

Annotated Bibliography of Various Sources of Trombone Pedagogy, History, and Literature

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Pedagogical References

Buckmaster, Matthew. "Teaching Strategies of Successful College Trombone Professors for Undergraduate Students." DMA Dissertation, University of South Florida, 2006

For his doctoral dissertation, Matthew Buckmaster has written a very intensive and thoughtful book on different pedagogical techniques used by collegiate trombone professors. In this book, Buckmaster talks about teaching trombone from a very philosophical standpoint and discusses the issues that can sometimes arise in teaching trombone to college age individuals. There are a total of five chapters, where he discusses trombone teaching technique, problems that college students and college professors face, and a study on what techniques work for different teachers. The philosophical approach to teaching trombone is very interesting and unique to Buckmaster, and his ideas could be applied and implemented in many collegiate trombone studios. Buckmaster currently teaches trombone at Elon University.

Crees, Eric, and Gane, Peter. *How Trombonists Do It*. United Kingdom: Brass Wind Educational Supplies Company, 1988

"How Trombonists Do It" is a guide to playing quality warm ups, legatos, slurs, and lip flexibility. The book focuses primarily on giving the reader the tools needed for the production of a smooth, controlled sound, with lots of flexibility on the horn. The book comes with lots of exercises on improving these techniques, as well as text to go alongside the different exercises. It is incredibly concise and is a great tool for trombonists looking to improve their legato playing. Eric Crees is a well-known composer and professional trombonist in London and has played for the Royal Opera House and the London Symphony Orchestra. He studied at the Guildhall School of Music and Drama, where he met Peter Gane. Gane was the trombone professor at the GSMD and has also played with the London Symphony Orchestra. Both men are notable performers and teachers, and their book is a true reflection of this.

Gane, Peter. *Circuit Training*. Coventry, England: Warwick Music, 1981

"Circuit Training" is a book written by trombonist Peter Gane (as mentioned above), focusing on both the mental and physical approach to playing the trombone. Gane himself is a professional trombonist located in Great Britain. He studied at the Royal Manchester College of Music. His brass accomplishments include playing with the London Symphony Orchestra and becoming a trombone professor at the Guildhall School of Music. "Circuit Training" is unique because Gane references athletic techniques that help with playing the trombone; and includes activities and warmups that don't require the trombone to be in hand at

all. The book covers 50 different topics, ranging from starting your practice session in a good headspace, physical activities and stretches to warm up the body to play, slow quality warmups, breathing control techniques, scale technique, cool downs, and slow legato studies. This book is good for trombonists who are just beginning, have dealt with embouchure overuse problems, or trombonists who experience pain while playing.

Gekker, Christopher. *Slow Practice*. New York: Transition Publications, 2016

Chris Gekker is the current professor of trumpet at the University of Maryland school of music. He is also the current principal trumpet in the National Philharmonic in Washington DC. Gekker is described as an incredibly virtuosic and immensely talented trumpet player. In his book “Slow Practice”, Gekker uses the studies of Arban and Schlossberg to supplement his own teachings. “Slow Practice” focuses on “focused, intelligent” practice excerpts and techniques. Though Gekker is a trumpet player, his ideas can be related to be of great use for all brass players. There are exercises that focus on long tones, scales, flexibility, endurance, and other such ideologies. This book would be beneficial to students focusing on creating good quality sound, and focused and beneficial practice sessions.

Glendening, Andrew and Broome- Robinson, Julia. *The Art and Science of Trombone Teaching*. International Music Diffusion, 2018

“The Art and Science of Trombone Teaching” is a book written by Andrew Glendening and Julia Broome-Robinson. Glendening is the current dean of the University of Redland School of Music, as well as the trombone professor. Glendening received his Bachelor of Music from the Oberlin Conservatory, and received both Masters of Music and his doctorate in trombone performance from Indiana University. He currently serves as the principal trombonist of the Redlands Symphony. Julia Broome-Robinson was a graduate teaching assistant at Arizona State University; and received her artist diploma from the University of Redlands. She is currently a writer for the International Trombone Association Journal and focuses a lot on the empowerment of female musicians. “The Art of Science and Trombone Teaching” is a comprehensive guide of trombone technique, both with and without the horn. The book is split into sections on learning about the trombone and how the human body can play the trombone, trombone playing technique, warm up and flexibility exercises, more technical exercises, and even sections on how we learn from other people, and how it affects our trombone playing.

