

will often need to be moved slightly between notes to facilitate the trill.

2. Marked trills in the lower harmonics must be ornamented differently.
3. If neither can be done, the trill should be left out.

The higher the trilled note is in harmonic series, the easier it is to use a natural (cross-partial) slur. The slide will also have less distance to go in higher partials. Trombone trills are analogous to keys centers on the baroque oboe; there are good opportunities and bad opportunities. Figure 28 shows four trills and their positions.



Figure 28 Four Alto Trombone Trills

The C to B-flat trill, taken off the sixth and seventh partials, offers the alto trombonist (provided they have enough flexibility and range) a wonderful opportunity to give Quantz exactly what he preferred. The hand slide will need to be moved slightly between first position B-flat and short second position C. The second trill G to F, between the fifth and sixth partials, also works well provided the performer plays the alternate position of G in fourth position. The trill between the fourth and fifth partial is less successful because the natural trill is a major third and the player needs to move across three positions to successfully execute