

4 Sonic Studies

Jonathan Sokol

Performance Notes

Mutes needed: Straight, Plunger.

F-attachment required.

Accidentals apply only to the notes in which they precede, except for repeated notes or patterns. Courtesy accidentals are provided for clarity.

Duration:

No. 1: ca. 55”

No. 2: ca. 1’

No. 3: ca. 1’20”

No. 4: ca. 1’05”

Total: ca. 4’20”

No. 1

- Straight Mute throughout.
- “Z” markings on stems indicate flutter-tongue.
- ▲ indicates highest note possible.
- The notated pauses (long and short rests of 1 – 3 seconds) are subjective and relative to the performer’s interpretive tempo.
- “Quick Falls” are rips up and down partials.

No. 2

- Small noteheads indicate sung notes.

No. 3

- Before performing this movement, remove the F attachment, leaving the top pipe of the U-bend (the longer portion) attached; tune until the open-horn and F-horn are equal at B \flat 3.
- Plunger mute is used through the first half of No. 3, utilized inside-out. The trombone bell’s interior should be significantly sealed, resulting in a semitone difference; music written while the plunger is in use is meant to sound a semitone higher than written.
- ◇ noteheads indicate that air alone should be put through the trombone. When done in conjunction with the inside-out plunger, a unique buzzing should occur. Ideally, this buzzing should continue during passages with the mute, but the sound is somewhat unreliable and not always possible.
- X noteheads indicate when to use the F-attachment. Most of the tuning is the same; where it is different, positions are given in the score.

No. 4

- X noteheads indicate a foot stomp. Dynamic of the stomps are relative to the dynamic of their correlating passage.
- All trills are lip-trills.

Program Note

4 Sonic Studies is an exploration of the different sounds and effects unique to the trombone.

Influenced by jazz improvisation and classical modernism, the work briefly demonstrates the trombone's diverse sonic palette as well as the instrument's natural fluidity. Alterations involving mutes, changed tunings, singing and extreme registral differences contribute to the exploration.

4 Sonic Studies was written for Carl Lenthe.

No. 2

♩. = 144

I II III IV V VI VII

mp *f* mp *p* mp mp

8

mf *ff* sf mp mp *f* ff

14

poco rit. A Tempo ♩. = 144

p *ff* *p* *f* pp

23

IV III V VII

p legato *f* ff pp ff

30

Slower ♩. = 108 - 112

p *f* *p* *p* *p*

39

accel. A Tempo ♩. = 144 poco accel.

II III IV V VI VII I III IV V VI VII I III IV V VI V IV V

f *ff* *p (echo)* mp *ff*

46

Slightly Faster ♩. = 156

VI VII VI IV V VI VII

fp *f* n

No. 4

♩ = 96 (swing feel throughout)

IV.

p *mf* *p* *fp* *mf* *p* *f*

4 *rit.* *poco* **A Tempo**
p *mp* *mf* *p* *mf* *ff*

7 *f* *ff* *p* *mp*

11 *tr* *IV.* *tr* *IV.*
mf *f*

15 *tr* *3* *3*
ff *p* *ff* *p* *ff* *sf*

19 *tr* *6* *6* **A Tempo** *poco*
pp *f* *p*

24 *fp* *mf*

29 *shake* *poco accel.*
f *mf* *f*

33 *♩* = 104 **Subito Tempo** *♩* = 96
ff

37 *accel.* *long*
p *f* *fff*