

Teaching Collegiate Trombone

Or, what I did anyway...



Marta Jean Hofacre

Teaching Collegiate Trombone Or, what I did anyway...

By Marta Jean Hofacre

© 2002 Marta Jean Hofacre
Hattiesburg, MS 39406 USA
All Rights Reserved

Dedication

This book could not have been compiled without the help of my students that have taught me how to teach over the years. It could not have been compiled without the help of all the teachers and/or performers who, in master classes, clinic sessions, and performances I attended gave me ideas and materials. It could not have been compiled without the guidance of my own teachers who exemplified the art of teaching and were my role models (Carl Goudy, Lloyd Ringley, David Glasmire, Glenn Smith, and especially Irvin Wagner and his philosophies). It could not have been compiled without the support of The University of Southern Mississippi (USM), which gambled on a twenty-six year old and kept me while I learned to teach. It could not have been as happily compiled without the support of my colleagues, Jay Dean (Director of Orchestral Activities), Tom Fraschillo (Director of Bands), Steven Moser (Associate Director of Bands), Gary Adam (Assistant Director of Bands), and Larry Panella (Jazz Program Director). These people kept assuring me I knew how to teach and often showcased the results of that teaching on their ensemble concerts.

Of course, this book would not have been compiled without the lifelong support of my parents who were so refreshingly naïve that they never even *imagined* a trombonist of the feminine gender would have difficulty getting a job in the 1970s. I am thankful that my mother passed on to me her dogged determination and tenacity, and my father, his sense of humor. All three traits were crucial in the pursuit of this career.

Acknowledgements

Special thanks to Mississippi native, Will Jayroe, for his wonderful cover art and to Jon Lindsey of The University of Louisiana – Monroe, for his meticulous proofreading.

Table of Contents

Dedication.....	5
Acknowledgements.....	7
Introduction, Explanations, and Excuses.....	11
Teaching Applied Trombone	13
Course Syllabus for Applied Trombone	15
Sample Trombone Studio Record	18
Sample Brass Jury Comment Sheet	19
Sample Jury Record For Student File	20
Sample Concentration Approval Form	22
Top Ten USM Trombone Studio Excuses	23
Tenor Trombone Daily Routine	24
Bass Trombone Daily Routine	28
Tenor and Bass Trombone Etude Books	32
Alto, Tenor and Bass Trombone Solos.....	37
Trombone Choir	43
Course Syllabus for Trombone Choir	45
Annotated List of Trombone Ensemble Music.....	47
Jazz Trombone Ensemble Literature	86
Quick Index to Annotated Trombone Ensemble Literature by Number of Parts.....	90
Undergraduate and Graduate Level Trombone Literature and Pedagogy Courses	94
Undergraduate Trombone Pedagogy Course	95
Graduate Trombone Pedagogy Course	97
Undergraduate Trombone Literature Course	102
Graduate Trombone Literature Course	107
Bibliographies to Accompany Literature and Pedagogy Courses	110
Brass Research Bibliography-----	110
Brass History Bibliography-----	110
Brass Literature Bibliography-----	117
Brass Pedagogy Bibliography-----	123
Brass Periodicals-----	131
Trombone Websites -----	133
About the Author	134
Appendix A	136
Teaching Philosophy	136
Educational Philosophy.....	136

Introduction, Explanations, and Excuses

You will quickly notice that this book is *not* written in Turabian or MLA format. I read enough dissertations during my teaching career. I threw the rules out the window and simply talked to you as I wrote. Most of the time my stream of consciousness can get the grammar and syntax correct, but don't bet on a perfect score.

At first I tried writing in the present tense. It didn't seem to work very well. So, I changed to past tense especially in cases where I talked about my own teaching. That didn't seem quite right either so I simply flipped a coin and past tense won. In using past tense it at least gives the impression this book will still be around when I'm gone (retired or dead, whichever comes first).

I didn't italicize foreign language musical terms like *basso* or *ossia*. A musicologist told me that it is most proper to italicize on first usage any foreign language word that cannot be found in a standard English dictionary. We're all musicians and any musical terms I used are regular words in our personal standard English dictionaries.

I suppose, philosophically, this book is a waste of time because no teacher can teach like another. I firmly believed the effectiveness of teaching is strictly based on each teacher's personality and how that personality relates to the age group of students he/she teaches. There is no other person with *my* personality (I'll pause here so that those who know me well can give thanks). My rapport with my students was just that – mine. Also, I accompanied my students on their juries and recitals. I did a great deal of my teaching from the piano, especially expression, phrasing and intonation. In that way, my teaching related to no other trombone teacher I knew.

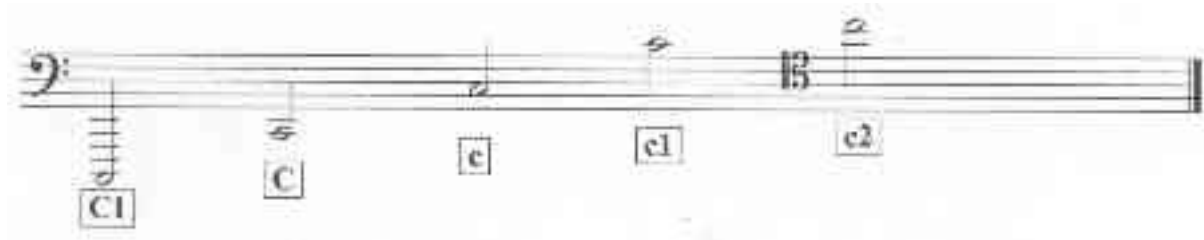
That having been said, the point of this book is to give another teacher some ideas. Take whatever you find interesting within it (especially now that I've taken copyrighted material of other publishers out of it) and apply it to your own teaching. Change it in whatever way you like as long as you can make it work with your style of teaching. This compilation grew out of a clinic session I presented at the 1998 International Trombone Festival entitled "Scavenger Teaching." I sincerely doubt that I had one single original pedagogical idea because when I sat down and thought about what I used in my teaching, I could trace everything to another source. The most highly conscientious effort was made to give credit where credit was due.

This book is based on teaching at a state university and not a conservatory. Sometimes the quality of the students in my studio depended on how much scholarship money was available. Because my university students came from extremely varied situations throughout the region, my studio could have freshmen playing as well as doctoral students. At the same time, other freshmen obviously showed talent and potential but had never had a single private lesson and therefore could be behind in basic technical instruction and development. In the literature sections there was no way I could rank anything as "early college," "advanced college," and the like. In fact, I was asked to submit an extended syllabus once for some sort of administrative report. It required that I list the solo and etude

requirements for each level of trombone study – freshman through graduate. I just made something up and turned it in; you know, if you get things in on time you're rarely questioned. I taught every single student individually. Each one practiced, progressed, and matured musically and technically at a completely different rate and I could never lump any of them into general categories just because their transcripts indicated that they were at the freshman, sophomore, junior, senior, or graduate levels. At any rate, that's where this book is coming from – what I found at a typical, medium-sized, but quite outstanding state university school of music.

Hence, the last part of the title of this book "...what I did anyway." I could only hope that writing down what I did and making it available to others would help someone along his/her way. One of my former students said he collected all of this information (long before it was put into this book form), and submitted it to the administration and search committee at a college teaching job interview along with his own ideas and edits to my materials. They were so impressed; they hired him. I didn't mind – a teacher is as much a facilitator as a pedagogue. Anyway, what's that old saying? Imitation is the sincerest form of flattery. (However, did that old saying apply as well when my students imitated my voice?)

You will need to know that throughout this book, I referred to pitches based on these range indications:



and, because I provided course information and syllabi online for my students, I put links in boxes. I would have liked to have them appear in colored ink as they do on web pages but publishing in more than one color was just too expensive.

Teaching Applied Trombone

This section contains a sample course syllabus and related materials for teaching applied trombone. It was based on requirements from our university administration. As discussed at other points in this book, no attempt was made to list literature, either etude or solo, that was required of any level of study (freshman, sophomore, etc.), as it was my firm belief that each student should be taught as an individual.

I kept each student informed of his/her progress and level of playing, whether or not it was acceptable and would allow him/her to successfully complete performance requirements for individual degree programs. If it became obvious that a student was not willing or able to progress to a reasonable level of trombone performance (depending on the type of degree sought) I counseled that student into another non-music major.

At The University of Southern Mississippi, sometimes students were kept at the same level of applied study if little or no progress was being made. Students in all degrees were required to progress to at least the first semester 300 level of study in order to play the required degree recital (half or whole recitals were required for all our undergraduate degrees). First term transfer students and students at the first term 200 level were required to pass a barrier jury after which the entire brass faculty signed a document indicating a student could or could not continue as a music major on the instrument and in the degree plan noted on the form (see page 22 for a sample of this form).

The general philosophy at USM was that music is an art, not a trade, and performing was stressed. My students performed and competed a lot – probably because they had an “on call” piano accompanist who only charged them ten bucks per accompaniment. This brings up another philosophy of mine: I firmly believed that trombonists should work as much on a piece of music as a whole as on the individual single line of their own solo part. That’s not a fair philosophy because, at the time of this writing, I had performed 110 of the piano accompaniments of the standard trombone literature. However, there continues to be a great deal of technology available to help non-pianist trombone teachers. Available at the time of this writing were compact disks of solo accompaniments, new versions of the *Music Minus One* series, Bordoni/Rochut accompaniments on compact disk, *SmartMusic* accompaniments that follow nuances, with the permission of the publishers it was possible to sequence piano parts and play them back through the computer or through midi devices, and regular, standard, grand and upright pianos equipped to record anything played on their keyboards onto floppy disks.

I used all this technology to varying degrees because I wanted my students to hear entire works (just like all teachers require that students listen to recordings of orchestral works and study the scores when they learn the one or two bits of the trombone part they will be required to play on orchestra auditions). I couldn’t imagine how any trombone teacher could teach without these technological aids. Frankly, my students really enjoyed it. With technology, they had a free piano player who would rehearse any time, anywhere, any day, as many times as necessary – who could have asked for more? It saved them endless, costly

hours of “putting it together with the accompanist.” The pianists (when one of them could spare a few moments of his/her precious time enroute to that guaranteed international solo career) who accompanied my students enjoyed working with them because they already knew how the trombone part fit with the piano part and had the piano interludes in their ears. It saved a great deal of frustration for everyone concerned.

I often volunteered to visit schools to demonstrate this technology. No fee – just travel costs. Only one person had taken me up on the offer to date.

UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music

College of the Arts

COURSE SYLLABUS FOR APPLIED TROMBONE

BM, BME, MM, MME, DMA, PhD, DME or Non-majors

Course Numbers MUP 135-6,7; 235-6,7; 335-6,7; 435-6,7; 535-6; 635-6; 735-6; 835-6

Internet URL: http://www.c-gate.net/~mhofacre/classstuff.html
--

Instructor: Dr. Marta Hofacre

Office: PAC 214

Office phone: 266-6103

Home phone/fax: 264-1784

Email: marta.hofacre@usm.edu

Brief Statement of Course Objectives: The study of etude and solo materials designed to improve the musicianship and instrument technical mastery of the trombone student in pursuit of a music teaching and/or performance career.

Method of Evaluating: TROMBONE LESSONS BEGIN THE SECOND WEEK OF THE TERM. The student must sign up for a lesson with the Instructor before the second week or the student will receive an "F" for each week that passes during which the student has not scheduled a lesson.

THE STUDENT WILL BE GRADED EACH WEEK ON PREPARATION, PROGRESS, ETC. (A = 4.0, B = 3.0, C = 2.0, D = 1.0, F = 0). If the student has not prepared the materials assigned for a lesson, he/she will be dismissed from that lesson early and the lesson grade will reflect the amount of preparation. If the student has not obtained the required etude books within a reasonable amount of time (to be determined by the Instructor -- usually two weeks), he/she will be dismissed early from lessons until the books have been obtained, and the lesson grades will, again, reflect the dismissal.

EACH STUDENT STUDYING APPLIED TROMBONE MUST PLAY A JURY OR FINAL EXAM AT THE END OF EACH SEMESTER UNLESS THE INSTRUCTOR EXCUSES HIM/HER. UNLESS A STUDENT PERFORMS A WORK FOR UNACCOMPANIED TROMBONE, ALL JURIES MUST BE PERFORMED WITH PIANO ACCOMPANIMENT. Failure to secure an accompanist for a jury will result in a grade of "I" (Incomplete) for the term.

Public performance requirements are as follows:

- Non-majors and minors **MUST** perform once a term at Trombone Recital Class.
- Music education majors **MUST** perform at least one solo on the January Freshman/New Student Trombone Studio Recital. All music education majors **MUST** play one half recital before graduation. (Sign up for MUP 395 - Music

Education Recital the term the recital is performed). It is recommended that a trombone music education major play at least a half sophomore recital, half junior recital and half or full senior recital.

- Performance majors should play at least a half freshman recital, and a half sophomore recital. They MUST play a full junior recital, and full senior recital (the junior and senior recitals must be taken for credit and be graded). Sign up for MUP 370 (Junior Recital) or MUP 470 (Senior Recital) the term the recital is performed. Graduate students must make sure the entire committee can be present at degree recitals. There may be a rule that these need to be recorded and put in the Music Resources Center – please check with the School of Music Graduate Advisor.

ANY RECITALS DURING THE TERM INVOLVING THE TROMBONE AS A SOLO INSTRUMENT (in other words, undergraduate studio, half solo, full solo, guest artist, master classes, clinic sessions, guest artists with any of the ensembles, etc.) REQUIRE ATTENDANCE OF STUDENTS STUDYING TROMBONE WITH THE INSTRUCTOR OR A GRADUATE ASSISTANT. Attendance will be taken. If at the end of the term, a student's averaged grade for the term is "on the edge" (a very high B+ for example) – his/her attendance at all such events will bump up the grade. If a student does not attend these recitals his/her grade will not be hurt but he/she will be the recipient of endless grief from the Instructor (including such things as disappointed looks, scowls, questions about the student's true interest in his/her major field, comments about the level of his/her professionalism, off-the-cuff remarks designed to instill guilt, etc.).

THE STUDENT'S FINAL GRADE FOR THE TERM WILL BE AN AVERAGE OF ALL LESSON GRADES DIVIDED BY THE NUMBER OF LESSONS ATTENDED COMBINED WITH THE JURY GRADE:

Scale:

4.0 = A

3.5 - 3.9 = A-

3.1 - 3.4 = B+

3.0 = B

2.5 - 2.9 = B-

2.1 - 2.4 = C+

2.0 = C

1.5 - 1.9 = C-

1.1 - 1.4 = D+

1.0 = D

0.5 - 0.9 = D-

0.0 - 0.4 = F

Required Textbook: Hofacre, Marta. Teaching Collegiate Trombone. Hattiesburg, MS: Hofacre, 2002.

Attendance Policy: STUDENTS MUST NOTIFY THE INSTRUCTOR IN ADVANCE IF THEY WILL NOT BE AT LESSONS (email the Instructor, call the Instructor at school, at home, call the secretary and leave a message, leave a message in the Instructor's mailbox, on the Instructor's office door, tell the Instructor in person, send a friend to tell the Instructor, etc.) or a grade of "F" will be given for that lesson. NEVER ASSUME I KNOW OF AN IMMINENT ABSENCE. If a student is more than 10 minutes late for a lesson, I'll assume he/she is not coming. If I am notified in advance of an absence, the student will receive an "Ab" (Absent) for that lesson. If a lesson is canceled because of lack of preparation, the student will be given a grade of "F" for that lesson. Lessons may not be moved to later in the week due to lack of preparation. Lessons canceled by a student will not be made up unless the student has a University accepted excuse in writing. If the Instructor notifies a student that she will miss a lesson, the student will receive an "Ex" (Excused) for that lesson. Any excused lessons may be made up for a grade by arranging to do so with the Instructor. Students MUST have 12 lessons per semester. If a student has less than 12 and cannot, or does not make up lessons, a grade of "F" will be averaged in for each lesson needed to total 12.

Required Disability Statement: If a student has a disability that qualifies under the Americans with Disabilities Act and requires accommodation, he/she should contact the Office for Disability Accommodations for information on appropriate policies and procedures at Box 8586; Telephone 266-5024; TTY 266-6837; or Fax 266-6035.

Sample Trombone Studio Record

Trombone Studio Record

Student Name _____ Term _____

MUP Course No. _____	Possible No. Lessons This Term _____	No. Lessons Required _____	No. Lessons Attended _____
-------------------------	--	-------------------------------	-------------------------------

Lesson Grade _____	Numerical Average _____	Jury Grade _____	Lesson Grade for Term _____
-----------------------	----------------------------	---------------------	-----------------------------------

Recital Course No. _____	Recital Grade _____
-----------------------------	---------------------

Undergraduate Trombone Pedagogy _____	Undergraduate Trombone Literature _____	Special Studies _____
MM/DMA Trombone Pedagogy _____	MM/DMA Trombone Literature _____	

Trombone Choir Course No. _____	Trombone Choir Grade _____
---------------------------------------	-------------------------------

No. Required Recitals _____	No. Required Recitals Attended _____
--------------------------------	---

Additional Comments:

Sample Brass Jury Comment Sheet

BRASS JURIES COMMENT SHEET		Student _____		
		Instrument _____		
	Poor	Fair	Good	Excellent
Tone				
Intonation				
Technique:				
Articulations				
slurs				
legato tongue				
Valve/Slide Technique				
Ranges:				
high				
low				
Musicality:				
Phrasing				
Dynamics				
Style				
Tempo				
Rhythm				
Ensemble				
Additional/Specific Comments:				
<div style="text-align: right;">Date _____</div>				
<div style="text-align: right;">Jury Grade _____</div>				
<div style="text-align: right;">Brass Faculty Signature _____</div>				

Sample Jury Record For Student File

USM School of Music Jury / Final Examination Form

For professor use only:

Did student **PASS** this _____ jury _____ final examination? Yes _____ No _____

Is student **cleared to enroll in the next level** of applied lessons? Yes _____ No _____

Is this a **make up** jury/final examination? If so, what semester? Semester _____ Year _____

Student Section:

***Student reminders:** Courses with grades of “I” (Incomplete) must be completed within one semester or the grade will automatically be changed to “F” (Failure) by the University Registrar. Jury letters will not be sent. Students must receive jury results from major professors.

Date: _____ Local Phone: _____-_____-_____ EMPL/Student # (six digits) _____

Name:

First _____ Middle _____ Last _____ SS # _____-_____-_____

Street Address: _____ City _____ State _____ Zip _____

ARE YOU A MUSIC MAJOR? _____ YES _____ NO Name of instrument: _____

ARE YOU MUSIC MINOR? _____ YES _____ NO Name of Instructor: _____

Circle: Principal (Primary) Instrument _____ Secondary Instrument _____ Elective Instrument _____

In what number (MUP) are you enrolled this semester?

MUP _____ for _____ credit hours and practice _____ hours per week.

Circle:

Undergraduate Classification: Freshman/ Sophomore/ Junior/ Senior. I am majoring in _____

Graduate Classification: Masters/ Doctoral. I am majoring in _____

Responsibility statement: The professor and student must discuss jury results. The student must only register for the MUP number approved by the professor as a result of this jury. Students should not register for the next MUP level without professor approval.

MAJOR PROFESSOR USE ONLY:

I. Satisfactory/Unsatisfactory Applied Lesson Progress:

_____ This student **is making satisfactory progress** and should enroll in MUP _____ next semester.

_____ This student **is not making satisfactory progress** and MUST continue at the same (MUP _____) level.

II. Approval to continue in degree program:

_____ This student **may continue** in the performance degree program (in this area).

_____ This student **should NOT continue** in the performance degree program.

_____ As regards applied music, the student may continue in the degree checked.

_____ This student **should NOT** major in music.

Approved by:

agree () disagree () _____ agree () disagree () _____

agree () disagree () _____ agree () disagree () _____

agree () disagree () _____

agree () disagree () _____

Jury/Final Exam Grade _____

(Note: If no Jury or Final Exam is performed: The final grade in the course must be “I” or “F.” Exceptions must be explained below and approved by the appropriate faculty. **Reminder: a course in which a student**

receives an "I" must be completed within one semester or it will automatically be changed to "F" by the University Registrar.)

(Over)

If no Jury or Final Examination was performed, explain:

Exception agree () disagree () _____
Approved by: agree () disagree () _____
 agree () disagree () _____
 agree () disagree () _____
 agree () disagree () _____
 agree () disagree () _____

Students must complete the section below.

Materials Studied This Semester

(Indicate with an asterisk (*) music performed in public this semester. Please be specific and give complete information.)

Composer Repertoire (etudes, etude books, solo works, technical studies, etc.)
List page numbers if appropriate.

Scales/Arpeggios

Remarks (optional):

Sample Concentration Approval Form

This form was in quadruplicate. Copies went to the Coordinator of Undergraduate Studies, Coordinator of Music Education, the Major Applied Professor, and the student. We used this as a barrier for first term 200 level and first term transfer trumpet, horn, trombone, euphonium and tuba majors.

Date _____

School of Music
College of The Arts
The University of Southern Mississippi
CONCENTRATION APPROVAL FORM

A decision to approve/not approve one's concentration must be made before a student completes 26 credit hours. For transfer students, the decision must be made before the end of the first semester of matriculation at USM.

Degree Candidate _____ / _____
Last First Middle S.S. #

Number of hours of applied credit completed in the area of concentration to date (including the present semester):

USM _____ Other _____

Number of semesters the student has been in the applied concentration (including the present semester):

USM _____ Other _____

Present Instructor _____ Present MUP level _____

_____ **has been approved for a concentration in**

Student's Name

_____ **for the degree** _____ **at MUP level*** _____

Instrument/Voice

(BME, BM, BA)

by the appropriate applied faculty _____.
(Brass, Piano, Strings, Voice, Guitar, Percussion, Woodwinds)

NOTE: Unless this form is signed, the student (please see the policy above on transfer students) must continue to enroll in applied music MUP 100-169. Should a student change degree programs (e.g. BME to BM or BME Vocal to BME Instrumental), the appropriate applied faculty must resubmit this form. No student is considered qualified to pursue a degree in music until the appropriate applied faculty has approved this form.

Faculty Signatures:

*The level at which the student should enroll the next semester of matriculation

Top Ten USM Trombone Studio Excuses

Over the years, I recognized consistencies in many different areas. Excuses was one. So I collected them and put them on a sign above the chair where I sat to teach. We saved a lot of time since the student could just walk in to a lesson and call out a number.

10. I have (choose one):
 chapped lips
 a fever blister
 an ulcer
 a zit
9. I've been sick all week (must be said in a weak and raspy voice)
8. I'm only a freshman
7. My alarm didn't go off
6. You make me nervous
5. I stayed up all night studying
4. Marching Band
3. This room sucks
2. My mind doesn't work when I get in here
- 1a. I could play it (choose one):
 yesterday
 last night
 this morning
1. I just played it perfectly in the practice room

Tenor Trombone Daily Routine

This was both a warm up and a daily practice routine. I encouraged my students to expand on these basics. It could last five minutes or an hour depending on its application and what a student added when working on specifics in his/her own playing.

This routine had elements of Emory Remington's warm up and Irv Wagner's approach to the Remington warm up. In my opinion the following books were essential to practicing and teaching, and every performer and/or teacher should own them and encourage his/her students to do likewise: Emory Remington, Warm Up, Accura Music; Matty Shiner, Matty Shiner's Lip Builders, Progressive Music; Charles Colin, Lip Flexibilities, Charles Colin Publishing Company.

1. **Long Tones “a la Remington.”** Play at a very slow tempo preferably with a metronome. Observe breath marks *and* slide positions where indicated. Connect with clean slide shifts.

(Copyrighted exercises removed for online PDF version)

2. **Legato Tonguing.** Use legato attacks (“doo,” “loo,” “noo”) and connect all notes. Continue down chromatically to the lowest notes on the horn (even into the low valve register).



3. **Flexibility.** Each exercise is given in example form. Play each exercise in all seven positions. At first, practice slowly for clean slurs, then work for speed and fluidity.

(Copyrighted exercises removed for online PDF version)

4. **Air, Phrasing and Legato.** Play this exercise all in one breath at quarter note equals mm. 120 or less. Play it in all keys. Connect notes with clean slide shifts.



Scales to use with Exercise 4: major, pure minor, melodic minor, harmonic minor, blues, whole-tone, two types of pentatonic, modes (Dorian, Phrygian, Lydian, Mixolydian, Locrian), two types of diminished, diminished whole tone, etc. Also, at this point you might add some practice of two octave arpeggios of major triads, minor triads, dominant seven chords, augmented triads, diminished triads, major seven, minor seven, fully diminished seven chords, etc. I believed scales and arpeggios to be two of the most important things to practice to help technique, intonation and sight reading. I didn't improvise or play jazz. I figured it the least I could do to help the jazz band director if I tried to give my students some of the tools they would need when they took his courses.

5. **Another Air Exercise.** Practice this very slowly with a metronome (so you don't cheat). Keep adding steps until you reach the top of the scale. Play this exercise in all keys and use any of the scales listed above.

(Copyrighted exercises removed for online PDF version)

6. **Low Range.** Play this pattern on each low note from low E in seventh position to low B-flat in first.


(Copyrighted exercises removed for online PDF version)

7. **Regular Tonguing.** Play this exercise in all keys, invert it, play it ascending only, descending only, in the high register, the low register, etc.




8. High Range.


- Proceed upward chromatically as high as possible. Use natural slurs whenever you can and gliss when you can't.



- Play in each position. Use all natural slurs.




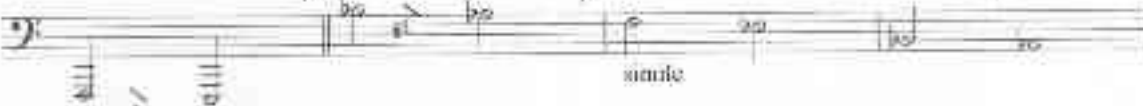

- Start in seventh position and play in each position going up. etc.



Play by ear the first measure or two, or the first motive of as many familiar tunes as you can think of (nursery rhyme melodies, holiday songs, patriotic songs, orchestral excerpts, etc.) and make them into short high range exercises. Start around d1 and keep transposing the motive up and up and up one half step higher than you feel comfortable. Squeak something out a bit higher than you went the day before – *be careful not to hurt yourself*. If you can play *Bolero* a major second or major third higher than it's written – at the actual pitch level it seems easy.

I thought working on high range this way was one of my own clever ideas until I read an article in *The International Musician* by Jay Friedman in which he recommended the same “familiar tunes” approach. *C'est la vie, n'est-ce pas?*

9. Valve and Pedal Register – Relaxation. Extend glisses from first to second and flat second positions, first to third and flat third, first to fourth and sharp fifth, and so on.

Bass Trombone Daily Routine

As with the Tenor Trombone Daily Routine, this could be both a short warm up and/or a long practice session (see page 24). If there is a valve/slide indication by a note, I had a reason for the student using it in the daily routine. One V is F valve engaged alone. Two Vs is G-flat valve engaged alone. One V over two Vs means both valves engaged. My students used F1 in VVb2 so much I asked them to practice it as much as possible in the routine.

Also as you found in the Tenor Trombone Daily Routine section, I recommended Charlie Vernon's book A "Singing" Approach to the Trombone (And Other Brass) published by Atlanta Brass Society Press as standard, daily practice material for every teacher and student.

1. **Long Tones.** Starting on f instead of b-flat. Slow tempo, connect notes cleanly and observe breath marks.

(Copyrighted exercises removed for online PDF version)

2. **Tuning Exercises "a la Vernon."** There *must* be some sort of pitch reference – either another trombonist playing the exercise along and 8va or playing a drone pitch, or a tuner that will produce a drone pitch.
-

(Copyrighted exercises removed for online PDF version)

Tuning Exercise No. 2. Lip slur where possible, valve flips where possible. Observe breath marks. Remember, always have a pitch reference such as a tuner with a drone pitch or another player playing a reference pitch along with you.

The image displays three staves of musical notation for a trombone exercise. The first staff begins with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, with slurs indicating lip slurs. A small 'VVE' marking is present below the first measure. The second and third staves continue the exercise with similar rhythmic patterns and slurs. The notation includes various accidentals (sharps, flats, naturals) and breath marks (dots) above the notes.

Tuning Exercise No. 3. Slur where possible,
valve flip where possible. Observe breath marks.

(Copyrighted exercises removed for online PDF version)

Tuning Exercise No. 4

(Copyrighted exercises removed for online PDF version)

This was another case where I thought I was so very clever making up those tuning exercises then discovered them in Charlie Vernon's book. In his most recent edition (1995), they start on page 26. Perhaps my application of them to a drone pitch or other method of comparing pitch so that they teach the student to tune the valve positions is where my own pedagogy came in. This is another book I thought was basic to all teachers and students and should be kept in every practice folder.

So, after you've finished these, turn back to the Tenor Trombone Daily Routine (page 24) and do any or all of exercises 2 through 8. I recommended doing them in a lower tessitura but depending on the player, the day, the weather – bass trombonists could put them in whatever register they chose. (I liked bass trombone.)

I learned to teach bass trombone with the "baptism by fire" method. When I started teaching you just did *not* find bass trombonists at the high school level in this area. About my third or fourth year, a bass trombonist came to USM as a masters student. I had taught him a short while during his undergraduate days. At that time the orchestra director at USM was also the Chair of the School of Music. He liked the sound of his trombone section so much better that he asked me how we could recruit more bass trombone students. I explained the lack of them in the area high schools and suggested that he purchase a Bach Stradivarius for the school and I would draft tenor players to be bass trombone majors. Since he had control of the funds, I had a horn in no time. I had no idea what the valves did or what the positions were. I did a crash course using the Ostrander and Aharoni books and started to look for students who, physically, looked as if they had the air and embouchure set up to succeed with some ease in the transition. Most of my bass trombone majors over the years were draftees. I think because I had to work so hard to learn to teach the instrument I must have gotten good at it because, luckily, many of my draftees turned into great players.

At one time early in my "learning to teach bass trombone" career, a complete anomaly occurred and I had several outstanding high school bass trombone students come into my studio. They already knew the horn and had done a great deal of bass trombone playing. So, there I was, still learning the literature. Had I not had the help of Curtis Olson who was teaching at Michigan State University at that time and my good friend from Bowling Green State University undergraduate days, Paul Bauer, I never would have made it. These students were so good it was all I could do to stay one step ahead of them and I checked what I was doing and especially the literature I was covering with Curtis and Paul on a regular basis. In time, experience took over and I could stand on my own two bass trombone pedagogy feet. Still, all the bass trombone parts of this book are dedicated to Curtis and Paul who may not have been aware of how much they helped me.

Tenor and Bass Trombone Etude Books

It seemed that over the years my use of etude materials became somewhat secondary to the use of solo materials. This may have been because I did so much of my teaching from the piano and because my students enjoyed performing solos so much. I figured it was a better teaching philosophy, or at least just as good a teaching philosophy, for them to work on technique through musical compositions instead of short exercises and for them to learn as much of the solo repertoire as possible. When a student had a *specific* problem, we went to the Arban or Schlossberg, etc. and of course, the Bordogni/Rochut were good to play daily for legato and expression, so I couldn't rule out etude books altogether. Some students did not prefer to perform as many recitals as others, so etude work fit into their courses of study easily during periods when they weren't preparing for recitals or juries. One size fits all just never seemed to work in my studio. In general, it just seemed to be much more fun for them to learn multiple tonguing by working on the Bourgeois, Concerto along with the Arban than just the Arban alone. It was more fun to work on high range by mastering the Defaye, Deux Danses or Tomasi, Concerto than just with face building exercises alone. I'm sure this is understandable.

Besides a daily warm up and/or practice routine, I liked to cover at least these basic playing components in every lesson and thus through weekly assignments: legato/ballad style playing and musicianship, clefs, fast technique, range, and sight reading. I could loosely break the books I used into these categories, but it was tough since most of them covered multiple things. Anyway, below are some guidelines on what I used plus listings in a couple of other categories. I didn't provide much annotation as there are so few listed. In my opinion, every teacher should own and be familiar with all of them.

GENERAL BOOKS

Colin, Charles. Lip Flexibilities. Charles Colin Publishing Company.
Remington, Emory. Warm Up. Accura Music.
Shiner, Matty. Matty Shiner's Lip Builders. Progressive Music Incorporated.
Vernon, Charles. A "Singing" Approach to Trombone (And Other Brass). Atlanta Brass Society Press.

TENOR TROMBONE LEGATO STUDIES

Bordogni, Marco/Rochut, Johannes. Melodious Etudes Books 1, 2, and 3. Carl Fischer, Incorporated. (I had the piano parts to all three books from the original publications. I couldn't imagine teaching them to the students if they had never heard the piano parts.)
Fink, Reginald, editor. Studies in Legato for Bass Trombone. Carl Fischer, Incorporated. (Slightly easier technically than Bordogni.)

BASS TROMBONE LEGATO STUDIES

- Bordogni, Marco/Rochut, Johannes. Melodious Etudes Books 1, 2, and 3. Carl Fischer, Incorporated. (Played 8vb.)
- Fink, Reginald, editor. Studies in Legato. Carl Fischer, Incorporated. (Slightly easier technically than Bordogni.)
- Pederson, Pullman Gerald ("Tommy"). Etudes Elementary and Advanced. Schmitt, Hall and McCreary. (These have both ballad style and more technical type etudes in them. The Intermediate book was, early on, "accidentally, permanently borrowed" from my files and I found that I couldn't get a replacement copy.)

TENOR TROMBONE CLEF STUDIES

- Blazhevich, Vladislav edited by Donald Hunsberger. Clef Studies. MCA Music. (I preferred this edition because musical/expressive and articulation marks were left in. I used these with my bass trombone students when I discovered they had forgotten how to read clefs.)
- Fink, Reginald. Alto Clef Studies. Accura Music. (Slightly easier than Blazhevich but not as useful, in my opinion, because most students could play them by ear after one or two readings and were no longer reading the clef.)
- Fink, Reginald. Tenor Clef Studies. Accura Music. (Slightly easier than Blazhevich but not as useful, in my opinion because most students could play them by ear after one or two readings and were no longer reading the clef.)
- Jørgensen, Axel. 24 Improvisations in Alto Clef. Unpublished. (This was the most useful book I taught, but it wasn't in print. These are very short etudes completely in alto clef with piano accompaniments. I used this to keep alto clef going in conjunction with the Bitsch, which only uses bass and tenor clefs. I intend to put this into a computer music writing program when I finish this book to make it available.)

