

Course information tenor trombone

Koninklijk Conservatorium | Royal Conservatoire

2020-2021

Course information

Tenor trombone

The trombone class of the Royal Conservatoire is a lively department which thrives on teamwork and openness. The course is intended to prepare the students for life as a professional musician in all its multifacetedness. Students are provided with a solid technical basis and are encouraged to be creative and take in as much as they can from all the different tools and resources that are available to them during their studies. Playing together and learning from each other is at the heart of the course and will bring the students much practical experience and joy.

Classes

Main subject lessons

1 hour/week

All students receive weekly private lessons with their main subject teacher(s). In these lessons every aspect of trombone playing and musicianship will be dealt with. The material that is used includes solo repertoire (Appendix A), etudes (Appendix B), and orchestral parts (Appendix C). The students and the teacher(s) will work together to develop a lesson plan that takes into account each student's individual needs. The main focus is always on the students' general progress, but at the same time considerable attention is paid to the preparation of any upcoming concerts, auditions, examinations, competitions, etc. The lessons are planned individually in concordance with the main subject teacher.

Warm-up

1 hour/week

Playing together and learning from each other lies at the core of this course, and all students are encouraged to play together as much as possible and help each other wherever they can. Therefore, the week always starts with a joint warm-up session which covers all the basic techniques of trombone playing. Exploring the different styles and approaches of trombone pedagogues from across the world is an important part of the warm-up.

Piano class

2 hours/week

During this weekly group lesson students get the chance to perform the solo repertoire they have been working on, together with a piano accompanist, for a main subject teacher and for their fellow students. Students practice performing for an audience and benefit from giving and receiving feedback to and from each other as well.

NB Because the pianists join our weekly piano class, the individual Coach Pianist lessons are slightly shorter: 20 minutes per student per week.

Trombone ensemble

2 hours/week

The trombone class has a very active ensemble, of which all tenor and bass trombone students are a member. In the weekly ensemble rehearsals particular attention is paid to tuning, blending, timing, and style. The repertoire ranges from original renaissance music to new compositions, and from choral

arrangements to jazz standards. The trombone class aims to organise a number of ensemble concerts each year, both in and outside of the conservatoire.

Orchestral parts lessons

In preparation for the *orchestral parts examination (TOP)* (see below) and for any upcoming auditions, special group lessons are organised that exclusively address audition repertoire. Many trombone students aspire a future as an orchestral player. Therefore, familiarity with the repertoire and a solid training in the performance of orchestral excerpts, as required on professional auditions, is vital. The frequency and duration of these lessons changes from year to year and is based on the number of students.

Baroque trombone

The conservatoire is home to an internationally acclaimed Early Music department, and as such the students also get the chance to become acquainted with the baroque trombone during their studies in The Hague. Every year a number of masterclasses is organised for all the students, and for those that want to pursue the subject further there is the possibility of choosing a baroque trombone minor from the second year of the bachelor's degree on. More information about the minor baroque trombone can be found online or by contacting the Coordinator Early Music.

Masterclasses and other activities

Every year the trombone class invites a number of internationally acclaimed (bass) trombone players and pedagogues to give masterclasses and inspire the students with a fresh view and new ideas. It is important that the students get a sense of the wider trombone playing world, and learn as much as possible from the many different takes on trombone playing and music making.

At least once a year a trombone class weekend is organised. This time is used for intensive learning, playing, and listening, and to get closer together as a group. Occasionally a trip abroad is organised, either for concerts with the ensemble, or to visit the trombone class of another conservatoire.

Social events are organised throughout the year as well.

Examinations

Progress examination (BA I)

Halfway through the first year of the bachelor's course an examination will take place in order to determine the students' progress and to ascertain how well they are adjusting to the course. The *progress examinations* will be taken at the same time as the *orchestral part examinations* for other bachelor's and master's students, and will similarly focus on orchestral audition repertoire. The students are asked to choose six excerpts from a set list, which can be found in Appendix C. In addition to the excerpts, one solo piece with piano accompaniment of the students' own choice should be performed. The students will be awarded a numeric grade on a scale of 1 to 10, with 5.5 or higher being a passing grade. Upon failing the exam, a retake will be organised within three months after the failed exam.

