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Aria

for solo trombone

Mike Vaughan (1991)

Commissioned by James Fulkerson with funds provided by the Arts Council of Great Britain
(duration c.14 minutes)

Performance Notes

1) General

"Aria" is written for tenor/bass trombone with the "F" crook removed during performance. This is to allow the airflow to be directed behind the performer when the "F" trigger is used.

The overall nature of the work is intended to be "vocal" in character. Much of the material uses the idea of vocal ornamentation as a model and this should be considered when interpreting both individual gestures and longer lines including (e.g.) repeated notes.

2) Quartertones

quartertone sharp

three quartertone sharp

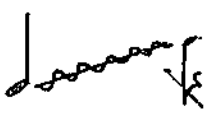
quartertone flat

3) Trills/Tremolos

All trills and tremolos to be played as fast as possible. In general, semitone trills are intended to be slide trills.

4) Glissandi

The following notation indicates a combination of slide and overtone (lip) glissandi usually between extremes of register.



Where the termination of this type of glissando is not specified it is to be regarded as a (non-specific) high pitch.

5) Mutes and "F" trigger notation

Harmon and plunger mutes are required.

Notation for muting i.e. "o" and "+" is used to indicate the direction of the airflow using the "F" trigger as well as for the opening and closing of the mutes. In this case "+" indicates that the sound should be directed via the "F" trigger.

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At the start of each section a note is made in the score to indicate whether "+/o" refers to the use of a mute or the "F" trigger.

The following notation indicates that the plunger mute should gradually be opened:

+ ----------> o

6) Vibrato

s.v.	senza vibrato
m.v.	molto vibrato
s.v. ----------> m.v.	gradual transition from senza vibrato to molto vibrato.

7) Grace Notes

Grace notes within a section with a tempo marking should always be played as fast as possible even within an area of overall ritardando.

Passages within brackets with rhythmic notation e.g.

should always be played very fast whilst maintaining the specified rhythmic characteristics. There should always be a sense of distinction in the gestural quality of this type of event with respect to the surrounding material with tempo markings. This type of notation is used in the following ways:

- To create a level of antiphony between material types often including a marked change in dynamics.
- To create isolated gestures which interupt notated time.
- To indicate a sense of "overflow" of material at the end of a phrase where density is continually increasing.
- As a way to notate material which requires a degree of flexibility in performance to work effectively.

8) Mordents

Mordents are always to the note a semitone above e.g. b,(c,b). In fast passages they are often to be felt as obstructions to the musical flow and this aspect should be enhanced rather thean suppressed in performance.

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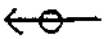
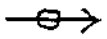
9) Inhale/Exhale (quasi circular breathing)



To be played on the inhale.



To be played on the exhale.

10) Pauses

Pauses are graded as follows:

The shortest is to be almost imperceptible (e.g. to take a breath) whilst the longer two pauses are predominantly used to allow certain complex events to take place. Where longer pauses are used to denote silence an obvious reduction in performance tension should be avoided.

Duration c. 14 mins

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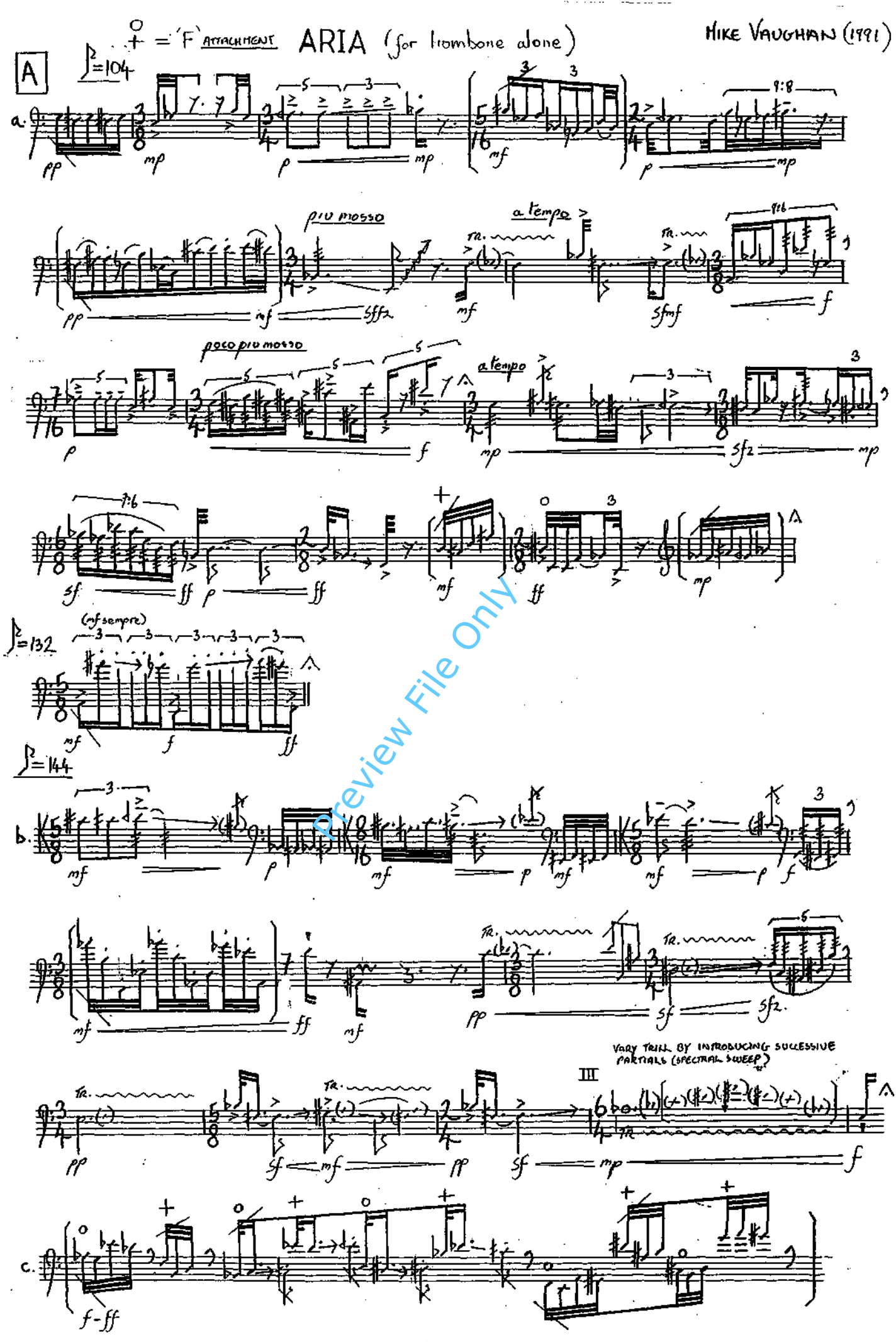

