

modern valved incarnation. Mirroring their sackbut counterparts, many trumpets of the Renaissance and Baroque possessed less bell flare and smaller bore sizes.<sup>8</sup> The resulting sound is more raw, brassy, and focused. If blown very loudly (beyond typical alto trombone dynamic range), the alto trombone achieves a similarly brass sound. This sound is not without its uses. The third movement of Gottfried Finger's Sonata for Trumpet and Oboe features extremely idiomatic writing for the trumpet (fig. 23). When preparing the alto trombone version, the trombonist will benefit while having this sound concept in mind.

The image shows a musical score for two instruments: A. Tbn. 1 (Alto Trombone) and Hpschd. (Harpsichord). The score is for measures 19-21. The A. Tbn. 1 part starts with a tremolo-like figure in the first measure, followed by a series of eighth notes. The Hpschd. part provides harmonic support with chords and moving lines in both hands. Dynamics include [f] (forte) and a wavy line symbol [w].

Figure 23 Idiomatic Trumpet Writing (Finger, Sonata in C Major, Allegro)

While a full description of the natural trumpet is not needed for the beginning player, the player should realize these sonatas were played in the upper partials of the trumpet (eighth partial and above to facilitate scales) and should possess the mellow quality associated with blowing through a substantial amount of tubing in the upper part of the harmonic series. Another sound model, the cornett (the oft and historically used soprano voice with a trombone trio) is much more similar

<sup>8</sup> Philip Bate, *The Trumpet and Trombone* (New York: W.W. Norton, 1966), 103.

to the sackbut and voice than to the trumpet and could potentially be used as another influence.

The final two influences, the baroque oboe and recorder for which Albinoni and Marcello wrote the included sonatas for, present the alto trombonist with a few final thoughts regarding sound concept. Unlike the baroque oboe, whose construction favored certain keys over others,<sup>9</sup> the alto trombone is theoretically fully capable of playing these sonatas in any key with good intonation without altering the timbre. The musician may have difficulty adapting or including the reedy quality of the Baroque oboe into a sound concept, lessons can be learned from the quick response and immediacy of sound from this instruments. Similarly, the brilliance and lightness of the recorder sound can be a positive influence.

The study of alto trombone sound concept, especially as it relates to seventeenth- and eighteenth-century music, is heavily related and intertwined with the study of articulation. Alto trombonists have a huge range of articulation available and should experiment with all types. From a practical standpoint, the musician can benefit from alto trombone adaptations to Herbert L. Clarke's *Technical Studies* (fig. 24).



Figure 24 Clarke Study No. 2 Adapted for Alto Trombone

This adaption of Exercise No. 2 should be transposed in sequence away from the

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<sup>9</sup> Janet K. Page, et al. "Oboe." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40450> (accessed March 18, 2010).