

Applied Trombone Syllabus with Curriculum Benchmarks

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Goals & Objectives

- Convey positive and relaxed but disciplined learning techniques to my students.
- Follow a holistic, results-based approach, encouraging students to stay healthy, positive and on-task. Creative learning is achieved when the process is natural, effortless and filled with exuberance.
- Prepare students for a life in music by addressing all areas of the industry while emphasizing the art of trombone.
- Develop a well-rounded student with polished technical proficiency and advanced creative output.
- Encourage students to become accustomed to self-examination to ensure that they are prepared to continue advancing once lessons are completed.

Lesson Expectations

- Arrive to each weekly lesson fully prepared and warmed-up with all lesson materials.
- Progress continually from week to week, following pre-assigned benchmarks.
- Expected practice time is from 1 1/2-3 hours per day, preferably done in smaller segments to ensure high levels of concentration.
- Regularly record your practice sessions, listening back with a pencil in hand.
- Your jury constitutes 40% of the final grade.

Studio Policy

- Students are expected to attend lessons at the assigned time...be punctual.
- Cancellations must be made 24 hours in advance of the lesson in order to reschedule.
If the lesson is cancelled with fewer than 24 hours notice, rescheduling will be done at my discretion.
- If I need to miss a lesson, I will reschedule.
- Students will be expected to enter all applicable ITA and ETW competitions.

Required Equipment

- Instrument and Mouthpiece
- Mutes
- Pencil
- Tone-generating Tuner
- Metronome
- Digital Recording Device
- Portable Speakers
- Practice diary

Applied Trombone Curriculum Benchmarks

First Year Performance:

- Development of a consistent warm-up/routine
- Development of a characteristic tone
- Development of satisfactory legato and detached articulation styles
- Range security up to C5
- Range security down to E2
- All major and natural minor scales and arpeggios in one octave
- Chromatic scale in one octave
- Ability to play with consistently good intonation
- Fluency in reading tenor clef
- Development of satisfactory sight reading skills

Representative Tenor Trombone Solo Literature:

- Benson – *Aubade*
- Handel – *Honor & Arms*
- Handel – *Wher'er You Walk*
- Hasse – *Suite*
- Berlioz – *Recitative & Prayer*
- Rossini – *Inflamatus*
- Gailliard – *Sonata* nos. 1, 2, 5
- Marcello – *Sonata* III
- Marcello – *Sonata* in C
- Marcello – *Sonata* in E minor
- Handel – *Sonata* no. 3
- Ropartz – *Andante et Allegro*
- De La Nux – *Concert Piece*
- Telemann – *Sonata* in F minor
- Still – *Romance*
- Ridout – *Concertino*
- Mozart – *Concert Rondo*, K. 371
- Mozart – *Concerto* in B-flat, K. 191
- Klingbeil – *Three Movements*
- Bernstein – *Elegy for Mippy II* (unaccomp.)
- Jacob – *Sonata*
- Guilmant – *Morceau Symphonique*
- Barat – *Andante et Allegro*
- Skolnik – *Little Suite* in A-flat
- Saint-Saens – *Cavatine*
- Cesare – *Canzon "La Hieronyma"* (King edition)
- Handel – *Concerto* in F minor
- Albinoni – *Concerto* in D minor
- Albrechtsberger – *Concerto*
- Rimsky-Korsakov – *Concerto*
- Pryor – *Thoughts of Love*

Representative Bass Trombone Solo Literature:

- Hartley – *Arioso*
- Hindemith – *3 Leichte Stucke*
- Albinoni – *Adagio in Fa majeure*
- Hoffman – *Trigger Treat*
- Bariller – *Hans de Schonceloch*
- Tcherepnin – *Andante for Tuba*
- Muller – *Praeludium, Chorale, Variations and Fugue*
- Siekmann – *Concerto for Bass Trombone*
- Siekmann – *Rhapsody on Pennsylvania Dutch Songs*
- Lieb – *Concertino Basso*
- Vaughan Williams – *Six Studies in English Folk Songs*
- Lassen – *Zwei Fantasie Stucke*

Representative Jazz Repertoire:

