Research report
Solo Trombone: The techniques and musical concepts employed

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1 Terms of Reference

The primary focus of this research is to explore the different techniques of unaccompanied trombone performances. In particular the research will focus on techniques specific to the trombone and musical concepts, regarding form and structure of each performance. Due to the lack of published material on this very specific topic, we must look to general writings on unaccompanied playing and those written about different instruments. Because of the conceptual nature of unaccompanied playing, not having writings specific to the trombone should not be a major drawback. Generally writings on this topic regard specific musicians, so naturally there will be a focus on significant artists. The research will apply specifically to trombonists; however other single note instrumentalists, such as saxophonists or trumpeters, may find it relevant. When looking specifically at solo trombone performances I've limited it to those trombonists who come out of the jazz idiom, and have not included any performances which involve multi-tracking, or those which make use of interactive computer programs.

2 Abstract

To gain an insight into possible approaches to playing solo that other instrumentalists have used, I read a number of writings, largely focusing on a handful of musicians. I also analysed a number of recordings by various trombonists, and for even more insight managed to interview via email a couple of trombonists who have played solo. In addition to this I recorded my own attempts at playing solo, based on what I learnt in my research.

The approaches to solo playing can loosely be split into two, the totally improvised approach, and the pre-structured approach. From the totally improvised school, there were fewer examples than from the pre-structured school. What seems to be common with those I studied was that they were often inspired by the acoustic qualities of the room in which they were playing. Trombonist Wolter Wierbos comes from this school of playing and, more so that the other trombonists I looked at, he tended to use quite a wide variety of extended techniques. In my email interview with Wolter Wierbos, he explained how he likes the term 'instant-composition' to improvisation, this perhaps explains what the soloists from the improvisation school are trying to do with there improvisations.

From the pre-structured approach there is a wide range of variety. Saxophonists Coleman Hawkins, Sonny Rollins and trombonist J.J. Johnson have all recorded solo tracks, all using the accepted structure of standard jazz tunes, paying strict attention to form and chord changes. Anthony Braxton at the other extreme often uses a list of musical sounds/elements to structure his improvisation. Somewhere between these two extremes is the approach of Steve Lacy and George Lewis. They will often use a conventional melody to frame and abstract improvisation. Lewis also creates tunes based on certain musical styles such as the blues. This has also been done by trombonist Albert Mangelsdorff, mixed in with his trademark multiphonics. Of the trombonists, Conrad Bauer is perhaps the closest to Braxton's abstract compositions, sometimes using what sounds like notated music, other times what sounds like improvisational instructions or shapes. To my ears it is the more structured approaches at playing solo which sound the best, perhaps due to the familiarity which can occur within structure. Ray Anderson, in an email interview, explained how he found it necessary to vary the tune styles and emotional quality when he does an entire solo concert.

Of my own experiments, only a handful of them were successful in that they could maintain my interest on listening back. These all contained some form of structure to them, whether it was a distinct key center, and an actual tune or riff.

It is my recommendation that if a musician were interested in making an attempt at playing solo for themselves, that an idea of how to approach this can be gained by adopting the approaches of the musicians in this report. However due to the personal nature of solo playing I would emphasis the importance of keeping your own sound. In regards to further research, I think that it would be beneficial to study how solo music is received among non-musicians, whether it is something which tends to be done for the musician themselves, or whether there is in fact an audience for it.

3 Methodology

In order to draw as clear a picture as possible regarding solo trombone I made use of both primary and secondary research. Due to the lack of prior research done on the topic, a large portion of the research specific to the trombone was primary.

I read various published writings which outlined the techniques and approaches used by other musicians. Despite these musicians not being trombonists, many of the concepts regarding form and structure are universal and lend themselves to other instruments.

Via email I interviewed trombonists who have attempted this form, either in live performance or on record (see appendix A1).

Additionally a large part of my primary research was involved with listening to recordings directly. I chose a selection of tracks from a wide range of trombonists, in order to sample as many different approaches as possible. Where possible, multiple tracks from each artist was studied, so as to not only look at the differences between artists, but also the difference between tracks from a single artist. The artists who I studied were: Wolter Wierbos, George Lewis, Albert Mangelsdorff, Conrad Bauer and J.J. Johnson.