Gordon, Wycliffe. *Sing it First*. New York: Kendor Music, 2011

Wycliffe Gordon is a well-known American jazz trombonist, known for performing on radio and television, arranging his own jazz charts, participating in big band groups, and is the current director of jazz studies at Augusta University. Gordon is proficient in music and aural theory and how it applies to the trombone, and it is evident in his book “Sing it First.” Gordon states that “if you can sing it, you can play it”, and carries this philosophy with him throughout his daily career. The book consists of many chapters that discuss different trombone warmups, how singing passages helps you play them, singing examples, different types of articulations, practicing with and without the instrument, and rhythm-based work, among many others. There are chapters on high range, using plungers, and even finding a trombone teacher. Even though Gordon is primarily a jazz trombonist, his book will provide great techniques to any intermediate to advanced trombonist.

Hofacre, Marta Jean. *Teaching Collegiate Trombone*. University of Southern Mississippi; Marta Jean Hofacre, 2002

Marta Jean Hofacre is known as the first woman to ever receive a performance doctorate in trombone, and she earned this from the University of Oklahoma. She completed her bachelors at Bowling Green State University, and her masters at the University of Michigan. She taught Studio trombone at Southern Mississippi, where she wrote the book “Teaching Collegiate Trombone.” Her book, which initially served as a guide for her students, provides a syllabus and jury sheets, and trombone exercises recommended for USM students. The book then provides excerpts, practice techniques, pedagogical tips, etudes, and solo repertoire for tenor, bass, and jazz trombonists. The book also has a bibliography, where Hofacre references all the sources she used to write her book. As a woman trombonist, she brings a fresh viewpoint to the world of trombone pedagogy, and her book is valuable to any trombonist looking to teach trombone.

Larson, Anders. *Flexibility for Trombone Players*. Copenhagen, Denmark: Digital Trombone. Year Not Listed.

Anders Larson is a freelance trombone player from Denmark. He is known for working with jazz and latin groups, playing in various musicals, and occasionally playing with professional orchestras. He has also taught many trombonists, varying in playing level. In his online book provided on his website “Digital Trombone”, Larson provides the reader with a series of exercises designed to

help intermediate to professional trombone players improve their flexibility, intervals, articulations, and other technical issues that arise while playing trombone. The book is separated into seven different sections, with a text explanation and musical example of what Larson wants the trombonist to do. Another interesting idea that Larson tries to convey is the notion that an instrumentalist is like a bodybuilder, and you want to combine strength with both grace and flexibility. This is very apparent throughout his book, and his guide is a good reference for trombonists looking to improve their sound.

Mantia, Simone. *The Trombone Virtuoso*. New York: Carl Fischer Inc, 1921

“The Trombone Virtuoso” is a book written in 1921 by a trombone and euphonium player named Simone Mantia. Mantia operated in Italy for much of his early career, and New York for the remainder. He was recognized as one of the first true virtuosos of the trombone and euphonium. Mantia spent time playing with the New York Philharmonic, the Metropolitan Opera, and other US based premiere groups. In “The Trombone Virtuoso”, Mantia discusses topics like proper grip/ posture while holding the trombone, clef studies, scale exercises, and a selection of trombone solos that Mantia himself composed. Though this book is on the older side, there are a lot of good tips for beginner and advanced trombonists, and is a good glimpse into what trombone study consisted of in the late 1800’s and early 1900’s.

Nelson, Bruce. *Also Sprach Arnold Jacobs*. Germany; Polymnia Press, (YEAR?)