- *A Night in Tunisia*
- *All the Things You Are*
- *Alone Together*
- *Autumn Leaves*
- *Autumn in New York*
- *Bessie's Blues*
- *Blue Bossa*
- *Blue Monk*
- *Body and Soul*
- *Dear Old Stockholm*
- *Four*
- *Green Dolphin Street*
- *Have You Met Miss Jones*
- *Indiana*
- *It Don't Mean a Thing*
- *Just Friends*
- *Limehouse Blues*
- *Lullaby of Birdland*
- *Misty*
- *My Funny Valentine*
- *One Note Samba*
- *Oleo*
- *Perdido*
- *Satin Doll*
- *Solar*
- *So What*
- *Stella by Starlight*
- *Sweet Georgia Brown*
- *Take the "A" Train*
- *Tune Up*
- *What Is This Thing Called Love*

Second Year Performance:

- Multiple articulation tonguing technique on repeated notes
- Range security up to D5
- Range security down to D2
- All major, natural minor, and harmonic minor scales and arpeggios in two octaves and in arpeggiated thirds
- Chromatic scale in two octaves
- Fluency in reading alto clef
- Ability to play simple tunes by ear in any key
- Continued progress and refinement in all technical and artistic aspects of brass playing

Representative Tenor Trombone Solo Literature:

- Kalinkowitsch – *Elegia "Memories of Shostakovich"*
- Vaughan Williams – *Six Studies in English Folksong*
- Jorgensen – *Romance*, op. 21
- Rousseau – *Piece Concertante*
- White – *Sonata*
- Whear – *Sonata*
- Genzmer – *Sonata*
- Kenny – *Fanfare* (unaccomp.)
- Sanders – *Sonata*
- Davison – *Sonata*
- Monaco – *Second Sonata*
- Weber – *Romance*
- Mahler – *Solo* from Symphony no. 3 (Ostrander)
- Salzedo – *Piece Concertante*
- Pergolesi – *Sinfonia*
- Nordheim – *The Hunting of the Snark* (unaccomp.)
- Tomasi – *Danse Sacree*
- Larsson – *Concertino*
- McKay – *Sonata* no. 1
- Stojowski – *Fantaisie*

- Jongen – *Aria and Polonaise*
- Beethoven – *Seven Variations* (theme from Magic Flute)
- Frackenpohl – *Variations on a Theme of Shostakovich*
- Corwell – *Distant Images* (with tape)
- Ross – *Cyptical Tryptich*
- Cook – *Bolivar*
- Wagenseil – *Concerto*
- Rossini/Liszt – *Cujus Animam* (with organ)
- David – *Concertino*
- Pryor – *Blue Bells of Scotland*
- Buss – *Trek!*

Representative Bass Trombone Solo Literature:

- Tuthill – *Fantasia for Tuba or Bass Trombone*
- White – *Tetra Ergon*
- McCarty – *Sonata for Bass Trombone*
- Lanatier – *Introduction, Romance and Allegro*
- Spillman – *Two Songs*
- Tchaikovsky – *Melodrama*
- Dossett – *Trilogy*
- Stevens – *Sonatina*
- Bach – *Cello Suites*
- Telemann – *Flute Fantasies*
- Nelhybel – *Concerto for Bass Trombone*

Representative Jazz Repertoire:

- *All Blues*
- *All of Me*
- *Anthropology*
- *Blues for Alice*
- *Blue Train*
- *But Beautiful*
- *Cottontail*
- *Days of Wine and Roses, The*
- *Fly Me to the Moon*
- *Footprints*
- *Girl from Ipanema, The*
- *Groovin' High*
- *How High the Moon*
- *I Can't Get Started*
- *I'll Remember April*
- *I Love You*
- *Lady Bird*
- *Michelle*
- *My Foolish Heart*
- *My Romance*
- *Night and Day*
- *Recordame*
- *Seven Steps to Heaven*
- *Sidewinder*
- *Straight, No Chaser*
- *Sugar*
- *They Can't Take That Away From Me*
- *West Coast Blues*
- *When I Fall in Love*
- *Yesterday*
- *You Are the Sunshine of My Life*

Third Year Performance:

- Multiple articulation technique on scalar passages
- Range security up to Eb5
- Range security down to C2
- All major, natural minor, harmonic minor, and melodic minor scales and arpeggios in two octaves and in arpeggiated thirds

- Chromatic scale in three octaves
- All diminished arpeggios and augmented arpeggios in two octaves
- Development of jazz style and articulation
- Continued progress and refinement in all technical and artistic aspects of brass playing
- Ability to prepare and perform a successful full or half recital (as per specific degree requirements)

Representative Tenor Trombone Solo Literature:

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| <ul style="list-style-type: none"> • Cage – <i>Solo for Sliding Trombone</i> (unaccomp.) • Jorgensen – <i>Suite</i> • Bassett – <i>Sonata</i> • Stevens – <i>Sonatina</i> • Dutilleux – <i>Chorale, Cadence, & Fugato</i> • Chambers – <i>3 B's</i> (unaccomp.) • Serocki – <i>Sonatina</i> • Milhaud – <i>Concertino d'Hiver</i> • Hartley – <i>Sonata Concertante</i> • Phillips – <i>T. Rex</i> (with tape) • Ewazen – <i>Sonata</i> • Asia – <i>Dream Sequence 1</i> (unaccomp.) • Eben – <i>Two Invocations</i> (with organ) • Hindemith – <i>Sonate</i> • Stevens – <i>Sonata</i> • Sulek – <i>Sonata "Vox Gabrieli"</i> | <ul style="list-style-type: none"> • Holst – <i>Duo Concertante</i> (with organ) • Wilder – <i>Sonata for Trombone</i> • Persichetti – <i>Parable</i> (unaccomp.) • Grondahl – <i>Concerto</i> • Duckworth – <i>Statements & Interludes</i> • Bozza – <i>Ballade</i> • Boutry – <i>Capriccio</i> • Schumann – <i>Three Romances</i> • Bourgeois - <i>Coat de Bone</i> (unaccomp.) • Glazanov – <i>Chant du Menestrel</i> • Howarth – <i>Concerto</i> • F. Strauss – <i>Notturmo</i>, op. 7 (Lawrence) • Debussy – <i>Beau Soir</i> • Crespo – <i>Improvisation Nr. 1</i> (unaccomp.) • Saint-Saens – <i>Le Cygne</i> |
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Representative Bass Trombone Solo Literature:

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| <ul style="list-style-type: none"> • Lebedev – <i>Concerto in One Movement</i> • Lebedev – <i>Concerto Allegro</i> • Shostakovich – <i>Adagio</i> from "Limpid Stream" • Sachse – <i>Concertino</i> • Spillman – <i>Concerto</i> | <ul style="list-style-type: none"> • Ewazen – <i>Ballade for Bass Trombone</i> • George – <i>Concerto</i> • Jacob – <i>Cameos</i> • Galliard - <i>Six Sonatas</i> • Fetter – <i>Spain</i> • Wilder – <i>Sonata</i> • Hidas – <i>Meditation</i> (unaccomp.) |
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Representative Jazz Repertoire:

- *Au Privave*
- *Chega De Saudade*
- *Confirmation*
- *Corcovado*
- *Donna Lee*
- *Easy Living*
- *Freddie the Freeloader*
- *Half Nelson*
- *Honeysuckle Rose*
- *Hot House*
- *Impressions*
- *In a Sentimental Mood*
- *Jeanine*
- *Jordu*
- *Lazy Bird*
- *Like Someone in Love*
- *Maiden Voyage*
- *Mood Indigo*
- *My Favorite Things*
- *Nardis*
- *Prelude to a Kiss*
- *Shadow of Your Smile*
- *Someday My Prince Will Come*
- *Song for My Father*
- *Sophisticated Lady*
- *Stompin' at the Savoy*
- *There Is No Greater Love*
- *There Will Never Be Another You*
- *Well You Needn't*
- *Woody'n You*
- *Yes or No*
- *Yesterdays*

Fourth Year Performance:

- Multiple articulation technique on arpeggiated passages
- Range security up to F5
- Range security down to Bb1
- All major, natural minor, harmonic minor, melodic minor, diminished, and whole tone scales and arpeggios in three octaves (where possible) and in arpeggiated thirds
- Ability to improvise over standard, jazz chord progressions
- Ability to audition competitively for a professional band or orchestra, a graduate program in a reputable college or conservatory, and/or in national or international level competitions
- Continued progress, refinement, and mastery in all technical and artistic aspects of brass playing
- Ability to prepare and perform a successful full recital of advanced level repertoire at a quality appropriate to a developing professional level performer

Representative Tenor Trombone Solo Literature:

- Massenet – *Meditation* from “Thais” (Hartman)
- Casterede – *Sonatine*
- Bolter – *Arctic Emanations*
- Dorsey – *Trombonology*
- Goldstein – *Colloquy*
- Tomasi – *Concerto*
- Arnold – *Fantasy for Trombone* (unaccomp.)
- Krenek – *Five Pieces*
- Bach – *Cello Suites*
- Walker – *Concerto*
- Bloch – *Symphony*
- Martin – *Ballade*
- Filas – *Sonata*
- Jacob – *Concerto*
- Rota – *Concerto*
- Plog – *Three Miniatures*
- Rabe – *Basta* (unaccomp.)