TENOR TROMBONE TECHNICAL ETUDES

- Arban, Joseph Jean Baptiste Laurent edited by Charles L. Randall and Simone Mantia. Trombone Course. Carl Fischer. (Especially the multiple tongue sections.)
- Bitsch, Marcel. Fifteen Rhythmical Studies. Alphonse Leduc.
- Blume, O. 36 Technical Studies. Carl Fischer.
- Blume, O. arranged and edited by Reginald Fink. 36 Technical Studies for F-attachment. Carl Fischer.
- Boutry, Roger. 12 Etudes de Perfection. Alphonse Leduc.
- Bozza, Eugène. Thirteen Etudes. Alphonse Leduc.
- Cornette, V. edited by Jerome Procter. Method. Cundy-Bettoney Company, Incorporated. (This was especially good when I had students of varied experience. It begins very, very simply but proceeds through to some rather difficult technical etudes. You will like the duets in the back.)
- Gillis, Lew. Twenty Etudes. Southern Music Company. (For low range.)

Gillis, Lew. 70 Progressive Etudes. Southern Music Company. (For low range.)
 Kopprasch, C. edited by Richard Fote. 60 Selected Studies for F-attachment. Kendor Music.
 Tyrell, H. W. Progressive Etudes for Trombone. Boosey and Hawkes. (I liked these because they are tuneful and not just patterns.)

BASS TROMBONE TECHNICAL ETUDES

Aharoni, Eliezer. New Method for Modern Bass Trombone. Noga Music.
 Arban, Joseph Jean Baptiste Laurent edited by Charles L. Randall and Simone Mantia. Trombone Course. Carl Fischer. (Especially the multiple tongue sections.)
 Blazhevich, Vladislav. 70 Studies for BB-flat Tuba Books 1 and 2. Robert King Music Company. (I used these with less experienced players, especially tenor trombonists I drafted onto bass because it put them down in the very low register and helped them learn the valves.)
 Gillis, Lew. 20 Etudes. Southern Music Company. (Both Gillis books were a little more useful for f-attachment alone.)
 Gillis, Lew. 70 Progressive Studies. Southern Music Company.
 Bitsch, Marcel adapted by Anthony Greiner. 14 Rhythmical Studies. Alphonse Leduc.
 Maenz, Otto. Zwölf Spezial Studien für Tuba. Friedrich Hofmeister Musikverlag.
 Ostrander, Allen. Double-valve Bass Trombone Low Tone Studies. (Good for the less experienced student.)
 Rode, Pierre edited by Keith Brown. 15 Caprices. International Music Company. (These are so difficult one of my graduate students made sure he mastered one per week so he would get them over with in one term.)
 Tyrell, H. W. Progressive Etudes for Tuba. Boosey and Hawkes.

IF SIGHT READING IS PART OF YOUR ENSEMBLE AUDITIONS

Bona, Pasquale edited by William Fitch. Rhythmical Articulations. Carl Fischer.
 Dufresne, Gaston/Voisin, Roger Louis. Develop Sight Reading. Charles Colin Publishing Company.

DUETS FOR SIGHT READING

This is very much a starter list. I bought many, many duet books. Some worked, some didn't. This is an area of teaching that will involve spending money to weed out the bad and find the good.

Amsden, Arthur. Amsden's Celebrated Practice Duets Bass Clef and B-flat Treble Clef editions. C. L. Barnhouse. (The B-flat treble clef version is virtually the way I sped up my own tenor clef sight reading. If your students can find trumpet players who

want to read them, they think they have to take them really fast since they have valves. Keeping up can really push a student's tenor clef reading to new heights.)

Bach, Johann Sebastian edited by Donald Miller. Twelve Two-part Inventions. Ensemble Publications. (These worked both with two tenors or a tenor and a bass trombonist.)

Bartók, Béla arranged for two celli by Walter Kurz. 18 Duos from 44 Duos for Two Violins. Boosey and Hawkes. (These worked with two tenors or with tenor and bass trombone.)

Bassett, Leslie. 12 Duos. Edition Peeters. (This has a couple included that would require two trombonists to tape parts three and four. The ones in the front were very good for pushing students into reading non-traditional notation, meters, tonalities, etc., but were not so incredibly difficult that most couldn't get through them pretty well.)

Bendik, Max and Storck, Klaus compilers and arrangers. Easy Cello Duets. Edition Schott. (Good for the less experienced bass trombone student and his/her teacher.)

Blazhevich, Vladislav. Concert Duets. International Music Company. (Should any trombone student be permitted graduation without making it through the whole Blazhevich duet book? I thought not.)

Bower, Bugs edited by Steve Bulla. Bop Duets Bass Clef/Complete. Charles Colin Publishing Company. (These were really fun. They contain so many standard rhythms that students need to see. They worked with a tenor and bass player as well.)

Couillaud, Henri. Etudes en Duo d'après Bordogni. Alphonse Leduc. (Such beautiful, lyrical writing and such emphasis on high range.)

Hartzell, Doug. Diggin' Doug's Duos. Shawnee Press. (These are so hokey the students winced, but there are some great rhythms for reading in this book.)

Lynn, Brian E. 20 Posh Duets. Mark Tezak Verlag. (Tricky but wonderful.)

Nelhybel, Vaclav. Duets. E. C. Kerby, Ltd. (Worked *pretty well* for tenor and bass trombones.)

Pederson, Pullman Gerald ("Tommy"). Ten Duets for Bass Trombone. Kendor Music.

Pederson, Pullman Gerald ("Tommy"). Ten Duets for Tenor and Bass Trombone. Kendor Music. (Excellent for the less experienced bass trombonist and his/her teacher.)

Pederson, Pullman Gerald ("Tommy"). Ten Duets for Tenor and Bass Trombone. Unpublished. (I don't know where I got these but they were *excellent* reading for budding bass trombonists. Perhaps they will come back in print.)

Schneider, Georg Abraham edited by Keith Brown. Three Duets. International Music Company. (These are from the early nineteenth century. Even though there are only three, they are multi-movement works and quite long.)

Shostakovich, Dimitri edited by Allen Ostrander. Four Preludes. Edition Musicus. (This old Standard can work for two tenors or tenor and bass trombone.)

Uber, David. Petite Duos for Tenor and Bass Trombone. Kendor Music. (They looked easy but that wasn't always the case.)

ORCHESTRAL EXCERPTS

Of course, I was of the old school that grew up using the Keith Brown excerpt books. Because of the GATT treaty they became difficult with which to deal and, as you already know, impossible to get. I still used them a bit but also liked the following:

Doms, Johann. Orchestral Studies for Tenor Trombone. Musikverlag Johann Doms.
Doms, Johann. Orchestral Studies for Trombone-basso Including Contrabass Trombone.
Musikverlag Johann Doms.
Strauss, Richard/Brown, Keith. Orchestral Excerpts from Symphonic Works. International
Music Company.
Wagner, Richard/Hausmann. Orchestral Excerpts from Operas and Concert Works.
International Music Company.

I thought the best advice to students was for them to gradually collect the Kalmus individual parts to the standard excerpts required on auditions. I encouraged my students to buy all trombone parts plus tenor tuba and tuba so that they could practice these as sections with other motivated students. It wasn't *that* expensive and since quite a few of them had cell phones, I most certainly felt that they could afford to buy individual orchestra parts. Lets not even start the "priorities" discussion here.

Alto, Tenor and Bass Trombone Solos

When it came to my undergraduate majors I had a general philosophy. For those that were going to be band directors, I made sure they covered some of the literature I felt would be good for them to teach to that level of trombone student. For those that were performance majors, I felt that there was standard literature they ought to know before they went on to graduate school. For those that were any other majors – I mostly let them choose what they wanted since performing on the trombone was going to be strictly for enjoyment when they graduated. There were a few solos I used to reserve for graduate level students but that changed over time and the undergraduates were eventually playing almost everything. Any “categories” I used overlapped and intermingled because I often had education majors who were as avid solo performers as my performance majors. Here was the one size did *not* fit all problem again.

I had a tendency to stay away from solo transcriptions and you will find only a few listed. I was a strong supporter of the idea that if we don’t perform what composers have written for us, composers will not write for us. I thought *many* transcriptions didn’t work well for the slide. I just didn’t want to hear a lot of bassoon and cello music played on trombone. I was fully acquainted with and completely understood all the pedagogical arguments for teaching the cello suites but, I thought they sounded bad on trombone. I’d buy a Yo Yo Ma recording if I wanted to hear cello suites. That’s just the way I felt. If students of mine requested to perform transcriptions, I didn’t forbid it but generally, they didn’t make the request. There was so much top quality literature for our instrument being produced it kept them occupied. When you get to the section on trombone ensemble music you will notice that my opinion of transcriptions was a bit different – oh well.

So, here is a simple list of the things I taught. Publishers are listed but this, as we all know, changes over time. If I didn’t really have a publisher preference, I either put “(numerous)” or nothing at all. I put an asterisk next to the titles of those that I made sure education majors covered. I put two asterisks next to the titles of works that involve non-traditional notation or other non-traditional performance aspects. I’m sure I forgot to list some and this list changed every time a trombonist put out a compact disk but this is a good starter list for any teacher. As with the etudes list, there are so few solos listed here that if you don’t own all of them, a recording of all of them, and know them – you should.

ALTO TROMBONE SOLOS

Albrechtsberger, Johann Georg/ Darvas, Gabór	<u>Concerto</u>	Editio Musica Budapest
Wagenseil, Georg Christoph	<u>Concerto</u>	Universal

TENOR TROMBONE SOLOS

Aldag, Dan	<u>Wotda...</u> **	Kagarice Brass Editions
Anonymous/Wagner, Irvin	<u>Sonata</u>	Accura Music
Arnold, Malcolm	<u>Fantasy for Unaccompanied Trombone</u>	Faber Music
Barat, Joseph Edouard	<u>Andante et Allegro*</u>	(numerous)
Barat, Joseph Edouard	<u>Piece in B-flat*</u>	Alphonse Leduc
Bassett, Leslie	<u>Suite for Unaccompanied Trombone</u>	Autofax Editions
Berghmans, Jose	<u>La Femme a Barbe</u>	Alphonse Leduc
Berio, Luciano	<u>Sequenza V**</u> (unaccompanied)	Universal Edition
Berlioz, Hector	<u>Recitative and Prayer</u>	Mercury Music
Bernstein, Leonard	<u>Elegy for Mippy II for Unaccompanied Trombone</u>	Amberson Enterprises
Blazhevich, Vladislav	<u>Concert Piece No. 5*</u>	Belwin Mills
Bourgeois, Derek	<u>Concerto</u>	R. Smith & Co.
Boutry, Roger	<u>Capriccio</u>	Alphonse Leduc
Bozza, Eugène	<u>Ballade</u>	Alphonse Leduc
Bozza, Eugène	<u>Hommage a' Bach*</u>	Alphonse Leduc
Buss, Howard	<u>Camel Music**</u> (unaccompanied)	Smith Publication
Cage, John	<u>Solo for Sliding Trombone</u> (unaccompanied) **	Henmar
Castérède, Jacques	<u>Sonatine</u>	Alphonse Leduc
Cools, Eugène	<u>Allegro de Concert</u>	Billaudot
Corelli, Arcangelo/Powell, Richard	<u>Prelude and Minuet</u>	Southern Music
Creston, Paul	<u>Fantasy</u>	Schirmer
Croce-Spinelli, B.	<u>Solo de Concours*</u>	Alphonse Leduc
David, Ferdinand	<u>Concertino, Op. 4*</u>	(Numerous, but it
was said that the Carl Fischer edition had the fewest changes from the original. The Cundy-Bettoney edition had the only piano part I found playable and frankly it wasn't all that playable. The best performance I ever had with a student was when another pianist and I played the piano part four handed.)		
Davidson, John	<u>Sonata</u>	Shawnee Press
Defaye, Jean-Michel	<u>Deux Danses</u>	Alphonse Leduc
DeJong, Conrad	<u>AANRAKING (contact)</u> (unaccompanied)**	Schirmer
De Meij, Johann	<u>T-Bone Concerto</u>	Amstel Music
Druckman, Jacob	<u>Animus 1</u> (tape accompaniment)**	MCA Music
Dubois, Pierre Max	<u>Cortege*</u>	Alphonse Leduc
Dubois, Pierre Max	<u>Suite</u>	Alphonse Leduc
Dutilleux, Henri	<u>Choral, Cadence et Fugato</u>	Alphonse Leduc
Ewazen, Eric	<u>Sonata</u>	Southern Music
Fasch, Johann	<u>Sonata</u>	McGinnis & Marx

Galliard, Johann Ernst
 Gaubert, Philippe
 Gouinguene, Christian
 Grafé, Friedebald
 Gröndahl, Launy
 Guilmant, Alexandre
 Handel, George Frederick
 Hartley, Walter
 Hidas, Frigyes

Hildingsen, Axel
 Hindemith, Paul
 Högberg, Fredrik
 Jacob, Gordon
 Jones, Robert
 Kagel, Mauricio

Koetsier, Jan
 Krenek, Ernst
 Kreisler, Fritz
 Larsson, Lars-Erik

Marcello, Benedetto/
 Ostrander, Allen
 Martin, Frank
 Mercadante, Saverio
 Milhaud, Darius
 Mobberley, James

Monaco, Richard
 Niverde, Lucien
 Nux, Paul de la
 Peaslee, Richard
 Phillips, Mark

Persichetti, Vincent

Porret, Julien
 Pryor, Arthur
 Pryor, Arthur
 Pryor, Arthur
 Rabe, Folke
 Rachmaninoff, Sergei

Sonata No. 1*
Morceau Symphonique
Concerto No. 1
Grand Concerto*
Concerto*
Morceau Symphonique*
Concerto in F Minor
Sonata Concertante
Movement

Romance
Sonate
Subadobe** (unaccompanied)
Concerto
Sonatine
Atem für einen Blaser
 (unaccompanied)**

Sonatine
Five Pieces**
Liebesleid
Concertino*

Sonata in F Major
Ballade
Salve Maria
Concertino d'hiver
BEAMS!
 (tape accompaniment)**

Sonata
Legende
Solo de Concours*
Arrows of Time
T. Rex (compact disk
 accompaniment)**

Parable for Unaccompanied
Trombone**
Six Esquisses
Blue Bells of Scotland*
Fantastic Polka
Thoughts of Love*
Basta** (unaccompanied)
Vocalise

(I used the one out of Solos for the Trombone Player by Henry Charles Smith.)

International
 Southern Music
 Billaudot
 Cundy-Bettoney
 Samfundet
 (numerous)
 Alphonse Leduc
 Fema Music
 Editio Musica
 Budapest
 Unpublished
 Schott
 Edition Tarrodi
 Galaxy Music
 Fema Music

Universal Edition
 Donemus
 Bärenreiter
 Charles Foley
 Carl Gehrman
 Musikförlag

International
 Universal Edition
 C. F. Schmidt
 Associated Music

Modern Editions
 Philharmonica
 Billaudot
 Southern Music
 Margun Music

ITA Press

Elkan-Vogel
 M. Baron
 Carl Fischer
 Carl Fischer
 Carl Fischer
 Edition Reimers
 Schirmer

Rachmaninoff, Sergei /Venglovsky, Victor /Alessi, Joseph	<u>Elegie for Piano in E-flat Minor</u> <u>Opus 3, No. 1</u>	Williams Music (numerous) Well Tempered Press International
Rimsky-Korsakov, Nicolai Ropartz, Joseph Guy Marie	<u>Concerto*</u> <u>Andante et Allegro*</u>	
Ropartz, Joseph Guy Marie (I used the one that is included in a booklet entitled <u>Three French Pieces.</u>)	<u>Piece in E-flat Minor</u>	
Saint-Saëns, Camille	<u>Cavatine</u>	Durand
Serocki, Kazimierz	<u>Concerto</u>	PWM Edition
Serocki, Kazimierz	<u>Sonatine</u>	Moeck
Stojowski, Sigismond	<u>Fantaisie</u>	Alphonse Leduc
Sulek, Stjepan	<u>Sonata vox Gabrieli</u>	Editions BIM
Telemann, Georges Philippe	<u>Twelve Fantasies</u>	Carl Fischer
Tomasi, Henri	<u>Concerto</u>	Alphonse Leduc
Weber, Carl Maria von (attr.)	<u>Romance</u>	Kalmus
White, Donald	<u>Sonatine</u>	Southern Music
Wilder, Alec	<u>Sonata</u>	CFG Publishing
Wilkenschildt, Georg	<u>Five Pieces in Different Keys</u>	Skandinavisk Node
Xenakis, Iannis	<u>Keren**</u> (unaccompanied)	Salabert Editions

BASS TROMBONE SOLOS

Anderson, Thomas Jefferson	<u>Minstrel Man**</u>	Bote and Bock
Bariller, Robert	<u>Hans de Schnokeloch</u>	Alphonse Leduc
Bartles, Alfred	<u>Elegy*</u>	Sam Fox
Benson, Warren	<u>Largo Tah</u> (with percussion)**	Theodore Presser
Bozza, Eugène	<u>New Orleans</u>	Alphonse Leduc
Bozza, Eugène	<u>Allegro et Finale*</u>	Alphonse Leduc
Bozza, Eugène	<u>Prelude et Allegro*</u>	Alphonse Leduc
Bozza, Eugène	<u>Thème Varie*</u>	Alphonse Leduc
Castérède, Jacques	<u>Fantaisie Concertante</u>	Alphonse Leduc
Clérissè, Robert	<u>Pièce Lyrique</u>	Alphonse Leduc
Corelli, Archangelo/Hall, Harry	<u>Preludio and Allemande</u>	Brodt Music
Culver, Eric	<u>Suite</u>	TAP Music
Debussy, Claude	<u>Beau Soir</u>	(numerous)
Debussy, Claude	<u>Voici Que le Printemps</u>	(numerous)
Defaye, Jean-Michel/ Donald Knaub	<u>Deux Danses</u>	Alphonse Leduc
Ewazen, Eric	<u>Concertino*</u>	ITA Press
Ewazen, Eric	<u>Concerto for Tuba or Bass Trombone</u>	Southern Music
Ewazen, Eric	<u>Rhapsody</u>	ITA Press

Fetter, David	<u>Bar Lines</u>	Music for Brass
Frescobaldi, Girolamo	<u>Canzona No. 1</u>	Doblinger
Gillingham, David	<u>Sonata</u>	ITA Press
Goffin, Norman	<u>The Philosopher</u>	Molenaar
Haddad, Don	<u>Suite for Tuba*</u>	Shawnee Press
Hartley, Walter	<u>Sonata Breve</u> (unaccompanied)	Tenuto
Hidas, Frigyes	<u>Meditation</u> (unaccompanied)	Editio Musica Budapest
Hidas, Frigyes	<u>Rhapsody</u>	Editio Musica Budapest
Hindemith, Paul	<u>Three Easy Pieces for Violoncello*</u>	Schott
Hoffman, Earl	<u>The Big Horn*</u>	Southern Music
Hoffman, Earl	<u>Trigger Treat*</u>	Southern Music
Jacob, Gordon	<u>Cameos*</u>	Emerson
Kessler, James	<u>Concerto</u>	Williams Music
Koetsier, Jan	<u>Allegro Maestoso</u>	Marc Reift
Lebedev/Ostrander, Allen	<u>Concerto in One Movement</u>	Edition Musicus
Lassen, Eduard	<u>Zwei Fantasiestücke, Op. 48</u>	Ensemble
Leduc, Simon/Goudenhooff, André/Maillard, Augustin	<u>Andante</u>	Billaudot
Lieb, Richard	<u>Concertino Basso*</u>	Carl Fischer
Liptak, David	<u>Flaming Angel</u> (amplified harpsichord accompaniment)	TAP Music
Lischka, Rainer	<u>Drei Skizzen</u>	Hofmeister
Liszt, Franz	<u>Hosannah</u>	Schott
Margoni, Alain	<u>Après une Lecture de Goldoni</u>	Alphonse Leduc
McCarty, Patrick	<u>Sonata</u>	Ensemble Publications
Mueller, J. I.	<u>Praeludium, Choral, Variations and Fugue*</u>	Edition Musicus
Planel, Robert	<u>Air et Final</u>	Alphonse Leduc
Ritter-George, Thom	<u>Concerto</u>	Accura Music
Ross, Walter	<u>Prelude, Fugue and Big Apple</u> (tape accompaniment)**	Boosey &
Sachse, Ernst	Hawkes	
Semler-Collery, Jules	<u>Concertino*</u>	Rahter
Smith, Clay	<u>Barcarolle et Chanson Bachique*</u>	Alphonse Leduc
Spillman, Robert	<u>Fancy Free</u>	Ensemble
Spillman, Robert	<u>Concerto</u>	Edition Musicus
Stevens, Halsey	<u>Two Songs</u>	Edition Musicus
Sulek, Stjepan	<u>Sonatina for Tuba</u>	Peer-Southern
Tcherepnin, Alexander	<u>Sonata vox Gabrieli</u>	Editions BIM
Tomasi, Henri	<u>Andante</u>	M. P. Belaieff
	<u>Être ou ne pas être</u>	Alphonse Leduc

(Of course, this is not a solo with piano accompaniment, but it was so often performed by my bass trombonists on recitals I decided to list it here.)

Uber, David
Vaughan Williams, Ralph

Vaughan Williams, Ralph
White, Donald

Wilder, Alec

Skylines
Concerto for Bass Tuba

Six Studies in English Folk Song
Tetra Ergon

Sonata

Hidalgo
Oxford University
Press

Galaxy Music
Kagarice Brass
Editions

Margun

Trombone Choir

In my teaching, trombone choir was essential. I felt it an irreplaceable supplement to the teaching I did in the studio. In my opinion, every aspect of technique and musicality could be reinforced through this ensemble.

My basic approach was to have it function as a choir, in other words, usually parts were doubled. I liked this sound best. Most of the time, I had to purchase multiple copies of works to accomplish this but *I did not photocopy published music* and did not allow it of my students. If you decide to adopt the choir/doubled parts approach, I strongly urge you to adopt a “no photocopying” policy in your studio.

I also often programmed unique works that were best performed one to a part to feature and challenge the more experienced players. Sometimes in the large choir, I mixed up players and parts so that some were not playing all first and some all third. I was careful, though, not to take the less experienced players out of a relative comfort zone. I never saw this force students to improve – it usually only caused them a great deal of embarrassment and frustration.

Having all students meeting and playing together once a week seemed to create unity in the studio because the experienced players helped along the less experienced and because every student was expected to support and encourage the others. I allowed no jealousy or “back stabbing.” I rarely had to address this because the atmosphere was usually obvious to an incoming student and he/she naturally picked up the positive attitude. This was my experience with the trombone world and made my career very enjoyable. I wanted my students to have the same experience.

Of course, our School of Music offered many more chamber ensemble playing opportunities for trombonists such as sackbut ensembles of varying numbers, jazz trombone groups with rhythm section, and the occasional quartet of interested students. These groups were either coached by other faculty members or were not taken for credit (simply organized by the students for their own benefit and enjoyment), so I never developed syllabi for them.

I always tried to plan Trombone Choir obligations in advance and kept them to a minimum. My students played in so many ensembles that I couldn’t ask too much of them in a chamber ensemble. Usually, I knew the Trombone Choir commitments for the entire academic year and if something just “popped up,” I asked the students’ approval to add to the schedule.

We typically performed one full, fifty-minute, campus concert per term. There were often one or two smaller performances requested of us and from time to time, we were invited to perform on regional concert series, jazz festivals, or at regional churches. Although we were invited to perform at the Eastern Trombone Workshop and at the International Trombone Festival we were unable to travel because our School of Music budgets had no line item for small ensemble travel. I was able to find funding on an individual basis for smaller trombone groups that won competitions or received special

invitations, but to raise travel money for an 18 to 20-member choir would have been a monumental task. Philosophically, I refused to drag my students around the region to every money-making venue we could have found or ask them to pay their own way to travel to perform. That was not why they were in school. We enjoyed a nice level of notoriety at little or no expense to my students' schedules or wallets.

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music
College of the Arts

COURSE SYLLABUS FOR TROMBONE CHOIR

Course Number and Title: MUP 471-671, CHAMBER MUSIC

Course Description: This ensemble is designed as a direct supplement to applied trombone study. In this ensemble, the trombone student is given the opportunity to apply all technical and musical concepts taught in the studio. Because of the chamber nature of the group and the highly idiomatic writing necessary for successful trombone ensemble literature, this ensemble provides the trombone student some of his/her most challenging performance situations from all technical and musical standpoints.

Internet URL: http://www.c-gate.net/~mhofacre/classstuff.html
--

Instructor: Dr. Marta Hofacre
Office: PAC 214
Office phone: 266-6103
Home phone: 264-1784
Email: marta.hofacre@usm.edu

Brief Statement of Course Objectives: A series of rehearsals followed by public performances of trombone ensemble literature of all historical time periods and styles.

Nature of Ensemble Make-up: All students declaring music and trombone as their University major are required to play in this ensemble during all terms they are enrolled. Because of the large number of trombone majors, minors and non-majors may not perform with this ensemble unless approved to do so by the Instructor.

Method of Evaluating: Students will be graded on professionalism and preparation of music. (See attendance policy, below.)

Attendance Policy: STUDENTS MAY NOT MISS REHEARSALS AND PERFORMANCES. Excused absences from rehearsals will be granted in only the rarest and most extreme cases. Therefore, you will have to plan all obligations and commitments for times other than Mondays from 5:30 to 7:00 p.m. Students will never be excused for participation in pep band. For each unexcused absence, the student's grade will be lowered at the Instructor's discretion. For every late arrival, the student's grade will be lowered at the Instructor's discretion. Leaving a rehearsal early will be treated the same as a late arrival. Students should be in their seats five minutes before the rehearsal time. Anyone taking his/her seat after the initial downbeat will be considered late. If a student is late for a dress rehearsal or performance, his/her grade will be lowered at the Instructor's discretion. An unexcused absence from a dress rehearsal or performance will result in a lowered grade at the Instructor's discretion. If the student is a source of disturbance in the ensemble rehearsals to the point of being reprimanded, the student's grade will be lowered at the Instructor's

discretion. Other nonprofessional behavior, such as loss of or forgetting music, the failure to obtain or bring necessary equipment, etc., will result in the lowering of the student's grade at the Instructor's discretion.

Course Outline: This ensemble meets EVERY Monday evening in the Band Hall from 5:30 to 7:00 p.m. (at the latest) unless the Instructor gives advance notice of change or cancellation. Extra time on rehearsals or extra rehearsals will rarely, if ever, be called. Dress rehearsal and concert dates, times and locations will be announced at the beginning of each term.

Required Disability Statement: If a student has a disability that qualifies under the Americans with Disabilities Act and requires accommodation, he/she should contact the Office for Disability Accommodations for information on appropriate policies and procedures at Box 8586; Telephone 266-5024; TTY 266-6837; Fax 266-6035.

TROMBONE CHOIR OBLIGATIONS FOR ACADEMIC YEAR 20XX - XX:

Annotated List of Trombone Ensemble Music

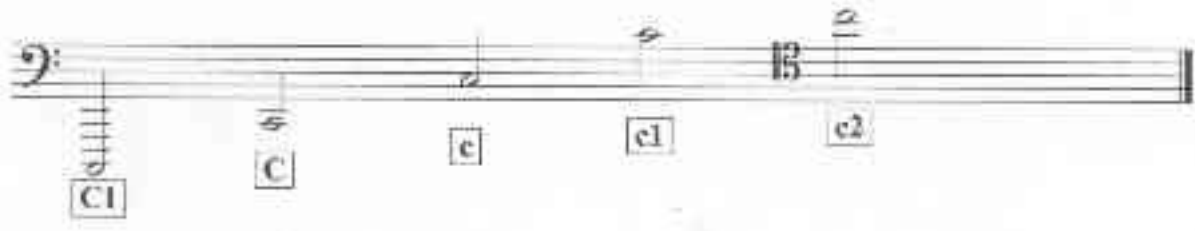
Again, my intent in this section was not to give as long a list as possible of compositions one can use with a trombone choir. Listed here are the works my group performed over the years. My students and I determined our programs by what we liked, so things were completely subjective varying with the personalities of the group at different times. There is nothing scientific about this list, there were no surveys of major trombone teachers done, no publisher paid me under the table to discuss a work here – this is just what we performed. It was complicated as well to rank a composition as easy or difficult because the simplest work technically could be the most challenging to pull off musically (but you already know that). I've provided information that will help in making choices and if something has a technical aspect that is unusual or challenging, it's discussed in the notes.

For each work, I listed the composer and his/her dates if known, arranger, title (including the number of parts), and the publisher and publication date. Some specifics follow, such as how high the highest voice extends, how low the lowest voice extends, whether or not alto trombone or bass trombone would be better or are required on some parts and the clefs involved. Then I dashed off a short discussion of each work, which often includes the pedagogical reason for using the work with my students in the ensemble setting. If a work was best done one-on-a-part, I specifically mentioned that in the notes. Perhaps there is not as much detail as one would like, but the sabbatical I was granted to complete this book was only sixteen weeks long, what can I say?

At the time of this writing, I used a few basic sources to acquire most of my trombone ensemble music. I had very good luck with Hickey's Music (www.hickeys.com) and still use Robert King sometimes (www.robertkingmusic.com). I sometimes ordered International Trombone Association (ITA) Press (www.ita-web.org), Kagarice Brass Editions (vern@kagarice.net), Warwick Music (www.warwickmusic.com), Williams Music (wmp@mindspring.com), and TAP Music (www.tapmusic.com) editions directly from the publishers. If none of these places had it, I had to do some serious digging.

This Section was for all my friends who helped me find new literature each year (John, Vern, Stephen, Simon, Woody, Hal, Don, Nat, the other John, and many others I may have forgotten to list) and for those who telephoned or emailed me from time to time asking me to list all the ensemble works my choir played in the past five years (Don, Nat, Ray, etc.). There are over 100 works annotated here, which I hoped could help a young teacher get started with an ensemble. I could have used a list like this when I started teaching at USM. Actually, much of this music wasn't available then. Putting together this list made me conscious of how much the trombone ensemble repertoire grew just in my teaching lifetime. As I was compiling this book, I learned of a "hot off the presses" dissertation I would recommend: "An Annotated Guide to Trombone Choir Literature" by Bruce Tychinski.

Here are the range indications again. I put them right here, because, if you're like me, you won't want to turn back and find them printed at an earlier point and you'll just pretend to remember what the letters and numbers mean:



Adler, Samuel (b. 1928). *Five Vignettes for Twelve-part Trombone Choir.* Oxford University Press, 1969. (Only the score is available for sale. The parts must be rented from the publisher). Ranges: highest voice to d-flat2 and lowest voice to F1. BTRB: the composer recommends that the lowest five parts be performed on bass trombone, or at the least on tenors with f-attachments. Clefs: Parts 1 through 4 and 7 and 8 are in both tenor and bass clefs and all other parts are entirely in bass clef. *Five Vignettes* is dedicated to Emory Remington and was premiered by the Eastman Trombone Choir, Samuel Adler conducting. It has five short movements that amount to ten minutes performance time: "Fast and Furious," "Gracefully," "March-like," "Slowly and Quite Relaxed," and "Fast and Very Marked." This is a very difficult work but well worth the rehearsal time. My group never performed all five movements because we just didn't have enough time to master them. I purchased twelve copies of the score to rehearse. Although the notation is in manuscript and very small, my students seemed to benefit by seeing the entire score. Having to rent parts may be a deterrent to some when considering *Five Vignettes* for a performance.

Anderson, Mark. *Soundpiece for Twelve-part Trombone Ensemble.* Seesaw Music Corporation, 1975. Ranges: highest voice to d-flat2 and lowest voice to B-flat1. BTRB: not required, but it might work best for one indeterminate passage. Clefs: all twelve parts are entirely in bass clef. *Soundpiece* was composed for and premiered by the Arkansas State University Trombone Ensemble, Neale Bartee, conductor. This is a wonderfully accessible work for introducing students to such things as non-traditional notation, atonality, aleatoric music, improvisation, etc. Straight mutes are required for all parts except first. The conductor indicates specific time units of differing amounts of seconds and cues entrances of parts, which are given passages to play in any way (loud, soft, backwards, foreword, and so forth). An extensive cadenza in Part one might require a more mature player.

Andresen, Mogens (b. 1945). *Three Swedish Tunes for Four Trombones.* Danish Brass Publishing, Denmark, 1984. Ranges: highest voice to d2 and lowest voice to F1. BTRB: necessary on Part four. Clefs: all parts are entirely in bass clef. Mogens has been the bass trombonist in the Royal Danish Orchestra since 1974 and teaches at the Royal Academy of Music in Copenhagen. *Three Swedish Tunes* was written for the 1983 International Trombone Festival. The first movement, "Farewell," moves through allegro, lento, and presto sections. Meters are mixed, but not difficult (2/4, 3/4, 4/4, 6/8). The second movement, "And Soon It Will Be Blossom Time," is an andante ballade. It has a free section midway, which can be conducted to the quarter note pulse. This section put me in mind of a group of luurs sounding together. Surely you know what a luur is? If not, use it as an excuse to write a grant to go to

Copenhagen to see them in the museum. The chorale, almost coda-like ending is lovely. Movement three, “Walking Tune from Åppelbo,” is a 2/4 andantino marcato setting of an exceedingly jolly melody. It offers two endings, one labeled “jazz,” which my group never tried (it’s very short, so not a big issue). Although only in four parts, *Three Swedish Tunes* worked well with a full choir doubling parts. My students often requested it because it’s use of Danish folk melodies made it one of the more unique things we performed.