Bruce Nelson was a student of Arnold Jacobs and studied with him for many years. Nelson admired the teaching methods of Jacobs and compiled his best teachings into a tangible book for his students and future trombonists to learn from after his passing. Nelson played bass trombone with the Lyric Opera of Chicago, and credits many of his achievement to Arnold Jacobs. Jacobs himself was a virtuosic tuba player, after having cycled through trumpet and trombone. Jacobs played with the Chicago and Philadelphia Symphony Orchestra and gave lectures on his teaching methods worldwide. In “Also Sprach Arnold Jacobs,” Nelson separates some of Jacob’s teachings into six chapters, detailing topics like the mind, embouchure, breathing, articulation, practicing, and performing. Many people describe Jacob’s teachings as beneficial for many instruments, not just low brass. This book is often a staple piece in many trombonist’s libraries.

Stork, John and Stork, Phyllis. *Understanding the Mouthpiece*. Switzerland: Editions Bim, 1989

“Understanding the Mouthpiece” is a book written by John and Phyllis Stork. John and Phyllis are married trumpet players, with lots of experience playing for

the air force (John) and Juilliard (Phyllis). They both own a custom mouthpiece company, *Stork Custom Mouthpieces*. It is a small guide with lots of information on understanding different types of mouthpieces, how they work, their composition, and how the mouthpiece can affect playing. The book is sorted into four chapters. Chapter one discusses “understanding the mouthpiece”, and touches on topics like the different parts of the mouthpiece. Chapter two discusses resistance and the brass player, which focuses primarily on releasing pressure from the embouchure via the mouthpiece. Chapter three is called “flesh meets metal,” and discusses various problems a player may face (like endurance, fuzzy tone, lack of extreme registers.) The chapter discusses ways to fix these issues not just by the mouthpiece, but by player technique as well. Chapter four is called “throat, bore, and backbore”, and talks about the ways that the throat, bore of the mouthpiece, and backbore of the mouthpiece all rely on each other, and how issues in one may cause issues in another. This book would be a great guide for players who are struggling with producing good tone on a brass instrument; and are unsure if it is a mouthpiece related issue, or a player related issue. This book helps to tackle both issues.

Wick, Denis. *Trombone Technique*. Oxford, England: Oxford University Press, 1971

Denis Wick is a very well-known professional trombonist from England. He has spent his career playing for many professional orchestras in England, including the London Symphony Orchestra. He won his first orchestral job when he was only nineteen. Wick also owns his own mouthpiece and mute company and runs his own publishing company. In his book “Trombone Technique,” Wick provides a very thorough and intensive guide to different kinds of trombones, how trombones differ based on country, different mouthpieces, trombone maintenance, and trombone accessories. Wick also includes chapters on trombone positions, embouchure, mouthpiece practice, technical skills like intonation and slide technique, mutes and F valves, different kinds of trombones, and teaching techniques for trombone. This guide would be very beneficial to a college trombone professor, a professional trombonist, or a college student looking to challenge themselves.

Historical References

Bate, Philip. *The Trumpet and Trombone: An Outline of their History, Development, and Construction*. London; Ernest Benn Limited, 1966

Written by Philip Bate, “The Trumpet and Trombone” is a historical guide to the creation, development, and overall impact of the trumpet and the trombone. It is the fifth book in a series, following books on the clarinet, oboe, French horn, and bassoon. Bate was a musicologist and collector of musical instruments, both modern and period. He had a great interest in restoring instruments and was eager to study them. This is evident in his writing, where in this book he details the history of the trumpet and trombone from their beginnings until the mid 1900’s. He starts with a general introduction to the construction of the modern trumpet and trombone, as well as their mouthpieces, mutes, accessories, and tunability. He then starts writing their history from the earliest examples of trumpet in antiquity, to the earliest evidence of what we would now recognize as a trombone in the middle ages. He details their construction in each era, and how the valves changed as time progressed. There are also chapters on both instruments’ role in orchestra, in jazz, and the social influence of trumpet trombone on the professional world of musicianship throughout time. This book is valuable for trombonists and trumpeters alike, and other books in the series would be very beneficial for other musicians.