Propaedeutic examination (BA I)

The propaedeutic phase (first year of the bachelor's degree) ends with the *propaedeutic examination*. The programme for this examination may be chosen by the students themselves (in consultation with the main subject teacher(s)) and should consist of at least two contrasting works from the solo

repertoire (with or without piano accompaniment). A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. There are three possible outcomes of this examination:

1. Pass: direct admission to the post-propaedeutic phase of the course (the second, third, and fourth year).
2. Pending: the student's second year of enrolment will function as an extended propaedeutic phase.
3. Fail: the student will not be allowed to continue their course of studies.

The final outcome of the propaedeutic exam will be based on the students' results in music theory subjects and other subsidiary subjects as well.

Second year bachelor's examination (BA II)

The second year of the bachelor's course ends with an examination, the programme of which may be chosen by the students themselves (in consultation with the main subject teacher(s)). It should consist of at least two contrasting works from the solo repertoire (with or without piano accompaniment). A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. The students will be awarded a numeric grade on a scale of 1 to 10, with 5.5 or higher being a passing grade. Upon failing the exam, a retake will be organised within nine months after the failed exam.

Third year bachelor's examination (BA III)

The third year of the bachelor's course ends with a recital, the programme of which may be chosen by the students themselves (in consultation with the main subject teacher(s)). It should consist of at least two contrasting works from the solo repertoire (with or without piano accompaniment, or with accompaniment of an ensemble/orchestra). A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. A short piece of chamber music may also be part of the programme. This examination is open to the public and should therefore be presented as a public recital (including programme notes and/or presentation). The students will be awarded a numeric grade on a scale of 1 to 10, with 5.5 or higher being a passing grade. Upon failing the exam, a retake will be organised within nine months after the failed exam.

Final bachelor's examination (BA IV)

The fourth year of the bachelor's course ends with a recital, the programme of which may be chosen by the students themselves (in consultation with the main subject teacher(s)). The choice of repertoire should result in a well-balanced recital programme which can include pieces with or without piano accompaniment, or with accompaniment of an ensemble/orchestra. A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. The students are encouraged to perform a piece on alto or bass trombone as well, and a piece of chamber music may also be part of the programme. This examination is open to the public and should therefore be presented as a public recital (including programme notes and/or presentation). The students will be awarded a numeric grade on a scale of 1 to 10, with 5.5 or higher being a passing grade. Upon failing the exam, a retake will be organised within nine months after the failed exam.

First year Master examination (MA I)

The first year of the Master course ends with a recital, the programme of which may be chosen by the students themselves (in consultation with the main subject teacher(s)). The choice of repertoire should result in a well-balanced recital programme which can include pieces with or without piano

accompaniment, or with accompaniment of an ensemble/orchestra. A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. The students are encouraged to perform a piece on alto or bass trombone as well, and a piece of chamber music may also be part of the programme. This examination is open to the public and should therefore be presented as a public recital (including programme notes and/or presentation). The students will be awarded a numeric grade on a scale of 1 to 10, with 5.5 or higher being a passing grade. Upon failing the exam, a retake will be organised within nine months after the failed exam.

Final Master examination (MA II)

The second year of the Master course ends with a recital, the programme of which may be chosen by the students themselves (in consultation with the main subject teacher(s)). The choice of repertoire should result in a well-balanced recital programme which can include pieces with or without piano accompaniment, or with accompaniment of an ensemble/orchestra. A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. The students are encouraged to perform a piece on alto or bass trombone as well, and a piece of chamber music may also be part of the programme. This examination is open to the public and should therefore be presented as a public recital (including programme notes and/or presentation). The students will be awarded a numeric grade on a scale of 1 to 10, with 5.5 or higher being a passing grade. Upon failing the exam, a retake will be organised within nine months after the failed exam.