Bach, Johann Sebastian (1685 – 1750) arranged by Royce Lumpkin. *Contrapunctus IX for Four-part Trombone Ensemble (divisi)*. Unpublished. Ranges: highest voice to c2 and lowest voice to C. The first and second parts of this arrangement have divisi octaves making it a six-part arrangement but these octave doublings would not be absolutely necessary for performance. BTRB: recommended on Part four. Clefs: Part one is entirely in tenor clef and all other parts are entirely in bass clef. In my opinion, this was the best arrangement of *Contrapunctus IX* for a trombone ensemble at the time I was working with my choir. I thought it a good experience for my students to hear and perform Bach. Juxtaposing arrangements of the works of earlier composers with all the new ensemble compositions that were becoming available made for a pleasant program for, typically, our largely non-trombonist audiences. You already know what you’re getting here because you know this contrapunctus and Royce has set it so well. Sometimes I put a few bars of the first part in different voices in order to provide more rest (seven bars of rest at the beginning is all there is), but that’s not a requirement. What caused the players in my group problems in performing this was keeping it clean and tight. I programmed it several times before I finally figured out how to get them to perform it well. I simply didn’t conduct. I started them, gave major entrance cues, indicated some dynamics and cut them off at the end. That was all. It forced them to listen and feel the pulse and to be conscious of how each part related to the others. The conductor is usually the problem anyway, right?

Barber, Samuel (1910 – 1981) arranged by Charles DePaolo. *Adagio, Opus 11 for Trombone Octet*. G. Schirmer, Incorporated, 1996. Used by permission. Ranges: highest voice to d2 (unless ossia is taken) and lowest voice to E-flat1 if 8vb suggestion is taken. BTRB: suggested by the arranger on the bottom two parts, which are indicated Bass Trombone 1 and 2, but only truly *required* on Bass Trombone 2. Clefs: Part 1 is entirely in alto clef, Parts 2, 3, 5 and Bass Trombone 1 are in both tenor and bass clefs and all the other parts are entirely in bass clef. You know this one. Man, it was really difficult musically. It took experienced and secure players on all parts. It worked best, in my opinion, with parts doubled. Intonation, style, control, and expression – they were so demanding on this. If you like the tune and think you can do it justice, give it a try. This was a good example, also in my opinion, of where a transcription *might* not work unless all players are very strong from all standpoints of technique and musicianship.

Bass, Eddie (b. 1937). *Partita for Eight-part Trombone Ensemble*. Seesaw Music, 1987.

Ranges: highest voice to c2 and lowest voice to A1. BTRB: necessary on Parts 4 and 8 as indicated by the composer. Clefs: Parts 1 through 3 and 5 through 7 utilize both tenor and bass clefs and Parts 4 and 8 are entirely in bass clef. *Partita* was commissioned by and dedicated to The University of Georgia Trombone Choir, Phil Jameson, director. This is a difficult and heavy work and in my opinion, must be performed with only one player per part. In the opening misterioso section, Parts 5 through 8 are positioned off stage. The tonality is complex and difficult, and quickly alternating meters, rhythms, intervals, and tempo changes abound. Following a grand pause, a scherzando section begins with Part 1 in Harmon mute and Parts 2 through 4 in cup mute. Following an intense build to a climax (via rhythms, dynamics, etc.), *Partita* ends with a stately and sustained chorale. The composer indicates in the program notes that the entire work is a continuous set of variations on the chorale melody, “Herzliebster Jesu, was hast du verbrochen?” (“Oh Holy Jesus, how hast Thou offended?”), proceeded by an introduction. This work was a wonderful challenge for my more experienced players. No hiding behind doubled parts here, and if a player got lost, he/she was in a bit of trouble.

Barnes, James (b. 1949) arranged for trombone choir by Jon Bohls and James Barnes.

***Yorkshire Ballad for Eleven-part Trombone Ensemble*. Southern Music Company, 1985.** Ranges: highest voice to e-flat1 (but a lower ossia is provided) and lowest voice to F1. BTRB: necessary on Parts 7 and 8. Clefs: all parts are in bass clef but for the last 27 measures of Parts 1 and 2. I liked what I heard of compositions and arrangements by Barnes, Bohls, Barnes & Bohls, or Barker & Bohls. Those that my ensemble played were lovely and easily rehearsed and performed. I usually combined *Yorkshire Ballad* with *Bushes and Briars* or another work relating to Britain, Scotland, Ireland, or Wales and made a suite of short pieces. To cover all the divisi writing in this arrangement, you would need eleven trombonists, however, you could probably perform it with less. I didn’t like to leave out anything the composers/arrangers wrote, and I assumed some of the divisi were provided for ease or for the different low brass instruments (tuba or euphonium options), so I always performed this with the large choir doubling, parts. *Yorkshire Ballad* is a happy and pleasant setting of a lovely melody and always appealed to both my students and to their audiences.

Beethoven, Ludwig van (1770 – 1827). *Three Equali for Four Trombones*. J & W.

Chester, 1975 (arranged by Philip Jones); Breitkopf and Härtel, n.d.; Robert King, 1961 (edited by Robert King); and Ensemble Publications, n.d.. Ranges: (original key) highest voice to b-flat1 and lowest voice to F. Clefs: in the Chester, King, and Ensemble publications all parts are entirely in bass clef. In the Breitkopf and Härtel edition Parts 1 and 2 are entirely in alto clef, Part 3 is entirely in tenor clef, and Part 4 is entirely in bass clef. You know this one. I thought it was lovely with parts doubled for the choral affect. I still owned the Chester edition, which, after a while, was not available. The Breitkopf & Härtel edition is nicely done even though it does not provide a score, and, like the Chester, is transposed up a step. It also has the second

and third equali in opposite order. If you want to perform it in the original keys either the Ensemble or King editions work just fine.

Beethoven, Ludwig van arranged by Charles Small. *Symphony No. 5, Movement I for Eight-part Trombone Ensemble*. Kagarice Brass Editions, 1994. Ranges: highest voice to e2 and lowest voice to B-flat1. ATRB and BTRB: not required but recommended on Parts 1 and 8 respectively. Clefs: Parts 1 through 4 are entirely in tenor clef and Parts 5 through 8 are entirely in bass clef. In my opinion, one could always count on a Charlie Small arrangement for trombones. This was challenging, of course, from many aspects beginning with conducting the first entrance, on which volumes have been written by some of the greatest conductors of history. Pedagogically, it was a wonderful tool to illustrate how late wind players can be on entrances that occur on upbeats. It is very “do-able” and can be an excellent project for the members of a group, as they put in some work while performing the music of a monumental composer. Our more “purist” (surely you recognize a euphemism when you read one) audience members couldn’t decide how they felt about it, but had to admit it was fun to hear it performed by trombonists. I liked it and enjoyed throwing it at my students from time to time. They liked it too. I’ve heard it performed with one player on a part and my choir performed it with doubled parts. I thought it worked both ways.

Biebl, Franz (1906 - 2001) arranged by Royce Lumpkin. *Ave Maria (Angelus Domini) for Nine-part Trombone Ensemble*. Bettenger Musikverlag Bettone, 1992. Ranges: highest voices to a1 and lowest voice to C (if 8vb option is taken at end). BTRB: recommended on Trombone B4. Clefs: Parts A1 and B1 are entirely in tenor clef and all others are entirely in bass clef. I was tempted to claim this the most beautiful work annotated in this entire bibliography. That would be an achievement considering other incredibly beautiful works discussed, but the fact that I would consider ranking it number one should give you some indication. The offstage soloist provides an ethereal quality and Royce has perfectly adapted the writing of the choral-style accompaniment parts. If you are creative with the phrasing and dynamics this can be absolutely stunning. It was often requested when we were invited to play for religious services or ceremonies. If the average, non-musician, person-on-the-street remembered it, you know it touched everyone. I couldn’t imagine performing this with only one player per part since I enjoyed the choir sound but I have heard it done that way and it worked. Royce arranged this for the University of North Texas group that performed at the 1992 International Trombone Festival at the University of Minnesota and he performed the solo parts.

Bourgeois, Derek (b. 1941). *Scherzo Funèbre for Trombone Octet*. Warwick Music, 1995. Ranges: Alto 1 to e-flat1 and Bass Trombone 8 to E1. BTRB: required on Parts 4 and 8 and recommended on Parts 3 and 7 as indicated by the composer. Clefs: Part 1 is entirely in alto clef, Parts 2, 3, 5, and 6 are in tenor and bass clefs and Parts 4, 7 and 8 are entirely in bass clef. Parts 1 through 4 need straight mutes and Parts 1 and 5 through 7 need cup mutes. If I would have allowed it, my students would have been happy to perform *Scherzo Funèbre* on every single concert we played from 1995

on. They loved it. I always pulled it out of the files when I had at least six strong bass trombone majors because I liked to have basses on Parts 3, 4, 7 and 8 just to give it a powerful and heavy sound. If you don't have that many basses, you can get away without any on Tenor/Bass Part 3. For a long time it was difficult for me to get too much bass trombone. Knowing this, my players took it upon themselves to give me too much bass trombone and they did succeed. This composition is not a stroll down a prim rose path. The grave opening section provides rhythmic ensemble challenges. I was always careful about the loud dynamics in this section because there is *so much* left to come that too loud too often too soon can turn this into a triple forte nightmare. An allegro moderato section in 6/8 follows, which required my players on Parts 1, 2, 5, and 6 to get in the practice room and clean up the legato, double-tongued runs. There is some switching back and forth between 4/8, 5/8, 6/8, and 9/8 but it isn't problematic. The one that is different is the 7/8 bar at measure 21. It is a neat elided motive (good pedagogical opportunity there). You can either feel a motive end with the accent on the G1 and G in bar 22, or can feel an accent on the first note (D and d) of measure 22 which would put that part of the bar with the rest of the bar. It worked best for us if we took the second option. The offbeat section after rehearsal number 22 could cause ensemble problems, but these usually went away when the players knew the work better. The work ends with a return of the grave idea and a muted chorale that requires straight mutes on all parts.

Brahms, Johannes (1833 – 1897) arranged by Elwood Williams. *How Lovely Is Thy Dwelling Place from A GERMAN REQUIEM for Eight-part Trombone Ensemble (two choirs of four parts each)*. Williams Music, 1993 (The Lewis Van Haney Series). Ranges: highest voices to b-flat1 and lowest voice to B-flat1. BTRB: would work best on Part 4A and Part 4B although 4B *could* be performed on tenor. Clefs: 1A, 2A, 1B, and 2B are entirely in tenor clef with the rest entirely in bass clef. According to Woody's notes on the first page of the score, this is the first in the Van Haney Series, comprised of music from his (Van Haney's) library. He indicates that all royalties on publications in this series are contributed to the Lewis Van Haney Memorial Scholarship Fund (of the International Trombone Association). Woody is an excellent arranger for trombone and has done quite a few. This one, as you already suspect since you know the tune, is just beautiful. We liked to perform it with one choir on the stage and one in the balcony. We also found it perfect for use in religious services, although, taken at a proper tempo, it might be a bit long in some instances.

Bruckner, Anton (1824 – 1896) arranged by Elwood Williams. *Christus Factus Est for Four Trombones*. Williams Music, 1991. Ranges: highest voice to a1 and lowest voice to C. BTRB: recommended on Part four but not required. Clefs: Parts 1 and 2 are entirely in tenor clef and Parts 3 and 4 entirely in bass clef. This is a lovely arrangement, obviously choral in style. It is in d minor and 4/4 throughout. As expected with Bruckner, dramatic changes in dynamics add fervor. About a five-minute work, I usually paired it with another choral transcription of contrasting style. This is one that worked as well in the choir format with doubled parts as with only one on a part.

Bruckner, Anton arranged by Arno Hermann. *Inveni David for Eight-part Trombone Ensemble*. Musikverlag & Notensatz, 1995. Ranges: highest voice to b-flat and lowest voices to F1. BTRB: specified on Parts 7 and 8. Clefs: Parts 1 through 4 are entirely in tenor clef and all others are entirely in bass clef. This is a wonderful arrangement, which is extremely well suited and well arranged for trombones by Hermann. It is a maestoso 4/4 and stays in D-flat major to the middle where it slips into F major. Only a few minutes in length, widely varied dynamics and legato/sostenuto style fill those minutes with passion and drama.

Cesare, Giovanni Martino, I (fl. 1621) arranged by Glenn Smith. *La Bavara (The Bavarian Woman) from MUSICALI MELODIE, 1621 for Five-part Trombone Ensemble*. Brass Press, 1977. Ranges: highest voice to a1 and lowest voice to E. Clefs: all parts are entirely in bass clef. This edition was already a standard of the ensemble repertoire when I started teaching. It was part of a publishing venture called the "International Trombone Association Series." Glenn was the trombone professor at the University of Michigan for many years and arranged well for low brass. Alternate parts are provided so that trumpets, horn, trombone, and tuba could play the work. According to the very helpful program notes on the first page, provided by Glenn, the original key was retained but the keyboard part found in the original was omitted but for the continuo line that is performed in Part five. Some additions and changes of the original were made in dynamics, bar lines, note values, etc. Meters of 2/2 and 3/2 can be good practice for the less experienced student. The tempo is moderate as are the technique requirements. It was very useful for contrasting music of past time periods with the abundance of new literature we enjoyed. At only a few minutes in length, it was very functional in most religious services.

Cheetham, John (b. 1939). *Reflections and Rattledance for Seven-part Trombone Ensemble*. ITA Press, 1996. Ranges: highest voice to c2 and lowest voice to B-flat1. BTRB: necessary on Part seven. Clefs: all parts are entirely in bass clef. Educators are generally familiar with John Cheetham's writing. *Reflections and Rattledance* was dedicated to the University of Missouri-Columbia Trombone Choir when Nathaniel Brickens was teaching there. It is written in one movement, which has two distinct sections: sostenuto e ben ritmico and allegro moderato (which moves through several flat keys). Straight mutes are required in some parts (1 through 3) as is jazz improvisation (Parts 1 and 2). Other players are asked to play hand-held rhythm instruments (cabasa in Part 5 and guiro in Part 6). Rhythm shifts in the middle among 3/4, 3/8 and 6/8 were fun. This is a good seven to eight-minute work with unique features.

Cibulka, Franz (b. 1946). *Eröffnungsfanfare for Eight-part Trombone Ensemble*. Unpublished and available from the composer. Ranges: highest voice to e-flat2 and lowest voice to B-flat1. ATRB: recommended on Part one but not required. BTRB: recommended on Part eight but not required. Clefs: Parts 1 and 2 are entirely in tenor clef with all other parts entirely in bass clef. This "festive opening fanfare" was composed for Carsten Svanberg and his trombone ensemble at the Hochschule in

Graz, Austria. Possibly, it will have been published by the time you read this because Cibulka has started his own publishing company (information is available on the Internet) but the computer music writing program Cibulka used for the copy I owned was very easily read. *Eröffnungsfanfare* is a very short work in 6/8 of excellent quality writing for trombones. You will find it quite useful when your group needs a concert opener or is called upon to play a short flourish for any occasion.

Corigliano, John (b. 1938). *Chicago Fanfare for Twelve-part Trombone Ensemble (two six-part choirs)*. Unpublished, 1988. Ranges: highest voice to d2 and lowest voice to G1. BTRB: required on Parts 6 and 12 and recommended on Part 5. Clefs: Parts 1 and 7 are entirely in tenor clef, Parts 2 through 4 and Part 8 are in both tenor and bass clefs and all other parts are entirely in bass clef. Straight mutes are required for Parts 1 through 6. *Chicago Fanfare* is a short announcement with changing meters nearly every bar (3/4, 4/4, and 5/4). It truly is a bright and brassy sounding work and that timbre is enhanced by Corigliano's use of straight mutes and glisses. He is so well known in the band world, I was glad to see a work, albeit short, for trombonists. I hope this has been published by the time you read this annotation.

Crees, Eric (b. 1952). *Fanfare for Cala for Sixteen-part Trombone Ensemble, Timpani and Percussion (one player)*. Cala Music Publishers, 2000. Ranges: highest voice to c2 and lowest voice to F1. ATRB: can be used on Parts 1 and 2 if preferred. BTRB: necessary on Parts 13 through 16. Clefs: Parts 1 and 2 are entirely in alto clef, Parts 4 through 6 are entirely in tenor clef, Parts 7 through 10 are in both tenor and bass clefs, and Parts 11 through 16 are entirely in bass clef. This was a great concert opener of only about a minute and twenty seconds in length. Marked allegro brillante, Crees includes articulation contrasts, agitato and calmo sections, and striking dynamic changes, which succeed in making this an exciting and expressive 80 seconds of music. Although changing meters are rampant, they are elementary (2/4, 3/4, 4/4, and 5/4). My ensembles enjoyed it without the percussion as much as with it. Serious bass trombonists are needed on the lowest parts. The top two parts hang around c2 quite a lot but remember, the pain is over in 80 seconds.

Curnow, Robert. *Trombania Suite for Four Trombones*. Sierra Music Publications, 1994. Ranges: highest voice to d2 and lowest voice to A1. BTRB: necessary on Part four as indicated by the composer. Clefs: all four parts are entirely in bass clef. Information on the cover states that this was commissioned by Michael Suter for his trombone quartet and that it has been recorded by The National Slide Quartet on their compact disk *Trombania* (also available from Sierra Music). The suite includes an Anthem, Dance, Lullaby, and March/Finale. This may sound ambiguous, but you will probably know what I mean when I say I thought this was a good, solid work for trombone choir. The voices are written so that doubling of parts works very well. Technically, it presents no serious challenges. It's ranges, meter changes, dynamics, and other requirements are kept from extremes. I liked Curnow's use of glisses in the dance movement. As a trombonist who made it my mission in life to make every composer who ever wrote a gliss sorry for it, I must say these are used tastefully and enhance the jollity of the movement. The march movement does demand some high

playing in Part one but it's not a killer part. Each movement is quite short and fell together easily in limited rehearsal time. My only concern was the slightly outdated music writing program used on the copy I owned. Maybe that will have been improved upon by the time you read this, so check on it. It was relatively easy to read but since it stays in bass clef, higher notes in the first part are often many ledger lines above the staff and the stems of the notes did not elongate appropriately for the number of ledger lines.

Ewazen, Eric (b. 1954). *Concertino for Bass Trombone and Eight-part Trombone*

Ensemble. ITA Press, 1998. Ranges: highest voice of accompaniment to c-sharp2 and lowest voice of accompaniment to F-sharp1. BTRB: necessary on Parts 7 and 8 of the accompaniment as indicated by the composer. Clefs: Part 1 is entirely in tenor clef, Part 2 is in both tenor and bass clefs, and all the other parts are entirely in bass clef. *Concertino* was commissioned and premiered by David Taylor. He first performed it at the 1997 International Trombone Festival with the University of Illinois Trombone Choir, Elliott Chasanov, director. It is in one movement, which has three distinct sections: a brief lento chorale-like introduction attached to an allegro molto section, a second lento section that is followed by another allegro molto section that includes a cadenza and, what Eric describes as "...a final heroic coda." *Concertino* gives the bass trombone soloist a chance to show the lyrical and technical possibilities of the horn. An experienced college player could master the solo part. I featured a graduate student on it with my choir. The accompanying parts were quite easily executed so this could work well for a group of both experienced and inexperienced players, which wants to feature a special guest soloist. There are some changing meters but they are 2/4, 3/4, and 4/4 so not problematic.

Ewazen, Eric. *Fantasy and Double Fugue for Eight Trombones.* ITA Press, 1998.

Ranges: highest voice to c-sharp2 and lowest voice to F1. BTRB: necessary on Parts 7 and 8 as indicated by the composer. Clefs: Parts 1 and 2 are entirely in tenor clef and all other parts entirely in bass clef. *Fantasy and Double Fugue* was commissioned by and dedicated to the Juilliard Trombone Choir, Joseph Alessi, conductor. It was premiered at the 1998 International Trombone Festival at the University of Colorado, Boulder. This is a nice little work, straight ahead with no key signature to worry about and only one meter change from the predominant 4/4 to 3/4. It's just what it purports: an allegro, detached, somewhat percussive fantasy followed by a fugue section in a more sustained style with a powerful and exciting ending. You would find it relatively easy to put together technically. I had a lot of fun with it because the beginning has double forte "bots" on various counts and during readings and some rehearsals (until a few weeks before a concert when it was time to get stern) someone would *always* play in a rest.

Ewazen, Eric. *Posaunenstadt! for Twelve-part Trombone Ensemble.* ITA Press, 2000.

Ranges: highest voice (Part A1) to c1 and lowest voices (Bass Trombone A and Bass Trombone C) to F1. BTRB: specified on the fourth parts of each of three choirs. Clefs: A1 through 3, B1, and C1 use both tenor and bass clefs and all other parts are entirely in bass clef. *Posaunenstadt!* was commissioned by and dedicated to Hal

Reynolds and the Ithaca Trombone Troupe for the *Frühling Posaunen*, 2000. It was premiered by the combined trombone choirs of Eastman, Ithaca College, and Penn State on April 9, 2000, JoDee Davis, conductor. ITA Press provides even more program notes on the first page of the score. The work opens with a loud and exciting *allegro moderato* in 4/4 featuring a fanfare-like sixteenth-note motive. In the first section, softer, legato, and lyrical areas and an episode of a new thematic idea provide contrast before the initial motive returns. A *l'istesso tempo* section in 12/8 follows and the work is completed by returns of the legato and initial motives. This is just another example of Eric's excellent and knowledgeable writing for our instrument. *Posaunenstadt!* only lasts about five minutes and was an excellent concert opener or closer.

Fenner, Bert (b. 1934). *Trombones for Solo Tenor and Solo Bass Trombones and Eight-part Trombone Ensemble*. D. I. Music, 1989. Ranges: highest voice of accompaniment to c-flat1 and lowest voice of accompaniment to G-flat1. BTRB: necessary on Parts A4 and B4 as indicated by the composer. Clefs: Parts A1 through A3 and B1 and B2 are in both tenor and bass clefs and all other parts are entirely in bass clef. Straight mutes are required on all parts of the accompaniment. There is one non-traditional notation used and that is a diamond shaped note, which the composer indicates should be released at will, but not all together. *Trombones* is a one-movement work marked quarter note = mm. 136. This tempo will require that all members of the group double tongue. The accompaniment, which is divided into two choirs of four parts each, is scored so as not to cover the soloists. The solo parts would be easily played by many college level players. It was a good, eight-minute, easily-mastered work I used on occasion to feature some of my graduating students.

Fox, Andrew (b. 1935). *Fanfare for Five-part Trombone Ensemble*. ITA Press, 1995. Ranges: highest voice to b-flat1 and lowest voice to B-flat1. BTRB: necessary on Part five. Clefs: all parts are entirely in bass clef. This wasn't a standard but should have been. What a great little fanfare, playable by any level group – well; any level group that includes a bass trombonist. It's a *maestoso* 3/4 throughout, with a few key changes that were not problematic (B-flat major to G major and back to B-flat major). Anytime you need a quick fanfare, pull this one out of the files. My students liked it and used it so much that my own copy was “accidentally, permanently borrowed” early on and this review was written using the music library's copy.

Frescobaldi, Girolamo (1583 – 1643) arranged by Vern Kagarice. *Toccata for Six-part Trombone Ensemble*. Kagarice Brass Editions, 1983. Ranges: highest voice to c2 and lowest voice to E1. BTRB: required on Part 6 and recommended on Part 5. Clefs: Parts 1 and 2 are entirely in tenor clef and all other parts are entirely in bass clef. This one was harder to pull off than it looked, but it is a lovely transcription, well voiced for trombones. It was so nice to be able to contrast a Frescobaldi on a program of more recent compositions. There are thirty-second note passages that will sneak up on you at rehearsal letter L, so consider yourselves forewarned. Because these figures pass among various parts, some rehearsal time was necessary to get a clean flow from voice to voice.

Fritze, Gregory (b. 1954). *Vertigo for Ten-part Trombone Ensemble*. Seesaw Music Corporation, 1981. Ranges: highest voice to c2 and lowest voice to C-sharp1, but both can be indeterminate. BTRB: required on Part 10 and recommended on Part 9. Clefs: Parts 1 through 6 and Part 8 utilize both tenor and bass clefs and all the others are entirely in bass clef. *Vertigo* is an excellent ensemble work to expose students to nontraditional notation. All parts play free and improvisatory passages for time durations, produce special effects (popping mouthpieces, tone bending, whispering, hissing, talking, yelling/humming through the horn, mouthpiece buzzing of specific pitches, random buzzing, etc.) It incorporates a smorgasbord of gliss types. Whisper (we used some cup mutes wrapped with towels, since all were not able to purchase whisper mutes), cup, and straight mutes are required in most parts; Harmon mutes in Parts 4 and 7. Occasionally sections are metered but most of the time it is aleatoric. My groups always enjoyed this one and were *never* inhibited about the improvising whether it was with the horn or their voices.

Gibb, Stan. *Localization for Twelve Trombones*. TAP Music, 1988. Ranges: Part 1 to e-flat2, Part 2 to d2, Part 3 to d2, Part 4 to c2, Part 5 to d2 Part 8 to c2, and Part 9 to d2. Clefs: all 12 parts use both tenor and bass clefs. *Localization* will give your students a chance to do a little “theater music.” They must read all sorts of nontraditional notation, which is explained in the instructions inside the score cover. They are asked to move around the stage, off the stage, out into the audience, etc. It requires performers to click their tongues, snap their fingernails on the bells of their horns, blow through their mouthpieces, slap their knees, vocalize the different syllables of the word “localization” (which are phonetically represented) both into and outside of the instrument and to execute other effects. Part of the work is in changing meters (2/4, 3/4, and 4/4) but much of what goes on is indeterminate and improvisatory. Because of these features, it is possible to double parts if you prefer all of your students to participate. As with many TAP publications, the score and parts are photocopies of the composer’s hand-written manuscript, so both were a bit difficult to read. I always encouraged my students to be creative and bold on this work, and it paid off because they came up with some really great stuff during performances.

Glière, Reinhold (1875 – 1956) arranged by Frank Siekmann. *Russian Sailor’s Dance for Trombone Quartet*. C. L. Barnhouse, 1986. Ranges: highest voice to a-flat1 and lowest voice to G1 if lower notes are always taken. BTRB: recommended on the fourth part but not required. Clefs: all parts are entirely in bass clef. This one was fun. The players on the first part had to be good double tonguers but all four parts have some licks that required it. If taken at the correct tempo it can be quite a showpiece, perhaps a concert ender, for most groups. Siekmann adds a nice contrast in the solo line in the middle by requiring straight mutes of the second part players. I’ve heard this performed with one player per part and with parts doubled. I liked it both ways and I always used it with my big choir (parts doubled). It was a delightful little arrangement for any program.

Gow, David. *Suite for Four Trombones*. Musica Rara, 1967. Ranges: highest voice to d-flat2 and lowest voice to B1. BTRB: recommended on Part four. Clefs: Parts 1 through 3 are in both tenor and bass clefs and Part 4 is entirely in bass clef. Parts 2 through 4 require straight mutes. This was not my *favorite*, but it has been in the repertoire for a long time and is a good, short, easily mastered suite to add to any program. It is in five short movements: “Prelude,” “Slow Dance,” “Scherzo,” “Valse Triste,” and “Fugue.” The first movement is a moderato deciso with meters changing among 2/4, 3/4, 5/4, 5/8, 7/8, and 9/8. These changes are not very difficult and this was a good work to use with less experienced players to expose them to mixed meter. The “Slow Dance” is in 5/2 and each measure is divided into two parts with a dotted line (three plus two). It’s quite pretty in a different sort of way. “Scherzo” is an allegro vivo 6/8 – 9/8 romp and “Valse Triste” returns to the slower, doleful, cantabile pace of the second movement even though the meter is 3/8. The last movement is andante risoluto and is somewhat reminiscent of the first movement.

Handel, George Frederick (1685 – 1759)/Hopson arranged by Jon Bohls. *Praise the Lord from JUDAS MACCABEUS for Four-part Trombone Ensemble*.

Unpublished and available from the arranger, 1995. Ranges: highest voice to a1 and lowest voice to C. BTRB: required on the fourth part as indicated by the arranger. Clefs: all parts are entirely in bass clef. This is a short arrangement of a choral piece in the quality fashion of Jon Bohls. It’s solid writing for trombones, not particularly technically challenging, and easily read and mastered. It worked best when paired with other short similar works or for religious services or ceremonies.

Handl, Jacob (1550 – 1591) arranged by Glenn Smith. *O Magnum Mysterium for Double (Eight-part) Trombone Ensemble*. Kendor Music, 1972. Ranges: both choirs’ first trombone parts to g1 and choir 1, fourth trombone to B-flat1. BTRB: recommended for the fourth parts of both choirs but optional notes are indicated if tenor trombones are used. Clefs: all parts are entirely in bass clef. This is another standard every trombone ensemble should keep in the books. Baritones, euphoniums or tubas can be substituted on some parts. The style and tempo are reverent, it is choral in nature (andante molto sostenuto), and the meter is 4/4 throughout. As with the Cesare, annotated *supra* it was very useful for contrasting music of past time periods with the abundance of new literature we enjoyed. At only a few minutes in length, it was quite functional in most religious services.

Harmon, John (b. 1952). *Seven Arrows for Six-part Trombone Ensemble*. Nichols Music Company, 1991. Ranges: highest voice to d2 and lowest voice to E-flat1. BTRB: required on fifth and sixth parts as indicated by the composer. Clefs: Part one is in both tenor and bass clefs and all other are parts entirely in bass clef. Harmon was a student at and then faculty member at Lawrence University in Appleton, Wisconsin, and this work was commissioned by the L.U. Low Brass Choir. *Seven Arrows* is a different flavor of trombone ensemble music. Its seven movements are: “The New Sweet Earth,” “The Medicine Wheel,” “Soaring Eagle,” “Otter, Wolf, Coyote, Prairie Bird,” “Burial Ground, A Sacred Place,” “The Hunt,” and “Sun Dance.” Through the use of mixed meters, fermatas, elided movements, certain rhythms including the

placement of accents, cadenza-like solo lines, and asymmetry of phrase length or divisions of meters, Harmon contrasts the beauty of Native American music to western European traditions. This was not difficult technically but rehearsal time was spent acquainting the group with how the points of pause and elision would be conducted and thus executed. It took my students a while to get used to the lack of things they were used to. Again, if you want to program something different – try this one.

Hartley, Walter (b. 1927). *Canzona for Eight Trombones*. Ensemble Publications, 1972. Ranges: highest voice to c2 and lowest voice to G1. BTRB: recommended for Part eight. Clefs: Part 1 is entirely in tenor clef, Part 2 has a few bars of tenor clef, and all other parts are entirely in bass clef. This is a standard from old Ensemble publications. *Canzona* functions most of the way through as a double choir work with four parts in each. It begins in an allegro 4/4 with a one-measure excursion into 3/2. After a fermata, which provides a significant break, it resumes at piu mosso in 3/4 meter (most easily conducted in one) with a 4/4 bar inserted just before the end. No key signature is indicated, and to my ear, it was Lydian-ish. Nothing in it was problematic and I used it as a reading piece with high school students. Some figures in the lower four parts could be “growly” at times. It’s only two minutes in length so I generally paired it with another contrasting canzona.

Haydn, Franz Joseph (1732 – 1809) arranged by Donald Miller. *Achieved is the Glorious Work from THE CREATION for Four Trombones*. Ensemble Publications, n.d. (but it was a *long* time ago). Ranges: highest voice to g-flat1 and lowest voice to E-flat (if lower octave is chosen at some points). Clefs: all parts are entirely in bass clef. This is the oldest of old standards. As far as I knew, everyone had been playing it forever. Even, at the time of this writing, the quartet *Four of a Kind* just performed it at the Eastern Trombone Workshop in Arlington, Virginia. This is a short arrangement of a straight ahead choral piece. It’s solid writing for trombones, not particularly technically challenging and was easily read and mastered. It worked best when paired with other similar short works or for religious services or ceremonies. As you may have noticed, I cut and pasted this description from the Handel arrangement *supra*. They are basically the same sort of works. I owned four or five copies of this and our music library owned about eight copies because it was so very useful for massed choir reading sessions of college students, high school students, or a mixture of all levels of students.

Hennagin, Michael (1936 – 1994). *Suite for Eight-part (four parts divisi) Trombone Ensemble*. Walton Music, 1982. Ranges: highest voice to b-flat1 and lowest voice to D-flat. BTRB: two tenor trombonists with f-attachment horns are required to execute Part 1 (divisi) and two bass trombonists are required to execute Part 4 (divisi). Clefs: all four parts utilize both tenor and bass clefs. Although you will receive a score and four trombone parts, this work requires eight performers. *Suite* is in three movements: “Prelude,” “Lyric Piece” and “Dance.” “Prelude” is a moderato (I usually took it at a faster pace) with rapidly changing meters (2/4, 4/4, 5/4, 6/4, 3/8, and 7/8). It is an ideal work to expose less experienced players to changing meters.

The melodic nature of the first movement makes the changing meters only slightly problematic. “Lyric Piece” is, in my opinion, one of the prettiest things ever written for trombone ensemble. We were always liberal with dynamic interpretations and application of rubato. “Dance” is an allegro with alternating 6/8 and 2/4 bars which gives it a very unique almost rumba flavor. Its theme is light and airy – at times, soaring. Other meters are encountered along the way but are similar in application to those in the first movement. I think the ending is weak and we usually edited it by putting the downbeat of the fifth bar of letter I as the downbeat of the sixth bar of letter I. That was personal taste and you can decide for yourselves. Other than that, this was one of my, and my students’ favorite works. It taught so many things such as the aforementioned meter changes but also expression and lyricism. Michael was the resident composer at The University of Oklahoma, so I’m sure Irv Wagner was instrumental in getting this work composed.

Hermann, Arno (b. 1966). *Fantasie for Low Brass for Eight Trombones.* Musikverlag & Notensatz, 1995. Ranges: highest voice to e-flat2 and lowest voice to E-flat1. BTRB: required on Parts 7 and 8. Clefs: Parts 1 through 4 are entirely in tenor clef and Parts 5 through 8 are entirely in bass clef. This was one of my all-time favorites. You will *not* get more bang for your buck out of many other works for trombone ensemble. The bass trombone parts are *wonderful*. Part eight is actually indicated contrabass trombone. *Fantasie* opens with a slow (half note equals mm. 40) misterioso: one pitch in several octaves beginning pianissimo and piled up over nine bars to a triple forte. It breaks into a powerful 2/4, then 4/4, which incorporates glisses of different durations from all parts of the group producing an almost liquid effect. A quiet 3/4 section is followed by three measures of accelerando in which seven of the eight parts play completely different rhythmic divisions of the beat propelling the group into a fast 4/4 allegro (quarter note equals mm. 136). This tense, rhythmic section is exciting, particularly if the players on Part one can really fire off an octave rip up to e-flat2. This rhythmic idea is interrupted by free sounding measures and some loud sustained chords but returns several times. A powerful grave section puts all to rest permanently and *Fantasie* concludes with a poignant largo espressivo section in chorale style.