Carter, Stewart. *The Trombone in the Renaissance: A History in Pictures and Documents*. Hillsdale, New York; Pendragon Press, 2012

Stewart Carter is the current music history and music theory professor at Wake Forest University. Though his passion lies in music history and theory, he is also a performer. He is proficient on the sackbut, recorder, and viola da gamba. Carter specializes in research of the seventeenth century and the history of brass instruments. “The Trombone in the Renaissance” is just one of many books he has published, ranging from brass instruments to female composers. “The Trombone in the Renaissance” is split into two parts, the first part is on the fifteenth century, and the second part is on the sixteenth. In each section, Carter shows how the trombone is being used in different geographical areas. There are chapters in the trombones use in Italy, France, Germany, Spain, and Portugal in both parts, and additional information on the trombone in Asia, Africa, Scandinavia, Eastern Europe, and the New World in the second part. It is unique to some other trombone history books, because it provides so much information on the trombone relating to different cultures around the world. The book also has pictures and musical examples from the era to go along with the text. Overall, this

is a very comprehensive guide for students who want to learn more about the trombone in a very broad spectrum of nations.

Dueppen, Timothy. "The Trombone as a Sacred Signifier in the Operas of Wolfgang Amadeus Mozart." DMA Dissertation, University of Houston, 2012.

In this dissertation, Timothy Dueppen discusses the use of trombone in the works of Mozart. Dueppen was completing his Doctor of Musical Arts at the University of Houston, and he has written this dissertation to complete his studies at the university. Prior to finishing his doctorate, Dueppen completed his bachelors at the University of Southern California, and his masters at the Eastman School of Music. He taught at Montana State University and Nazareth College of Rochester before becoming an assistant professor at Lamar University. "The Trombone as a Sacred Signifier in the Operas of Wolfgang Amadeus Mozart" is a comprehensive document that details the early beginnings of trombone in church and sacred music. Dueppen then discusses the trombone's role in specifically German sacred music, and ultimately focuses solely on Mozart's understanding and use of the instrument. Dueppen then discusses *Don Giovanni* and *Die Zauberflöte*, and how the trombone is used to convey different messages in the operas. Dueppen is currently working on publishing his dissertation as a book, which would be a beneficial addition to the printed world of musicology with emphasis on trombone history.

Guion, David M. *A History of the Trombone*. Lanham, Maryland; The Scarecrow Press, 2010

"A History of the Trombone" is a detailed book chronicling the history of the trombone, from its earliest beginnings to the modern age. David Guion is a music researcher and trombonist, who has compiled numerous sources into this roadmap book of trombone history. The book starts by discussing the origins of the trombone itself, the use of a U-Slide, and then the invention of valves. It then breaks down into different chapters focusing on different time periods, starting with the middle ages. It chronicles the Renaissance, the decline of trombone usage and its revival, and ends by discussing the modern trombone. This book is filled with information, photos, and examples wherever possible. There is a large bibliography that details all sources used, and is a great resource for trombone students, professors, or professional performers.

Guion, David M. *The Trombone: It's History and Music, 1697- 1811*. Amsterdam, the Netherlands; Gordon and Breach, 1988

Also written by David Guion, "The Trombone: It's History and Music" was an earlier book written about the trombone, focusing mainly on the seventeenth,

eighteenth, and nineteenth centuries. It also delves into different geographical areas more specifically, and how the trombone is used in various ensembles. There are chapters on the trombones use in vocal music like opera and chorus, the trombone in the orchestra, and the trombone in military ensembles. The book also provides information on the trombones' use in the 1700's in America, Austria, England, Germany, Italy, Russia, Sweden, and France, so the reader can understand the differences in trombone playing across many cultures.