- Bourgeois - *Fantasy Pieces* (unaccomp.)
- Berio – *Sequenza V* (unaccomp.)
- Xenakis - *Keren* (unaccomp.)
- Lynn – *Doollallynastics* (unaccomp.)
- Defaye – *Deux Dances*
- Ewazen – *Visions of Light*
- Bizet/Elkjer – *Carmen Fantasy*
- de Meij – *T-Bone Concerto*
- Creston – *Fantasy*
- Chavez – *Concerto*
- Bourgeois – *Concerto*
- Peaslee – *Arrows of Time*
- Schuller – *Eine Kleine Posaunedmusik*
- de Frumerie – *Sonat (or Concerto)*
- Rouse – *Trombone Concerto*

Representative Bass Trombone Solo Literature:

- Ewazen – *Concertino*
- Ewazen – *Concerto*
- Ewazen – *Rhapsody*
- Hartley – *Sonata Breve* (unaccomp.)
- Koopman – *Canzone* (with CD)
- Bach - *Flute Partita*
- Casterede – *Fantasie Concertante*
- Boutry – *Tubachhanale*
- Bozza – *Theme Varie*
- Bozza – *New Orleans*
- Duckworth – *Statements and Interludes*
- Frank – *Variations on Barnacle Bill the Sailor*
- Zwilich – *Concerto*

Representative Jazz Repertoire:

- *Airegin*
- *Angel Eyes*
- *Black Orpheus*
- *Bluesette*
- *Boplicity*
- *Ceora*
- *Chelsea Bridge*
- *Cherokee*
- *Daahoud*
- *Desafinado*
- *Dolphin Dance*
- *Epistrophy*
- *Freedom Jazz Dance*
- *Giant Steps*
- *I Mean You*
- *Invitation*
- *I Remember Clifford*
- *Joy Spring*
- *Lush Life*
- *Meditation*
- *Moment's Notice*
- *Mr. P.C.*
- *Naima*
- *Nica's Dream*
- *Ornithology*
- *Out of Nowhere*
- *'Round Midnight*
- *Scrapple from the Apple*
- *Some Skunk Funk*
- *Spain*
- *Speak No Evil*
- *Stolen Moments*
- *Summer Samba*
- *Take Five*
- *Teach Me Tonight*
- *Wave*
- *When Sunny Gets Blue*

Master's Level Performance:

- Relaxed, rapid lip flexibility in the extreme registers
- Range security up to G5
- Range security down to G1
- All major, natural minor, harmonic minor, melodic minor, diminished, whole tone, blues, pentatonic, diminished whole tone, lydian dominant, bebop scales and arpeggios in three octaves (where possible) and in arpeggiated thirds
- Ability to improvise over memorized complex jazz chord progressions
- Ability to audition competitively for a professional band or orchestra, a doctoral program in a reputable college or conservatory, and/or in national or international level competitions
- Continued progress, refinement, and mastery in all technical and artistic aspects of brass playing
- Ability to prepare and perform a successful full recital of graduate level repertoire to a **professional** standard

Representative Tenor Trombone Solo Literature:

- Tomasi-*Concerto*
- Casterede – *Sonatine*
- Martin-*Ballade*
- Creston-Fantasy
- Milhaud-*Concertino d'hiver*
- Berio-*Sequenza*
- Gotkovsky-*Concerto*
- Serocki-*Sonatina*
- Bozza-*Ballade*
- Castérède-*Sonatine*
- Hindemith-*Sonata*
- Gröndahl-*Concerto*

Representative Bass Trombone Solo Literature:

- Hidas-*Rhapsody*
- Gregson-*Tuba Concerto*
- Vaughan Williams-*Tuba Concerto*
- Castérède-*Fantaisie Concertante*

Representative Jazz Assignments:

- *Detailed Transcriptions*
- *Regular Jazz Composition*
- *Comprehensive Melodic Memorization (Real Book, vols. 1-3)*
- *Demonstrated command of jazz piano voicings*
- *Development of pedagogy techniques for improvisation*