Hermann, Arno. *Festlich Eröffnungsmusik for Eight-part Trombone Ensemble.* Musikverlag & Notensatz, 1995. Ranges: highest voice to c-sharp2 and lowest voice to E1. BTRB: required for Part eight. Clefs: Parts 1 through 4 are entirely in tenor clef and Parts 5 through 8 entirely in bass clef. This is another outstanding work for our literature by Hermann. True to it’s literal translation, this festive opening music is fanfare-like. The tempo (noted in the parts but forgotten in the score) is allegro maestoso, the key signature is A major and the meter remains 2/2 throughout. Detached eighth-note patterns are contrasted with a short legato/lyrical section. Easily read at sight and easily prepared, it was another useful concert opener or fanfare for any occasion. The eighth part has quite a few 8vb divisi suggestions and I preferred to observe all that was written so that made it a nine-part work when we performed it. I suppose it could have been performed with only eight of the parts, but I liked the heavy bass doubling on this one.

Hidas, Frigyes (b. 1928). *Seven Bagatelles for Twelve-part Trombone Ensemble.* Editio Musica Budapest, 1981. Ranges: highest voice to d-flat2 and lowest voice to F1. BTRB: required on eleventh and twelfth parts as indicated by the composer. I usually put bass trombonists on Parts 9 and 10 as well. Clefs: Parts 1 through 8 are in both tenor and bass clefs but 6 through 8 have only a few lines of tenor and Parts 9 through 12 are entirely in bass clef. *Seven Bagatelles* was commissioned by the International Trombone Association in 1980. It is in seven short movements: “Moderato festivo,” “Scherzando,” “Sostenuto cantabile,” “Allegro giocoso,” “Lento lugubre,” “Valse moderato” and “Moderato festivo.” The first and last movements are like fanfare-bookends. There is a bit of changing meter in them, but nothing problematic. The second movement was fun with its 12/8 – 9/8 motives (good exposure for the less experienced). Movement three is lovely and provides much opportunity for interpretation and freedom of expression. Movement four was trickier with its 7/8 – 6/8 themes. Hidas mixes up the groupings so that not everything falls into comfortable 2 + 2 + 3 subdivisions. There are other meters inserted as well with a wonderful 5/4 augmentation of the theme in the middle. Even though the fifth movement is lento lugubre, we often took it at a more moderate tempo or it became downright depressing. Just before the opening movement is revisited, Hidas inserts a quite jocular waltz made more humorous if dynamics are taken literally (O.K., maybe we exaggerated them at times).

Hidas, Frigyes. *Variable Spirits for Trombone Octet.* Unpublished and available from the composer. Ranges: highest voice to e2 and lowest voice to C. ATRB: indicated by the composer on Part one. BTRB: indicated by the composer on the eighth part. Neither alto nor bass is *required* but bass on Part eight would be best. Clefs: Alto Trombone part (Part one) is entirely in alto clef. Tenor Trombones 1 through 5 are in both tenor and bass clefs. Tenor Trombone 6 and Bass Trombone are entirely in bass clef. This is an excellent, tuneful work. It was written for Heinz Fadle and his student trombone group at the Hochschule in Detmold. I first heard it performed at the 2000 International Trombone Festival in Utrecht, The Netherlands. The work is true to its title – spirits do vary throughout. Although it almost falls into movements, it is performed straight through and the composer creates slight breaks with fermatas, grand pauses, changes of tempo, etc. It begins with a somewhat fanfare-like animato, which progresses through elementary meter changes (2/4 and 4/4), followed by an allegretto the main feature of which is a legato melody. This melody is one of the elements Hidas uses to weave the varied spirits together. He interjects jocular 5/8 and 6/8 sections and the legato melody reappears near the end. The fanfare like opening idea caps off the spirits and a chorale setting of the aforementioned legato melody brings it to a quiet close. Here is where I had my only criticism – I thought the very last few bars were a tad weak. The two final bars could have just as well been omitted – but that was personal opinion. You can decide for yourselves. I thought this was a very good work and programmed it several times. Although Hidas does not hesitate to use plenty of changing meters, even the sections that move through 3/4, 4/4, 5/8, 8/8 and the like, are not problematic and would be understood by less experienced players. You will need one or two players with reliable high chops on the alto (first) part as it does have a rather high tessitura.

Hornoff, Alfred (1902 – 1969). *Suite für Vier Posaunen.* Musikverlag Paul Aschocher, 1953. Ranges: highest voice to f2 and lowest voice to B-flat1. BTRB: not required but recommended for Part four. Clefs: Part 1 is entirely in alto clef, Part 2 is entirely in tenor clef and Parts 3 and 4 are entirely in bass clef. Can you say “warhorse?” I shouldn’t be so unkind. I liked the Hornoff for the most part. It had been around for a long time, even since I was a college student. You probably already know it. It is in five movements: “Solenne,” “Moderato,” “Allegro quasi presto,” “Andante non troppo,” and “Molto allegro deciso con impeto.” Movement one is “slowish,” lyrical, and almost hymn-like. Movement two seems better if taken slightly quicker than the moderato indicated. It begins in a fanfare fashion and continues with a leggiero and detached second section. Movement three works better in a medium two than a fast 4/4 – a fast walking tempo. Movement four is cantabile and nearly dramatic. Movement five mixes loud announcements with quiet, more sustained ideas. This work afforded me the pedagogical opportunity to force my less experienced alto and tenor clef readers into the alto and tenor clef practice room. The first part tessitura is quite high and tiring throughout, so doubling parts on this was a relief. The only problems we ever encountered (at least technically) were getting the thirty-second note passages together at the beginning of movement two and the section after circle ten in movement four. Other than that, this can work wonderfully with a full choir. I tried to get biographical information on Hornoff but only found him to have been a violinist (if not principal) of the Berlin Philharmonic. This suite is dedicated to the Philharmonic Trombone Quartet.

Jacob, Gordon (1895 – 1983). *Suite for Four Trombones.* Boosey & Hawkes, 1968. Ranges: highest voice to b-flat1 and lowest voice to F. Clefs: there are two lines of tenor clef in Parts 1 and 2 but everything else is in bass clef. Jacob wrote this for the London Trombone Quartet. It is an innocuous little suite that works with both one to a part or with parts doubled. It is rewarding for a group of inexperienced players or it can be a nice, simple break in a heavy program. *Suite* is in five movements. The first, “Intrada,” is a poco maestoso-allegro 4/4-12/8-3/2 in B-flat major. “Sarabanda” is a simply harmonized 3/2 melody in b-flat minor. “Alla Marcia” is a 2/4 allegro non troppo with a staccato melody passed among parts. The third movement, “Spirituale,” requires cup mutes of the first part players and straight mutes of all others. It is an adagio 4/4 and has six flats with which to contend. To end, Jacob used a fugue (“Finale alla fuga”), which is a stately maestoso in 2/2 time in the key of F-major. All movements are quite short and technically, should be easily mastered.

Jacob, Gordon. *Trombone Octet.* Boosey & Hawkes, 1994. Ranges: highest voice to d2 and lowest voice to F1. BTRB: required on Parts 7 and 8 as indicated by the composer. Clefs: Parts 1 through 5 utilize both tenor and bass clefs and Parts 6 through 8 are entirely in bass clef. *Octet* is dedicated to Denis Wick. The first movement is a 2/4 allegro in B-flat major that is almost march-like. Movement two is a 4/4 andante sostenuto in D-flat major whose prominent feature is a lovely folk-like melody. It moves attacca into a 3/8 allegro third movement, which is again in B-flat major. While mostly detached, this movement has a soft, lyrical midsection, which modulates to e-flat minor. It is somewhat long and repetitive, so sometimes we took

a cut from rehearsal number 134 to rehearsal number 246. This is a very user-friendly work and was easily read, rehearsed, and technically mastered by players of all levels of experience. We could always count on Jacob's music's to appeal to our audiences.

Jacob, Gordon. *Two Madrigals for Four Trombones.* TAP Music, 1990. Ranges: highest voice to a1 and lowest voice to E. Clefs: Parts 1 and 2 are entirely in tenor clef and Parts 3 and 4 are entirely in bass. I used this constantly with less experienced players either as a quartet or with parts doubled. The first madrigal is entitled "Mournful" and is an andante dolente in 4/4, which makes a one bar excursion into 3/2. The copy I had was manuscript with hardly any articulation indications so we performed this choral style – all legato. It, in fact, is quite mournful and beautiful. The second madrigal is entitled "Cheerful" and proceeds in an allegretto scherzando 3/4 of mostly staccato motives. What makes it cheerful, if not playful, are striking dynamic contrasts.

Johnson, Roy (b. 1933). *Canzona for Twelve-part Trombone Ensemble (three quartets).* Unpublished. Ranges: highest voices (Parts A1 and B1) to d2 and lowest voices (Part C4) to A1. BTRB: required on Parts A4, B4 and C4 as indicated by the composer. Clefs: Parts B1, B2, and C1 are entirely in tenor clef. Parts A1 through A4, and Parts B3, C1 and C3 are in both tenor and bass clefs. Parts B4 and C4 are entirely in bass clef. The A and C groups require straight mutes. The copy of *Canzona* I owned was in very, very rough hand-written manuscript. Perhaps it has been published by now. According to a note on the score front, the Eastern Trombone Workshop commissioned this for the Marcellus-Melleck Trombone Ensemble. The twelve parts are to be divided into three quartets and a stage arrangement is suggested. This is one that will *not* work with doubled parts. It is in numerous sections: Lento agitato, Allegro risoluto, Adagio, and Allegro con brio. *Canzona* was *very* difficult from all standpoints: meters, rhythms, technical passages, ensemble, tonality, and structure, and it was not especially easy to conduct. I thought it was well worth the amount of rehearsal time involved. I'm not sure where I got this one, maybe from John Marcellus, so you may have to do some research to obtain a copy.

Kazik, James (b. 1974). *Mini Overture for Nine-part Trombone Ensemble.* Kagarice Brass Editions, 1999. Ranges: highest voice to c2 and lowest voice to E1. ATRB: Part one is indicated "alto trombone" by the composer, but this is not an absolute requirement to play the part. BTRB: required on Parts 8 and 9 as indicated by the composer but also recommended on Part 7. Clefs: the first part (Alto Trombone) is entirely in alto clef, Tenor Trombone Parts 1 through 5 are entirely in tenor clef and Parts 6 and 7 and the two Bass Trombone parts are entirely in bass clef. *Mini Overture* was composed for the University of North Texas Trombone (UNT) ensemble and the 1999 International Trombone Festival. At the time of this writing, Kazik had just been appointed staff arranger for the United States Army Band in Washington, D.C. I heard him perform with the UNT Trombone Ensemble. His alto trombone playing and high range were excellent, so that is the level at which he

writes his alto or first parts to his compositions. This was just what it implied and we used it on our concerts in a fanfare capacity. At quarter note equals mm. 144, double tonguing will be required of players on Parts 1 through 6. Those who double tongue may have to look at the sixteenth note passages as the rhythm turns around a lot. It is in 3/4 basically, but moves through 2/4, 4/4, 5/4 and 7/4. These changes are not problematic. I liked both Kazik's original compositions and arrangements because he obviously knows how to write for our instrument.

Kazik, James. *Fanfare for Eight Trombones and Timpani*. Kagarice Brass Editions, 1998. Ranges: highest voice to e-flat2 and lowest voice to E1. Of special note is that Part five does leap up for one lick to b-flat1. ATRB: not absolutely required but indicated on Part one by the composer. BTRB: necessary on Part eight as indicated by the composer. Clefs: Part 1 is entirely in alto clef, Parts 2 through 4 are entirely in tenor clef, and Parts 5 through 8 are entirely in bass clef. This is a very short but very exciting fanfare. Marked allegro vivo (quarter note equals mm. 132) it stays mostly in a marziale 4/4 with brief excursions to 2/4. It was a fantastic concert opener when I had a couple players who could really be secure on the rather high first part.

Key, Francis Scott (1779 - 1843) arranged by Roderick Harkins. *The National Anthem for Six-part Trombone Ensemble*. Publisher unknown. Ranges: highest voice to e-flat2 and lowest voice to B-flat1. BTRB: required on the sixth part as indicated by the arranger. Clefs: all parts are entirely in bass clef. I never performed this arrangement when I was not asked for copies of it by several people in the audience. It is a stirringly beautiful arrangement because Rod knows how to utilize the voices of tenor and bass trombones. I recommend it as a staple for all ensemble libraries. As I write this, I am working with Rod to get this published. Look for it – it's a sound investment.

Lamb, Robert (b. 1931). *Variations for My Friends for Eight-part Trombone Ensemble*. Williams Music, 1999. Ranges: highest voice to c2 and lowest voice to G1. BTRB: necessary on Part 4B but recommended also on Part 3B. Clefs: all parts are entirely in bass clef. Robert "Bobby" Lamb, a native of Ireland, was a former trombonist of the Woody Herman Big Band and has also built a considerable reputations as a composer and conductor. *Variations for My Friends* was commissioned by and dedicated to Professor Heinz Fadler, Hochschule für Musik, Detmold, Germany. It received its premiere performance in 1999 and was performed again by "Trombonly," the trombone ensemble at the Detmold Hochschule at the International Trombone Festival 2000 in Utrecht, The Netherlands. Lamb's variations take place in three movements. Part 1, "Old Friends," begins with a largo introduction before bursting into the major section labeled "bright" (quarter note equal to mm. 148 to 152). It is motorhythmic with legato, sustained ideas superimposed and juxtaposed. In the middle of Part I, the mood changes to a slower idea that features bass trombones. Then the group breaks into a short, swinging section marked "cool and legato." After a return to the bright idea, this part can either end in a slow section, reminiscent of the opening, or if the entire work is being performed, with a fast tag. Part 2, "Absent

Friends,” is slow and ballad-like, calling for plunger or cup mutes. Albeit short, it is very pretty. Part 3, “New Friends,” is quick (quarter note equal to mm. 160). All parts share the motives that are sometimes disjunct, and sometimes linear and legato. Following a fortissimo motorhythmic and syncopated section, the movement ends rather quietly. *Variations* seemed to work best with one player per part since it is divided into two quartets. While intended for mature players, ranges are not extreme and keys and meters not complex. It contains some wonderfully fresh ideas for the trombone ensemble. It is an excellent, challenging, and unique work. My students liked it “because it was different” – whatever that means.

Lefkowitz, Aaron (b. 1973). *Symphony in E-flat for Twelve-part Trombone Ensemble*.

Wehr’s Music House, 1995. Ranges: highest voice to d2 and lowest voice to G1. BTRB: required for the four bottom parts as indicated by the composer. Clefs: Trombones 1 and 2 and Tenor Trombones 1 and 2 are in both tenor and bass clefs and all other parts are entirely in bass clef. *Symphony* is in three movements: “Maestoso – Allegro,” “Adagio” and “Vivace.” Movement one begins with a broad theme in changing meters (2/4, 3/4, and 4/4) followed by an allegro that introduces a mostly sixteenth-note, rapid theme also utilizing changing meters (this time adding 6/8 and 7/8 to the mix). An adagio breaks the pace but is immediately followed by a return of the allegro. The “Adagio” movement features the same mixture of quarter note pulse meters and a cadenza in the Trombone 1 part. “Vivace” uses meters of eighth note pulse with a section of 7/8 and 9/8 bars alternating (marked 7 + 9/8 by the composer). This is interrupted by a 5/8 section speckled with the occasionally 3/4, 4/4, or 6/8. The third movement ends comfortably in an extended section of 6/8. This is a big work – probably about 20 minutes long if not longer. Only extensive and dedicated rehearsal time would do it justice. It should be programmed as the focal piece on a concert, surrounded by shorter, less-involved works. Don’t avoid it because of its length and weight. It is a very good work and worth the time to master.

Lennon, John (1940 – 1980) and McCartney, Paul (b. 1942) arranged by Ingo Luis.

Hey, Jude for Four Trombones. Northern Songs, 1968. Used by permission. Tezak, n.d. (Taverners Trombones collection). Ranges: highest voice to d-flat2 and lowest voice to B-flat1. BTRB: recommended but not required for Part four. Clefs: all four parts are entirely in bass clef. You know what to expect on this one. Luis’ arrangement for four trombones is great and worked with multiple players per part. He writes an introduction followed by an unaccompanied bass trombone solo statement of the tune. Most rhythms should be played the way he’s written them, but we swung the double time middle section. There are other places where interpretations could vary. We erred toward jazzy. The last section is played three times and on the first and second endings, I had different students improvise rather than play exactly what is written. We also added a bluesy improvised bit over the last fermata chord. There are some modulations but they are not problematic. Pedagogically, this was a good work to expose my less experienced readers to some tricky rhythmic patterns. It was especially good for those in the group who hadn’t played much jazz or pop music. *Hey, Jude* was fun and not at all cheesy as some pop arrangements for trombone ensembles can be. It made a nice concert ender or encore.

Lischka, Rainer (b. 1942). *Match for Eight Trombones*. ITA Press, 1997. Ranges: highest voice (Part 5) to d-flat2 and lowest voice (Part 4) to F-sharp1. BTRB: necessary on Parts 4 and 8. Clefs: Parts 1, 2, 5, and 6 are entirely in tenor clef and all other parts are entirely in bass clef. Straight mutes are required in Parts 5, 6 and 7. Lischka describes *Match* as a musical contest for two quartets. The nature of the work as a whole makes it suitable for performing only with one player per part. It begins with sustained and heavy chords, which are immediately followed by a faster and punctuated section. The two ensembles of four trombones often converse (or perhaps argue) with each other. Suddenly the tempo slows to half for a bluesy ballad section. The time speeds up again in a 6/8 meter. We always swung this section. It stretches out by means of an allargando into a meno mosso. The opening chord ideas are heard again in Parts 1 through 4 while Parts 5 through 8 insist on pelting out motives from the punctuated section. A burst of boisterous, quasi tailgate trombone ends the work with great spirit. As mentioned in the annotations of other works on this list, I liked to use *Match* as a contrast on a concert of full choir works. It's full of good trombone writing and we really enjoyed performing it.

Lotti, Antonio (1667 – 1740) arranged by Elwood Williams. *Crucifixus for Four Trombones*. Williams Music, 1991. Ranges: highest voice to g1 and lowest voice to C. BTRB: definitely not required on Part four but recommended. Clefs: Parts 1 and 2 are entirely in tenor clef and Parts 3 and 4 entirely in bass. Here is another beautiful arrangement by Woody. This is dedicated to the memory of Emory Remington. It was rewarding to stress to my students things like blend, phrasing, molto rubato, excruciatingly soft playing (both individually and as a group) all through this one, short arrangement. Guaranteed to make at least a few in the audience tear up, sometimes the conductor, as well.

Marini, Biagio (1597 – 1665) arranged by Glenn Smith. *Canzona for Four Trombones*. Ensemble Publications, 1965. Ranges: highest voice to g1 and lowest voice to D (if the lower octave is chosen in several instances). Clefs: all parts are entirely in bass clef. Check out the publication date on this one. If you are my age, this was another of the handful of ensemble works available to us when we were in college. How lucky were my trombone students of the 1980s, 1990s, and early twenty-first century when the trombone solo and ensemble literature was booming. *Canzona* is in 4/4 at a rather moderate tempo. A disclaimer appears at the bottom of one of my scores: "Suggestions of tempo and style, slurs, phrasing, dynamics and fermatas are editorial. Note values have been halved and upper octaves added in the fourth part for performance on a tenor trombone. The continuo, indicated in the original, is omitted in this edition." This is a good pedagogical opportunity to teach this era of music to trombonists. Because it is so short, I often paired it with the Hartley *Canzona* or other more modern versions of the form to make suites of contrasting canzona. It is very much a standard and should be a staple in your library.

Massaino, Tiburtio (ca. 1580) arranged by Robert King. *Canzon per 8 Tromboni from I CANZON PER SONARE CON OGNI STROMENTI, Venice, 1608*. Robert King

Music, 1964. Ranges: highest voice to g1 and lowest voice to C. BTRB: not required but recommended on Part eight. Clefs: all parts are entirely in bass clef. This is another standard for all ensemble libraries. King has left the music in its original key but has added tempo, dynamic, and phrase markings. It is a moderato 4/4 in Dorian mode, with the key signature of one flat. I always wished King would have put some historical information inside the front cover. This again, was an excellent way to expose my students to music from this time period – you know, that required canzona rhythm and all.

Mendelssohn, Felix (1809 – 1847) arranged by Allen Ostrander. *Holy is God the Lord from ELIJAH for Eight or Twelve-part Trombone Ensemble.* Ensemble Publications, 1964. Ranges: highest voice to a1 and lowest voice to C. BTRB: necessary on Parts 8 and 12. Clefs: all parts are entirely in bass clef. In this transcription, the parts with the highest range and tessitura are Parts 1 and 5 and the lowest ranges and tessituras are found in Parts 8 and 12. (That might save you some time when you are hurriedly passing out parts in rehearsal.) This is one of the series of good, old, solid transcriptions published by Ensemble. Luckily, Ostrander and some of his contemporaries took time to transcribe for our ensemble or, back in those days, there would have been very little to perform. You know this tune. This is a thick, lush, choral setting for trombone choir. Short in duration, the parts being only one page, it was easily sight read and prepared technically. Its length and subject matter make it perfect for most religious services or ceremonies.

Monteverdi, Claudio (1567 – 1643) arranged by Irvin L. Wagner. *Sinfonia and Chorus of Spirits from L'ORFEO for Five-part Trombone Ensemble.* Kendor Music, 1976. Ranges: highest voice to a1 and lowest voice to F. Clefs: all parts are entirely in bass clef. Another of what I term “standards.” Here is your chance to discuss a little music history and the way the voice of the trombone was perceived and used in depiction. When traveling from Hattiesburg, Mississippi to Pensacola, Florida, one passes over the river Styx. During a trip, I told the van full of trombone students I would pay for dinner for anyone who could tell me why the river Styx was important in trombone history. Unfortunately I forgot that I had a musicology major among them. It's best to listen to a recording of the opera performed on period instruments to get the best idea of this work. The Sinfonia is a *puittosto lento* 4/4, which we always approached legato. The Chorus of Spirits, an *allegro moderato* in 4/4 is then a nice semi-detached contrast. This was easily read and mastered technically by any level player in my ensembles.

Mozart, Wolfgang Amadeus (1756 – 1791) arranged by Tom Hammond. *Overture to THE MAGIC FLUTE for Trombone Quartet.* Warwick Music, 2000. Ranges: highest voice to f2 (although 8vb indications are given) and lowest voice to B-flat1. ATRB: indicated on part one by the composer but this is not a requirement to get the part performed. BTRB: necessary on part four as indicated by the arranger. Clefs: part 1 (Alto Trombone) is entirely in alto clef; part 2 (Tenor Trombone 1) is entirely in tenor clef; part 3 (Tenor Trombone 2) is in both tenor and bass clefs; and part 4 (Bass Trombone) is entirely in bass clef. Hammond dedicated this arrangement to the

Marylebones Trombone Quartet. You certainly know what to expect here. This was a wonderful opportunity to point out how it is often unnecessary to play staccato at a fast tempo – in fact, we rehearsed it “a la Bordogni/Rochut” and by the time we got to the performance, the articulation was just right. Like the Bach *Contrapunctus IX* annotated earlier, I conducted very little on this work. I just provided a start and important cues and dynamics and made the members of the group play with good ensemble by being aware of what was going on around them. It worked like a charm.

Nelhybel, Vaclav (1919 - 1996). *Tower Music for Eight-part Trombone Ensemble.*

Joseph Boonin, 1977. Ranges: highest voice to b-flat1 and lowest voice to B-flat1. BTRB: required on the eighth part but recommended on the seventh part as well. Clefs: all parts are entirely in bass clef. Irvin L. Wagner and the trombone choir at The University of Oklahoma commissioned *Tower Music* in 1975. How lucky we are that this commissioning project was undertaken. At the time this book was written, it had already become a solid standard in the ensemble repertoire. Just now, as I write this annotation, I am noticing a performance note inside the first page of the score about performing *Tower Music* and a work entitled *Grand Intrada* together as a set. Perhaps I will try this before retirement. This work is such a powerful and grand concert opener, fanfare, prelude or processional. It is resplendent with Nelhybel’s favorite compositional techniques such as staggered entrances and statements of motives, accents and bell tones, the piling up of chords, and unison octaves, etc. My groups had a few regularly recurring problems over the years: nailing the a-flat1 in Part 2 at measure 35, keeping the off-beat ideas in sync at measure 47, and reigning in their unbridled enthusiasm for playing obnoxiously loudly at measure 70. Other than that, *Tower Music* was easily mastered technically and fell together even more easily if conducted in two rather than four (or perhaps it just *felt* easier on the aging conductor). Every ensemble library should include it.

Palestrina, Giovanni Pierluigi da (1525 – 1594) edited by Stephen Gryc. *Ecce Veniet Dies Illa for Eight-part Trombone Ensemble (two choirs).* Alphonse Leduc/Robert King, 1976. Ranges: highest voices to g1 and lowest voices to C. BTRB: required on Part four of both choirs as indicated by the editor. Clefs: the first parts of both choirs are entirely in tenor clef and all other parts are entirely in bass clef. As you can see from the publication date, this is another early offering to the trombone ensemble repertoire that has stood the test of time. Because of the way the two choirs functioned in the mix, we almost always performed this antiphonally with one choir in a balcony. It is a broad, moderate 4/4 and was easily read and mastered technically. It is short and quite useful in most religious services and ceremonies.

Pederson, Pullman Gerald (“Tommy”) (1920 - 1998). *Blue Topaz for Solo Bass Trombone and Six-part Trombone Ensemble.* Schmitt Publications, 1975. Ranges: solo bass trombone part to F1, highest voice of accompaniment to c-flat2 and lowest voice of accompaniment to G1. BTRB: required on Part 6 as indicated by the composer and recommended on Part 5 as well. Clefs: Parts 1 through 3 are entirely in tenor clef, Parts 4 and 5 are in both bass and tenor clefs, and Part 6 is entirely in bass clef. I thought Tommy Pederson’s music to be hokey with stupid titles but I

always had to say, I thought he *really* knew how to write for bass trombone and at a time when not much was being written for bass trombone. That's why I used his stuff sometimes – it had *good* bass trombone writing. I also liked his approach to music manuscript – hey, you only need one clef at the beginning. Why waste energy and ink? If the notes go way below the staff – that's your gig – learn to read them. The lower parts are in tenor clef? So what? Bass trombone players ought to be able to read tenor clef. It's "stop whining and go practice" manuscript. *Blue Topaz* begins with a "dramatic" andante in 4/4, which moves into a 6/8 l'istesso. After a return to the 4/4 and again to the 6/8 that's the work. In the beginning he keeps the accompaniment out of the way of the soloist and gives him/her beautiful, legato, almost cadenza-like lines. The ensemble plays without the soloist for twenty-six bars in the first 6/8. The soloist then reappears to expose a sustained, legato melody. At the return of the 4/4, the soloist is given material with more pomposity but then Pederson ends the work with a reiteration of the legato melody of the 6/8. Nothing in this work presented problems for my ensembles. The soloist would have to be an experienced player and Part six has a very low tessitura so another experienced bass trombonist would be required. I didn't receive a score when I purchased this so I just conducted off the first part.

Pederson, Pullman Gerald ("Tommy"). *Cogent Caprice for Solo Tenor Trombone and Six-part Trombone Ensemble*. Just adding this as an extra note: at the time of this writing, Joe Alessi had recently released his compact disk *Trombonastics* and included *Cogent Caprice* on it. I knew *Cogent*, as we performed it at Bowling Green State University when I was a college student. Also at the time of this writing, Tommy had recently died and how to purchase his works and what will become of them as far as copyrights, reissues, and his estate is concerned, is yet to be determined. Many of us elder pedagogues own them from years ago when they were more readily available. Maybe you can borrow a copy from your teacher.

Peeters, Flor (1903 – 1986). *Suite for Four Trombones*. C. F. Peters Corporation, 1959. Ranges: highest voice to b1 and lowest voice to C. BTRB: recommended on Part four. Clefs: Part one is entirely in tenor clef and all other parts are entirely in bass clef. This is another four-parter that you probably read or performed with a quartet in college. It works equally well with doubled parts in a large choir format. This suite has four movements: "Entrata," "Lied," "Dans" and "Final." Numerous players per part made it difficult to get the thirty-second notes together at the beginning of the first movement, but it was a lovely opportunity to teach internal subdivision. The "Lied" was just beautiful played by a large group. The vivo e con spirito "Dans" has interesting 5/4 – 4/4 motives that always stumped a few but were eventually learned. If taken at a lively tempo, the 3/4 worked best conducted in one. This section confounded a few players on the fourth part. The "Final" I liked best taken very fast and in one, which then required a bit of double tonguing. This too is a standard that should be in every ensemble director's library.

Premru, Raymond (1934 – 1998). *In Memoriam for Four Trombones.* Ensemble Publications, 1967. Ranges: highest voice to a1 and lowest voice to D. BTRB: recommended for Part four. Clefs: all four parts are entirely in bass clef. Parts 2 and 4 require straight mutes. This short, adagio molto memorial is very doleful as expected. The theme, which keeps expanding throughout the opening, is altered throughout the work and provides the means of cohesion. Dynamics are wide ranging, but other aspects of the work, such as key, range, and meter are quite simple. I often grouped this with other Premru works in a sort of suite of his compositions. Technically, it was easily read and mastered by players of varying experience.

Premru, Raymond. *Tissington Variations for Four Trombones.* Musica Rara, 1972. Ranges: highest voice to d2 and lowest voice to A1. BTRB: recommended on Part four. Clefs: all four parts are entirely in bass clef. As most will recall, Ray was a wonderful bass trombonist who worked most of his life in England before he returned to the United States to teach at Oberlin. *Tissington Variations* was written in the spring of 1970 and takes its title from both its form and from the village in Derbyshire where it was composed. It was commissioned by Denis Wick and was first performed by his trombone quartet in June of 1970. I always thought this work had an unusual, if not strange flavor. It always made me wonder about the town and what exactly went on there. It is one continuous movement but sectionalized. The opening andantino seems quietly ominous in its chromaticism but an allegro non troppo bursts onto the scene soon enough. There is a short return of opening ideas followed by a straight muted (in all parts) presto indicated ben marcato. The work ends reminiscent of how it began. There are changing meters throughout but they were not problematic. This is only about a nine-minute work, but it was a very interesting addition to any program. We often paired or grouped it with other short works with some sort of relation to Britain to form a suite.

Prescott, John (b. 1957). *Isorhythmic Toccata for Eight Trombones (two choirs) and Percussion.* Mark Tezak Verlag, 1986. Ranges: highest voice to d2 and lowest voice to B-flat1. BTRB: necessary on Part four of both choirs. Clefs: Choir A, Part 1 is entirely in alto clef. Choir A, Part 2, and Choir B, Parts 1 and 2 are entirely in tenor clef. All the other parts are entirely in bass clef. Straight mutes are required on all parts except Choir A, Part 1. Three percussionists are required to perform this toccata: one to perform on suspended cymbal, roto toms, bell tree, and timpani; one on xylophone, suspended cymbal, vibraphone and tambourine; and one on marimba, antique cymbal and guiro. To save you some time – in the edition I owned, pages 3 and 4 of the second trombone part were printed on the back of the second percussion part and vice versa. If Tezak hasn't fixed it yet you might want to deal with that before you get to the rehearsal. *Isorhythmic Toccata* was the winner of the 1985 International Trombone Association Composition Contest and was, in my opinion, one of the top ten works written for trombone ensemble, at the time of this writing. The work begins in 4/4 at quarter note equal to mm. 144. It is a succession of long, tied notes at close intervals over motor-rhythmic percussion. This evolves into staggered entrances and varied rhythmic applications of the static melodic idea. Evolution and expansion are the main features in this work as the same sort of ideas

are transformed into a tutti idea then new rhythmic ideas, etc. A poignant melody enters at one point, which takes the ensemble to a double forte climax prior to a relaxed area before the second section in 3/4 at quarter note equal to mm. 72. After this bout of lyricism, the fast section returns with wonderful use of glisses, a powerful tutti statement of an initial theme, a quick return to the long tied notes of the very beginning, and an exciting and powerful ending from range, dynamic, ensemble, and rhythmic standpoints. This is quite a tour de force and will take a fair amount of rehearsal time. Choir A, Part 1 has a high tessitura – players with secure and strong high ranges were required. Perhaps we performed this too much but I felt that it had so many good features: excellent writing for both trombone and percussion, an exciting flow of ideas from static to rhythmically frantic, wonderful juxtaposition of styles in its over all construction, tense but beautiful lyrical themes, and more.

Reed, Alfred (b. 1921). *Two Bagatelles for Trombone Quartet*. Birch Island Music, 1983. Ranges: highest voice to a1 and lowest voice to C. BTRB: not required on Part four but recommended. Clefs: Parts 1 and 2 are in both tenor and bass clefs and Parts 3 and 4 are entirely in bass clef. This work was written for the Eastern Trombone Workshop and lists Dr. Charles Campbell, as director. Apparently a larger group than a quartet premiered it. The first bagatelle is entitled “Cantando” and is a moderate 4/4. The main feature is a lovely melody, which enters, in staggered statements of the four voices. The movement ends with a chorale-like meno mosso. The second bagatelle, “Scherzando,” is just that – a playful 6/8 allegretto in d minor. Except for a short episode in the middle, all parts play rhythmically together. Even with a da capo and coda in the “Scherzando,” both movements played attacca (as indicated by the composer), would only amount to about eight minutes of music. This is an excellent work easily grasped by any audience. I programmed it often.