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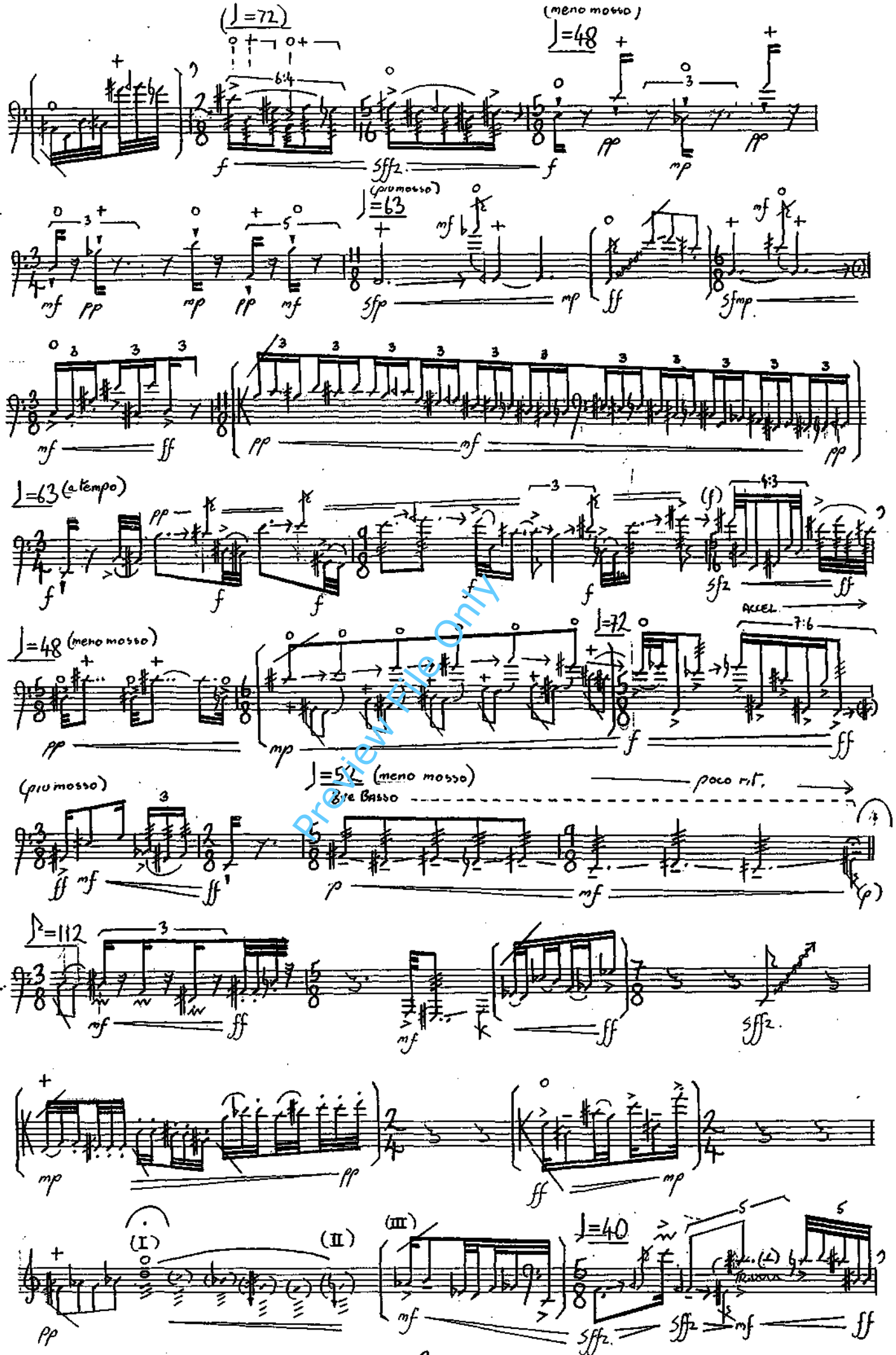

