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# A performer's guide to theatrical elements in selected trombone literature

Cason Austin Duke

*Louisiana State University and Agricultural and Mechanical College*, [cduke@lsu.edu](mailto:cduke@lsu.edu)

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# **A PERFORMER'S GUIDE TO THEATRICAL ELEMENTS IN SELECTED TROMBONE LITERATURE**

A Written Document

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

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by  
Cason A. Duke  
B.A., Emory University  
M.M., University of Notre Dame du Lac  
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## Preface

“Every live musical performance has a visual element and is to some degree theatrical. Dramatic gestures by various conductors and concert soloists are evident examples. Most musicians are aware of their own stage presence and give special thought as to how they dress, move about on stage, bow, etc. Naturally, a certain amount of visible motion is necessary to sing or play an instrument and is particularly obvious in the case of the trombone.”<sup>1</sup>

Most solo performers put no more thought into the theatrical nature of their performances than the above excerpt implies. Music is most often performed within standardized parameters: a stage lit by non-specific design; an audience in their seats; proper performance attire; bowing, acknowledging accompanists, and entering/exiting the stage. The brave performer might even choose to speak to the audience, usually in the form of a note about the music on the program. However, in the last forty years, there has been a growing trend to stretch these parameters to accommodate a decidedly extra-musical aesthetic. This aesthetic is forcing the performer to think outside the box. Specific lighting instructions, stage direction, and even audience interaction is not as rare as it once was.

It is the purpose of this project to focus on and illuminate the repertoire that fits into this theatrical trend. Although this pattern is forty years old, it is a late development in trombone history. This is even more significant considering that the trombone’s construction has remained relatively unchanged for centuries, compared to other orchestral instruments. While the trombone’s

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<sup>1</sup> Howard J. Buss, “Trombone Theatre Pieces,” *International Trombone Association Journal* 6 (January, 1978) : 6-10.

basic construction has not changed in the last four centuries, the style of literature being written for the trombone has begun to significantly change in the last four decades.

In music history, the idea of mixing theater and music is not a new one. The huge body of opera literature shows that musical and extramusical combinations are not revolutionary. However the solo and chamber music recital stage has taken at least an extra century or so to utilize these same elements. Previous eras are not entirely devoid of such characteristics. Haydn's *Farewell Symphony* is a good example. As the piece approaches the final bars, different sections stop playing and one by one exit the stage until there is no one left at the very end<sup>2</sup>. This was apparently to convince their patron it was time for a vacation, not art for art's sake. It was a daring departure in performance practice for the eighteenth century. Later, in the twentieth century, composers came to exploit these extramusical possibilities for their own sake to the point that the artistic community must take notice.

It is this exploitation of extramusical effects, the imposition of theatrical requirements on an otherwise standardized western performance style, that has motivated this study. There are many cultures that have a more all-inclusive approach to music. In tribal cultures, for instance, a shaman may use music in combination with appropriate costume, dance and gesture, specific 'stage settings' and 'props' to achieve a desired end. Religious ceremonies of both western and eastern cultures are known to incorporate music, stage direction,

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<sup>2</sup> Karl Geiringer, *Haydn: A Creative Life in Music* (New York: W. W. Norton & Company, Inc., 1946), 65.

and audience interaction (i.e.: responsorial dogma). These would be examples of functional music. While these examples may fit the literal definition of performance, because they have ritual and societal implications, they will not be included in this study. This study is geared toward the more western perception of, framed in time and space, voluntary and exhibitionistic.

This is not to say that music is unrelated to the culture from which it springs. It would be impossible to divorce music, or any art form for that matter, from its culture. It is clear, moreover, that other cultures, their music, and rituals have inspired many composers. These cross-cultural inspirations certainly influence the theatrical development of the discussed in this study.

The didjeridu, for example, inspired Stuart Dempster to go to the Northern Territory of Australia to study the instrument. The applications of the didjeridu experience on trombone playing are numerous, from the basic technique of circular breathing to the manipulation of overtones and the addition of vocal sounds, or multiphonics.

“...the aboriginal people have a great deal to teach the western world about wind playing in general and lip reeds in particular. The trombone may seem old when compared to western orchestral instruments, but it is only a five hundred-year-old baby when compared to the possible two- to four-thousand-year-old tradition of the didjeridu.”<sup>3</sup>

It is in this vein of cross-cultural curiosity that many composers have found inspiration to explore artistic expression outside of traditional training.

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<sup>3</sup> Stuart Dempster, *The Modern Trombone, A Definition of Its Idioms* (Berkeley: University of California Press, 1979), 95.

Regardless of their inspiration, many twentieth century composers have written music that expands the demands on the performer. Well-known composers like George Crumb have included theatrical elements as an integral part of their music. His *Voice of the Whale* for flute, cello, and prepared piano is performed in blue light with the performers wearing masks for the duration of the piece<sup>4</sup>. Luciano Berio's *Sequenza VII* (1972) for solo oboe involves a single note held as a drone by the audience throughout the piece.

The first trombone piece with a theatrical twist is considered to be Leonard Bernstein's *Elegy for Mippy* (1960), in which the trombonist is supposed to tap his foot throughout. Since then, the literature for theatrical trombone performance has increased dramatically. This study has uncovered nearly 200 pieces and the resources available are far from exhausted.

Until now, there was no unified resource to guide and inform interested trombonists in search of such theatrical pieces. Many theatrical works do not enjoy a high profile in the performance world. They require extra effort in rehearsal and logistical set-up, as well as a certain amount of extroversion from the performer, not to mention extreme technical ability. This translates into infrequent performances, little exposure and circulation, and little chance of the work getting published.

Historically, the marketability of many compositions has been in direct conflict with their artistic integrity. One example is the work of trombonist Vinko Globokar, a leading figure in the realm of avant-garde music who has expanded

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<sup>4</sup> Edith Borroff, *Three American Composers* (Lanham, Maryland: University Press of America, 1986), 241.

his activity beyond performance to include composition. His works are included in this study and his influence on other composers is significant. In reference to Globokar, John Bingham writes:

“...his own utility and integrity as a composer were enhanced by his striving to avoid predictability and the consequent commercial viability of his work...he has chosen to explore new areas of compositional possibilities at the expense of comprehensive development in any given style, and ... he has forfeited more certain saleability by doing so.”<sup>5</sup>

It is unfortunate that such a non-artistic consideration as monetary potential can have such a detrimental effect on the availability and accessibility of any musical literature. Just because a theatrical trombone solo may not attract the majority of musical palettes, that does not mean it is not worthy of being published.

Publishers' catalogs are not very helpful in locating theatrical pieces that do get published. Most catalogs do not include any description of the pieces listed, except instrumentation. So it is often impossible to tell which pieces might have extra-musical aspects. *The Brass Player's Guide* catalog<sup>6</sup>, for example, lists Folke Rabe's *Basta* under the "Trombone Alone" category. This is one of the most popular theatrical pieces for trombone today. It involves storming onto the stage and playing before the audience can respond with

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<sup>5</sup> John Joseph Bingham, "The Innovative Uses of the Trombone in Selected Compositions of Vinko Globokar" (Doctor of Education in Music Education Thesis, University of Illinois at Champaign-Urbana, 1984), 24.

<sup>6</sup> 1999-2000 Brass Player's Guide- catalog for Robert King Music Sales, Inc.; 140 Main Street; North Easton, MA 02356; [www.rkingmusic.com](http://www.rkingmusic.com).

applause. When perusing the catalog, there is no way for a trombonist to know that the piece involves stage direction at all.

Some smaller publishing companies, like Warwick Music in England, do give a short synopsis of each piece in their catalog. This gives performers an idea of what they are ordering before purchasing the material. In most catalogs, however, there is no way to tell anything about a piece until it arrives from the publisher. This is a problem for the performer looking for pieces with specific qualities, like theatrical techniques. The purpose of my study is to provide a unified written document including a comprehensive list of pieces that involve the use of selected theatrical elements.

For comparison, I queried leaders in the fields of other instruments about the theatrical literature for their own instrument. While not the purpose of my study to prove, it has become quite obvious that the trombone has a larger body of theatrical repertoire at its disposal than any other instrument. Two factors make this assumption clear: 1) most queries to other instrumentalists lead to the same handful of pieces; and 2) there are more soloists who are making careers out of this type of performance in the trombone community than in other communities (Abbie Conant, Stuart Dempster, Vinko Globokar, John Kenny, and Christian Lindberg to name a few). Further, I was unable to find very many resources on the topic for other instruments, while there have been numerous articles, books, and dissertation on the topic for trombones since as early as 1978. Perhaps this is best explained by Stuart Dempster himself:

“Few other instruments can approach the theatrical implications of the trombone: even when it is played

normally, the slide moves at least three inches for only a half step. Musical sight-sound relationship is probably nowhere more obvious than in the trombone glissando: everyone knows this cliché... It is unique among instruments, and is the only instrument of the body (resonator of body sounds) having a completely variable resonator length. This has implications both acoustically and visually...”<sup>7</sup>

The most commonly cited characteristics that make the trombone a natural choice for this kind of music are its extremely wide dynamic and tonal range; its close relationship to the human voice; and its glissandi and microtonal capability. The reason that the trombone seems to attract more attention in this compositional style is a subject that is often commented upon, but difficult to nail down.

As an historical comment on the typical treatment of trombones in the music of earlier eras, Anthony Baines writes:

“...composers often limited themselves to a stereotyped usage of the trombone for reinforcement of tutti passages and for background harmonies in soft passages;...it is with these least interesting sides of the trombone character that audiences are most familiar.”<sup>8</sup>

I have personally found the existence of this attitude in my experiences giving recitals in the community. After presenting a varied program, including examples of melodic expression, romantic extravagance, and the avant-garde, the most common audience reaction was surprise at the various performance capacities afforded the trombone.

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<sup>7</sup> Stuart Dempster, *ibid.* 73.

<sup>8</sup> Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan Press, 1984), volume 18, p. 170.

In more musically aware circles, the trombone has long been known for its volume and drama. This is exemplified in the operas of Mozart and Monteverdi as the trombones are hardly utilized until either someone dies or something supernatural happens (i.e.: Don Giovanni gets dragged down to hell by a statue which has come to life). In the symphonies of Schumann and Beethoven, the trombones do not commonly play until the final movements, in effect making the end more climactic by ‘pulling out all the stops.’

Throughout the literature I perused for this study, the adjectives used in reference to the trombone point to a distinctly theatrical character implicit in the nature of the instrument. “Something about the sheer *ridiculousness* of the trombone as a virtuoso instrument apparently caught the fancy of this naive and lusty age,”<sup>9</sup> and “The trombone is by nature a *gregarious* instrument...”<sup>10</sup> are examples of this attitude.

Most every musician has known a trombonist who was the ‘clown’ of the group, school, or orchestra. It is hard to imagine the Spike Jones Band without the characteristically clown-like wa-wa of the laughing and crying trombone, and the ‘rink’ or ‘doink’ sounds of Tommy Pederson. Perhaps there is something about the wild capabilities of the trombone that attracts this kind of individual to it, just as composers seem to be attracted to the instrument for these qualities.

The factor most responsible for the development of this kind of repertoire is the presence of certain individuals in the field and their interaction with

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<sup>9</sup> Mary Rasmussen, “Two Early Nineteenth-Century Trombone Virtuosi: Carl Traugott Quiesser and Friedrich August Belcke,” *Brass Quarterly* 5 (Fall, 1961): 14.

<sup>10</sup> Robin Gregory, *The Trombone: The Instrument and Its Music* (New York: Faber and Faber, 1973), 152.

composers. According to Milton Stevens, "...trombonists have not enjoyed a particularly large or highly regarded solo repertoire of their own...[and] are largely responsible for encouraging contemporary composers to write for their instrument."<sup>11</sup> According to Eric Crees, "...contemporary music has at its basis and inspiration the instrumental virtuosity of certain performers..."<sup>12</sup> This is very evident in the creation of Luciano Berio's *Sequenza V* (1966), still one of the most performed theatrical works for solo trombone.

“...[Vinko] Globokar acted as an artistic consultant during the writing of [Sequenza V]. In close collaboration with Berio, Globokar contributed his virtuoso technique and unrelenting quest for new possibilities of sound to help produce a composition which stretches the parameters of trombone technique.”<sup>13</sup>

This holds true for numerous other pieces written for and commissioned by leading trombonists. Stuart Dempster is responsible for commissioning Robert Erickson's *General Speech* (1969), which involves many theatrical aspects, including costume, lighting, and dialogue. Jan Sandström's *Motorbike Concerto* (1989), written specifically for Christian Lindberg, requires the trombonist to enter the stage riding a motorcycle.

Another related possibility that would help to explain the preponderance of theatrical trombone literature could be that "...composers realize that their compositions tend to receive a wider acceptance among musicians whose

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<sup>11</sup> Milton Stevens, "New Techniques Required to Perform Recent Music for the Trombone" (MUSAD Diss., Boston University School for the Arts, 1976), ix.

<sup>12</sup> Eric Crees, "The Trombone Evolution," *Sounding Brass* 6 (1977): 52.

<sup>13</sup> Bingham, *ibid.* 24.

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standard repertoire is limited.”<sup>14</sup> Another factor contributing to the literature is that some performers joined the ranks of composers to pursue their own creative inspiration. Vinko Globokar, Stuart Dempster, and James Fulkerson are in the ranks of such trombonist/composer crossovers.

They laid the foundation for theatrical repertoire. Perhaps another study can shed a clearer light on its development. This study’s purpose is to help the trombonists of the world access the literature. As other western orchestral instruments received greater attention than the trombone from mainstream composers during the classical era of concertos and sonatas, perhaps this new era will make the trombone a more central figure. As an advocate of this repertoire, I hope this study will encourage more trombonists to perform more theatrically, and inspire more composers to create this way, much to the delight or dismay of audiences everywhere. In the words of Professor Stephen Shore, “Never trust an instrument that changes shape when it is being played.”<sup>15</sup>

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<sup>14</sup> Stevens, *ibid.* ix.

<sup>15</sup> G. B. Lane, *The Trombone, An Annotated Bibliography* (Lanham, Maryland: Scarecrow Press, 1999), xiii.

## **Abstract**

In the last forty years, many new solo and chamber pieces have been written for the trombone which involve elements of a theatrical nature, including lighting, make-up, costume, stage direction, dialogue/narration, sound effects, props, and audience interaction. It is difficult for a trombonist searching for music to discern a piece's theatrical nature by its listing in most catalogs. This document has attempted to solve that problem by gathering pieces that share these elements into an annotated collection.

Nearly 200 pieces were discovered through contacts made with individual trombonists, composers, and publishers around the world. Of these, over sixty were acquired and subsequently analyzed. Each piece analyzed has an individual entry in the body of the paper that does three things: gives a detailed description of all theatrical elements utilized in grid format; gives a general description of each piece and discusses any special considerations necessary for its execution in paragraph format; and assigns a theatricity rating between one and ten to each piece for a comparative perspective to the entire collection.

The preface of the document discusses the pedagogical motivation for the project. The introduction discusses the research process and describes in greater detail the format of the individual entries. The main body of the document consists of the entries themselves. The conclusion discusses various commonalities that emerged from close inspection of these compositions.

For easy referencing an index devoted to each theatrical element is included so the reader can get a comparative perspective on all the pieces that incorporate that element. An index of publishers is also included to help the reader in locating any desired pieces.

## Introduction

The purpose of this project and this document is to bring together into one collection trombone repertoire that utilizes theatrical elements for the convenience of the trombone community. As discussed in the preface, the nature of this subset of literature is far from centralized or annotated. Many pieces are no longer published or were never published. Of those that are published, most have catalog listings that do not indicate much beyond their instrumentation, let alone their theatrical nature. Even the more mainstream theatrical works, like Berio's *Sequenza V* and Rabe's *Basta*, would not be obviously theatrical to someone who was not already familiar with them.

The more obscure works, which do not enjoy much exposure, have little hope of being found by the performers who would be interested in them. To find them, trombonists would have to either order music with blind hope or go out of their way to find annotated bibliographies, like Tom Everett's *Annotated Guide to Bass Trombone Literature* and G. B. Lane's *The Trombone, An Annotated Bibliography*. This process would no doubt discourage many. It is this trombonist's hope that by consulting as many resources as possible and compiling the findings, it will be easier for this music to be found. By simply making the information available, perhaps more trombonists will become interested in performing this literature, or more composers will become interested in adding to it.

I was able to utilize a wide variety of resources. Books, articles, and dissertations on related topics were valuable in finding historical information and

bibliographies. Individual conversations with trombonists and publishers led to many discoveries of actual pieces. I found the most powerful resource by far was the Internet because of the wide variety of opportunities afforded there.

Of the resources I have consulted, the aforementioned bibliographies of Lane and Everett led to many discoveries. These and other standard books in the field of trombone literature were the basic building blocks of the study, not the least of which was Stuart Dempster's *The Modern Trombone, A Definition of Its Idioms*. Through these books and bibliographies, I found no less than ten dissertations that pertain directly to my own thesis topic.

The International Trombone Association (ITA) provided many valuable resources and opportunities for finding literature. Their yearly International Trombone Workshop is a convergence of performers, composers, and publishers in an environment of interaction and education. While attending the 1999 conference in Potsdam, I was able to survey many trombonists and composers, peruse the holdings of various publishers, and attend live performances, all of which led to additions to this project.

The ITA Journal, a quarterly publication, was another valuable resource. It regularly recounts the highlights of various conferences and workshops that I could not attend or that happened before I conceived of this study. While not as fruitful as being there, perusing all the back issues of the Journal added significantly to my findings. The ITA also publishes a directory of its members, numbering over 4000. This resource significantly reduced the effort involved in

finding individuals to query who are known leaders in the field and other individuals who were recommended to me.

It was through interaction with many individuals that most of my findings came. Letters, phone calls, and emails to individual trombonists and publishers comprise the bulk of the successful searching I did. The generosity and willingness to help of everyone I contacted has made this project a pleasure.

The World Wide Web has been a tremendous asset to this project. Many composers and trombonists have their own websites, which provide an immense amount of information, including contact information and links to other related sites. Some publishers have all of their holdings cataloged on line for anyone to peruse anytime, usually with more information than their printed catalogs provide. Some even allow their music to be ordered electronically, which greatly streamlines the process of acquiring the music.

It was through the Internet that I was able to increase the scope of this study to the international level by discovering the International Association of Music Information Centres <sup>16</sup> (IAMIC), a worldwide network of organizations promoting new music. The IAMIC has 40 member organizations in 36 countries. Each Music Information Centre is responsible for documenting and promoting the music of its own country or region, as well as cooperating internationally with other centres and international organizations on issues of common concern.

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<sup>16</sup> About IAMIC [database on-line] (Vienna, Austria, accessed 26 September, 2000); available from <http://www.iamic.ie>; Internet.

Each of these centres has staff that can answer questions about their specific music, and most have websites with searchable databases, which provided a huge amount of information. I can recommend the IAMIC to anyone with a research topic or even simple curiosity.

All of the above resources were utilized with one main goal in mind: to acquire hard copies of all the theatrical trombone music possible. Since an accurate and specific description of each piece is an integral part of my agenda, without having the actual music in hand, the piece could not be included. For various reasons, some pieces that have been discovered could not be acquired in the time frame of this study. So this document marks the beginning of an ongoing undertaking, which will continue beyond its completion and my graduation. The current findings and ongoing results of my continued efforts will be made available on the Internet at a website of my own:

[www.trombonetheater.com](http://www.trombonetheater.com).

### **Classification of Works**

Many theatrical pieces use contemporary techniques that are not considered theatrical in and of themselves. Techniques such as flutter tonguing, multiphonics, and playing other instruments can enhance the overall dramatic effect. In some cases, I have included works that were not necessarily written to be overtly theatrical, but include these and other contemporary techniques (one example would be the David Ott *Sonata* whose only extended technique is that one of four movements is played into a sympathetic piano). Since the motivation for this project is to unite this repertoire with interested performers,

these 'semi-theatrical' pieces are worthy of inclusion in this collection. They will be useful as stepping-stones for those who want to gradually incorporate theatrical performance practices by smaller steps. In general, if only one relevant extended technique is used, the piece is not included. This is especially true of any music written that uses only multiphonics. Since multiphonics have become so commonplace, those pieces would serve only to dilute the accumulation. An overall 'theatricity' rating (on a scale of 1 to 10, 10 being the most theatrical) is given to each piece to help the reader to distinguish the intensity of the piece's theatrical nature. These are my ratings based on my theatrical experience and analysis.

Each piece is listed below, catalogued by the various techniques used. Some theatrical features may fit into more than one category. Dialogue, Narration, and Other Vocalization, for example, are all very related, but there are certain parameters that necessitate their separation.

### **Specific Categories**

The following headings will be in grid format and each field will be kept brief for easy referencing.

**Index Number:** The upper left hand corner of each entry will have the index number that is assigned to that piece. Since this list will continue to grow, it would be impossible to number the works alphabetically, as that would make later insertions impossible. This number will be used in all of the cross-reference indices for convenience.

**Theatricity Rating:** Each piece will be assigned a number, between one and ten, inclusive, describing the relative theatrical nature based on my examination and analysis. For example, a theatricity rating of one would be assigned to a piece that only involves playing into a piano with the pedal engaged to allow sympathetic vibrations of the strings. A theatricity rating of five would include pieces with narration, as they definitely carry a theatrical intent, but the trombonist is often not required to execute that facet of the performance. A theatrical rating of ten would include works with multiple contemporary and theatrical techniques in combination, like the Berio *Sequenza V* and the Erickson *General Speech*.

**Title:** This field will include the full title of the piece given by the composer and any subtitles as well.

**Composer:** This field will be used for the composer's full name.

**Publisher:** This field will have the name of the publisher or will indicate that the piece is not published. Publisher contact information will be included at the end.

**Publisher Date:** This field will include the date the piece was written as well as the date of publication if there is a difference.