Reynolds, Verne (b. 1926). *Events for Twelve-part Trombone Ensemble*. Carl Fischer, 1977. Ranges: highest voice to e-flat2 and lowest voice to B-flat1. BTRB: in my opinion, they were required on Parts 11 and 12 but also recommended on Parts 9 and 10. Clefs: Parts 1 through 4 are in bass, tenor and C treble clefs. Parts 5 through 8 are in bass and tenor clefs. Parts 9 through 12 are entirely in bass clef. I’m sorry, this annotation will be a bit biased – I just always liked Verne Reynolds’ music. *Events* grew up with me during my college trombone choir participation days and my collegiate trombone choir teaching days. It was commissioned by the Conn Corporation and Donald Knaub for the Eastman Trombone Choir, Donald Knaub conductor. It truly is just a series of sonic events and so much wonderful variation of this approach too. There were countless teaching opportunities for me in this work such as non-traditional tonality, notation, etc. and intervallically (I’m not sure that’s a word) complex melodic lines combined with intricate and complex rhythms. When rehearsing the half-note equals mm. 66-72 section that starts just before circle four – I could harp for a full rehearsal about intonation – maybe you need to buy a tuner, blend – I don’t care if you don’t play the same make of horn, clean slide shifts, why don’t you work on your high range, yes sometimes we do have to read C and B-flat treble clefs, and on and on *ad infinitum*. Every player was always so pleased to get to the seventh bar after circle eleven they nearly deafened me with the unison pedal B-

flat. All parts require straight mutes at the beginning and Parts 3, 5, 7, and 9 will need cup mutes after circle fifteen. There are significant solos in Parts 1, 11 and 12. Parts 3, 5, 7, and 9 have exposed soloistic passages. Part 6 plays entirely alone in a Dorsey-esque cadenza. Be a little careful what level of player you put on Parts 2, 4, 8, and 10. Their little chamber bit between circles fifteen and sixteen caused fits every time we performed this in my twenty-one (so far) years. I've both heard this performed and have conducted it myself numerous times. The biggest danger was when too much of it was taken at too slow a tempo.

Rimsky-Korsakov, Nicolai (1844 – 1908) arranged by James Kazik. *Procession of the Nobles for Ten-part Trombone Ensemble (and optional percussion)*. Kagarice Brass Editions, 1999. Ranges: highest voice to e-flat2 and lowest voice to G1. ATRB: designated on the first three parts by the arranger although only Alto Trombone 1 might absolutely require it. BTRB: designated on the bottom two parts by the arranger but you can get away with using bass trombone only on Bass Trombone 2. Clefs: the top three parts are entirely in alto clef (Alto Trombone Parts 1 through 3). Tenor Trombone Parts 1 through 3 are entirely in tenor clef. Tenor Trombone Parts 4 and 5 and Bass Trombone Parts 1 and 2 are entirely in bass clef. The percussion parts, if used, would require three players: one on timpani, one on tambourine, and one on snare drum and triangle. Here is another tune with which you are familiar, so you will know what to expect. Focusing the emphasis on “processional” helped us to keep this one under control technically. After all, it is not *Gallop of the Nobles*. You will have to be careful which players you put on which parts because licks like those just before rehearsal letter B, four measures after letter E, from letter F to G, at four measures after H, etc. will cause problems for some less-experienced players. You will see quickly from a glance at the parts where to put your players with strong high chops. This one took some serious rehearsal time but of course, considering the composer *and* the arranger, was well worth it.

Ritter George, Thom (b. 1942). *Aria and Dance for Solo Tenor Trombone and Four-part Trombone Choir*. Southern Music Company, 1970. Ranges: solo part to c2, highest voice of accompaniment to a1, and lowest voice to B-flat1. BTRB: necessary on Part four. Clefs: the solo part is entirely in tenor clef, Part one is in both tenor and bass clefs and all other parts are entirely in bass clef. *Aria and Dance* was written for Emory Remington and was the winner of the 1974 Ensemble Composition Contest of the International Trombone Association. Both the “Aria” and the “Dance” movements are quite short. This was a very successful feature for any of our outstanding tenor players. The accompaniment part can be tricky to get together technically and rhythmically at some points. Ritter George scores it well and keeps the ensemble out of the way of the soloist. Meters and keys are elementary and even with quickly alternating meters (2/4 and 3/8) in the vivace e giocoso “Dance,” problems still should not be insurmountable as a recurring pulse can be easily discerned. This work had been around for a while and was already pretty much a standard by the time I was using it with my groups.

Rossini, Gioacchino (1792 – 1868) arranged by Chris Sharp. *Overture to WILLIAM TELL for Trombone Sextet.* Wehr's Music House, 1996. Ranges: highest voice to d2 and lowest voice to F1. ATRB: not required but might be helpful on Part one. BTRB: required on Part six. Clefs: Parts 1 and 2 are entirely in tenor clef with all other parts entirely in bass clef. This was another one that was just for fun. Sharp gives the opening slow theme of the overture first as a four measure solo passage to the second trombonist and then as a four measure solo passage to the first trombonist. That's all the warning provided then it's off to the races. Only the bass trombone part, Part six, is spared double tonguing. All other parts require it at times but the biggest challenge is given to the top two parts, which pass sixteenth-note figures back and forth at several points. We found it quite difficult to keep together and remain steady. Unless this has been redone since this writing, if you're over forty, get out your reading glasses as the score is in very, very small type. You know this one anyway so you don't need a score. You might want to borrow a really loud metronome.

Serocki, Kazimierz (1922 – 1981). *Suite for Four Trombones.* Moeck Verlag and Musikinstrumentenwerk, 1987. Ranges: highest voice to c2 and lowest voice to B-flat1 (if 8vb ossia is taken). Clefs: Parts 1 and 2 are entirely in tenor clef and Parts 3 and 4 entirely in bass clef. You already know Serocki's compositional style. You already know this work from your quartet playing in college. But did you know it works equally well with a large choir and doubled parts? It has seven movements and we often chose three or four for a concert. Most movements are only a couple minutes long, the longest is four, so programming the entire ten-minute *Suite* is not impossible. "Intrada" is marziale, somewhat fast with mixed, but primary, meters. "Canone" is lento e cantabile with fugal entrances of a melancholy legato melody. A leggiero e grazioso "Interludium" follows in mixed primary meters again – stylistically, but not melodically, reminiscent of the "Intrada." "Corale," marked largo e dolce is self-explanatory. An "Intermezzo" that occurs in the center, is a giocoso e vivo with the mixed meter feature. A tranquillo e tenuto "Arietta" follows in which the first and fourth trombonists share much of the melodic interest. "Toccata" finishes *Suite* in brioso e ritmico fashion. This busy and frantic ending movement opens appropriately with a loud trill and gliss.

Severson, Paul and McDunn, Mark. *Vincentian Fanfare and St. Justin Chorale for Trombone Quintet.* Schmitt Music Center, 1976. Ranges: highest voice to c2 and lowest voice to D. BTRB: necessary on Part five as indicated by the composers. Clefs: all parts are entirely in bass clef. Back in the old days, when I was in college, this was one of the few new and different things available to perform. It should be considered a standard by the time of this writing. The fanfare is mostly in 4/4 but changes to 2/4 at several points. The composers indicate a tempo of quarter note approximately equal to mm. 110. It's a good, straight-ahead fanfare and was very useful for that purpose. If paired with the chorale, it made a nice, short concert work. I liked to perform the two together with the cut off of the fermata at the end of the fanfare providing the downbeat for the chorale. This work would be easily read and

mastered by a group of less experienced players, but is useful for programming with all levels.

Shostakovich, Dimitri (1906 – 1975) arranged by Pat Henry. *Festive Overture for Eight-part Trombone Ensemble and Percussion*. Schirmer, 1996, Used by permission: Henry Music Concepts. Ranges: highest voice to e-flat2 and lowest voice to G1. BTRB: necessary on Part eight. Clefs: Parts 1 and 2 are entirely in tenor clef and all other parts are entirely in bass clef. Pat Henry made this transcription for the Texas Tech Trombone Ensemble, Don Lucas, conductor. This was a tour de force for my group. It required a great deal of individual practice and ensemble rehearsal time but it was a riot to work on and perform. We especially enjoyed it because it really challenged multiple tonguing technique for the players on the top four parts. You remember the theme (after the majestic fanfare-like opening section) -- if this Presto is taken in one (which it should be) it often requires the players to start multiple tonguing on the “k” syllable, which they will hate to do but need to learn. In the middle section, where Parts 6 through 8 state the elongated, legato secondary theme, we always had difficulty keeping the off beats together but if I recall correctly, so did the bands with which I’ve performed this. Be sure to put your strongest players on Parts 1 and 2 – they will get the most demanding workout. I obtained this transcription directly from Pat, who, in 1997, was living in Portales, New Mexico (pathenr@yucca.net). If you are interested in getting a copy, I sure do hope you can find him.

Sondheim, Stephen (b. 1930) arranged by Irvin L. Wagner. *Send in the Clowns for Eight-part Trombone Ensemble (optional rhythm section)*. Warwick Music. Ranges: highest voice to c2 and lowest voice to B-flat1. BTRB: recommended for Parts 4A and 4B. Clefs: all parts are entirely in bass clef. When I am finished with this book, I plan to find a way to get permission to have this put in a proper computer music writing program and published so that trombone teachers can get access to it. It is an absolutely beautiful arrangement of this melody and needs to be out there and used. It begins in B-major with a solitary voice while the rest of the ensemble joins in measure six. The harmonies and use of counter lines is poignant and later dramatic only to be spoiled on occasion by those players who will miss the key changes from the aforementioned B-major to E-flat major to G-flat major and back to B-major. This may have been my all-time favorite of Irv’s arrangements and I hope you can get your hands on a published copy.

Spears, Jared (b. 1926). *A Kensington Portrait for Four-part Trombone Ensemble*. Unpublished and available from the composer. Ranges: highest voice to g-flat1 and lowest voice to F. BTRB: not required on Part four but recommended. Clefs: all parts are entirely in bass clef. *A Kensington Portrait* was composed for Neale Barteo and the Arkansas State University Trombone Choir. It is a short (four and one half minutes), one movement work with a stately andante maestoso beginning (utilizing both 2/4 and 4/4 meters) followed by an allegro, which exposes new ideas in changing meters (3/4, 4/4 and 5/4 easily executed). A return of the andante maestoso occurs and the work finishes with another allegro section. I often combined this with

other short works of the same nature or the other works annotated here that had some connection with England to make a suite. This is a good little work, which is easily read and mastered but it is a bit too short to stand alone.

Stevens, John (b. 1951). *The Chief for Solo Bass Trombone and Six-part Trombone*

Ensemble. Williams Music, 1994. Ranges: highest voice of accompaniment to d-flat2 and lowest voice of accompaniment to B-flat. The solo part ranges from F1 to g1. BTRB: recommended for Part six. Clefs: only Part one has a couple lines of tenor clef and all the other parts are entirely in bass clef. There are a few measures requiring straight mutes in all six parts. By the title, most should know this work is dedicated to Emory Remington. John Marcellus requested it in 1980 for the dedication ceremonies of the Remington Room at Eastman. John Stephens is well known not only for such compositions but his performance activities as a tubist. We had particular fun with this work around the time of this writing as we used it to feature our new tuba professor at USM who had been a doctoral student of John's at the University of Wisconsin, Madison. I heard Ben vanDijk perform it with Heinz Fadle and the Detmold ensemble at the International Trombone Festival in Utrecht, The Netherlands, and thought John's indication that this was for bass trombone or tuba soloist was right on mark – both performances really worked well. John's use of the accompanying ensemble is well done as it stays completely out of the way of the soloist both texture and range-wise. *The Chief* begins with a slow introduction featuring the soloist on extended cadenzas. A slow lyrical section follows with a break provided by a "chorale" from the accompanying ensemble alone. A vigorous and fast section comprises the bulk of the work until six measures from the end where ideas from the very beginning return. Mixed meters abound in *The Chief*, such as 2/4, 3/4, 4/4, 5/4 and 6/4 in the opening slow portions and 4/4-3/2 ideas with 2/4-9/8-2/4-4/4 interjections. Conducting some of these can be a bit tricky as can some of the rhythmic licks in the parts but groups with members of varying levels of experience should be able to master it technically in reasonable rehearsal time. This is an excellent choice when a guest artist is available. While the solo part is not a piece of cake, many college-level bass trombonists could perform it.

Stevens, Morton (b. 1929). *The Vineyards for Eight-part (five parts divisi) Trombone*

Ensemble. Tiburton Music, 1981. Ranges: highest voice to d-flat2 and lowest voice to E1. BTRB: required on Part 5 but recommended on Part 4. Clefs: all parts are entirely in bass clef. I really liked this – in fact, it was another one of my all time favorite trombone choir works. *Vineyards* is in four movements, which have no standardization of names or indications. The first, marked "all legato, cantabile and espressivo" is just that. It has an absolutely lovely melody complimented by chord structures or varied ideas in the other parts. The second movement is indicated "quarter note = mm. 110" and features a motor rhythmic underpinning of legato motives in higher voices. Movement three, indicated "quarter note = mm. 60" is a heavy, block or stacked chord piece with a rather minor sound. Movement four, indicated as "quarter note = mm. 120" features an ostinato accompaniment to a detached melodic line that is interrupted by a return of the legato, cantabile, espressivo music of movement one. I suppose one might consider it stereotyping the

sort of music Morton Stevens wrote but if so, I say this in only the most positive sense – to me this sounded like film score music. I think it is such a different work from much of what we have currently that it is worth getting it out into circulation. I hope I can figure out how to do it.

Stoltzer, Thomas (ca. 1480 – 1526) edited by Robert King. *Fantasia (Hypodorian) For Five-part Trombone Ensemble (or brass choir)*. Alphonse Leduc/Robert King Music, 1973. Ranges: highest voice to a1 and lowest voice to D. BTRB: necessary on Part five as indicated by the editor. Clefs: all five parts are entirely in bass clef. This is one of Robert King's quality editions from the early days of the trombone ensemble literature. It is short in duration, in 2/2 meter throughout and a moderate tempo is suggested. *Fantasia* was easily read and prepared for performance. It was an excellent vehicle for acquainting students with this period of music.

Strauss, Richard (1864 – 1949) transcribed by Bruce Tychinski. *Fanfare for the Vienna Philharmonic for Nine-part Trombone Ensemble (three choirs)*. Gemini Music, 1995. Ranges: Part B1 to e-flat2 (A1 and C1 aren't as high). BTRB: recommended on Part C4. Clefs: Parts A1, A2, B1, B2, and C1 and C2 are entirely in tenor clef and all other parts are entirely in bass clef. The choirs of *Fanfare* are not divided into three parts each but A1 through 3, B1 and 2, and C1 through 4. Part B1 is the highest in range and tessitura. How nice to have had a short work by a monumental composer so well transcribed (and so well suited in my opinion) for trombone ensemble. You know what to expect from Strauss and trombones can deliver it well. The copy I used looked like Bruce may have done the computer work himself and Gemini may be his own publishing company. I don't remember where I got this one but I hope you can get your hands on it – it's wonderful.

Strauss, Richard arranged by Royce Lumpkin. *Fanfare "Stadt Wien" for Fourteen-part Trombone Ensemble and Timpani*. Unpublished and available from the arranger. Ranges: Parts A1 and B1 to c2 and Part B4 to d2. BTRB: really only required on Part A7 but bass might be used on other low parts. Clefs: Part B1 is entirely in alto clef, Parts A1, B2 and B4 are in both tenor and bass clefs and all other parts are entirely in bass clef. Royce arranged this for the University of North Texas Trombone Choir for their performance at the International Trombone Festival in 1985. As you might see from the range indications above, the score does not have parts distributed from highest to lowest. Save yourself some time in rehearsals by making a note to yourself on the score that Parts A1, B1 and B4 are the highest parts. All others except A7, which is bass trombone, are medium range. We performed this arrangement quite often. It is an outstanding setting of a fantastic fanfare by a monumental composer. You can't lose here. Parts B1 through B3 have some challenging licks and Parts A1 through A7 have an extended legato section to themselves in the middle that *might* challenge some players in the intonation department but other than that, we never experienced any major problems putting this together. We performed it with and without the timpani parts and it worked fine both ways. I only owned a copy in Royce's hand written manuscript. I hope it is published eventually.

Tchaikovsky, Petr Ilich (1840 – 1893) arranged by Chris Sharp. *1812 Overture for Trombone Sextet*. Wehr's Music House, 1995. Ranges: highest voice to d-flat2 and lowest voice to D-flat1. BTRB: required on the fifth and sixth parts as indicated by the arranger. Clefs: Parts 1 and 2 are in both tenor and bass clefs and all other parts entirely in bass clef. Sharp states the slow, broad theme for seventeen measures before launching into the revolutionary theme. Hopefully, at this point, the bass trombonists will not hyperventilate as the parts are a succession of low, tied whole notes, which never seem to end. Sharp gives you enough of the overture to make it valid. This one was always a riot for my students who, through it, learned to blow their brains out with taste. It was fun for them and even you can remember how much fun it was to be a student and get to play something you could really crank on. We didn't do a lot of these, but we did some – just because students are kids.

Traditional arranged by Pullman Gerald (“Tommy”) Pederson. *Christmas Carols for Five-part Trombone Ensemble*. Kendor Music, 1976. Ranges: highest voice to c2 and lowest voice to F1. BTRB: required on Part five as indicated by the arranger. Clefs: all parts are entirely in bass clef. This set of carols is nicely done by Kendor. A score booklet, and five separate part booklets are provided. Included are: “Jingle Bells,” “Silent Night,” “O Holy Night,” “Good King Wenceslas,” “Joy to the World,” “We Three Kings,” “It Came Upon the Midnight Clear,” “Deck the Halls,” “God Rest Ye Merry Gentlemen,” and “Adeste fideles.” This set was not quite as easily sight read as the Wagner set discussed later, but is still a very useful tool to keep in the books for the “big season” (“Hey, can you guys play some Christmas Carols?”). Pederson provides each carol with an introduction. There are some inventive Pederson-esque episodes. Some things were musically challenging, like the passing of the keyboard figure between two parts in “O Holy Night.” Some things were unexpected, like the solo line in the bass trombone in the same carol, the breaking up of the melodic line in “Good King Wenceslas,” etc. Nonetheless, these were a useful group of settings to keep on hand. I never risked reading them on a gig with my students, though. It was better to run them at least once in advance.

Traditional arranged by Irvin L. Wagner. *Amazing Grace for Solo Trombone and Four-part Trombone Ensemble*. Accura Music, 1993. Ranges: solo part to c2, highest voice in accompaniment to g1 and lowest voice of accompaniment to B-flat1. BTRB: recommended for Part four. Irv provided alternate parts for horns, treble clef euphonium, tuba, and rhythm section (keyboard, bass and drums). My group always performed this as a five-part work with one or two of the bass trombonists adding the tuba part. Irv allows the soloist to expose the theme alone and the accompaniment joins them in the fifteenth measure. The solo voice is really the main thing going on here as the accompaniment is mostly long, sustained notes. I encouraged my soloists to use jazz inflections and to improvise a cadenza at the end instead of playing the one that is provided. Depending on the differing attitudes of religious groups toward jazz, this worked extremely well in some situations. I always checked with the choir director before the service and let the soloist know which way he should play it. We never performed it with rhythm section but that would be up to your own tastes.

Sometimes, because this is a short work, I grouped it with the other traditional songs Irv has arranged some of which are annotated below.

Traditional arranged by Irvin L. Wagner. *Christmas Carol Suite for Eight-part*

Trombone Ensemble (low brass choir). Accura Music, 1969. Ranges: highest voice to c2 and lowest voice to A1. BTRB: necessary on Parts 4A and 4B. Clefs: Parts 1A and 1B are entirely in tenor clef and all other parts are entirely in bass clef. Every trombone ensemble needs carol arrangements in its library and at the time I was directing my choir, I tried several and liked Irv's the best. In the notes on the first page of the score, he says that these arrangements could be used to accompany singing, be performed separately with the interludes serving as introductions and/or repeated at will. He includes: "Joy to the World," "Oh Little Town of Bethlehem," "We Three Kings," and "Hark the Herald Angels Sing." These arrangements were relatively easy to read and put together. We programmed them several times at the end of fall semesters.

Traditional arranged by Irvin L. Wagner. *Every Time I Feel the Spirit for Eight-part*

Trombone Ensemble. Accura Music, 1974. Ranges: highest voice to b-flat1 and lowest voice to B-flat1. BTRB: recommended on Parts 5 and 6. Clefs: all parts are entirely in bass clef. Irv has done so many arrangements, and more than the two spirituals mentioned in this annotated list, but this is one my students and I particularly liked. It begins with a choral-style statement of the theme then bursts into a faster rendition. We always felt like the faster section worked better conducted in two rather than in four. Some players got caught on a couple of rhythms on first reading, but it was easy to catch the drift of this arrangement. It has a da capo but we made it a dal segno and went back to letter A instead of the top then took the coda as marked. Like *Swing Low* (annotated next), any ensemble director should own this type work, as it can be so useful in so many different types of performance situations and for so many different types of audiences. I recommend you try his other spiritual arrangements and make a suite.

Traditional arranged by Irvin L. Wagner. *Swing Low, Sweet Chariot for Four-part*

Trombone Ensemble (divisi). Accura Music, 1974. Ranges: highest voice to c2 and lowest voice to C. BTRB: necessary on Part four. Clefs: all parts are entirely in bass clef. Irv has done so many arrangements, and more than the two spirituals mentioned in this annotated list, but this is the other one my students and I particularly liked. (Do you have that déjà vu feeling?) This one begins with a beautiful unison statement of the theme in the upper parts. The bass trombones join in the ninth bar to put the bottom on it. Key changes from F major to D-flat major to E-flat major will trip up some of the less experienced not only in reading but also at times in the performances. Any ensemble director should own this type work, as it can be so useful in so many different types of performance situations and for so many different types of audiences. I recommend you try his other spiritual arrangements and make a suite.

Traditional English arranged by Bill Reichenbach. *Scarborough Fair for Four-part Trombone Ensemble*. Virgo Music Publishers, 1986. Ranges: highest voice to a1 and lowest voice to D. BTRB: not required but recommended for the fourth part. Clefs: all four parts are entirely in bass clef (treble clef parts are provided for Parts 1 through 3). This is so pretty, so simple, and so useful. I used it time and again as the second movement of a suite of short one-movement works or in mass choir sight reading sessions (particularly if high school players were involved). It's just a 3/4, Dorian mode (on G) ballade but, in my opinion, one of the most beautiful of melodies.

Tschesnokov, Paul arranged by Chuck DePaolo. *Salvation is Created for Eight-part Trombone Ensemble in Two Choirs*. Lyceum Press, 1992. Ranges: highest voice to c2 and lowest voice to G1. ATRB: offered as an option by the arranger but it isn't a requirement. BTRB: required on the fourth part of each choir as indicated by the arranger. Clefs: Choir I, Parts 1 through 3 and Choir II, Parts 1 and 2 use both tenor and bass clefs and all other parts are entirely in bass clef. Got balcony? This one is gorgeous and very effective if done antiphonally. Some would say that an arrangement like this is what trombones are manufactured to perform. It's a lush, choral-style work that is quite short in duration. It was so useful to us when the auditorium provided the right staging and acoustics, as a short work to put among much longer and involved works, or for most religious services. It's beautiful – try it.

Tull, Fisher (1934 - 1994). *Concert Piece for Four Trombones*. ITA Press, 1996. Ranges: highest voice to c2 and lowest voice to D-flat1. BTRB: not required on Part four but definitely recommended. Clefs: Parts 1 and 2 are in both tenor and bass clefs and Parts 3 and 4 entirely in bass clef. All four parts require straight mutes. I had one quartet perform this off the older published edition. Mutes and pages were flying all over the stage. Thankfully, the ITA Press has published a new edition, which is stapled together but still has some page turns that don't work. However, when we performed this with doubled parts in the big choir format, logistics were worked out. I pulled this piece out from time to time because it was so good for teaching meters that change from duple to triple subdivision of the beat. It has glisses and flutter tonguing in it, both very musically valid as employed by Tull. Less-experienced students would sometimes be confused by the opening dissonant intervals of movement two. In my opinion, this one was a standard. It worked well with one on a part or doubled parts and it was a three movement, nine-minute work that fit any program.

Uber, David (b. 1921). *Music for (Eight-part) Trombone Choir*. Encore Music Publishers, 1988. Ranges: highest voice to c2 and lowest voice to F1. BTRB: required on Part 8 but also recommended on Part 7. Clefs: Parts 1 and 2 are in both tenor and bass clefs and all other parts are in bass clef. I thought that some of David's music was quite useful for teaching. *Music* is an unpretentious little composition that worked great for groups of less experienced players or as a light break in a heavy program. The first movement, "Grandioso-poco allegretto-giocoso," presents no technical problems and is characterized by a detached and happy theme.

Movement two, “Maestoso-tempo valse-tranquillo,” is in changing meters 2/4, 3/4, and 4/4 (at the meno mosso sections) and the key of D-flat major. I thought the waltz was best conducted in three. Movement three is an allegro in 2/4 and two flats. I couldn’t help it but think of a cakewalk on this one because of the syncopated rhythms. Movement four, “Andante sostenuto,” is indicated 2/2 but I could never conduct in two – only four. It is the most dramatic of the movements and a fitting end to the work.

Vaughan Williams, Ralph (1872 – 1958) arranged by Richard Myers. *Bushes and Briars for Four-part Trombone Choir*. Accura Music, 1993. Ranges: highest voice to a-flat1 and lowest voice to F or C if 8va octave divisi is observed in the fourth part. Clefs: all four parts are entirely in bass clef. *Bushes and Briars* is a pretty but melancholy folk melody arranged in vocal/choral style. It presents no technical problems and could be performed by any ensemble of varying levels of experience. Because it is so brief, I liked to pair it with the Barnes, *Yorkshire Ballad*, annotated *supra* – a sort of buttered scones and tea event on the concert program.

Vaughan Williams, Ralph arranged by Wilbur Sudmeier. *Fantasia on a Theme By Thomas Tallis for Sixteen-part Trombone Ensemble (quartet plus two choirs of four parts each)*. Bay Bones Music, n.d. Ranges: highest voice in Choir 1 to e-flat2, highest voices in Choir 2 to e2, and highest voice in Choir 3 to e2. Lowest voice in Choir 1 to F1, lowest voice in Choir 2 to G1 and lowest voice in Choir 3 to E1. BTRB: required on the fourth parts of all three choirs. Clefs: Parts 1 and 2 of all three choirs are entirely in tenor clef with all other parts entirely in bass clef. Yes, it’s true, this is pretty much the whole original string work set for trombones. Wilbur left little out. This was really difficult for my group, sometimes technically and always musically. The quartet should include four of your more experienced players. I would also recommend a few experienced players in the offstage choir just to lead any that might be faint hearted. Cup mutes are required of the quartet and cup mutes of both the on-stage (choir two) and off-stage choirs (choir three). I studied the Stokowski recording of *Fantasia* for weeks because it helped me edit the score musically. In other words, I didn’t always observe all that Wilbur had written. If you already know the original version of this work, you know that it abounds in meter and tempo changes. Many instances of fermata, caesura, ritard, allargando, accelerando, poco piu animato, and tempo rubato, combined with the regular changes of tempo create the wonderfully interpretive and free feeling of the work but don’t make conducting an easy task. At the time of this writing, we had only tried it once. We gave it as much rehearsal time as we could but I felt that we didn’t really have it mastered. It still came off great but much, much time would be needed to get a firm grip on this transcription. In addition, the copy I owned was in Wilbur’s hand-written manuscript, which was very difficult to read. I recopied the score onto legal size paper so that there could be more space between the systems. Despite heavy odds, *Fantasia on a Theme by Thomas Tallis* is most certainly worth your time musically. If you think your group needs a fresh challenge, here it is.

Vejvanovsky, Pavel Josef (1640 – 1693) arranged by James Ryon. *Offertorium ad Duos Choros for Eight-part Trombone Choir.* Kagarice Brass Editions, 1980. Ranges: highest voice to c2 and lowest voice to C. BTRB: recommended on both Choir A and Choir B, Parts 4. Clefs: Choirs A and B, Parts 1 through 3 are entirely in tenor clef while Parts 4 are entirely in bass clef. *Offertorium* is in three movements: “Andante,” “Andante” and “Allegro.” It is a lovely little seventeenth-century, double choir arrangement, which we liked to perform with Choir A onstage and Choir B in the balcony. There are plenty of dynamic and tempo edits to help with musical interpretation and sometimes we added our own ideas. Movement one is attacca to the second movement, but you can elide it all by making the cut off to the fermata at the end of the second movement the downbeat of the third. This was a wonderful addition to concerts that were designed to showcase music of varied time periods.

Velke, Fritz (b. 1930). *Fantasia for Solo Tenor Trombone and Six-part Trombone Ensemble.* Velke Publishing, 1989. Ranges: solo part to d2, highest voice of accompaniment to g1 and lowest voice of accompaniment to B-flat1. BTRB: recommended on Part six. Clefs: all parts are entirely in bass clef. Velke composed this fantasia for Don Lucas, trombonist. It is in one movement with distinct sections differentiated by tempo changes. The opening showcases the soloist in an aggressive cadenza-like passage followed by a longer section that utilizes the melodic and rhythmic ideas of the opening. Key changes from c minor to b minor and a second thematic idea, this time slow and molto espressivo, ensue. Another key change to G-flat major signals a third theme (still legato and ballad like in character). A key change back to b minor (beginning a section we always performed at a slightly slower tempo) finishes the central portion of the work before the aggressive first idea is heard again from both the soloist and the choir. Velke changes this with alternating meters (2/4, 3/4, 4/4) and the work ends as exciting as it began. The solo part of *Fantasia* does hang in a rather high tessitura and took a strong player with some endurance when my ensemble performed it. The accompaniment, which is very deftly kept out of the way of the soloist, did not present any problems at all. This is a tuneful work, immediately appealing, and easily grasped and enjoyed by audiences.

Vierk, Lois (b. 1951). *Tusk for Eighteen-part Trombone Ensemble.* Unpublished and available from the composer, 1981. Ranges: all if not nearly all parts ascend to d2 and all if not nearly all must descend to an A-flat1. BTRB: your guess is as good as mine where to put them. Clefs: all parts utilize both tenor and bass clefs (here is your golden opportunity to tell your bass trombonists to stop whining and read it). Parts 13 through 16 require plunger mutes. In the hand-written manuscript score I owned, just before rehearsal letter K, Parts 13 through 18 are told to remove mutes but, as far as I can see, Parts 17 and 18 never used any up to that point. Vierk composed *Tusk* 1980 CalArts Music Festival. It was performed by a group of trombonists comprised of University of California – Northridge students and area professionals. The composer conducted the premiere. I thought this is a great piece because it is only sound. Lots of glisses, rips, improvisatory rhythms, wide slide vibrato, flutter tongue, etc. When I first heard it performed, I found it amazing that the composer had truly only given the audience sound and felt it was a tremendous

aural experience. My students, on the other hand, were not as thrilled. I think it was much, much different to be on the mouthpiece side of the horn on this one. They particularly didn't like having to nail higher partials in seventh position while using a tight plunger mute. Parts 13 through 16 were really the most difficult for that very reason. Our audiences thought it was a great piece too. Try it, I dare you – it's really different!.

Vollrath, Carl (b. 1931). *A Rite for Twelve Trombones*. TAP Music, 1989. Ranges: highest voice to b-flat1 and lowest voice to C. BTRB: necessary for Groups A, B, C, and D – Parts 3. Clefs: Group A – Parts 1 and 2, Group C – Part 1, and Group D – Parts 1 and 2 are in both tenor and bass clefs and all other parts are in bass clef. Group A – Part 1 and 3 require plunger and Harmon mutes; Group A – Part 2 requires plunger mute; Group B – all three parts require cup mutes; Group C – all three parts require straight mutes; and Group D – all three parts require straight mutes. Wow, *Rite* is really difficult, but so worth the time and effort. First of all, it was just impressive to see all the mutes sprouting on stage like so many mushrooms around the feet of the players in my group. Everything is challenging except perhaps the ranges. It abounds in difficult changing meters, unusual subdivisions of the beats, widely varied styles, articulations of every imaginable type, wide ranging dynamics, ensemble challenges, difficult and exposed solo passages, unusual tonalities – in other words, everything to which your students need to be exposed at early ages. This was always the “big piece” on our concerts when we programmed it. I got better at conducting it over the years so it fell together faster each time but it was never easy. Also, unfortunately, it was photocopied handwritten manuscript so that made it even more difficult. I do hope that some day soon TAP will be put it into a computer music-writing program.

Wagner, Irvin L. (b. 1937). *Gloria in Excelsis Deo for Eight-part Trombone Ensemble and Percussion*. Accura Music, 2000. Ranges: highest voice to b-flat1 and lowest voice to C. BTRB: recommended on Part 4B. Clefs: Parts 1A and 1B are entirely in tenor clef and all other parts are entirely in bass clef. *Gloria* was written for the 1990 International Trombone Festival, Kalamazoo, Michigan and the Western Michigan University Trombone Choir, Steve Wolfenbarger, conductor. The percussion parts require three players: a timpanist and two other players on xylophone, gong, suspended cymbal, bass drum, chimes, orchestra bells, snare drum, and crash cymbal. My group performed this both with and without percussion and it sounded fine both ways. This is a one-movement work beginning “with energy” in 9/8. This section is interrupted by a short fugue but does return at the end of the work. To produce the appropriate excitement, I always took a tempo that required double tonguing at the beginning from the players on Parts 1A and 1B. We took the fugue more slowly (it seemed to call for that) then reset the opening tempo when the second 9/8 section occurred. Technically, only one section ever caused slight problems and that was the end of the fugue section, which has unison sixteenth-note passages in all parts. Key signatures move from two flats to three sharps to three flats and back to two flats. This is an exciting work and we often used it as a concert opener.