The studying of each track was not an in depth note-for-note transcription. Unaccompanied trombone performances have a tendency to involve quite avant-garde interpretations, where it is not always possible, nor beneficial to have a detailed transcription. Instead, elements such as idiom, regard to form, range, technique, duration, volume, shape, timbre, texture, rhythm and environment were evaluated.

The final element of my primary research involved practical experiments of my own. Using the data gathered from the other methods, I recorded my attempts at playing solo and evaluated the success of these.

4 Background

My personal interest in unaccompanied trombone was prompted when I heard about an album by American trombonist George Lewis. The album was 'The Solo Trombone Record' (Lewis, 1976). I was curious as to how such an album was possible, especially within the jazz idiom where the role of the rhythm section is so prominent. Above all, I was impressed with the fact that, excluding the first track, which consists of two additional overdubbed parts, the album was entirely unaccompanied.

While unaccompanied horn recordings had previously been attempted by saxophonists and trumpeters, trombonists came on the scene much later, with George Lewis and German trombonist Albert Mangelsdorff pioneering this form of performance. Despite the varied history of the unaccompanied trombone however, I have found very little printed material on the topic. In spite of the relative short comings the trombone suffers from in comparison to the more dexterous horns such as trumpet and saxophone, the solo trombone has managed

to stand its ground. Guitarist Derek Bailey once said that to his ears, the most interesting solo players often turn out to be trombonists, specifically George Lewis and British trombonist Paul Rutherford (Bailey, 1993).

In addition to this, the wide range of mixed views regarding musicians who play solo in general intrigued me. In the 2001 revised liner notes to trombonist George Lewis' solo album 'The Solo Trombone Record' Lewis mentions a comment made by jazz trombonist Bill Watrous in an old Downbeat magazine. After mistakenly identifying two musicians as Lewis and alto saxophonist Anthony Braxton, he proceeded to criticize them for some kind of sin against music and craftsmanship. Interestingly enough, after moving on to another track he was played a track off Lewis' solo album and, despite not being able to identify who the trombonists was, said he enjoyed it.

As a trombonist myself this topic also represents a practical study for me. Ever since first hearing "The Solo Trombone Record" I have been inspired to attempt it for myself. Making a study of the various techniques that the masters of this form have used to great success is a perfect way to approach this.

5 Findings

Solo playing is often referred to as a "vehicle for self-expression" (Bailey, 1993) and because of this, there are generally as many approaches to playing solo as there are solo players. While restricting ourselves to improvising musicians, those who come out of the jazz idiom, we can simplify this to an extent, by splitting solo players into two groups: Those who play solely improvised material and those who use pre-structured material.

5.1 Improvised

Within each of these divisions there are of course further divisions which can be made. Inside the improvised partition we have musicians such as American multi-instrumentalist Ishmael Wadada Leo Smith who "creates a complete improvisation with more than one instrument and of mixed character" (Bailey, 1993) and musicians, like German guitarist Hans Reichal, who customise their own instruments to a unique design which dictates a certain character to their solo improvisations. You also have musicians who play conventional instruments, but choose to limit themselves to a certain area of their instrument, certain vocabulary. At this point the line between improvised and pre-planned becomes fuzzy: You are still improvising everything that you do play, but you have made a conscious decision to limit yourself at the same time.

British guitarist Derek Bailey, along with being a respected academic on the topic of improvisation in music, has spent large periods of time dedicated to solo concerts. His book spans multiple genres of improvised music, included an insightful chapter on solo improvisation. His style of writing is well suited for this topic, mixing personal views with comments from other musicians, giving overviews of different styles and philosophies, he even looks at how musicians

practice for playing solo. In regards to practicing, he gets the opinion of British saxophonist Evan Parker: "It seems to me the only practicing of improvisation you could do is either to improvise or to think about improvising". In this statement Parker is talking about improvisation in a group situation where Bailey observes that there is a certain logic regarding the pointlessness of practicing for a group. He then goes on to concede that he thinks there are definite possibilities for practice regarding solo improvisation. He personally splits his practice for this into three areas: technical practice, practice of certain material and execution, where he will try and bridge the gab between the technical and material aspects of music, and improvisation.