**Lighting:** A concise description of the lighting requirements will be outlined, including basic stage washes, spotlights, stand lights, and candles, to name a few. Attributes of lighting that need to be considered are, intensity, color, focus, and cuing.

**Make-up:** Besides traditional make-up (i.e.: lipstick, eye-liner, clown make-up), this field will include requirements or recommendations of a work that have a direct influence on the face of the performer. Examples of this may include fake noses, masks, glasses, hats, or other things attached to the head.

**Costume:** This field will list any suggested or required attire, or lack thereof.

**Stage Direction:** This field will include any instruction given to the performer that translates into physical motion with the body beyond normal trombone playing. This can include entering, leaving, and moving about the stage as well as the gesticulation of the individual's body parts, including facial expressions. Instructions that are strictly about the production of sound (i.e.: playing into or rolling the bell on the strings of a piano; disassembling the horn to play individual parts separately) are also included. Stuart Dempster refers to this type of musical instruction that translates into physical action and visual interest as *implied theater*<sup>17</sup>.

**Dialogue/Narration:** This field will describe any words that are spoken by the trombonist in any language, either through the horn, or around the horn. Another possibility is that a separate performer could be required to recite dialogue. The main difference between dialogue and narration is the story-like quality of a narration, whereas dialogue can be more interactive, random, and has less of a sequence of events orientation.

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<sup>17</sup> Stuart Dempster, *The Modern Trombone, A Definition of Its Idioms* (Berkeley: University of California Press, 1979), 120.

**Sound Effects:** This field will include all sounds made using the trombonist's voice or throat other than actual dialogue. Examples of such vocalization would include multiphonics, singing alone, screaming, and wind noises or audible inhalations. Also included will be any sounds the trombonist makes with his horn outside of the traditional realm. Examples of such sounds would include tapping the slide on the stage and rattling a metal plunger in the bell.

**Props:** This field will list all equipment necessary to execute the performance of the composition. Examples of specific functional stage equipment are risers, tables, and stools, as well as more aesthetic considerations like flowers, candles, and toilet paper.

**Other Instruments:** This field will list all musical instruments the trombonist is expected to play and how. It also will list the instruments of other players in the case of chamber music.

**Audience Interaction:** This field will capture any expectations the piece has of the audience. This could include specific physical commands, or more generic improvised responses, musical and non-musical. The audience may be unsuspecting or forewarned, or there may even be individuals involved in the piece that are 'planted' in the audience.

**Amplification:** This field will list any amplification equipment the trombonist uses and how it is projected around the performance space. This includes microphones for the voice, feedback loops for the trombone, and other

sympathetic instruments hooked to microphones. The speakers can be placed on the stage or behind the audience or even worn by the trombonist.

**Tape:** This field will list any sound source to be played through an audio system that is not produced during the performance. Audiotapes and compact discs are common. In some cases the performer is instructed to prepare their own sound source previous to the performance to use during the performance.

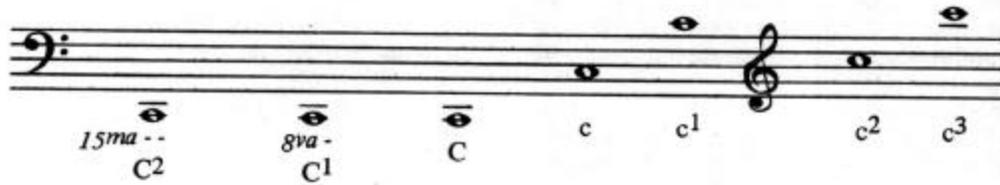
**Extended Techniques:** This field will list other common or relevant contemporary techniques used in the piece, like flutter-tonguing, harmonic glissandi, and specific tone variables. Also included will be the more rare instances of necessary elements, which are not captured by the other categories.

**Duration:** This field will give the time the work takes to be performed. If the nature of the piece allows for a wide range of possible timings, the parameters of the execution variables will be described. For those cases, references to known performances will be made, if possible.

**Mutes:** All required mutes or other bell attachments will be listed in this field, and how they are used. The possibilities include straight, cup, harmon, plunger, metal plunger, hat, and bucket. They may be inserted and manipulated by hand or suspended in front of the performer.

**Range:** This field will name the highest and lowest pitches written in the work. If appropriate commentary may be included about the overall tessitura of the piece or if the pitch content is indeterminate. The following chart shows the

nomenclature used to define range, the example note being the bottom of each octave.



**Clefs Used:** This field will list the clefs that are utilized throughout the piece, or the lack of clefs in all or part of the piece. (i.e.: the Berio *Sequenza V* is entirely in bass clef except for one note,  $f^2$ , written in treble clef).

### Supplemental Information

The following headings will be in paragraph form below the grid to help clarify matters too complex for the grid format.

**General Description:** This section will give an overall synopsis of the piece. Other possible information would include any historical perspective of significance, dedications to specific individuals, or the party responsible for commissioning the work.

**Unusual Notation:** This section will describe, if necessary, any out of the ordinary notational issues. This includes plunger indications, specific slide movement figurations, microtonal specifications and graphic representations rather than traditional clefs and rhythmic notation, among others.

**Techniques Required:** When appropriate, this section will provide a more detailed description of the techniques used. For instance, if multiphonics are used a great deal, then a more thorough discussion of the relationship

between the played and sung pitches will be included. If improvisation is required, it will be explained here. There may be some duplication of information with the “extended techniques” category. But this section will be devoted to more thorough explanations

**Complications:** This section is devoted to describing the possible difficulties faced when preparing the piece, which may not be obvious in the listing by category. This could include the interaction of players, or the combinations of various techniques that complicate each other. Also included here will be any recommendations for preparing the work from the composer, other performers, and myself.

From the above categories, a picture of what each piece involves should be made clear. With this information, interested trombonists should be able to judge whether or not they would want to acquire, prepare, and perform the composition themselves.

## Catalogue of Repertoire

Index Number: 1

Theatricity Rating: 4

<b>Title</b>	<b>Wotda...</b>
<b>Composer</b>	<b>Aldag, Dan</b>
Publisher	Kagarice Brass Editions
Publisher Date	1994
lighting	none
make-up	none
costume	none
stage direction	a small amount
dialogue/ narration	none
sound effects	none
props	none
other instruments	two hand clappers
audience interaction	the hand clappers are planted in the audience
amplification	none
tape	none
extended techniques	two choruses of blues in f
duration	3.5 minutes
mutés	none
range	high: b <sup>1</sup> ; low: F
clefs used	bass

**General Description:** *Wotda...* uses two hand clappers to accompany the trombone. The surprise of the piece is that the hand clappers are hidden in the audience. The handclappers are instructed to begin the piece during the applause as the trombonist enters the stage, so that the accompaniment emerges as the applause dies down.

**Unusual Notation:** Traditional notation is used throughout, with some meter changes.

**Techniques Required:** A few simple glissandi are required as well as two choruses of blues in F for the performer to improvise.

**Complications:** Depending on how far away the audience is from the stage, precise coordination with the hand-clapping accompaniment could prove challenging.

**Index Number: 2**

**Theatricity Rating: 8**

<b>Title</b>	<b>Trio</b>
<b>Composer</b>	<b>Alsina, Carlos Roqué</b>
Publisher	Bote & Bock
Publisher Date	1967
lighting	easily incorporated
make-up	none
costume	none
stage direction	extensive: including moving about the stage, dropping things, and interaction between players
dialogue/ narration	none
sound effects	singing, multiphonics, laughter, audible breathing
props	revolving stool, marbles, aluminum foil
other instruments	cellist, percussionist with many various instruments, trombonist must also play maraca and small trill whistle
audience interaction	none
amplification	none
tape	none
extended techniques	flutter tonguing, improvisation
duration	14 minutes
mutes	plunger
range	high: f <sup>2</sup> ; low: F-sharp <sup>1</sup> ; plus indeterminate passages
clefs used	bass and treble

**General Description:** Trio, for trombone, cello and percussion, is as much a piece of theater as it is a piece of music. The first page of the score lists the players as the “cast”. There are five pages of written instructions included as well as 15 pages of the actual musical score. The theatrics of the piece are meant to enhance the execution of the piece, including choreographed mishaps and indications of the way the players are to react to each other, as well as their physical movements around the stage.

**Unusual Notation:** The majority of the piece is written on traditional staves, indicating specific pitches. There is no meter indication, but measures are

indicated with barlines and subdivided with dotted barlines to help coordinate the parts. Rhythm indications are relative and not meant to be metric. A smaller portion of the score is written in a more aleatoric style with graphic notation.

**Techniques Required:** Multiphonics are used in combination with fluttertonguing and plunger action. Often the multiphonics do not align the sung notes with the played ones, so they must be performed more autonomously than most literature.

**Complications:** Besides the combination of simultaneous extended techniques in all parts, the players must coordinate their musical efforts (without the aid of regular metric rhythm) and their dramatic efforts. Many of the stage directions (like dropping the music off the stand) are meant to seem as if they are not indicated in the score.

**Index Number: 3**

**Theatricity Rating: 9**

<b>Title</b>	<b>Dream Sequence 1</b>
<b>Composer</b>	<b>Asia, Daniel</b>
Publisher	Merion Music. Inc.
Publisher Date	1996
lighting	optional
make-up	optional
costume	optional
stage direction	extensive
dialogue/ narration	random nonsense syllables, few isolated words, and the phrase “but did the piece really have any?”
sound effects	wind noises, onomatopoeic noises, multiphonics, and audible breathing
props	none
other instruments	none
audience interaction	none
amplification	3 microphones recommended: on bell, on mouthpiece and behind trombonist
tape	none
extended techniques	fluttersong, trills, foot stomps, and improvisation
duration	12 minutes
mutes	plunger
range	high: c <sup>2</sup> ; low: B-flat <sup>1</sup> ; plus indeterminate notation
clefs used	bass and treble

**General Description:** *Dream Sequence 1* is about the dream of a fictional trombone player, including allusions to practice arpeggios, swing band music and other recognizable and unrecognizable elements. The entire piece is played with the trigger slide out to create another tambour altogether when the trigger is depressed. Amplification is recommended so that this effect and the various percussive effects used on the body of the horn can be heard as well as the more traditional performance practices of the piece.

**Unusual Notation:** Three types of staves are used: a single-line staff, a 3-line staff to indicate range extremes, and a traditional 5-line staff. No meter is

indicated, but events are given durations in seconds. All vocalizations are on a staff below the trombone staff and plunger manipulation is indicated by a line above the trombone staff. Two pages of instructions and program notes are included with the score.

**Techniques Required:** Many different effects are used in all different combinations: foot stomps while playing, multiphonics while hitting the bell with a fingernail, etc. Sometimes the player must alternate played notes with sung or spoken notes in rapid succession. The player is also required to inhale on a specific pitch.

**Complications:** All aspects of playing are extremely controlled and notated: dynamics, plunger action, slide position, intonation, articulation, vibrato, and breathing. This gives the performer less freedom of interpretation and more parameters to coordinate than many pieces require.

**Index Number: 4**

**Theatricity Rating: 7**

<b>Title</b>	<b>Echo Sonata for Two Unfriendly Groups of Instruments</b>
<b>Composer</b>	<b>Bach, P.D.Q.</b>
Publisher	Theodore Presser Company
Publisher Date	1977; written in 1966
lighting	easily incorporated
make-up	easily incorporated
costume	easily incorporated
stage direction	mainly each group reacting to the other group
dialogue/ narration	easily incorporated
sound effects	footstomp, kissing sound, snorting
props	easily incorporated
other instruments	French horn, trumpet, flute, oboe, bassoon
audience interaction	none
amplification	none
tape	none
extended techniques	none
duration	2 minutes
mutes	none
range	high: g-sharp <sup>1</sup> ; low: F
clefs used	bass

**General Description:** *Echo Sonata* is a humorous satire of a classically structured chamber music piece which pits a woodwind trio against a brass trio. The woodwinds are portrayed as proper well-behaved musicians while the brass are portrayed as unruly misfits. For example, the piece starts with the woodwinds playing an antecedent phrase which ends on the dominant, only to be answered by an atonal consequent phrase from the brass. Although the score does not call for it, lighting, costume, and other theatrical elements could easily be added to enhance the performance.

**Unusual Notation:** Standard traditional notation is used throughout.

**Techniques Required:** A couple of glissandi are used and a kissing sound must be made into the mouthpiece.

**Complications:** It is recommended that the brass be in a balcony to add an element of surprise to their first entrance. If no balcony is available, it is beneficial to at least put the two groups at opposite ends of a stage to visually accentuate their opposition. Whatever distance there is between the groups may make certain timing aspects of the piece more challenging, but for the most part if each trio stays together individually, the effect of the piece will be intact.

**Index Number: 5**

**Theatricity Rating: 8**

<b>Title</b>	<b>Taking A Stand</b>
<b>Composer</b>	<b>Beckwith, John</b>
Publisher	Berandol Music Unlimited
Publisher Date	1975; written in 1972
lighting	recommended
make-up	none
costume	none
stage direction	extensive
dialogue/ narration	none
sound effects	none
props	14 music stands and one platform
other instruments	other players: two trumpets, horn, and tuba. trombonist must also play euphonium
audience interaction	none
amplification	none
tape	none
extended techniques	glissandi, harmonic glissandi, fluttertonguing
duration	fifteen minutes
mutes	straight and cup
range	high: d <sup>2</sup> ; low: F-sharp <sup>1</sup>
clefs used	bass and tenor

**General Description:** *Taking a Stand* is a brass quintet, commissioned by the Canadian Brass and based on a blues melody 52 notes long. It involves elaborated stage direction, including moving about the stage and into the audience, as well as player interaction and bell direction. It is recommended that the center stage lights fade up during the opening lines and down during the final lines of the piece.

**Unusual Notation:** Although a traditional five-line staff is used throughout, meter is used rarely. The five parts must coordinate their passages but exact alignment is not always necessary.

**Techniques Required:** The technical requirements of *Taking a Stand* are not overly complex.

**Complications:** *Taking a Stand* involves extensive stage direction while the performers are playing. Coordination between the five players is made difficult by the lack of meter. A great deal of interpretive license is given to each individual, but there are times when individual parts are meant to be coordinated with other individual parts in varying combinations. Rehearsal recommendations are included with the score.

**Index Number: 6**

**Theatricity Rating: 10**

<b>Title</b>	<b>Stripsody</b>
<b>Composer</b>	<b>Berberian, Cathy</b>
Publisher	C.F. Peters Corporation
Publisher Date	1966
lighting	could be incorporated
make-up	could be incorporated
costume	could be incorporated
stage direction	the score suggests that the performer add gestures and body movements as they see fit
dialogue/ narration	full sentences and random words
sound effects	the main ingredient of the piece, including everything from animal noises to nonsense noises
props	the score specifically states that no props be used, but they could easily be incorporated
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	vocal acrobatics
duration	6 minutes
mutes	none
range	indeterminate
clefs used	none

**General Description:** *Stripsody* is not meant to be performed on any specific instrument. Rather, it is made up of 16 pages of sound effects. It should be performed as if by a radio sound man who must provide all the sound effects with their voice

**Unusual Notation:** The piece is written on a three-line staff indicating low, medium, and high pitch levels. Superimposed on this staff are various words and drawings, comic book style, which indicate the sounds to be made. One of the images on page seven is a trombone with the word “poporo-poporoooo” leaving the bell.

**Techniques Required:** An extremely diverse palette of onomatopoeic sounds is required of the performer.

**Complications:** This piece would require an extremely vivid imagination to interpret. The wide variety of cartoon and caricature images would inspire very different and subjective performances from different individuals.

**Index Number: 7**

**Theatricity Rating: 10**

<b>Title</b>	<b>Sequenza V</b>
<b>Composer</b>	<b>Luciano Berio</b>
Publisher	Universal
Publisher Date	1966
lighting	spotlight, alternate suggestion: blue wash with red highlights
make-up	clown make-up is not required, but frequently used
costume	white tie is specified in the score
stage direction	especially in the first half
dialogue/narration	one word... "why?"
sound effects	extensive multiphonics, vowel sounds through the horn and outside the horn, audible inhalation of air through the horn, singing a specific pitch while inhaling
audience interaction	none
props	medium height stool
other instruments	none
amplification	none
tape	none
extended techniques	double tonguing, triple tonguing, flutter tonguing, harmonic glissando, manipulating the tone of the horn to mimic vocal vowel sounds, memorization.
duration	6 minutes
mutes	metal plunger used throughout
range	high: f <sup>2</sup> ; low: A <sup>1</sup>
clefs used	bass, treble (briefly)

**General Description:** *Sequenza V* is an extremely challenging piece for solo trombone. It was written as a tribute to the Russian clown, Grock, who was known for mimicking the quirky habits of musicians and for asking the question "why?" Stage direction includes using the trombone as if in targeting practice and pretending there is no audience.

**Unusual Notation:** The notation incorporates specific and non-specific pitches as well as durational rhythmic notation throughout, the duration of the player's breath determining the duration of the musical event (one breath per barline in

the second half). A metal plunger is incorporated for the entire piece. The notation for this is an added line below the staff, the activity of the mute being very specific throughout the entire piece (ranging from open to close, tight sealed and rattled against the bell for a percussive effect). The dynamics are very specific, complex, and frequent, indicated by unique notation: seven numeric levels in circles throughout the score.

**Complications:** some instrumental glissandi indicated are impossible to do without going over a break; the entire second half must be played with the horn absolutely level as it is impossible to empty the spit valve at all. This is due to the fact that there is no break in the sound, even while “breathing in” the player must vocalize a specific pitch. At the most complex moments the player is required to play, sing, flutter tongue and rattle the plunger in the bell simultaneously.

**Index Number: 8**

**Theatricity Rating: 1**

<b>Title</b>	<b>Elegy for Mippy II</b>
<b>Composer</b>	<b>Bernstein, Leonard</b>
Publisher	Boosey & Hawkes
Publisher Date	1960
lighting	none
make-up	none
costume	none
stage direction	foot tapping
dialogue/ narration	none
sound effects	none
props	none
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	none
duration	two minutes
mutes	none
range	high: b-flat <sup>1</sup> ; low: B-flat <sup>1</sup>
clefs used	bass and tenor

**General Description:** *Elegy for Mippy II* was written for Leonard Bernstein's brother Burtie whose dog's name was Mippy. It is a short piece that requires the player to tap their foot audibly throughout, four beats to a bar.

**Unusual Notation:** No unusual notation is used.

**Techniques Required:** One glissando and constant foot-tapping.

**Complications:** The most complicated facet of this piece is its shifting back and forth between simple and compound rhythms.

**Index Number: 9**

**Theatricity Rating: 3**

<b>Title</b>	<b>The Conditions of a Solitary Bird</b>
<b>Composer</b>	<b>Borden, Lawrence</b>
Publisher	International Trombone Association Manuscript Press
Publisher Date	1996; written in 1980
lighting	none
make-up	none
costume	none
stage direction	the trombonist must play into a passive piano, plus a few indications to remain motionless
dialogue/ narration	none
sound effects	multiphonics
props	brick to hold sustain pedal down
other instruments	sympathetic piano
audience interaction	none
amplification	none
tape	none
extended techniques	harmonic glissandi, microtuning, fluttertonguing
duration	10 minutes
mutes	none
range	high: d <sup>2</sup> ; low: A
clefs used	bass and tenor

**General Description:** *The Conditions of a Solitary Bird* is a five movement work dedicated to the composer's teachers Ardash Marderosian and Frank Crisafulli. It is inspired by the writings of San Juan de la Cruz, a 16th century Catholic mystic. The specific poem that inspired this piece was apparently written in response to a nun's question, "How can I become the best nun that I can be?" The poem states that "The Conditions of a Solitary Bird are Five," each condition corresponding to a different movement.

**Unusual Notation:** Traditional notation is used throughout, though some portions are unmetered. Some gestures are given durational values in seconds.

**Techniques Required:** The outer movements are played entirely into a piano with the sustain pedal depressed. The second and third movements are more straightforward in style. The fourth movement involves multiphonics, harmonic glissandi, microtuning combined with tambour changes.

**Complications:** The sung pitches required in the multiphonic sections may be out of the range of some performers. The composer gives suggestions to compensate. Also, the movements played into a piano require the sound of the trombone to fade inconspicuously into the sound of the ringing piano, which requires excellent volume and pitch control.

**Index Number: 10**

**Theatricity Rating: 2**

<b>Title</b>	<b>Exegesis</b>
<b>Composer</b>	<b>Brink, Philip</b>
Publisher	The Brass Press
Publisher Date	1983; written 1974
lighting	could be incorporated
make-up	could be incorporated
costume	could be incorporated
stage direction	could be incorporated
dialogue/ narration	none
sound effects	various vowel sounds, multiphonics
props	none
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	harmonic trills, harmonic glissandi, and a small amount of improvisation
duration	approx. five minutes
mutes	none
range	high: d-flat <sup>2</sup> ; low: D <sup>1</sup>
clefs used	bass, tenor, and treble

**General Description:** *Exegesis* is a single movement work written in a modern atonal style. The score hints at but does not make explicit any particular dramatic action or effect, which is left up to the performer to create or not. The character is made most obvious by the stylistic words written in the score, i.e.: secretive, intense, confusion, and “found it!”

**Unusual Notation:** A five-line staff is used throughout, but no meter is indicated. All rhythmic values are relative, and tempo is indicated in words. Sung notes are given square note heads.

**Techniques Required:** A wide variety of multiphonic combinations are used, as well as singing alone, harmonic trills and glissandi. Some notes that require

having two triggers are given optional alternatives for performers with only one trigger.

**Complications:** The multiphonic indications are the most challenging part of this work. The performer is required to sing an almost two-octave range and must be able to sing above and below the pitches being played. They must be able to sustain a sung pitch while playing random pitches above and below it and vice versa, as well as using vowel manipulations.