Herbert, Trevor. *The Trombone*. New Haven, Connecticut; Yale University Press, 2006

Trevor Herbert is the current professor of music research at the Royal College of Music in London. Herbert played trombone with the BBC Symphony Orchestra and specializes in modern and period instruments. As a music researcher, Herbert has published and edited many books, one of which being "The Trombone." This book takes a very broad topic like "the trombone" and provides a comprehensive history of the instrument from its origins to modern day performances. It is split into chapters based on time period. There are also chapters on the parts of the instrument, how the parts have changed over the years, jazz history and technique, the trombone's tie to the sacred, and the trombone's use in postmodern "new-age" music. Herbert also provides a bibliography of sources at the end, making it a great resource for students aiming to learn more about the trombone and its history.

Kimball, Will. "Trombone History Timeline." Will Kimball Trombone. 2014.
<http://kimballtrombone.com/trombone-history-timeline/>

Will Kimball is currently the trombone professor at Brigham Young University. He studied at Brigham Young for his undergraduate career, pursued his masters at Duquesne University in Pittsburgh, and completed his doctorate at Arizona State University. He is the current principal trombone of the Utah Chamber Orchestra, the Cedar Rapids Symphony Orchestra, and the Arkansas Symphony Orchestra. Using his studies, Kimball has created a page on his website that contains a plethora of information regarding the history of the trombone and its performance. Kimball organizes the history in a timeline format. He starts with a section on the 15th century, and continues to differentiate the history by century, all the way up until the 20th century. He uses lecture-based reading, pictures, and videos to provide a very thorough depiction of the trombone through history as we understand it.

Kimball, Will. "Women in Trombone History." Spinditty. 22 March, 2018.
<https://spinditty.com/genres/Females-in-Trombone-History-1500-1900>

On another website, Will Kimball has written an article focusing specifically on female trombone players throughout history. This article references his trombone history timeline, as well as several other historical documents. The article includes pictures of women playing the trombone, some dating as early as the beginning of the 1500's. The article starts with Kimball showing the first depiction of a female trombonist, in the year 1520. Kimball depicts images of women playing the sackbut and the trombone in church, court, and secular settings, so it can be inferred that women have played the trombone just as long as men have. Kimball ends this article with a French trombonist in 1899, as women trombonists after 1900 are thought of as much more commonplace. Though the gender divide in brass playing, particularly low brass, is still prominent today, this article serves as evidence to prove that women have always been involved in music making, even if they did not get the spotlight. This article would be a great historical resource for any female trombonist, a musicologist, and anyone interested in studying gender's role in music throughout the years.

Lane, George B. *The Trombone in the Middle Ages and the Renaissance*. Bloomington, Indiana; Indiana University Press, 1982

"The Trombone in the Middle Ages and the Renaissance" is a book written by George Lane, cycling the history of trombone from the early Middle Ages to the very early Baroque period. At the time of writing, Lane was the associate professor of music at the University of South Carolina. He is known for writing several articles on trombone repertoire and technique. The book is incredibly thorough, starting with a brief synopsis of brass instruments in ancient times, and myths and legends regarding brass instruments before the first instances of what we call the earliest trombone. There is a total of nine chapters, each discussing various aspect of the trombone and similar brass instruments. There is a chapter on the earliest examples of instruments with folded tubes, how the "sackbut" was formed, the sound and function of brass, and the first instance of the slide. There are also chapters on politics regarding the trombone and its performance, the earliest instrument-makers, early trombone players and their students, and rough examples of pay that early trombonists received. The book also discusses various "guilds", and how the early trombonist would be involved in those groups. Other chapters include the history of trombone in church music, a chapter on playing technique in this time period, and brass instruments in royal settings. This is an incredibly in depth and catered guide for a student or professional interested in both trombone technique and music history.

