

**TEACHING ALTO TROMBONE THROUGH
TRANSCRIPTION OF SEVENTEENTH-,
EIGHTEENTH-, AND NINETEENTH-CENTURY
SONATAS AND ART SONGS**

BY

EDWARD DAVID MORSE

**A DISSERTATION SUBMITTED
IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF MUSICAL ARTS**

MAJOR: MUSIC

UNIVERSITY OF MEMPHIS

2010

Abstract

Morse, Edward David. D.M.A. The University of Memphis. May 2010.
Teaching Alto Trombone Through Transcription of Seventeenth-, Eighteenth-,
and Nineteenth-Century Sonatas and Art Songs. Major Professor: John Mueller.

Playing an instrument with no discovered introductory level solo material, the alto trombonist must look elsewhere for this necessary literature. When supplemented with existing method books and orchestral excerpts, alto trombone transcriptions of seventeenth- and eighteenth-century sonatas for recorder, oboe, and trumpet fill this void and offer the novice alto trombonist valuable performance experience. Solo sonatas teach Baroque articulation and dynamics. Along with intonation practice, blend between two alto trombones or an alto and tenor trombone are taught in the double sonatas. Art songs offer the trombonist the opportunity to study how text can influence articulation and phrasing as well as learn another song repertory other than Bordogni. Drawing from primary source evidence, these transcriptions present the novice alto trombone student with historically informed choices of articulation and dynamics. The trombonist faces many specific challenges from the instrument including execution of style and timbre. The alto trombonist draws a sound concept from many sources; vocal, brass, keyboard, and string models all contribute to this most important aspect. With the firm foundation laid by performance of transcriptions, the musician can make learned decisions regarding performance of seventeenth- and eighteenth-century century chamber music and influence new alto trombone composition into the future.

Table of Contents

List of Figures	iv
Introduction	vi
1. The Problem: A Survey of Material for Learning Alto Trombone	1
2. The Usefulness of Transcriptions and the Historically Conscious Transcription	16
3. Player and Performance: Specific Challenges for Alto Trombone ' Performance with Accompaniment	35
4. Conclusion: Practical Application in Chamber Music and New Alto Trombone Composition	49
Bibliography	54
Appendix: Scores to the Transcribed Works	58

List of Musical Figures with Page Numbers

1. Tenor trombone exercise transposed for alto, Tyrell <i>40 Studies</i> .	3
2. Ranges of the Four Major Alto Trombone Concerti.	9
3. Demanding Passage, Albrechtsberger, <i>Concerto</i> .	10
4. Alto/Alto Tbn Doubling, Mozart, <i>Requiem in D Minor</i> .	12
5. Trombone Chorale from Brahms Symphony No. 1.	13
6. Brass Parts from Beethoven's Symphony No. 5.	14
7. Ranges of the Solo Sonata Transcriptions.	17
8. Quantz Metronome Marking, Pezel, Sonata in C Major.	22
9. Quantz Metronome Marking, Albinoni, Op. 7, No. 3.	23
10. Sesquiltera, Finger, Sonata in C Major.	24
11. The Written Out Rallentando, Pezel, Sonata in C Major.	25
12. Unwritten Ritardando at End of Movement with Fermata, Finger, Sonata in G Major.	26
13. Use of Forte and piano, Marcello, Sonata in B-flat Major.	27
14. "The Echo," Albinoni, Opus. 7, No. 3.	27
15. Use of Intermediate Dynamics and Unwritten Crescendos, Finger, Sonata in C Major.	28
16. Written Out Crescendo Through A Sequence, Marcello, Sonata in B-flat.	29
17. Slurs and Staccatos, Albinoni, Opus. 7, No. 3.	30
18. The Hemiola, Albinoni, Opus. 7, No. 3, Allegro.	31

19. "Ordinary Movement," Biber, <i>Sonatae tam aris quam aulis servientes</i> . Sonata á 2.	32
20. Two Legato Articulation Phrases, Albinoni, Opus 7, No. 3.	33
21. Seventeenth-Century Art Song with Included Text, Monteverdi, <i>Exulta filia Sion</i> .	33
22. Nineteenth-Century Art Song, Strauss, <i>Allerseelen</i> .	34
23. Idiomatic Trumpet Writing, Finger, Sonata in C Major.	38
24. Study No. 2 Adapted for Alto Trombone, Clarke.	39
25. Text Influencing Articulation, Strauss, <i>Allerseelen</i> .	40
26. Recitative Adapted for Alto Trombone, Monteverdi, <i>Exulta filia Sion</i> .	41
27. The trill by Quantz.	43
28. Four Alto Trombone Trills.	44
29. The Mordent.	45
30. Unornamented and Ornamented Melodic Line, Finger, Sonata in G Major.	46
31. The Alto Trombone with other trombones, singer, basso continuo, Schütz, <i>Symphoniae Sacre I</i> , No. 13.	50
32. The Trombone Trio in Chamber Music, Speer, <i>Grundrichiger</i> .	51
33. Trombone and Cornett, Castello, <i>Sonate Concertate In Stil Moderno</i> .	52
34. Ranges of New Alto Trombone Literature.	53