**Index Number: 11**

**Theatricity Rating: 2**

<b>Title</b>	<b>'Why Not?' Mr. Berio</b>
<b>Composer</b>	<b>Buckley, John</b>
Publisher	The Contemporary Music Centre
Publisher Date	1977
lighting	none
make-up	none
costume	none
stage direction	at one point the performer must bring the horn down and walk towards the audience
dialogue/ narration	one phrase: "Why not, Mr. Berio?"
sound effects	kissing sound in mouthpiece, wind noises
props	none
other instruments	piano
audience interaction	none
amplification	none
tape	none
extended techniques	fluttersounding, harmonic glissandi, multiphonics, & microtuning
duration	8 minutes
mutes	none, but there are hand stop indications
range	high: d <sup>2</sup> ; low: F-sharp <sup>1</sup> ; plus indeterminate pitches
clefs used	bass, tenor, and treble

**General Description:** *'Why Not?' Mr. Berio* is an atonal piece (although it ends with a G Major chord) for trombone and piano which utilizes many extended techniques. While the music is theatrical in character, the actual theatrical elements utilized are few. There are two extended solos for the trombone and one for the piano.

**Unusual Notation:** The composer uses a traditional five-line staff throughout. Parts of the piece are metered and other parts are not. A key is included with the score to help interpret certain symbols, i.e.: rectangles in the piano part to represent clusters and graphic shapes that represent complicated dynamics.

**Techniques Required:** Multiphonics are only used briefly, but the use of indeterminate pitches is extensive.

**Complications:** The intricacies of rhythm make coordination of piano and trombone challenging. The stopped indications and the “wa-wa-wa” notation that happens twice are more difficult to create without the use of a plunger.

**Index Number: 12**

**Theatricity Rating: 8**

<b>Title</b>	<b>Boom Time</b>
<b>Composer</b>	<b>Buss, Howard J.</b>
Publisher	Brixton Publications
Publisher Date	1998
lighting	could be incorporated
make-up	none
costume	none
stage direction	a few incidental instructions
dialogue/ narration	both performers are required to deliver extensive recitation of text
sound effects	thumb valve trill, hissing
props	electric fan, and a coin
other instruments	the percussionist must play over twenty instruments
audience interaction	none
amplification	none
tape	none
extended techniques	multiphonics, rips, fluttertonguing and growling
duration	12 minutes
mutes	plunger
range	high: c <sup>2</sup> ; low: A-flat <sup>1</sup>
clefs used	bass and tenor

**General Description:** *Boom Time* is a four movement work for trombone and percussion. Each movement has extensive text which both players must recite while performing.

**Unusual Notation:** A traditional five-line staff is used throughout. The percussionist is required to play from two staves at times. The text to be recited is indicated in bold and italics above the appropriate staff.

**Techniques Required:** Fluttertonguing, growling, rips, and multiphonics are only used occasionally. Most of the piece is straightforward playing. The spoken part requires the trombonist to speak and whisper into the horn, as well as speaking around the horn.

**Complications:** At one point the plunger is utilized backwards to stop the horn which results in raising the pitch by a half-step. Some passages require the performer to play and speak into and around the horn in rapid succession.

**Index Number: 13**

**Theatricity Rating: 7**

<b>Title</b>	<b>Camel Music</b>
<b>Composer</b>	<b>Buss, Howard J.</b>
Publisher	Smith Publications
Publisher Date	1976; written 1975
lighting	none
make-up	none
costume	none
stage direction	none
dialogue/ narration	text based on an Aesop fable
sound effects	valve trills, wind noises inhaling and exhaling, screaming
props	none
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	multiphonics
duration	five minutes
mutes	plunger
range	high: c <sup>2</sup> ; low: A-flat <sup>1</sup>
clefs used	bass

**General Description:** *Camel Music* is an avant garde piece for solo trombone in which the performer must execute the text intermittently while playing. The text is delivered by means of speaking, whispering, shouting, and singing, through the horn and around the horn.

**Unusual Notation:** A key is provided to interpret the symbols on the score. Most of the piece is unmetered but a traditional five-line staff is always used. Rhythm is mostly relative with some durational notation.

**Techniques Required:** Extensive plunger technique is required, including using it backwards.

**Complications:** The greatest challenge of this piece is to convey the text clearly since many of the syllables are isolated from the rest of their word by a wide variety of trombone effects.

**Index Number: 14**

**Theatricity Rating: 8**

<b>Title</b>	<b>Solo for Sliding Trombone</b>
<b>Composer</b>	<b>Cage, John</b>
Publisher	Henmar Press, Inc.
Publisher Date	1960
lighting	none
make-up	none
costume	none
stage direction	instructions on taking apart the instrument to play on various parts
dialogue/ narration	none
sound effects	barking
props	jar
other instruments	conch shell
audience interaction	none
amplification	none
tape	none
extended techniques	fluttersounding, microtuning, harmonic glissandi
duration	indeterminate
mutes	plunger, hat, one that produces a buzz, and two of the performer's choice
range	indeterminate
clefs used	none

**General Description:** *Solo for Sliding Trombone* is actually pages 173-184 of John Cage's Concerto for Piano and Orchestra. It is a trombone solo or a part in an ensemble. Of the twelve pages, any amount of them may be played, including none.

**Unusual Notation:** Each page has five staves on it, but no clefs, barlines or meter. All notes are separate from one another, preceded and followed by a silence. A full page of instructions are included to explain the symbols used. Dynamics and duration of notes are indicated by the size of the note heads on the score.

**Techniques Required:** Playing a conch shell (normally and muted), fluttertonguing, harmonic glissandi, and microtonal bending are all used extensively in this work.

**Complications:** The performer is required to use imaginative interpretation skills to create the sounds represented on the score. Often the horn must be taken apart and the various pieces played in different combinations (i.e.: mouthpiece in bell, slide disconnected, tubing slide out, without bell into jar, etc.).

**Index Number: 15**

**Theatricity Rating: 7**

<b>Title</b>	<b>At the Far Side of the Pasture</b>
<b>Composer</b>	<b>Corwell, Neal</b>
Publisher	Nicolai Music
Publisher Date	1994
lighting	none
make-up	none
costume	none
stage direction	how the performers enter the stage is dictated, and there is an optional dance
dialogue/ narration	separate narrator is required
sound effects	narrator has an optional singing part, trombonist must imitate the 'moo' of a cow
props	none
other instruments	sand blocks for the narrator
audience interaction	none
amplification	depending on the venue, a microphone for the narrator
tape	none
extended techniques	fluttersonging
duration	ten minutes
mutes	straight and harmon
range	high: b-flat <sup>1</sup> ; low: E-flat
clefs used	bass

**General Description:** *At the Far Side of the Pasture* is a collection of five humorous animal ditties for trombone and narrator. The trombonist stays off stage while the narrator has an opening prologue in which the trombonist is beckoned.

**Unusual Notation:** There is no unusual notation in this piece

**Techniques Required:** Fluttersonging is the only extended technique required of the trombonist, but there are extensive open and closed indications when playing with the harmon mute. The narrator has the option of singing the last page of one movement. The narrator must also play sand blocks in another

movement and is encouraged to dance when doing so. Both performers must execute one foot stomp.

**Complications:** This work is not complicated, beyond basic coordination of the trombone part and narration, which is very rhythmical at times.

**Index Number: 16**

**Theatricity Rating: 3**

<b>Title</b>	<b>Shamen</b>
<b>Composer</b>	<b>Cutler, Joe</b>
Publisher	Warwick Music
Publisher Date	1994
lighting	none
make-up	none
costume	none
stage direction	playing in and out of a sympathetic piano
dialogue/ narration	none
sound effects	singing into sympathetic piano
props	none
other instruments	sympathetic piano
audience interaction	none
amplification	none
tape	none
extended techniques	fluttersong, lip trills
duration	approximately ten minutes
tones	harmon with plunger
range	high: a <sup>1</sup> ; low: B <sup>1</sup>
clefs used	bass

**General Description:** *Shamen* is based on a scene from the Teachings of Don Juan by Carlos Castaneda in which a young anthropology student experiences a hallucinogenic episode with an aging Yaqui Indian Shamen after taking peyote (a drug obtained from the cactus plant). It is performed into a piano with the sustain pedal depressed. The piano is utilized off and on throughout the piece.

**Unusual Notation:** A traditional five-line staff is used throughout with a separate staff above it for the parts that are sung. Most of the work is metered, but some parts are more cadenza in style and the rhythmic representation is relative.

**Techniques Required:** Some fluttertonguing is required, as well as some valve trills, lip trills, and extensive plunger technique with the harmon mute.

**Complications:** Rhythmic intricacies require a good deal of facility to execute this piece at the tempo markings indicated.

**Index Number: 17**

**Theatricity Rating: 10**

<b>Title</b>	<b>BTRB</b>
<b>Composer</b>	<b>Cope, David</b>
Publisher	Brass Music, Ltd
Publisher Date	1970
lighting	easily incorporated
make-up	easily incorporated
costume	shabby street clothes
stage direction	a majority of the piece
dialogue/ narration	nonsense
sound effects	whispering, yelling, screaming, giggling
props	see below
other instruments	mouthpieces of a bassoon, clarinet, and recorder
audience interaction	the player must convince the audience to applaud before the piece is over
amplification	none
tape	none
extended techniques	none
duration	5-7 minutes
mutes	none
range	high: d <sup>1</sup> ; low: A, plus performer discretion
clefs used	bass

**General Description:** This piece can be played by any brass instrumentalist, though it was originally written for trombonist Tom Everett. It has more acting than playing. The performer is thrown onto the stage where there is a trombone and mouthpieces of various instruments. Most of the piece is spent by the performer trying to figure which mouthpiece to insert into the horn. In the end, the performer runs out of the auditorium screaming.

**Unusual Notation:** Six pages of stage direction and three measures of traditional musical notation, though any excerpt may be substituted for what the composer provides.

**Techniques Required:** Falling, running, & conveying emotions.

**Complications:** There is very little trombone playing in this piece, so the most challenging part of the required acting would probably be to convincingly portray unfamiliarity with the horn.

**Index Number: 18**

**Theatricity Rating: 6**

<b>Title</b>	<b>Merrie English Love Songs</b>
<b>Composer</b>	<b>Davis, Sharon</b>
Publisher	Western International Music, Inc.
Publisher Date	1990
lighting	none
make-up	easily incorporated
costume	recommended eighteenth-century period costumes
stage direction	none
dialogue/ narration	none
sound effects	shouting, singing, singing through the trombone, elephant calls, foot stomps
props	none
other instruments	female voice, triangle, temple block, music stand, tambourine, and gourd
audience interaction	none
amplification	none
tape	none
extended techniques	fluttersonging
duration	approx. twelve minutes
mutes	harmon, cup
range	high: c-sharp <sup>2</sup> ; low: B-flat <sup>1</sup>
clefs used	bass, tenor, treble

**General Description:** *Merrie English Love Songs* is a four movement work for female voice and trombone. The text is based on the words of Henry Carey (1678?-1743) which reveal some curious frustrations and stereotyping between the genders in the social life of early eighteenth century England. The composer recommends that period costumes be worn to enhance the quaint and proper atmosphere of the songs.

**Unusual Notation:** The piece is written entirely in score form from which both performers perform, the percussion parts being included on the voice staff. An extra percussion part is included in case a separate percussionist is used.

**Techniques Required:** The trombonist is required to sing through the horn, shout in coordination with the singer, fluttertongue, and imitate an elephant call. The singer is required to play various percussion instruments, including the music stand itself, triangle, temple block, tambourine, and gourd, as well as executing foot stomps.

**Complications:** The most complicated aspect of the work is the voice part since the singer is expected to play the percussion parts in the fourth song. A separate percussion part is provided if the performers want to have a separate performer execute the part.

**Index Number: 19**

**Theatricity Rating: 8**

<b>Title</b>	<b>Animus 1</b>
<b>Composer</b>	<b>Druckman, Jacob</b>
Publisher	M.C.A. Music
Publisher Date	1966
lighting	none
make-up	none
costume	none
stage direction	entering, exiting, sitting, & standing
dialogue/ narration	loud whispering through the horn
sound effects	multiphonics, vowel manipulation
props	none
other instruments	none
audience interaction	none
amplification	none
tape	can be played through two to four speakers
extended techniques	fluttersong, some aleatoric improvisation
duration	thirteen minutes
muters	plunger, straight, harmon, and cup
range	high: c-sharp <sup>2</sup> ; low: F-sharp <sup>1</sup>
clefs used	bass and tenor

**General Description:** *Animus I* is an avant garde work for trombone and tape dedicated to the memory of Davis Shuman, who was the trombonist that prepared the concrete portions of the tape. The sounds on the tape vary from normal trombone sounds to more percussive sounds to idiomatic moog synthesizer passages.

**Unusual Notation:** Some unique & specific trombone techniques are given special symbolic representation, but always on a traditional five-line staff. One example is an empty notehead scored through by a vertical slash, indicating air to be blown into the mouthpiece with no lip vibration, the air stream being then cut sharply by the tongue against the lips, producing a hint of a pedal tone.

Above the trombone staff is a representation of the sounds on the tape often on two staves using both traditional, durational, and graphic notation.

**Techniques Required:** This piece includes passages of extreme plunger facility as well as very close multiphonic harmonies to accentuate the effect of amplitude modulation (beats).

**Complications:** There are three cues in the score indicating when the tape is to be played, requiring a sound person capable of reading a score to be present for the performance. However a performance version of the tape could be dubbed with appropriate silences to eliminate the need for other personnel.

**Index Number: 20**

**Theatricity Rating: 8**

<b>Title</b>	<b>Coming Out</b>
<b>Composer</b>	<b>Duke, Cason</b>
Publisher	unpublished
Publisher Date	written in 1993
lighting	optional
make-up	optional
costume	optional
stage direction	mainly interaction between players
dialogue/ narration	none
sound effects	optional
props	optional
other instruments	bassoon and cello
audience interaction	none
amplification	none
tape	none
extended techniques	none
duration	4 minutes
mutes	none
range	indeterminate
clefs used	none

**General Description:** *Coming Out* is a musical fable about peer pressure and conformity. All players begin by playing similar motives, but when the trombonist plays something different, the other players try to stop him. Eventually, the trombonist convinces the others that they can all play what they want and coexist.

**Unusual Notation:** No staves or specific pitches are indicated. Each player has a single line in the score on which graphic notation of motives are placed. Vertical alignment is key to the execution of the story, and each measure is given a duration in seconds.

**Techniques Required:** Glissandi and staccato playing are the only techniques used. The entire piece could be considered an improvisation.

**Complications:** Coordinating the three parts is the biggest challenge for the group. The bassoonist is faced with the largest challenge, since all three parts are required to play glissandi, but it is more idiomatic for the cello and trombone.

**Index Number: 21**

**Theatricity Rating: 10**

<b>Title</b>	<b>General Speech</b>
<b>Composer</b>	<b>Erickson, Robert</b>
Publisher	Seesaw Music Corp.
Publisher Date	1976
lighting	red and black light on lectern, controlled by performer
make-up	dark glasses
costume	military uniform abstraction with dayglo decorations
stage direction	throughout- all mannerisms, including final bow
dialogue/ narration	none
sound effects	throat-clearing
props	water glass/pitcher, opulent lectern, steps in 2-inch increments
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	flutter-tonguing, pitch bending, split tones, speech approximation
duration	ten minutes
mutes	none
range	high: b <sup>1</sup> ; low: B <sup>1</sup>
clefs used	bass

**General Description:** *General Speech* was commissioned and annotated by Stuart Dempster. The entire piece is a musical approximation of General McArthur's farewell speech. Each phonetic of each word is represented by some kind of manipulated trombone technique. The piece is performed in military garb with red and black light shining on the performer directly from the on-stage lectern. Stage directions are interspersed through the piece to help establish the military personage the performer is to imitate.

**Unusual Notation:** The text of the speech is above the score. Above that is a more broken down phonetic representation of the speech to help guide the player in their attempt to emulate actual speech.

**Techniques Required:** Extreme manipulations of embouchure and oral cavity are required throughout the piece, including bending pitches, and half-valve techniques. One unique effect used frequently requires the trombonist to move the slide in a slow, steadily creeping manner without letting the pitch change.

**Complications:** Stuart Dempster recommends allotting 10 months minimum for preparation, including a month in which the player puts the piece aside.

Execution of the work requires a second person to manipulate the lights of the performance venue, although the on stage lectern lights are controlled by the trombonist.

**Index Number: 22**

**Theatricity Rating: 1**

<b>Title</b>	<b>Natural “D”</b>
<b>Composer</b>	<b>Everett, Thomas</b>
Publisher	Seesaw Music Corp
Publisher Date	1971
lighting	none
make-up	none
costume	none
stage direction	instructions for playing into a sympathetic piano
dialogue/ narration	none
sound effects	one multiphonic passage
props	none
other instruments	passive piano
audience interaction	none
amplification	none
tape	none
extended techniques	none
duration	three minutes
mutes	none
range	high: f <sup>1</sup> ; low: A-flat <sup>1</sup>
clefs used	bass

**General Description:** *Natural “D”* is a short unaccompanied piece for trombone with an optional addition of a sympathetic piano during the middle section. It was written for the composer’s father. It is a simple piece, challenging the performer’s musicianship rather than their technique.

**Unusual Notation:** The notation is traditional throughout.

**Techniques Required:** A few simple glissandi, and one multiphonic moment.

**Complications:** If the optional piano part is executed, then another person is necessary since the instructions call for a two-handed d minor chord to be silently depressed to limit the number of piano strings being sympathetically stimulated.

**Index Number: 23**

**Theatricity Rating: 6**

<b>Title</b>	<b>Tuba Mirum</b>
<b>Composer</b>	<b>Ford, Andrew</b>
Publisher	Australian Music Centre
Publisher Date	1989
lighting	none
make-up	none
costume	none
stage direction	some interaction of players
dialogue/ narration	none
sound effects	multiphonics, audible breathing
props	mount for plunger
other instruments	another trombonist
audience interaction	none
amplification	none
tape	none
extended techniques	flutter-tonguing
duration	twelve minutes
mutes	plunger, cup, harmon
range	high: b <sup>1</sup> ; low: B <sup>2</sup>
clefs used	bass and tenor

**General Description:** *Tuba Mirum* was commissioned by Charles MacInnes.

The piece begins with both trombonists' backs to the audience. At times the score includes instructions for the players to interact while portraying specific attitudes.

**Unusual Notation:** A traditional five-line staff is used throughout. Rhythm varies from sections of durational notation to complicated mixed meter.

**Techniques Required:** Double pedal B-natural (B<sup>2</sup>) is require of both players, so bass trombones are necessary.

**Complications:** Timing between players must be intricately worked out. In one extremely rhythmic section, the 16th-note stays constant but jumps back and forth between players rapidly and in no discernible pattern. Another section

requires B<sup>2</sup> to be droned non-stop for two pages, the players taking turns droning and playing above the drone.

**Index Number: 24**

**Theatricity Rating: 3**

<b>Title</b>	<b>A Nursery Tale</b>
<b>Composer</b>	<b>Freed, Dorothy</b>
Publisher	Centre for New Zealand Music
Publisher Date	1975
lighting	none
make-up	none
costume	none
stage direction	none
dialogue/ narration	separate narrator required
sound effects	none
props	none
other instruments	two trumpets, French horn, and tuba
audience interaction	none
amplification	none
tape	none
extended techniques	none
duration	five minutes
mutes	none
range	high: f <sup>1</sup> ; low: E-flat
clefs used	bass and tenor

**General Description:** *A Nursery Tale* is a setting of Goldilocks and the Five Bears for brass quintet and narrator. The work is very programmatic as the storyline is reflected in the musical gestures.

**Unusual Notation:** Traditional notation is used throughout.

**Techniques Required:** This is not a technically taxing piece.

**Complications:** The narration is not cued in the score, so some time should be allowed in rehearsal for determining the placement of the text with the proper music.

**Index Number: 25**

**Theatricity Rating: 2**

<b>Title</b>	<b>In Quest of a Silence</b>
<b>Composer</b>	<b>Fulkerson, James</b>
Publisher	Seesaw Music Corp.
Publisher Date	1982
lighting	none
make-up	none
costume	none
stage direction	bell direction is dictated for eleven measures
dialogue/ narration	none
sound effects	multiphonics,
props	none
other instruments	piano, vibraphone
audience interaction	none
amplification	none
tape	none
extended techniques	harmonic glissandi, and a generous amount of trilling
duration	twelve minutes
mutes	harmon
range	high: e-flat <sup>2</sup> ; low: B-flat <sup>1</sup>
clefs used	bass, tenor, and treble

**General Description:** *In Quest of a Silence* is an avant garde trio for piano, vibraphone and trombone.

**Unusual Notation:** Each player's score has a second staff included on their part to provide cues constantly throughout the piece. Some extended techniques are given specific symbols which are explained in a key provided with the score.

**Techniques Required:** The trombonist must execute multiphonics, harmonic glissandi, trills and wa-wa technique with the harmon mute. The pianist is asked to play the strings inside the piano in a variety of ways. The vibraphone is played upon with and without the motor on.

**Complications:** The extreme rhythmic complexity of this piece makes the coordination of the parts the most challenging aspect of the piece.

**Index Number: 26**

**Theatricity Rating: 8**

<b>Title</b>	<b>Discours II</b>
<b>Composer</b>	<b>Globokar, Vinko</b>
Publisher	C. F. Peters
Publisher Date	1968
lighting	recommended
make-up	none
costume	none
stage direction	entering/exiting the stage, handling instrument
dialogue/ narration	specific text in French as well as various vowel sounds and consonants
sound effects	numerous extended techniques in various combinations of tongue action, breathing, vocalizing, normal playing, and mute manipulation
props	a table for each player
other instruments	maracas for each player
audience interaction	recommended that the audience sit in a circle around the performers
amplification	Two microphones are needed if the taped accompaniment option is chosen for the performance
tape	optional, not provided with the score
extended techniques	many, including harmonic trills and valve rattling
duration	fifteen minutes
mutes	Straight, cup, harmon, and plunger
range	high: f <sup>2</sup> ; low: B <sup>1</sup>
clefs used	bass

**General Description:** *Discours II* is an exploration of the similarities between human speech and the sound of the trombone for trombone soloist accompanied by four other trombonists (live or taped ahead of time). The words which express the composer's motivation and inspiration serve as the text used in the actual performance. Parts of the soloist music are specifically meant to mimic speech (similar to Erickson's *General Speech*). The performance style should be speech-like, playing phrases that sound like questions, explanations, or orders.