Wagner, Irvin L. *Ricercar for Two Equal-voiced Four-part Trombone Choirs*. Frederick Music Publications, 1979. Ranges: highest voices to b1 and lowest voice to C. BTRB: necessary on Choir II, Part 4 but recommended also for Choir I, Part 4. Clefs: all parts are entirely in bass clef. In his notes on the first page of the score, Irv wrote that he used elements in *Ricercar* from the late 16th and early 17th centuries through the 20th century. Renaissance and Baroque practice of using two equally voiced choirs of instruments in an antiphonal manner was incorporated. Shifting tonalities, technical display, and moderate dissonance were used. It is a short work which functions most like a fanfare. It was always easily read and technically mastered by my groups, but for the key signature of A major. I don't know why intonation was such a problem when my students played in sharp keys. Maybe it would have helped if I had told them to think of it in the key of B double flat. I don't know. That was one area in teaching that mystified me.

Wagner, Richard (1813 – 1883) arranged by Wesley Hanson. *Elsa's Procession to the Cathedral from LOHENGRIN for Six-part Trombone Ensemble*. Kagarice Brass Editions, 1980. Ranges: highest voice to c2 and lowest voice to B-flat1. BTRB: necessary on Part six. Clefs: Part 1 is entirely in tenor clef, Part 2 is in both tenor and bass clefs and all other parts are entirely in bass clef. So, you already know this one and have an idea of what you're going to find. We liked to use this one as a concert ender. During rehearsals, the key change from B-flat major to B major injured some of my less experienced students, but they usually got most of it right in the performances. I'm not even going to tell you how much time we typically spent working on intonation in the B major section – you can experience that on your own. This is a great arrangement and my students always enjoyed performing it. Hey, it was *Wagner*.

Walters, Douglas. *Canzona for Eight-part Trombone Ensemble (two choirs)*. Encore Music Publishers, 1986. Ranges: highest voices (Parts 1 and 5) to b-flat1 and lowest voices (Parts 4 and 8) to B-flat1. BTRB: recommended on Parts 4 and 8. Clefs: Parts 1 and 5 are entirely in alto or tenor clef (both provided), Parts 2 and 6 are entirely in tenor clef and all other parts are entirely in bass clef. *Canzona* was commissioned by and dedicated to Curtis Olson to commemorate his twentieth year of teaching at Michigan State University. Walters suggested a moderato tempo and he's wasn't kidding because if this rushes, when it gets going with sixteenth-note passages it can get out-of-hand. We usually did it placing the choirs on opposite sides of the stage but *never* got it to work with one choir in the balcony. It's a good, twentieth-century canzona and was especially nice when paired with canzona from other time periods.

Warlock, Peter (1894 - 1930) arranged by Wilbur Sudmeier. *Lorna Doone Suite for Twelve-part Trombone Choir (three choirs)*. Bay Bones Music, 1974. Ranges: highest voice to f2 and lowest voice to G1. BTRB: required on Part four of each of the three choirs as indicated by the arranger. Clefs: Choir 1, Part 1 is in tenor, bass, and C treble clefs. Choir 1, Parts 2 and 3, Choir 2, Parts 1 through 3, and Choir 3, Parts 1 and 2 are in both tenor and bass clefs. All other parts are entirely in bass clef.

This is originally the *Capriol Suite* for strings, which was based on dance tunes from the French priest, Arbeau's *Orchésographie* of 1588. *Suite* is in six brief movements (Wilbur changed the order from the string version): "Mattachins," a sword dance, in which four men act out a combat scene, and thus the musical repetitions become increasingly more violent and dissonant; "Pieds-en-l'air," a lovely melody in 9/4 time with irregular phrasing intended to add to the magical effect of dancers whose feet hardly touch the floor; a light and delicate "Tordion" in 6/4 time; "Basse-Danse" which was a dance for older people in which the dancers' feet slid across the floor; a beautiful "Pavane;" and a "Bransles" that literally means a 'brawl.' It is a fast dance in duple time that should accelerate and whose musical/rhythmic ideas represent a dancer's foot tapping the floor. Choir 3 trombonists are requested bucket mutes at the beginning but Wilbur indicated this as optional. We used cup mutes. Cup mutes are required on other parts in later movements. Wilbur marked a solo in the second movement "alto trombone," which would work a little better, would offer a unique sound for the passage, but is not absolutely a requirement. While there are numerous and varied meters, including 9/4 in the moderately paced second movement, they were not terribly problematic. Faster, technical passages were not without challenge to those who were playing *any* of the twelve parts. Performing the entire suite would take a large portion of a program, time-wise, so we often selected our own suite from among the movements. *Lorna Doone Suite* was different from much of what we performed and provided excellent contrast on several of our concerts.

Weiner, Lawrence (b. 1932). *Prelude and Canzona for Eight-part Trombone Ensemble.*

Southern Music Company, 1983. Ranges: highest voice to d2 and lowest voice to B-flat1. BTRB: recommended on seventh and eight parts. Clefs: Parts 1 through 3 are in both tenor and bass clefs and all the other parts are entirely in bass clef. According to the score notes, the Corpus Christi Texas Trombone Association, Philip Cole, director, commissioned this work. I knew nothing about that organization but *Prelude and Canzona* is a good, solid work in the repertoire. The first movement is straightforward with a major theme that is altered in a middle section and returns at the end. Meters change (3/4 and 4/4) but were by no means problematic. The second movement, the *Canzona*, has meters that *are* a little problematic. There is a laundry list of them (4/4, 2/4, 9/8, 5/4, 7/8, 3/4, 8/8, 6/8, 10/8, 12/8, and 5/8) before the end is reached. This was a golden opportunity to teach changing meters to the less experienced and to give the more experienced some *new* experiences with mixed meters. Score study and preparation is a necessity. I couldn't have sight read this movement as a conductor, maybe as a trombonist, but not as a conductor. All parts stay very busy and concentrated counting was required by all until measure 144 where Weiner calmed the movement with a choral style, augmented melodic section before he quickly ended it with a return to the busy motives.

Wills, Simon (b. 1957). *A Breach of the Peace for Eight-part Trombone Ensemble.*

Warwick Music, 2000. Ranges: highest voice to c2 and lowest voice to F1. BTRB: necessary on Part 8 but also recommended on Part 4. Clefs: Parts 1 and 2 are in both tenor and bass clefs, Parts 4 through 6 entirely in tenor clef, and all the rest are entirely in bass clef. Interestingly enough, Simon Wills began life as a lutenist but

took up trombone following a hand injury. He was a trombonist in the London Symphony alongside Denis Wick. At the time of this writing he was teaching at the Guildhall School of Music. *Breach* was commissioned to be played by a massed trombone ensemble at the British Trombone Festival, Birmingham, England, in November of 1999. The composer recommends that the group be divided into two choirs (not essential) but insists that the work *must* be performed on a wooden stage so that the foot stomps written in the parts will “boom.” The work begins harmlessly enough with a short section marked “heavy” at quarter note equal to mm. 60. Already only eight bars into it, the group is asked to perform a *senza misura* section with the indication “molto lontano” (very distant). It could be conducted at the quarter note pulse as Parts 1 through 6 play grouplets of the same value and length while Parts 7 and 8 hold an octave drone. I liked to have all parts doubled and just conducted the downbeat of each grouplet encouraging each student to take his/her own tempo, which created a very nice almost echoing effect. Two folk-like themes are introduced in 3/4 at two different tempos followed by a 13-measure section with fermatas, which resembles tolling bells. The foot stomping begins in Parts 5 through 8 as Parts 1 through 4 play syncopated versions of the opening themes against an augmented counter line. The meter alternates from 3/4 to 2/4 but is certainly not problematic. After several short episodes linked by reminiscences of the opening themes the group unites in a *sonore*, double *forte* 3/2 section, the opening section is revisited and the work ends with a *sotto voce* 4/2 treatment of one of the themes with open fourth and fifth counter lines. The entire work ends with a double *forte* foot stomp from the entire group. In the program notes provided by Wills on the first page of the score, he suggested that if a wooden floor was not present, the group stand on wooden tabletops. It seemed odd to me upon first reading but, wouldn’t you know it, two concert series on which we performed this were in churches the first with a stone floor and the second with very thick and soft carpeting. We tried standing on the tabletops – it worked. My students thought this was a “cool” piece.

So there you have it. Nearly everything my ensemble performed from 1981 to 2002. One thing of which I am quite proud is that, in all those years, my group never performed *Seventy Six Trombones*. I always felt that Meredith Wilson had a great deal to answer for and I refused to perpetuate that part of our instrument’s history.

JAZZ TROMBONE ENSEMBLE LITERATURE

As stated earlier, I did not ever play jazz but I most certainly supported our jazz program at USM and encouraged my students to participate. I generally lucked out when it came to getting in students who had a good start or were sometimes even quite proficient at improvisation. As far as *teaching* anything to do with jazz, that was left to our jazz band director. I facilitated what I could especially by ferreting out charts for a jazz trombone group with rhythm section. Thank goodness I had been active in the International Trombone Association and had made enough friends that I could get on the phone and find out where to get that sort of trombone ensemble music. Unfortunately, much of what I used, especially standard tunes, and much of what I heard over the years was arrangements that were done solely for personal use and could NOT be circulated or sold since no copyright information was researched. I didn't list any of those here. I only listed that which could be bought from a company or individual.

This is *very much* a starter list. I did often get inquiries about where to get jazz trombone ensemble music, so I wanted to cover it if only briefly in this book. I arranged the lists alphabetically by title after giving availability information. At the time of this writing, I had not done much updating (purchasing of new music) in about eight years. I checked my usual sources of trombone music (see page 47) and saw a few things listed there that I did not own and with which I was not familiar. I just bought anything I could find and let the students try it. That was the only way to find good literature.

The following are a few examples of the music I obtained from Chuck Mandernach, Dallas bass trombonist. They are from the *Them Bones* library. I'm not sure any of that library is still available, but these were excellent charts and would be well worth the effort to obtain.

- **K. C. Yesterday** by Dave Zoller (5 trombones, guitar, piano, bass, drums).
- **Sliding Staircase** by Wayne Harrison (5 trombones, guitar, vibes, piano, bass, drums).
- **Sunday Outing** by Chuck Mandernach (6 trombones, guitar, piano, bass drums).
- **You Asked For It!** by Chuck Mandernach (5 trombones, guitar, piano, bass, drums).

The following are examples of music that is on the *Airmen of Note* "Bon Voyage" recording. I just telephoned Rick and asked if I could get all the trombone ensemble charts from that album. I don't know where he is or if it's possible to get these charts anymore.

- **Alone Together** by Rick Whitehead (4 trombones, piano, drums).
- **Day In, Day Out** by Rick Whitehead (4 trombones, piano, drums).

Jamey Aebersold used to publish a periodical called *Jazz Aids* through which I bought the music listed below. At the present time he has a website. I telephoned and discovered that this music is still available via his company.

- **Body and Soul** by Johnny Green arranged by Slide Hampton (6 trombones, no rhythm section).

- **My Shining Hour** by Harold Arlen arranged by Bill Holman (5 trombones, guitar, piano, bass, drums).
- **'Round Midnight** by Cootie Williams, Thelonious Monk, Bernie Hanigh arranged by Slide Hampton (4 trombones, no rhythm section).
- **Someday My Prince Will Come** by Frank Churchill arranged by Bill Holman (5 trombones, guitar, vibes, bass, drums).
- **Way, The** by Slide Hampton (4 trombones, guitar, piano, bass, drums).

Another source that may not be in business anymore was Sliphorn Music (3821 Whitland Avenue, Nashville, TN, 35205). As with everything listed in this section, a bit of research to locate these charts would yield great rewards. A few examples are listed here.

- **Music City Sliphorn Society Band** by Barry McDonald (5 trombones, piano, bass, drums).
- **One Spring Morning** by Barry McDonald (5 trombones, piano, bass, drums).
- **Pork Fat and Black-eyed Peas** by Barry McDonald (5 trombones, piano, bass, drums).

Scott Reeves had his own website at the time of this writing (creativejazz.com) and sells his trombone arrangements there.

- **Caravan** by Duke Ellington arranged by Scott Reeves (4 trombones, master rhythm part).
- **Hum** by Bob Brookmeyer arranged by Scott Reeves (4 trombones, master rhythm part).
- **In Walked Horace** by J. J. Johnson arranged by Scott Reeves (4 trombones, master rhythm part).
- **Nica's Dream** by Horace Silver arranged by Scott Reeves (4 trombones, master rhythm part).
- **Wave** by A. C. Jobim arranged by Scott Reeves (4 trombones, master rhythm part).

TAP Music (tapmusic.com) seemed to carry most of Tom Senff's good old arrangements along with a few other things. I did a cursory search of its catalog when writing this.

- **Don't Get Around Much Anymore** by Duke Ellington and Billy Strayhorn arranged by Tom Senff (5 trombones, master rhythm part).
- **Killer Joe** by Benny Golson arranged by Tom Senff (5 trombones, guitar, piano, drums).
- **My Favorite Things** by Richard Rogers and Oscar Hammerstein arranged by Tom Senff (5 trombones, master rhythm part).
- **Secret Love** music by Sammy Fain arranged by Ken Tiffany (5 trombones, piano, bass, drums).
- **What Are You Doing the Rest of Your Life?** music by Michel Legrand arranged by Tom Senff (solo trombone, 5 trombones, piano, bass, drums).

Ian McDougall gave me copies of his arrangements and compositions before they were published but I found them listed, while writing this, with Hickey's Music

(hickkeys.com). There were also a few other McDougall charts listed I should buy if the State of Mississippi would ever give college professors a raise.

- **Get Out and Stay Out** composed and arranged by Ian McDougall (solo trombone, 5 trombones, guitar, piano, bass, drums).
- **Night After Night After Night** composed and arranged by Ian McDougall (solo trombone, 5 trombones, guitar, piano, bass, drums).
- **Not All A Dream** composed and arranged by Ian McDougall (solo trombone, 5 trombones, master rhythm).
- **Whenever I'm Alone With You** composed and arranged by Ian McDougall (solo trombone, 5 trombones, master rhythm part).

Dick Orr continued to put out great music for jazz trombone ensemble like the example listed below. He should definitely be one of your contacts if you are looking for music for this sort of ensemble.

- **Waltz for X** by Richard Orr (6 trombones, piano, bass, drums).

The *Capitol Bones* (the jazz trombone ensemble of military band personnel in Washington, D.C.) has a ton of stuff. Luckily, my jazz group, *HubBones*, won the National Jazz Trombone Ensemble Competition one year and Matt Niess was gracious enough to give us, as part of the award, what looked like most of their library. I don't know if *Capitol Bones* is able to make its charts available to the public or not, but a quick contact with Matt might prove very valuable. Below are two examples of his original compositions.

- **Dale's Backyard Blues** by Matt Niess (5 trombones, guitar, piano, bass, drums).
- **Jeff's Trombone Mambo** by Matt Niess (5 trombones, guitar, piano, bass, drums).

Other places I obtained jazz trombone ensemble music were:

- Tall Stranger Music (800 East Drive, Edmond, OK, 73034). I think the contact here, Paul Brewer, is a trombonist himself. I doubt that this company is still in business.
- KSM Publishing Company (P.O. Box 3819, Dallas, TX, 75208).
- Mark Tezak Music Publishers.
- Disneyland Entertainment Division.
- Irv Wagner, Trombone Professor, University of Oklahoma.
- John Marcellus, Trombone Professor, Eastman School of Music.
- John Wasson, professional bass trombonist and composer/arranger.

If you are trying to put together books for this sort of ensemble, I hope this helped. Also, many of the works listed here as well as others that are available from these sources will work with doubled parts. My trombone choir was invited several times to perform on jazz festival concerts. Since I liked to involve all of my students, I juxtaposed music performed by the whole choir with some things performed by smaller groups.

It really took a great deal of digging to find out what groups were active both professionally and in colleges and universities and what composers and/or arrangers were writing for this type of ensemble and finally how to locate them and their music. Best of luck – you didn't have anything else to do today anyway, did you?

Quick Index

To Annotated Trombone Ensemble Literature

By Number of Parts

<u>Page No.</u>	<u>Four-part Ensembles</u>	
48	Andresen, Mogens	<i>Three Swedish Tunes</i>
49	Bach, Johann Sebastien/Lumpkin	<i>Contrapunctus IX</i>
50	Beethoven, Ludwig van	<i>Three Equali</i>
52	Bruckner, Anton/Williams	<i>Christus Factus Est</i>
54	Curnow, Robert	<i>Trombania Suite</i>
57	Glière, Reinhold/Siekmann.	<i>Russian Sailor's Dance</i>
58	Gow, David	<i>Suite</i>
58	Handel, George Frederick/ Hopson/Bohls	<i>Praise the Lord from JUDAS MACCABEUS</i>
59	Haydn, Franz Joseph/Miller	<i>Achieved is the Glorious Work from THE CREATION</i>
62	Hornoff, Alfred	<i>Suite</i>
62	Jacob, Gordon	<i>Suite</i>
63	Jacob, Gordon	<i>Two Madrigals</i>
65	Lennon & McCartney/Luis	<i>Hey, Jude</i>
66	Lotti, Antonio/Williams	<i>Crucifixus</i>
66	Marini, Biagio/Smith	<i>Canzona</i>
67	Mozart, Wolfgang/Hammond	<i>Overture to THE MAGIC FLUTE</i>
69	Peeters, Flor	<i>Suite</i>
70	Premru, Raymond	<i>In Memoriam</i>
70	Premru, Raymond	<i>Tissington Variations</i>
71	Reed, Alfred	<i>Two Bagatelles</i>
72	Ritter George, Thom	<i>Aria and Dance for Solo Tenor Trombone and Four-part Trombone Choir</i>
73	Serocki, Kazimierz	<i>Suite</i>
74	Spears, Jared	<i>A Kensington Portrait</i>
77	Traditional/Wagner	<i>Amazing Grace for Solo Trombone and Four-part Trombone Ensemble</i>
79	Traditional English/Reichenbach	<i>Scarborough Fair</i>
79	Tull, Fisher	<i>Concert Piece</i>
80	Vaughan Williams/Myers	<i>Bushes and Briars</i>
	<u>Five-part Ensembles</u>	
53	Cesare, Giovanni Martino, I/Smith	<i>La Bavara (The Bavarian Woman) from MUSICALI MELODIE</i>

<u>Page No.</u>	<u>Five-part Ensembles, contd.</u>	
56	Fox, Andrew	<i>Fanfare</i>
67	Monteverdi, Claudio/Wagner	<i>Sinfonia and Chorus of Spirits from L'ORFEO</i>
73	Severson & McDunn	<i>Vincentian Fanfare and St. Justin Chorale</i>
76	Stoltzer, Thomas/King	<i>Fantasia (Hypodorian)</i>
77	Traditional/Pederson	<i>Christmas Carols</i>
	<u>Six-part Ensembles</u>	
56	Frescobaldi, Girolamo/Kagarice	<i>Toccata</i>
58	Harmon, John	<i>Seven Arrows</i>
64	Key, Francis Scott/Harkins	<i>The National Anthem</i>
68	Pederson, Tommy	<i>Blue Topaz for Solo Bass Trombone and Six-part Trombone Ensemble</i>
69	Pederson, Tommy	<i>Cogent Caprice for Solo Tenor Trombone and Six-part Trombone Ensemble</i>
73	Rossini, Gioacchino/Sharp	<i>Overture to WILLIAM TELL</i>
75	Stevens, John	<i>The Chief for Solo Bass Trombone and Six-part Trombone Ensemble</i>
77	Tchaikovsky, Petr Ilich/Sharp	<i>1812 Overture</i>
81	Velke, Fritz	<i>Fantasia for Solo Tenor Trombone and Six-part Trombone Ensemble</i>
83	Wagner, Richard/Hanson	<i>Elsa's Procession to the Cathedral from LOHENGRIN</i>
	<u>Seven-part Ensembles</u>	
51	Biebl, Franz/Lumpkin	<i>Ave Maria (Angelus Domini) (if performed without divisi)</i>
53	Cheetham, John	<i>Reflections and Rattledance</i>
	<u>Eight-part Ensembles</u>	
49	Barber, Samuel/DePaolo	<i>Adagio, Opus 11</i>
50	Bass, Eddie	<i>Partita</i>
51	Beethoven, Ludwig/Small	<i>Symphony No. 5, Movement I</i>
51	Bourgeois, Derek	<i>Scherzo Funèbre</i>
52	Brahms, Johannes/Williams.	<i>How Lovely Is Thy Dwelling Place from A GERMAN REQUIEM</i>
53	Bruckner, Anton/Hermann	<i>Inveni David</i>
53	Cibulka, Franz	<i>Eröffnungsfanfare</i>
55	Ewazen, Eric	<i>Concertino for Bass Trombone</i>
55	Ewazen, Eric	<i>Fantasy and Double Fugue</i>
56	Fenner, Bert	<i>Trombones for Solo Tenor and Solo Bass Trombones and Eight- part Trombone Ensemble</i>

<u>Page No.</u>	<u>Eight-part Ensembles, contd.</u>	
58	Handl, Jacob/Smith	<i>O Magnum Mysterium</i>
59	Hartley, Walter	<i>Canzona</i>
59	Hennagin, Michael	<i>Suite</i>
60	Hermann, Arno	<i>Fantasie for Low Brass</i>
60	Hermann, Arno	<i>Festlich Eröffnungsmusik</i>
61	Hidas, Frigyes	<i>Variable Spirits</i>
62	Jacob, Gordon	<i>Trombone Octet</i>
64	Kazik, James	<i>Fanfare for Eight Trombones and Timpani</i>
64	Lamb, Robert	<i>Variations for My Friends</i>
66	Lischka, Rainer	<i>Match</i>
66	Massaino, Tiburtio	<i>Canzon per 8 Tromboni from I CANZON PER SONARE CON OGNI STROMENTI</i>
67	Mendelssohn, Felix/Ostrander	<i>Holy is God the Lord from ELIJAH</i>
68	Nelhybel, Vaclav	<i>Tower Music</i>
68	Palestrina, Giovanni Pierluigi da/ Gryc	<i>Ecce Veniet Dies Illa</i>
70	Prescott, John	<i>Isorhythmic Toccata for Eight Trombones (two choirs) and Percussion</i>
74	Shostakovich, Dimitri/Henry	<i>Festive Overture</i>
74	Sondheim, Stephen/Wagner	<i>Send in the Clowns</i>
75	Stevens, Morton	<i>The Vineyards</i>
78	Traditional/Wagner	<i>Christmas Carol Suite</i>
78	Traditional/Wagner	<i>Every Time I Feel the Spirit</i>
78	Traditional/Wagner	<i>Swing Low, Sweet Chariot for Four-part Trombone Ensemble (divisi).</i>
79	Tschesnokov, Paul/DePaolo	<i>Salvation is Created</i>
79	Uber, David	<i>Music for (Eight-part) Trombone Choir</i>
81	Vejvanovsky, Pavel Josef/Ryon	<i>Offertorium ad Duos Choros</i>
82	Wagner, Irvin L.	<i>Gloria in Excelsis Deo</i>
83	Wagner, Irvin L.	<i>Ricercar for Two Equal-voiced Four- part Trombone Choirs</i>
83	Walters, Douglas	<i>Canzona</i>
84	Weiner, Lawrence	<i>Prelude and Canzona</i>
84	Wills, Simon	<i>A Breach of the Peace</i>
	<u>Nine-part Ensembles</u>	
51	Biebl, Franz/Lumpkin	<i>Ave Maria (Angelus Domini)</i>
63	Kazik, James	<i>Mini Overture</i>
76	Strauss, Richard/Tychinski	<i>Fanfare for the Vienna Philharmonic</i>

<u>Page No.</u>	<u>Ten-part Ensembles</u>	
57	Fritze, Gregory	<i>Vertigo</i>
72	Rimsky-Korsakov, Nicolai/Kazik	<i>Procession of the Nobles</i>
	<u>Eleven-part Ensembles</u>	
50	Barnes, James/Bohls/Barnes	<i>Yorkshire Ballad</i>
	<u>Twelve-part Ensembles</u>	
48	Adler, Samuel	<i>Five Vignettes</i>
48	Anderson, Mark	<i>Soundpiece</i>
54	Corigliano, John	<i>Chicago Fanfare</i>
55	Ewazen, Eric	<i>Posaunenstadt!</i>
57	Gibb, Stan	<i>Localization</i>
61	Hidas, Frigyes	<i>Seven Bagatelles</i>
63	Johnson, Roy	<i>Canzona</i>
65	Lefkowitz, Aaron	<i>Symphony in E-flat</i>
67	Mendelssohn, Felix/Ostrander	<i>Holy is God the Lord from ELIJAH</i>
71	Reynolds, Verne	<i>Events</i>
82	Vollrath, Carl	<i>A Rite for Twelve Trombones</i>
83	Warlock, Peter/Sudmeier	<i>Lorna Doone Suite</i>
	<u>Fourteen-part Ensembles</u>	
76	Strauss, Richard/Lumpkin	<i>Fanfare "Stadt Wien"</i>
	<u>Sixteen-part Ensembles</u>	
54	Crees, Eric	<i>Fanfare for Cala for Sixteen-part Trombone Ensemble, Timpani and Percussion</i>
80	Vaughan Williams, Ralph/ Sudmeier	<i>Fantasia on a Theme by Thomas Tallis</i>
	<u>Eighteen-part Ensembles</u>	
81	Vierk, Lois	<i>Tusk</i>

Undergraduate and Graduate Level Trombone Literature and Pedagogy Courses

At The University of Southern Mississippi, undergraduate music performance majors were required to take two courses from their major teacher. One was listed as MUS (music) 446, Wind and Percussion Literature and the other as MED (music education) 458, Wind and Percussion Pedagogy. Although the students registered for these general course numbers, they were reassigned to their major teachers who designed the content of the courses.

The comments I received from teachers at the graduate schools my undergraduates attended after USM always included something about my students being “well prepared.” You will see from the course contents below that they learned to use the library, looked at the basic sources needed to do research in our field, and gained an overview of a wide range of trombone topics.

Graduate performance majors were tested both in qualifying examinations before they had completed fifteen graduate level hours and again near the end of their degrees (through comprehensive examinations). The “quals” were to determine if they could continue in the graduate program. The “comps” were the biggies. In both cases, the graduate students had only two chances to pass. When it came to the comps, if they failed the second time, it meant that they could not be granted the graduate degree, or in the litigious fervor of the time, that they hired a lawyer.

The graduate literature and pedagogy courses were more in depth and required a much higher level of research and writing than the undergraduate courses. Because these graduate courses were so much work and so inclusive, I simply used these projects and assignments as the questions for the comprehensive examinations. I thought it best to let students know what they needed to cover, let them do research and prepare information, learn it, and then tell what they learned through the testing process. This was the way my own doctoral comprehensive examinations were handled at The University of Oklahoma and it became clear to me that the faculty members there were not on power trips when it came to these major tests. Their primary purpose was for me to *learn* and I *did* learn. My doctoral committee set examples of good teaching for me that I appreciated immensely, never forgot, and applied to my own teaching. Perhaps I should dedicate this section to the late Dr. Gail DeStwolinski, and to Dr. Eugene Enrico, and of course, to Dr. Irvin Wagner. In fact, if Dr. Enrico read a few of the history related projects below, he would recognize them.

Undergraduate Trombone Pedagogy Course

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music
College of the Arts

COURSE SYLLABUS

Print this syllabus and include it in your notebook.

Course Number and Title: MED 458 WIND/PERCUSSION PEDAGOGY --
TROMBONE EMPHASIS

Internet URL: http://www.c-gate.net/~mhofacre/classstuff.html
--

Course Description: The study of texts and dissertations concerning the pedagogy of trombone (alto, tenor and bass). Needless to say, the history of the instrument, literature, and other issues will be included as they are often inseparable in this endeavor.

Instructor: Dr. Marta Hofacre
Office: PAC 214
Office phone: 266-6103
Home phone: 264-1784
Email: marta.hofacre@usm.edu

Brief Statement of Course Objectives: Students will complete a series of independent reading/book report assignments designed to acquaint them with that which is outlined in the course description, *supra*.

Intended Student Audience: Undergraduate trombone performance majors (BM).

Method of Evaluating: Students will provide Instructor short (5 to 10 pages) reports on each of the reading assignments, which should be included in their notebooks compiled in MUS 446 Instrumental Literature.

STUDENTS MAY NOT TAKE AN INCOMPLETE ("I") GRADE IN THIS COURSE
UNLESS THEY HAVE UNIVERSITY ACCEPTED AND AUTHORIZED REASONS IN
WRITING.

All work must be completed and in the hands of the Instructor by noon on the last Friday of classes before the beginning of exam week.

Poorly written/typed work will not be accepted. Reports too general or too brief will not be accepted. "Poorly," "too general," and "too brief" will be interpreted by the Instructor. Students may redo and resubmit work if they so choose. Please, do not put notebook pages in plastic protective sheets.

Required Textbook: Hofacre, Marta. Teaching Collegiate Trombone. Hattiesburg, MS: Hofacre, 2002.

Attendance Policy: As this course is designed along the lines of an independent study, each student may proceed at his/her own pace and in his/her preferred order of project. All students enrolled per term can arrange meeting times with the Instructor in PAC 214 for a progress check: questions from students, review of work in progress or completed, etc.

Supplemental Readings, Listening Lists, Course Outline:

WIND/PERCUSSION PEDAGOGY ASSIGNMENTS: Read six of the following seven texts/dissertations and provide short reports on each (5 to 10 pages). To be an informed consumer of this course, take a look at all seven texts and decide which six would be most beneficial to you personally. <http://www.lib.usm.edu/>

- Kleinhammer, Edward. The Art of Trombone Playing. Evanston, IL: Summy-Birchard, 1963.
- Farkas, Philip. The Art of Brass Playing. Bloomington, IN: Brass Publications, 1962.
- Starkey, Willard. "The History and Practice of Ensemble Music for Lip-Reed Instruments." PhD dissertation. The University of Iowa, 1954.
- Wick, Dennis. Trombone Technique. London: Oxford University Press, 1971.
- Fink, Reginald. The Trombonists Handbook. North Greece, NY: Accura Music, 1977.
- Baker, Buddy. The Tenor Trombone Handbook. Austin, TX: ITA Press, 2001.
- Gregory, Robin. The Trombone. New York: Praeger Publications, 1973.

These books are all in Cook Memorial Library or on sale at the USM Book Exchange. Please do not take my copies out of my office.

Required Disability Statement: If a student has a disability that qualifies under the Americans with Disabilities Act and requires accommodation, he/she should contact the Office for Disability Accommodations for information on appropriate policies and procedures at Box 8586; Telephone 266-5024; TTY 266-6837; Fax 266-6035.

Graduate Trombone Pedagogy Course

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music
College of the Arts

COURSE SYLLABUS

Print this syllabus and include it in your notebook.

Course Number and Title: MM/DMA INSTRUMENTAL PEDAGOGY -- TROMBONE EMPHASIS

Internet URL: http://www.c-gate.net/~mhofacre/classstuff.html
--

Course Description: The study of music, texts, dissertations, periodicals, recordings and all other pertinent materials concerning the pedagogy of trombone (alto, tenor and bass). Needless to say, the history of the instrument, literature, and other issues will be included as they are often inseparable in this endeavor.

Instructor: Dr. Marta Hofacre
Office: PAC 214
Office phone: 266-6103
Home phone/fax: 264-1784
Email: marta.hofacre@usm.edu

Brief Statement of Course Objectives: Students will complete a series of independent reading/report assignments designed to acquaint them with that, which is outlined in the course description, *supra*.

Intended Student Audience: Graduate level (MM and DMA) trombone performance majors.

Method of Evaluating: Students will complete projects, provide information and reports, and compile all into an organized and useful notebook.

STUDENTS MAY NOT TAKE AN INCOMPLETE ("I") GRADE IN THIS COURSE UNLESS THEY HAVE UNIVERSITY ACCEPTED AND AUTHORIZED REASONS IN WRITING.

All work must be completed and in the hands of the Instructor by noon on the last Friday of classes before the beginning of exam week.

Poorly written/typed work will not be accepted. Reports too general or too brief will not be accepted. "Poorly," "too general," and "too brief" will be interpreted by the Instructor.

Students may redo and resubmit work if they so choose. Please, do not put notebook pages in plastic protective sheets.

Required Textbook: Hofacre, Marta. Teaching Collegiate Trombone. Hattiesburg, MS: Hofacre, 2002.

Attendance Policy: As this course is designed along the lines of an independent study, each student may proceed at his/her own pace and in his/her preferred order of project. All students enrolled per term can arrange meeting times with the Instructor in PAC 214 for a progress check: questions from students, review of work in progress or completed, etc.

Required Disability Statement: If a student has a disability that qualifies under the Americans with Disabilities Act and requires accommodation, he/she should contact the Office for Disability Accommodations for information on appropriate policies and procedures at Box 8586; Telephone 266-5024; TTY 266-6837; Fax 266-6035.

Supplemental Readings, Listening Lists, Course Outline:

To successfully complete the following projects, searching only the Internet will not suffice. Neither will searching the Internet and for *International Trombone Association Journal* articles nor will searching the Internet, searching for *ITA Journal* articles, and using the sources we have in the USM libraries. You will have to search large databases and learn to use interlibrary loan (ILL). Often, this service is free and you can process an ILL on line (for which you will need a USM login and pin number). When a source is not in our libraries, you can obtain all the necessary information about it for an ILL by searching the following database: <http://cicvel.ucs.indiana.edu:8011/>

Here are some other links you will need: <http://www.lib.usm.edu/>, Databases: Dissertation Abstracts, Music Index, and <http://www.wartsci.clarion.edu/music/jaw/ita/itaindexes.htm>.

To access databases available through the USM Libraries from off campus, you will need a USM login and password.

PROJECTS:

1. Complete information forms (see sample on page 103) for the following types of music. I specifically want you to look at literature with which you are unfamiliar.

- 10 tenor trombone etude books
- 5 bass trombone etude books
- 3 alto trombone solos
- 10 tenor trombone solos (accompanied or unaccompanied)
- 5 bass trombone solos (accompanied or unaccompanied)
- 2 different sets of orchestral excerpt books
- 5 duet books
- 5 trios
- 5 quartets
- 10 trombone ensemble works in five or more parts

Provide a bibliography of books, dissertations, and articles that will help you in your knowledge of the solo and ensemble literature for trombone (alto, tenor, bass).

