone and piano. Duration: 4:30.

Availability: [Editions Bim](#) TB 62, © 2004.

Copy Quality: published.

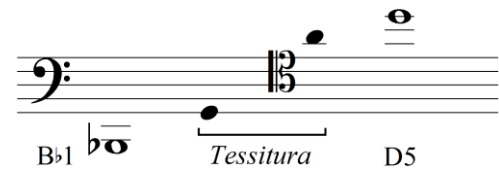
Level of Difficulty: 6.

Notation: standard; unmetered (cadenza).

Special Techniques: none.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Rubato, Allegro	6/8, 3/4, 4/4, 9/8, 7/8, 15/16, 14/16, 9/16, 5/8, 3/8, 3/16, unmetered (cadenza)	32 nd , 2:3, 4:3

Technical Characteristics: This is a rhythmically and technically challenging work with many large interval leaps, including octaves in and out of the high register (see Figure 240). Good slide dexterity is required for extended 16th note runs (and one brief 32nd note figure) throughout the Allegro sections (see Figure 241). Rhythmic challenges include complex metrical relationships (see Figure 242). Range requirements are fairly wide, including soft trigger notes in the cadenza (see Figure 243), immediately after which comes the only high D₅. Ensemble coordination is challenging, and requires of both performers very precise rhythms, a solid internal pulse, and good knowledge of the score.

Figure 240. Tsabary: *HaGuGum*, measures 1-9.



Figure 241. Tsabary: *HaGuGum*, measures 23-25.



Figure 242. Tsabary: *HaGuGum*, measures 54-56.



Figure 243. Tsabary: *HaGuGum*, measure 67 (cadenza).



Musical Characteristics: This is a harmonically and rhythmically complex work with frequent and sudden changes in character, texture and dynamics. At times sweet and singing, at others agitated and dramatic, *HaGuGum* employs a combination of tonal and atonal harmonies, mixed meters and registral colours. A brief cadenza features the trombone in its soft, low register (see Figure 243 above). The composer explains in his program note that “‘HaGuGum’ is not a real word, but rather a phonetic description of the piece’s character”.

Pedagogical/Performance Value: An excellent recital piece for advanced performers, *HaGuGum* is a substantial addition to the repertoire that is well worth the effort required to learn it.

Supplementary Information:

Premiere: May 22, 1997, Mannes College Concert Hall, New York, NY; Haim Avitsur, trombone; Yuval Cohen, piano.

Other Recording: [Publisher sample](#).

Score Sample: [Publisher sample](#).

VIDOV, Jeff: *Escaping Virtual Reality*

VIDOV, Jeff (b. 1971) – M – Region: Ontario (B); Ontario (R).

Escaping Virtual Reality (1992) For trombone and piano. (Also exists in a version for trombone and tape). Duration: 6:00.

Availability: from the composer.

Copy Quality: manuscript (clear, but a bit crowded).

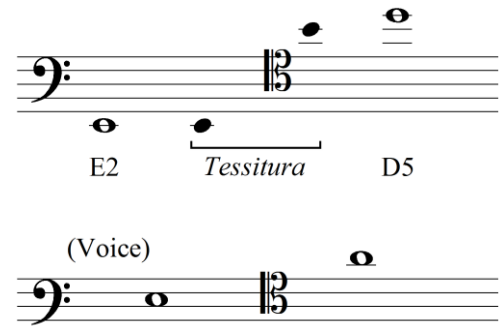
Range / Clefs / Tessitura:

Level of Difficulty: 5.

Notation: unmetered; box.

Special Techniques: glissando, rips, fluttertongue, multiphonics, playing into piano, vowel sounds.

Equipment/Mutes: plunger (or cup) mute.



Overview:

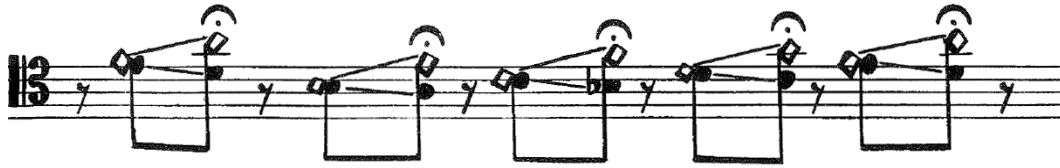
Tempo	Meter	Rhythms
from ♩ = 50 to ♩ = 120	unmetered	16 th , quintuplets

Technical Characteristics: This work uses a few special techniques, none of which should give an experienced performer much trouble (see Figure 244). Multiphonics are used extensively, and generally consist of either octaves, parallel fifths, or unisons spreading to fifths (see Figure 245). Performers who find the vocal notes out of range could feasibly transpose some of the figures by an octave without musical detriment. Good flexibility is required for many large interval leaps, and a strong high range is required, especially for one repeated pattern near the end of the work (see Figure 246). Both performers read from the score, and must carefully monitor each other's part to stay relatively coordinated.

Figure 244. Vidov: *Escaping Virtual Reality*, page 1, 2nd system.



Figure 245. Vidov: *Escaping Virtual Reality*, page 2, 1st system.



VIDOV, Jeff: *Get 'em to suck it all*

VIDOV, Jeff (b. 1971) – M – Region: Ontario (B); Ontario (R).

Get 'em to suck it all (1993) For trombone and piano. Duration: 6:00.

Availability: from the composer.

Copy Quality: manuscript (clear).

Level of Difficulty: 6.

Notation: unmetered.

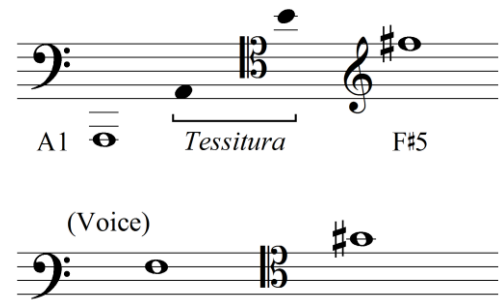
Special Techniques: fluttertongue, multiple tonguing, multiphonics, screaming, singing, glissando, rips, grace notes.

Equipment/Mutes: F-attachment required.

Overview:

Tempo	Meter	Rhythms
Rubato, from ♩ = 40 to ♩ = 110	unmetered	32 nd , quintuplets

Range / Clefs / Tessitura:



Technical Characteristics: For this work the trombonist will require a very strong high range (see Figure 247), good flexibility for some large interval leaps, and technical command of the instrument. Extended techniques are sprinkled throughout, and generally pose little challenge. Most of the frequent multiphonics consist of consonant intervals (fifths, sixths, octaves and tenths), many of which are incorporated into regularly-played melodic lines. The sung pitches may extend beyond the performer's normal vocal range, although most could be adjusted up or down by an octave as required with little adverse effect. A multiphonic cadenza (full of major sixths glissing to perfect fifths in contrary motion) is a direct quote from Folke Rabe's *Basta* (see Figure 248). Both performers read from the score, and must be well coordinated.

Figure 247. Vidov: *Get 'em to suck it all*, page 6, 2nd system.

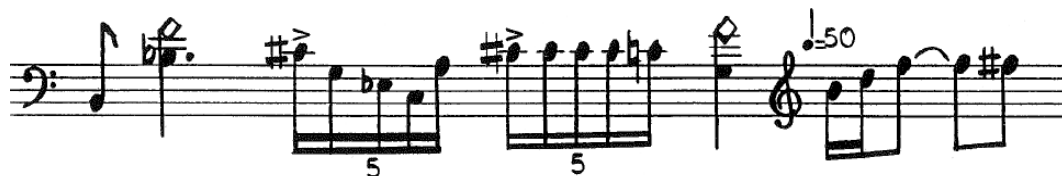
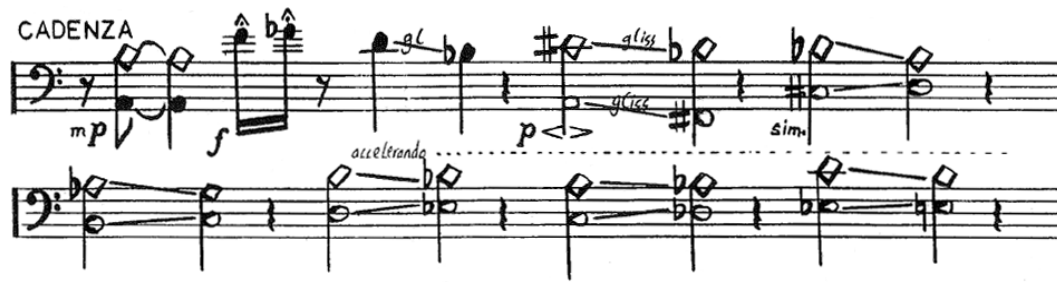
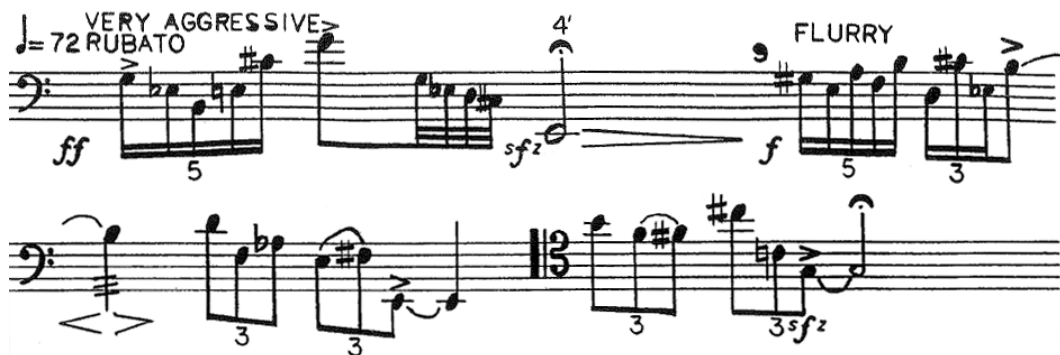


Figure 248. Vidov: *Get 'em to suck it all*, page 1, 4th & 5th systems.