**Unusual Notation:** A five-line staff is used in each part for pitch specific sections, but single line staves are frequently used for the more aleatoric section. Durations in seconds are given at the top of the page for most portions of the piece. An extra three line staff is included whenever complicated plunger technique is required.

**Techniques Required:** A full page of explanations are included as a key to the numerous notational symbols. One example is “false double-tonguing,” represented by empty noteheads with vertical slashes above the alternating letters of t and k.

**Complications:** Each of the parts is replete with extended techniques and complex rhythmic passages. The challenge is to move beyond the individual technical requirements to be more mindful of the interactive nature of the piece, the “discourse” between the parts, as the title suggests.

**Index Number: 27**

**Theatricity Rating: 6**

<b>Title</b>	<b>D.E. Memorial</b>
<b>Composer</b>	<b>Heider, Werner</b>
Publisher	C. F. Peters
Publisher Date	1976
lighting	none
make-up	none
costume	none
stage direction	playing in different directions and horn manipulations
dialogue/ narration	none
sound effects	multiphonics, audible breathing, mouthpiece noises, singing alone, foot stomps
props	extra stands
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	shakes, trills, glissandi
duration	eleven minutes
mutes	plunger and harmon
range	high: d-flat; low: C; plus performer discretion
clefs used	bass

**General Description:** *D.E. Memorial* was commissioned by the International Trombone Association and is a tribute to Duke Ellington. It is written in five sections (possibly considered movements), each one played attacca, and each one performed with the player facing 90 degrees away from the previous one.

**Unusual Notation:** A few unusual symbols are used which are explained in the page of instructions. The entire part is written on a traditional five-line staff.

Some parts are written in specific meters with exact rhythms, others are written in relative and durational rhythmic values without meter.

**Techniques Required:** There is extensive use of shakes trills, and glissandi of all kinds, as well as specific thumb-valve instructions. While the plunger

technique used is frequent, it is not complicated. The multiphonics are mostly in close harmonies and some passages are played and sung entirely in unison.

**Complications:** The piece often leaves some aspect of the musical performance to the discretion of the performer. For example, in the second section, there is an entire staff of very specific and dense rhythm whose pitch content is left entirely up to the player.

**Index Number: 28**

**Theatricity Rating: 8**

<b>Title</b>	<b>Subadobe</b>
<b>Composer</b>	<b>Högberg, Fredrik</b>
Publisher	Edition Tarrodi
Publisher Date	1993
lighting	none
make-up	none
costume	none
stage direction	The performer moves all around the stage and into the audience
dialogue/ narration	A few words and many “scat” syllables
sound effects	singing and handclapping
props	none
other instruments	none
audience interaction	extensive audience contact throughout
amplification	none
tape	none
extended techniques	four glissandi
duration	four minutes
mutes	none
range	high: g <sup>1</sup> ; low: A <sup>1</sup>
clefs used	bass

**General Description:** *Subadobe* is a more user friendly piece for theatrical trombone. The rhythmic complexity and the use of extended techniques are not nearly as challenging as many pieces in this genre. I would recommend it to players who may be looking to add theatrical elements to their performance for the first time. Four other *Subadobe* works were written after this one, all with roman numerals added to their titles.

**Unusual Notation:** A traditional five line staff is used, broken sometimes for stage direction instructions. Note heads shaped like an ‘x’ denote scatted syllables, which are provided below the staff.

**Techniques Required:** Traditional trombone technique is not challenged by this piece. The performer must interact directly with individuals in the audience as well as encourage the whole audience to clap along.

**Complications:** The most challenging technical aspect is the quick execution of playing and singing back and forth in rapid succession.

**Index Number: 29**

**Theatricity Rating: 8**

<b>Title</b>	<b>Subadobe II ("If you were mine...")</b>
<b>Composer</b>	<b>Högberg, Fredrik</b>
Publisher	Edition Tarrodi
Publisher Date	1994
lighting	none
make-up	none
costume	none
stage direction	movement all over the stage
dialogue/ narration	a few words and many "scat" syllables
sound effects	singing and screaming
props	none
other instruments	none
audience interaction	not as much as the first Subadobe
amplification	none
tape	none
extended techniques	complicated glissandi technique
duration	six minutes
mutes	none
range	high: b <sup>1</sup> ; low: D
clefs used	tenor and bass

**General Description:** The second of five pieces in the *Subadobe* series, it requires a little less audience interaction and more playing technique from the performer.

**Unusual Notation:** There is a picture of an elephant drawn in the score, to parallel the instructions to walk around the stage with the trombone as an elephant proboscis.

**Techniques Required:** The player must convince the audience to snap their fingers in time, and then accelerate the tempo to try and lose them. There is an extended glissandi passage on page 3, and there are passages which require the player to imitate with the voice what was just played on the trombone.

**Complications:** If the audience is musically astute, then it may be difficult to “lose” them when they are snapping along.

**Index Number: 30**

**Theatricity Rating: 0**

<b>Title</b>	<b>Subadobe III (Sometimes the dogs too are lonely...) for trombone lonely</b>
<b>Composer</b>	<b>Högberg, Fredrik</b>
Publisher	Edition Tarrodi
Publisher Date	1995
lighting	none
make-up	none
costume	none
stage direction	none
dialogue/ narration	none
sound effects	none
props	none
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	none
duration	two minutes
mutes	none
range	high: e <sup>2</sup> ; low: B-flat
clefs used	bass and tenor

**General Description:** *Subadobe III* has no theatrical elements, but does quote musical passages from the other *Subadobe* pieces. It is included in this collection because of its relationship to the other theatrical pieces in the *Subadobe* series.

**Unusual Notation:** Traditional notation is used throughout.

**Techniques Required:** No extended techniques are required.

**Complications:** The tesitura of this *Subadobe* is higher and more taxing on the performer than the others.

**Index Number: 31**

**Theatricity Rating: 8**

<b>Title</b>	<b>Subadobe IV for trombone hardly</b>
<b>Composer</b>	<b>Högberg, Fredrik</b>
Publisher	Edition Tarrodi
Publisher Date	1995
lighting	none
make-up	none
costume	none
stage direction	The only part of the piece.
dialogue/ narration	none
sound effects	none
props	none
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	none
duration	thirty seconds
mutes	none
range	none
clefs used	none

**General Description:** This *Subadobe* begins with the same stage direction as the second one does, but instead of continuing on to play the trombone, the performer leaves the stage, the trombone left behind on the stage.

**Unusual Notation:** No musical notation is used.

**Techniques Required:** No musical performance techniques are required

**Complications:** The most challenging part of this piece, since there is no musical technique required, is the portrayal of a rapid sequence of facial emotions.

**Index Number: 32**

**Theatricity Rating: 8**

<b>Title</b>	<b>Subadobe V for trombone unruly and backstage trombone</b>
<b>Composer</b>	<b>Högberg, Fredrik</b>
Publisher	Edition Tarrodi
Publisher Date	1995
lighting	none
make-up	none
costume	none
stage direction	movement around the stage and interaction with the instrument
dialogue/ narration	a few sung words and “scat” syllables
sound effects	screaming and footstomps
props	none
other instruments	trombonist back stage
audience interaction	none
amplification	none
tape	none
extended techniques	none
duration	five minutes
mutes	none
range	high: b-flat <sup>1</sup> ; low: E-flat
clefs used	bass

**General Description:** This is the last in the *Subadobe* series. However, it involves little audience interaction compared with the others. The theatrical portion of the piece is the performer interacting with the instrument. For example the performer enters the stage as if on a walk and ‘discovers’ the trombone on stage (where it was left in *Subadobe IV*) and by the end, the player pretends to throw it to the floor and stomp on it. These five *Subadobe* works could be performed as a suite, the fifth one using quotes from the others.

**Unusual Notation:** Empty diamond shaped note heads indicate where the back stage trombonist is to play

**Techniques Required:** One glissando & some singing are required.

**Complications:** At one point the performer must play the trombone while lying on the stage.

**Index Number: 33**

**Theatricity Rating: 8**

<b>Title</b>	<b>Hawk Hardon and Kit Bones</b>
<b>Composer</b>	<b>Högberg, Fredrik</b>
Publisher	Edition Tarrodi
Publisher Date	none
lighting	none
make-up	none
costume	western outfits
stage direction	smoking and moving about the stage
dialogue/ narration	western cliché phrases
sound effects	short screams or yelps, banging the slide on the stage
props	cigarette and some way of strapping the trumpet to the players side
other instruments	trumpet
audience interaction	none
amplification	none
tape	none
extended techniques	trills and glissandi
duration	five minutes
mutes	none
range	high: d <sup>2</sup> ; low: C
clefs used	bass and tenor

**General Description:** *Hawk Hardon and Kit Bones* is basically a showdown for trumpet and trombone. A musical gunfight is depicted with the aid of having the players yelp as if they were characters in a Nintendo game crying out when shot.

**Unusual Notation:** A traditional five line staff is used with meter throughout. The staves are interrupted from time to time with lines of dialogue. The trumpet part incorporates indeterminate notation briefly and both players play from the score.

**Techniques Required:** A few glissandi are written and proficiency in double tonguing would be a benefit in preparing this piece.

**Complications:** Both players are required to alternate playing and yelping in rapid succession. Some sort of Nintendo-like choreography would do a lot to enhance this piece, but would make execution of the playing more difficult.

**Index Number: 34**

**Theatricity Rating: 6**

<b>Title</b>	<b>All(most) Alone</b>
<b>Composer</b>	<b>James, Kevin</b>
Publisher	Wehr's Music House
Publisher Date	1993
lighting	none
make-up	none
costume	none
stage direction	bell-direction and prop manipulation
dialogue/ narration	none
sound effects	none
props	funnel, equipment to suspend funnel
other instruments	sympathetic timpani and gong
audience interaction	none
amplification	contact microphones on timpani and gong
tape	none
extended techniques	none
duration	approx. 6 minutes
mutes	harmon
range	high: d-flat <sup>2</sup> ; low: F <sup>1</sup>
clefs used	bass, tenor

**General Description:** *All(most) Alone* was written in response to a particularly wet and rainy camping trip the composer took with his dog. It involves the use of sympathetic vibrations produced by playing the trombone into a timpani and gong. The gong is already set to constantly resonate by a slow drip of water from a funnel suspended above it. Both instruments are to be amplified by sensitive microphones with the speakers placed behind the audience.

**Unusual Notation:** Traditional notation is used throughout and the entire piece is written in the meter of 11/8, with extensive rubato indications.

**Techniques Required:** There is a free improvisation in the middle of the piece, with instructions to use material from the previous section.

**Complications:** Producing sympathetic resonance from the timpani and gong are challenging since the trombonist must navigate the bell as close to the instruments as possible without striking the slide against them. At times the piece requires extremely quick changes from gong to timpani and back.

**Index Number: 35**

**Theatricity Rating: 7**

<b>Title</b>	<b>Good Friday</b>
<b>Composer</b>	<b>James, Kevin</b>
Publisher	Wehr's Music House
Publisher Date	1993
lighting	five candles
make-up	none
costume	none
stage direction	wandering about the stage
dialogue/ narration	none
sound effects	multiphonics
props	five candles
other instruments	large frame drum, wind chimes, and various shaken instruments
audience interaction	during one page the audience is supposed to make random and continuous noise
amplification	none
tape	none
extended techniques	rips, glissandi, playing with no tongue, and improvisation
duration	twelve minutes
mutes	none
range	high: d-flat <sup>2</sup> ; low: G
clefs used	bass and tenor

**General Description:** *Good Friday* was written for a friend of the composer who was the sole survivor of a tragic car accident. It is a two-movement work for trombone and percussion, but the percussionist must improvise his part entirely while following the trombone part based on short written instructions included with the music.

**Unusual Notation:** A traditional five-line staff is used throughout with a few sections unmeasured. For multiphonic passages, the sung pitches are indicated by diamond-shaped noteheads

**Techniques Required:** The trombonist must perform the first page of music while wandering about the stage, accentuating the 10/8 meter by emphasizing a 3-3-2-2 pattern with his feet. Multiphonics with both tonal and microtonal intervals are used as well as glissandi and harmonic glissandi.

**Complications:** Since the trombonist must wander about the stage in the beginning, at least the first page of music must be memorized. Memorization of the entire piece would increase the visual effectiveness of the performance.

**Index Number: 36**

**Theatricity Rating: 9**

<b>Title</b>	<b>One Man</b>
<b>Composer</b>	<b>Johnston, Ben</b>
Publisher	Smith Publications
Publisher Date	1988
lighting	none
make-up	none
costume	wind chimes are worn on the head and the player must be able to roll pants leg up
stage direction	how to bow, movement between different setups on stage, and which direction to face the bell
dialogue/ narration	none
sound effects	just intonation is used
props	podium, risers, stool, c-clamp, pieces of rubber
other instruments	chimes, tambourine, finger cymbals, tom-tom, sleighbells, sizzle cymbal, bass drum, gong
audience interaction	none
amplification	none
tape	none
extended techniques	flutter-tonguing, glissandi, harmonic glissandi, and lip trills
duration	twelve minutes
mutes	plunger
range	high: f <sup>2</sup> ; low: G-sharp <sup>1</sup>
clefs used	tenor and bass

**General Description:** *One Man* was commissioned by Stuart Dempster who wrote the extensive instructions for preparation and performance that come with the score. There are three movements, each to be performed in a different place on stage with a different set-up. Each set-up includes various percussion instruments, some strapped to the performer's body and some placed near enough to be played by the player's hands and feet.

**Unusual Notation:** To help the player accommodate the just intonation, every single note has a specific adjusted slide position written below it (with more

than fifty separate positions indicated). The part is written in score for each instrument on a separate staff, but all played by the trombonist.

**Techniques Required:** Some extended techniques used include trills, glissandi, harmonic glissandi, and plunger technique

**Complications:** The most difficult aspect of the piece is getting used to the just intonation. The slide arm and the ear will both be used to performing the traditional way. On top of that the player is expected to play as many as three or four percussion instruments while playing the trombone. The instructions recommend hundreds of hours to prepare for a performance over a minimum of ten months.

**Index Number: 37**

**Theatricity Rating: 1**

<b>Title</b>	<b>General Bass</b>
<b>Composer</b>	<b>Kagel, Mauricio</b>
Publisher	Universal Edition
Publisher Date	1973
lighting	none
make-up	none
costume	none
stage direction	the performance should be an extremely calm presentation, devoid of pathos
dialogue/ narration	none
sound effects	none
props	none
other instruments	optional
audience interaction	none
amplification	none
tape	none
extended techniques	extreme tambour changes are encouraged
duration	six minutes
mutes	none
range	high: f1; low: C
clefs used	bass

**General Description:** *General Bass* may be performed on any instrument capable of producing continuous sound in the prescribed range. It is not a technically challenging piece, the majority of note values being 4 beats or more, with no rhythm shorter than a quarter note.

**Unusual Notation:** Traditional notation is used throughout, with all breathmarks specifically marked.

**Techniques Required:** The instructions included with the score recommend highly contrasting tambours to increase the piece's effectiveness. In fact, the composer offers the possibility of using two or more instruments to accomplish this.

**Complications:** The player's lung capacity is challenged by the long phrases with no place to breathe. Another challenge, which is addressed in the instructions, is to maintain the integrity of the dynamics without letting them be distorted by issues of tambour and register.

**Index Number: 38**

**Theatricity Rating: 2**

<b>Title</b>	<b>Sonata</b>
<b>Composer</b>	<b>Kenny, John</b>
Publisher	Warwick Music
Publisher Date	1984; revised 1995
lighting	none
make-up	none
costume	none
stage direction	none
dialogue/ narration	none
sound effects	multiphonics, screaming through horn
props	none
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	vowel-tambour manipulations, trills, inhaled trills, harmonic glissandi, circular breathing, tongue smacks, and aleatoric improvisation
duration	15 minutes
mutes	plunger
range	high: f <sup>2</sup> ; low: G <sup>1</sup>
clefs used	bass, tenor, and treble

**General Description:** Originally, *Sonata* was conceived as a study designed to introduce advanced players to extended techniques. But it developed into a three movement recital piece. It incorporates a great many modern techniques and a few improvisational sections.

**Unusual Notation:** A majority of the piece was written in traditional notation with occasional departures using durational and graphic notation, especially in the third movement. Explanations of unusual symbols are placed directly above or below them in the score since no legend is provided.

**Techniques Required:** *Sonata* is a tour de force of extended techniques incorporating everything from circular breathing and inhaled trills to slap and doodle tonguing.

**Complications:** The circular breathing (third movement only) is probably the biggest hurdle to clear in preparing this piece. The technical proficiency required of the second movement is formidable.

**Index Number: 39**

**Theatricity Rating: 7**

<b>Title</b>	<b>The Two Terrible Trombones</b>
<b>Composer</b>	<b>Lesley, Simon</b>
Publisher	Warwick Music
Publisher Date	1997
lighting	none
make-up	none
costume	none
stage direction	none
dialogue/ narration	narration done by both players
sound effects	wind noises, catastrophic laughter, screams, multiphonics, speaking through the horn
audience interaction	none
props	none
other instruments	second trombonist
amplification	none
tape	none
extended techniques	growling
duration	3.5 minutes
mutes	straight, metal hat
range	high: b-flat <sup>1</sup> ; low: A- flat <sup>1</sup> ,
clefs used	bass, tenor

**General Description:** *The Two Terrible Trombones* is a children's story, intended to be humorous, told by two trombonists who alternate narrating and playing. Overall the piece is not very technically demanding.

**Unusual Notation:** There are metered sections which remain tonal. There are also improvisational sections involving multiphonics, wind noises, and laughter which use more durational notation. During these sections, it is important for the players to coordinate their parts so no breaks in the sound occur.

**Techniques Required:** Both players must use a metal hat for two pages, mostly for “wa-wa” effects. The multiphonics appear in two ways: as parallel tenths glissing downward; and as a unison with the voice glissing downward

away from unison. Never do both players have multiphonics simultaneously, so it would be possible for the piece to be reworked for only one player to deal with the multiphonics.

**Complications:** The straight mute is only used for 4 measures in only the second player's part with less than two measures for its insertion.

**Index Number: 40**

**Theatricity Rating: 2**

<b>Title</b>	<b>Harlequin</b>
<b>Composer</b>	<b>Lipkis, Larry</b>
Publisher	Warwick Music
Publisher Date	1997
lighting	none
make-up	could be incorporated
costume	easily incorporated
stage direction	none
dialogue/ narration	none
sound effects	multiphonics
props	none
other instruments	26" saw; piano or orchestra accompaniment
audience interaction	none
amplification	none
tape	none
extended techniques	trills, glissandi, and fluttertonguing
duration	20 minutes
mutes	none
range	high: b-flat <sup>1</sup> ; low: A <sup>2</sup>
clefs used	bass and tenor

**General Description:** *Harlequin* is a one movement concerto for bass trombone and orchestra, although a piano reduction is available. It was commissioned by Jeffrey Reynolds who premiered it with the Los Angeles Philharmonic while wearing a harlequin costume. A 26-inch saw plays a prominent role as a second soloist sharing a cadenza-like dialogue in both the piano and orchestral version. A cadenza written by Jeff Reynolds is included with the score as a performance option.

**Unusual Notation:** Occasionally there are "senza misura" passages, mostly for the trombone, but also for the accompaniment. There are a few score indications implying theatrical sentiment, i.e.: "questioning" and "feeling despair."

**Techniques Required:** The multiphonics are always in parallel tenths and mostly occur in the cadenza.

**Complications:** Leaps larger than two octaves are frequent. Finding a saw player is probably the biggest challenge, although the part could be mimicked by a synthesizer. The saw part is technically challenging and coordination between the soloists is important, at times playing in unison.

**Index Number: 41**

**Theatricity Rating: 2**

<b>Title</b>	<b>BEAMS!</b>
<b>Composer</b>	<b>Mobberly, James</b>
Publisher	Modern Editions
Publisher Date	1987
lighting	none
make-up	none
costume	none
stage direction	none
dialogue/ narration	none
sound effects	audible breathing, mouthpiece alone, screaming
props	none
other instruments	none
audience interaction	none
amplification	none
tape	yes
extended techniques	fluttersounding, glissandi (up to two octaves), improvisation
duration	8.5 minutes
mutes	plunger
range	high: e <sup>2</sup> ; low: B-flat <sup>1</sup>
clefs used	bass and tenor

**General Description:** *BEAMS!* was written for and in collaboration with John Leisenring as part of a series of works (subtitled *Pluralities*) which utilize only the solo instrument as the sound source for the taped accompaniment. These sounds include traditional playing, mouthpiece sounds, breathing, and percussive sounds produced by striking the bell and mouthpiece.

**Unusual Notation:** The score includes a five-line staff for the soloist and a grand staff that approximates the taped accompaniment to help the player stay coordinated in performance

**Techniques Required:** Improvisation plays a key role in the performance of *BEAMS!* Many short passages leave the specific gesture to the player's

discretion inside of specified parameters. Near the midpoint of the piece a ten-measure free atonal improvisation is indicated, specifically meant to be in a non-jazz idiom. An optional written out cadenza is provided for those performers who prefer one.

**Complications:** The F-slide must be adjusted mid-piece to accommodate a low B- natural approached by glissando.

**Index Number: 42**

**Theatricity Rating: 4**

<b>Title</b>	<b>Slide Show</b>
<b>Composer</b>	<b>Nicholson, George</b>
Publisher	Warwick Music
Publisher Date	1981
lighting	none
make-up	none
costume	none
stage direction	specific slide movement instructions and to remain motionless
dialogue/ narration	none
sound effects	multiphonics and singing alone
props	none
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	harmonic trills & microtuning
duration	9.5 minutes
mutes	cup, bucket, and two harmons
range	high: d-flat <sup>2</sup> ; low: A
clefs used	bass, tenor, and treble

**General Description:** *Slide Show* is a freely atonal solo which incorporates valve and slide effects. The composer gives extensive instructions on how to move the slide, including alternative positions and slide manipulations during rests.