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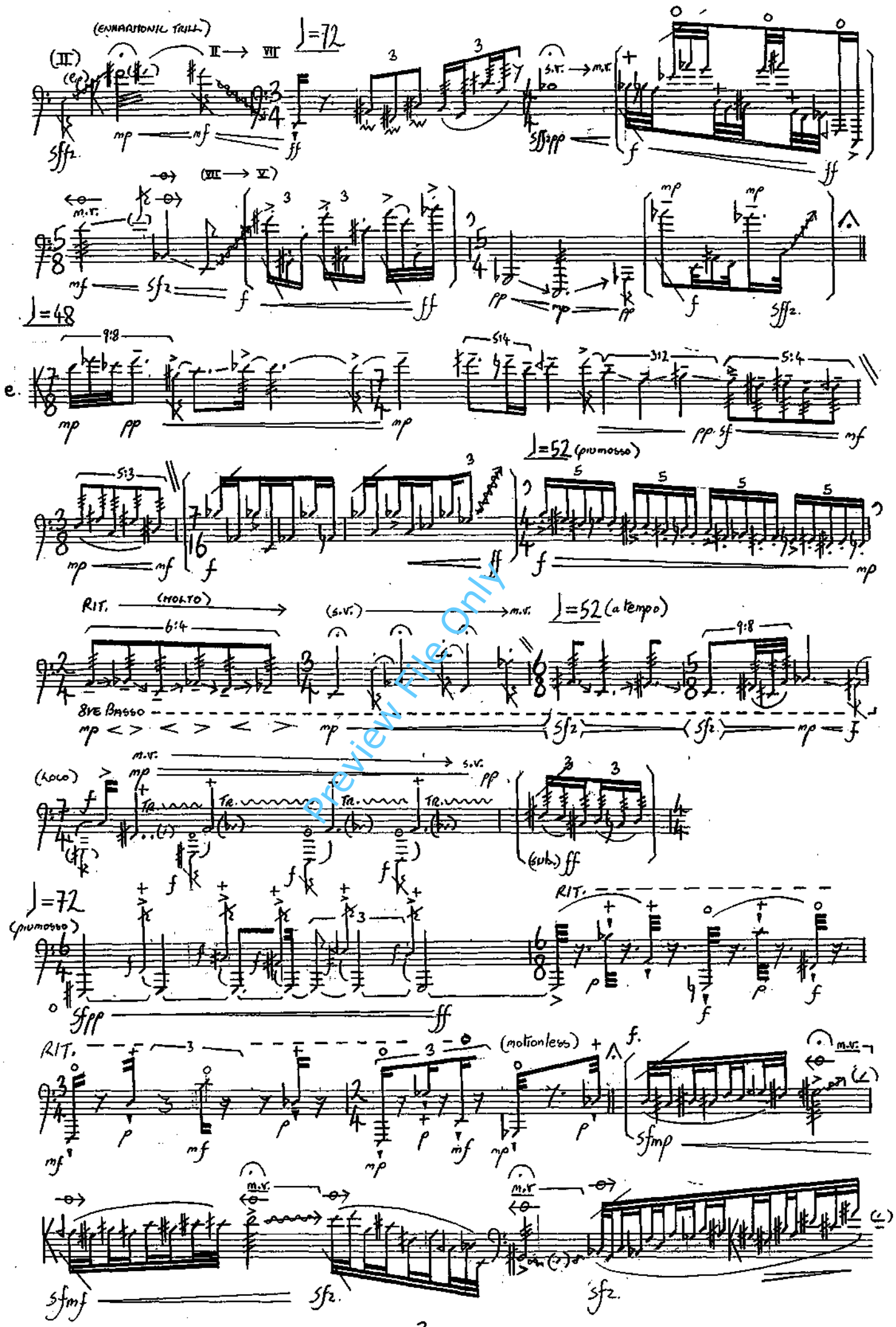

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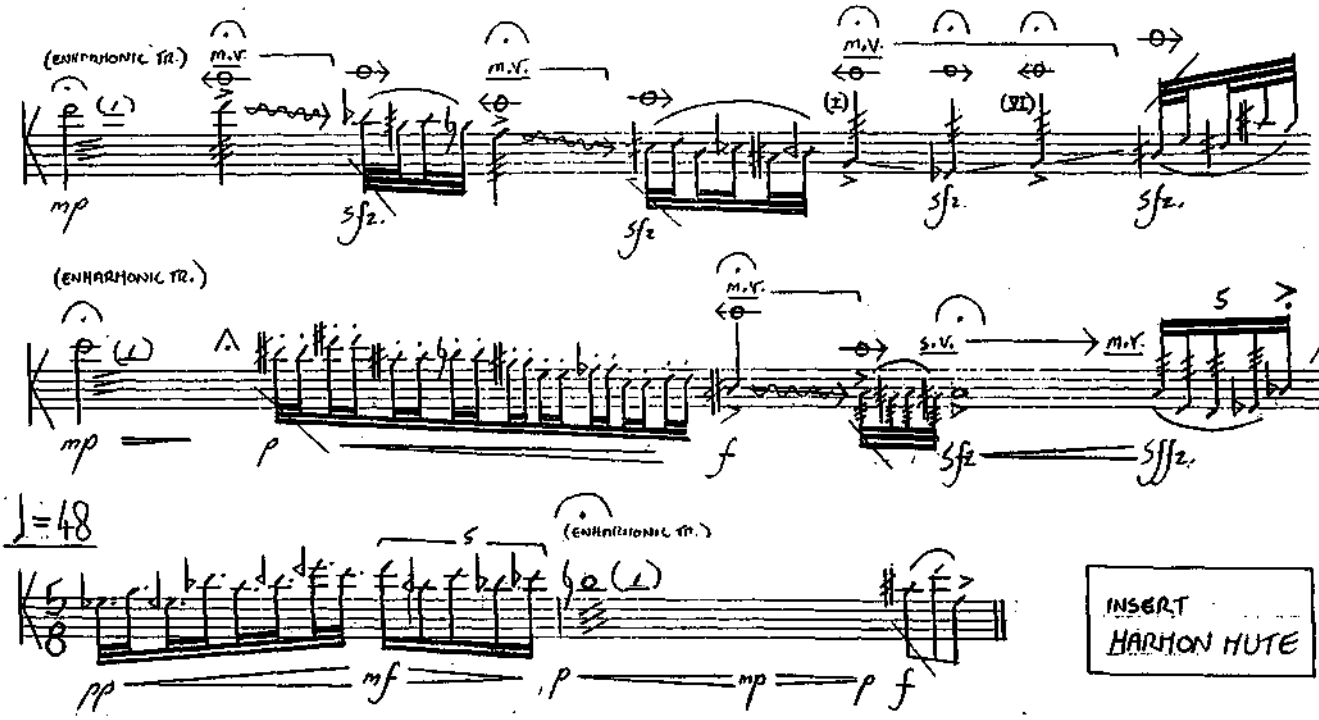