Musical Characteristics: Although unmetered, with frequent tempo changes, this work is very rhythmic, with almost continuous movement throughout. Aggressive and sometimes frenzied, both parts are often loud and marcato, with angular lines and percussive accents (see Figure 249). Frequent melodic and harmonic dissonance (heightened by contemporary trombone sounds, and tone clusters in the piano) maintain dramatic tension through to the conclusion of the work.

Figure 249. Vidov: *Get 'em to suck it all*, page 1, 1st & 2nd systems.



Pedagogical/Performance Value: For an accomplished performer, this work could be a good choice for a contrasting contemporary work on a recital program.

Supplementary Information:

Commission: Written for Mark Babbitt.

Premiere: May 1993, Eastman School of Music, Rochester, NY; Mark Babbitt, trombone; Jeff Vidov, piano.

WEVERS, Harold: *A Piece from Jim*

[WEVERS, Harold](#) (b. 1949) – M – Region: USA (B); Ontario (R).

A Piece from Jim (1997) For trombone and piano. Duration: 6:00.

Availability: CMC, Call #: MI 6213 W54pi.

Copy Quality: computer.

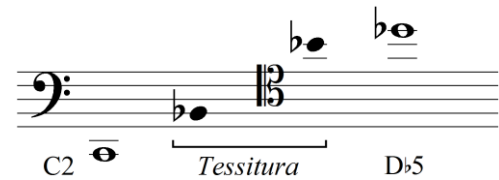
Level of Difficulty: 5.

Notation: standard.

Special Techniques: glissando.

Equipment/Mutes: F-attachment required.

Range / Clefs / Tessitura:



Overview:

Tempos	Meter	Rhythms
Presto; Moderately; Slowly	9/8, 2/4, 4/8	8 th

Technical Characteristics: Good flexibility is required for a number of angular, arpeggiated lines and some large interval leaps up to a tenth, some of which are consecutive and cover a two-octave range within a single measure at a fast tempo (see Figure 250). There are many glissandos, most of which are semitones, and some of which require alternate positions. Due to the highly chromatic nature of the melodic material, slide movements are generally small, so dexterity is not a concern even in the fast passages. Although the tessitura is moderate, good high and low registers are required for some passages in the upper range (including one high D_{♭5}) and the trigger register (see Figure 251). Coordination with the piano part is not difficult.

Figure 250. Wevers: *A Piece from Jim*, measures 7-11.



Figure 251. Wevers: *A Piece from Jim*, measures 72-97.



Musical Characteristics: This is an expressive, Neo-romantic work with much chromaticism and a strong melodic emphasis on the semitone. In ABCBA form (fast-moderate-slow-moderate-fast), the work begins indecisively, shifting between major and minor tonalities. As the work slows, the mood grows increasingly dark and brooding before returning on a reverse path to the opening material, ending in E \flat , but without a third to validate the impression that it is E \flat -Major. The piano accompaniment is mainly chordal, using either block or arpeggiated chords.

Pedagogical/Performance Value: This short work could be used as an etude for the development of lip flexibility, accuracy in the high range, and a lyrical, expressive style. For a performer intent on emphasizing its expressive musical qualities, this work would make an effective recital piece.

Supplementary Information:

Commission: Commissioned by Jim Jack.

Dedication: Dedicated to Ben Perrier.

Premiere: February, 1998, Lakehead University, Thunder Bay, ON; Ben Perrier, trombone; Joy Farenbruch, piano.

Other Recording: [CentreStreams](#).

Score Sample: The entire score can be downloaded from the [CMC](#).

YORK, Barbara: *Sonata “Bone Dances”*

YORK, Barbara (b. 1949) – F – Region: Manitoba (B); USA (R).

Sonata “Bone Dances” (2010) For trombone (tenor and alto) and piano. Duration: 14:30.

Availability: [Cimarron Music Press](#) CM 1743, © 2010.

Copy Quality: published.

Level of Difficulty: 6.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:

(Tenor)

A2 *Tessitura* E5

(Alto)

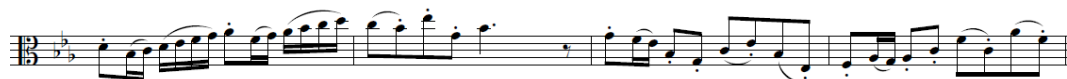
Bb2 *Tessitura* F5

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Schottis on the Run [tenor]	2:45	$\text{♩} = 86$	2/4	16 th
II. Notturmo Lullaby (Slow, gentle and reflective) [tenor]	5:00	$\text{♩} = 58$	3/4	16 th
III. Giga [alto & tenor]	4:00	$\text{♩} = 132, \text{♩} = 62$	6/8, 2/2	8 th
IV. Veloce [alto]	2:45	$\text{♩} = 136-142$	4/4	16 th

Technical Characteristics: This work demands complete mastery of the extreme high range on both alto and tenor trombones, for which the range requirements are about equal. Rhythms throughout are fairly basic, although some of the fast tempos (especially the 4th movement) are quite demanding. The 4th movement in particular demands virtuosic slide technique, and will require double tonguing the 16th notes (see Figure 252).

Figure 252. York: *Sonata*, 4th movement, measures 5-8.



Musical Characteristics: The choice of tenor or alto trombone has been made for the suitability of their distinctive character to the musical style: the tenor suiting the Schottis (Swedish folk dance), lyrical Notturmo Lullaby and lyrical section of the 3rd movement; the alto providing a lighter quality for the Giga (Baroque dance) and the neo-Baroque 4th movement. The harmony and rhythm of the piano accompaniment blends the other stylistic influences into a contemporary popular setting.

Figure 253. York: *Sonata*, 1st movement, measures 22-26.



Figure 254. York: *Sonata*, 2nd movement, measures 39-43.



Figure 255. York: *Sonata*, 3rd movement, measures 8-14.



Pedagogical/Performance Value: For a performer with a very strong high range, this is a very accessible work that would appeal to a wide audience, and would be a nice, light addition to a recital program.

Supplementary Information:

Dedication: Written for Jessica Buzbee.

Premiere: July 8, 2010, International Trombone Festival, Bates Hall, Butler School of Music, University of Texas at Austin, Austin, TX; Jessica Buzbee, trombone.

Score Sample: [Publisher sample](#).

ZUCKERT, León: *Melancholic piece [Pieza Melancólica]*

[ZUCKERT, León](#) (1904-1992) – M – Region: Russia (B); Ontario (D).

Melancholic piece [Pieza Melancólica] (1980) For trombone (or violoncello or bassoon) and piano. Duration: 4:30.

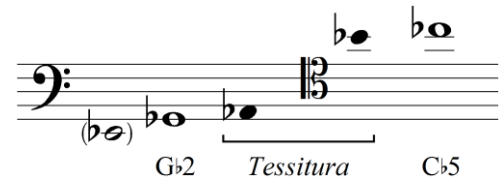
Availability: CMC, Call #: MI 6213 Z94me.

Copy Quality: manuscript (muddy).

Range / Clefs / Tessitura:

Level of Difficulty: 4.

Notation: standard.



Special Techniques: none.

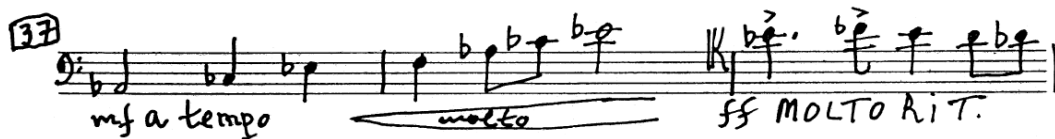
Equipment/Mutes: F-attachment not required, but helpful.

Overview:

Tempo	Meter	Rhythms
Lento, ♩ = 56	4/4	16 th

Note: For additional detailed information, see Maxwell (1985, 13-14).

Figure 256. Zuckert: *Melancholic piece*, measures 37-39.



Supplementary Information:

Dedication: “Affectionately dedicated to the fine violoncellist, Hannah Robert.”

Other Recording: [CentreStreams](#) (bassoon version).

Score Sample: The entire score can be downloaded from the [CMC](#).

Inclusion in other bibliography: Maxwell (1985, 13-14).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2103 Advanced).

5.5 Bass Trombone and Piano

The earliest work in this section is the first advanced-level Canadian work for solo trombone: William McCauley's *Five Miniatures for Bass Trombone, Harp and Strings* (1959), in its version with piano reduction. Unfortunately this excellent work is out of print, and only the full score (not the piano reduction) is available from the CMC. Continuing attempts are being made to locate the composer's heirs and arrange to make this work available again.

Of the 23 works included in this section, the most recent is Elizabeth Raum's *Turning Point*, composed in 2009.

If a composition specifies "tenor or bass trombone" it will be listed here, but the description will be found in the Tenor Trombone and Piano section (Chapter 5.4).

AUGER, Evelin: *Rafales*

AUGER, Evelin (b. 1956) – M – Region: Québec (B); Québec (R).

Rafales (1995) For bass trombone (or tuba) and piano. Also in a version for bass trombone and brass ensemble. Duration: 5:00.

Availability: [Symphony Land](#) 10756, © 1995.

Copy Quality: computer.

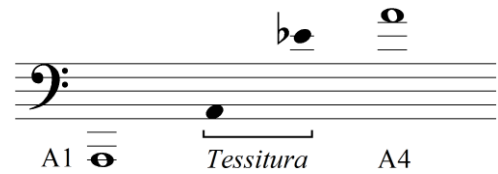
Level of Difficulty: 4.

Notation: standard.