**Unusual Notation:** A majority of the piece uses complicated mixed meters. Some passages are given durations in seconds and occasionally graphic notation is used. For extended passages the slide position is dictated by a continuous line directly beneath the staff. Any vocalizations are indicated on a separate staff below the trombone staff.

**Techniques Required:** Fluttertonguing, lip trills, and harmonic trills are required in extreme registers. The player is also required to manipulate their embouchure non-idiomatically.

**Complications:** It may be difficult to overcome normal slide technique habits to execute the dictated slide instructions.

**Index Number: 43**

**Theatricity Rating: 1**

<b>Title</b>	<b>Sonata</b>
<b>Composer</b>	<b>Ott, David</b>
Publisher	Wehr's Music House
Publisher Date	1994
lighting	none
make-up	none
costume	none
stage direction	playing into a sympathetic piano
dialogue/ narration	none
sound effects	none
props	none
other instruments	piano
audience interaction	none
amplification	none
tape	none
extended techniques	glissandi
duration	fifteen minutes
muters	plunger
range	high: d <sup>2</sup> ; low: A <sup>2</sup>
clefs used	bass and tenor

**General Description:** *Sonata* was commissioned by David Manson and is in the format of a standard piano-accompanied sonata with four movements. The entire third movement is played into the strings of the piano while the pianist depressed specific keys silently to allow sympathetic vibration.

**Unusual Notation:** Some mixed meter is used in the first movement.

**Techniques Required:** Besides stimulating the piano strings sympathetically, a fair amount of plunger technique is required and an occasional glissando. The pianist is required to play the piano strings directly with their fingers.

**Complications:** Precise intonation is necessary to produce a generous amount of sympathetic vibration from the piano strings.

**Index Number: 44**

**Theatricity Rating: 2**

<b>Title</b>	<b>T Rex</b>
<b>Composer</b>	<b>Phillips, Mark</b>
Publisher	International Trombone Association Manuscript Press
Publisher Date	1966
lighting	none
make-up	none
costume	none
stage direction	recommended
dialogue/ narration	none
sound effects	any
props	table for mutes
other instruments	none
audience interaction	none
amplification	none
tape	CD accompaniment
extended techniques	any
duration	approximately fifteen minutes
mutes	any
range	high: e-flat <sup>2</sup> ; low: F <sup>1</sup>
clefs used	bass and tenor

**General Description:** *T Rex* is a four movement work with CD accompaniment written for John Marcellus. The CD incorporates a wide variety of sounds, all derived from the recordings of four actual trombonists. Great freedom of improvisation is given to the performer.

**Unusual Notation:** A five-line staff is always used with some unmeasured sections. Some passages are given durations in seconds.

**Techniques Required:** The composer suggests that the performer use any effects they want. He lists possibilities varying from multiphonics and rips to playing individual parts of the horn, encouraging imagination.

**Complications:** Coordination with the CD needs to be exact. To simplify preparation, a practice recording and study score, which notates the CD accompaniment, are included.

**Index Number: 45**

**Theatricity Rating: 2**

<b>Title</b>	<b>Inacabado</b>
<b>Composer</b>	<b>Powell, Morgan</b>
Publisher	Brass Music Ltd.
Publisher Date	1974, composed 1973
lighting	none
make-up	none
costume	none
stage direction	some slide instructions and to hold still at the end
dialogue/ narration	none
sound effects	air noises, singing, and multiphonics
props	table for mutes
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	flutter-tonguing, glissandi, and microtuning
duration	seven minutes
mutes	harmon, cup, plunger, and hat
range	high: c-sharp <sup>2</sup> ; low: G <sup>1</sup> ; plus indeterminate notation
clefs used	bass, tenor, and alto

**General Description:** *Inacabado* was written for Jim Lewis. The title, translated from Portuguese, means ‘never ending.’ It is a three-page atonal work which showcases the loud and gregarious possibilities of the trombone.

**Unusual Notation:** A five-line staff is used most of the time, broken occasionally by graphic notation. Meter is only incorporated for half of one page. A majority of the piece has durational indications in seconds bracketed above the score.

**Techniques Required:** Extreme proficiency in multiphonics is an integral part of the piece, sometimes combined with other techniques.

**Complications:** Many indeterminate and graphic passages leave much of the work’s execution to the discretion of the performer.

**Index Number: 46**

**Theatricity Rating: 5**

<b>Title</b>	<b>Basta</b>
<b>Composer</b>	<b>Rabe, Folke</b>
Publisher	Edition Reimers
Publisher Date	1982?
lighting	none
make-up	none
costume	sometimes performed with attire in rumpled condition
stage direction	entering and exiting the stage abruptly
dialogue/ narration	none
sound effects	multiphonics
audience interaction	none
props	none
other instruments	none
amplification	none
tape	none
extended techniques	extensive use of harmonic glissando
duration	4'15"
mutes	none
range	high: f <sup>2</sup> ; low A <sup>1</sup>
clefs used	bass, tenor

**General Description:** “Basta” is the Italian word for “enough,” which gives an indication of the character of the piece: agitated, with attitude, or fed up, “threatening” being the only word used by the composer on the page. This character is manifested immediately by the player storming onto the stage and playing fortissimo before the audience can even applaud. Likewise, the player storms off at the end immediately after the last note. Throughout the piece, the mood varies widely and quickly from very loud, harsh, and accented to smooth, legato, and calm. In this way the piece resembles the rapid mood swings of a drunkard possibly having a conversation with himself. While not indicated in the score, this analogy could be kept in mind to enhance the performance, the

performer wearing clothes in a disheveled state and staggering slowly across the stage for the duration of the piece.

**Unusual Notation:** The piece is written in traditional metric notation throughout with very frequent dynamic indications. Specific slide positions are indicated throughout the piece as harmonic glissandi are a major component of the work.

**Techniques Required:** The player should be very comfortable with harmonic glissandi as the technique is used for nearly half of the piece. The composer has taken great care to exploit the idiomatic possibilities of this technique coupled with very specific rhythms, indicating the slide positions required for every gesture. Multiphonics are also used extensively in the piece with the sung note always above the played note. The two most common multiphonic gestures used are parallel tenths and open fifths sliding in opposite directions by half steps to open fourths.

**Complications:** The last portion of the piece involves all of the compositional devices introduced and developed earlier, but in rapid succession. This creates a schizophrenic effect which proves most challenging for the player.

**Index Number: 47**

**Theatricity Rating: 8**

<b>Title</b>	<b>Bolos</b>
<b>Composer</b>	<b>Rabe, Folke &amp; Bark, Jan</b>
Publisher	Edition Wilhelm Hansen, Stockholm
Publisher Date	1969
lighting	none
make-up	none
costume	none
stage direction	All players take their instrument apart to some degree
dialogue/ narration	none
sound effects	singing through the horn, buzzing mouthpieces, palm-slapping mouthpieces, tapping the bell, and clinking mouthpieces together
props	extra mouthpiece and something metal to beat against the bell of the horn
other instruments	trombone quartet
audience interaction	none
amplification	none
tape	none
extended techniques	many extended techniques
duration	6 minutes
mates	straight, cup, harmon, and plunger
range	indeterminate
clefs used	tenor and treble

**General Description:** *Bolos* is a piece for trombone quartet that explores the wide variety of sounds and effects that can be made by playing the horn traditionally and untraditionally, beating on the instrument itself, and playing the horn in various stages of being disassembled.

**Unusual Notation:** The entire piece is written in durational notation, each section indicated in seconds. A staff and clef are only used rarely for pitch reference. Each player plays from a score, as vertical alignment represents coordination between the parts. A full page of notational explanations is included.

**Techniques Required:** The techniques required to execute this piece include: flutter tonguing, growling, tapping the bell with metal, beating mouthpieces together, beating the mouthpiece with the palm, playing various parts of the horn disassembled, extensive harmonic and regular glissandi, and making a “vacuum-smack” by pulling the slide apart rapidly.

**Complications:** Coordination between the four parts provides the greatest challenge once all players have mastered the various techniques required. Some effects are unified, some are contagious and some are in conflict, so each player must be aware of the other three parts as well as their own.

**Index Number: 48**

**Theatricity Rating: 7**

<b>Title</b>	<b>Actor</b>
<b>Composer</b>	<b>Roddie, Matthew</b>
Publisher	Warwick Music
Publisher Date	1996
lighting	none
make-up	none
costume	none
stage direction	bell position and movement around the stage
dialogue/ narration	one phrase: "Ladies and Gentlemen it hardly seems right to end this way after all one simply can't help feeling"
sound effects	sighing, muttering, tongue-clicking, kissing sounds, and foot-taps, among others
props	none
other instruments	none
audience interaction	none
amplification	none
tape	none
extended techniques	flutter-tonguing, glissandi, raucous vibrato, microtuning
duration	6.5 minutes
mutes	plunger
range	high: c-sharp <sup>2</sup> ; low: A-flat <sup>1</sup>
clefs used	bass and tenor

**General Description:** *Actor* is dedicated to Desmond McShane, and written in a freely atonal through-composed single movement. It begins with the trombonist's back to the audience and involves full-body stage motions throughout. Bell direction is specifically designated a great deal, sometimes in an extremely jerky manner. At one point the player is must forcefully throw the plunger to the stage. At the end, the performer must deliver one incomplete sentence to the audience in a 'posh' voice.

**Unusual Notation:** The score is in a clear hand-written manuscript, always on a five-line staff, but never with barlines.

**Techniques Required:** The first half of the piece involves a page of extensive plunger technique. In the second half, the player must be able to play angular and articulate passages while moving wildly about the stage.

**Complications:** Due to the on-stage movement required, memorization is not optional.

**Index Number: 49**

**Theatricity Rating: 9**

<b>Title</b>	<b>Wondrous Love</b>
<b>Composer</b>	<b>Rolnick, Neil B.</b>
Publisher	Highgate Press
Publisher Date	1984
lighting	recommended
make-up	none
costume	none
stage direction	marching and some movement around the stage
dialogue/ narration	none
sound effects	none
props	chair
other instruments	none
audience interaction	none
amplification	none
tape	yes
extended techniques	circular breathing
duration	eight minutes
muters	cup, harmon, and plunger
range	high: f2; low
clefs used	bass and tenor

**General Description:** *Wondrous Love* is based on an eighteenth century Baptist hymn tune from the Sacred Harp shape-note hymnal. The piece attempts to portray a trombonist trying to coax an accompaniment out of thin air.

**Unusual Notation:** Metric notation is most common with a few sections written in proportional notation. The sounds on the tape are represented on a grand staff above the trombone part on the page. The time in seconds of the running tape is given above the score to help guide the player.

**Techniques Required:** The opening section requires circular breathing while sustaining a pedal g for nearly one minute.

**Complications:** Coordination with the tape requires a second person to stop and start the tape specific times.

**Index Number: 50**

**Theatricity Rating: 10**

<b>Title</b>	<b>Don Quixote Trombone Concerto No. 2</b>
<b>Composer</b>	<b>Sandström, Jan</b>
Publisher	Edition Tarrodi
Publisher Date	1995, composed 1994
lighting	easily incorporated
make-up	easily incorporated, cummerbund must be worn on head
costume	tuxedo, but easily accessorized
stage direction	very physical throughout
dialogue/ narration	taken from the original Don Quixote de la Mancha
sound effects	multiphonics, tapping slide on stage, speaking, singing, laughing
props	the trombone itself is used as a prop
other instruments	full orchestra
audience interaction	none
amplification	none
tape	none
extended techniques	flutter-tonguing, trills, glissandi
duration	33 minutes
mutes	wooden straight (Peter Gane Mute)
range	high: f <sup>2</sup> ; low: A-flat <sup>1</sup>
clefs used	bass, tenor, and treble

**General Description:** *Don Quixote* was commissioned for Christian Lindbergh and the Norrbotten Chamber Orchestra by Norrbottenmusiken. It is a tribute to the ridiculous and is meant to capture the spirit of losing one's foothold for a while, being carried away by one's feelings. The concerto is written in six sections (possibly movements), some attacca, each corresponding to a specific scene in the classic story. There are cadenzas before the second and fifth sections. It is a very physical performance piece, requiring unusual manipulations of the instrument (like dropping the slide) and active stage direction including kneeling, crouching, and jumping.

**Unusual Notation:** A five-line staff is used throughout, although the uncommon octave treble clef is incorporated in extended passages. The cadenzas are not written on five line staves. They are represented by a series of frames involving stick figures, arrows, text, and short musical cells which indicate the activities of the soloist.

**Techniques Required:** Some extremely agile, angular, and articulate technique is required, although many styles of playing are involved. There is one fifty measure passage made up almost entirely of glissandi. One multiphonic passage over forty measures long scores the voice part most of the time over two octaves above the trombone part. Another twenty measure passage requires the performer to play with the outer slide removed.

**Complications:** The foremost challenges of the piece would be the extreme range and technique required. Also, the ability to play while engaging in physical activity is necessary. Using the trombone as a prop is an activity the player must become familiar with, as the bell and slide must represent a lance and shield.

**Index Number: 51**

**Theatricity Rating: 10**

<b>Title</b>	<b>A Scottish Play</b>
<b>Composer</b>	<b>Sandström, Jan (&amp; Christian Lindberg)</b>
Publisher	Edition Tarrodi
Publisher Date	1998
lighting	could be incorporated
make-up	could be incorporated
costume	could be incorporated, horse tongue and eyes must adorn the player's trombone
stage direction	extensive
dialogue/ narration	quotes from Shakespeare and other dialogue
sound effects	singing, shouting, multiphonics
props	costume for trombone
other instruments	string orchestra
audience interaction	one individual must be singled out of the audience and antagonized by the soloist
amplification	none
tape	none
extended techniques	rips, trills, glissandi. multiphonics
duration	26 minutes
mutes	plunger
range	high: f <sup>2</sup> ; low: D <sup>1</sup>
clefs used	bass and tenor

**General Description:** *A Scottish Play* was commissioned by The Northlands Festival 1998 for Christian Lindberg and the Camerata Scotland. It is made up of three movements, the middle one written by Christian Lindberg, and the outer two written by Jan Sandström. The theatrical elements required are only found in the movements by Sandström. The middle movement (entitled *Arabenne*) can also be performed by itself.

**Unusual Notation:** The entire work is written on a five-line staff. Stage directions and some of the dialogue appears in blocks above the score. Other dialogue is notated with the text directly below the score and rhythm indicated with metric notation using 'x' noteheads.

**Techniques Required:** The multiphonics of the second movement require the player to sing over two octaves above the played notes at times. The stage directions in the third movement require the player to balance on one foot and kick with the other while playing, using the kick as an orchestral cue.

**Complications:** Interaction with a member of the audience may prove unpredictable. The concertmaster is also required to enact some staging as well.

**Index Number: 52**

**Theatricity Rating: 10**

<b>Title</b>	<b>Music for Brass Quintet</b>
<b>Composer</b>	<b>Schafer, R. Murray</b>
Publisher	Canadian Music Centre
Publisher Date	1984
lighting	daylight
make-up	none
costume	none
stage direction	movement from the streets outside the concert hall to the stage
dialogue/ narration	determined by the occasion
sound effects	none
props	none
other instruments	two trumpet, horn, and tuba
audience interaction	The players ceremoniously lead the audience into the concert hall
amplification	none
tape	none
extended techniques	trills
duration	unspecified, dependent on the execution of the action
mutes	optional
range	high: c <sup>1</sup> ; low: F
clefs used	bass and treble

**General Description:** *Music for Brass Quintet* was commissioned for the Canadian Brass by Stratford Summer Music to open a daytime concert in a festive manner. Each musician starts from a separate place in the streets outside the concert hall, blocks from each other. They meet at a predetermined point near the final destination and ascend to the rooftops surrounding the area and interact in an improvisational fashion. After they return to ground level, the audience follows them into the performance hall, where they take the stage and end the piece.

**Unusual Notation:** The first few pages intersperse written instructions with musical motives, which must be transposed by each player to their appropriate

range. When the players return to ground level and when they take the stage, notation becomes more standard. Near the end pauses in the music are provided for the players to speak short lines appropriate to the occasion (i.e.: introductions, sponsor recognition, jokes).

**Techniques Required:** Some sections require the players to respond to each other in a group improvisation. At times they use musical motives and visual gestures which translate into instructions which the other players must follow.

**Complications:** The existence of rooftops convenient to the concert hall is necessary. The way the players ascend to the rooftops (preferably on the outside of the buildings, i.e.: fire escapes) will be determined by the layout of each location. Mechanical means are recommended in the composer's discussion of the piece.

**Index Number: 53**

**Theatricity Rating: 5**

<b>Title</b>	<b>The Golden Apple</b>
<b>Composer</b>	<b>Schwab, Roland</b>
Publisher	Solid Brass Music Company
Publisher Date	1993
lighting	could be incorporated
make-up	could be incorporated
costume	could be incorporated
stage direction	optional
dialogue/ narration	separate narrator
sound effects	none
props	could be incorporated
other instruments	none
audience interaction	none
amplification	microphone for narrator
tape	none
extended techniques	flutter-tonguing, glissandi
duration	ten minutes
mutes	cup
range	high: b-flat1; low: E-flat
clefs used	bass

**General Description:** *The Golden Apple* is a children's story for trombone and narrator. The composer suggests it could also be acted out with seven actors, preferably children.

**Unusual Notation:** Standard notation is used throughout.

**Techniques Required:** The technical requirements are not demanding.

**Complications:** Execution of this piece is straightforward, alternating narration with trombone vignettes.

**Index Number: 54**

**Theatricity Rating: 10**

<b>Title</b>	<b>Brown Paper Land</b>
<b>Composer</b>	<b>Stevensen, Rohan</b>
Publisher	Australian Music Centre
Publisher Date	1996
lighting	recommended
make-up	none
costume	cellist should be naked
stage direction	throughout, especially in trombone part
dialogue/ narration	text for vocalist by James Carpenter, with a few interjections from the rest of the ensemble
sound effects	kissing sounds
props	spoon, rose, roll of toilet paper
other instruments	piano, cello, baritone
audience interaction	none
amplification	none
tape	none
extended techniques	glissandi, flutter-tonguing
duration	six minutes
mutes	none
range	high: a-flat <sup>1</sup> ; low: E-flat <sup>1</sup> ; also indeterminate
clefs used	bass

**General Description:** *Brown Paper Land* is a short music theater piece for trombone, violoncello, piano, and baritone. During the second half of the piece the pianist begins the process of wrapping the vocalist in toilet paper. The trombonist completes the task as the last words are being sung. Both the cellist and the trombonist have extended solos.

**Unusual Notation:** The staging instructions are written above the appropriate parts of the score when the action is supposed to happen, with general guidelines for executing the piece included at the end of the score.

**Techniques Required:** The pianist must sometimes play directly on the strings inside the piano.

**Complications:** Timing the mummification of the vocalist with the end of the piece will need rehearsal. Some cellists may object to playing naked.

**Index Number: 55**

**Theatricity Rating: 5**

<b>Title</b>	<b>Solo for Melody Instrument with Feedback</b>
<b>Composer</b>	<b>Stockhausen, Karlheinz</b>
Publisher	Universal Editions
Publisher Date	1969
lighting	none
make-up	none
costume	none
stage direction	suggested staging for best musical execution
dialogue/ narration	none
sound effects	numerous electronic manipulations
props	a great deal of technical equipment
other instruments	4 assistants to operate equipment
audience interaction	none
amplification	two sets of speakers, up to six microphones
tape	used during performance for feedback
extended techniques	fluttersonging, glissandi, vibrato manipulations
duration	ten minutes to nineteen minutes
mutes	optional
range	dependent on transposition chosen range is just over a three octave span
clefs used	treble

**General Description:** Solo is a composition for one and may be interpreted with any melody instrument. During the performance, portions of what the instrument plays are recorded on a two-channel tape machine. Through a feedback circuit, the recorded sections are superimposed, possibly transformed, and with a varied time delay, played back over two speaker groups, thus being mixed in with the playing of the soloist. Four assistants are required to operate the technical. However, with the improved technology of the thirty years since the composition's creation, it may be possible to execute the performance with less personnel

**Unusual Notation:** The piece consists of six oversized pages of printed music (all on a traditional five-line staff) and six oversized pages of electronic

manipulation guides representing six different possible performance options. The music is to be transposed entirely by the same interval to accommodate the range of the chosen soloist. There are nine oversized pages of instructions which include definitions of symbols, schematics, pictures of equipment and staging diagrams. The instructions indicate that the performer should not play the music sequentially as it appears on the page. In fact Stockhausen recommends that the decisions of sequence should be made ahead of time and written out by hand or by cutting and pasting a new part (this would also benefit the transposition problem).

**Techniques Required:** Since the work was not written specifically for any instrument, each one will have different idiomatic challenges. For the trombone, some challenge will be presented by some extensive trills, extremely fast and large register jumps, and glissandi that don't necessarily fall perfectly on the overtone series.

**Complications:** Many aspects of the piece are left up to the decision of the soloist, including which of the six versions will be performed, the order of the pages, and what timbral changes are represented by certain symbols (four distinct timbres are required, but not defined; embouchure changes, mute changes, or even different instruments are all feasible possibilities). Each version of the piece divides each page of music into exact equal increments given in seconds. During each of these increments, complex instructions are given to each of the assistants to manipulate the sounds being fed back through the sound system, while leaving certain aspects of the execution up to their own

decisions. The soloist is to respond to what they hear being fed back according to certain guideline represented by symbols which define five different aspects of interpretive characteristics. The number of parameters to be controlled at once provides a formidable task.