Orchestra parts examination (TOP)

The yearly *orchestral parts examination (training orchestral parts)* revolves around the standard orchestral audition repertoire. During the bachelor's degree, the students are asked to choose six new excerpts each year from a set list, which can be found in Appendix C. By the end of their degree, they should thus be able to play all twenty-four excerpts on the list. Master's students should choose twelve excerpts from the same list each year. In addition to the excerpts, all students should perform one solo piece with piano accompaniment of their own choice. In BA III, BA IV, MA I, and MA II, students are also required to prepare two excerpts on the alto trombone.

At the start of the examination the examination commission will inform the students which of the prepared excerpts they will have to perform. The *TOP examination* in BA I will function as *progress examination* (see above), and the *TOP examinations* in BA II and BA III are unofficial (no records of these exams will be kept by the conservatoire). The students will be awarded a numeric grade on a scale of 1 to 10, with 5.5 or higher being a passing grade. Upon failing the exam, a retake will be organised within three months after the failed exam.

Overview of the examinations

Examinations	Period	Duration	
BACHELOR I			
Progress examination	January	ca. 15 minutes	<i>orchestral parts</i>
Propaedeutic examination	May/June	ca. 15 minutes	
BACHELOR II			
Orchestral parts (TOP)	January	ca. 15 minutes	<i>unofficial</i>
Second year examination	May/June	ca. 15 minutes	

BACHELOR III			
Orchestral parts (TOP)	January	ca. 15 minutes	<i>unofficial</i>
Third year examination	May/June	ca. 25 minutes	<i>public</i>
BACHELOR IV			
Orchestral parts (TOP)	January	ca. 15 minutes	
Final examination	May/June	ca. 50 minutes	<i>public</i>
MASTER I			
Orchestral parts (TOP)	January	ca. 20 minutes	
First year examination	May/June	ca. 50 minutes	<i>public</i>
MASTER II			
Orchestral parts (TOP)	January	ca. 20 minutes	
Final examination	May/June	ca. 80 minutes	<i>public</i>

NB The indicated durations represent the total duration of the examination, including any intervals, stage changes, etc.

Practical matters

Instruments

The conservatoire owns a number of instruments that may be used by the students:

Alto trombone, *Courtois, 131R Prestige*

Bass trombone, *Michael Rath, R9*

Contrabass trombone, *Thein, German model*

Baroque alto trombone, *Ewald Meinl (baroque bell and classical bell)*

Baroque tenor trombone, *Ewald Meinl (baroque bell and classical bell)*

Baroque tenor trombone, *Meinl & Lauber (baroque bell)*

Baroque bass trombone, *Ewald Meinl (baroque bell and classical bell)*

The alto trombone, the contrabass trombone, and the four baroque trombones are kept in a locker on the fifth floor of the M-wing. They can be taken out for practice at any time. For use outside of the conservatoire, however, permission has to be granted by one of the main teachers and the appropriate person in the production office. The bass trombone is kept in storage and can be accessed through the production office on demand.

Storage

Two lockers (located on -1, through the canteen downstairs and immediately to the left) are reserved for the storage of instruments of the (bass) trombone students. Unfortunately, there is not enough

room to store the instruments of all the students - the students themselves are responsible for dividing up the available space.

In the locker on the fifth floor of the M-wing the conservatoire's alto, contrabass, and baroque trombones are stored (see above). This locker is not to be used for the storage of students' instruments and other belongings. The sheet music for the trombone ensemble is kept here too, as well as a collection of duets, trios, quartets, baroque trombone music, and orchestral excerpts for low brass sections, all of which can be taken out and used at any time.

It is the joined responsibility of teachers and students to keep these lockers tidy.

Student welfare

For students at the conservatoire it can sometimes be a real challenge to deal with everything that is coming their way, both professionally and personally. For those that feel the need to talk about anything that is on their mind (e.g. stress, anxiety, disability, illness, relationship issues, conflicts, transgressive behaviour, harassment, stage fright, financial worries, career doubts, etc.) there are a number of possibilities. The main subject teachers are always willing to listen and talk to the students about their issues, but they are not trained counsellors. The next person to go to would be the Student Counsellor, who is there to provide the students with information, advice, and guidance on study related matters or challenging personal circumstances. They can also refer the students to other professionals inside or outside the conservatoire if necessary. Shared information will always be treated in an entirely confidential way and without any judgement. More information about the Student Counsellor and how to contact them can be found on the website.