Special Techniques: grace notes, glissando.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
Adagio	4/4, 3/4, 7/4	32 nd , 3:2, quintuplets

Technical Characteristics: This is a fairly easy work that only briefly extends beyond the moderate tessitura, twice to the high A₄, once to the trigger register (D₂) and to two pedal A₁'s, one of which opens the work (see Figure 257). There is just one interval leap larger than an octave. Due to the slow tempo, there are few slide dexterity concerns other than a number of grace notes whose intervals range from seconds to sixths (see Figure 258) and occasional pairs of 32nd notes (see Figure 259). Piano cues are written in the trombone part for the few passages that may be tricky to coordinate.

Figure 257. Auger: *Rafales*, measures 1-6.



Figure 258. Auger: *Rafales*, measures 33-35.

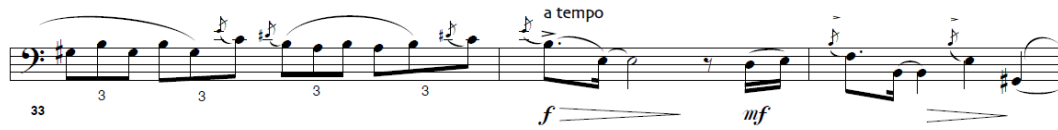


Figure 259. Auger: *Rafales*, measures 40-44.



Musical Characteristics: Intended as a musical depiction of the ‘rafale’ winds during a snow storm, this work begins slowly in the trombone’s low register, with sparse, open chords in the piano. As the piece (or storm) progresses, the rhythms and harmonies become more complex, and the tempo and dynamics ebb and flow with the corresponding tension. This is a tonal work in a-minor with jazz harmonies including frequent sixth and ninth chords.

Pedagogical/Performance Value: This work provides good material for a younger undergraduate to develop their expressivity. A nice addition to any recital program, it should not be limited only to performances by younger players, as a mature performer will more skillfully bring out the expressive nuances required for a convincing performance.

Supplementary Information: none.

BASHAW, Howard: *Music for Trombone and Piano*

BASHAW, Howard (b. 1957) – M – Region: British Columbia (B); Alberta (R).

Music for Trombone and Piano (1998, revision in progress) For tenor or bass trombone, piano and optional percussion. Duration: 12:00.

***Note:** See listing under section 5.4 (Tenor Trombone and Piano) for a description of the work.

DEDRICK, Christopher: *Inspiration*

DEDRICK, Christopher (1947-2010) – M – Region: USA (B); Ontario (D).

Inspiration (c1973) For bass trombone and piano. Also in a version for bass trombone and chamber ensemble. Duration: 11:30.

Availability: Almitra Music Co., Inc. ([Kendor Music](#)) 6155A, © 1973 (Out of Print).

Copy Quality: published.

Level of Difficulty: 5.

Notation: standard.

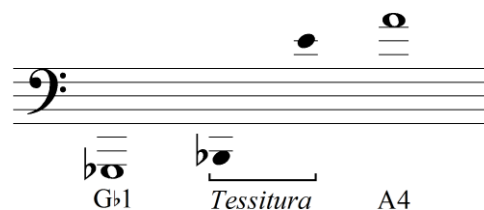
Special Techniques: glissando, trill, grace note, shake.

Equipment/Mutes: two valves required.

Overview:

Movements / Tempos	Duration	Meter	Rhythms
I. Largo, ♩ = 72 / Allegro maestoso	3:45	4/4, 3/4, 5/4, 2/4	16 th
II. Rubato / A tempo Moderato, ♩ = 60	3:45	2/2	16 th , quintuplet
III. Allegro, ♩ = 100	4:00	4/4, 2/4, 3/8, 3/16, 2/8, 7/16, 5/8	16 th

Range / Clefs / Tessitura:



Technical Characteristics: This is a very well-written work that utilizes the best qualities of the bass trombone in its best register. Other than a few forays into the pedal register, along with one high A₄ at the end, the work sits in a comfortable tessitura. The challenges arise from some large interval leaps (see Figure 260), fast 16th note runs, and arpeggiated passages that encompass the full range and require great dexterity. The 3rd movement is particularly challenging for its rhythmic complexity.

Figure 260. Dedrick: *Inspiration*, 1st movement, measures 79-83.



Musical Characteristics: The 1st movement contrasts lyrical writing with light and agile rhythmic passages. The 2nd movement is an expressive recitative, played entirely unaccompanied by the bass trombone and then repeated with the accompaniment (see Figure 261). The 3rd movement is rhythmic and energetic, full of syncopation and meter changes, with just a hint of jazz influence (see Figure 262).

Figure 261. Dedrick: *Inspiration*, 2nd movement, measures 1-5.



Figure 262. Dedrick: *Inspiration*, 3rd movement, measures 1-4.



Pedagogical/Performance Value: Appealing for both its technical and musical substance, *Inspiration* would be an exciting addition to a senior/graduate or professional recital, especially in the version with chamber ensemble accompaniment. Although it is out of print, it would be well worth the effort to locate this work through inter-library loan.

Supplementary Information:

Dedication: Dedicated to Dr. Thomas Streeter.

Inclusion in other bibliography: Everett (1985, 45).

DEDRICK, Christopher: *Petite Suite*

[DEDRICK, Christopher](#) (1947-2010) – M – Region: USA (B); Ontario (D).

Petite Suite (c1972) For bass trombone and piano. Duration: 5:00.

Availability: Almitra Music Co., Inc. ([Kendor Music](#)) 6125A, © 1972 (Out of Print).

Copy Quality: published.

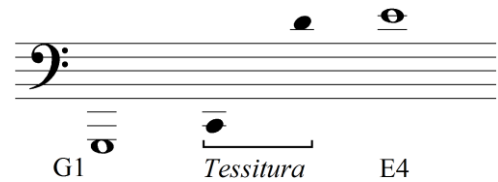
Level of Difficulty: 4.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Rubato / Slow	2:15	$\text{♩} = 88$ / $\text{♩} = 63$	4/4, 3/4	8 th
II. Allegro	1:30	$\text{♩} = 138$	2/4	8 th
III. Peacefully	1:15	$\text{♩} = 88$	6/8, 3/8	16 th

Technical Characteristics: Dedrick's *Petite Suite* poses no difficult challenges rhythmically or technically, although some of the longer phrases, especially in the low register, will require good breath control. The few pedal notes and large interval leaps are approached idiomatically.

Musical Characteristics: The two slow outer movements highlight the lyrical and expressive qualities of the bass trombone over tonally ambiguous harmonies in the piano, while the middle movement features insistent 8th note patterns in the piano punctuated by accented rhythmic figures in the bass trombone.

Figure 263. Dedrick: *Petite Suite*, 1st movement, measures 1-8.



Figure 264. Dedrick: *Petite Suite*, 2nd movement, measures 1-9.



Figure 265. Dedrick: *Petite Suite*, 3rd movement, measures 1-4.



Pedagogical/Performance Value: This work would serve as a good introductory study for a university-level beginning bass trombonist learning to negotiate the trigger and pedal register, in an accessible and expressive style.

Supplementary Information:

Inclusion in other bibliography: Everett (1985, 22).

DEEGAN, Roger: *The last words of Crowfoot*

DEEGAN, Roger (1928-2006) – M – Region: Saskatchewan (B); Alberta (D).

The last words of Crowfoot (1999) For bass trombone and piano. Duration: 3:00.

Availability: CMC, Call #: MI 6213 D3111a.

Copy Quality: computer.

Level of Difficulty: 4.

Notation: unmetered.

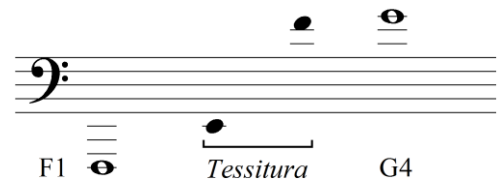
Special Techniques: glissando.

Equipment/Mutes: none.

Overview:

Tempo	Meter	Rhythms
a piacere	unmetered	16 th

Range / Clefs / Tessitura:



Technical Characteristics: The main technical challenges in this work include the range, some large interval leaps, and pitch accuracy for the atonal intervals. There are only four notes outside of the tessitura, including one high G₄ and one pedal F₁, the latter of which may be problematic for a younger trombonist. There are a few large interval leaps up to an octave, and two very wide leaps of two octaves (see Figure 266). Both of the glissandos encompass a range wider than possible, and should be played more like a portamento. Ensemble coordination is not difficult; the pianist mainly follows the soloist, except for one section that is played together (see Figure 267).

Figure 266. Deegan: *The last words of Crowfoot*, page 1, 1st system.



Figure 267. Deegan: *The last words of Crowfoot*, page 2, 1st system.

The musical score for the first system of *The last words of Crowfoot* by Deegan is presented. The score is for a solo bass trombone and piano. The bass trombone part is on a single staff with a key signature of one flat and a common time signature. It features a recitative style with sustained notes and dynamic markings: *p*, *mp*, and *mf*. The piano accompaniment is on two staves, with the left hand playing a steady eighth-note pattern and the right hand providing harmonic support. The piano part includes dynamic markings: *p*, *mp*, and *mf*, along with crescendos and a "poco accel. e molto legato" instruction. The system ends with a double bar line and a "8va" marking.

Musical Characteristics: Inspired by the last words spoken by Siksika First Nation chief Crowfoot before his death in 1890, this work takes the form of a recitative for solo bass trombone. Most of the solo lines are played unaccompanied, with the piano mainly providing harmonic and rhythmic interest during sustained notes. The harmonic language is atonal.

Pedagogical/Performance Value: This could make an interesting addition to a recital program, especially one with a thematic component relevant to the subject material. The composer has included Crowfoot's final words in the score and instructed that they be read aloud before a performance of the work.

Supplementary Information:

Premiere: April 1, 1999, The Yardbird Suite, Edmonton, AB; Ken Read, bass trombone; Cory Hamm, piano.

Score Sample: The entire score can be downloaded from the [CMC](#).

DUFF, James: *Birds*

DUFF, James (b. 1941) – M – Region: Newfoundland (B); Newfoundland (R).