**Index Number: 56**

**Theatricity Rating: 2**

<b>Title</b>	<b>Chamber Music III “Night Set for Trombone and Piano”</b>
<b>Composer</b>	<b>Suderburg, Robert</b>
Publisher	Theodore Presser Co.
Publisher Date	1980
lighting	none
make-up	none
costume	none
stage direction	pointing horn into sympathetic piano
dialogue/ narration	none
sound effects	buzzed-lip glissando, speaking through horn, tongue stops, singing (by pianist)
props	mount for hat mute
other instruments	piano accompaniment included sympathetic resonance
audience interaction	none
amplification	none
tape	none
extended techniques	rips, tamber manipulations, glissandi
duration	sixteen minutes
mutes	straight, hat, harmon, plunger
range	high: f-flat <sup>2</sup> ; low: G <sup>1</sup>
clefs used	bass, tenor, and treble

**General Description:** *Chamber Music III* was commissioned by Stuart Dempster and dedicated to the composer’s father, R.A. Suderburg, a jazz and club trombonist. Much of the material for the composition was pulled from the composer’s memory of his father’s musical style.

**Unusual Notation:** Traditional notation is used throughout. Some special instructions are indicated with asterisks in the score. Tone manipulations are indicated with vowels printed below the notes to which they apply.

**Techniques Required:** One unique effect required by this piece is the “buzzed-lip glissando.” It begins as a lip-buzz away from the mouthpiece and moves into

the mouthpiece as it continues. By the time the top note of the gliss is reached the mouth and mouthpiece should be as normal. This is reminiscent of the playing style of Vic Dickenson or Phil Wilson. The singing required of the pianist is always in unison with what the trombonist is playing.

**Complications:** The balance between the muted trombone and the singing voice of the pianist in unison passages is given a paragraph of specific instruction in the piano score. It would be helpful to have the feedback of someone out in the audience during rehearsal.

**Index Number: 57**

**Theatricity Rating: 6**

<b>Title</b>	<b>Pranks</b>
<b>Composer</b>	<b>Velke, Fritz</b>
Publisher	Velke Publishing Co.
Publisher Date	1996
lighting	none
make-up	none
costume	none
stage direction	some interaction between soloist and pianist
dialogue/ narration	none
sound effects	none
props	none
other instruments	piano accompaniment
audience interaction	none
amplification	none
tape	none
extended techniques	none
duration	six minutes
mutes	none
range	high: d <sup>2</sup> ; low: f; a majority of the piece lies above middle c
clefs used	bass

**General Description:** *Pranks* was composed for Don Lucas. It is through-composed in one movement with sections of varying tempi. Four different “mishaps” are staged at different points in the piece.

**Unusual Notation:** All notation is standard and the stage directions appear on the score above the measure in which they occur.

**Techniques Required:** Numerous glissandi are required, usually as scoops at the beginning of phrases.

**Complications:** This technique required of this piece is not overly demanding and the staging is kept simple.

**Index Number: 58**

**Theatricity Rating: 6**

<b>Title</b>	<b>Once Upon A Time</b>
<b>Composer</b>	<b>Vella, Richard</b>
Publisher	Australian Music Centre
Publisher Date	1985
lighting	could be incorporated
make-up	could be incorporated
costume	could be incorporated
stage direction	could be incorporated
dialogue/ narration	separate narrator required
sound effects	none
props	could be incorporated
other instruments	oboe/English horn, flute/alto flute/piccolo, xylophone, piano, and various percussion instruments
audience interaction	none
amplification	none
tape	audio tape
extended techniques	glissandi and fluttertonguing
duration	sixteen minutes
mutes	harmon
range	high: f <sup>2</sup> ; low: F <sup>1</sup>
clefs used	bass, tenor, and treble

**General Description:** *Once Upon A Time* is for quintet, narrator, and tape. It tells the story of an ordinary family, complete with arguments and crises. The technique required of the musicians is straightforward. This piece would lend itself well to music theater.

**Unusual Notation:** Traditional notation is used throughout, although some passages are written with each player in a different meter.

**Techniques Required:** Everyone except the pianist and trombonist is required to play multiple instruments.

**Complications:** Coordination between tape, voice and quintet must be exact.

One passage requires each member of the quintet to play in unison with the piano, but requests some rhythmic misalignment.

**Index Number: 59**

**Theatricity Rating: 10**

<b>Title</b>	<b>they could laugh smile</b>
<b>Composer</b>	<b>Walshe, Jennifer</b>
Publisher	The Contemporary Music Centre
Publisher Date	1999
lighting	required
make-up	none
costume	none
stage direction	extensive; the player performs from two distinct positions on the stage and must throw a mute and kick a music stand over
dialogue/ narration	cursing left to the performer's discretion
sound effects	breathing sounds, foot tapping, coughing
props	chair and stand
other instruments	none
audience interaction	none
amplification	none
tape	CD accompaniment
extended techniques	micro-tuning, multiphonics, trills, glissandi, and split tones
duration	25 minutes
mutes	plunger and harmon
range	high: f <sup>1</sup> ; low: E <sup>1</sup> ; also indeterminate
clefs used	bass and tenor

**General Description:** The first seven minutes of *they could laugh smile* involves no playing, only audible breathing techniques and stage direction. The CD accompaniment starts near the eight minute mark simultaneous with the first notes played on the trombone. The rest of the piece incorporates the trombonist reacting to the accompaniment, at one point throwing a tantrum.

**Unusual Notation:** There are sixty pages. Each page has only one system on it, divided into six regions, each of which deals with a different parameter- time, embouchure, phonetics, breathing/pitch, physical and mental direction, and a description of the CD accompaniment.

**Techniques Required:** Specific variations of embouchure while playing and not playing are required, represented by ten different symbols.

**Complications:** Execution of this piece is made more difficult by the specific instructions designated on parameters that would normally left up to the performer's involuntary musculature. The composer does include a note to explain that her notation is so rigorously exact to give a clear notion of the desired sounds and actions, but that she expects the piece to be performed with flexibility.

**Index Number: 60**

**Theatricity Rating: 7**

<b>Title</b>	<b>Im Silberwald</b>
<b>Composer</b>	<b>Yannay, Yehuda</b>
Publisher	Smith Publications
Publisher Date	1984, Composed 1983
lighting	color wash on stage
make-up	none
costume	none
stage direction	none
dialogue/ narration	none
sound effects	none
props	rolls of aluminum hung from the stage
other instruments	glass harmonica, sound technician
audience interaction	none
amplification	for trombone and glass harmonica
tape	reel to reel
extended techniques	glissandi, microtuning
duration	twenty to forty minutes
mutes	none
range	high: d <sup>2</sup> ; low: D <sup>1</sup>
clefs used	bass and tenor

**General Description:** *Im Silberwald* (literally “In the Silver Forest”) was written for Michael Svoboda, and is was inspired by the forest surrounding the composer’s residence in Stuttgart. The piece is a meditation on the dying forest, its magical aura and disturbing beauty. The trombone part is built on ten pitch-classes derived from a mathematical sequence, resulting in deviations from the tempered scale. The piece consists of twenty sections for trombone and one wine glass tuned to d, set against a D Major drone on the tape. There is also a prelude and postlude for unaccompanied glass harmonica of two to five glasses of undetermined pitch.

**Unusual Notation:** A five-line staff is used throughout, no barlines, but an occasional repeat sign. Each section is comprised of two staves, each thirty to

sixty second in duration. Three proportional note values are used: black note heads are the shortest; empty noteheads are the 'focus' notes of each section and correspond to the synthetic scale on which the piece is based; and square note heads are the longest. The glass harmonica part is written in brush notation. The thickness of the line indicates the finger pressure on the glass. The higher the brushline from the base line on the score, the faster the circular motion on the glass. Dynamics are given at the beginning of each section in the form of a fraction. The numerator denotes the main dynamic of the section, to be occasionally varied by a secondary dynamic indicated by the denominator. Above each section is written a motto, suggesting a particular frame of mind, mental tableau, or picture of remembrance by which the trombonist is to interpret the music.

**Techniques Required:** Glissandi are used extensively in all registers. The specific pitch of the focus notes of each section are given in deviations (in cents) from the tempered scale. The player must be able to shift between the synthetic temperament and normal playing comfortably.

**Complications:** Balance between tape and players must be monitored by a separate person who also is responsible for fading the tape in and out at designated moments.

## Conclusion

Music in the twentieth century has seen many diverse movements that have stretched the boundaries of tradition. Early this century, Serialism took away the importance of hierarchical tonality, instead motivated by the equality of all pitches and their mathematical manipulations. Total Serialism took that concept and applied it not only to pitch, but all aspects of music (rhythm, articulation, dynamics...). Indeterminacy tore down even those ideas of structure and promoted the act of composer and/or performer in which the outcome is unpredictable. Beyond that, composers have found inspiration in the invention of new instruments and the addition of other media into the otherwise singularly aural character of music performance. This implies that compositional trends had exhausted the musical tools being used and had to seek extra-musical resources to continue moving forward. "Music alone [was] no longer sufficient."<sup>18</sup> Here-in lies the impetus that fosters the creation of performance pieces like the ones that are the subject of my focus. Composer Paul Goldstaub believes in "a simple truth that people have overlooked for centuries: concert going is partially a visual and social experience, as well as musical. If composers can *use* this to enrich the quality of the experience of their music, everyone gains."<sup>19</sup>

Where does this theatrical trombone literature fit into the state of music today? Is it music? Is it theater? How will the history books refer to it? There is

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<sup>18</sup> Paul Griffiths, *Modern Music, The avant-garde since 1945* (New York: George Braziller, 1981), 268.

<sup>19</sup> David Cope, *New Directions in Music* (Dubuque, Iowa: Brown & Benchmark, 1993), 192.

no simple answer to these questions, as artistic expression is by nature a spectrum, not a fixed entity; shades of grey, not black and white. This theatrically influenced kind of composition is not specific to trombone, however, and composers have been endeavoring to produce similarly motivated works involving all kinds of forces since 1960 and even before. Schoenberg himself incorporated lighting instructions in his Opus 18 (*Die glückliche Hand*), which, in 1913, proved technologically unfeasible. Stravinsky's *Soldiers Tale* (1947) has theatrical aspects, but this piece was motivated by post-war economic necessity, not simply out of singular artistic vision.

Terms like Conceptualism, Experimentalism, Futurism, and Avant-garde have been used in reference to these trends in music which embrace the kind of extreme departures that are the focus of this project.

“...Indeed, so large a part have theatrical intentions played in music since 1960...one should conclude, Cage might argue, that there is no longer any meaningful distinction between music and theatre, yet to deny music its own field of action is to deprive it of much of its force. Happily there have been other composers who, though not working in the conventional genres of opera and ballet, have found it possible to form new alliances, but not total fusions, between music and drama.”<sup>20</sup>

The spectrum which emerges from considering all performance pieces of the last forty years (not just the ones written for trombone) is extremely wide,

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<sup>20</sup> Paul Griffiths, *ibid.* 248.

representing diversities difficult to categorize and most likely beyond the experience of the everyday recital or symphony concert attendee. At Berkeley in 1960, composer La Monte Young presented what he called a composition that consisted of “turning loose a jar full of butterflies that made a sound however inaudible.”<sup>21</sup> Peter Maxwell Davies’ *Eight Songs for a Mad King* (1969) involves a vocalist accompanied by 6 instrumentalists, most of whom are placed in large cages on stage. At one point, the vocalist is required to “snatch the violin through the bars of the player’s cage and break it.”<sup>22</sup> The term ‘songs’ in the Davies title implies a musical form, but the theatrical elements involved help the work transcend beyond the merely musical. Exactly where the line between the musical and the theatrical is drawn would be difficult to define. In Berio’s *Passaggio* (1962), “the chorus [is] seated among the orchestra and the audience,”<sup>23</sup> blurring even the distinction between participant and viewer, performer and audience.

While these examples, and the trombone pieces in this collection, show us the difficulties inherent in trying to define art, they also prove the interdisciplinary dependence that has grown over the last four decades. “...it was John Cage and the Merce Cunningham dance group that interjected theater into the combination of art forms, with each surviving by its dependency on each other.”<sup>24</sup> Thus, there is a future in performance art that I expect will

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<sup>21</sup> David Cope, *ibid.* 173.

<sup>22</sup> David Cope, *ibid.* 117.

<sup>23</sup> Paul Griffiths, *ibid.* 257.

<sup>24</sup> David Cope, *ibid.* 192.

surpass even the extremes already achieved. I expect new trends will come and go that will be equally indefinable.

The passing of these trends is a natural phenomenon, an ongoing cycle as easily recognized in the passing of the Baroque into the Classical as the passing of Serialism into Indeterminacy. The overturn rate has increased in this day and age with the advances in technology making information exchange many times easier than in eras past. Composers and performers from all over the world are now able to interact more than ever before. This allows artists of all kinds to seek out others with similar ideas, or even contrasting ones, which throughout history has been a key in the creative process of the performance arts. From dedications of classical concerti to the exploratory collaborations of Berio and Globokar from which *Sequenza V* was created, performer and composer have always been influenced by each other. In the new century, I am sure the possibilities for more concurrences will only increase and with it the extremes of artistic expression already exemplified in the body of performance literature presented here.

After examining each of the pieces in this collection, some conclusions can be drawn based on the commonalities that emerged. The most prevalent of all the theatrical elements used by composers in this literature is stage direction. Over 80% of the pieces do or can include some form of physical and visible motion on stage beyond what is normally expected at a performance. While this does take the performance beyond the merely musical, it still relies on the individual performer for execution. Over 75% of the pieces involved

some form of sound effect. While these various sounds may not constitute theatrics in and of themselves, they do add to the extreme nature of the literature by adding an unusual flair to the sound.

Almost one half of the pieces included dialogue, either from the trombonist themselves, a separate narrator, or another member of the performing ensemble. Nearly half of the pieces employ the use of props as well. Some props must be manipulated by the performer, while others only help to set the stage. Less than one third of the works incorporated lighting or costume and less than one-fourth make-up or any kind of amplification or recorded accompaniment combined.

The least used of the theatrical elements in this study was audience interaction. Only 10% of the pieces analyzed involved the performer either simply interacting with the audience, or actually requiring them to add to the sound production in the performance. Perhaps this facet of theatrical performance will attract more attention from composers to come.

The future of music (and for that matter, all of the arts) has seemingly limitless possibilities. With the technological advances of our time, not only can the inspirations of artists be more easily actualized, but the artists themselves can find new inspirations. Through the ages, music and theater have always been used in combination, but the resources available today will enable such artistic visions to take the form of interdisciplinary alliances even more extreme than those of the last forty years. Further, the intercommunication of artists around the world has made possible a stronger sense of community, helping

everyone to move into the twenty-first century together. In the words of Ben Johnston, “It is as though we have to cross a chasm. If we are to build a bridge over it we will have to anchor its ends far in the past and far in the future.”<sup>25</sup> I believe the trombone, with its still unchanged centuries-old construction and its flair for the theatrical, is poised to play a significant role in the future of music. The body of literature represented in this collection is a testament to that future and the possibilities it holds.

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<sup>25</sup> David Cope, *ibid.* 348.

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## Appendix A: Theatrical Elements

COMPOSER	TITLE	I N D E X #	L I G H T I N G	M A K E U P	C O S T U M E	S T A G E D I R.	D I A L O G U E	S O U N D E F F.	P R O P S	O T H E R I N S T.	A U D I E N C E	T A P E O R A M P.
Aldag	Wotda...	1				X				X	X	
Alsina	Trio	2				X	X	X	X	X		
Asia	Dream Sequence 1	3	X	X	X	X	X	X				X
Bach	Echo Sonata	4	X	X	X	X		X	X	X		
Beckwith	Taking A Stand	5	X			X			X	X		
Berberian	Stripsody	6	X	X	X	X	X	X				
Berio	Sequenza V	7	X	X	X	X	X	X	X			
Bernstein	Elegy for Mippy II	8				X						
Borden	The Conditions of a Solitary Bird	9				X		X	X	X		
Brink	Exegesis	10				X		X				
Buckley	"Why Not?", Mr. Berio	11				X	X	X		X		
Buss	Boom Time	12				X	X	X	X	X		
Buss	Camel Music	13					X	X				
Cage	Solo for Sliding Trombone	14				X		X	X	X		
Corwell	The Far Side of the Pasture	15				X	X	X		X		X
Cutler	Shamen	16				X		X		X		
Cope	BTRB	17	X	X	X	X	X	X	X	X	X	
Davis	Merrie English Love Songs	18		X	X			X		X		
Druckman	Animus I	19				X	X	X				X

COMPOSER	TITLE	I N D E X #	L I G H T I N G	M A K E U P	C O S T U M E	S T A G E D I R.	D I A L O G U E	S O U N D E F F.	P R O P S	O T H E R I N S T.	A U D I E N C E	T A P E O R A M P.
Duke	Coming Out	20	X	X	X	X		X	X	X		
Erickson	General Speech	21	X	X	X	X		X	X			
Everett	Natural "D"	22				X						
Ford	Tuba Mirum	23				X		X	X	X		
Freed	A Nursery Tale	24					X					
Fulkerson	In Quest of a Silence	25				X						
Globokar	Discours II	26	X			X	X	X	X	X		X
Heider	D.E. Memorial	27				X		X	X			
Högberg	Subadobe	28				X	X	X			X	
Högberg	Subadobe II	29				X	X	X			X	
Högberg	Subadobe III	30										
Högberg	Subadobe IV	31				X						
Högberg	Subadobe V	32				X	X	X		X		
Högberg	Hawk Hardon & Kit Bones	33			X	X	X	X	X	X		
James	All(most) Alone	34				X			X	X		X
James	Good Friday	35	X			X		X	X	X	X	
Johnston	One Man	36			X	X		X	X	X		
Kagel	General Bass	37				X				X		
Kenny	Sonata	38						X				
Lesley	The Two Terrible Trombones	39					X	X		X		
Lipkis	Harlequin	40		X	X			X		X		

COMPOSER	TITLE	I N D E X #	L I G H T I N G	M A K E U P	C O S T U M E	S T A G E D I R.	D I A L O G U E	S O U N D E F F.	P R O P S	O T H E R I N S T.	A U D I E N C E	T A P E O R A M P.
Mobberly	BEAMS!	41						X				X
Nicholson	Slide Show	42				X		X				
Ott	Sonata	43				X				X		
Phillips	T Rex	44				X			X			X
Powell	Inacabado	45				X		X	X			
Rabe	Basta	46			X	X		X				
Rabe	Bolos	47				X		X	X	X		
Roddie	Actor	48				X	X	X				
Rolnick	Wondrous Love	49				X		X				X
Sandström	Don Quixote	50	X	X	X	X	X	X	X	X		
Sandström	A Scottish Play	51	X	X	X	X	X	X		X		
Schafer	Music for Brass Quintet	52	X			X	X			X	X	
Schwab	The Golden Apple	53	X	X	X	X	X		X			X
Stevenson	Brown Paper Land	54	X	X	X	X	X	X	X	X		
Stockhaus- en	Solo	55				X		X		X		X
Suderburg	Chamber Music III	56				X		X	X	X		
Velke	Pranks	57				X				X		
Vella	Once Upon A Time	58	X	X	X	X	X		X	X		X
Walsh	they could laugh smile	59	X			X	X	X				X
Yannay	Im Silbewald	60	X						X	X		X

## Appendix B: Lighting

<b>TITLE</b>	<b>INDEX #</b>	<b>DETAILS</b>
Dream Sequence 1	3	optional
Echo Sonata	4	easily incorporated
Taking A Stand	5	recommended
Stripsody	6	could be incorporated
Sequenza V	7	spotlight, alternate suggestion: blue wash with red highlights
BTRB	17	easily incorporated
Coming Out	20	optional
General Speech	21	red and black light on lectern, controlled by performer
Discours II	26	recommended
Good Friday	35	five candles
Don Quixote	50	easily incorporated
A Scottish Play	51	could be incorporated
Music for Brass Quintet	52	daylight
The Golden Apple	53	could be incorporated
Brown Paper Land	54	recommended
Once Upon A Time	58	could be incorporated
they could laugh smile	59	required
Im Silbewald	60	color wash on stage

## Appendix C: Make-Up

<b>TITLE</b>	<b>INDEX #</b>	<b>DETAILS</b>
Dream Sequence 1	3	optional
Echo Sonata	4	easily incorporated
Stripsody	6	easily incorporated
Sequenza V	7	clown make-up is not required, but frequently used
BTRB	17	easily incorporated
Merrie English Love Songs	18	could be incorporated
Coming Out	20	optional
General Speech	21	dark glasses
Harlequin	40	could be incorporated
Don Quixote	50	easily incorporated, cummerbund must be worn on head
A Scottish Play	51	could be incorporated
The Golden Apple	53	could be incorporated
Once Upon A Time	58	could be incorporated

## Appendix D: Costume

<b>TITLE</b>	<b>INDEX #</b>	<b>DETAILS</b>
Dream Sequence 1	3	optional
Echo Sonata	4	easily incorporated
Stripsody	6	easily incorporated
Sequenza V	7	white tie is specified in the score
BTRB	17	shabby street clothes
Merrie English Love Songs	18	recommended eighteenth-century period costumes
Coming Out	20	optional
General Speech	21	military uniform abstraction with dayglo decorations
Hawk Hardon & Kit Bones	33	western outfits
One Man	36	wind chimes are worn on the head and the player must be able to roll pants leg up
Harlequin	40	easily incorporated
Basta	46	sometimes performed with attire in rumpled condition
Don Quixote	50	tuxedo, but easily accessorized
A Scottish Play	51	could be incorporated, horse tongue and eyes must adorn the player's trombone
The Golden Apple	53	could be incorporated
Brown Paper Land	54	cellist should be naked
Once Upon A Time	58	easily incorporated

