

Trombone Section Workout

(6 pieces to develop the jazz ensemble section)

by **Bret Zvacek**



MP3 Recordings
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Bret Zvacek

Bret Zvacek is a multi-faceted musician involved in performing, composing, arranging and teaching. Bret has performed with Kenny Wheeler, Dave Holland, The Woody Herman Orchestra, and numerous other jazz artists. He has written big band music for Dave Liebman, the UMO Jazz Orchestra (Helsinki), jazz ensembles of the Army and Air Force, and numerous college and university jazz ensembles. Bret honed his performing and arranging skills in the world-renowned jazz program at the University of North Texas, where he was a soloist and composer/arranger for the One O'clock Lab Band. he has held teaching positions at the University of North Texas, McGill University, and The Crane School of Music in Potsdam NY, where he currently is Professor of Music and Director of Jazz Studies.

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Introduction

The rhythm section parts are optional in this collection, however they will greatly enhance the performance. Rhythm section only mp3s are available for download on the Kendor website, and can be used for rehearsals or performance. Full performance MP3s are also available for download at www.kendormusic.com.

The role of the trombone section in a jazz ensemble

The trombone section serves several different functions in the jazz ensemble:

- The trombones can play the melody (either in unison or harmonized).
- The trombones can provide chordal background support (by playing sustained whole or half note pads, or by playing rhythmic comping figures).
- The trombones can support and reinforce tutti lines played by the entire ensemble.

Roles of the individual players in the trombone section

Commonly, the trombone section consists of 4 players.

- The Lead Trombone (1st Trombone) is the top voice in the trombone section. The Lead Trombone sets the intonation, articulation, phrasing and interpretive standards for the trombone section. The Lead Trombone must listen closely to the Lead Trumpet and match the lead trumpet's playing precisely. The Lead Trombone is often called upon to play improvised solos.
- The 2nd Trombone supports the Lead Trombone during written section passages, carefully matching the Lead Trombone. In addition, the 2nd Trombone is considered the main improvising soloist in the section.
- The 3rd Trombone is at the core of the section, supporting the other players. The 3rd Trombone often plays fundamental components of the chords which are important.

- The 4th Trombone part is commonly played on a bass trombone, although a large-bore tenor trombone with a trigger is a possibility as well. In addition to blending with and supporting the section, the 4th Trombone is also called upon to perform other functions. Many times, the 4th Trombone must blend and play in tune with the baritone saxophone, establishing the bottom of the ensemble. On occasion, 4th Trombone is also called upon to double bass lines.

Unison vs. harmony

Different approaches are necessary, depending on whether the section is playing in unison or harmony.

- When the trombone section is performing a unison line, the Lead Trombone should play at the desired dynamic level, setting the style and phrasing. The other members of the section should play at a somewhat lesser dynamic level, striving to "get inside" the sound of the lead trombone.
- When the trombone section is playing a harmonized passage, all of the support parts need to be present and confident, supporting the lead voice of the section, while at the same time being mindful of not over-powering the lead player.

Vibrato

Stylistic features of the music being performed dictate how and when the trombone section uses vibrato. Vibrato can be approached in several ways:

- All trombones using slide vibrato: This approach is more commonly associated with the music of Duke Ellington, pre-1950 Count Basie, and other early jazz styles.
- The Lead Trombone can use slide vibrato, while the others maintain a straight tone. This sound is commonly found in the music of the post 1950 Stan Kenton band.
- No (or greatly minimized) vibrato in the trombone section: This approach is found in the music of most big bands from 1970 to present.
- Vibrato should not be used on unison passages.
- If the lead player is playing with a straight tone (no vibrato), then no one else in the section should use vibrato.

Suggested listening

The following is a brief list of examples of fine section playing. Use these performances as a guide for improving your trombone section.

Title	Performer
<i>Here's That Rainy Day</i>	Stan Kenton Orchestra
<i>A Little Minor Booze</i>	Stan Kenton Orchestra
<i>Decoupage</i>	Stan Kenton Orchestra
<i>March Of The Tadpoles</i>	Toshiko Akiyoshi/Lew Tabackin Big Band
<i>Tiptoe</i>	Thad Jones/Mel Lewis Orchestra
<i>Just Friends</i>	Rob McConnell & The Boss Brass
<i>88 Basie Street</i>	Count Basie Orchestra
<i>Count Bubba's Revenge</i>	Gordon Goodwin's Big Phat Band
<i>Donna Lee</i>	Matt Catingub Big Band

Rehearsal Suggestions

Leftover Dreams

A ballad in the Stan Kenton style, *Leftover Dreams* pays homage to Dee Barton's timeless arrangement of *Here's That Rainy Day*, a trombone section classic and a staple of Stan's concerts for many years. The piece should be played in a straight 8th style (8th notes are not swung), while still maintaining jazz articulation and phrasing practices. Many phrases begin in unison, opening up to harmony. Following the contours of the lines will enhance the written dynamics. Brief solo passages are written for the 2nd Trombone to provide the Lead Trombone some breaks.

