



Figure 33 Trombone and Cornett (Castello, *Quarta Sonate Concertate In Stil Moderno*, Book I, m. 5-10)

Whether studying articulation and dynamics with solo sonatas, intonation and blend with double sonatas, or text influences and vibrato with art songs, the alto trombonist will gain technique and a concrete knowledge of seventeenth- and eighteenth-century performance practice. With a firm foundation of alto trombone performance practice, the student has the freedom to perform this style and push the boundaries of technique by performing new music and new transcribed works. The emergence of new works for alto trombone including Eric Ewazen's *Palmetto Suite* (2003), Frigyes Hidas's *Baroque Concerto* (1984), and Thom Ritter George's *Sonata* (1986) show that composers are willing to compose for the alto trombone and its unique qualities. Figure 34 provides ranges for these new works, giving an idea of how much range is being extended (compare to fig. 2)