Birds (1994) For bass trombone, piano, and optional double/electric bass. Duration: 8:30.

Availability: CMC, Call #: MI 8325 D855bi.

Copy Quality: computer.

Level of Difficulty: 5.

Notation: standard.

Special Techniques: improvisation.

Equipment/Mutes: none.

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Blackbird	3:00	$\text{♩} = 200$	7/8, 6/8	8 th
II. Bluebird	3:30	Ballad, $\text{♩} = \text{ca. } 65$	3/4	16 th
III. Yardbird	2:00	Be-Bop, $\text{♩} = 195$	4/4	8 th , 3:2

Technical Characteristics: *Birds* requires a trombonist with excellent rhythm, especially for coordinating with the piano through the 7/8 meter in the 1st movement (see Figure 268), and good flexibility throughout the range, including the trigger register. Each movement includes chord changes for improvisation, for those so inclined; otherwise, written solos have been provided. These solos contain the most difficult technical material (see Figure 269), requiring the greatest flexibility, and a higher range and tessitura. Simplifying the written-out solos in these improvised sections would reduce the overall technical demands of the piece, and perhaps open up the work to performance by a younger player.

Figure 268. Duff: *Birds*, 1st movement, measures 1-4.



Range / Clefs / Tessitura:

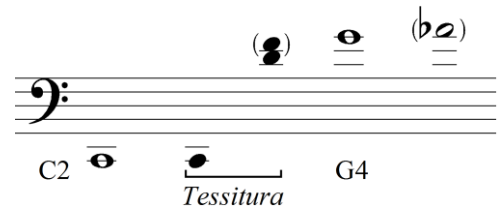
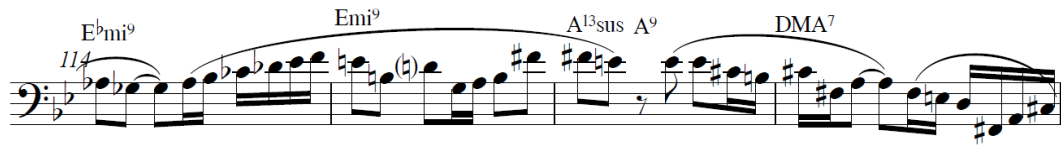


Figure 269. Duff: *Birds*, 2nd movement, measures 114-117.



Musical Characteristics: As can be inferred from the movement titles and tempo indications, this work is firmly rooted in the jazz idiom. The 1st movement is in a funky, even-eighths style, with rhythmic interplay between the bass trombone and the piano, mainly in 7/8, which requires a strong internal sense of rhythm and pulse. The 2nd movement is a lazy ballad, marked “smoothly and freely”. The 3rd movement, titled with a nod to Charlie Parker, is in a fast bebop style (see Figure 270).

Figure 270. Duff: *Birds*, 3rd movement, measures 147-154.



Pedagogical/Performance Value: Fun and accessible, *Birds* provides a strong musical framework for developing a conceptual understanding of various jazz styles, while challenging a bass trombonist’s improvising skills, if so desired. This work would be an excellent closing piece for a recital. The bass part is a welcome option.

Supplementary Information:

Commission: Commissioned by Kenneth Knowles.

Premiere: 1994, Memorial University, St. John’s, NF; Kenneth Knowles, bass trombone; Kristina Szutor, piano.

Score Sample: The entire score can be downloaded from the [CMC](#).

FILIATREAU, Serge: *Chanson pour Louise*

FILIATREAU, Serge (b. 1958) – M – Region: Québec (B); Ontario (R).

Chanson pour Louise (1986) For voice and piano. Two transcriptions by the composer: for tenor trombone and piano, and bass trombone and piano. Duration: 8:00.

***Note:** See listing under section 5.4 (Tenor Trombone and Piano) for a description of the work.
The bass trombone version is identical, simply transposed down an octave, except for one section at the same pitch.

FILIATREULT, Serge: *Le ver solitaire*

FILIATREULT, Serge (b. 1958) – M – Region: Québec (B); Ontario (R).

Le ver solitaire (1982-83) For tuba (or bass trombone) and piano. Duration: 15:00.

Availability: from the composer.

Copy Quality: manuscript (fairly clear).

Level of Difficulty: 5-6.

Notation: standard.

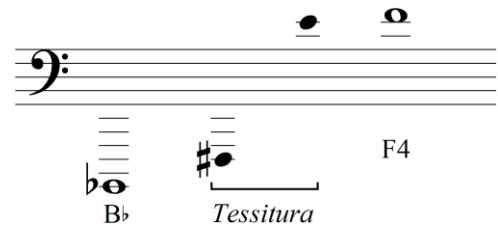
Special Techniques: grace notes.

Equipment/Mutes: two valves required.

Overview:

Sections / Tempos	Meter	Rhythms
from ♩ = 48 to ♩ = 80-84	4/4, 3/4, 2/4, 5/4, 6/16, 2/2, 1/2	32 nd , 3:2
from ♩ = 112-116 to ♩ = 160	4/4, 3/4, 5/4, 2/4, 6/4, 3/8, 4/8, 5/8	16 th , 3:2, quintuplets

Range / Clefs / Tessitura:



Technical Characteristics: This work is the same for both tuba and bass trombone, except for several passages marked an octave higher for the latter. Even still, there remain extensive passages in the trigger and pedal registers, including one pedal E₁, one pedal F₁ and one double pedal B♭. There are not many large interval leaps, but there are several passages which encompass a range of two octaves or more within a measure or two (see Figure 271). An advanced performer will not find the rhythms too challenging, although there are several very fast 16th note runs which will need to be double tongued (see Figure 272). Good ensemble coordination is attainable with adequate rehearsal.

Figure 271. Filiatreault: *Le ver solitaire*, measures 273-284.



Figure 272. Filiatreault: *Le ver solitaire*, measures 368-371.



Musical Characteristics: According to the composer, this piece represents “the journey of a solitary worm through a human body”. After a slow, mysterious introduction followed by a much faster section, the worm is introduced by a modal leitmotif that is played unaccompanied by the soloist (see Figure 273). The work contains several sections at a variety of tempos and characters, and features both the trombone and piano in soloistic roles, the latter with several very fast rhythmic passages including a cadenza. The harmonic language is tonal with much chromaticism.

Figure 273. Filiatreault: *Le ver solitaire*, measures 60-66.



Pedagogical/Performance Value: This is a substantial work for a senior undergraduate, graduate or professional recital. With extensive material in the trigger and pedal registers, it is an excellent repertoire choice for targeting the development of the low range.

Supplementary Information:

Dedication: Dedicated to Alain Cazes.

Premiere: 1984, Radio-Canada; Alain Cazes, tuba; Danielle Boucher, piano.

FILIATREULT, Serge: *Odyssée*

FILIATREULT, Serge (b. 1958) – M – Region: Québec (B); Ontario (R).

Odyssée (1980) For bass trombone and piano. Duration: 4:00.

Availability: [Pine Grove Music](#) SF-01. (formerly published by Cazes Cuivres, ISBN: 2-920275-01-1, © 1981).

Copy Quality: manuscript (clear).

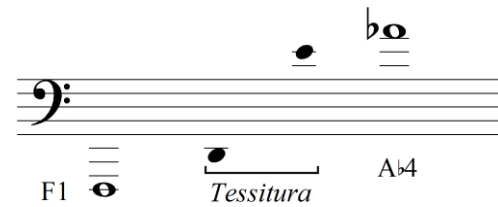
Level of Difficulty: 5.

Notation: standard; unmetered (cadenza).

Special Techniques: glissando.

Equipment/Mutes: two valves required.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
Lento espressivo	3/4, 4/4, 2/4	32 nd , 5:2
Moderato marcato	1/4, 2/4, 3/4, 4/4, 5/4, 6/4, 2/8, 3/8, 5/8, 6/8, 7/8, unmetered (cadenza)	16 th

Technical Characteristics: Although the tessitura is quite moderate, a good pedal register down to F₁ is required. There is just one A_{♭4} at the top of the range. The performer will also need good flexibility for several large interval leaps up to an octave, and for frequent passages that cover more than a two-octave range within a measure or two (see Figure 274). Good slide dexterity will be needed for the faster middle section; although not very fast, it contains a few 16th note patterns, mixed meters and syncopation, all of which must be rhythmically accurate (see Figure 275). The piano part is just as challenging as the solo part; adequate rehearsal time is necessary to achieve good ensemble coordination.

Figure 274. Filiatreault: *Odyssée*, measures 48-52.



Figure 275. Filiatreault: *Odyssée*, measures 35-41.



Musical Characteristics: This work begins slowly and expressively with a recitative-like introduction in the trombone part (see Figure 276). A rhythmically intricate marcato section follows, featuring frequent mixed meters and jazzy, syncopated rhythms in both parts. An extended trombone cadenza leads to a slow piano interlude, after which the piece returns to the opening material for its conclusion. The harmonic language consists of some traditional harmony, quartal harmony and bitonality.

Figure 276. Filiatreault: *Odyssée*, measures 1-3.

Lento espressivo



Pedagogical/Performance Value: As both a composer and bass trombonist, Serge Filiatreault has written an excellent, very idiomatically well-written work for his instrument. Suitable for senior, graduate or professional recitals, this work features a variety of the bass trombone's distinctive characteristics within its short duration.

Supplementary Information:

Premiere: 1982, McGill University, Montréal, QC; Serge Filiatreault, bass trombone; Dominique Laberge, piano.

Inclusion in other bibliography: Everett (1985, 23).

FRANCIS, Nicholas: *Fantasy on the 'Skye Boat Song'*

[FRANCIS, Nicholas](#) (b. 1977) – M – Region: Ontario (B); British Columbia (R).

Fantasy on the 'Skye Boat Song' (2000) For tenor or bass trombone and piano. Duration: 8:00.