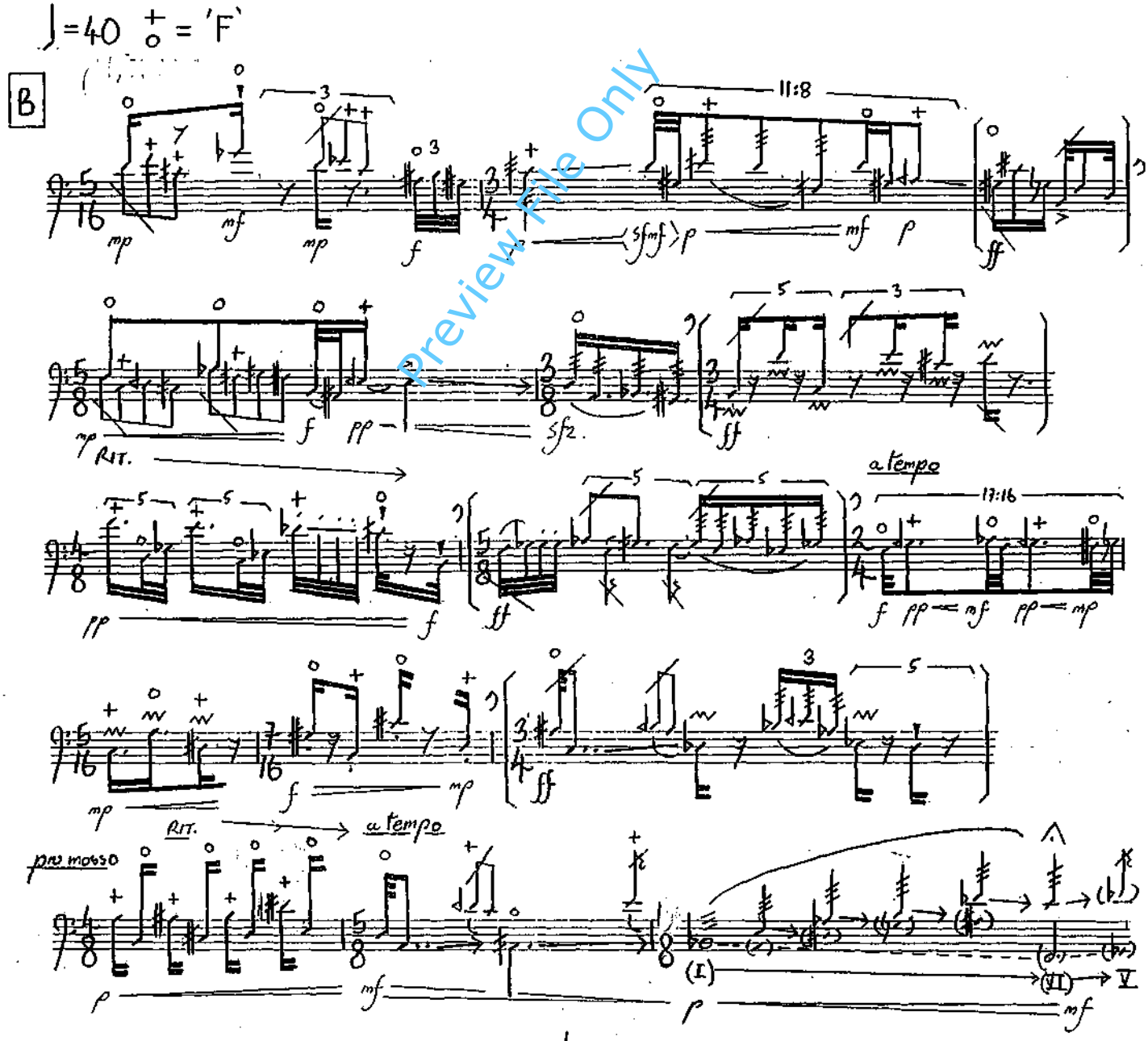

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