Appendix A

Repertoire guideline tenor trombone

This list functions as a guideline for the type of pieces students should be working on in each year of their degree. It gives an impression of the expected level, and at the same time it can function as a source of inspiration.

Bachelor 1

- Barat, J.E.** (1935) *Andante et Allegro*. Paris: Alphonse Leduc.
- Barthe, A.** (1889) *Solo de Concours*. Paris: Editions Musicales Européennes.
- Bernstein, L.** (1948) *Elegy for Mippy II*. London: Boosey & Hawkes.
- Blazhevich, V.** (1938) *Concert Piece no. 5*. Van Nuijs (CA): Alfred Publishing.
- Bozza, E.** (1957) *Hommage à Bach*. Paris: Alphonse Leduc.
- Guilmant, A.** (1902) *Morceau Symphonique*. Mainz: Schott Music.
- Jørgensen, A.** (1916) *Romance*. Copenhagen: Edition Wilhelm Hansen.
- Larsson, L.E.** (1955) *Concertino*. Stockholm: Gehrman's Musikforlag.
- Marcello, B.** (1730) *Six Sonatas*. (W. Schulz, ed.) Leipzig: Edition Peters.
- Rimsky-Korsakov, N.** (1877) *Concerto*. (H. Perry, ed.) London: Boosey & Hawkes.
- Rousseau, S.A.** (1898) *Pièce Concertante*. New York (NY): Carl Fisher.
- Saint-Saëns, C.** (1915) *Cavatine*. München: G. Henle Verlag.
- Serocki, K.** (1954) *Sonatina*. Kraków: Polskie Wydawnictwo Muzyczne.
- Telemann, G.F.** (1728) *Sonata in F minor*. (A. Ostrander, ed.) New York (NY): International Music Company.
- Weber, C.M. von.** (ca. 1811-1822) *Romance*. Van Nuijs (CA): Alfred Publishing (Kalmus).

Bachelor 2

- Bozza, E.** (1944) *Ballade*. Paris: Alphonse Leduc.
- David, F.** (1837) *Konzertino*. (R. Müller, ed.) Frankfurt: Musikverlag Zimmerman.
- Gaubert, P.** (1912) *Morceau Symphonique*. Paris: Alphonse Leduc.
- Grøndahl, L.** (1924) *Concerto*. Leipzig: Edition Peters.
- Händel, G.F.** (ca. 1704-1705) *Concerto in F minor*. (K. Brown, ed.) New York (NY): International Music Company.
- Hindemith, P.** (1941) *Sonata*. Mainz: Schott Music.
- Jongen, J.** (1943) *Aria et Polonaise*. Van Nuijs (CA): Alfred Publishing (Kalmus).
- Jørgensen, A.** (1922) *Suite*. Copenhagen: Edition Wilhelm Hansen.
- Padding, M.** (2001) *Third Piece*. The Hague: Donemus.
- Pergolesi, G.B.** (ca. 1730-1736) *Sinfonia*. (E. Rapp, ed.) Mainz: Schott Music.
- Persichetti, V.** (1975) *Parable for Solo Trombone (Parable XVIII)*. Malvern (PA): Theodore Presser Company.
- Pryor, A.** (1893) *Thoughts of love*. New York (NY): Carl Fisher.
- Salzedo, C.** (1910) *Pièce Concertante*. Paris: Alphonse Leduc.

Stojowski, S. (1905) *Fantaisie*. Paris: Alphonse Leduc.

Šulek, S. (1973) *Sonata (Vox Gabrieli)*. Vuarmarens: Editions Bim.

Bachelor 3

Arnold, M. (1969) *Fantasy*. London: Faber Music.