## Appendix E: Stage Direction

TITLE	INDEX #	DETAILS
Wotda...	1	a small amount
Trio	2	extensive: including moving about the stage, dropping things, and interaction between players
Dream Sequence 1	3	extensive
Echo Sonata	4	mainly each group reacting to the other group
Taking A Stand	5	extensive
Stripsody	6	the score suggests that the performer add gestures and body movements as they see fit
Sequenza V	7	especially in the first half
Elegy for Mippy II	8	foot tapping
The Conditions of a Solitary Bird	9	the trombonist must play into a passive piano, plus a few indications to remain motionless
Exegesis	10	could be incorporated
"Why Not?", Mr. Berio	11	at one point the performer must bring the horn down and walk towards the audience
Boom Time	12	a few incidental instructions
Solo for Sliding Trombone	14	instructions on taking apart the instrument to play on various parts
At the Far Side of the Pasture	15	how the performers enter the stage is dictated, and there is an optional dance
Shamen	16	playing in and out of a sympathetic piano
BTRB	17	a majority of the piece
Animus I	19	entering, exiting, sitting, & standing
Coming Out	20	mainly interaction between players
General Speech	21	throughout- all mannerisms, including final bow
Natural "D"	22	instructions for playing into a sympathetic piano
Tuba Mirum	23	some interaction of players
In Quest of a Silence	25	bell direction is dictated for eleven measures
Discours II	26	entering/exiting the stage, handling instrument
D.E. Memorial	27	playing in different directions and horn manipulations

Subadobe	28	The performer moves all around the stage and into the audience
Subadobe II	29	movement all over the stage
Subadobe IV	31	The only part of the piece
Subadobe V	32	movement around the stage and interaction with the instrument
Hawk Hardon & Kit Bones	33	smoking and moving about the stage
All(most) Alone	34	bell-direction and prop manipulation
Good Friday	35	wandering about the stage
One Man	36	how to bow, movement between different setups on stage, and which direction to face the bell
General Bass	37	the performance should be an extremely calm presentation, devoid of pathos
Slide Show	42	specific slide movement instructions and to remain motionless
Sonata	43	playing into a sympathetic piano
T Rex	44	recommended
Inacabado	45	some slide instructions and to hold still at the end
Basta	46	entering and exiting the stage abruptly
Bolos	47	All players take their instrument apart to some degree
Actor	48	bell position and movement around the stage
Wondrous Love	49	marching and some movement around the stage
Don Quixote	50	very physical throughout
A Scottish Play	51	extensive
Music for Brass Quintet	52	movement from the streets outside the concert hall to the stage
The Golden Apple	53	optional
Brown Paper Land	54	throughout, especially in trombone part
Solo	55	suggested staging for best musical execution
Chamber Music III	56	pointing horn into sympathetic piano
Pranks	57	Some humorous interaction between soloist and pianist
Once Upon A Time	58	could be incorporated
they could laugh smile	59	extensive; the player performs from two distinct positions on the stage and must throw a mute and kick a music stand over

## Appendix F: Dialogue

TITLE	INDEX #	DETAILS
Dream Sequence 1	3	random nonsense syllables, few isolated words, and the phrase “but did the piece really have any?”
Echo Sonata	4	easily incorporated
Stripsody	6	full sentences and random words
Sequenza V	7	one word...”why?”
“Why Not?”, Mr. Berio	11	one phrase: “Why not, Mr. Berio?”
Boom Time	12	both performers are required to deliver extensive recitation of text
Camel Music	13	text based on an Aesop fable
At the Far Side of the Pasture	15	separate narrator is required
BTRB	17	nonsense
Animus I	19	loud whispering through the horn
A Nursery Tale	24	separate narrator required
Discours II	26	specific text in French as well as various vowel sounds and consonants
Subadobe	28	A few words and many “scat” syllables
Subadobe II	29	a few words and many “scat” syllables
Subadobe V	32	a few sung words and “scat” syllables
Hawk Hardon & Kit Bones	33	western cliché phrases
The Two Terrible Trombones	39	narration done by both players
Actor	48	one phrase: “Ladies and Gentlemen it hardly seems right to end this way after all one simply can’t help feeling”
Don Quixote	50	taken from the original Don Quixote de la Mancha
A Scottish Play	51	quotes from Shakespeare and other dialogue
Music for Brass Quintet	52	determined by the occasion
The Golden Apple	53	separate narrator
Brown Paper Land	54	text for vocalist by James Carpenter, with a few interjections from the rest of the ensemble
Once Upon A Time	58	separate narrator required
they could laugh smile	59	cursing left to the performer’s discretion

## Appendix G: Sound Effects

TITLE	INDEX #	DETAILS
Trio	2	singing, multiphonics, laughter, audible breathing
Dream Sequence 1	3	wind noises, onomatopoeic noises, multiphonics, and audible breathing
Echo Sonata	4	footstomp, kissing sound, snorting
Stripsody	6	the main ingredient of the piece, including everything from animal noises to nonsense noises
Sequenza V	7	extensive multiphonics, vowel sounds though the horn and outside the horn, audible inhalation of air through the horn, singing a specific pitch while inhaling
The Conditions of a Solitary Bird	9	multiphonics
Exegesis	10	various vowel sounds, multiphonics
“Why Not?”, Mr. Berio	11	kissing sound in mouthpiece, wind noises
Boom Time	12	thumb valve trill, hissing
Camel Music	13	valve trills, wind noises inhaling and exhaling, screaming
Solo for Sliding Trombone	14	barking
At the Far Side of the Pasture	15	narrator has an optional singing part, trombonist must imitate the ‘moo’ of a cow
Shamen	16	singing into sympathetic piano
BTRB	17	whispering, yelling, screaming, giggling
Merrie English Love Songs	18	shouting, singing, singing through the trombone, elephant calls, foot stomps
Animus I	19	multiphonics, vowel manipulation
Coming Out	20	optional
General Speech	21	throat-clearing
Tuba Mirum	23	multiphonics, audible breathing
Discours II	26	numerous extended techniques in various combinations of tongue action, breathing, vocalizing, normal playing, and mute manipulation
D.E. Memorial	27	multiphonics, audible breathing, mouthpiece noises, singing alone, foot stomps
Subadobe	28	singing and handclapping

Subadobe II	29	singing and screaming
Subadobe V	32	screaming and footstomps
Hawk Hardon & Kit Bones	33	short screams or yelps, banging the slide on the stage
Good Friday	35	multiphonics
One Man	36	just intonation is used
Sonata	38	multiphonics, screaming through horn
The Two Terrible Trombones	39	wind noises, catastrophic laughter, screams, multiphonics, speaking through the horn
Harlequin	40	multiphonics
BEAMS!	41	audible breathing, mouthpiece alone, screaming
Slide Show	42	multiphonics and singing alone
Inacabado	45	air noises, singing, and multiphonics
Basta	46	multiphonics
Bolos	47	singing through the horn, buzzing mouthpieces, palm-slapping mouthpieces, tapping the bell, and clinking mouthpieces together
Actor	48	sighing, muttering, tongue-clicking, kissing sounds, and foot-taps, among others
Wondrous Love	49	marching and some movement around the stage
Don Quixote	50	multiphonics, tapping slide on stage, speaking, singing, laughing
A Scottish Play	51	singing, shouting, multiphonics
Brown Paper Land	54	kissing sounds
Solo	55	numerous electronic manipulations
Chamber Music III	56	buzzed-lip glissando, speaking through horn, tongue stops, singing (by pianist)
they could laugh smile	59	breathing sounds, foot tapping, coughing

## Appendix H: Props

TITLE	INDEX #	DETAILS
Trio	2	revolving stool, marbles, aluminum foil
Echo Sonata	4	easily incorporated
Taking A Stand	5	14 music stands and one platform
Sequenza V	7	medium height stool
The Conditions of a Solitary Bird	9	brick to hold sustain pedal down
Boom Time	12	electric fan, and a coin
Solo for Sliding Trombone	14	a jar
BTRB	17	mouthpieces of a bassoon, clarinet, and recorder
Coming Out	20	optional
General Speech	21	water glass/pitcher, opulent lectern, steps in 2-inch increments
Tuba Mirum	23	mount for plunger
Discours II	26	a table for each player
D.E. Memorial	27	extra stands
Hawk Hardon & Kit Bones	33	cigarette and some way of strapping the trumpet to the players side
All(most) Alone	34	funnel, equipment to suspend funnel
Good Friday	35	five candles
One Man	36	podium, risers, stool, c-clamp, pieces of rubber
T Rex	44	table for mutes
Inacabado	45	table for mutes
Bolos	47	extra mouthpiece and something metal to beat against the bell of the horn
Wondrous Love	49	chair
Don Quixote	50	the trombone itself is used as a prop
A Scottish Play	51	costume for trombone
The Golden Apple	53	could be incorporated
Brown Paper Land	54	spoon, rose, roll of toilet paper
Solo	55	a great deal of technical equipment
Chamber Music III	56	mount for hat mute
Once Upon A Time	58	could be incorporated
they could laugh smile	59	chair and stand
Im Silbewald	60	rolls of aluminum hung from the stage

## Appendix I: Other Instruments

TITLE	INDEX #	DETAILS
Wotda...	1	two hand clappers
Trio	2	cellist, percussionist with many various instruments, trombonist must also play maraca and small trill whistle
Echo Sonata	4	French horn, trumpet, flute, oboe, bassoon
Taking A Stand	5	two trumpets, horn, and tuba. trombonist must also play euphonium
The Conditions of a Solitary Bird	9	sympathetic piano
"Why Not?", Mr. Berio	11	piano
Boom Time	12	the percussionist must play over twenty instruments
Solo for Sliding Trombone	14	conch shell (played by trombonist)
At the Far Side of the Pasture	15	sand blocks for the narrator
Shamen	16	sympathetic piano
BTRB	17	mouthpieces of a bassoon, clarinet, and recorder (played by trombonist)
Merrie English Love Songs	18	female voice, triangle, temple block, music stand, tambourine, and gourd
Coming Out	20	bassoon and cello
Tuba Mirum	23	another trombone
Discours II	26	maracas for each player
Subadobe V	32	trombonist back stage
Hawk Hardon & Kit Bones	33	trumpet
All(most) Alone	34	sympathetic timpani and gong
Good Friday	35	large frame drum. wind chimes, and various shaken instruments
One Man	36	chimes, tambourine, finger cymbals, tom-tom, sleighbells, sizzle cymbal, bass drum, gong (played by trombonist)
General Bass	37	optional (played by trombonist)
The Two Terrible Trombones	39	second trombonist
Harlequin	40	26" saw; piano or orchestra accompaniment
Sonata	43	piano
Bolos	47	trombone quartet
Don Quixote	50	full orchestra

A Scottish Play	51	string orchestra
Music for Brass Quintet	52	two trumpet, horn, and tuba
Brown Paper Land	54	piano, cello, baritone
Solo	55	4 assistants to operate equipment
Chamber Music III	56	piano accompaniment included sympathetic resonance
Pranks	57	piano
Once Upon A Time	58	ob./Eng horn, fl./alto fl./pic., piano, xyl., & various percussion instruments
Im Silbewald	60	glass harmonica, sound technician

## Appendix J: Audience Interaction

<b>TITLE</b>	<b>INDEX #</b>	<b>DETAILS</b>
Wotda...	1	the hand clappers are planted in the audience
BTRB	17	the player must convince the audience to applaud before the piece is over
Subadobe	28	extensive audience contact throughout
Subadobe II	29	not as much as the first Subadobe
Good Friday	35	during one page the audience is supposed to make random and continuous noise
A Scottish Play	51	one individual must be singled out of the audience and antagonized by the soloist
Music for Brass Quintet	52	The players ceremoniously lead the audience into the concert hall

## Appendix K: Tape/Amplification

TITLE	INDEX #	DETAILS
Dream Sequence 1	3	3 microphones recommended: on bell, on mouthpiece and behind trombonist
At the Far Side of the Pasture	15	depending on the venue, a microphone for the narrator
Animus I	19	audio tape which can be played through two to four speakers
Discours II	26	Two microphones are needed if the taped accompaniment option is chosen for the performance. A tape is optional, but not provided with the score
All(most) Alone	34	contact microphones on timpani and gong
BEAMS!	41	tape
T Rex	44	cd accompaniment
Wondrous Love	49	tape
The Golden Apple	53	microphone for narrator
Solo	55	two sets of speakers, up to six microphones; tape is used during performance for feedback
Once Upon A Time	58	audio tape
they could laugh smile	59	CD accompaniment
Im Silbewald	60	Microphones for trombone and glass harmonica; reel to reel tape

## Appendix L: Theatricity Rating

COMPOSER	TITLE	INDEX #	THEATRICITY #
Berberian	Stripsody	6	10
Berio	Sequenza V	7	10
Cope	BTRB	17	10
Erickson	General Speech	21	10
Sandström	Don Quixote	50	10
Sandström	A Scottish Play	51	10
Schafer	Music for Brass Quintet	52	10
Stevenson	Brown Paper Land	54	10
Walsh	they could laugh smile	59	10
Asia	Dream Sequence 1	3	9
Johnston	One Man	36	9
Rolnick	Wondrous Love	49	9
Alsina	Trio	2	8
Beckwith	Taking A Stand	5	8
Buss	Boom Time	12	8
Cage	Solo for Sliding Trombone	14	8
Druckman	Animus I	19	8
Duke	Coming Out	20	8
Globokar	Discours II	26	8
Högberg	Subadobe	28	8
Högberg	Subadobe II	29	8
Högberg	Subadobe IV	31	8
Högberg	Subadobe V	32	8
Högberg	Hawk Hardon & Kit Bones	33	8
Rabe	Bolos	47	8
Bach	Echo Sonata	4	7
Buss	Camel Music	13	7
Corwell	The Far Side of the Pasture	15	7
James	Good Friday	35	7
Lesley	The Two Terrible Trombones	39	7
Roddie	Actor	48	7
Yannay	Im Silbewald	60	7
Davis	Merrie English Love Songs	18	6
Ford	Tuba Mirum	23	6
Heider	D.E. Memorial	27	6
James	All(most) Alone	34	6
Velke	Pranks	57	6
Vella	Once Upon A Time	58	6

Rabe	Basta	46	5
Schwab	The Golden Apple	53	5
Stockhaus-en	Solo	55	5
Aldag	Wotda...	1	4
Nicholson	Slide Show	42	4
Borden	The Conditions of a Solitary Bird	9	3
Cutler	Shamen	16	3
Freed	A Nursery Tale	24	3
Brink	Exegesis	10	2
Buckley	"Why Not?", Mr. Berio	11	2
Fulkerson	In Quest of a Silence	25	2
Kenny	Sonata	38	2
Lipkis	Harlequin	40	2
Mobberly	BEAMS!	41	2
Phillips	T Rex	44	2
Powell	Inacabado	45	2
Sudenburg	Chamber Music III	56	2
Bernstein	Elegy for Mippy II	8	1
Everett	Natural "D"	22	1
Kagel	General Bass	37	1
Ott	Sonata	43	1
Högberg	Subadobe III	30	0

## Appendix M: Publishers

<b>NAME</b>	<b>ADDRESS</b>	<b>PHONE</b>	<b>EMAIL</b>
Air-Ev Productions	675 VFW Parkway, Suite 352 Chestnut Hill MA 02167	617-527-1802 fax	<a href="mailto:airev@aol.com">airev@aol.com</a> <a href="http://www.air-ev.com">www.air-ev.com</a>
Brass Music, Ltd	159 8th Ave Nashville TN 37203		
The Brass Press/ Editions-BIM	P.O. Box 12 CH-1674 Vuarmarens Switzerland	41-(0)21-909 10 00 phone 41-(0)21-909 10 09 fax	<a href="mailto:order@editions-bim.ch">order@editions-bim.ch</a> <a href="http://www.editions-bim.ch">www.editions-bim.ch</a>
Brixton Publications	4311 Braemer Ave Lakeland FL 33813	941-646-0961 fax	
Canadian Music Centre	20 St. Joseph St. Toronto Ontario M4Y 1J9	416-961-6601	<a href="http://www.cmc.ca">www.cmc.ca</a>
The Comtemporary Music Centre	19 Fishamble St., Temple Bar Dublin 8, Ireland	01-673 1922 phone 01-648 9100 fax	<a href="mailto:info@cmc.ie">info@cmc.ie</a>
Edition Reimers		08-704 02 80 phone 08-80 42 28 fax	<a href="mailto:info@editionreimers.se">info@editionreimers.se</a> <a href="http://www.editionreimers.se">www.editionreimers.se</a>
Editions Salabert	22, rue Chauchat 75009 Paris France	(1) 48-24-55-60	
Edition Tarrodi	Valhallavagen 110 114 41 Stockholm Sweden	46 8 661 37 17 fax	<a href="mailto:mandrake@tarrodi.se">mandrake@tarrodi.se</a> <a href="http://www.tarrodi.se">www.tarrodi.se</a>
Galaxy Music Corp. Highgate Press	131 West 86th St NY NY 10024	212-874-2100	
ITA Manuscript Press Contact: Bill Stanley	University of Colorado College of Music – Box 301 Boulder CO 80309	303-492-5469 phone 303-492-5619 fax	<a href="mailto:Stanleyw@spot.colorado.edu">Stanleyw@spot.colorado.edu</a>
Kagarice Brass Editions	Box 5302; Denton TX 76203		

M.C.A. Music	445 Park Avenue NY NY 10022		
Music Materials Development Center	PO BOX 218 Bradford IL 61424		
Nicolai Music	PO Box 253 Clear Springs WD 21722	301-842-3307	nicolaimusic@erols.com
Robert King Music	140 Main St North Easton MA 02356	508-238-2571 fax	<a href="mailto:commerce@rkingmusic.com">commerce@rkingmusic.com</a> <a href="http://www.rkingmusic.com">www. rkingmusic.com</a>
Seesaw Music Corp contact:Raoul Ronson	2067 Broadway NY NY 10023	212-874-1200	
Smith Publication American Music	2617 Gwynndale Ave. Baltimore MD 21207		
Solid Brass Music Company	71 Mt. Rainier Drive San Rafael CA 94903	415-479-1337 ph 800-873-9798 ph 415-472-0603 fax	dick@sldbrass.com <a href="http://www.sldbrass.com">www. sldbrass.com</a>
Theodore Presser Co.	1 Presser Place Bryn Mawr PA 19010		<a href="http://www.presser.com">www.presser.com</a>
Universal Editions	Bosendorferstrasse 12 A-1010 Vienna Austria	43 1 337 23 100 phone 43 1 337 23 400 fax	<a href="mailto:office@universaledition.com">office@universaledition.com</a>
Velke Publishing Co	Box 393; Glen Echo MD 20812	301-229-2078	
Warwick Music	Holloway House Market Place Warwick England CV34 4SJ	+44 (0)1926 497887 +44 (0)1926 419701 fax	<a href="mailto:sales@warwickmusic.com">sales@warwickmusic.com</a> <a href="http://www.warwickmusic.com">www. warwickmusic.com</a>

Norwegian Music Information Centre	Tollbugt. 28 N-0157 Oslo, Norway	-	-
Scottish Music Information Centre	1 Bowmont Gardens Glasgow G12 9LR	041-334 6393	
British Music Information Centre	10 Stratford Place London W1N 9AE	071 499 8567 phone 071 499 4795 fax	
The Contemporary Music Centre	95 Lower Baggot St Dublin 2, Ireland	353-1 661 2105 phone 353-1 676 2639	
Welsh Music Information Centre	University of Wales College of Cardiff CF1 1XL	0222 8740000 x5126	
Swedish Music Information Centre	PO Box 27327; SE-102 54 Stockholm Sweden	-	-
Marco Paulo Publishing			
Bote & Bock	Berlin		
Briar Music Press, N.P			
CF Peters Corp	New York		
MCA Music Corp	New York		
American Composers Alliance	New York		
Barenreiter-Verlag	Kassel		
Composers Autograph Publications	Cleveland		
Carl Fischer, Inc.	New York		
G Schirmer	New York		
Media Press	Champaign		

## Appendix N: Unacquired Works

TITLE	COMPOSER	PUBLISHER/SOURCE	DESCRIPTION
Evolution	Allison, Howard	Music Materials Development Center	Solo trombone w/percussion
Consecuencia	Alsina, Carlos Roque	Bote & Bock	Unaccompanied
Minstrel Man	Anderson,	Bote & Bock	
The Enchanted Horn	Anthony/Satterwhite	Tales & Scales	
Changes: Open Style for Trombone and Magnetic tape	Austin, Larry	Composer Performer Edition, Sacramento CA	
Fanfare for the Common Cold	Bach, PDQ	Schirmer	Brass Sextet
Hornsmoke	Bach, PDQ	Schirmer	Brass Quintet/operetta
Canzon per Sonare a Sei-Count Them- Sei	Bach, PDQ	Theodore Presser Co.	brass sextet
Capriccio "La Pucelle de New Orleans"	Bach, PDQ	Theodore Presser Co.	2fl, 2 ob, cl, bsn, tpt, tbn
The Grossest Fugue	Bach, PDQ	Theodore Presser Co.	pic, ob, bsn, trb, vn, cb
Hindenburg Concerto	Bach, PDQ	Theodore Presser Co.	pic, 2 fl, hn, trb, tu, 2perc, Str
Missa Hilarious	Bach, PDQ	Theodore Presser Co.	Bargain Counter- Tenor & Basso Blotto, SATB. orch, 2 diverse flutes, 2hn, tbn, T, Pc, Str
Perückenstück (Hairpiece from "The Civilian Barber")	Bach, PDQ	Theodore Presser Co.	Sop, Pumpflute, police trombone, Double-Reed Houka; str
The Musical Sacrifice	Bach, PDQ	Theodore Presser Co.	pic/fl, ob, bsn, trb, vn, cb