2. Recommend four to five method books for teaching the following levels (both tenor and bass trombone): beginner, junior high, high school, undergraduate college, and graduate college students. Provide a bibliography of books, dissertations, and articles that would help you in this pursuit.
3. A list of some major teachers of trombone is provided below. Where does each teach/perform and what has been his/her major contribution to the field of trombone pedagogy?

Per Brevig	Emory Remington	Charlie Vernon
Frank Crisafulli	David Taylor	Christian Lindberg
Betty Glover	Joe Alessi	Denis Wick
Stuart Dempster	Lewis Van Haney	Edward Kleinhammer
Johann Doms	Mark Lawrence	Carsten Svanberg
Dee Stewart	Robert Marsteller	Jay Friedman
Leon Brown	John Marcellus	Tom Everett
Robert Gray	William Cramer	Milt Stevens
Irvin Wagner	Keith Brown	Donald Knaub
Buddy Baker	John Hill	John Swallow

4. What would be your procedure for teaching orchestral excerpts? Which ones would you teach? Provide a bibliography of articles from the *ITA Journal* that would give you guidance. Provide an annotated list of excerpt books available for study. Collect all of the audition lists for auditions being held during the term you take this course.
5. On staff paper, construct five exercises to help a student work on high range. What etude books can be of help? On staff paper, construct five exercises that would help a student work on the trigger register. What etude books would help? Provide a bibliography of books, dissertations, and articles that would be of help in this pursuit.
6. When would you attempt to change a student's embouchure? Defend your decision. What playing accomplishments would a young student have to have achieved in order for you to allow him to switch to a large bore F-attachment horn? Defend your decision. What etude books would be of help in these pursuits? Provide a bibliography of books, dissertations, and articles that would be of help in both pursuits.
7. Recommend a few instruments (makes and model numbers) for the following tenor trombone students: beginners, high school players who need an F-attachment, college players who need a professional legit. horn, a straight jazz horn, an alto. Recommend a few instruments (makes and model numbers) for the following bass trombone students: junior high, high school, and college. What mouthpieces would

- you recommend? Provide a bibliography of books, dissertations, and articles that would be of help to you.
8. How would you set up a trombone choir (as far as distribution of parts)? Where could you get music? Provide a bibliography of books, dissertations, and articles that would be of help to you.
 9. What artists and recordings would you recommend if your trombone students wanted to listen to the following:
 - jazz trombone,
 - jazz trombone ensemble,
 - jazz trombone section playing,
 - legit. solo playing,
 - legit. trombone ensemble,
 - orchestral trombone section playing?
 10. Who are the section players in the following orchestras? What solo or ensemble recordings are available from these players?
 - Boston
 - Cleveland
 - Dallas
 - Los Angeles
 - San Francisco
 - London
 - Berlin
 - Vienna
 - New York
 - Philadelphia
 - Chicago
 - Baltimore
 - St. Louis
 - Atlanta

- _____ Etudes
- _____ Warm-up Drills
- _____ Orchestral Studies
- _____ Solo: with piano
- _____ Solo: unaccompanied
- _____ Solo: with band
- _____ Solo: with orchestra
- _____ Solo: in chamber
setting
- _____ Ensembles

Undergraduate Trombone Literature Course

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music
College of the Arts

COURSE SYLLABUS

Print this syllabus and include it in your notebook.

Course Number and Title: MUS 446 WIND/PERCUSSION LITERATURE --
TROMBONE EMPHASIS

Internet URL: http://www.c-gate.net/~mhofacre/classstuff.html
--

Course Description: The study of music, texts, dissertations, periodicals, recordings and all other pertinent materials concerning the literature of trombone (alto, tenor and bass) -- solo, chamber, and ensemble. Needless to say, the history of the instrument, pedagogy, and other issues will be included as they are often inseparable in this endeavor.

Instructor: Dr. Marta Hofacre
Office: PAC 214
Office phone: 266-6103
Home phone/fax: 264-1784
Email: marta.hofacre@usm.edu

Brief Statement of Course Objectives: Students will complete a series of independent reading/report assignments designed to acquaint them with that, which is outlined in the course description, *supra*.

Intended Student Audience: Undergraduate trombone performance majors (BM).

Method of Evaluating: Students will provide Instructor data, reports, etc. for each of the projects listed below which are compiled into an organized and useful notebook.

STUDENTS MAY NOT TAKE AN INCOMPLETE ("I") GRADE IN THIS COURSE
UNLESS THEY HAVE UNIVERSITY ACCEPTED AND AUTHORIZED REASONS IN
WRITING.

All work must be completed and in the hands of the Instructor by noon on the last Friday of classes before the beginning of exam week.

Poorly written/typed work will not be accepted. Reports too general or too brief will not be accepted. "Poorly," "too general," and "too brief" will be interpreted by the Instructor. Students may redo and resubmit work if they so choose. Please, do not put notebook pages in plastic protective sheets.

Required Textbook: Hofacre, Marta. Teaching Collegiate Trombone. Hattiesburg, MS: Hofacre, 2002.

Attendance Policy: As this course is designed along the lines of an independent study, each student may proceed at his/her own pace and in his/her preferred order of project. All students enrolled per term can arrange meeting times with the Instructor in PAC 214 for a progress check: questions from students, review of work in progress or completed, etc.

Required Disability Statement: If a student has a disability that qualifies under the Americans with Disabilities Act and requires accommodation, he/she should contact the Office for Disability Accommodations for information on appropriate policies and procedures at Box 8586; Telephone 266-5024; TTY 266-6837; Fax 266-6035.

Supplemental Readings, Listening Lists, Course Outline:
INSTRUMENTAL LITERATURE ASSIGNMENTS:

- **ASSIGNMENT 1:** A bibliography of Brass Periodicals is provided. Annotate each of those that can be found in the library or my office. Choose three different periodicals and read one article from each. Try to choose articles about topics of which you have no knowledge. Also, try to choose one article about history, one about pedagogy, and one about literature. Write a paragraph or two describing the content of each article.
- **ASSIGNMENT 2:** Annotate the books, which list the author/editor in bold type on the Pedagogy Bibliography provided. Be sure to list the contents, in other words, what pedagogical items are discussed. Mention other pedagogical helps such as illustrations, diagrams, charts, tables, musical examples, suggested literature, bibliographies etc.
- **ASSIGNMENT 3:** Annotate the books, which list the author/editor in bold type on the Research/History Bibliography provided. Be sure to list the contents. Mention what else you find in each book such as illustrations, diagrams, charts, tables, musical examples, suggested literature, bibliographies etc.
- **ASSIGNMENT 4:** Annotate the books, which list the author/editor in bold type on the Literature Bibliography provided. Be sure to list the contents. Mention what else you find in each book such as illustrations, diagrams, charts, tables, musical examples, suggested literature, bibliographies etc.
- **ASSIGNMENT 5:** Read the following articles and write a short summation of each:

Palmer, Philip R. "In Defense of the Serpent." *Historic Brass Society Journal*, Volume 2, 1990: pp. 132-186.

Reifsnyder, Robert. "Career Patterns of Professional Trombonists." *Journal of the International Trombone Association*, Volume 13, Number 1, January, 1985: pp. 33-39.

Leaman, Jerome. "The Trombone Choir of the Moravian Church." *Journal of the International Trombone Association*, Volume 5, January, 1977: pp. 44- 48.

Reynolds, Jeff. "The Moravian Trombone Choir." *International Trombone Association Newsletter*, Volume 8, Number 2, December 1980: pp. 24-25.

- ASSIGNMENT 6: Compile a comprehensive list of ORIGINAL homogeneous (in other words, trumpet ensemble, trombone choir, etc.) and heterogeneous (in other words, brass trio, brass quintet, etc.) brass chamber music composed before 1900.

DO NOT LIST ANY WORKS THAT INCLUDE INSTRUMENTS OTHER THAN BRASS.

Use the following sources PLUS periodical articles for your research:

Gregory, Robin. The Trombone; The Instrument and Its Music. NY, Praeger, 1973.

Reed, David F. "Victor Ewald And The Russian Chamber Brass School." DMA Dissertation. The University Of Rochester, Eastman School Of Music, 1979.

Starkey, Willard A "The History And Practice Of Ensemble Music For Lip-Reed Instruments." PhD Dissertation. The University Of Iowa, 1954.

Hofacre, Marta Jean. "The Use Of Tenor Trombone In Twentieth Century Brass Quintet Music; A Brief Historical Overview With A Comprehensive Listing Of Original, Published Twentieth-Century Quintets And A Discussion Of Tenor Trombone Excerpts From Selected Compositions." DMA Dissertation. The University Of Oklahoma, 1986.

Using your newly acquired knowledge of brass ensemble literature throughout history, discuss, in a short paper the types of brass combinations in common use at various times. Be sure to list major composers and compositions. Since the cornett was the ancestor of the trumpet in "brass" ("lip-reed") groups -- do include a section in your discussion about tower music. When you address the 19th century, define and illustrate the Posaunenchor.

- ASSIGNMENT 7: Read the following articles dealing with the 18th century trombone and write short summations of each of them:

Raum, J. Richard. "The Eighteenth-century Trombone: Rumors of its

Death Were Premature, Part 1.” *Brass Bulletin*, Vol. n77, 1992, p. 87+

Raum, J. Richard. “The Eighteenth-century Trombone: Rumors of its Death Were Premature, Part 2.” *Brass Bulletin*, Vol. n78, 1992, p. 93 - 7.

- ASSIGNMENT 8: Provide one-page reports on the following early trombone solos, which include information on the composer/editor.

<http://www.lib.usm.edu>

<http://www.wartsci.clarion.edu/music/jaw/ita/itaindexes.htm>

- Albrechtsberger, Johann Georg, Concerto
 - Wagenseil, Georg Christoph, Concerto
 - Anonymous/Wagner, Irvin L., Sonata
 - Cesare, Giovanni Martino, La Hieronyma
 - Mueller, J. I., Praeludium, Chorale, Variations and Fugue
 - Haydn, Johann Michael, Larghetto
 - Mozart, Leopold, Concerto
- ASSIGNMENT 9: Listen to the following types of recordings, choosing only artists/recordings with which you are completely unfamiliar, and review them. Include a list of what is on the recording, a bit about the performer(s) and your opinion of the recording. <http://www.lib.usm.edu>

- legit. trumpet player
- jazz trumpet player
- Dennis Brain (horn)
- legit. tenor trombonist
- a legit. bass trombonist
- jazz tenor trombonist
- Paris Trombone Quartet
- an early music group with sackbuts and cornetts
- a euphoniumist
- a tubist
- a brass quintet
- a large brass ensemble

- ASSIGNMENT 10: Read the following articles about 19th-century solo trombonists and composers of trombone literature. Write a short summation of them.

<http://www.wartsci.clarion.edu/music/jaw/ita/itaindexes.htm>

Reifsnyder, Robert. “The Romantic Trombone.” *Journal of the International Trombone Association*: Part I, Volume 15, Number 2, Spring, 1987.

Reifsnyder, Robert. "The Romantic Trombone" *Journal of the International Trombone Association*: Part II, Volume 15, Number 3, Summer, 1987.

- ASSIGNMENT 11: Compile a bibliography of all the articles available in the *ITA Journal* concerning auditioning for an orchestra position.
<http://www.wartsci.clarion.edu/music/jaw/ita/itaindexes.htm>
- ASSIGNMENT 12: Access the Dissertations Abstracts database via the library system. Search for all trombone dissertations from 1940 to the present. Do an advanced search using "trombone but not original composition" and this will help you weed out those that aren't pertinent to our purpose. Print out all the titles of the dissertations you have found (no need to print the full abstracts). Based on the titles you see, on what topic would you write a dissertation if you had to write it now (in other words, do you find that something has not been covered, or, is there a title that gives you an idea for a similar paper)? If you intend to search from your home computer, you will need a USM login and password.

Graduate Trombone Literature Course

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music
College of the Arts

COURSE SYLLABUS

Print this syllabus and include it in your notebook.

Course Number and Title: MM/DMA INSTRUMENTAL LITERATURE -- TROMBONE EMPHASIS

Internet URL: http://www.c-gate.net/~mhofacre/classstuff.html
--

Course Description: The study of music, texts, dissertations, periodicals, recordings and all other pertinent materials concerning the literature of trombone (alto, tenor and bass) -- solo, chamber, and ensemble. Needless to say, the history of the instrument, pedagogy, and other issues will be included as they are often inseparable in this endeavor.

Instructor: Dr. Marta Hofacre
Office: PAC 214
Office phone: 266-6103
Home phone/fax: 264-1784
Email: marta.hofacre@usm.edu

Brief Statement of Course Objectives: Students will complete a series of independent reading/report assignments designed to acquaint them with that, which is outlined in the course description, *supra*.

Intended Student Audience: Graduate level (MM and DMA) trombone performance majors.

STUDENTS MAY NOT TAKE AN INCOMPLETE ("I") GRADE IN THIS COURSE UNLESS THEY HAVE UNIVERSITY ACCEPTED AND AUTHORIZED REASONS IN WRITING.

All work must be completed and in the hands of the Instructor by noon on the last Friday of classes before the beginning of exam week.

Poorly written/typed work will not be accepted. Reports too general or too brief will not be accepted. "Poorly," "too general," and "too brief" will be interpreted by the Instructor. Students may redo and resubmit work if they so choose. Please, do not put notebook pages in plastic protective sheets.

Required Textbook: Hofacre, Marta. Teaching Collegiate Trombone. Hattiesburg, MS: Hofacre, 2002.

Attendance Policy: As this course is designed along the lines of an independent study, each student may proceed at his/her own pace and in his/her preferred order of project. All students enrolled per term can arrange meeting times with the Instructor in PAC 214 for a progress check: questions from students, review of work in progress or completed, etc.

Required Disability Statement: If a student has a disability that qualifies under the Americans with Disabilities Act and requires accommodation, he/she should contact the Office for Disability Accommodations for information on appropriate policies and procedures at Box 8586; Telephone 266-5024; TTY 266-6837; Fax 266-6035.

Supplemental Readings, Listening Lists, Course Outline:

To successfully complete the following projects, searching only the Internet will not suffice. Neither will searching the Internet and for *International Trombone Association Journal* articles nor will searching the Internet, searching for *ITA Journal* articles, and using the sources we have in the USM libraries. You will have to search large databases and learn to use interlibrary loan (ILL). Often, this service is free and you can process an ILL on line (for which you will need a USM login and password). When a source is not in our libraries, you can obtain all the necessary information about it for an ILL by searching the following database: <http://cicvel.ucs.indiana.edu:8011/>

Here are some other links you will need: <http://www.lib.usm.edu>, Databases: Dissertation Abstracts, Music Index, <http://www.wartsci.clarion.edu/music/jaw/ita/itaindexes.htm> To access databases available through the USM Libraries from off campus, you will need a USM login and password.

PROJECTS:

1. You will be provided bibliographies of texts and dissertations about brass literature, pedagogy, and research/history. Provide annotations for all of those, which list the author/editor in bold print.
2. You will receive a listing of brass periodicals. Almost all are available in the library or in my office. Provide an annotation of each. Provide a list of all periodical articles concerning the trombone from the current month and back five years by using the Music Index database in the library. Read three articles and write a short synopsis of each. Choose articles that deal with topics with which you have no prior knowledge from each of the categories, trombone literature, trombone history, trombone pedagogy.
3. List and discuss trombone solo literature composed before 1900. Provide a bibliography of sources of your research.
4. Provide a listing of all trombone specific dissertations written up to the most current you can access. You need not include dissertations that are original compositions or

which are ONLY recitals (not lecture recitals). Use the advanced search option so you can search "trombone" but not "original compositions."

5. Discuss in 8 to 10 pages, Moravian music and its use of the trombone. Provide a bibliography of texts, dissertations, and articles, which are pertinent to your research.
6. Discuss the history and the use of trombone in original heterogeneous (trombone with other brass, other instruments and/or voice(s)) and homogeneous (trombones only) chamber music. Provide a bibliography of sources of your research.
7. Discuss the use of trombone in intermedia and opera. You must use the Hills dissertation and the Howard Mayer Brown book (16th Century Instrumentation: The Music of the Florentine Intermedi, American Institute of Musicology Musicological Studies and Documents, 1973). Both will have to be procured through interlibrary loan. Provide a bibliography of sources of your research.
8. Discuss avant garde trombone music including theater music and music with electronic accompaniment. Include a listing of recordings and information about specific avant garde artists. Provide a bibliography of sources of your research.
9. Discuss the use of trombone in sacred choral music. Provide a bibliography of sources of your research.
10. Discuss the use of trombone in orchestral music. Do not include orchestra music associated with sacred choral music. Provide a bibliography of sources of your research.

Bibliographies to Accompany Literature and Pedagogy Courses

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music
College of the Arts

Materials for the Study of Trombone Literature and Pedagogy

MUS 446, MM/DMA Literature, Pedagogy, Special Studies

(Not available online)

Copy this bibliography and include it in your notebook.

BRASS RESEARCH – BIBLIOGRAPHY

Fasman, Mark. Brass Bibliography: Sources on the History, Literature, Pedagogy, Performance and Acoustics of Brass Instruments. Bloomington, IN: Indiana University Press, 1990.

Skei, Allen B. Woodwind, Brass and Percussion Instruments of the Orchestra: A Bibliographic Guide. New York: Garland Publishing, Inc., 1985.

BRASS HISTORY – BIBLIOGRAPHY

Apel, Willi. Harvard Dictionary of Music. Cambridge: Harvard University, latest edition. (Please look at specific articles on brass instruments.)

Baines, Anthony. Brass Instruments: Their History and Development. New York: Scribners & Sons, 1976.

Bridges, Glenn. Pioneers in Brass. Detroit: the author, 2199 Lakeview, Detroit, Michigan 48215, 1965.

Bonanni, Filipppe. The Showcase of Musical Instruments. New York: Dover Publications, Inc., 1964.

Donington, Robert. The Instruments of Music. London: Methuen & Co., 1949.

Eliason, Robert. Brass Instrument Key and Valve Mechanisms Made in America Before 1875. Dearborn, MI: R. Eliason, 1968.

Galpin, Francis W. A Textbook of European Musical Instruments. New York: E.P. Dutton & Co., 1937.

- Galpin, Francis W. Old English Instruments of Music. London: Methuen & Co., 1963.
- Geiringer, Karl. Instruments in the History of Western Music. New York: Oxford University Press, 1978.
- Geiringer, Karl. Musical Instruments. New York: Oxford University Press, 1945.
- Grove's Dictionary of Musical Instruments. London: MacMillan & Co., Ltd., latest edition. (Please look at specific articles on brass instruments).
- Herbert, Trevor and Wallace, John. The Cambridge Companion to Brass Instruments. New York: Cambridge University Press, 1997.
- Kelley, Edgar Stillman. Musical Instruments. Boston: Oliver Ditson Co., 1925.
- Mende, Emilie. Pictorial Family Tree of Brass Instruments in Europe Since the Early Middle Ages. Moudon, France: BIM, 1978.
- Mersenne, F. Marin. Harmonie Universelle. 1635. Translated by Robert E. Chapman, Mogne, Martinue, Mijhoff, 1957.
- Sachs, Curt. The History of Musical Instruments. New York: W.W. Norton & Co., 1940.
- Tetzlaff, Daniel. Shining Brass: The Story of the Trumpet and Other Brass Instruments. Minneapolis: Lerner Publishing Co., 1963.
- Wattenbarger, James. "The Turmmusik of Johann Pezel." Ph.D. Dissertation, Northwestern University, 1957.

TRUMPET HISTORY

- Altenburg, Johann. Trumpeters' and Kettledrummers' Art. Nashville: Brass Press, 1974.
- Bate, Phillip. The Trumpet and Trombone: An Outline of Their History, Development and Construction. New York: W.W. Norton & Co., 1978.
- Barbour, J. Murray. Trumpets, Horns and Music. East Lansing: Michigan State University Press, 1964.
- Barclay, R. L. The Art of the Trumpet Maker: The Materials, Tools and Techniques of the Seventeenth and Eighteenth Centuries in Nuremberg. New York: Oxford University Press, 1992.
- Brownlow, James Arthur. The Last Trumpet: A History of the English Slide Trumpet. Stuyvesant, NY: Pendragon Press, 1966

- Dahlqvist, Reine. The Keyed Trumpet. Nashville: Brass Press, 1975.
- Griffith, Janet Entwisle. "The Slide Trumpet in the Early Renaissance." DMA Dissertation, The University of Cincinnati, 1992.
- Henderson, Hubert P. "A Study of the Trumpet in the Seventeenth Century." Doctoral Dissertation, University of North Carolina, 1949.
- Hickmann, Hans. La trompette dans l'Egypte ancienne. Cairo: L'Organisation egyptienne generale du livre, 1978.
- Krueger, William Addison. "The Trumpet in Ancient Israel (Shofar)." MM Thesis, The University of Lowell, 1989.
- Laudermilch, Kenneth Lee. "The Keyed Trumpet." DMA Dissertation, The Catholic University of America, 1976.
- Menke, Werner. The History of the Trumpet of Bach and Handel. Nashville: Brass Press, 1986.
- Naylor, Tom L. The Trumpet and Trombone in Graphic Arts, 1500 – 1800. Nashville: Brass Press, 1979.
- Pietzsch, Hermann. The Trumpet. Ann Arbor: The University Music Press, 1900.
- Smithers, Don. The Music and History of the Baroque Trumpet Before 1721. Carbondale, IL. Southern Illinois University Press, 1988.
- Remseu, Lester. "A Study of the Natural Trumpet and Its Modern Counterpart." DMA. Dissertation, University of Southern California, 1960.
- Safowitz, Vivian. "Trumpet Music and Trumpet Style in the Early Renaissance." MM Thesis, University of Illinois, 1965.
- Tallman, Thomas Jon. "Jazz Trumpet: A Survey of the First Fifty Years." DMA Dissertation, The University of Texas at Austin, 1998.
- Tarr, Edward H. The Trumpet. London: B. T. Batsford, 1988.
- Van Nuys, Robert. "The History and Nature of the Trumpet as Applied to the Sonatas of Giuseppe Torelli." Doctoral Dissertation, University of Illinois, 1969.

HORN HISTORY

- Atwell, Bruce William. "History of the Natural Horn Quartet in Selected Works from the

- Symphonic Literature, Chamber Music, and Opera: From the Baroque to the Romantic Period.” DMA Dissertation, The University of Cincinnati, 1999.
- Brown, Thomas Marin, Jr. “Clarino Horn, Hunting Horn, and Hand Horn: Their Comparative Roles in the Classic Music of the Eighteenth Century.” DA Dissertation, Ball State University, 1978.
- Bruchle, Bernhard. Horn Bibliographie. New York: C. F. Peters, 1970.
- Bruchle, Bernhard. A Pictorial History of the Horn. Tutzing, Germany: Hans Schneider, 1976.
- Coar, Birchard. A Critical Study of the Nineteenth-century Horn Virtuosos. Dekalb, IL: Coar, 1952.
- Coar, Birchard. The French Horn. Ann Arbor: Edwards Bros., 1947.
- Fitzpatrick, Horace. The Horn and Horn Playing: And the Austro-Bohemian Tradition from 1680 – 1830. Fairlawn, NJ: Oxford University Press, 1970.
- Gregory, Robin. The Horn. New York: Praeger Publications, Inc., 1969.
- Hiebert, Thomas. “The Horn in Early Eighteenth-century Dresden: The Players and Their Repertory.” DMA Dissertation, The University of Wisconsin – Madison, 1989.
- Humphries, John. The Early Horn: A Practical Guide. New York: Cambridge University Press, 2000.
- Keays, James Harvey. “An Investigation Into the Origins of the Wagner Tuba.” DMA Dissertation, The University of Illinois at Urbana-Champaign, 1977.
- Lee, Young – Jo. “The Horn and Opera.” DMA Dissertation, The American Conservatory of Music, 1989.
- Lundeen, Douglas. “The Natural Horn in the Orchestra: Compositions Combining Horns in Different Keys: A History.” DMA Dissertation, The University of Cincinnati, 1998.
- Merewether, Richard. The French Horn, The Horn. London: Paxman Musical Instruments, Inc., 1978.
- Morley-Pegge, R. The French Horn: Some Notes on the Evolution of the Instrument and of Its Technique. New York: W. W. Norton & Co., 1973.
- Pettit, Stephan. Dennis Brain: A Biography. London: Hale, 1976.
- Pizka, Hans. Mozart and the Horn. Kirchheim, Germany: Editions Hans Pizka, 1980.

Rekward, Susan J. "The Horn at the Paris Conservatoire and its Morceaux de concours to 1996." MA Thesis, The University of North Texas, 1997.

Smith, Nicholas Edward. "The Horn Mute: An Acoustical and Historical Study." DMA Dissertation, The University of Rochester, Eastman School of Music, 1980.

Tuckwell, Barry. Horn. Pennsauken, NJ: G. Schirmer, 1983.

TROMBONE HISTORY

Baker, David. Jazz Styles and Analysis: Trombone: A History of the Jazz Trombone Via Recorded Solos, Transcribed and Annotated. Down Beat Music Workshop Publications, 1973.

Bate, Phillip. The Trumpet and Trombone: An Outline of Their History, Development and Construction. New York: W. W. Norton & Co., 1978.

Branstine, Wesley R. "The Moravian Church and Its Trombone Choir in America: A Lecture Recital Together with Three Recitals of Selected Works by W. Presser, R. Monaco, L. Bassett, P. Bonneau, E. Bozza, R. Dillon and Others." DMA Dissertation, The University of North Texas, 1984.

Callison, Hugh Anthony. "Nineteenth-century Orchestral Trombone Playing in the United States." DA Dissertation, Ball State University, 1986.

Chambers, Robert Lee. "Selected Trombone Virtuosi of the Nineteenth Century and Their Solo Repertoire (Germany, France, England, Russia)." DMA Dissertation, The University of Oklahoma, 1986

Fischer, Henry George. Renaissance Sackbut and Its Use Today, The. New York: Metropolitan Museum of New York, 1984.

Galpin, Francis W. The Sackbut, Its Evolution and History. Proceedings of the Royal Music Association, 1874, Vol. 33, 1966. (USM Library call number: ML28.L8 M8)
NOTICE – STUDENTS: I have given you the call number so that you don't insist that this is NOT in the USM Library. Even though I have given this call number, there are still those who turn in their work insisting this is not in the USM Library. Why is this?

Gregory, Robin. The Trombone. New York: Praeger Publications, Inc., 1973.

Guion, David M. The Trombone: Its History and Music, 1697-1811. New York: Gordon and Breach, 1988.

Hanlon, Kenneth M. "The Eighteenth-century Trombone: A Study of Its Changing Role as

- a Solo and Ensemble Instrument.” DMA Dissertation, Peabody Institute Of The Johns Hopkins University, 1989.
- Hartman, Mark Shafer. “The Use of the Alto Trombone in Symphonic and Operatic Orchestral Literature.” DMA Dissertation, Arizona State University, 1985.
- Hildebrandt, Donald Jay. “The Bass Trombone in the Twentieth-century Orchestra: Its Use In Twenty-seven Representative Scores.” DMUS Dissertation, Indiana University, 1976.
- Hills, Ernie Marvin, III. “The Use of Trombone in the Florentine Intermedii, 1518 – 1589.” DMA Dissertation, The University of Oklahoma, 1984.
- Hinterbichler, Karl G. “Evolution of the Role of the Solo Trombone in the Nineteenth Century and Twentieth Century.” DMA Dissertation, The University of North Texas, 1974.
- Keeling, Bruce Nathan. “The Trombone Quartet: A Brief Historical Overview and a Discussion of Selected Original Published Twentieth Century Quartets.” DMA Dissertation, The University of Oklahoma, 1991.
- Lane, G. B. The Trombone in the Middle Ages and the Renaissance. Bloomington: Indiana University Press, 1982.
- Mathie, David Gordon. “The Alto Trombone: Twentieth-century Performance Practices and Pedagogy in the United States.” DMA Dissertation, The University of Georgia, 1993.
- Naylor, Tom L. The Trumpet and Trombone in Graphic Arts, 1500 – 1800. Nashville: Brass Press, 1979.
- Nicholson, Joseph Milford. “A Historical Background of the Trombone and Its Music.” DMA Dissertation, The University of Missouri – Kansas City, 1967.
- Smith, David Bruce. “Trombone Technique in the Early Seventeenth Century.” DMA Dissertation, Stanford University, 1982.
- Streeter, Thomas W. “Lecture Recital: The Historical and Musical Aspects of the 19th-Century Bass Trombone.” PhD Dissertation, The Catholic University of America, 1971.
- Tracy, Bruce Alan. “The Contrabass Trombone: Its Development and Use.” DMA Dissertation, The University of Illinois at Urbana-Champaign, 1990.

EUPHONIUM HISTORY

Bevan, Clifford. The Tuba Family. 2nd edition. New York: Charles Scribner's Sons, 2000.

Louder, Earle Leroy. "An Historical Lineage of the Modern Baritone Horn and Euphonium." DMUS, The Florida State University, 1976.

Mallett, Edward Keith. "The Double Bell Euphonium: Design and Literature Past and Present." PhD Dissertation, Michigan State University, 1996.

Reifsnyder, Robert Pennington. "The Changing Role of the Euphonium in Contemporary Band Music." DMUS Dissertation, Indiana University, 1980.

TUBA HISTORY

Bevan, Clifford. The Tuba Family. 2nd edition. New York: Charles Scribner's Sons, 2000.

Bough, Thomas Wayne. "The Role of the Tuba in Early Jazz Music from 1917 to the Present: A Historical, Pedagogical and Aural Perspective." DMA Dissertation, Arizona State University, 1998.

Solomonson, Glen Terrance. "The History of the Tuba to 1860: A Study of the Development of the Tuba Through its Ancestors." MMED Thesis, The University of Louisville, 1978.

Wheat, James Raymond. "The Tuba/Trompetta Repertoire of the Fifteenth Century." DMA Dissertation, The University of Wisconsin – Madison, 1994.

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music
College of the Arts

Materials for the Study of Trombone Literature and Pedagogy

MUS 446, MM/DMA Literature, Pedagogy, Special Studies

(Not available online)

Copy this bibliography and include it in your notebook.

BRASS LITERATURE -- BIBLIOGRAPHY

Anderson, Mark J. A Sourcebook of Nineteenth-century American Sacred Music for Brass Instruments. Westport, CT: Greenwood Press, 1997.

Anderson, Paul G., ed. Brass Ensemble Music Guide. Evanston, IL: The Instrumentalist Co., 1978.

Anderson, Paul G., ed. Brass Solo and Study Material Music Guide. Evanston, IL: The Instrumentalist Co., 1976.

Decker, Richard. A Bibliography of Music for Three Heterogeneous Brass Instruments Alone and in Chamber Ensembles. Oneonta, NY: Swift-Dorr Publications, Inc., 1976.

Devol, John. Brass Music for the Church. Plainview, NY: Harold Branch Publications, 1974.

Hofacre, Marta Jean. "The Use of Tenor Trombone in Twentieth-century Brass Quintet Music: A Brief Historical Overview with a Comprehensive Listing of Original, Published Twentieth-century Quintets and a Discussion of Tenor Trombone Excerpts from Selected Compositions." DMA Dissertation, The University of Oklahoma, 1986

Horne, Aaron. Brass Music of Black Composers: A Bibliography. Westport, CT: Greenwood Press, 1996.

King, Robert. Brass Player's Guide. North Easton, MA: Robert King Music Sales, Inc., most current edition.

Rasmussen, Mary. A Teacher's Guide to the Literature of Brass Instruments. Durham, NH: Brass Quarterly, 1964.

Whitwell, David. A New History of Wind Music. Evanston, IL: The Instrumentalist Company, 1980.

TRUMPET LITERATURE

- Anderson, Ronald Kent. "An Historical and Stylistic Study of Selected Trumpet Literature for Performance and Teaching." EDD Dissertation, Columbia University, 1970.
- Armstrong, Joseph Gary. "A Study of Chamber Music Literature with Trumpet Parts from the Period of ca. 1800 to 1920." DMA Dissertation, The Catholic University of America, 1981.
- Baird, Frank William. "A History and Annotated Bibliography of Tutors for Trumpet and Cornet." PhD Dissertation, The University of Michigan, 1983.
- Burgess, Jon Wesley. "An Annotated Bibliography of Trumpet Ensemble Music (For Five or More Trumpets)." DMA Dissertation, Arizona State University, 1988.
- Cansler, Philip. Twentieth-century Music for Trumpet and Organ: An Annotated Bibliography. Nashville: Brass Press, 1984.
- Carnovale, Norbert. An Annotated List of Trumpet Solos with Orchestra Accompaniment. Nashville: Brass Press, 1975.
- Bowman, Brian Leslie. "The Bass Trumpet and Tenor Tuba in Orchestral and Operatic Literature." DMA Dissertation, The Catholic University of America, 1975.
- DePoy, Bryan Wayne. "An Annotated Bibliography of Original, Twentieth-century Compositions Through 1997 for Trumpet with Concert Band Accompaniment." DMUS Dissertation, The Florida State University, 1998.
- Garrett, Stephen Craig. "A Comprehensive Performance Project in Trumpet Repertoire; A Discussion of the Twentieth-century Concerto for Trumpet and Orchestra; An Investigative Study of Concertos by Alexander Arutunian, Henri Tomasi, Charles Chaynes, and Andre Jolivet; and a Bibliography of Concertos for Trumpet and Orchestra Written and Published from 1904 to 1983." DMA Dissertation, The University of Southern Mississippi, 1984.
- Hiller, Albert. Music for Trumpets from Three Centuries (ca. 1600 – after 1900): Compositions for 1 – 24 (Natural) Trumpets With and Without Timpani. Cologne: W. G. Haas, 1993.
- Hohstadt, Thomas. Solo Literature for the Trumpet. Fullerton, CA: F. E. Olds Co., 1959.
- Justus, Timothy Wayne. "Twentieth-century Music for Unaccompanied Trumpet: An Annotated Bibliography." DMA Dissertation, The Louisiana State University and Agricultural and Mechanical College, 1995.
- Kirkland, Anthony Bryant. "An Annotated Guide to Excerpts for Trumpet and Cornet from

- the Wind Band Repertoire.” DMA Dissertation, The University of Maryland – College Park, 1997.
- Koerselman, Herbert Leroy. “A Comprehensive Performance Project in Trumpet Literature with an Annotated Bibliography of Brass Study Materials Which Deal With Performance Problems Encountered in Contemporary Music.” DMA Dissertation, The University of Iowa, 1976.
- McCann, John Lawrence. “A History of Trumpet and Cornet Pedagogy in the United States, 1840 - 1942.” DM Dissertation, Northwestern University, 1989.
- Muckelroy, Roby Kenneth. “A Brief History of the Trumpet and an Annotated Bibliography of Studies for the Trumpet.” MMUS Thesis, The University of Houston, 1968.
- Oneglia, Mario Francesco. “The Trumpet in Chamber Music Other than Brass Ensemble.” EDD Dissertation, Columbia University, 1966.
- Ulrich, Paul Bradley. “An Annotated Bibliography of Unaccompanied Trumpet Solos Published in America.” DMA Dissertation, The University of Illinois at Urbana-Champaign, 1989.
- Ware, David Nolan. “An Annotated Bibliography of Original and Transcribed Published Compositions Through 1996 for Trumpet Trio and Quartet.” DMUS Dissertation, The Florida State University, 1999.