Season Changes

Based on the chord changes to *Autumn Leaves*, *Season Changes* is a medium up-tempo showcase for the section. Because of the brighter tempo, articulations need to be very clean and precise. The players need to maintain a light approach throughout to prevent the tempo from getting bogged down. The contours of the melodic lines suggest dynamic shaping in addition to the written dynamics. Measure 41 is open for solos. At measure 73, the drummer trades 4's with the rest of the band.

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Slide's Blues

Slide's Blues is a tribute to the great Slide Hampton. Modeled after one of Slide's greatest compositions, *Frame For The Blues* (written originally for the Maynard Ferguson band), *Slide's Blues* gives the section a chance to dig into a laid back blues with thick harmonies. Think 12/8 for the underlying subdivision here, and resist the temptation to take the piece any faster than marked. Observe all dynamics and articulations. Measure 29 is open for anyone to solo.

Three To Go

The music of Oliver Nelson and Horace Silver serves as the inspiration of *Three To Go*. The piece is in a quick $\frac{3}{4}$ feel, and can be felt in either 3 or 1. Harmonically, the tune is similar to Horace Silver's *Nutville*. The melody is fairly repetitive, yet catchy. Unison and harmonized phrases are mixed together liberally. Articulations are important, as always. The solo section at measure 37 is an abbreviated blues form in C minor. Measure 53 is open for the drummer, and serves as a transition back into the melody.

Tropicale

Featuring catchy rhythmic figures and an engaging groove, *Tropicale* gives the section an opportunity to explore a nice bossa/Latin groove. As always, be aware of unison vs. harmonized textures. Observing all dynamics and articulations will enhance the effectiveness of the piece. Although the solo section at measure 47 appears at first glance to have an abundance of chord changes, the soloists can effectively navigate the changes by using the D minor tonality as its home base.

Zed Said

A medium tempo blues in Bb, *Zed Said* is a great tune for establishing an ensemble sound, while giving everyone a chance to solo. The players need to be aware of the unison passages in contrast with the harmonized passages, and how to approach each. Observing all articulations is key to a successful performance. Be certain to emphasize the dynamic contrasts between measure 41 and 53. Measure 29 is open for anyone who may wish to solo.

Leftover Dreams

Bret Zvacek

BALLAD $\text{♩} = 69$

5

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar
Piano
Bass
Drums

13

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar
Piano
Bass
Drums

Leftover Dreams - 2

21

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

17 18 19 20 21 22 23 24

29

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

25 26 27 28 29 30 31 32

Leftover Dreams - 3

37

1st Trombone

2nd Trombone *mf* *f* SOLO

3rd Trombone *mf*

4th Trombone *mf*

Guitar *Cm7(b9) F7(b9) Bbm7 Eb7ALT Ema7 Ama7(#11) Ab7sus Ab7 Dbma7 Gb7(#11)*

Piano *Cm7(b9) F7(b9) Bbm7 Eb7ALT Ema7 Ama7(#11) Ab7sus Ab7 Dbma7 Gb7(#11)*

Bass *Cm7(b9) F7(b9) Bbm7 Eb7ALT Ema7 Ama7(#11) Ab7sus Ab7 Dbma7 Gb7(#11)*

Drums (8) (4)

33 34 35 36 37 38 39 40

45

1st Trombone

2nd Trombone *mp* ENO SOLO

3rd Trombone *mp*

4th Trombone *mp*

Guitar *Dm7 G7sus G7 Cm7 F7 Bbm7 Eb13(b9) Abma7 D+7(#9) Dbma7 Gb7*

Piano *Dm7 G7sus G7 Cm7 F7 Bbm7 Eb13(b9) Abma7 D+7(#9) Dbma7 Gb7*

Bass *Dm7 G7sus G7 Cm7 F7 Bbm7 Eb13(b9) Abma7 D+7(#9) Dbma7 Gb7*

Drums (8) (4)