Boutry, R. (1957) *Capriccio*. Paris: Alphonse Leduc.

Castérède, J. (1957) *Sonatine*. Paris: Alphonse Leduc.

Dutilleux, H. (1950) *Choral, Cadence et Fugato*. Paris: Alphonse Leduc.

Ewazen, E. (1998) *Sonata*. San Antonio (TX): Southern Music Publishing.

Gräfe, F. (1897) *Concerto*. Van Nuijs (CA): Alfred Publishing (Kalmus).

Hidas, F. (1977) *Fantasia*. Budapest: Editio Musica Budapest.

Jacob, G. (1956) *Concerto*. London: Stainer & Bell.

Koetsier, J. (1970) *Sonatina*. Crans-Montana: Editions Marc Reift.

Krol, B. (1961) *Capriccio da Camera*. Hamburg: N. Simrock.

Milhaud, D. (1953) *Concertino d'Hiver*. New York (NY): Associated Music Publishers.

Rabe, F. (1982) *Basta*. Stockholm: Edition Reimers.

Telemann, G.F. (ca. 1732-1733) *12 Fantasias*. (A. Raph, ed.) New York (NY): Carl Fisher.

Verbey, T. (2016) *Ballade*. The Hague: Deuss Music.

Wagenseil, G.C. (1763) *Concerto*. Vienna: Universal Edition.

Bachelor 4

Albrechtsberger, J.G. (1769) *Concerto*. Budapest: Editio Musica Budapest.

Bach, J.S. (1717-1723) *Six suites*. (Urtext) Kassel: Bärenreiter Verlag.

Crespo, E. (1983) *Improvisation no. 1*. Stetten: Lydke Musikverlag.

Françaix, J. (1983) *Concerto*. Mainz: Schott Music.

Gotkovsky, I. (1978) *Concerto*. Paris: Gérard Billaudot Éditeur.

Lindberg, C. (2004) *Joe Jack Binglebandit*. Stockholm: Edition Tarrodi.

Martin, F. (1940) *Ballade*. Vienna: Universal Edition.

Padding, M. (2002) *Second Piece*. The Hague: Donemus.

Reiche, E. (1902) *Konzert Nr. 2 in A-dur*. Frankfurt: Musikverlag Zimmerman.

Ropartz, J.G. (1908) *Pièce en mi bémol mineur*. Paris: Alphonse Leduc.

Rota, N. (1966) *Concerto*. Milan: Ricordi.

Sandström, J. (1995) *Cantos de la Mancha*. Stockholm: Edition Tarrodi.

Scelsi, G. (1956) *Tre Pezzi*. New York (NY): G. Schirmer.

Tomasi, H. (1956) *Concerto*. Paris: Alphonse Leduc.

Velduis, J. ter (JacobTV) (2006) *I was like WOW*. Doorn: Boombox Shop.

Master 1

Cage, J. (1960) *Solo for Sliding Trombone*. Leipzig: Edition Peters.

Creston, P. (1947) *Fantasy*. New York (NY): G. Schirmer.

Hidas, F. (1983) *Movement*. Budapest: Editio Musica Budapest.
Kagel, M. (1970) *Atem*. Vienna: Universal Edition.
Krenek, E. (1967) *Five Pieces*. Kassel: Bärenreiter Verlag.
Kurtág, G. (1978) *Six Pieces*. Budapest: Editio Musica Budapest.
Lindberg, C. (1997) *Arabenne*. Stockholm: Edition Tarrodi.
Lynn, B. (1989) *Doolallynastics*. Seckington: Warwick Music.
Maier, F.M. (2012) *Slipstream*. Amsterdam: New Trombone Collective.
Meij, J. de (1996) *T-Bone Concerto*. Amsterdam: Amstel Music.
Mozart, L. (1755) *Concerto*. Zürich: Edition Kunzelmann.
Padding, M. (2003) *First Piece*. The Hague: Donemus.
Peaslee, R. (1996) *Arrows of Time*. Milwaukee (WI): Shawnee Press.
Pryor, A. (ca. 1899) *Blue Bells of Scotland*. New York (NY): Carl Fisher.
Schnyder, D. (1996) *Sonata for Tenor Trombone*. Crans-Montana: Editions Marc Reift.