The Seasonings	Bach, PDQ	Theodore Presser Co.	SATB soloists, SATB, 2 slide whistles, 2 kazoos, Tromboon, windbreaker, Shower hose, foghorn, 2 tpt, T, Str
Serenade	Bach, PDQ	Theodore Presser Co.	@ slide whistles, 2 kazoos, tromboon, windbreaker, shower hose, strings
Shepherd on the Rocks, With a Twist	Bach, PDQ	Theodore Presser Co.	bargain counter tenor, Lasso d'Amore, tromboon, Rubular Bell, hand bell/cowbell/foghorn
Partita	Baley, Virko	University of Nevada Las Vegas NV 89154	Trombone, tape, & piano
Olives	Bischoff, James	unpub 1971	Unaccompanied w/other mouth sounds
How to Use the Trombone as a Snorkel	Boehringer, Jorge		Trombone, video, and delay line
Dances of Greeting	Bolter, Norman	Air-Ev Productions	Trombone and percussion
Occurances	Bolter, Norman	Air-Ev Productions	trombone duet w/mutes and multiphon.
Preacher, Preacher	Borden, Larry		bone as evangelist/Audience as congregation
Machine for Twelve Trombones	Borden, Larry		12 trombones w/incidental staging
The Animal That Drank Up Sound	Borsova/Stafford	Tales & Scales	
Random 7	Brandon, Sy	Manuscript Publications	Trombone and percussion

Poempiece II, "How I fooled the Armies	Brooks, William 1973	1346 River St #2 Santa Cruz CA 95060 or 8541-B Villa La Jolla Dr La Jolla CA 92037	Unaccompanied
Additions	Brown, Anthony	Seesaw Music Corp.	Amplified flute, trombone, tape, slides
How to Compose New Music in Your Spare Time for Fun and Profit	Burton, James	28 Greene ST NY NY 10013	Unaccompanied
4'33"	Cage, John	CF Peters Corp	unspecified
Theatre Piece	Cage, John	CF Peters Corp	1-8 performers...musicians, dancers,etc
0' 0"	Cage, John	CF Peters Corp	unspecified
Solo for Sliding Trombone	Cage, John	CF Peters Corp	Unaccompanied/aleatoric
Theater Piece	Cage, John	CF Peters Corp	
Multiphony III (Gradients)	Celona, John Anthony	unpublished, 1972	Unaccompanied w/other vocalization
Super voces musicales	Chivers, Derek	unpublished	5 scenes for trombone, clarinet, trumpet, viola, cello, and soprano
The Pied Piper	Chuplis/Friedman	Tales & Scales	
Jabberwocky	Chuplis/Lofstrom	Tales & Scales	
Diachronic	Cox, Ron	Carl Fischer	
Blackhawk	Davis, Michael		
Mission Red	Davis, Michael		
Aan Raking	De Jong, Conrad		
Music for trombone	de Leeux, Ton	Donemus Amsterdam, Holland	

Ten Grand Hosery	Dempster, Suart	The Modern Trombone	Musician, Dance, Sculptorchestra, supplementary dancers, and audience
Music for Sliding Trombone	duBois, Rob	Donemus Amsterdam, Holland	
Suite	Emerson		
Whose Circumference is Nowhere	English, John	unpublished	
Monologo	Enriquez, Manuel	8 Rue Geoffrey St. Hilaire Paris75005, France	Unaccompanied w/speaking through horn
Ricercare a 5	Erickson, Robert		5 trombones or trombone/tape
Nexus	Felder, David	Seesaw Music Corp	Unaccompanied Bass Trombone
Consort I	Fennelly, Brian	American Composers Alliance	5trombones
Profile	Fetter, David		
Conditions	Fleisher, Robert	U of Il, Urbana?	3 trombones, clarinet, organ, 2 perc`
Bay Toven	Fudpucker, Elmer (Larry Weed)	828 N Hudson Orlando FL 32808	trombone and piano
Mother Fudpucker	Fudpucker, Elmer (Larry Weed)	same	trombone and piano
Patterns XI	Fulkerson, James	American Composers Alliance	Unaccompanied w/other vocalization

Between the Lines	Fulkerson, James	American Composers Alliance Barton Workshop?	soloist, film, and tape
"What is Performance?"	Fulkerson, James	Barton Workshop Totnes Devon TQ9 6EJ England	soloist, 2 16mm films and tape
Cantilena Four	Gaburo, Kenneth	Lingua Press	Trombone and soprano, trombonist shouts at soprano
Pour Trombone	Glinkowski	unpublished	
Kolo	Globokar, Vinko		trombone and choir
La Ronde	Globokar, Vinko	CF Peters Corp	unspecified #; experiment in collective work
Psuedo-scope or about the pronounceless p	Hasama, Hiroshi	c/o Mr. Kumagai 1-11-16 Shimotakaido Sugiami-ku Tokyo 168 Japan	Unaccompanied tie slide to stand
Credentials or think, think, lucky	Haubenstock-Ramati, Roman	Universal Edition	Voice, piano, cello, vib/bells, violin, cello, trumpet, trombone, and two percussionists, with hanging mobiles
Solo for Trombone and Trombonist	Hendricks	unpublished	
Activities for Brass	Ichiyonagi, Toshi	CF Peters	trombone w/ensemble or tape
Three Bedtime Songs	James, Kevin	Soon to be published	Trombone, woodwind quintet, and wind-up toys
The Nature Theater of Oklahoma	Johnson, Bruce	See Larry Weed	8 trombones

Transitory Circumlocutions (with particular regard for the retrograde inversion)	Johnson, Tom	39 Bedford St NY NY 10014 or Two Eighteen Press	Unaccompanied
Casta	Johnston, Ben	Media Press	unspecified
Der Atem	Kagel, Mauricio	Universal Editions	unspecified
Esque	Kellaway, Roger	Eternity Music	Double bass and trombonist who must play percussion with his feet
Bamburgh Beach	Kenny, John	Warwick Music	Solo bass trombone
La Belle et La Bette	Kenny, John	Soon to be published	unaccompanied music theater
The Secret House	Kenny, John	Warwick Music	Solo female trombone
Selfish Giant Suite	Knight, Morris	Tritone Press	Clarinet, flute, and trombone, based on an Oscar Wilde play
Out	Kondo, Jo	210-92 Jomyoji Kamakura-shi 248 Japan	Amplified trombone & foot drum
Encounters IV	Kraft, William	Joseph Boonin	Duel between trombone and percussion with tape
Five Pieces	Krenek, Ernst	Barenreiter-Verlag	bass trombone & piano
Esorcismi No. 1	Laneri, Roberto	Seesaw Music Corp.	Clarinet, viola, trombone, voice, and percussion
Penetrations VI	Lanza, Alcides	Boosey & Hawkes	Voice, trombone, percussion, lights, bass, electric bass, trumpet, keyboards
Mickey Goes to School	Lockwood, Norman	American Composers Alliance	Narrator, flute, clarinet, trombone, percussion, and bass
The Carnivore of Uranus	London, Edwin	U of Ill, Urbana 61801	trombone and tape

Zephyr	McGuire, Edward		
Characters	Martinaitis, Algirdas	Lithuanian Music Information and Publishing Centre	Solo trombone who ends up wrapped in the sheet music
untitled	Miltner, Kristin	www.osborne-conant.org	Trombone, accordion, cello, three video monitors
Syntagma	Monaco, Alfredo Del		Unaccompanied w/breathing noises opt. w/tape
Bombardments No. 4	Moran, Robert	unpublished	trombone and tape from Kraft
Tournament	Morris, Robert	Eastman School of Music	12 trombones
Swallows	Moryl, Richard	Shirley Court Brookfield CT 06804	
Chambers No. 1	Moryl, Richard	Shirley Court Brookfield CT 06804	trombone, tape, film, spotlight
B. P., A Melodrama	Moss, Larry	Seesaw Music	trombone, piano, tape
Medusa	Muldoon/Threatte	Tales & Scales	
Tongs and Bones	Niemen, Alfred	Hastings-on-Hudson, NY General Music Pub Co	
The Hunting of the Snark	Nordheim, Alfred	unpublished	
Le Grotte Cosquer	Norman Bolter	Air-Ev Productions	
Theater Piece	Oliveros, Pauline	Music Dept, U of Ca La Jolla CA 92093	trombone and tape
Ambience	Orton, Richard	Birmingham, England Arts Lab Music Pub	

Scatter	Orton, Richard	Wheelwright Cottage Sutton-upon-Derwent Yorkshire YO4 5BN England	trombone, piano, tape
Brass Phase	Orton, Richard	same	12 brass
Leonore	Osborne, William	<a href="http://www.osborne-conant.org">www.osborne-conant.org</a>	acting trombonist
Miriam	Osborne, William	<a href="http://www.osborne-conant.org">www.osborne-conant.org</a>	Music theater trilogy for soprano (or instrumentalist) and piano
Street Scene for the Last Mad Soprano	Osborne, William	<a href="http://www.osborne-conant.org">www.osborne-conant.org</a>	Music theater for soprano (or instrumentalist) and tape
Rebecca	Patterson, Paul	Josef Weinberger	Any woodwind, trombone, cello, percussion, piano, and speaker
Approaches	Pehrson, Joseph	Seesaw Music	
Situated Knowledges	Piekut, Ben	<a href="http://www.osborne-conant.org">www.osborne-conant.org</a>	Trombone, slide projections, and tape
Logic Variations	Plsek, Thomas	125 Jenness St Lynn MA 01904	5 unspecified
Jorepi	Presser, William	Tenuto Publications	Clarinet, trombone and piano. Clarinet and trombone must switch instruments
Polonaise	Rabe, Folke / Bark, Jan	Edition Reimers	trombone Quartet w/ lighting & movement
Memo 2 (a & b)	Rands, Bernard	Music Dept, U of Ca La Jolla CA 92093	unaccompanied or with string quartet and dancer
From Behind the Unreasoning mask	Reynolds, R	CF Peters	

Music for wilderness lake	Schafer, Murray	Canadian Music Centre	12 trombone in three groups around a lake
Fanfare for a Lost Cause	Schikele, Peter	Schirmer	
A Little Mosey Music	Schikele, Peter	Schirmer	
Piano Concerto No. 2 in FM	Schikele, Peter	Schirmer	
Variations on a Joke	Schikele, Peter	Schirmer	
Aspendicitis	Schikele, Peter	Schirmer	
Nellermojo	Schikele, Peter	Schirmer	
Song from "The Night of the Burning Pestle"	Schikele, Peter	Schirmer	
Timepiece	Schikele, Peter	Schirmer	
Options 1	Schwarz, Elliot	Media Press & below	trombone and grand piano
Music for soloist and Audience	Schwarz, Elliott	Composers Autograph Pub., Columbus OH	unspecified performer
Danza for trombone and metronome	Stedron, Milos		hissing
Il Giardino Delle Strutture I	Stroe, Aurel	Str Luigi Cazzavillan 35 Bukarest Rumania	troombone and tape
A Hundred Bars for Tom Evertett	Szollosy	unpublished	
Acoustic Composition No.2 for James Fulkerson and Tenor Trombone	Udow, Michael	Darlington College of Arts; Totnes, Devon TQ9 6EJ England	solo trombone and percussion equipment
Poems 8 (performance piece)	Vayo, David	www.iwu.edu	
Hildegardis de divinis operibus visiones	Voegelin, Fritz	Editions BIM/Brass Press Switzerland	fl, ob, cl, bsn, trp, hn, trb, tuba, perc, organ, & narrator
The Lone Ranger Silver Atomic Trombone Art Auction	Voigt, John & Plsek, Tom	125 Jenness St. Lynn MA 01904	trombone/ welding/auction

Image in the Snow	Weber, Ben	Composers Fascimile Edition	Celesta, cello, and trombone, to be shown with a film
Zymyrgy	Weed, Larry	PO Box 7346 Ann Arbor MI 48107	trombone/films/slides/tapes
Trombone Chronology	Werle, Floyd		trombone and band
Whatzit No. 6	Wilding-White, Raymond	DePaul U; 2323 N Seminary Ave Chicago IL 60614	trombone and tape
Encores for Stu	Wilding-White, Raymond	DePaul U; Chicago	trombone and tape
Rudolf Heineman in Bonn	Williams,	PO Box 11253 Tel-Aviv, Israel	
Seven Vignettes	Wolking, Henry	Music Hall-U of Utah Saly Lake City UT84112	
Henry Humbleton's Holiday	Woolfenden, Guy	Warwick Music	Trombone & narrator w/lots of staging
The Justice Variations	Zonn, Paul	American Composers Alliance	Trombone, actor, 4 flutes, with optional tape/film/slides

## Appendix O: Contacts

This table is a list of selected individuals contacted for this study. I have only included those contacts that were documented either by printing the communication or by notes taken during our conversation.

<b>NAME</b>	<b>AFFILIATION</b>	<b>DATES CONTACTED</b>
	Music Materials Development Center	10/4/00
	Virgo Music Publishers	4/28/00
	Barton Workshop, Dartington College of Art	10/4/00
	Swedish Radio	9/16/99
Bauer, Paul	ITA Resource Library	12/10/97
Bissen, Anne	Deutsches Muzikinformatonzentrum	9/27/00
Bootz, Bill	Trombone Professor, University of Evansville	11/15/00
Borden, Lawrence	Trombone Professor, Vanderbilt University	9/28/00, 10/4/00, 10/22/00, 11/5/00
Brickens, Nathaniel	University of Missouri, Columbia	11/4/99
Brooks, William	Composer	10/4/00
Buss, Howard J.	Composer	6/15/00, 9/24/00, 9/27/00
Cash, Ben	Trombonist	6/01/00, 11/9/00, 11/10/00, 11/14/00, 12/1/00
Clark, Jim	ITA Marketing	12/15/97
Crisafulli, Frank	Chicago Symphony Orchestra	10/22/96
Dean, Lynn	Composer	9/24/00,
DeHaan, Simone	Composer	10/23/00, 11/9/00
Dempster, Stuart	Trombone Professor, University of Washington	12/4/00, 12/5/00, 12/12/00
Doe, Karri	Theodore Presser	10/12/00, 10/22/00, 10/24/00
Dreenall, Steven	Warwick Music	4/28/00
Elsenaar, Nieneke	Information Service, Holland	9/27/00, 10/5/00
Ervin, Tom	University of Arizona	12/15/97
Everett, Tom	Director, Harvard University Band	10/10/00
Fadle, Heinz	Past ITA President	12/19/97

Ford, Andrew	Composer	10/7/00, 10/22/00
Foster, Judith	Australian Music Centre	9/27/00, 10/5/00, 10/7/00, 10/8/00, 10/22/00
Fulkerson, James	Composer	1/12/01
Garofolo, Robert	Band Director, Catholic University	10/12/00
Grimes, Jonathan	Contemporary Music Center	10/4/00, 10/5/00
Holbaek-Hanssen, Hilde	Norwegian Music Information Centre	10/3/00, 10/7/00
James, Kevin	Trombonist/Composer	9/28/00
Johansen, David	Trombone Professor, University of Southeastern Louisiana	8/12/00, 9/4/00, 9/7/00, 10/15/00, 12/4/00
Johnson, Tom	Composer	10/4/00
Kangas, Meija	Finnish Music Information Centre	10/24/00
Kenny, John	Trombonist/Composer	9/27/00, 9/29/00, 10/5/00
King, Sam	Canadian Music Centre	9/27/00, 10/12/00, 10/24/00, 10/30/00, 11/5/00, 11/9/00, 11/14/00
Kraft, James	Trombonist	9/23/00, 10/7/00
Lane, G.B.	Trombone Professor, University of South Carolina	9/20/00, 9/22/00, 10/5/00, 10/7/00
Laurie, Rob	Australian Music Centre Sales	10/23/00, 10/24/00
Lyon, Marrienne	Centre de Documentation de la Musique Contemporaine	9/27/00
Mitchell, Imogen	British Music Information Centre	10/7/00, 10/23/00
Parenteau, Pascale	Centre for New Zealand Music	10/3/00, 10/7/00, 10/15/00, 10/22/00, 10/24/00
Paulauskis, Linas	Lithuanian Music Information and Publishing Centre	9/30/00, 10/7/00, 10/11/00, 10/24/00
Pine, David	Assistant Executive Manager, ITA	2/19/98
Rannis, Mark	Trombone Club	12/11/97, 12/23/97
Reynolds, Jeff	Los Angeles Philharmonic	4/4/00
Ruden, Jan Olof	Music Information Centre, Sweden	9/27/00, 10/4/00

Santi, Catarina	Archivi della Musica Italiana	9/27/00
Tarrodi, Julianna	Editions Tarrodi	10/7/00, 10/22/00
Vella, Richard	Composer	10/7/00, 10/8/00, 10/22/00
Viera, Carol	Owner, Air-Ev Productions	9/25/00, 10/22/00, 10/23/00, 11/5/00
Volborth, Diana	Belgian Center for Music Documentation	10/22/00
Wher, Jamie	Wehr Music House	9/26/00,10/6/00, 10/24/00,
Woodcock, Jo	Administrator, Dartington College of Arts Association	10/10/00, 10/22/00

## Appendix P: Websites

NAME OF WEBSITE	URL
Air-Ev Productions	<a href="http://www.air-ev.com">www.air-ev.com</a>
Archivi della Musica Italiana	<a href="http://www.amic.it">www.amic.it</a>
Australian Music Centre	<a href="http://www.amcoz.au">www.amcoz.au</a>
British Music Information Centre	<a href="http://www.bmic.co.uk">www.bmic.co.uk</a>
British Trombone Society	<a href="http://www.trombone-society.org.uk">www.trombone-society.org.uk</a>
Canadian Music Centre	<a href="http://www.musiccentre.ca">www.musiccentre.ca</a>
Centre de Documentation de la Musique Contemporaine	<a href="http://www.cdmc.asso.fr">www.cdmc.asso.fr</a>
Centre for New Zealand Music	<a href="http://www.sounz.org.nz">www.sounz.org.nz</a>
Contemporary Music Center, Ireland	<a href="http://www.cmc.ie">www.cmc.ie</a>
Deutsches Muzikinformatiozentrum	<a href="http://www.miz.org">www.miz.org</a>
Douglas Yeo Homepage	<a href="http://www.yeodoug.com">www.yeodoug.com</a>
Edition Reimers	<a href="http://www.editionreimers.se">www.editionreimers.se</a>
Hickeys Music House	<a href="http://www.hickeys.com">www.hickeys.com</a>
International Association of Music Information Centres	<a href="http://www.iamic.ie">www.iamic.ie</a>
International Trombone Association	<a href="http://www.ita-web.org">www.ita-web.org</a>
John Kenny; Carnyx & Co.	<a href="http://www.carnyx.mcmail.com">www.carnyx.mcmail.com</a>
Music Infromation Centre, Sweden	<a href="http://www.mic.stim.se">www.mic.stim.se</a>
Norwegian Music Information Centre	<a href="http://www.mic.no">www.mic.no</a>
Printed Music Worldwide	<a href="http://www.printed-music.com">www.printed-music.com</a>
Robert King Music Sales	<a href="http://www.rkingmusic.com">www.rkingmusic.com</a>
Scottish Music Information Centre	<a href="http://www.smic.org.uk">www.smic.org.uk</a>
Stuart Dempster	<a href="http://www.newalbion.com/artists/dempsters">www.newalbion.com/artists/dempsters</a>
The American Society of Composers, Authors, and Publishers	<a href="http://www.ascap.com">www.ascap.com</a>
The College Music Society	<a href="http://www.music.org">www.music.org</a>
The World of William Osborne and Abbie Conant	<a href="http://www.osborne-conant.org">www.osborne-conant.org</a>
Theodore Presser Co.	<a href="http://www.presser.com">www.presser.com</a>
Trombonists of the World	<a href="http://www.trombone-usa.com">www.trombone-usa.com</a>

## Glossary

**buzzed lip glissando-** a trombone technique that begins as a lip-buzz away from the mouthpiece and moves into the mouthpiece as it continues. By the time the top note of the gliss is reached the mouth and mouthpiece should be as normal.

**circular breathing-** an extended techniques in which a wind player inhales through the nose while continuing to play their instrument using only the air reserved in their oral cavity, thereby extending the length of a note indefinitely.

**durational notation-** a system of rhythmic representation in which the length of notes are specified by specific increments of time (i.e.: seconds, or the length of one breath).

**embouchure-** Musculature of the mouth and lips that are used in producing sound with a wind instrument

**glass harmonica-** a musical instrument made up of one or more wine glasses filled with varying amounts of water and played by rubbing a finger in a circular motion around the rims of the glasses.

**glissando-** idiomatic sliding sound made by the trombone

**lip-buzz-** the sound a brass player makes into the mouthpiece, which produces the idiomatic sound from the bell of the horn

**mixed meter-** a group of measures, which change from one time signature to another

**multiphonics-** producing more than one tone at a time, on brass instruments, by singing and playing simultaneously.

**proportional notation-** a system of rhythmic representation that uses the note values of metric notation without the framework of meter. Thereby, the composer allows the performer to assign specific durations of their own choosing to the notes as long as the relationship between the notes is intact.

**Scoop-** a glissando techniques in which the player begins the note by sliding into it from below.

**tongue-stop-** the sound made when the tongue is inserted forcibly into the air stream, suddenly cutting off a note (“thuck”).

## Vita

Cason A. Duke, born a native Floridian, October 16, 1966, began his musical studies on violin and piano in the second grade. The violin could not hold his attention, but he continued studying piano until the seventh grade. He began playing the trombone at the request of his seventh grade band director, who was in need. Thanks to his high school band director, Robert Sheldon, his love of music developed into career goals.

Cason received his bachelor of arts degree in music from Emory University, Atlanta, Georgia, in 1988. After attending Ohio University in Athens for a year, he earned his master of music degree in trombone performance and literature from the University of Notre Dame du Lac in 1992. Finally, he completed the degree of doctor of musical arts in trombone performance from Louisiana State University in 2001, with a minor in composition. Cason's principal teachers have included Joseph Reidel, Reginald Fink, Frank Crisafulli, and Larry Campbell.

Currently residing in Baton Rouge, Louisiana, with his two cats, Edna and Fetish, Cason enjoys an active musical life as both trombonist and vocalist. His musical affiliations include: Principal Trombone in the Acadiana Symphony, Lafayette Louisiana; founding member of the brass quintet, Louisiana Brass; trombonist/tubist of the junkyard circus rock orchestra, Liquidrone; and bass in both the St. Joseph Cathedral Choir and the early music ensemble, De Profundis.