Evan Parker is a musician who chooses to perform solely improvised music when playing solo. In a discussion with British writer Graham Lock (Lock, 1991) he mentions how when playing solo he tends to try and utilise the acoustic possibilities of the room in which he's playing. Each space as a unique resonance, and will react differently to different techniques and harmonic components of the saxophone. He says that because of the fact that you are playing by yourself, you can hear what you are doing much more clearly, and different options of where to go next become more apparent. He goes on to talk about a specific rhythmical technique he uses, which involves creating polyrhythmic figures by playing a repetitive pattern and allowing the click of the keys on his saxophone to create a counter rhythm.

Out of all of the trombonists I studied, only Dutch trombonist Wolter Wierbos is part of the entirely improvised school. Of his work I looked at the track *Holterberg* (Wierbos, 1982). Perhaps because of the improvised nature of the track, Wierbos made quite a wide use of various extended techniques. The environment of the recording is hall like, enhancing the sound of the trombone by reinforcing each note. Throughout the improvisation themes seem to develop, then evolve into something different, always changing. In this particular improvisation a march like feel is implied at times. The dynamics range from barely there, to loud to the point of distortion of the note. Interestingly there seem to be points in the improvisation where the note or sound which was played was not the intended note/sound, however rather from detracting from the recording Wierbos seems to use these to influence where he goes with the improvisation. I would hesitate to call these notes mistakes due to the fact that after they have occurred Wierbos incorporates them into the improvisation as if they were intended.

In my email interview with Wierbos, he provided some insight as to how he approaches playing solo: "There is no mental preparation. When I play a solo performance I want to play as open and pure as possible. Every room, filled with an audience, requires a slightly different approach. The accoustics of every room are very important. In a church I will play different than in a dry jazz-club." (W. Wierbos, personal communication, April 12, 2008)

5.2 Pre-structured

The type of solo playing which involves pre-planned playing as a means to prepare for improvising is, in terms of recorded material, probably the older of the two extensive approaches. Certainly the oldest example of solo playing within the jazz idiom is tenor saxophonist Coleman Hawkins' rendition of *Picasso* in 1948. Since then, many jazz musicians have follow Hawkins' lead. Sonny Rollins is one such musician. His interest in this concept goes back as far as 1958: "My ultimate goal is unaccompanied tenor." (Wilson, 2001). The year before he had recorded an unaccompanied version of the jazz standard *It Could Happen to You* and since then many of his studio and concert recordings featured unaccompanied tracks. Like Coleman Hawkins before him, he tended to adhered to the traditional form, chords and vocabulary of a regular jazz standard. It wasn't until 1985 that he did an entire concert unaccompanied. For the concert he considered two approaches: Playing some music and themes which he had sketched out earlier, or to just get up and play (Wilson, 2001). In the situation of this particular concert he chose the latter approach, indicating that while at times we can make distinctions between players of pre-structured material and players of improvised material, these distinctions are not mutually exclusive, and the musicians themselves may at various times belong to either or both of the groups.

J.J. Johnson was a surprise find when looking for trombonists who played solo. The single solo track which I found of his is a fairly straight ahead rendition of the jazz standard *Beautiful Love* (Johnson, 1993). Like Hawkins, Johnson strictly follows the form and chord changes of the tune. In this particular recording, he plays through the entire form only twice, choosing to play quite rubato. An interesting technique he uses to enhance the structure of the tune is that his improvisation quite closely sticks to the melody, almost limited to elaborations, keeping the amount of familiar material to a maximum. In terms of the actual playing of the trombone, there are a lot of idiomatic trombone sounds going on: vibrato, swooping into notes and falling off others. Perhaps due to the environment the tune was recorded in, the treatment of the melody/improvisation is quite sparse, letting the natural acoustics of the room support the notes.

Trombonist Ray Anderson, in an email interview (R. Anderson, personal communication, April 11, 2008), provided some insight into how he approaches playing solo: "I have indeed done some solo playing and it does require specific preparation. I play tunes, usually my own but also other folks (Ellington, Stevie Wonder, etc.). The biggest challenge in solo playing is varying the material so the whole thing doesn't sound the same. So I use compositions which take me to different areas, both musical (multiphonics on one, sound sculpture on another, ballad, hard swinging thing) and emotional (Joy, love, fear, anger, pain and sorrow, humor etc.). Of course, everything overlaps, it's not all neatly and artificially sorted out. I always go where the music takes me. But I do use composition to set different moods, just as in a bigger group. Another big challenge in solo playing is somehow producing all the elements, rhythm, harmony, melody, orchestration, etc. yourself. I have to really practice things

to see if they work in that form. I find it helpful to tape myself and listen back for critiquing."