HORN LITERATURE

- Bruchle, Bernhard. Horn Bibliographie. Wilhelmshaven, GER: Heinrichshofen's Verlag, 1980.
- Gregory, Robin. The Horn. New York: Praeger Publications, Inc., 1969.
- Pinkow, David James. “A Selected and Annotated Bibliography of Music for Horn and Piano with Analyses of Representative Works.” DMA Dissertation, The University of Maryland – College Park, 1983.
- Rekward, Susan J. “The Horn at the Paris Conservatoire and its Morceaux de concours to 1996.” MA Thesis, The University of North Texas, 1997.
- Sanders, Jocelyn Black. “Horn Duos in the Baroque and Classical Periods with an Emphasis on the Chamber Music of Ludwig van Beethoven.” DMA Dissertation, The University of Wisconsin – Madison, 1993.
- Smithers, Karen Robertson. “An Annotated Bibliography of Works for Unaccompanied

- Horn, 1975 – 1995.” DMA Dissertation, The University of Missouri – Kansas City, 1998.
- VanNorman, Clarendon Ess., Jr. “The French Horn: Its Use and Development in Musical Literature.” EDD Dissertation, Columbia University, 1963.
- Wilkins, Wayne. Index of French Horn Music. Magnolia, AR: Music Register, 1978.

TROMBONE LITERATURE

- Arling**, Harry. Trombone Chamber Music: An Annotated Bibliography, Brass Research Series: No. 8. Nashville: Brass Press, 1978.
- Bowman, Brian Leslie. “The Bass Trumpet and Tenor Tuba in Orchestral and Operatic Literature.” DMA Dissertation, The Catholic University of America, 1975.
- Brown, Leon. Handbook of Selected Literature. Denton: North Texas State University, 1972.
- Crider, Joseph Robert. “American Trombone Solos Written from 1960 to 1990 Deserving Greater Recognition and Exposure: An Annotated Bibliography.” DA Dissertation, The University of Northern Colorado, 1991.
- Everett**, Thomas. Annotated Guide to Bass Trombone Literature. Nashville: Brass Press, 1976; 3rd edition, 1985.
- Forbes**, Vernon. Solos for Grade School, Junior High, Senior High Trombonists. (unpublished and available from the author) School of Music, University of Nebraska, Lincoln, NE, 1987.
- George, Stanley P. “An Annotated Bibliography of Trombone Methods and Study Materials.” DA Dissertation, The University of Northern Colorado, 1982.
- Gregory**, Robin. The Trombone. New York: Praeger Publications, 1973.
- Kagarice**, Verne. Annotated Guide to Trombone Solos with Band and Orchestral Accompaniment. Lebanon, IN: Studio P/R, 1974.
- Kagarice**, Verne et. al. Solos for the Student Trombonist. Nashville: Brass Press, 1979.
(Note: a second edition of this book is, as of summer 2002, at press. Please use the second edition if it is available at the time of your research. It will be published by Editions BIM probably under the first author name Thompson, J. Mark.)
- Leisenring, John Robert. “Twentieth-century Trombone Concerti.” DMA Dissertation, The University of Illinois at Urbana-Champaign, 1974.

Lester, Raymond David. "The Emergence of the Bass Trombone in Recent Music Literature." MA Thesis, California State University – Long Beach, 1981.

Senff, Thomas Earl. "An Annotated Bibliography of the Unaccompanied Solo Repertoire for Trombone." DMA Dissertation, The University of Illinois at Urbana-Champaign, 1976.

Smith, Ronald Gene. "The Life and Work of the Orchestral Bass Trombonist, Allen Ostrander and the Development of His Bass Trombone Methods and Solos." DMA Dissertation, The Louisiana State University and Agricultural and Mechanical College, 1992.

Thompson, Mark and Lemke, Jeffrey. French Music for Low Brass Instruments: An Annotated Bibliography. Bloomington, IN: Indiana University Press, 1994.

Tychinski, Bruce David. "An Annotated Guide to Trombone Choir Music." DMA Dissertation, The University of Kansas, 2001.

EUPHONIUM LITERATURE

Bowman, Brian Leslie. "The Bass Trumpet and Tenor Tuba in Orchestral and Operatic Literature." DMA Dissertation, The Catholic University of America, 1975.

Miles, David Royal. "An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers." DMA Dissertation, The University of Maryland – College Park, 1991.

Thompson, Mark and Lemke, Jeffrey. French Music for Low Brass Instruments: An Annotated Bibliography. Bloomington, IN: Indiana University Press, 1994.

Winter, Denis. Euphonium Music Guide. Quaker Hill, CT: Whaling Music Publishers, 1978.

TUBA LITERATURE

Bell, William and Morris, R. Winston. Encyclopedia of Literature for the Tuba. New York, NY: Charles Colin, 1967.

Bevan, Clifford. The Tuba Family. 2nd edition. New York: Charles Scribner's Sons, 2000.

Bowman, Brian Leslie. "The Bass Trumpet and Tenor Tuba in Orchestral and Operatic Literature." DMA Dissertation, The Catholic University of America, 1975.

- Gray, Harold Ross, Jr. "Music for Solo Tuba with Orchestra: A Discussion of Important Works and Annotated Bibliography." DMA Dissertation, The University of Illinois at Urbana-Champaign, 1994.
- Lonnman, Gregory George. "The Tuba Ensemble: Its Organization and Literature." DMA Dissertation, The University of Miami, 1974.
- Marzan, Fred J. 20th-Century Literature for the Tuba. Lake Geneva, WI: DEG Music Products, 1972.
- Morris, R. Winston. Tuba Music Guide. Evanston, IL: Instrumentalist Co., 1973.
- Morris, R. Winston. Tuba Source Book, The. Bloomington, IN: Indiana University Press, 1995.
- Perry, Richard Henry. "The Tennessee Technological University Tuba Ensemble: A Short History and Summary of Original Contributions to Tuba/Euphonium Ensemble Literature." DMA Dissertation, The University of Wisconsin – Madison, 1996.
- Sparks, L. Richmond. "An Annotated Bibliography of Tuba Solos with Band Accompaniment." DMA Dissertation, Arizona State University, 1990.
- Thompson, Mark and Lemke, Jeffrey. French Music for Low Brass Instruments: An Annotated Bibliography. Bloomington, IN: Indiana University Press, 1994.

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music
College of the Arts

Materials for the Study of Trombone Literature and Pedagogy

MUS 446, MM/DMA Literature, Pedagogy, Special Studies

(Not available online)

Copy this bibliography and include it in your notebook.

BRASS PEDAGOGY – BIBLIOGRAPHY

Bailey, Wayne, et. al. Teaching Brass: A Resource Manual. New York: McGraw – Hill, 1992.

Bellamah, Joseph. Brass Facts: A Survey of Teaching and Playing Methods of Leading Brass Authorities. San Antonio: Southern Music Co., 1960.

Bellamah, Joseph. A Survey of Modern Brass Teaching Philosophies Of Today's Leading Brass Specialists Including Trumpet, Cornet, Horn, Trombone, Euphonium and Tuba. Also Including Jazz Approaches to Brass Playing by the Leading Performers. San Antonio: Southern Music Co., 1976.

Brown, Merril. Teaching the Successful High School Brass Section. West Nyack, NY: Parker Publishing Company, 1981.

Colin, Charles. Vital Brass Notes. New York: New Sound in Modern Music, 1948.

Colwell, Richard J. The Teaching of Instrumental Music. New York: Appleton-Century-Crofts Corporation, 1969.

Cummings, Barton. Teaching Technique on Brass Instruments. Troy, MI: Encore Music Publications, 1997.

Farkas, Philip. The Art of Brass Playing. Bloomington, IN: Brass Publications, 1962.

Farkas, Philip. The Art of Musicianship. Bloomington, IN: Musical Publications, 1976.

Fox, Fred. Essentials of Brass Playing. Los Angeles: Fred Fox, 1974.

Getchell, Robert. Teacher's Guide to the Brass Instruments. Elkhart, IN: Selmer, 1959.

Hall, Jody. The Proper Selection of Cup Mouthpieces. Elkhart, IN: C. G. Conn, 1963.

Hall, Jody. The Effect of Temperature on the Tuning Standards of Wind Instruments.

- Elkhart, IN: C. G. Conn, 1959.
- Hanson, Fay. Brass Playing: Mechanism and Technique. New York: Carl Fischer, Inc., 1968.
- Hardin, Anne Farr. "An Instrument Matching Procedure as a Factor in Predicting Success in Beginning Flute, Trumpet, and Trombone Students." PhD Dissertation, The University of South Carolina, 1990.
- Hunt, Norman J. Guide to Teaching Brass. Dubuque IA: William C. Brown Co., 1968.
- Instrumentalist**, The. Brass Anthology. Evanston, IL: The Instrumentalist Co., 1969.
- Kent, Earle. The Inside Story of Brass Instruments. Elkhart, IN: C. G. Conn, 1956.
- Kurka, Martin. A Study of the Acoustical Effects of Mutes on Wind Instruments. Fullerton CA: Olds Co., 1961.
- Lawrence, Ian. Brass in Your School. Fairlawn, NJ: Oxford University Press, 1975.
- Leidig, Vernon. Contemporary Brass Technique. Hollywood: Highland Music Co., 1960.
- MacBeth, Carlton. The Original Louis Maggio System for Brass. North Hollywood: Maggio Music Press, 1959.
- McCann, John Lawrence. "A History of Trumpet and Cornet Pedagogy in the United States, 1840 – 1942." DM Dissertation, Northwestern University, 1989.
- Mendez, Rafael. Prelude to Brass Playing. New York: Carl Fischer, 1961.
- Milak, John Joseph. "A Comparison of Two Approaches of Teaching Brass Instruments to Elementary School Children." EDD Dissertation, Washington University, 1980.
- Moore, E. C. The Brass Book. Kenosha, WI: Leblanc Publishing Co., 1964.
- Mueller, Herbert. Learning to Teach Through Playing. Reading, MA: Addison-Wesley Publishing Co., 1968.
- Neidig, Kenneth L. The Band Director's Guide. Englewood Cliffs, NJ: Prentice Hall, 1964.
- Porter, Maurice M. The Embouchure. London: Boosey & Hawkes, 1967.
- Porter, Maurice, M. Dental Problems in Wind Instrument Playing. London: British Dental Association, 1968.
- Reinhardt, Donald. Encyclopedia of the Pivot System. New York: Charles Colin, 1964.

- Sehmann, Karin Marie Harfst. "The Effects of Breath Management Instruction on the Performance of Elementary Brass Players." PhD Dissertation, The University of Iowa, 1990.
- Stewart, Timothy Glen. "The Relationship Between Personality Type and Timbre Preference." PhD Dissertation, Georgia State University, 1992.
- Stevens, Roy and Moriarty, William. Embouchure Self Analysis and the Stevens-Costello Triple C Embouchure Technique. New York: Stevens-Costello, 1971.
- Sweeney, Leslie. Teaching Techniques for the Brasses. Long Island: Belwin, Inc., 1953.
- Weast, Robert D. Brass Performance, An Analytical Text. New York: McGinnis & Marx, 1961.
- Whitener**, Scott. A Complete Guide to Brass: Instruments and Pedagogy. New York: Schirmer Books, 1990.
- Winslow**, Robert and Green, John. Playing and Teaching Brass Instruments. Englewood Cliffs, NJ: Prentice-Hall, 1961.
- Winter, James H. The Brass Instruments. Boston: Allyn & Bacon, 1964.
- Wright, Frank Joseph Henry. Brass Today. London: Biesson, 1957.
- Zorn, Jay D. Brass Ensemble Methods for Music Educators. New York: Wadsworth Publishing Company, 1977.

TRUMPET PEDAGOGY

- Autry, Byron. Basic Guide to Trumpet Playing. Chicago: M. M. Cole Publishing Co., 1963.
- Baird, Frank William. "A History and Annotated Bibliography of Tutors for Trumpet and Cornet." PhD Dissertation, The University of Michigan, 1983.
- Bellamah, Joseph. A Trumpeter's Treasury of Information. San Antonio: Southern Music Co., 1969.
- Bush, Irving. Artistic Trumpet Technique and Study. Hollywood: Highland Music Co., 1962.
- Cardoso, Wilfredo. The Trumpet, Vols. 1-8. Buenos Aires: Wilfredo Cardoso, various years.
- Clarke, Herbert L. How I Became a Cornetist. St. Louis: Joseph L. Ruber, 1934.

- Dale, Delbert. Trumpet Technique. London: Oxford University Press, 1965.
- D'Ath, Norman. Cornet Playing. London: Boosey & Hawkes, 1960.
- Davidson, Louis. Trumpet Techniques. Bloomington, IN: Wind Music, Inc., 1965.
- Gibson, Daryl. A Textbook for Trumpet. New Brighton, MN: Daryl Gibson, 1962.
- Gordon, Claude. Systematic Approach to Daily Practice for Trumpet. New York: Carl Fischer, Inc., 1968.
- Inkster, Matthew Robert. "A Review of Twelve Outstanding University Trumpet Studios: A Comparison of Methodology, Pedagogy and Structure." DM Dissertation, The Florida State University, 1997.
- Johnson, Keith. The Art of Trumpet Playing. Ames, IA: Iowa State University Press, 1981.
- Klein, Linda Marie. "The College Teacher's Guide to the Cornett." DMA Dissertation, The University of Wisconsin – Madison, 1994.
- Mathie, Gordon. A Theoretical Basis for College Trumpet Study. Urbana, IL: University of Illinois at Urbana-Champaign, 1969.
- Mathie, Gordon. The Trumpet Teacher's Guide: A Bibliography of Selected and Graded Etude. Cincinnati: Queen City Brass Publications, 1984.
- McCann, John Lawrence. "A History of Trumpet and Cornet Pedagogy in the United States, 1840 - 1942." DM Dissertation, Northwestern University, 1989.
- Noble, Clyde. The Psychology of Cornet and Trumpet Playing. Missoula, MT: The Mountain Press, 1964.
- Peterson, O. A. The Cornet: Practical Advice on Tone Production, Value Limitations, Mouthpieces, Mutes and Other Invaluable Information to the Cornetist. New York: W. Jacobs, 1957.
- Pfund, William. Trumpeter's Supplemental Guide. Eaton, CO: William Pfund, 1992.
- Pietzsch, H., Lillya, C., and Schilke, R. Die Trompete. Ann Arbor: University Music Press.
- Poe, Gerald D. "Trumpet Pedagogy." DMA Dissertation, The University of Colorado at Boulder, 1973.
- Reynolds, Paul David. "The Development of a Curriculum and Text for the Study of

- Trumpet Pedagogy.” DMA Dissertation, The University of Maryland – College Park, 1994.
- Sherman, Roger. Trumpeter's Handbook. North Greece, NY: Accura Music, 1979.
- Spaulding, Roger. Double High C in 37 Weeks. New York: Charles Colin, 1964.
- Wallace, Stephen Charles. “A Study of High School Band Directors' Ability to Discriminate Between and Identify Modern Cornet and Trumpet Timbres.” DED Dissertation, The Pennsylvania State University, 1979.
- Young, Gene. Embouchure Enlightenment: A Comprehensive Approach to the Problems of Range, Sound, Endurance and Articulation as Applied to the Trumpet. Denver: Tromba Publications, 1977.

HORN PEDAGOGY

- Betts, James Edmond. “A Comprehensive Performance Project in Horn Literature with an Essay Consisting of a Comparison of Concepts of Horn Technique as Expressed in Selected Instructional Materials for Horn Dating from 1798 to 1960.” DMA Dissertation, The University of Iowa, 1985.
- Berv, Harry. A Creative Approach to the French Horn. Bryn Mawr, PA: Theodore Presser Co., 1977.
- Coreil, Kristine Mia. “A Study of the Pedagogical Practices, Styles, and Philosophies of American University Horn Professors.” DMA Dissertation, The University of Wisconsin – Madison, 1999.
- Farkas, Philip. The Art of French Horn Playing. Evanston, IL: Summy-Birchard, 1956.
- Farkas, Philip. Photographic Study of Horn Players' Embouchures. Rochester: Wind Music, Inc., 1970.
- Glen, Nancy L. “A Study of Four Nineteenth-century Horn Professors at the Paris Conservatory and Their Methods (Frederic Duvernoy, Heinrich Domnich, Louis Francois Dauprat, Jacques Francois Gallay).” MA Thesis, The University of Northern Colorado, 1996.
- Hoover, David Edwin. “An Investigation of Student Horn Player Preparation for Repertoire-based Performance and Study.” DMA Dissertation, The University of Southern California, 1994.
- Howe, Marvin. “A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn.” PhD Dissertation, The University of Iowa, 1966.

Pherigo, Johnny Lee. "A Critical Survey of Materials and Practices Related to Teaching the Horn, 1965 – 1985." DMA Dissertation, The University of Illinois at Urbana – Champaign, 1986.

Schuller, Gunther. Horn Technique. New York: Oxford University Press, 1962.

Stewart, M. Dee, ed., comp. Philip Farkas: The Legacy of a Master. Northfield, IL: The Instrumentalist Co., 1990.

Watkins, David Hugh. "Teaching Baroque Style Through Solo Literature for the Horn." DMUS Dissertation, Indiana University, 1985.

Yancich, Milan. A Practical Guide to French Horn Playing. Bloomington, IN: Wind Music, 1971.

TROMBONE PEDAGOGY

Baker, Buddy. The Buddy Baker Tenor Trombone Handbook. Austin, TX: ITA Press, 2001.

Bauer, Paul Donald. "Bass Trombone Pedagogy as Practiced by Selected Bass Trombonists in Major American Symphony Orchestras: Techniques and Their Origins." DM Dissertation, Northwestern University, 1986.

Colegrove, John Dwight DeForest. "Emory Remington (1891 – 1971), William Cramer (1917 – 1989) and Robert Marsteller (1918 – 1975): A Description of Trombone Teaching Techniques." DMA Dissertation, The University of North Carolina at Greensboro, 1999.

Dempster, Stuart. The Modern Trombone. Berkeley, CA: University of California Press, 1979.

Fink, Reginald. Trombonists Handbook. Athens: Accura Music, 1977.

Kleinhammer, Edward. The Art of Trombone Playing. Evanston, IL: Summy-Birchard, 1963.

Knaub, Donald. Trombone Teaching Techniques. Fairport, NY: Rochester Music Publishers, 1964.

Lafosse, Andre. Traite de Pedagogie du Trombone Coulisse. Paris: Alphonse Leduc, 1928.

Lupica, Benedict. The Magnificent Bone. New York: Vantage Press, 1974.

Mathie, David Gordon. "The Alto Trombone: Twentieth-century Performance Practices and

- Pedagogy in the United States.” DMA Dissertation, The University of Georgia, 1993.
- Maxted, George. Talking About the Trombone. London: John Baker, 1970.
- McDunn, Mark and Barnes, Clifford. Trombone Artistry. Kenosha, WI: Leblanc, 1965.
- Raymond, William F. The Trombone and Its Player, A Theoretical and Practical Treatise on Both. Cincinnati: Fillmore Music House, 1937.
- Watrous, Bill and Raph, Alan. Trombonisms: An Extension of Standard Trombone Techniques and an Introduction to Some New Ones. New York: Carl Fischer, 1983.
- Wick, Dennis. Trombone Technique. London: Oxford University Press, 1971.

EUPHONIUM PEDAGOGY

- Rose, William H. Studio Class Manual for Tuba and Euphonium: A Guide for Students and Teachers with Historical Background, Basics of How to Play, and Helpful Suggestions. Houston: Iola Publications, 1980.

TUBA PEDAGOGY

- Brewer, Robert Gary. “A Guide to the Use of Etudes and Exercises in Teaching the Tuba.” DMA Dissertation, The University of Illinois at Urbana-Champaign, 1991.
- Call, Robert Steven. “Tuba Studio Teaching: Three Case Studies of Highly Effective Teachers (R. Winston Morris, Harvey G. Phillips, Arnold Jacobs).” PhD Dissertation, The University of Utah, 2000.
- Griffiths, John. Low Brass Guide. Hackensack, NJ: Jerona Music Corporation, 1980.
- Keathley, Gilbert Harrell. “The Tuba Ensemble.” DMA Dissertation, The University of Rochester, Eastman School of Music, 1982.
- Mason, J. Kent. Tuba Handbook. Toronto: Sonante Publications, 1977.
- McAdams, Charles Alan. “Investigation of Instrumental Music Teachers' Knowledge of the Tuba.” EDD Dissertation, The University of Illinois at Urbana-Champaign, 1988.
- Rose, William H. Studio Class Manual for Tuba and Euphonium: A Guide for Students and Teachers with Historical Background, Basics of How to Play, and Helpful Suggestions. Houston: Iola Publications, 1980.
- Sorenson, Richard Allen. “Tuba Pedagogy: A Study of Selected Method Books, 1840 –

1911.” PhD Dissertation, The University of Colorado – Boulder, 1972.

Stewart, M. Dee, ed., comp. “Arnold Jacobs: The Legacy of a Master: The Personal and Pedagogical Recollections of Thirty-one of His Colleagues, Students, and Friends.” Northfield, IL: The Instrumentalist Co., 1987.

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music
College of the Arts

Materials for the Study of Trombone Literature and Pedagogy

MUS 446, MM/DMA Literature, Pedagogy, Special Studies

(Not available online)

Copy this bibliography and include it in your notebook.

BRASS PERIODICALS

Brass Bulletin. Jean Pierre Mathez, ed., P.O. Box, CH-1674 Vuarmarens, Switzerland,
www.brass-bulletin.com.

Brass and Woodwind Quarterly. Box 111, Durham, NH. (out of print)

Brass World. Box 198 Drake University, Des Moines, IA, www.brass-world.com.

Downbeat. 102 N. Haven Road, Elmhurst, IL, 60126-2970, www.downbeat.com.

GETZEN: Getzen Gazette. 530 S. County Road H., P.O. Box 440, Elkhorn, WI, 53121,
www.getzen.com.

Historic Brass Society Journal. Historic Brass Society, 148 W. 23rd St., No. 2A,
New York, 10011, www.historicbrass.org.

HOLTON: Brass and Wind News. G. Leblanc Corp., Kenosha, WI 53140,
www.gleblanc.com.

Horn Call (International Horn Society Journal). Jeffrey L. Snedeker, Department of Music,
Central Washington University, 400 East 8th Avenue, Ellensburg, WA, 98926,
www.hornsociety.org.

Instrumentalist, The. The Instrumentalist Co., 200 Northfield Road, Northfield, IL, 60093.

International Musician, The. AFM of the AFL-CIO, New York, NY.

International Trombone Association Journal. Vern Kagarice, ed., P.O. Box 305338, Denton,
TX, 76203, www.ita-web.org.

International Trumpet Guild Journal. Gary Mortenson, Music Department, 109 McCain
Auditorium, Kansas State University, Manhattan, KS, 66506, www.trumpetguild.org.

International Tuba and Euphonium Association Journal. Jerry A. Young, Department of Music and Theatre Arts, University of Wisconsin – Eau Claire, Eau Claire, WI, 54702, www.tubaonline.org.

National Association of College Wind and Percussion Instructors Bulletin. Executive Secretary/Treasurer, Division of Fine Arts, Truman State University, Kirksville, MO, 63501, www.nacwapi.org.

Jazz Education Journal (International Association of Jazz Educators). Box 724, Manhattan, KS, 66502, www.iaje.org.

Woodwind World--Brass, Percussion. Frederic Fay Swift, ed., 17 Suncrest Terrace, Swift-Dorr Publications, Oneonta, NY, 13820.

UNITED MUSICAL INSTRUMENTS: Spotlight. P.O. Box 727, Elkhart, IN, 46515, www.unitedmusical.com.

YAMAHA: Backstage Pass. Yamaha Corporation of America Band and Orchestra Division, P.O. Box 899, 3445 East Paris Avenue, SE, Grand Rapids, MI, 49518-0899 backstagepass@yamaha.com and www.yamaha.com/band/.

YAMAHA: Low Brass Sounds. Yamaha Corporation of America Band and Orchestra Division, P.O. Box 899, 3445 East Paris Avenue, SE, Grand Rapids, MI, 49518-0899 www.yamaha.com/band/.

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

School of Music

College of the Arts

Materials for the Study of Trombone Literature and Pedagogy

MUS 446, MM/DMA Literature, Pedagogy, Special Studies

TROMBONE WEBSITES

You're on your own here. Other than what I provided with the periodicals bibliography I wouldn't even try to cover this. At the time of this writing, things on the Internet changed by the second and I could not imagine how dated this book will become as that area of information continued to expand.

If you are one of those people, and again, I'm speaking of the existing situation at the time of this writing, who refuses to use a computer, shuns email and the Internet, and opposes technology when it comes to music I most certainly could respect your opinion and would fight to the death your right to express it. However, in 2002, I didn't really think anyone was doing himself/herself or his/her students any favors by not incorporating technology into trombone pedagogy. I found that so many parts of my teaching could be vastly enhanced by technology, I almost felt that I owed it to my students to keep up with it as much as I could. All of our University information was available online, I recruited via my studio website and through email, I made my course syllabi and information available to the students online, I ordered music online, my students learned about graduate schools, competitions and summer programs online, and on and on, *ad infinitum*.

Early in the email days when I received a message from one of my students asking if he should trill on the c1 in the Bordogni/Rochut Melodious Etude he was preparing for his next lesson, I realized I was even doing some teaching online. I contemplated virtual trombone lessons for a while but never got around to it.

About the Author

Marta Jean Hofacre is a native of Dalton, Ohio. She received the Bachelor of Music Education degree from Bowling Green State University (Ohio), the Master of Music in Trombone Performance degree from The University of Michigan, and the Doctor of Musical Arts degree in Trombone Performance and Pedagogy from The University of Oklahoma. Dr. Hofacre was the first woman ever to earn the performance doctorate in trombone. Her principal teachers at the university level were David Glasmire, Glen Smith and Irvin Wagner. She has received instruction as well from Joseph Skrzynski, second trombonist of the Detroit Symphony; Jay Friedman, principal trombonist of the Chicago Symphony; in London from symphony players Christopher Mowat and Dudley Bright, and from Dennis Wick, former principal trombonist of the London Symphony, and most recently from Carsten Svanberg, internationally acclaimed soloist, recording artist and former principal trombonist of the Danish Radio Symphony Orchestra, Copenhagen.

Dr. Hofacre had taught previously at Albion College (Michigan), and Murray State University (Kentucky) before joining the faculty of The University of Southern Mississippi in 1981 where she teaches studio trombone and is a member of the Southern Arts Brass Quintet. She is an active soloist/clinician as well as free-lance performer in the Southeastern United States. Her performance activities include: principal trombonist of the Meridian Symphony and formerly of the Pensacola Symphony and performances with the Mississippi Symphony, Mississippi Ballet, Mississippi Opera, Port City Symphony, Tupelo Symphony, Mobile Opera, Pensacola Ballet, Pensacola Opera, Capital Brass, Mississippi Wind Symphony, various pit orchestras, big bands, and chamber appearances.

Her students are also active performers, and are regular winners of the USM Concerto Competition as well as national and international competitions. The USM Trombone Studio has produced three winners of the International Trombone Competitions of the International Trombone Association, two finalists for the National Trombone Solo Competition held in Washington, D.C., a National Jazz Trombone Ensemble Competition winner, and three USM Presser Scholars. Graduates of the studio continue their studies at graduate schools such as Northwestern, The Manhattan School, The New England Conservatory, The Cincinnati Conservatory, and The Royal College of Music (London) and enjoy successful careers in diverse fields of music from international performance to college professorships to public school teachers. Combined into the USM Trombone Choir, they are in demand throughout the region.

A regular contributor of reviews of music and workshops to the *Journal of The International Trombone Association*, Dr. Hofacre has served on the association's Membership Committee, the Assistance for International Members Committee and as Chair of the Literature and Publications Committee with responsibilities that included, among others, the administration of the organization's publication venture, the ITA Press. She is currently beginning her third term as Secretary of the ITA.

Through the help of USM grants, the School of Music, and the College of the Arts, Dr. Hofacre has been able to maintain an active professional career. She toured China, New

Zealand and Australia performing as a member of the International Trombone Choir whose concert opened the International Trombone Symposium in Brisbane, Australia. She was a member (by invitation) of the Cramer Trombone Choir composed of college and university professors, which performed at the 1989 International Trombone Workshop, Eton College, Windsor (England) and in 1996 and 1997 at International Trombone Festivals in Feldkirch, Austria and at The University of Illinois (1997).

During the summer of 1990, Dr. Hofacre presented master classes at the Royal Danish Conservatory and the Hochschule für Musik of Northwest Germany and performed recitals in Copenhagen and Detmold, Germany. In 1991 she performed as trombonist with The American Chamber Winds during a two-week tour of Europe. In August of 1994 she performed as principal trombonist with the Mid-Atlantic Chamber Orchestra on its concert tour of Spain. In October of 1994, Dr. Hofacre premiered the Concerto No. 2 of French composer, Christian Gouinguene with the University of Southern Mississippi Symphony Orchestra, the composer conducting.

Dr. Hofacre was awarded a sabbatical leave for the Fall Term, 1995 during which she appeared as guest artist/clinician at The University of Akron, Kent State University, and Wooster College. As well, while in France, she performed for the congregation of the American Church in Paris and on a benefit concert with Parisian musicians for the restoration of the organ of the Eglise de St. John Baptiste in Sceaux, France. In 1998 she was an artist/faculty member of the International Trombone Festival at the University of Colorado, Boulder. In 2000, Dr. Hofacre presented clinic sessions for high school trombonists in Fukuoka, Japan. She was awarded a sabbatical leave for Spring Term, 2002 during which she authored a trombone pedagogy book.

Appendix A

Teaching Philosophy

Several of my colleagues helped me with proofreading. Almost all of them expressed disappointment that I had not included my approach to or philosophy of teaching in the text.

I never felt that my approach and philosophy were unique. I just decided early on that I didn't have time to wait around to see if a kid was going to decide to stop being lazy. Students who did not want to apply themselves were gone from my studio very quickly – a decision often made by them but sometimes by me. “Stop whining and go practice” was always implied nonverbally and sometimes stated verbally (perhaps for those who whined so well they completely missed the nonverbal implication). After a while, they seemed to know I expected them to do well, compete, excel, and distinguish themselves so that it sort of became a studio tradition.

As the years passed and the word had had time to circulate, I rarely had trombonists audition that weren't highly motivated. I often was fortunate to work with not only very musically and technically talented young trombonists but also those that combined talent with very high scholastic achievement. That was, I think, mostly due to our University scholarship system which had excellent academic awards based on ACT scores and then allowed music talent scholarships to be added on.

In my twenty-first year at USM, I finally got around to putting together the necessary materials and was a recipient of an excellence in teaching award. As part of the materials submitted, I was asked to write an educational philosophy of five hundred words or less. I suppose that document best summarized my attitudes throughout my career and so I have appended it here.

Educational Philosophy (December, 2001)

In a casual conversation with a School of Music colleague/friend, he told me he had figured out why my students practice a lot, work hard, and have successful careers. He claimed it is because they always take the easy way out. It's easier for them to practice, work and succeed than to deal with me if they don't.

Anyone with knowledge of the music business knows it is a very tough and competitive field. Successful teachers and/or performers work very hard while those who do not fall by the wayside. However, a career in music is a lifetime of enjoyment filled with creativity and reward. Fulfilling the obligations of our occupations often does not seem like “work.”

So that my students know the level they must achieve, it is my obligation to stay active in my field and aware of the level of student trombonists worldwide. I achieve this by attending international trombone workshops/festivals and by reading appropriate sources. I

do not teach at the Mississippi, the southeastern United States or the national level. I expect my students to compete at the international level. If they are a part of my studio, they are expected to learn work ethics that will help them succeed.

I share the philosophy of my colleagues that one cannot teach music unless one has demonstrated that one is a musician. I will not send a teacher into the public schools that has simply learned a trade. I demand a certain level of musicianship from my music education students so that they do not merely become “band directors” but are musicians that teach music through band. They too can communicate the amount of work involved in achieving an enjoyable participation in music. We are involved in an art, not a trade.

Those who do opt for a trade such as those facilitated by our music industry program, are instilled with a work ethic but also with the joy of playing the trombone at a level that will allow them to continue to play their instrument following college. In fact, most of the students who have graduated from my studio continue to perform no matter in what field they have made their careers.

In a letter of recommendation from Dean Mary Ann Stringer for a grant for which I applied, she said, “Dr. Hofacre recruits the best and brightest young trombonists.” That is only partially true. I have taught at The University of Southern Mississippi for twenty years. Word has circulated: “...if you study with Dr. Hofacre, she will make you work hard.” Motivated students are the only sorts that audition for me at this point. These students make my own career in music fulfilling, creative, and rewarding and I hope I can continue to set an example for them. Some teachers have described southern students to me as “unsophisticated.” I disagree. They are like empty chalk boards. If I can continue to write work ethic and artistic sensitivity on those chalk boards my work will be done.