***Note:** See listing under section 5.4 (Tenor Trombone and Piano) for a description of the work.

GOOD, Scott: *Soliloquy I*

[GOOD, Scott](#) (b. 1972) – M – Region: Ontario (B); Ontario (R).

Soliloquy I (1997) For bassoon (or bass trombone) and piano. Duration: 5:00.

***Note:** This work was unavailable for examination at the time of writing.

Supplementary Information:

Premiere: February 23, 1997, The Music Gallery, Toronto, ON; Scott Good, bass trombone; Anthony Zarb, piano.

KEANE, David: *Song and Rondo*

[KEANE, David](#) (b. 1943) – M – Region: USA (B); Ontario (R).

Song and Rondo (1964) For tuba (or bass trombone) and piano. Duration: 5:00.

Availability: CMC, Call #: MI 6214 K24so.

Copy Quality: computer.

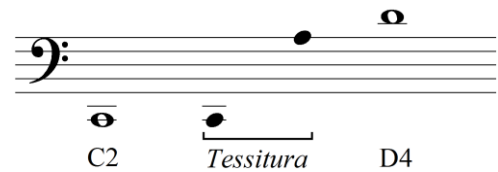
Level of Difficulty: 4.

Notation: standard.

Special Techniques: glissando, fluttertongue.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Sections	Tempo	Meter	Rhythms
Song	Lento	9/8, 6/8, 5/8, 4/4, 2/4, 3/4, 5/4	8 th
Rondo	Allegro	4/4, 3/4	8 th , 3:2

Technical Characteristics: *Song and Rondo* makes no demands on the trombonist's high range, but is challenging within the trigger register, with frequent descending octave leaps, including down to the low C₂, and disjunct melodic lines with prominent use of sequential intervals of a fourth (see Figure 277). Rhythms are generally straightforward, with some challenges provided through shifting accents and a few quarter note triplets. The few fluttertongued notes should pose no challenges.

Figure 277. Keane: *Song and Rondo*, measures 43-53.



Musical Characteristics: The slow *Song* features a melodic solo line over a rhythmic accompaniment of quartal and bitonal harmonies, while the fast *Rondo* contrasts a disjunct solo line against repetitive rhythmic 8th notes with shifting accent patterns in the piano. In both sections the interval of a fourth features very prominently in the solo line and in the piano accompaniment, which, while not dissonant, obscures any sense of a strong tonal centre.

Pedagogical/Performance Value: This is an appealing work that, in addition to being a strong recital piece, would provide a focused trigger register workout for the beginning bass trombonist at the first- or second-year university level.

Supplementary Information:

Score Sample: The entire score can be downloaded from the [CMC](#).

Inclusion in other bibliography: Everett (1985, 25-26).

LUDWIG, Christopher: *A Fresh Start*

LUDWIG, Christopher (b. 1972) – M – Region: British Columbia (B); British Columbia (R).

A Fresh Start (2000) For bass trombone and piano. Duration: 3:30.

Availability: from the composer.

Copy Quality: computer.

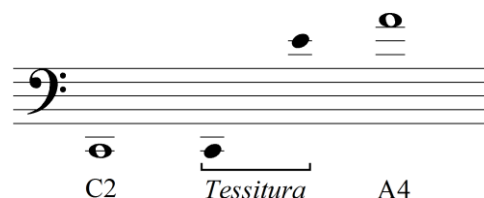
Level of Difficulty: 5.

Notation: standard.

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
$\text{♩} = 58$	2/4, 3/4, 1/4	32 nd , quintuplets

Technical Characteristics: Generally falling within a comfortable tessitura, *A Fresh Start* only very occasionally strays into the upper register. The melodic material in the solo part is at times stepwise, but often disjunct with some large interval leaps (many ninths and a couple elevenths) that may be difficult to pitch accurately due to the lack of a tonal centre (see Figure 278). Rhythmic challenges abound through the juxtaposition of duple, triple and quintuple rhythmic figures, which are often at odds with the piano's material, making this a challenging ensemble work.

Figure 278. Ludwig: *A Fresh Start*, measures 64-67.



Musical Characteristics: The musical indications “Somewhat Mechanical” and “Like a Factory Room Floor” emphasize the pointillistic writing that proceeds inexorably throughout the work (see Figure 279), while the atonality and rhythmic independence between the parts further serve to create a sense of unpredictability and chaos.

Figure 279. Ludwig: *A Fresh Start*, measures 82-86.



Pedagogical/Performance Value: This work would serve as valuable study material for the development of rhythmic accuracy and flexibility, and for improving one’s pitch-centering skills in an atonal setting.

Supplementary Information:

Premiere: 2000, UBC; Kenneth Pearce, bass trombone.

McCAULEY, William A.: *Five Miniatures for Bass Trombone, Harp and Strings*

[McCAULEY, William A.](#) (1917-1999) – M – Region: Alberta (B); Ontario (D).

Five Miniatures for Bass Trombone, Harp and Strings (1959) – piano reduction. Duration: 8:00.

Availability: Marseg Ltd., © 1976 (Out of Print). (CMC Call #: MI 1750 M123fi – full score).

Copy Quality: manuscript (clear).

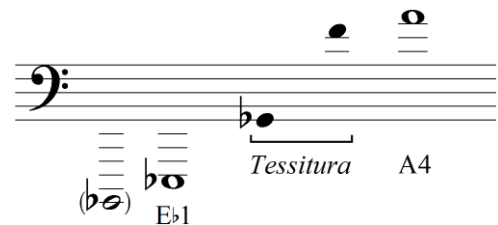
Level of Difficulty: 5.

Notation: standard.

Special Techniques: grace notes.

Equipment/Mutes: cup mute, felt hat.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Powerful	1:15	♩ = 90, ♩ = 120	3/4, 2/4, 4/4	16 th
II. Peaceful	1:45	♩ = 60	3/4, 4/4	16 th
III. Prankish	1:15	Allegro	4/4	16 th
IV. Pensive	2:00	♩ = 60	3/4, 5/4	16 th
V. Progressive	1:45	♩ = 120	4/4	16 th

Note: For additional detailed information, see Kagarice (1974, 58) and Maxwell (1985, 11-12). This work is also briefly discussed in Arling (1983, 24) and Everett (1985, 36).

Figure 280. McCauley: *Five Miniatures*, 1st movement, measures 1-4.



Figure 281. McCauley: *Five Miniatures*, 2nd movement, measures 1-4.

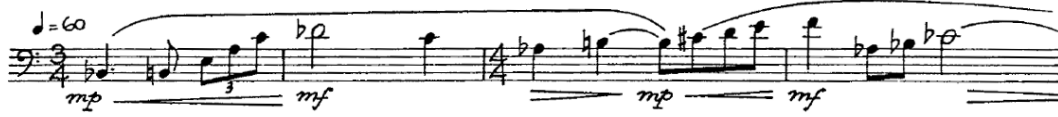


Figure 282. McCauley: *Five Miniatures*, 3rd movement, measures 30-32.



Figure 283. McCauley: *Five Miniatures*, 4th movement, measures 1-7.



Figure 284. McCauley: *Five Miniatures*, 5th movement, measures 1-4.



Supplementary Information:

Dedication: Dedicated to Emory Remington.

Premiere: 1959, Rochester, NY; Donald Knaub, bass trombone; Eastman-Rochester Symphony Orchestra; Frederick Fennell, conductor (orchestra version).

Other Recording: [CentreStreams](#).

Inclusion in other bibliography: Arling (1983, 24); Everett (1985, 36); Kagarice (1974, 58); Maxwell (1985, 11-12).

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2103-B Advanced).

McDOUGALL, Ian: *Concerto for Bass Trombone and Orchestra*

[McDOUGALL, Ian](#) (b. 1938) – M – Region: Alberta (B); British Columbia (R).

Concerto for Bass Trombone and Orchestra (1993) – piano reduction by the composer.

Duration: 16:00.

Availability: [Warwick Music](#) TB127, © 2002.

Copy Quality: computer.

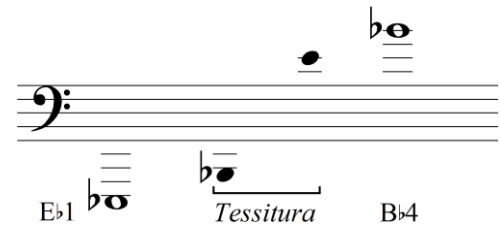
Level of Difficulty: 6.

Notation: standard; unmetred (cadenza).

Special Techniques: glissando, scoops.

Equipment/Mutes: bucket mute (optional); two valves required.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I.	9:00	Largo, ♩ = 56	4/4, 3/4	sextuplet 16 th
		Allegro vivo, ♩ = 152 Allegro vivace, ♩ = 168	4/4, 3/4, 2/4	16 th (in dotted 8 th /16 th figure)
		♩ = 94	4/4, 5/4, 3/4, unmetred (cadenza)	16 th , 5:2
II.	3:00	Larghetto, ♩ = 56	4/4	16 th , 3:2
III.	4:00	Allegro moderato con furore, ♩ = 96 or faster	4/4, 2/4	16 th
		♩ = 128	12/8, 4/4	8 th

Note: For additional detailed information, see Gazda (2010, 49).

Figure 285. McDougall: *Bass Trombone Concerto*, 1st mvt., measures 75-80.

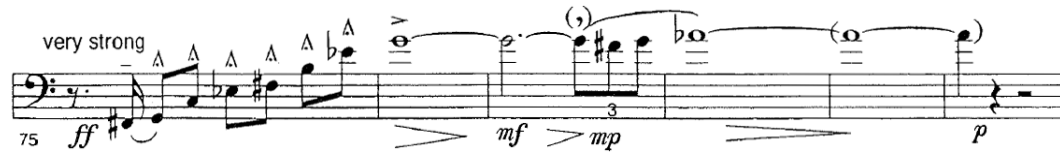


Figure 286. McDougall: *Bass Trombone Concerto*, 1st mvt., measures 178-182.