While Hawkins, Rollins and Johnson approach to solo playing is clearly derived from the jazz tradition, Steve Lacy's solo playing is often quite abstract, yet he too has a strong sense of pre-determined structure. However in an interview with Roberto Terlizzi (Weiss, 2006) he reveals that within an hour concert, there is only a minute here or there that is pre-composed and exact. The rest is improvised and free. A few years after this, in an interview with Jason Weiss, he comments on how during his solo concerts he often plays tunes written by Thelonious Monk, however when he plays these he often chooses to improvise off the theme, and feeling of the melody, rather than strictly following the chord changes. It seems that while Lacy does in fact use structured tunes, he seems to make use of these as a means to inspire his improvisation.

Trombonist George Lewis has, at times, experimented with a similar approach to solo playing as Steve Lacy has. A pioneer of solo trombone playing, Lewis recorded an album of solo trombone 'The Solo Trombone Album' in 1976. Unlike the other solo trombone recordings I listened to, all of the tracks by Lewis were recorded in a very dead sounding room, resulting in a very dry sound.

Untitled Dream Sequence (Lewis, 1976) sounds very much like the title implies. Played with a bucket mute throughout, this track features plenty of floating melodies, often played quite high in the range of the trombone. Lewis makes use of a variety of articulations and features quite a wide vibrato on the long notes. As it is meant to imply a dream sequence, he does not play a repetitive form as such, rather it constantly shifts and evolves. As Lewis evolves the tune he often swells between very quiet and loud for effect and changes the shape of his lines from flowing to disjointed. Despite the melodic quality of this tune, most of it is quite atonal, with very few distinct tonal centers.

It is obvious right from the beginning that *Phenomenology* (Lewis, 1976) is a study of the blues. It doesn't follow the standard 12 bar blues form, however Lewis' phrasing and lines all contain blues elements. This is heightened when about half way through the track he begins to make use of a plunger mute. Lewis begins with a bluesy theme, which is revisited at numerous times throughout the track, sometimes obviously, other times only hinted. For the entirety of this tune Lewis plays in some form of time, he begins and ends at the same tempo, but during the course of the tune switches to half-time and then later on switches to a tempo faster than that of the original tempo. To emphasise the blues tinge, when Lewis is using the plunger mute he changes the timbre of his sound to a bluesier growl.

It is in the final track of Lewis' where his approach quite closely matches that of Steve Lacy's. In this interpretation of Billy Strayhorn's *Lush Life* (Lewis, 1976), Lewis uses the melody to frame a fairly abstract improvisation, all while maintaining the feel of the melody. He treats both the verse and the chorus of the tune quite liberally, injecting improvised sections between the melodic phrases of the melody, all rubato. Throughout Lewis makes use of conventional jazz ballad vocabulary, this is reinforced with his extended cadenza at the end of the track.

Throughout all three of Lewis' tracks he displays astounding technique and ability on the trombone. His range, speed and flexibility, while impressive, are always put to use in a musical fashion.

German trombonist Albert Mangelsdorff, another pioneer of solo trombone playing, has a very different sound when playing solo. Of the two tracks of his which I analysed, both feature quite high amounts of multiphonics.

The first track, *The Very Human Factor*, Mangelsdorff, like Lewis, makes a study of the blues. Unlike Lewis' observation of the blues, Mangelsdorff's observes a lot about the harmony of the blues, making use of multiphonics in order to do this. The entire track is based around a repetitive riff, which involves both regular notes and multiphonics chords, Mangelsdorff then improvises between the occurrences of this riff. As this track is only short, the repetitive nature of the structure doesn't become tedious.