41 42 43 44 45 46 47 48

Leftover Dreams - 4

53

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

49 50 51 52 53 54 55 56

63

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

57 58 59 60 61 62 63 64 65

Season Changes

Bret Zvacek

SWING ♩ = 200 (♩♩♩♩♩♩)

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar
Piano
Bass
Drums

9

10 11 12 13 14 15 16

Season Changes - 2

17

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

17 18 19 20 21 22 23 24

25

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

25 26 27 28 29 30 31 32

Season Changes - 3

33

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

33 34 35 36 37 38 39 40

41

OPEN FOR SOLOS
PLAY 1ST X ONLY

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

41 42 43 44 45 46 47 48

Season Changes - 4

49

1st Trombone: Cmi7, F7, BbMA7, EbMA7, Am7(bs), D+7(b9), Gmi7

2nd Trombone: Cmi7, F7, BbMA7, EbMA7, Am7(bs), D+7(b9), Gmi7

3rd Trombone: Cmi7, F7, BbMA7, EbMA7, Am7(bs), D+7(b9), Gmi7

4th Trombone: Cmi7, F7, BbMA7, EbMA7, Am7(bs), D+7(b9), Gmi7

Guitar: Cmi7, F7, BbMA7, EbMA7, Am7(bs), D+7(b9), Gmi7

Piano: Cmi7, F7, BbMA7, EbMA7, Am7(bs), D+7(b9), Gmi7

Bass: Cmi7, F7, BbMA7, EbMA7, Am7(bs), D+7(b9), Gmi7

Drums: 49, 50, 51, 52, 53, 54, 55, 56

57

1st Trombone: Am7(bs), D+7(b9), Gmi7, Cmi7, F7, BbMA7, EbMA7

2nd Trombone: Am7(bs), D+7(b9), Gmi7, Cmi7, F7, BbMA7, EbMA7

3rd Trombone: Am7(bs), D+7(b9), Gmi7, Cmi7, F7, BbMA7, EbMA7

4th Trombone: Am7(bs), D+7(b9), Gmi7, Cmi7, F7, BbMA7, EbMA7

Guitar: Am7(bs), D+7(b9), Gmi7, Cmi7, F7, BbMA7, EbMA7

Piano: Am7(bs), D+7(b9), Gmi7, Cmi7, F7, BbMA7, EbMA7

Bass: Am7(bs), D+7(b9), Gmi7, Cmi7, F7, BbMA7, EbMA7

Drums: 57, 58, 59, 60, 61, 62, 63, 64

Season Changes - 5

65

Am7(bs) D+7(b9) Gm7 C7 Fm7 Bb7 Eb7 D+7(b9) Gm7 G+7

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

65 66 67 68 69 70 71 72

73 ON CUE

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

Cm7 F7 Bbm7 Ebm7 D+7(b9)

Cm7 F7 Bbm7 Ebm7 D+7(b9)

Cm7 F7 Bbm7 Ebm7 D+7(b9)

73 74 75 76 77 78 79 80

SOLO

Season Changes - 6

D.S. AL

81

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

81 82 83 84 85 86 87 88

CODA

90

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

89 90 91 92 93 94 95 96 97

Slide's Blues

Bret Zvacek

SWING ♩ = 69 (♩-♩-♩-♩)

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

COMP (OPT. TACET TO M. 17)

Ab7 F7 Bb7 Eb7(#9) Ab7 F7 Bb7 Eb7(#9)

Piano

COMP (OPT. TACET TO M. 17)

Ab7 F7 Bb7 Eb7(#9) Ab7 F7 Bb7 Eb7(#9)

Bass

Ab7 F7 Bb7 Eb7(#9) Ab7 F7 Bb7 Eb7(#9)

Drums

CROSS-STICK

mf 1 2 3 4

5

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Ab7 Db7 Ab7 Ebm7 Ab7 Db7

Piano

Ab7 Db7 Ab7 Ebm7 Ab7 Db7

Bass

Ab7 Db7 Ab7 Ebm7 Ab7 Db7

Drums

5 6 7 8 9 10

Slide's Blues - 2

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

11 12 13 14 15 16

17

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

17 18 19 20 21 22

Slide's Blues - 3

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

23 24 25 26 27 28

29 OPEN FOR SOLOS

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

29 30 31 32 33 34

Slide's Blues - 4

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

Ab7 Bbm7 Eb7(#9) Ab7 F7 Bb7 Eb7(#9) ENO SOLO

35 36 37 38 39 40

41 ON CUE

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

Ab7 Db7 Ab7 Ab7 Ab7(b9) Db7 Dbm7 Gb7

41 42 43 44 45 46

Slide's Blues - 5

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

47 48 49 50 51 52

53

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

53 54 55 56 57 58

Slide's Blues - 6

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

59 60 61 62 63 64

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

65 66 67 68 69

Three To Go

Bret Zvacek

SWING ♩ = 184 (♩ ♩ ♩)