Figure 287. McDougall: *Bass Trombone Concerto*, 2nd mvt., measures 22-24.



Figure 288. McDougall: *Bass Trombone Concerto*, 3rd mvt., measures 1-4.



Supplementary Information:

Commission: Commissioned by the Toronto Symphony Orchestra (orchestra version).

Dedication: For Murray Crewe.

Premiere: December 6,7,8, 1993, Roy Thomson Hall, Toronto, ON; Murray Crewe, bass trombone; Toronto Symphony Orchestra; Newton Wayland, conductor (orchestra version).

ITA Journal review: Gazda (2010, 49).

McDOUGALL, Ian: *Four Bells*

McDOUGALL, Ian (b. 1938) – M – Region: Alberta (B); British Columbia (R).

Four Bells (2007) For bass trombone and piano. Duration: 7:00.

Availability: [Cherry Classics](#) 2226, © 2007.

Copy Quality: computer.

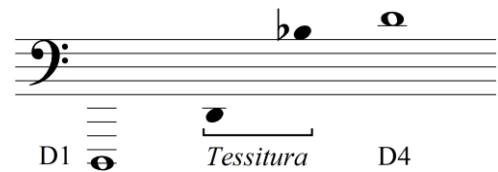
Level of Difficulty: 5.

Notation: standard; unmetered (cadenza).

Special Techniques: none.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
♩ = 60 to ♩ = 68	4/4, 2/4, 3/4	16 th , quintuplets
♩ = 152	5/4, 11/8, 6/4, 4/4, 3/4, unmetered (cadenza)	8 th , 3:2

Technical Characteristics: *Four Bells* features the bass trombone in its most characteristic range, with extensive use of the trigger register and a few pedal notes down to D₁. These latter pitches are the only potential obstacle that might prevent a younger undergraduate student from performing the work. Disjunct lyrical melodies (see Figure 289) include some large interval leaps up to a ninth, and require good flexibility and careful attention to phrasing to achieve a smooth, directed line. Rhythms are fairly straightforward, with the most complex pattern being a quarter note triplet followed by duple 8th notes in 11/8 meter (see Figure 290). Ensemble coordination is not difficult.

Figure 289. McDougall: *Four Bells*, measures 14-18.



Figure 290. McDougall: *Four Bells*, measures 48-50.



Musical Characteristics: The trombone begins this work with four soft unaccompanied bell tones on D₃ (see Figure 291), a unifying element that recurs throughout the work in a variety of registers and dynamics. The trombone meanders chromatically in and out of the established tonality, but always returns to D. Other than one brief fast section marked “percussive and aggressive” (see Figure 292), the piece is mainly lyrical, and includes a “Cadenza a piacere” for the trombone. The piano accompaniment is impressionistic and polytonal, and often contrasts stylistically against the solo trombone material.

Figure 291. McDougall: *Four Bells*, measures 1-6.



Figure 292. McDougall: *Four Bells*, measures 30-33.



Pedagogical/Performance Value: This is an appealing recital work that provides an opportunity to feature the rich, warm tone of the bass trombone in a lyrical, expressive style. For a younger undergraduate student, it may be suitable material for working on extending the range into the lower pedal register, while reinforcing general rhythmic, flexibility, and phrasing concepts.

Supplementary Information:

Commission: Commissioned by Jonathan Warburton.

Premiere: February 18, 2006, Eastern New Mexico University, Portales, NM; Jonathan Warburton, bass trombone; Kayla Paulk, piano.

Other Recording: [Publisher sample](#) (MIDI).

Score Sample: [Publisher sample](#).

Figure 294. Miller: *Ballad*, measures 11-16.

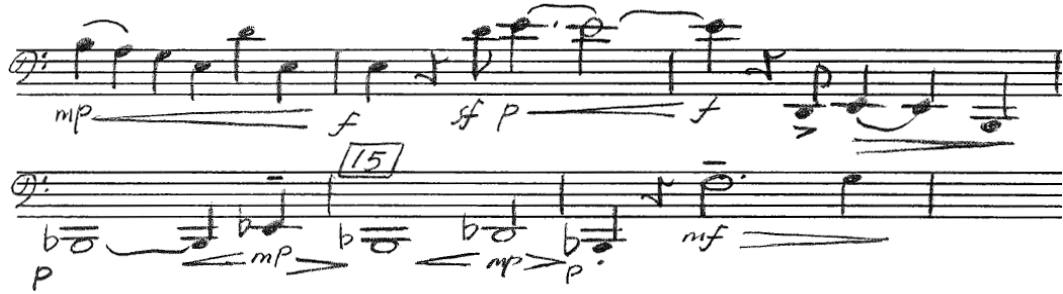


Figure 295. Miller: *Ballad*, measures 35-36.



Musical Characteristics: Written in ABA form, the outer sections feature the soft, lyrical sound of the muted bass trombone, while the middle section (without mute) builds to a rhythmic and powerful climax. The piano accompaniment consists largely of open block chords, with some rhythmic figures, in a modal harmonic language.

Pedagogical/Performance Value: A good introductory work for a student just switching to the bass trombone, *Ballad* would allow a student to focus on achieving a beautiful, sonorous tone in a cantabile style, without having to worry too much about other technical aspects of playing.

Supplementary Information:

Dedication: “With thanks to Roderick Ian McGillivray”.

Syllabus listing: [ACNMP](#) Contemporary Showcase Syllabus (Class 2103-B Advanced); [RCM](#) Official Examination Syllabus for Brass, 2003 Edition (Grade 6).

NICKEL, Christopher Tyler: *Poème*

[NICKEL, Christopher Tyler](#) (b. 1978) – M – Region: British Columbia (B); British Columbia (R).

Poème (1999) For bass trombone and piano. Duration: 5:45.

Availability: CMC, Call #: MI 6113 N641po.

Copy Quality: computer.

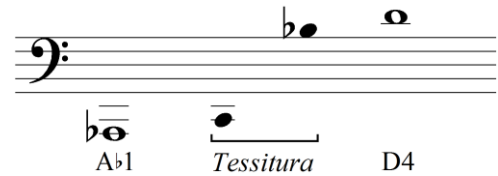
Level of Difficulty: 4.

Notation: standard.

Special Techniques: glissando.

Equipment/Mutes: two valves required.

Range / Clefs / Tessitura:



Overview:

Sections / Tempos	Meter	Rhythms
Andante, ♩ = c. 80	4/4, 2/4	16 th
Allegro con brio, ♩ = c. 140	7/8	triplet 8 th
Slower – lyrical, ♩ = c. 120	4/4, 3/4	8 th

Technical Characteristics: This work highlights the lyrical sound of the bass trombone in its richest register (see Figure 296). There are no awkward leaps, and the rhythms are fairly straightforward, with the exception of some 8th note triplets in 7/8 meter (see Figure 297). Some of the glissandos cross partials, so the player will have to negotiate these as best as possible, more as a portamento than an actual glissando.

Figure 296. Nickel: *Poème*, measures 23-32.



Figure 297. Nickel: *Poème*, measures 137-141.



Musical Characteristics: *Poème* is melodic, tonally conservative, and firmly rooted in the key of c-minor. The piano part is straightforward, alternating between an arpeggiated bass line and block chords (with the left hand almost constantly in octaves) in a popular contemporary rhythmic style. There are no potential ensemble problems.

Pedagogical/Performance Value: This is an appealing work that would provide a first-year university-level student with good material for focusing on sound concept, and for developing a smooth, lyrical style in the middle and low registers.

Supplementary Information:

Premiere: Spring 1999, University of British Columbia Recital Hall, Vancouver, BC; Barnaby Kerekes, bass trombone.

Other Recording: [CentreStreams](#).

Score Sample: The entire score can be downloaded from the [CMC](#).

RAUM, Elizabeth: *Concerto for Bass Trombone*

RAUM, Elizabeth (b. 1945) – F – Region: USA (B); Ontario (R).

Concerto for Bass Trombone (2007) For bass trombone and piano. (Also in versions with orchestra and wind ensemble). Duration: 12:00.

Availability: [Cherry Classics](#) 2251, © 2008.

Copy Quality: computer.

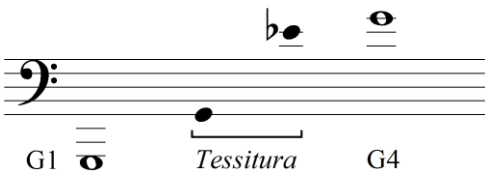
Level of Difficulty: 5.

Notation: standard.

Special Techniques: glissando.

Equipment/Mutes: none.

Range / Clefs / Tessitura:



Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Moderato con moto	5:00	$\text{♩} = 104$	4/4	16 th , 3:2
II. Romance (for Nata) (Andante)	4:00	$\text{♩} = 69$ (to $\text{♩} = 80$)	3/4	16 th
III. Moderato	3:00	$\text{♩} = 100$	3/4	16 th

Note: For additional detailed information, see Brink (2013, 53) and High (2012, 46).

Figure 298. Raum: *Concerto for Bass Trombone*, 1st movement, measures 10-18.



Figure 299. Raum: *Concerto for Bass Trombone*, 2nd movement, measures 1-15.