The second track, *Morbidia*, again features extensive use of multiphonics. This is often contrasted quite drastically with straight playing. Due to the nature of multiphonics, where it is easier to play a low note and sing a higher note, these forays into straight playing are often in the upper range of the trombone to heighten this contrast. The melody is quite gospel at times, and this theme seems to be continued throughout the improvisation. It seems likely that in the improvised section Mangelsdorff is using the melody as a guide. Mangelsdorff's control of multiphonics is highly impressive on this track.

Perhaps the most documented of all solo, single-line, musicians is Anthony Braxton. He gave his first, and last, solo concert of totally improvised music in 1967. "I imagined I was going to get up there and play for one hour from pure invention, but after ten minutes I'd run through all my ideas and started to repeat myself." (Lock, 1995). At this point he moved forward to a more structured approach to solo playing, going so far as to develop a unique language of music for solo alto saxophone. He drew up a list of 12 Language Types which encompass the various aspects of his music system:

1. Long Sound (static)
2. Accented Long Sound (active)
3. Trills
4. Staccato line formings
5. Intervallic formings
6. Multiphonics
7. Short attacks
8. Angular Attacks
9. Legato formings
10. Diatonic formings

11. Gradient formings

12. Sub-identity formings

This system of solo playing is unique to him and, because of this, contains very personal descriptions and terminology. Once at this stage he went further, and looked for more detailed components within each of these sections. Lock goes on to describe how Braxton composed using these classifications. Instead of conventional melodic themes or chord changes, he takes one or more Language Types for the structural basis of a composition: "for instance, Composition 77H explores the dynamic possibilities of trills." He describes how the performer makes use of these Language Types in their improvisations in a similar way to how a conventional jazz musician improvises over chord changes, or a melody.

Despite having developed a sophisticated language of his own, Anthon Braxton has still made use of tunes from the American Songbook tradition and compositions by jazz musicians such as Thelonious Monk and John Coltrane. The reason behind this is that he wants to show traditional music in a solo setting, and that his music does not reject tradition.

In an interview with Lock in 1985 (Lock, 1988), Braxton discusses the difference between his approach to solo playing to that of the total improvisation school. He believes "that structure gives one the possibility of defining the space in a way where it can be evolutionary."

The final trombonist whose solo work I looked at was Conrad Bauer. All of the tracks by Bauer were recorded in a highly reverberative space. The first track *Tibet* (Bauer, 1986), was significantly different to any of the other works I had listened to. Throughout the entire track, Bauer played a single note, sustained using circular breathing. On top of this pedal, he used multiphonics and sung the melody. It was certainly very different to the jazz tinged tracks of the other trombonists, sounding very Gregorian chant like.

A complete contrast to *Tibet*, the next track, *Flüchtiges Glück* (Bauer, 1986), was quite chaotic and busy. It featured many textures, with Bauer often creating polyrhythmic effects by mixing regular playing, with various percussive sound effects. The most distinctive of these was his use of lip buzzing, close to the trombone mouthpiece so as to change the sound while still having it come from the trombone. While there is no universal time or pulse for this track, a large proportion of it is in fact in time, but like the textures of the tune, Bauer changes and evolves this as he sees fit. It seems likely that this tune didn't feature very much notated music, but rather followed a Braxton like approach, by utilising instructions regarding texture and shape.

The final track, *Oderbruch* (Bauer, 1986), was quite classical sounding. It was particularly interesting because in this tune Bauer made use of the environment as a compositional/improvisational tool. In *Oderbruch*, Bauer used this to give a different feeling to the melody. The melody in itself was quite beautiful and pure sounding, however as certain notes of the melody were reverberated through the room, they mixed with the notes that Bauer was playing, implying quite a sinister vibe. Later on, Bauer made use of this again, by allowing the

reverberations to create chords of his choosing. He arpeggiated certain chords, starting quite loud but getting quieter with each subsequent note, and spaced these notes out so that the echo of each note came back at precisely the same time and volume of the next note he played.

5.3 Extended Techniques

Of the extended techniques that the trombonists used, there were many. Multiphonics, circular breathing, flutter tongue, various articulations and sound effects. Some of the more interesting techniques were those which subtly distorted the sound of the trombone is some way, either through the shifting of embouchure or through subtle multiphonics.