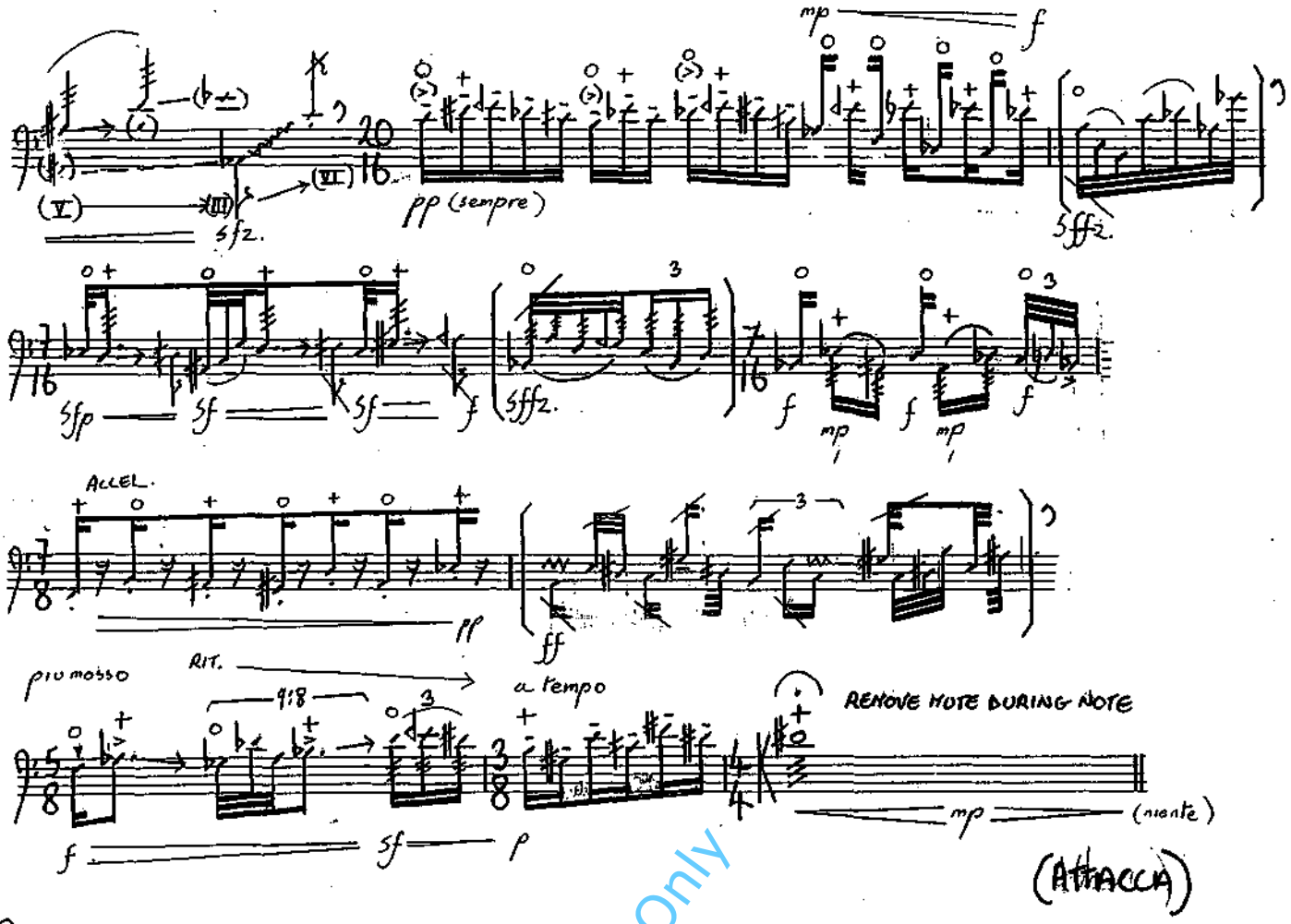
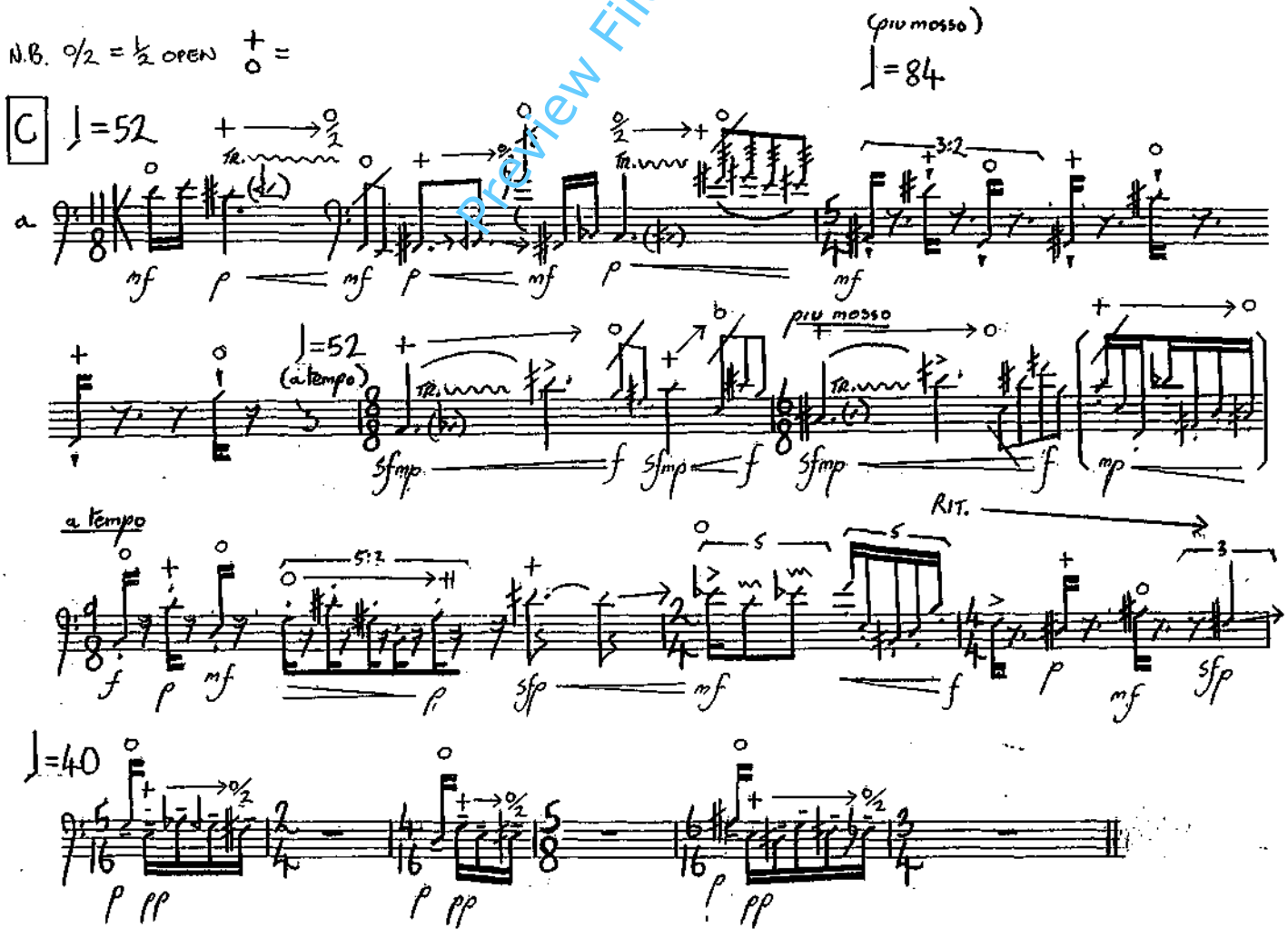