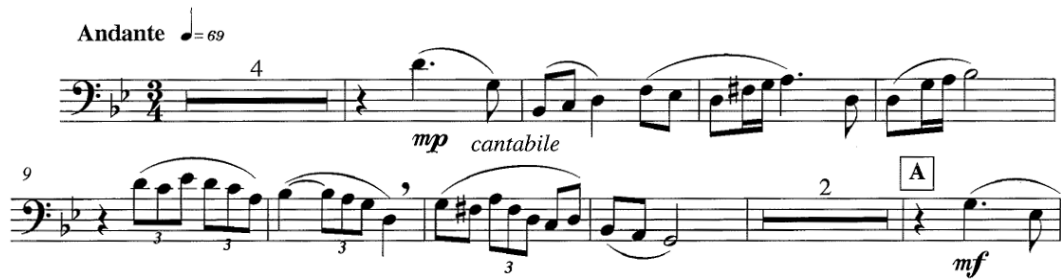
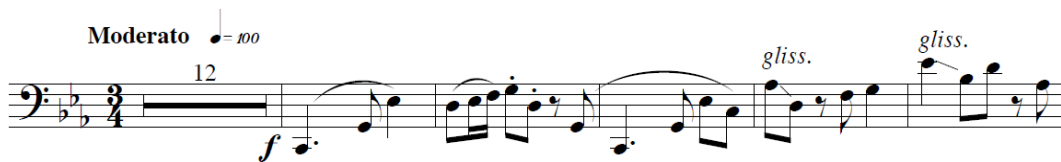


Figure 300. Raum: *Concerto for Bass Trombone*, 3rd movement, measures 1-17.



Supplementary Information:

Commission: Commissioned by Barnaby Kerekes and Friends for Douglas Sparkes on the occasion of his birthday, December 2007.

Premiere: March 28, 2009, Rose Theatre, Brampton, ON; Barnaby Kerekes, bass trombone; Brampton Symphony; Robert Raines, conductor (orchestra version).

Other Recordings: [YouTube video](#) (piano version); [YouTube video](#) (wind ensemble version); [YouTube video](#) (orchestra version).

Score Sample: [Publisher sample](#).

ITA Journal review: Brink (2013, 53); High (2012, 46).

RAUM, Elizabeth: *Romance*

[RAUM, Elizabeth](#) (b. 1945) – F – Region: USA (B); Ontario (R).

Romance (2001) For horn (or trombone or bass trombone or euphonium or bassoon or viola or violoncello or alto sax or tenor sax) and piano. Also in a version for trombone and orchestra. Duration: 5:30.

***Note:** See listing under section 5.4 (Tenor Trombone and Piano) for a description of the work.

RAUM, Elizabeth: *Turning Point*

RAUM, Elizabeth (b. 1945) – F – Region: USA (B); Ontario (R).

Turning Point (2009) For bass trombone and piano. Duration: 6:40.

Availability: [Cimarron Music Press](#) CM 1670, © 2010.

Copy Quality: published.

Level of Difficulty: 4.

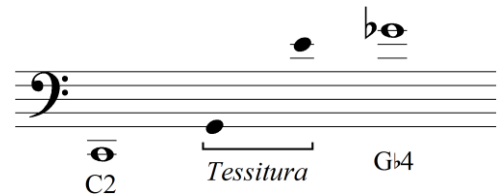
Notation: standard; unmetered (cadenza).

Special Techniques: glissando, trills (lip and valve), fluttertongue.

Equipment/Mutes: mute (not specified; straight mute assumed).

Overview:

Tempo	Meter	Rhythms
Moderato, ♩ = 84 (up to ♩ = 96)	4/4, 5/4, unmetered (cadenza)	16 th



Technical Characteristics: This is a fairly straightforward work with few significant technical challenges. The few large interval leaps include some octaves and one tenth (see Figure 301). Rhythmically, there are some juxtapositions of duple and triple rhythms, and two short sections in 5/4 meter. The overall pitch range is quite modest, with only a few notes in the trigger register, making this work easily playable on the tenor trombone with F-attachment (see Figure 302). Several 16th note runs will require good dexterity at the marked tempos (see Figure 303). Special techniques are few in number and relatively insignificant. Any potential ensemble challenges with the piano are easily solved in rehearsal.

Figure 301. Raum: *Turning Point*, measures 13-16.



Figure 302. Raum: *Turning Point*, measures 35-39.



Figure 303. Raum: *Turning Point*, measures 50-53.



Musical Characteristics: This work features the lyrical, expressive qualities of the bass trombone over traditional major and minor tonalities in the piano. Several connected sections express a variety of moods from light-hearted to ominous to heroic. A very brief cadenza features the muted trombone colour, shaded with glissandos and a fluttertongued note (see Figure 304).

Figure 304. Raum: *Turning Point*, measures 73-74.



Pedagogical/Performance Value: This is an appealing, accessible work for any audience. It would be suitable for a first- or second-year undergraduate bass trombone student, or a tenor trombonist learning to double on bass.

Supplementary Information:

Commission/Dedication: Commissioned by and dedicated to Jonathan Warburton.

Premiere: February 18, 2009, Tel Aviv Music Centre, Israel; Jonathan Warburton, bass trombone.

ROSS, Clark: *Duck Soup*

[ROSS, Clark](#) (b. 1957) – M – Region: Venezuela (B); Newfoundland (R).

Duck Soup (1994, rev. 2002) For bass trombone and piano. Duration: 9:00.

Availability: from the composer.

Copy Quality: computer.

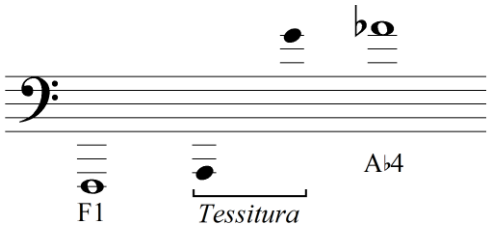
Level of Difficulty: 6.

Notation: standard.

Special Techniques: glissando, playing into piano.

Equipment/Mutes: two valves required.

Range / Clefs / Tessitura:



Overview:

Tempo	Meter	Rhythms
from ♩ = 80 to ♩ = 92	5/4, 4/4, 2/4, 9/8, 3/4, 5/8, 7/8, 11/8, 6/4	16 th , quintuplets

Technical Characteristics: Conceived by the composer as a “virtuosic piece” for bass trombone and piano, *Duck Soup* is very challenging for both performers individually and also together as an ensemble. Complex rhythms (see Figure 305) and frequent meter changes often obscure the pulse, while fast passages with various subdivisions give the forward motion a sense of recklessness. A wide range is required, although the lower pedal notes are used sparsely, and the high A♭₄ only twice. Very large intervals (some as wide as two and a half octaves) occur frequently (see Figure 306).

Figure 305. Ross: *Duck Soup*, measures 49-52.

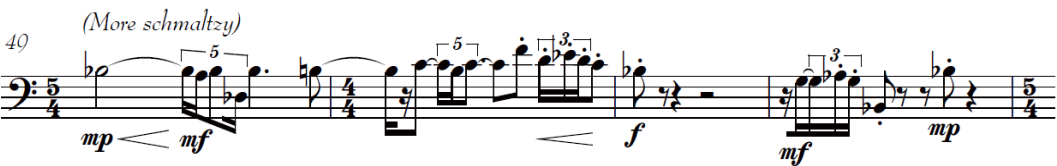
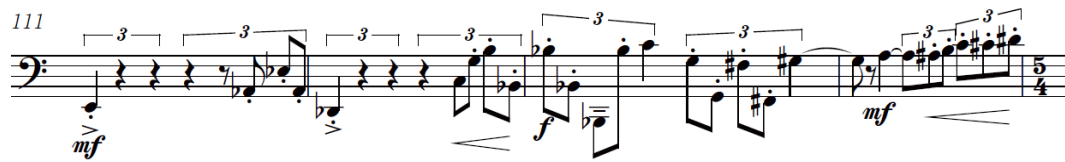


Figure 306. Ross: *Duck Soup*, measures 111-114.



Musical Characteristics: Texturally complex, *Duck Soup* is alternately mysterious and light-hearted/humorous, although the latter qualities (including jazz elements and a ‘Strange Waltz’) are rarely overt.

Pedagogical/Performance Value: For a proficient musician willing to put the requisite time into practice and rehearsal, *Duck Soup* would be an impressive addition to a recital program.

Supplementary Information:

Commission: Commissioned by Ken Knowles through the Newfoundland and Labrador Arts Council.

Premiere: February 1994, Memorial University, St. John’s, NF; Ken Knowles, bass trombone; Kristina Szutor, piano.

Other Recording: on the [composer’s website](#).

Score Sample: The entire score can be downloaded from the [composer’s website](#).

SNELGROVE, Michael C.: *Collage of Dances*

[SNELGROVE, Michael C.](#) (b. 1962) – M – Region: Newfoundland (B); Newfoundland (R).

Collage of Dances (1988) For bass trombone and piano. Duration: 19:00.

Availability: CMC (in processing).

Copy Quality: computer.

Level of Difficulty: 5-6.

Notation: standard.

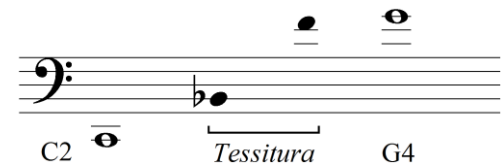
Special Techniques: glissando.

Equipment/Mutes: none.

Overview:

Movements	Duration	Tempo	Meter	Rhythms
I. Overture in a French Style	3:10	Andante, ♩ = 69	4/4, 5/4	16 th
		Allegro Giocoso, ♩ = 132	4/4, 3/4	
II. Cakewalk	2:15	Allegro Scherzando, ♩ = 112	3/4, 7/8, 4/4	16 th
III. K.K.'s Ground (Fido's Lament)	3:45	Grazio Con Espressionne, ♩ = 68	3/4	16 th
IV. Rhumba	3:20	Tempo di Carmen Miranda, ♩ = 120	4/4, 5/4	16 th
V. Sarabande	3:30	Adagio Non Troppo	3/2	¼-note
VI. Tarantella	3:00	Allegro Vivace	6/8, 2/4, 5/8, 3/8	16 th

Range / Clefs / Tessitura:



Technical Characteristics: Well written for the trombone, this work requires a nimble slide technique to negotiate some of the faster material (see Figure 307), some of which will also require double tonguing the 16th notes at the marked tempos. Endurance may be a factor for a younger player, as the tessitura remains in the upper middle register throughout much of the work (see Figure 308). In fact, with only five notes in the trigger register, this work would also be suitable for the tenor trombone with F-attachment.