Representative Tenor Trombone Orchestral Excerpts (to be surveyed at every ability level):

Beethoven-*Symphony #5*
Berlioz-*Hungarian March*
Berlioz-*Symphony Fantastique*
Brahms-*Symphony #1*

Brahms-*Symphony #2*
Bruckner-*Symphony #4*
Bruckner-*Symphony #7*
Hindemith-*Symphonic Metamorphosis*

Mahler-*Symphony #2*
Mahler-*Symphony #3*
Mozart-*Requiem*
Ravel-*Bolero*
Rimsky-Korsakov-*Russian Easter*
Rossini-*William Tell*
Saint-Saens-*Symphony #3 (Organ)*
Schubert-*Symphony #9*

Schumann-*Symphony #3*
Strauss-*Till Eulenspiegel*
Strauss-*Ein Heldenleben*
Strauss-*Also Sprach Zarathustra*
Stravinsky-*Firebird*
Tchaikovsky-*Symphony #6 (Pathetique)*
Wagner-*Ride of the Walkure*
Wagner-*Tannhauser*

Representative Bass Trombone Orchestral Excerpts (to be surveyed at every ability level):

Bartok-*Miraculous Manderin*
Bartok-*Concerto for Orchestra*
Beethoven-*Symphony #9*
Berlioz-*Hungarian March*
Brahms-*Symphony #1*
Franck-*Symphony in d minor*
Haydn-*The Creation*
Hindemith-*Symphonic Metamorphosis*
Kodaly-*Hary Janos*
Mussorgsky/Ravel-*Pictures at an Exhibition*

Prokofiev-*Romeo and Juliet*
Respighi-*Fountains of Rome*
Rossini-*William Tell*
Schubert-*Symphony #9*
Schumann-*Symphony #3*
Strauss-*Ein Heldenleben*
Strauss-*Till Eulenspiegel*
Wagner-*Das Rheingold*
Wagner-*Ride of the Walkure*
Wagner-*Tannhauser*

Etudes/Exercises to be selected from the following (individually chosen for each student):

- Aharoni - *New Method for Bass Trombone*
- Appert – *A Progressive Study of Multiphonics*
- Baker, B. – *Method*
- Baker, D. – *Contemporary Techniques* (6 Books)
- Baker, D. – *How to Play Bebop*
- Baker, D. – *Improvisational Patterns* (4 Books)
- Baker, D. – *A New Approach to Ear Training for Jazz Musicians*
- Berger – *Contemporary Jazz Studies*
- Bitsch – *Rhythmical Studies* (15)
- Blazhevich – *Sequences*
- Blazhevich – *Studies* (70)
- Blokker – *Oefeningen voor Trombone* (out of print)
- Blume – *Studies* (36)
- Bollinger - *Valve Technique for Bass Trombone*
- Bona – *Rhythm Articulation*
- Boone – *Multiphonic Etudes* (5)
- Boone – *Studio Etudes* (15), vol. 1
- Bourgeois - *Fantasy Pieces*
- Bordogni/Rochut - *Melodious Etudes for Trombone* (Book 1)
- Bordogni/Rochut - *Melodious Etudes for Trombone* (Book 2)
- Bordogni/Rochut - *Melodious Etudes for Trombone* (Book 3)
- Bordogni/Schwartz - *Vocalises* (w/CD) vols. 1, 2, 3, 4, 5, 6
- Brown – *Orchestral Excerpts*, all vols.
- Bozza – *Etudes-Caprices* (13)
- Bozza – *Studies in Form of Improvisation* (18)
- Bozza – *Studies in Karnatic Modes* (11)
- Brubeck, D.W. - *Stereograms* (20)