= PLUNGER MUTE

N.B. 0/2 = ½ OPEN + =



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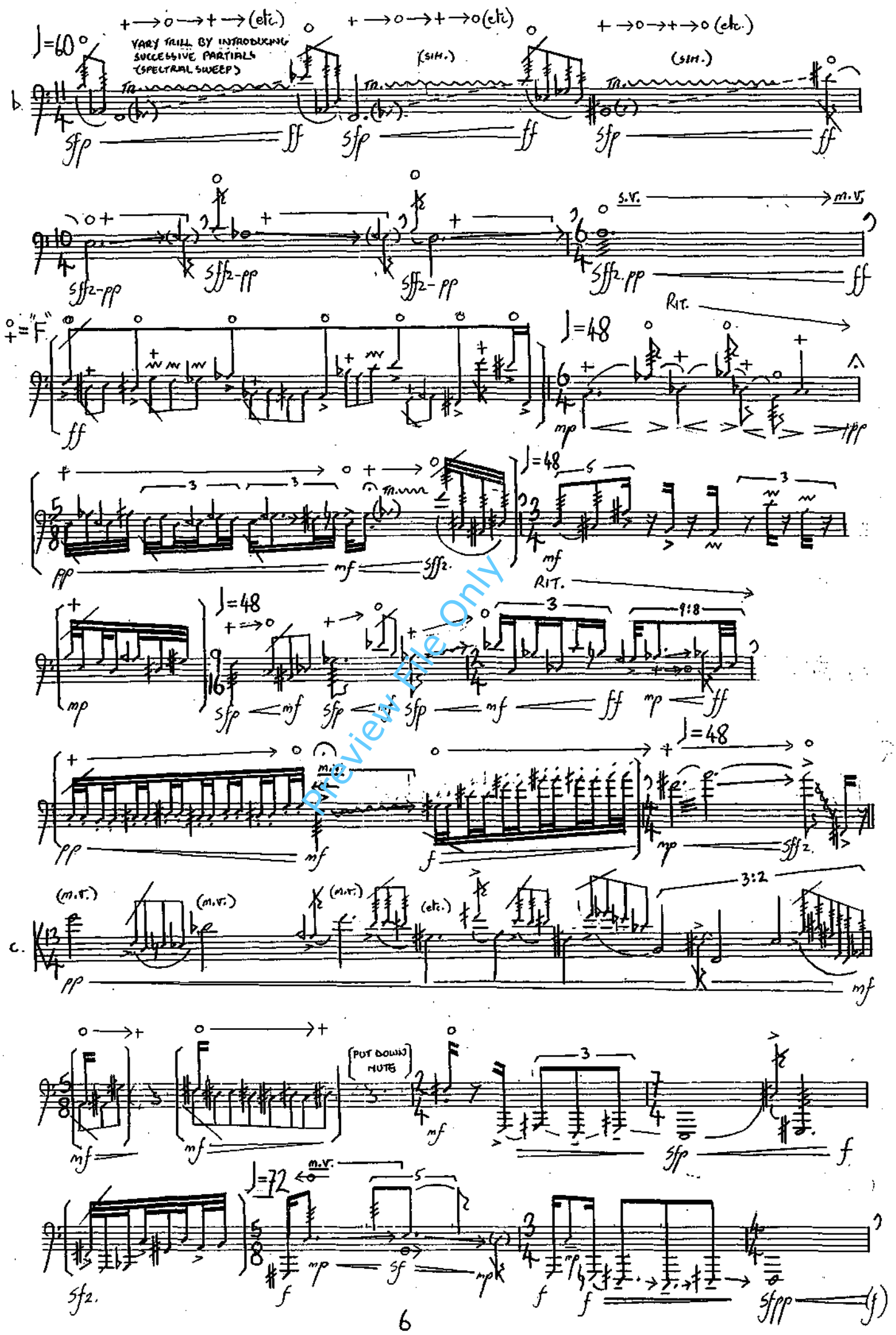
♩=60
VARY TRILL BY INTRODUCING SUCCESSIVE PARTIALS (SPECTRAL SWEEP)
(SIM.)
(SIM.)
S.V.
M.V.
"F"
RIT.
♩=48
RIT.
(M.V.)
(ETC.)
3:2
PUT DOWN MUTES
♩=72
M.V.
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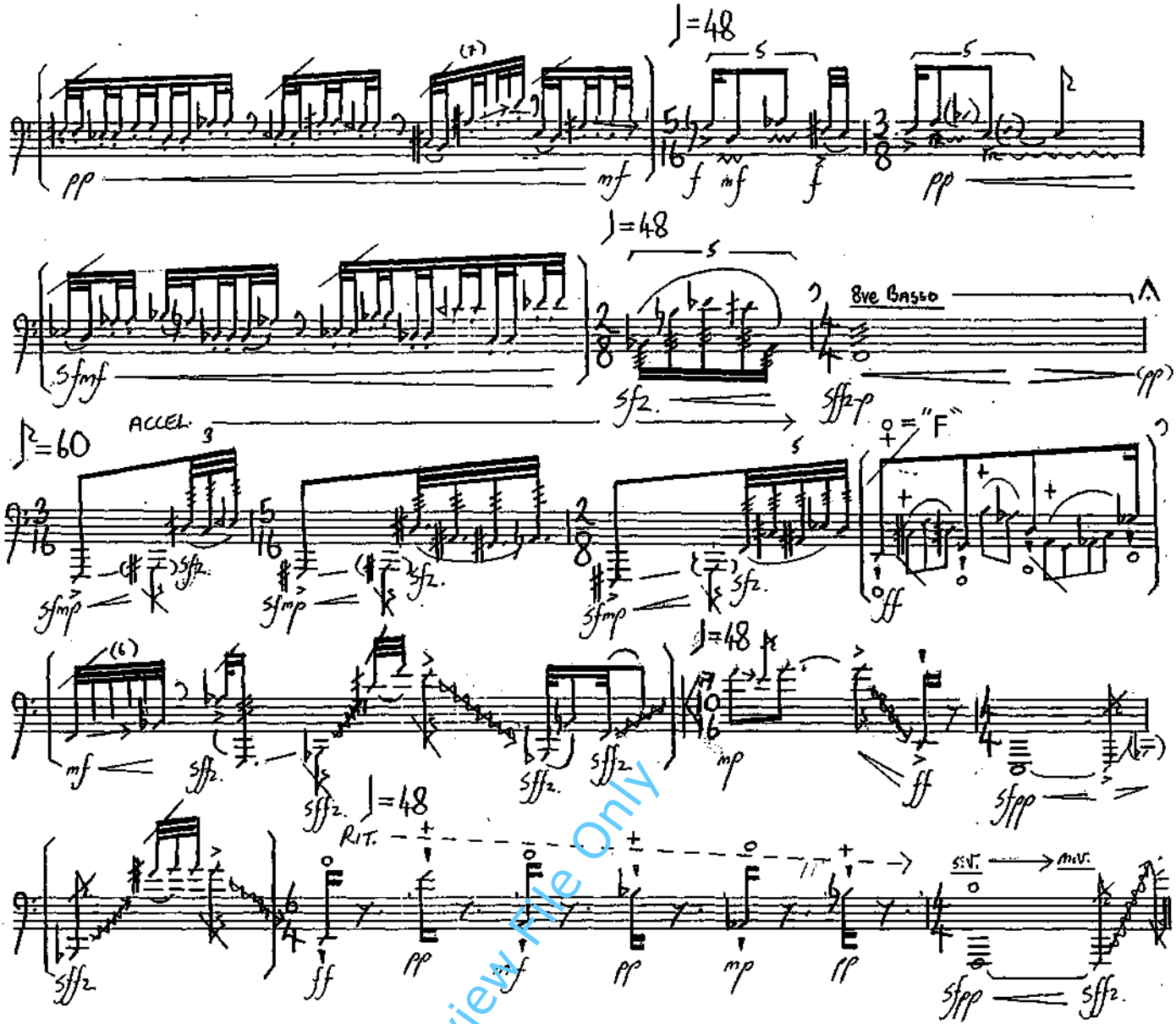