All of the trombonists made use of the extremes in range of the trombone, and most of them also exhibited the ability to play quite fast, a feat which could easily be included as an extended technique on the trombone. Another prominent technique which is quite suited to the trombone was the ripping up or down through the partials, this involves starting high/low in the harmonic series and then quickly ripping upwards/downwards through the rest of the series. An effective texture, but one which is not necessarily easy to do.

In my interview with Wolter Wierbos, he outlined his take on extended techniques: "I use all kinds of techniques, from traditional to extended, to create my own landscape. And this is a very personal approach, I think." (W. Wierbos, personal communication, April 12, 2008)

5.4 Personal Experiments

In my own opinion, my experiments of playing solo were largely failures. I tried multiple approaches, based around what I had read and heard regarding others' approaches. In the end there were three which I found acceptable. The first was an improvisation based around two repetitive riffs, slipping between the two, in and out of time. The second I played with a bucket mute in, which I found shaped the mood of my improvisation, and I choose to simply improvise between two key centers, C major and D♭ major, slipping between the two as I felt like it. The final track, I decided to play a jazz tune *Art Deco* by Don Cherry, strictly following the chord changes and form of the tune. Out of my attempts to play solely improvised material, I found that often there were bits and pieces which I enjoyed about the tracks, however as a whole there were usually elements which I found detracting from the overall piece.

6 Conclusions

Despite the roots of both the improvised and structured approaches to solo playing originating in jazz, much of the resulting music sounds quite far removed. From Conrad Bauer's classical sounding explorations, to George Lewis' and Albert Mangelsdorff's abstract interpretations of the blues, can all of this music

still be called jazz? This question is certainly beyond the scope of my research here, however briefly answered I think that yes, it can be. All the philosophical elements of jazz, improvisation, innovation and originality, are present even if the superficial elements are not.

6.1 Improvised

It is perhaps telling that in my research I discovered so little about soloists from the solely improvised school. It seems that there are much fewer of them in comparison to those who use pre-determined structure. Potentially this is due to the difficulty of improvising something new every time you play. Is it even possible? Both Evan Parker and Wolter Wierbos have said that the acoustics of the room often influences how they play. Playing in a dry room is much different from playing in a cathedral. Because of this it seems that we can conclude that often when a musician is playing totally improvised music, that they are gathering inspiration from external stimuli, such as the acoustic possibilities of the room they are in. It is also likely that on some level, the music they produce is not entirely improvised. As Wierbos said, he prefers the term 'instant-composition' to improvisation, indicating that he is trying to improvise structure as well as content. Does this still count as total improvisation? Surely by improvising structure, elements which have been played before or composed will come out? And what about feeding off external elements for inspiration, does this mean that the musician is no longer playing solo, but merely as a member of an unconventional group? If the music is good, do any of these questions or distinctions really matter?

6.2 Pre-Structured

There were significantly more musicians who made use of structure when playing solo. Because of this, there were also many different approaches. There were examples where musicians clung tightly to the vocabulary and structure of conventional jazz, and those who took this further. Anthony Braxton's approach of using lists of events, or images as compositions is certainly quite far removed from J.J. Johnson's straight ahead rendition of *Beautiful Love*, however both contain plenty of personality and interest. To my ears, it is generally the structured performances which maintain my interest the most. At times it is difficult to hear where the structure ends and the improvisation begins, but it is usually clear that there is some form to structure going on. Perhaps this structure gives us something to latch onto, to listen out for, and therefore maintains our interest. By playing solo, a whole new world of possibilities opens up when playing tunes. Like Steve Lacy or George Lewis, there is the opportunity to use the melody merely as a means to inspire you in your improvisation, not to restrict you to a certain harmony, key center, or pulse.

6.3 Extended Techniques

It seems to me that trombonists who play solo are much more liberal when it comes to the sounds and techniques available to them when playing. However, in the wide range of extended techniques I observed, I was surprised not to hear any sounds which could be made with the help of an f-attachment to a tenor trombone. This would facilitate trill like noises and half-valve sounds, both of which have been in the vocabulary of trumpet players for years. Out of the trombonists I listened to, I know at least Conrad Bauer has a trombone with an f-attachment. Certainly if a trombonist wishes to pursue solo playing, it seems wise to master as many extended techniques, in addition to conventional, as possible, to allow for a wider range of contrast and expression. It does seem however that the techniques which each trombonist employed helped reinforce their own personal sound, no two made use of exactly the same techniques in exactly the same way.