- Busser/Couillaud – *Etudes Melodiques* (12)
- Campbell – *Contemporary Etudes* (30)
- Charlier – *Etudes de Perfectionnement* (32)
- Cimera – *Phrasing Studies* (55) (out of print)
- Cimera – *Seventy-Nine Trombone Studies*
- Colin – *Advanced Lip Flexibilities*
- Colley – *Tune Up System*
- Concone – *Legato Studies* (40)
- Edwards – *Introductory Studies in Tenor & Alto Clef*
- Edwards – *Lip Slurs*
- Ellefson – *Scale Pyramid*
- Ellefson – *Warm-ups*
- Fedchock – *Jazz Solos*
- Fink - *Introducing the Tenor Clef*
- Fink - *Introducing the Alto Clef*
- Fink/Slama – *Melodic Technic*
- Gale – *Jazz Etudes* (24) (w/CD)
- Gillis - *Etudes for Bass Trombone with Double-Valve* (20)
- Gillis - *Progressive Studies* (70)
- Grigoriev - *Studies* (24)
- Haerle – *Scales for Jazz Improvisation*
- Holcombe – *Intermediate Jazz Etudes* (12) (w/CD)
- Hunter – *Complete Jazz Styles*
- Johnson – *Exercises & Etudes for the Jazz Trombonist*
- Johnson – *The J.J. Johnson Collection*
- Johnson – *J.J. Johnson Solos*
- Kahila – *Advanced Studies for Trombone* (alto clef)
- Knaub – *Technical Studies for Bass Trombone*
- Kopprasch/Brown – *Selected Studies* vols. 1 & 2
- Kopprasch – *Selected Studies for Bass Trombone*
- Lemoine and Cie - *Des Solfeges*, vol. 3E
- Lemmon – *Studies*
- Lilore – *Learnin' the Blues*
- Lipner – *From Lead Sheets to Hip Solos*
- Maenz – *Studies for Bass Trombone/Tuba* (20)
- Maxted – *Studies* (high register etudes)
- McChesney – *Doodle Studies & Etudes* (w/CD)
- Mole – *100 Jazz Breaks*
- Mueller – *Technical Studies*
- Nagel – *Trombone Studies in Contemporary Music*
- Nightingale - *Undertones* (20)
- Ostrander – *Melodious Etudes for Bass Trombone*
- Ostrander – *Method for Bass Trombone*
- Ostrander – *Shifting Studies*
- Ostrander/Williams – *Double-Valve Bass Trombone Low Tone Studies*
- Pederson – *Elementary Etudes for Bass Trombone*
- Pederson – *Unaccompanied Solos for Trombone*
- Pichaureau – *Atonal Studies* (20)
- Pilafian/Sheridan – *The Brass Gym*
- Pilafian/Sheridan – *The Breathing Gym*
- Pryor – *Exercises for Lip Development*
- Raph – *Dance Band Reading and Interpretation*
- Raph – *Diversified Trombone Etudes*
- Remington – *Warm-Up Exercises*
- Rosolino – *Fond Memories Of...*
- Sauer – *Clef Studies*
- Sauer – *Orchestral Etudes* (20)
- Schlossberg – *Daily Drills*
- Schwartz – *Breakfast* (w/CD)
- Senon – *Etudes Rythmo-Techniques* (25)

- Shoemaker—*Legato Studies for Trombone*
- Snedecor – *Lyrical Etudes*
- Snidero – *Easy Jazz Conception* (w/CD)
- Snidero – *Jazz Conception* (w/CD)
- Stacy – *Stacy’s Studies*
- Tyrell – *Progressive Studies* (40)
- Uber – *Etudes* (30)
- Uber – *Melodic Concepts* vols. 1 & 2
- Uber – *Symphonic Studies in Alto Clef*
- Vernon – *Singing Approach to Brass Playing*
- Vining – *Daily Routines*
- Voxman—*Selected Studies for Trombone*
- Watrous/Raph – *Trombonisms*
- Wikler – *Jazz Etudes* (60)
- Winding – *Kai Winding Jazz Trombone Solos*

Duets to be selected from the following collections:

- Amsden – *Practice Duets*
- Bach/Boone – *Concert Duets*
- Bach/Miller – *Two-Part Inventions* (15)
- Baker, D. – *Modern Jazz Duets*
- Blazhevich – *Concert Duets*
- Blume – *Duets* (12)
- Bordogni/Bowles – *Contrapuntal Duets*
- Bower – *Bop Duets*
- Bush – *Duets in the Modern Jazz Idiom*
- Ervin – *Counterparts* (20) to Rochut
- Karlin – *Duets in Jazz: Jazz Phrasing*
- LaPorta – *Jazz Duets* (15)
- Miller – *Trombone Duets* (33)
- Mozart/Powell – *Duets* (11)
- Perlaki – *Trombone Duos*
- Ritt – *Melodious Accompaniment*
- Robbins – *Classical Duets*
- Tanner – *Trombone Duets*
- Telemann – *Canonic Sonatas*
- Telemann/Lawrence/Welcomer – *Sonatas* vols. 1 & 2
- Vining – *Long Tone Duets*