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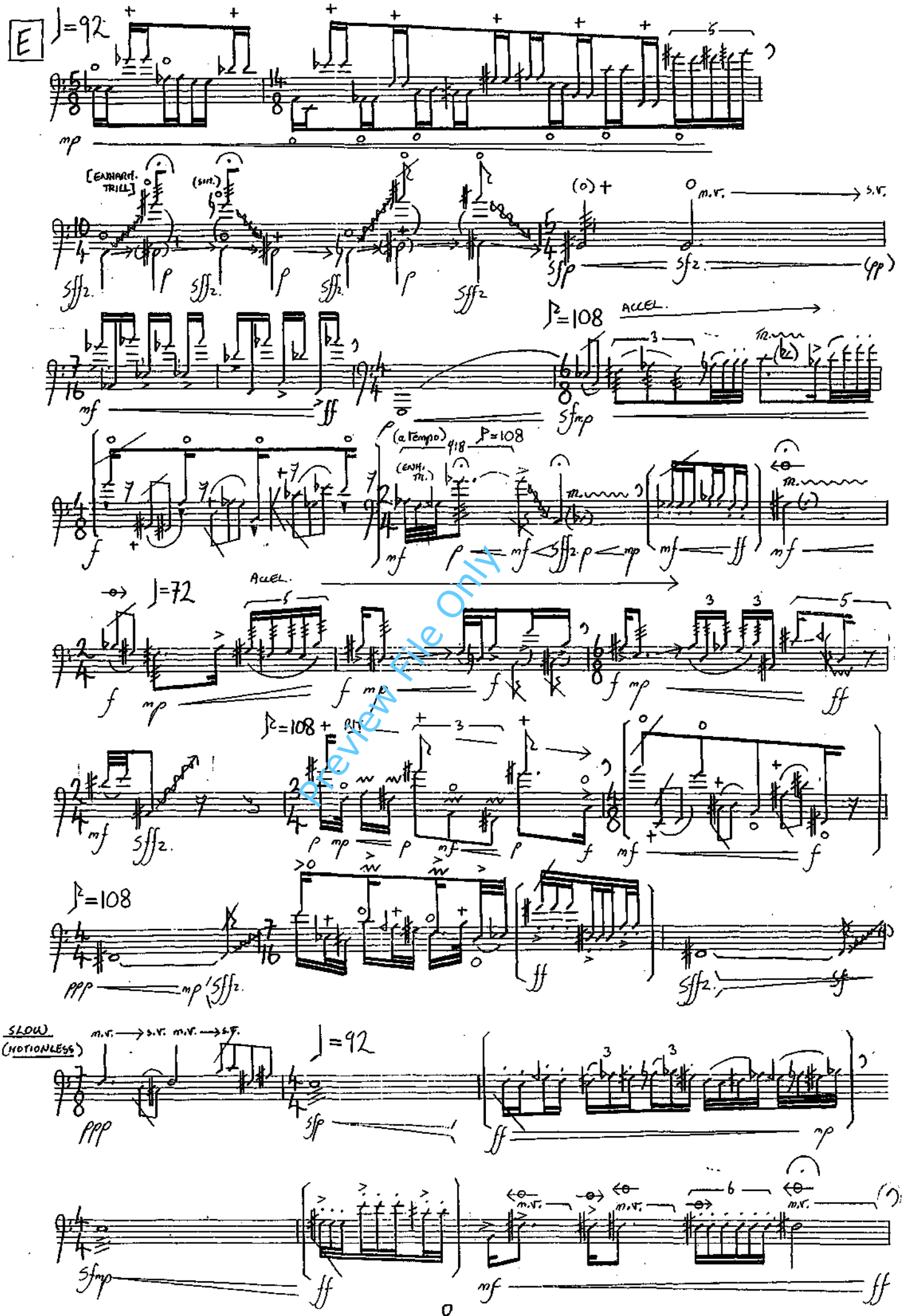

