

A Practical Guide to Selected Solos
for Tenor and Bass Trombone

by

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Introduction

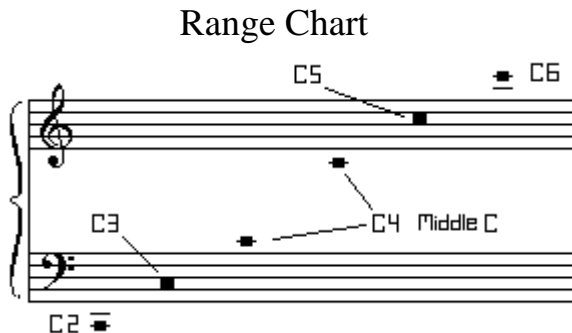
The purpose of this book is to provide information that can help the band director or music teacher pick appropriate literature for their students. At the time of publication, the selections in this book could be found on the Prescribed Music List (PML) as set forth by the University Interscholastic League (UIL) of Texas. Therefore each solo was not evaluated to establish its worthiness as a key solo in the literature for the trombone, but was instead analyzed to provide relevant information to the music teacher as to whether or not a particular solo may or may not be an appropriate choice for study. Although this book provides details to solos for tenor and bass trombone that were at the time of publication on the PML for Texas, other state solo lists share many of the same selections.

Each selection was viewed and when possible incorporated into my own practice routine with the hope of gaining a better understanding of the pedagogical and performance concerns for each selection. Many of the solos within this book have been a regular part of my private music lesson curriculum for a number of years. Because the list of solos for trombone is a lengthy one, it is my desire that the information contained in this book will open up new possibilities resulting in a greater variety of solos being performed at various solo contests.

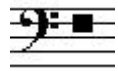
This book is intended to be used as a supplement to the solos for tenor and bass trombone that are on the PML as found on the following web-site: <http://www.uiltexas.org/>

Guidelines for Use and Interpretation

Each chapter will begin with the following range chart



For example:



The above F when located on the Range Chart would lie in between C3 and C4 (Middle C). Since it is between C3 and C4, it would then be classified as an F3.

Next:



Since the above B is located below C2, it would be classified as a B1.

Understanding the format

The date of birth and the date of death when available have been provided for each composer and should in the majority of cases provide the music teacher with the knowledge of the time period in which the solo was composed. Next are the title, arranger/transcriber/editor, the publisher and the approximate performance time for section one solos. For section one solos, performance times have been listed in four-minute increments starting with 8, 12, 16, 20, etc... Performance times listed are approximate and ultimately the total performance time will be decided by the performer's own interpretation, tempo, repeats if taken, etc...

Jacob, Gordon (1895-1984) - Concerto (Gal) +16

When specifying the range of the solo, often there are optional notes whether they be 8vb, 8va, ossia or others that are included. If that is the case, then those notes have been taken into consideration when noting the optional range within the information concerning range. For example, the Concerto by Jacob contains the following: Range: G1-F5(opt. D5). If the soloist performs the optional 8vb notes in the second cadenza, then the highest note of the solo becomes a D5.

Jacob, Gordon (1895-1984) - Concerto (Gal) +16
Range: G1-F5 (opt. D5)

At times there is brief information concerning the composition or performer for whom it was dedicated. Also, there may be other general information provided: history, form, clef(s), key(s), etc...

Jacob, Gordon (1895-1984) - Concerto (Gal) +16

Range: G1-F5 (opt. D5)

This concerto was composed for trombonist Denis Wick and it was premiered by him and the City of Birmingham Symphony Orchestra in 1955. All three movements contain tenor clef. In general, the first movement is most often chosen when the soloist is only performing a single movement.

When there are multiple movements, sections, variations, etc., information is often provided accordingly: title of the movement or terms at the beginning, tempo, meter, range, and rhythms. The rhythms that are listed often demonstrate the harder rhythms, rhythms that may be problematic, or rhythms that generally constitute that particular movement. For example, in the 1st movement there is a passage consisting of six measures that contain a series of 16th notes at the tempo specified. Also, information concerning use of mute, trill, glissandi, etc., is included.

Jacob, Gordon (1895-1984) - Concerto (Gal) +16

Range: G1-F5 (opt. D5)

This concerto was composed for trombonist Denis Wick and it was premiered by him and the City of Birmingham Symphony Orchestra in 1955. All three movements contain tenor clef. In general, the first movement is most often chosen when the soloist is only performing a single movement.

1. Maestoso - $\text{♩} = 72$ in 4/4 & Allegro molto - $\text{♩} = 132$ in 2/4 & 3/4. Range: G1-D5 Rhythms include: $\text{♩} \text{♩} \text{♩} \text{♩}$ & $\text{♩} \text{♩} \text{♩} \text{♩}$ passage at $\text{♩} = 132$.
2. Adagio molto (espressivo) - $\text{♩} = 44$ in 4/4. Range: G2-D5 Mute.
3. Alla marcia vivace - $\text{♩} = 126$ in 4/4. Range: Bb1-F5 (opt. D5) Trills on Bb4 & F4. There are two cadenzas in the third movement, one of which extends into the upper range to F5 (opt. 8vb is provided). Rhythms include: $\text{♩} \text{♩} \text{♩} \text{♩}$ & $\text{♩} \text{♩} \text{♩} \text{♩}$ and the 2nd cadenza contains a passage of $\text{♩} \text{♩} \text{♩} \text{♩}$ (partial flexibility/slurs).

