

The Usefulness of Transcriptions

Until new literature for the alto trombone is written or more old literature is discovered, transcriptions can be used to fill the void. These transcriptions can be idiomatic to the trombone, provide more depth to the literature, and be used by an advanced alto trombonist as sight-reading material. Just as fervently as chapter one of this study pointed out the holes in pedagogy, chapters two and three will justify why and how this literature can be historically minded and how to teach it. With the vision of enhanced performance of all the literature mentioned in the previous section, I have purposefully produced three categories of transcriptions.

Solo sonata transcriptions bear the most in common with the standard repertoire solo works such as the Wagenseil and Albrechtsberger. The trend of recent introductory materials to the standard method books is followed here. In recent years, books with titles such as *My First Arban, for the Developing Student* (compiled by Foster) and *Introducing Legato* by Fink now supplement the time honored Arban and Bordogni books. The solo transcriptions are of the same vein. Shorter movements cause less strain and fatigue on the player. Table 2 (next page) shows timings for the Gottfried Finger Sonata in G Major, Marcello Sonata in B-flat Major, and Albinoni Opus 7, No. 3 (compare this to Table 1).

Table 2 Average Timings of Three Solo Transcriptions

	<u>I.</u>	<u>II.</u>	<u>III.</u>	<u>IV.</u>	<u>Total Time</u>
Finger	1:00	1:15	1:30	1:30	5:15
Marcello	2:30	2:30	1:00	1:30	7:30
Albinoni	2:30	2:30	2:30	-	7:30

The student mastering movements approximately a minute long with the Finger Sonata can eventually develop enough endurance to tackle the Albinoni. With a sort of endurance ramp in place, the student will be much more prepared to tackle the Wagenseil.

Although the ranges of these transcriptions is similar to the Wagenseil and Albrechtsberger, care has been taken to avoid the poor low register mentioned before as well as well as sustained high-register work. Figure 7 presents the ranges. C' is used quite sparingly, often as a quick upper neighboring tone. Keys venture out beyond E-flat major into the keys of B-flat major, F major, and C major. These later keys are made easier with more forgiving tempos and ranges, as well as fewer technically demanding passages. The student will still want to keep his or her method books handy for some slow scale work. These solos take the beginning student to the easy place and allow quicker success.



Figure 7 Ranges of the Solo Sonata Transcriptions