Lumsden, Alan. "The Sound of the Sackbut: A Lecture on the History of Trombone." *The Galpin Society Journal*. Vol. 42. August, 1989 (148-150)

Alan Lumsden is best known as a music historian, professional sackbut player, and freelance trombonist. Lumsden taught at the Royal College of Music in London as the sackbut professor, and participated in the Early Music Consort of London, along with many other groups. He had a lot of interest in musicology and history, particularly in period instruments, like the sackbut. Lumsden was also known as being one of the many people who tried to sneak Shostakovich scores into the Western world from Russia at the height of the cold war. In the article "The Sound of the Sackbut," Lumsden uses the information from what used to be a lecture to detail the history of the sackbut, from what he can tell is the earliest depiction of the instrument. There is information on the composition, playing technique, and use of the instrument before the seventeenth century.

Unnamed Author. "Tenor Trombone- History." Vienna Symphonic Library. 2019 https://www.vsl.co.at/en/Tenor_trombone/History

Though an author is not named, an individual working for the Vienna Symphonic Library has compiled a brief synopsis on the history of the tenor trombone. There is a history of all instruments in the symphonic orchestra listed on the Vienna Symphonic Library website, as well as information on the range, notation, teaching, and examples of repertoire. The history page for trombone starts in the early fifteenth century, and cycles the development, playing styles, and the design of the trombone throughout modern history. There are photographs to go along with the text as well. It is a very informative and easy to access guide for anyone looking for quick information on the history of the trombone.

Literature References

Arling, Harry J. *Trombone Chamber Music*. Switzerland: Editions Bim, 1978

This literature book was written by Harry J Arling about the works for chamber trombone ensembles. This primarily refers to small chamber ensembles with a trombone part (like a brass quintet), and other examples of smaller groups that include a trombone. This book was written as a large portion of Harry J Arling's doctoral thesis for Indiana University. "Trombone Chamber Music" is divided into a few main categories. The first category contains examples of pieces that contain one or more trombone parts, but other instrumentation as well. This includes things like piano, violin, flute, clarinet, percussion, and others. The second section contains examples of works that specifically include more than one trombone, from two trombones to six trombones. Lastly, the final section includes all the previously mentioned works in the prior two sections but organized by grade level. This will make it easier for chamber groups to select a piece based on player comfort. The final section of the book groups all the pieces by instrumentation. Examples include trombone and one other instrument or, two, three, etcetera. The book is very well organized and contains a plethora of information regarding different types of trombone chamber music.

Conroy, Evan. "The Modern Bass Trombone Repertoire: An Annotated List and Pedagogical Guide". DMA Dissertation, Indiana University, 2018.

In his doctoral dissertation "The Modern Bass Trombone", Evan Conroy details an extensive list of bass trombone repertoire, picking up where Thomas Everett left off in his book "An Annotated Guide to Bass Trombone." Though Conroy summarizes the repertoire work and study done by Everett, he primarily focuses on literature written for bass trombone since 1985. The book is separated into a few different sections. In the different sections, Conroy details why he chose this specific topic, a description of how he organized and carried out his research, the complete repertoire list, his annotations, and a few examples of pedagogical teaching material used to teach bass trombone. Conroy is currently the bass trombonist of the Louisiana Philharmonic Orchestra and performs with many other groups on the side. He received his undergraduate degree from Western Michigan University, and his masters from the Juilliard School of Music.

Everett, Thomas G. *An Annotated Guide to Bass Trombone*. South Carolina: Brass Press, 1978

"An Annotated Guide to Bass Trombone" is a book written by Thomas G Everett and edited by Doug Yeo. This book revolves specifically around bass trombone literature, both solo, accompanied, and in the setting of an ensemble. Thomas G Everett is currently the director of bands at Harvard University, and received his degrees from Ithaca College and the Eastman School of Music. Doug Yeo is a

bass trombonist who worked with the Baltimore Symphony Orchestra, the Boston Pops, and he taught at Arizona State University. He received his degrees from Wheaton College and New York University. “An Annotated Guide to Bass Trombone” is organized by the orchestration of the bass trombone literature. The first section contains solo, unaccompanied works for bass trombone, followed by works for bass trombone with piano, and then with organ. It then contains sections with literature for bass trombone and orchestra, wind ensemble, jazz ensemble, chamber music, and duets. Finally, it provides the reader with examples of method and study books, orchestral excerpts, practice materials, articles related to performing on bass trombone, and information on how to find recordings of the pieces provided in the book.