Master 2

Alsina, C. (1966) *Consecuencia*. Berlin: Bote & Bock.
Aperghis, G. (2001) *Ruinen*. Paris: Éditions Durand.
Ayres, R. (1995) *No. 24 (NONcerto for Alto Trombone)*. Mainz: Schott Music.
Berio, L. (1966) *Sequenza V*. Vienna: Universal Edition.
Bourgeois, D. (1988) *Concerto*. Brighton: G&M Brand.
Davies, P.M. (2004) *Judas Mercator*. London: Chester Music.
Defaye, J.M. (1954) *Deux Danses*. Paris: Alphonse Leduc.
Dusapin, P. (1987) *Indeed*. Paris: Éditions Salabert.
Haydn, M. (1764) *Concerto*. (R. Kohlenberg, ed.) Denton (TX): Kagarice Brass Editions.
Herrmann, A. (2005) *Roor*. Leipzig: Edition Peters.
Hillborg, A. (1990) *Hudbasun (Hautposaune)*. London: Faber Music.
Rouse, C. (1991) *Concerto*. London: Boosey & Hawkes.
Schumann, R. (1849) *Drei Romanzen*. (K. Brown, ed.) New York (NY): International Music Company.
Sørensen, B. (1990) *The Bells of Vineta*. Copenhagen: Edition Wilhelm Hansen.
Xenakis, I. (1986) *Keren*. Paris: Éditions Salabert.

NB The years indicated above refer to the year of composition, not the year of publication.

Appendix B

Guideline for etudes and methods for tenor trombone

This list functions as a guideline for the different etude and method books students can use for different aspects of their playing. This is by no means a comprehensive list; it gives an impression of the method and etude books that are often used at the Royal Conservatoire.

Etudes and studies

- Bitsch, M.** (1956) *Quinze études de rythme pour trombone*. Paris: Alphonse Leduc.
- Blazhevich, V.** (2012) *School for trombone in clefs*. (M. Deryugin, A. Kharlamov, and W. Stare, eds.) Chicago (IL): East-West Music International.
- Blazhevich, V.** (2008) *Sequences for trombone*. (M. Deryugin, A. Kharlamov, and M. Mulcahy, eds.) Chicago (IL): East-West Music International.
- Bordogni, M.** (J. Rochut, arr.) (1928) *Melodious etudes for trombone*. (A. Raph, ed.) New York (NY): Carl Fischer.
- Boutry, R.** (1958) *Douze études de haut perfectionnement pour trombone*. Paris: Alphonse Leduc.
- Bozza, E.** (1956) *Treize études caprices*. Paris: Alphonse Leduc.
- Couillaud, H.** (1946) *Trente études modernes*. Paris: Alphonse Leduc.
- Defaye, J.M.** (1989) *Six études pour trombone*. Charnay-lès-Mâcon: Éditions Robert Martin.
- Fink, R.** (1969) *Studies in legato for trombone*. New York (NY): Carl Fisher.
- Grigoriev, B.** (1960) *24 Studies for bass trombone or trombone with F attachment*. (A. Ostrander, ed.) New York: International Music Company.
- Hering, S.** (1943) *32 Etudes for trombone*. New York (NY): Carl Fischer.
- Kopprasch, G.** (2005) *60 Ausgewählte Etüden für Posaune*. (F. Seyffarth, ed.) Leipzig: Friedrich Hofmeister Musikverlag.
- Masson, G.** (1953) *Douze études variées our trombone a coulisse*. Paris: Alphonse Leduc.
- Maxted, G.** (1954) *20 Studies for tenor trombone*. London: Boosey & Hawkes.
- Naulais, J.** (1998) *20 Études transcendantes*. Paris: Gérard Billaudot Éditeur.
- Pichaureau, G.** (1978) *Spécial legato*. Paris: Alphonse Leduc.
- Rode, P.** (1974) *15 Caprices for bass trombone (or trombone with F attachment)*. (K. Brown, ed.) New York: International Music Company.
- Senon, G.** (1979) *25 Études rythmo-techniques*. Paris: Gérard Billaudot Éditeur.
- Sluchin, B.** (2003-2006) *Alto trombone tutor volume 1-4*. Seckington: Warwick Music.
- Svoboda, M.** (2008) *Concert etudes*. London: Boosey & Hawkes.
- Tyrell, H.W.** (1927) *40 Progressive studies for trombone*. London: Boosey & Hawkes.
- Uber, D.** (2002) *23 Virtuoso clef studies for trombone*. Paris: Alphonse Leduc.
- Ušák, J.** (1951) *25 Etud pro pozoun*. Prague: Editio Supraphon.