Texts and Periodicals to be selected from the following:

- Baker, B. – *Tenor Trombone Handbook*
- Begel – *A Modern Guide for Trombonists and Other Musicians*
- Ervin – *Rangebuilding on the Trombone*
- Farkas – *The Art of Brass Playing*
- Farkas – *The Art of Musicianship*
- Fink – *Trombonist’s Handbook*
- Frederiksen – *Arnold Jacobs, Song & Wind*
- International Trombone Association Journals
- Kleinhammer – *The Art of Trombone Playing*
- Lewis – *Broken Embouchures*
- Raph - *Double-Valve Bass Trombone*
- Sloan - *Orchestral Recordings for Low Brass*
- Stewart – *The Legacy of a Master: Arnold Jacobs*
- Stewart – *The Legacy of a Master: Philip Farkas*
- Wick – *Trombone Technique*
- Winding – *Yoga for Musicians and Other Special People*

Jazz materials to be selected from the following:

- Jamey Aebersold - play along discs, selected from volumes 2, 3, 6, 12, 15, 21, 22, 36, 54, 56, 58, 61, 66, 68, 71, 75, 98, 104, 110, 111, 112
- Jamey Aebersold and Ken Slone - *Charlie Parker Omnibook in Bass Clef*
- Bugs Bower - *Bop Duets*
- Jerry Coker - *Patterns for Jazz*
- *The Real Book, vols. 1-3*
- Craig Fraedrich - *Scale Studies for Improvisation, free at www.CraigFraedrichMusic.com*
- J.J. Johnson - *Exercises and Etudes for the Jazz Instrumentalist*
- Bob McChesney - *Doodle Studies and Etudes*
- Bill Watrous - Don Erjavec & John Blane, *The Music of Bill Watrous*
- Bill Watrous - *Trombonisms*
- Scott Whitfield - *The J.J. Johnson Collection*
- Jiggs Whigham - *Jiggs Whigham Solos*

Student iPod playlists to be selected from discographies of the following artists and ensembles:

Academy of St. Martin	Jay Friedman	Michael Mulcahy
Joe Alessi	Curtis Fuller	National Symphony
John Allred	Urbie Green	New York Philharmonic
Amsterdam Symphony	Al Grey	Tricky Sam Nanton
Brant Attema	Wycliffe Gordon	Mark Nightingale
Airmen of Note	Bob Havens	Kid Ory
Roland Barber	Wayne Henderson	Steven Parsons
Berlin Philharmonic	Conrad Herwig	Philadelphia Orchestra
Bonerama	J.C. Higginbotham	Arthur Pryor
Boston Brass	Chris Houlding	Jim Pugh
Boston Symphony	J.J. Johnson	Bill Reichenbach
Tom Brantley	Jay & Kai Trombone Octet	Jeffrey Reynolds
Bob Brookmeyer	Jimmy Knepper	Rhythm & Brass
Keith Brown	Slide Hampton	Frank Rosolino
David Bremner	Mark Lawrence	Roswell Rudd
Canadian Brass	Carl Lenthe	Pete Rugolo
Chicago Symphony	Christian Lindberg	San Francisco Symphony
Cleveland Orchestra	London Symphony	Saint Louis Symphony
Michael Davis	Los Angeles Philharmonic	Ralph Sauer
Michael Dease	Greg Luscombe	Dick Shearer
Steve Dillon	Albert Mangellsdorf	Trombone Shorty
Tommy Dorsey	James Markey	Brett Shuster
Peter Ellefson	Delfeayo Marsalis	Rick Simerly
Empire Brass	Andy Martin	Frank Sinatra
Robin Eubanks	Bob McChesney	Stockholm Chamber Brass
John Fedchock	Rob McConnell	Dave Taylor
Carl Fontana	Mnozil Brass	Jack Teagarden

Trombones de Costa Rica
Alain Trudel
Steve Turre
Charlie Vernon
Vienna Philharmonic
David Vining

Washington Trombone
Ensemble
Harry Watters
Bill Watrous
Jiggs Whigham
Scott Whitfield

Phil Wilson
Jeremy Wilson
Kai Winding
Steve Witser
Britt Woodman
Trummy Young

*Sources: Harry Watters (George Mason University), the late Dr. Milt Stevens (University of Maryland, Catholic University of America), Moises Powensky (University of Arizona), David Vining (Northern Arizona University), Reginald Fink (*The Trombonist's Handbook*)