Figure 307. Snelgrove: *Collage of Dances*, 1st movement, measures 47-49.



Figure 308. Snelgrove: *Collage of Dances*, 2nd movement, measures 48-51.



Musical Characteristics: An aptly-named work, this musical collage features a number of lighter dance styles from Baroque to Latin to jazz, with a variety of tempos and characters.

Pedagogical/Performance Value: This work would serve as good study material for the development of various musical dance styles, and to target the development of a lighter style of playing. Considering the length of this work and its patchwork assortment of styles, selective movements could be chosen to create a shorter suite for performance.

Supplementary Information:

Commission: Written for Ken Knowles and the CBC, with the assistance of the Newfoundland and Labrador Arts Council.

Premiere: 1988, Memorial University, St. John's, NF; Ken Knowles, bass trombone; Kristina Szutor, piano.

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Appendices

The following appendices provide additional pertinent information and resources:

- A. Works indexed alphabetically by composer's last name
- B. Works indexed by title
- C. Works indexed by grade level
- D. Works indexed by instrumentation
- E. Works indexed by composers' geographical region
- F. Works by women composers
- G. Discography of CDs containing works included in study
- H. Publisher/composer contact information (current as of 2015)

The six indexes provide sorted lists according to anticipated common search parameters, and reflect the type of indexes most commonly found in the bibliographies examined as part of the literature review (see Chapter 3).

Listening to a performance of a work provides valuable aural information to those performing and/or studying the repertoire. All known CD recordings of Canadian solo trombone repertoire are included whether or not they are still in print. If a CD is no longer available, it may be found in various library collections.

The publisher and composer contact information is provided to help increase the works' availability. Publisher contact information may include the postal address, phone and fax numbers, e-mail address and/or a hyperlink to their website. Composer contact information is provided only for those whose works are unpublished and unavailable from the CMC. These composers were asked to provide the contact information which they would be comfortable having published. All information is current as of the date of publication.

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H. Publisher/composer contact information

Publisher contact information (current as of 2015)

Almitra Music Co., Inc.	Available from Kendor Music	
ALRY Publications	P.O. Box 3249 Seattle, WA 98114 (USA) Phone: 206-274-8204	Link to website
Boosey & Hawkes	Phone, UK only: 0161 946 9335 Phone, US/International: (+44) 01619469335 Fax: +44 (0)161 946 1195 Email: musicshop@boosey.com	Link to website
Canadian Music Centre	CMC National Office 20 St. Joseph Street Toronto, ON M4Y 1J9 Phone: 416-961-6601 Email: info@musiccentre.ca	Link to website
Carl Fischer	48 Wall Street, 28 th Floor New York, NY 10005 (USA) Phone: 800-854-6764 ext. 163 Email: orders@carlfischer.com	Link to website
Cazes Cuivres	Available from Pine Grove Music	
Cherry Classics	5462 Granville Street Vancouver, BC V6M 3C3 Phone: 604-261-5454 Email: info@cherry-classics.com	Link to website
Cimarron Music Press	79 Meetinghouse Lane Ledyard, CT 06339 (USA) Phone: 860-536-2185 Fax: 888-235-1772 Email: sales@cimarronmusic.com	Link to website
Colgrass Music	Available from Carl Fischer	

Counterpoint Music Library Services	42 Frater Ave. Toronto, ON M4C 2H6 Phone: 416-696-5377 Fax: 416-696-8625 Email: library@cpmusiclibrary.ca	Link to website
Doberman-Yppan	2220, chemin du Fleuve Saint-Romuald, Québec G6W 1Y4 Phone: 418-834-8384 Email: info@productionsdoz.com	Link to website
Editions Bim	Rte des Echelettes 51 CH-1674 Vuarmarens, Switzerland Phone: +41 (0)21 909 1000 Fax: +41 (0)21 909 1009 Email: order@editions-bim.com	Link to website
Forest Glade Music	Email: info@forestglademusic.com	Link to website
Gordon V. Thompson Ltd.	Available from Warner/Chappell Music	
Israel Music Institute	P.O. Box 51197 IL-6713813 Tel Aviv (Israel) Phone: 972-(0)3-624 70 95 Fax: 972-(0)3-561 28 26 Email: musicinst@bezeqint.net	Link to website
Kendor Music	21 Grove Street P.O. Box 278 Delevan, New York 14042-0278 (USA) Phone: 716-492-1254 Fax: 716-492-5124 Email: info@kendormusic.com	Link to website
Lassus Publications	1151 McKenzie Street Victoria, BC V8V 2W4 Email: info@musicforbrass.com	Link to website
Lucian Badian Editions	195-2019 Clearview Avenue Ottawa ON K1Z 6S1 Phone: 613-722-2822 Email: badian@sympatico.ca	Link to website
Marseg Ltd.	No longer in business	
MusicaNeo		Link to website

Pine Grove Music	P.O. Box 38 Crapaud, PE C0A 1J0 Email: dale@pinegrovemusic.ca	Link to website
Potenza Music	13040 Eastgate Park Way, Suite 108 Louisville, KY 40223 (USA) Fax: 502-365-1431 Email: sales@potenzamusic.com	Link to website
Preludio Edizioni	20125 Milano - Viale Monza, 169 Phone: 02 26 11 63 08	Link to website
Score Exchange	Unit 2, Fen Road, Pidley, Cambridgeshire, PE28 3FA United Kingdom Email: info@scoreexchange.com	Link to website
Seesaw Music Corp.	Available from Subito Music Corporation	
Southern Music		Link to website
Subito Music Corporation	60 Depot Street Verona, NJ 07044 (USA) Phone: 973-857-3440 Fax: 973-857-3442 Email: mail@subitomusic.com	Link to website
Symphony Land	Email: symphonyland74@gmail.com	Link to website
TAP Music Sales	1992 Hunter Ave. Newton, Iowa 50208 (USA) Phone: 641-792-0352 Email: tapmusic@tapmusic.com	Link to website
Theodore Presser	588 North Gulph Road King of Prussia, PA 19406 (USA) Phone: 610-592-1222 Fax: 610-592-1229 Email: sales@presser.com	Link to website
Virgo Music	47, Cole Bank Road, Hall Green, Birmingham, B28 8EZ England, UK Phone & Fax: +44 (0)121-778 5569 Email: Virgohouse@aol.com	Link to website

Warner/Chappell Music		Link to website
Warwick Music	1 Broomfield Road Coventry, CV5 6JW United Kingdom Email: sales@warwickmusic.com	Link to website

Composer contact information (current as of 2015)

Atherton, Edmund T.	Email: atherton.mark@gmail.com	
Bochard, Christel	Email: c.bochard@verizon.net	
Boudreau, Michelle	5655, 9e Avenue Montréal, QC H1Y 2K1 Email: michelleboudreau@sympatico.ca	Link to website
Bowlby, Timothy	Lewis University, Department of Music One University Parkway Romeoville, IL 60446 (USA) Email: BowlbyTi@lewisu.edu	Link to website
Camino, Xavier	70 rue Hermine, App. 304 Québec, QC G1K 8L9 Phone: 581-741-7582 Email: xaviercamino@gmail.com	
Caron, Jason	Phone: 647-786-9433 Email: jasoncaron@outlook.com	
Cavell, Peter	Email: peter.cavell@gmail.com	Link to website
Chatillon, Jean	19650, boul. Bécancour Bécancour, QC G9H 1B5 Phone: 819-233-2927 Email: info@jeanchatillon.com	Link to website
Corke, Philip	5372 Mericourt Road Burlington, ON L7L 3R6 Phone: 905-639-9890 Email: pcorke@cogeco.ca	
Covey, Richard	Email: rcovey@upei.ca	

Dion, Denis	may be contacted through the CMC	
Filiatreault, Serge	76 Waterton Crescent Kanata, ON K2M 1Z1 Cell: 613-797-1216 Email: ceslavi16@rogers.com	
Friedman, Nathan	Email: n.friedman.music@gmail.com	Link to website
Genge, Anthony		Link to website
Godin, Scott Edward	1540 Mountain Ridge Road Castlegar, BC V1N 4S2 Email: scottedwardgodin@gmail.com	Link to website
Jones, Keith Davies	183 Elm St. Winnipeg, MB R3M 3N5 Phone: 204-488-0289 Email: keith@winnipegwelsh.org	
Ludwig, Christopher	65 – 10200 Fourth Avenue Richmond, BC V7E 1V3 Phone: 604-275-4762 Email: mail@chrludwig.com	Link to website
Marcel, Luc	may be contacted through the CMC	
McKenzie, Robert	Email: rmckenzie@vcc.ca	
McKinley, Maxime	Email: info@maximemckinley.com	Link to website
McManaman, Steve	131 Woolper Avenue Cincinnati, OH 45220 (USA) Phone: 513-272-0042 Email: smcmanaman@cinci.rr.com	Link to website
Morlock, Jocelyn	Email: jmorlock@gmail.com	Link to website
Palmer, Frank	3966 – 200A Street Langley, BC V3A 1N6 Phone: 604-816-1579 Email: mrfrankpalmer@gmail.com	
Pearce, Monica	Phone: 647-829-4213 Email: monicampeace@gmail.com	Link to website
Ross, Clark		Link to website

Rozankovic, Anthony	Email: anthonyrozankovic@gmail.com	
Skinner, Myles	Email: mskinner@tierceron.com	Link to website
Trudel, Alain		Link to website
Tsabary, Eldad	Music Department, GM 500 1455 De Maisonneuve Blvd. West Montréal, QC H3G 1M8 Phone: 514-848-2424 #5163 (office) Email: eldad.tsabary@concordia.ca	Link to website
Vidov, Jeff	136 Cranbrooke Ave. Toronto, ON M5M 1M5 Email: jeffvidov@gmail.com	Link to website
Wall, Dave	Phone: 780-432-2645 Email: bravenic@shaw.ca	Link to website