Methods and exercise books

- Alessi, J.** (2020) *Warm-up with Joseph Alessi*. Unpublished.
- Arban, J.B.** (2000) *Complete method for trombone and euphonium*. (J. Alessi and B. Bowman, eds.) Maple City (MI): Encore Music Publishers.
- Becquet, M.** (1990) *6 Exercices pour une mise en condition simple et rapide*. Vuarmarens: Editions Bim.
- Dempster, S.** (1979) *The modern trombone*. Berkeley (CA): University of California Press.
- Destanque, G.** (1987) *La mise en lèvres des trombonistes*. Vuarmarens: Editions Bim.
- Dijk, B. van** (2004) *Ben's basics*. Den Haag: BVD Music Productions.
- Lassalle, D.** (2012) *TrombOlympic*. Antibes: Flex Editions.
- Lier, B. van** (2000) *Coordination training program for trombone playing*. Mainz: Advance Music.
- Nightingale, M.** (1999) *Warm-up book*. Seckington: Warwick Music.
- Pilafian, S. and Sheridan, P.** (2002) *The breathing gym*. Mesa (AZ): Focus on Music, Inc.
- Pollard, D.P.** (2005) *Pollard warm-up/daily routine*. Unpublished.
- Remington, E.** (1979) *Warm-up exercises for trombone*. Athens (OH): Accura Music, Inc.
- Reynolds, J.** (2013) *A comprehensive workbook for bass trombone and trombone with F attachment*. Vancouver: Cherry Classics Music.
- Roth, S. and Svoboda, M.** (2017) *The techniques of trombone playing*. Kassel: Bärenreiter Verlag.
- Schlossberg, M.** (1947) *Daily drills and technical studies for trombone*. (C.K. Schlossberg, ed.) Oyster Bay (NY): M. Baron Company, Inc.
- Slokar, B.** (1992) *Warm-ups and technical routines*. Vuarmarens: Editions Bim.
- Vernon, C.** (1995) *A "singing" approach to the trombone*. Atlanta (GA): Atlanta Brass Society Press.
- Vining, D.** (2009) *Daily routines for tenor trombone*. Flagstaff (AZ): Mountain Peak Music.
- Vining, D.** (2009) *The breathing book for tenor trombone*. Flagstaff (AZ): Mountain Peak Music.
- Vining, D.** (2017) *Trombone intonation mastery*. Flagstaff (AZ): Mountain Peak Music.

NB The years indicated above refer to the year of publication, not the year of composition.

Appendix C

Orchestral excerpts tenor trombone

This list consists of twenty-four of the most common orchestral excerpts to be asked on professional tenor trombone auditions. During the bachelor's degree, the students are asked to choose six new excerpts each year from this list. By the end of their degree they should thus be able to play all of these excerpts. Master's students should choose twelve excerpts of this same list each year. In BA III, BA IV, MA I, and MA II, students are also required to prepare two excerpts on alto trombone.