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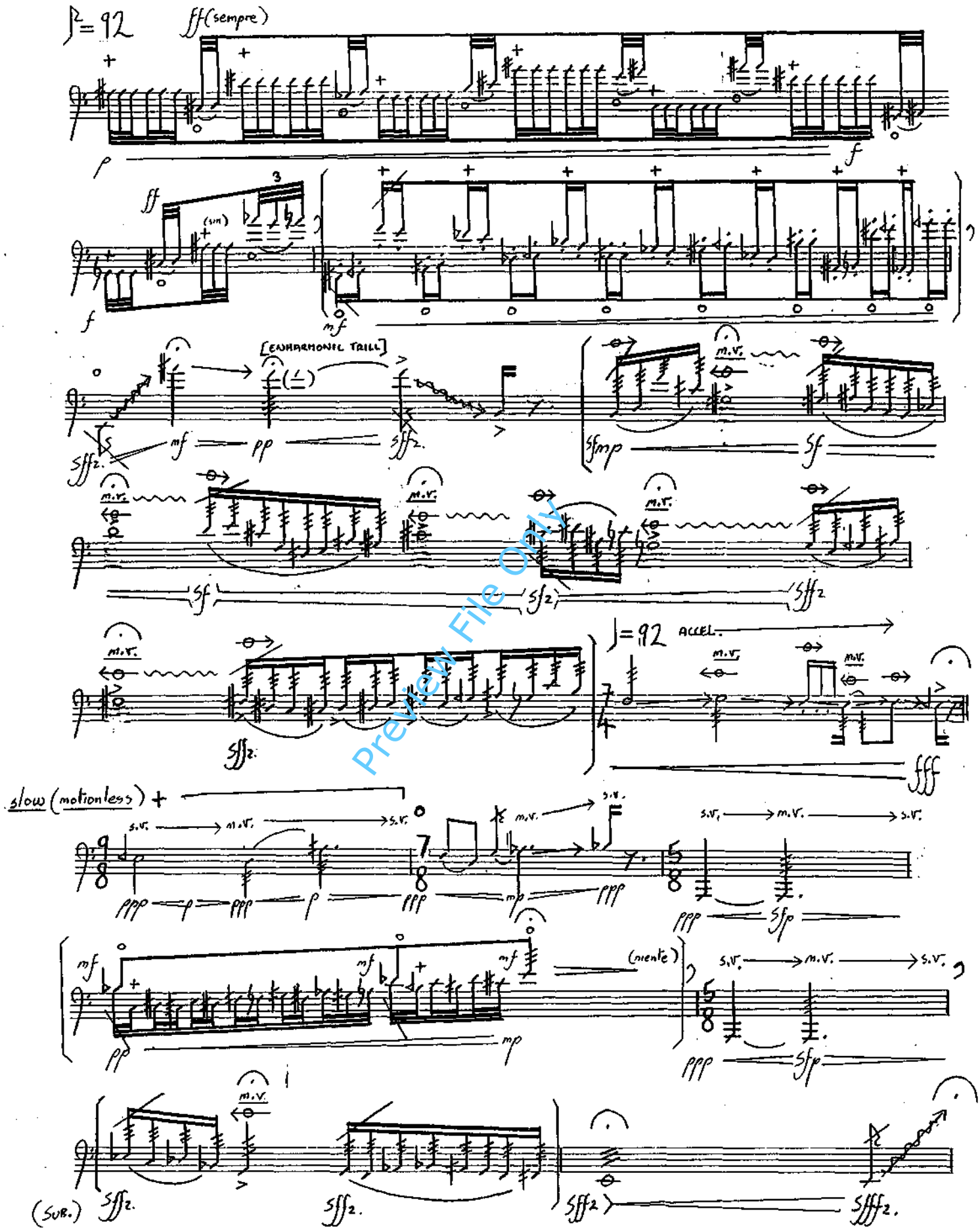

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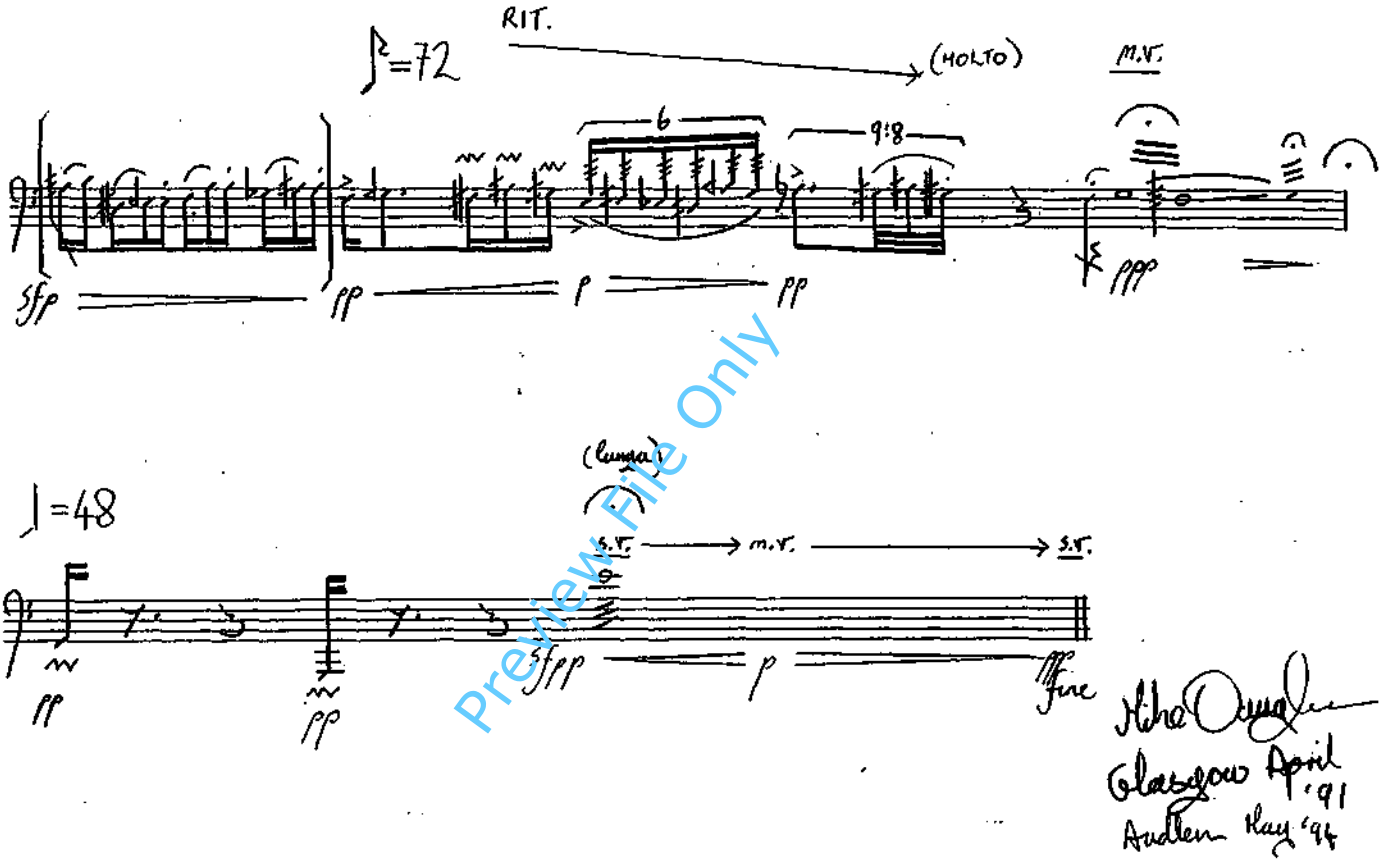

Glasgow April '91
Arden May '94

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