Hunsberger, Don. “Low Brass Curriculum.” Eastman School of Music. 2019. <https://www.esm.rochester.edu/community/faq/student-curriculum/low-brass-curriculum-trombone-bass-trombone-baritone-tuba/>

Don Hunsberger, former director of the Eastman Wind Ensemble, compiled a list of literature for trombone and low brass students, and made it available to the public, as well as trombone students at the Eastman School of Music. The list is ordered in difficulty levels, from level II to level VI, considered an honors level. The list is located on the Eastman School of Music website, where Hunsberger served as faculty for many years. Hunsberger is a renowned conductor and is credited for revolutionizing the world of wind ensemble in the twentieth century. Hunsberger is also a trombonist, and it can be assumed that he has a vast knowledge of proper repertoire for the aspiring student trombonist. The list is organized by level, and includes recommended solos, warm up routines, and excerpts. Each work also denotes whether it is for trombone, euphonium, or tuba.

Kehle, Robert. *Alto Trombone Literature*. Coventry, England: Warwick Music, 2005

This is a book written by Robert Kehle about literature for the alto trombone. Robert Kehle is currently the trombone professor at Pittsburg State University. He studied at Washington State University, where he received his Bachelor of Music and a Bachelor of Arts with a concentration in music education. He then went on to do his doctoral work at Indiana University. Along with teaching trombone at Pittsburgh State, he is also the principal trombonist of the Springfield Missouri Symphony Orchestra. In his book “Alto Trombone Literature”, Kehle discusses different study techniques, etudes, excerpts, solos, and ensemble work specifically centered around the alto trombone. He organizes his book into examples of alto trombone method and pedagogy books, orchestral excerpts, solo works, and ensemble works, with smaller sub-categories within those overarching

areas. Kehle also organizes the literature by age and style, using material from the renaissance, baroque, pre-classical, classical, romantic, and 20-21st century groups, and each piece of literature is clearly labeled. Kehle also provides the author (if it is a book), the composer, and the difficulty level of each piece.

Stevens, Milton, Gazda, Frank, and Wells, Wayne. "Trombone Studies Curriculum; Undergraduate and Graduate Level." MillStevens. Date Not Listed.
<http://www.miltstevens.com/htmlpages/tbonestudies.htm>

On Milton Steven's personal website, himself, Frank Gazda, and Wayne Wells have compiled a detailed list of resources to be used by collegiate trombonists. There is a bass trombone page as well as a tenor trombone page. Each page is split into sections for freshman, sophomore, junior, and senior year of college, graduate studies, and then a section on doctoral works. The works are organized by author, title, and publisher, giving students an easy way to look up the book or excerpt they are looking for. It can be assumed that these are all very high quality references, as Milton, Gazda, and Wells are all highly trained trombonists and professors. This web page would be a great source of information for collegiate level trombonists.

Thompson, Mark J. *Solos for the Student Trombonist*. South Carolina: Brass Press, 2004

Written by J Mark Thompson, the current trombone professor at Northwestern State University, "Solos for the Student Trombonist" is an organized guide of literature for bass, tenor, and alto trombone separated by grade level. J Mark Thompson studied at Murray State University, University of Southern California, and the University of Iowa. He also currently performs with the Shreveport Symphony Orchestra. Thompson first starts with Grade three level solos. The Grade three portions of the book contain tenor and bass trombone solos. Grades four through six also contain tenor and bass solos, but grade four added the alto trombone into the roster. Students who would like to learn a new solo but are unsure where to start would probably greatly benefit from this book, as well as teachers and professors who want to find pieces to challenge their students. The book also provides notes about all the individuals who edited the books, how to find recordings of the solos, and a master list of every solo mentioned in alphabetical order, and in alphabetical order by the composer.