Tenor trombone excerpts

Berg, A. (1915) *Drei Orchesterstücke* (op. 6)

- 3rd mvmt (*Marsch*), mm. 105-126

Berlioz, H. (1846) *La damnation de Faust* (H 111)

- Act 1, scene 3, *Marche Hongroise*, mm. 89-114 (2nd trombone)

Brahms, J. (1876) *Symphony no. 1* (op. 68)

- 4th mvmt, mm. 47-61

Bruckner, A. (1883) *Symphony no. 7* (WAB 107)

- 4th mvmt, mm. 93-112

- 4th mvmt, mm. 191-212

Mahler, G. (1894) *Symphony no. 2*

- 5th mvmt, 10 - 11

- 5th mvmt, 1 before 25 - 27

Mahler, G. (1896) *Symphony no. 3*

- 1st mvmt, 3 in 13 - 17

- 1st mvmt, 1 before 33 - 2 in 34

- 1st mvmt, 1 before 58 - 6 before 62

Mozart, W.A. (1791) *Requiem* (K 626)

- 3b. *Tuba Mirum*, mm. 1-18 (2nd trombone)

Ravel, M. (1928) *Boléro* (M 81)

- 3 in 10 - 11

Rimsky-Korsakov, N. (1888) *Russian Easter festival overture* (op. 36)

- M - N (2nd trombone)

Rossini, G. (1817) *La Gazza Ladra*

- Overture, mm. 115-139

- Overture, mm. 275-291

- Overture, m. 432 - end

Rossini, G. (1829) *Guglielmo Tell*

- Overture, C - 9 in D

Saint-Saëns, C. (1886) *Symphony no. 3* (op. 78)

- 2nd mvmt, Q - 3 before R

- 2nd mvmt, 12 in R - 2 in S

Sibelius, J. (1924) *Symphony no. 7* (op. 105)

- 7 in C - D

- 1 before L - 5 before N

- 3 in $\boxed{\text{X}}$ - $\boxed{\text{Y}}$

Strauss, R. (1895) *Till Eulenspiegels lustige Streiche* (op. 28)

- 2 before $\boxed{3}$ - 5 before $\boxed{4}$

- $\boxed{31}$ - 7 before $\boxed{32}$

- 4 before $\boxed{36}$ - 4 before $\boxed{38}$

Strauss, R. (1896) *Also sprach Zarathustra* (op. 30)

- 5 in $\boxed{15}$ - $\boxed{16}$

- 9 in $\boxed{50}$ - 5 before $\boxed{51}$

Strauss, R. (1898) *Ein Heldenleben* (op. 40)

- 3 in $\boxed{60}$ - $\boxed{62}$ (2nd trombone)

- 3 in $\boxed{62}$ - 3 before $\boxed{66}$ (1st trombone)

- 2 in $\boxed{69}$ - $\boxed{74}$ (1st trombone)

Stravinsky, I. (1910) *L'oiseau de feu* (1919 ballet suite)

- *Danse infernale*, 2 before $\boxed{1}$ - $\boxed{3}$

- *Danse infernale*, 2 in $\boxed{10}$ - 2 in $\boxed{13}$

Wagner, R. (1845) *Tannhäuser* (WWV 70)

- Act 1, Overture, \boxed{A} - 17 in \boxed{A}

Wagner, R. (1848) *Lohengrin* (WWV 75)

- Act 1, scene 3, $\boxed{46}$ - 7 before $\boxed{47}$

- Act 3, Overture, $\boxed{2}$ - $\boxed{3}$

Wagner, R. (1870) *Die Walküre* (WWV 86B)

- Act 3, scene 1 (*Walkürenritt*), 1 before $\boxed{3}$ - 3 in $\boxed{6}$

Alto trombone excerpts

Beethoven, L. (1823) *Missa solennis* (op. 123)

- 2. *Gloria*, mm. 369-415

Mozart, W.A. (1791) *Die Zauberflöte* (K 620)

- Act 2, 10. *O Isis und Osiris*, complete

Mozart, W.A. (1791) *Requiem* (K 626)

- 2. *Kyrie*, complete

Schumann, R. (1850) *Symphony no. 3* (op. 97)

- 4th mvmt, mm. 1-8

NB (1) Unless stated otherwise, the first trombone part should be prepared.

NB (2) The years indicated above refer to the year of composition, not the year of publication.