Recordings listed are often a partial list of what has been made available over the years. However, the recordings that have been listed were included because of their current availability in CD or mp3 formats and at the time of publication were either in current production cycles, soon to be released, or were still available through resale outlets. The recordings that have been listed primarily contain performers of trombone, bass trombone, euphonium or tuba. Obviously, for a number of transcriptions there are recordings available on the instruments or voice for which those pieces were originally composed. Also listed are recordings that are available by euphoniumists, tubists and occasionally bassoonists because many of the same concerns for those instruments are very relevant to the trombonist and bass trombonist. Remember that the recordings that are listed can differ from the solos as seen in print. Often this is caused by the use of a different edition than is listed on the PML or through the historical restoration and individual interpretation of the soloists. The teaching aids and accompaniment recordings that are listed were available at the time of publication. They include Smart Music, Music Minus One and others.

Jacob, Gordon (1895-1984) - Concerto (Gal) +16

Range: G1-F5 (opt. D5)

This concerto was composed for trombonist Denis Wick and it was premiered by him and the City of Birmingham Symphony Orchestra in 1955. All three movements contain tenor clef. In general, the first movement is most often chosen when the soloist is only performing a single movement.

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2. Adagio molto (espressivo) - $\text{♩} = 44$ in 4/4. Range: G2-D5 Mute.
3. Alla marcia vivace - $\text{♩} = 126$ in 4/4. Range: Bb1-F5 (opt. D5) Trills on Bb4 & F4. There are two cadenzas in the third movement one of which extends into the upper range to F5 (opt. 8vb is provided). Rhythms include: $\text{♩} \text{♩} \text{♩} \text{♩}$ & $\text{♩} \text{♩} \text{♩} \text{♩}$ and the 2nd cadenza contains a passage of $\text{♩} \text{♩} \text{♩} \text{♩}$ (partial flexibility/slurs).

Recordings:

Brett Baker - Mask (w/ band)

Christian Lindberg - British Trombone Concertos (w/ orchestra)

Warwick Tyrrell - Trombone Concertos (w/ orchestra)

Teaching aid and accompaniment recording:

Smart Music




The following is an example of a listing from Section II for Tenor Trombone and is representative of the format as provided for Section II & III level solos. Often for solos that are listed in this section, there is information concerning suggested positions for notes with and without accidentals.

Gounod, Charles (1818-1893) - March of a Marionette arr. Walters (Ru)

Key: Gm, G

Range: G2-F4 (opt. A4)

Meter: 6/8

Arranged from the Funeral March of a Marionette, this melody is well known due to its use as theme music for several TV series that were directed by Alfred Hitchcock. In Allegretto with ♩ = 96 throughout and primarily in  |  along with a few  figures. Accidentals include: C#3 (5th), F#3 (5th) & C#4 (2nd). There are optional higher notes that are provided: F#4 (#3rd), G4 (#2nd) & A4 (2nd). This solo is available in the collection of solos titled Rubank Book of Trombone/Baritone B.C. Solos.

Teaching aids, recordings and accompaniment recordings:

Jay Friedman - Music Minus One (MMO CD 3912)

Smart Music

Whenever possible the actual edition as listed in the PML was obtained. Although other editions sometimes do exist, it has been noted whenever an edition was analyzed in which the publishing name differed from that listed on the PML.

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Other publications available through Harmonies for Life

A Practical Guide to Selected Solos for Euphonium and Tuba

Containing an individualized analysis for close to 300 solos, this book presents a guide to solos for euphonium and tuba that are listed on the UIL (University Interscholastic League) Prescribed Music List (PML) of Texas.

Information provided includes range, time signature, key signature, rhythms, accidentals, recordings, teaching aids, history and other pertinent information and is designed to help music teachers pick appropriate solos for their students.

A Practical Guide to Selected Trios and Quartets for Trombone, Euphonium and Tuba

Containing an individualized analysis for more than 250 pieces, this book presents a guide to trios and quartets for trombone, euphonium and tuba that are listed on the UIL (University Interscholastic League) Prescribed Music List (PML) of Texas. Information provided includes range, time signature, key signature, rhythms, recordings, history and other pertinent information and is designed to help music teachers pick appropriate solos for their students.

A Practical Guide to Selected Music for Brass Sextet and Brass Choir

Containing an individualized analysis to more than 150 ensembles, this book presents a guide to brass sextets and larger brass ensemble music that is listed on the UIL (University Interscholastic League) Prescribed Music List (PML) of Texas. Information provided includes range, time signature, key signature, rhythms, accidentals, recordings, teaching aids, history and other pertinent information and is designed to help music teachers pick appropriate solos for their students.