6.4 Personal Experiments

In terms of my own solo playing, it is clear that a more structured approach to playing solo results in a better outcome. The three experiments which I deemed successful were all a result of a structured approach, some quite abstract, others quite straight. These experiments have only heightened my interest in solo playing, and I definitely intend to continue to pursue this.

7 Recommendations

Playing solo is a very personal approach, and I would emphasise to anyone using this research to attempt it for themselves, to try and not strictly mimic those who have come before, instead use their innovations as inspiration for your own explorations. Retain your own sound.

I think that further research could be done, looking into how non-musicians look at solo playing in general. Do they enjoy it? Why? Why not? Is it something which musicians do primarily for themselves, or is there in fact an audience for this branch of music?

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A Appendices

A.1 Interview questions

- How do you mentally approach performing unaccompanied?
- Did you have to develop any specific techniques or ideas to allow yourself to play unaccompanied?
- Do you play pre-determined melodies/forms as an introduction to improvisation?
- Do you perform solely improvised material?

A.2 Ray Anderson email

Subject: Re: Research topic: Solo trombone performance
From: Anderson Ray <info@rayanderson.org>
Date: Fri, 11 Apr 2008 18:42:49 -0400
To: Jackson Hardaker <jackson@hardaker.co.nz>
Hi Jackson,
Well, I bet that made you scratch your head! Somehow, I manged to send the email meant for Joel in Montreal to you instead. Sorry 'bout that. Anyway, I have indeed done some solo playing and it does require specific preparation. I play tunes, usually my own but also other folks (Ellington, Stevie Wonder, etc.). The biggest challenge in solo playing is varying the material so the whole thing doesn't sound the same. So I use compositions which take me to different areas, both musical (multiphonics on one, sound sculpture on another, ballad, hard swinging thing) and emotional (Joy, love, fear, anger, pain and sorrow, humor stc.). Of course, everything overlaps, it's not all neatly and artificially sorted out. I always go where the music takes me. But I do use composition to set different moods, just as in a bigger group. Another big challenge in solo playing is somehow producing all the elements, rhythm, harmony, melody, orchestration, etc. yourself. I have to really practice things to see if they work in that form. I find it helpful to tape myself and listen back for critiquing. I've never recorded it for release. One of these days.....Check out Wolter Wierbos for a different approach. He just gets up and blows! He has a new solo album out that's quite amazing. www.wolterwierbos.nl And, of course, Albert Mangelsdorf. "Trombirds" I think it was, and there's at least one other solo record of his. George Lewis made one too. Have you ever heard "There's a Jackson in your House" by the Art Ensemble of Chicago?
Peace,
And Justice!
Ray Anderson
http://www.rayanderson.org

A.3 Wolter Wierbos email

Subject: Re: Research Topic: Solo trombone performances
From: "wolter wierbos" <info@wolterwierbos.nl>
Date: Sat, 12 Apr 2008 13:43:46 +0200 (CEST)
To: "Jackson Hardaker" <jackson@hardaker.co.nz>
Hallo Jackson,
I recorded 3 solo cds till this day : the first one in 1982, called Wierbos -solo trombone (LP), in 2004 re-issued as cd Wierbos (data 824) with bonus-track-doek, recorded in 2001); The second one is X caliber (ICP 032), recorded in 1995; the last one just came out on my own label, DolFijn Records, and is called 3 trombone solos. (rec, 2005-2006). You can find this on my web-site. The material on all the cds is 100% improvised. I choose for improvised, or more specific instant composed, because that is what suits me most. There is no mental preparation. When I play a solo performance I want to play as open and pure as possible. Every room, filled with an audience, requires a slightly different approach. The accoustics of every room are very important. In a church I will play different than in a dry jazz-club. When you put the 3 cds next to each other, they are all different. They are a document of my growth as a solo player through the years. I use all kinds of techniques, from traditional to extended, to create my own landscape. And this is a very personal approach, I think. If you will be interested to hear more, you can contact subterranian mailorder (also a link in my web-site, under music). I think you also can listen a little bit there, but are not sure of this. If you have more questions, please write me!
Greetings,
Wolter.....