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums



5

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

Three To Go - 2

13

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

13 14 15 16 17 18 19 20

21

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

21 22 23 24 25 26 27 28

Three To Go - 3

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

29 30 31 32 33 34 35 36

37 OPEN FOR SOLOS

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

37 38 39 40 41 42 43 44

Three To Go - 4

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

EN7 SOLOS

45 46 47 48 49 50 51 52

53 ON CUE

57

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

SOLO

53 54 55 56 57 58 59 60

Three To Go - 5

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

61 62 63 64 65 66 67 68

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

69 70 71 72 73 74 75 76

Three To Go - 6

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

77 78 79 80 81 82 83 84

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

85 86 87 88 89 90

Tropicale

Bret Zvacek

BOSSA NOVA $\text{♩} = 138$

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar
Piano
Bass
Drums

9

11 12 13 14 15 16

Tropicale - 2

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

17 18 19 20 21 22 23 24

25

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

25 26 27 28 29 30 31 32

Tropicale - 3

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

33 34 35 36 37 38

39

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

39 40 41 42 43 44 45 46

Tropicale - 4

47 OPEN FOR SOLOS

1st Trombone: *mf* Em7(b9) A7(b13) Dmi7 Em7(b9) A7(b13) Dmi7

2nd Trombone: *mf* Em7(b9) A7(b13) Dmi7 Em7(b9) A7(b13) Dmi7

3rd Trombone: *mf* Em7(b9) A7(b13) Dmi7 Em7(b9) A7(b13) Dmi7

4th Trombone: *mf* Em7(b9) A7(b13) Dmi7 Em7(b9) A7(b13) Dmi7

Guitar: *mf* COMP Em7(b9) A7(b13) Dmi7 Em7(b9) A7(b13) Dmi7

Piano: *mf* Em7(b9) A7(b13) Dmi7 Em7(b9) A7(b13) Dmi7

Bass: *mf* Em7(b9) A7(b13) Dmi7 Em7(b9) A7(b13) Dmi7

Drums: *mf* 47 48 49 50 51 52 53 54

1st Trombone: *mf* Gmi7 C7 Fmi7 Em7(b9) A7(b13) Dmi7 END SOLO

2nd Trombone: *mf* Gmi7 C7 Fmi7 Em7(b9) A7(b13) Dmi7

3rd Trombone: *mf* Gmi7 C7 Fmi7 Em7(b9) A7(b13) Dmi7

4th Trombone: *mf* Gmi7 C7 Fmi7 Em7(b9) A7(b13) Dmi7

Guitar: *mf* Gmi7 C7 Fmi7 Em7(b9) A7(b13) Dmi7

Piano: *mf* Gmi7 C7 Fmi7 Em7(b9) A7(b13) Dmi7

Bass: *mf* Gmi7 C7 Fmi7 Em7(b9) A7(b13) Dmi7

Drums: *mf* 55 56 57 58 59 60 61 62

Tropicale - 5

63 ON CUE

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar
Piano
Bass
Drums

63 64 65 66 67 68 69 70

71

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar
Piano
Bass
Drums

71 72 73 74 75 76 77 78

Tropicale - 6

79

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

79 80 81 82 83 84

85

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

85 86 87 88 89 90 91

Zed Said

Bret Zvacek

SWING $\text{♩} = 120$ (♩ ♩ ♩)

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar
Piano
Bass
Drums

5

5 6 7 8 9 10

Zed Said - 2

11 12 13 14 15 16

Trombone 1

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

Chords: Bb7, Cm17, F7(b13), Bb7(b9), G7ALT, C7(b13), F7

17 18 19 20 21 22

Trombone 1

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

Chords: Bb7, Eb7, Bb7, C7(#9) F7(b13), Bb7, Eb7

Zed Said - 3

Trombone 1

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

23 24 25 26 27 28

29

OPEN FOR SOLOS
PLAY 1ST TIME ONLY

Trombone 1

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

29 30 31 32 33 34

Zed Said - 4

Chord progression for measures 35-40:

- 35: Bb7
- 36: Cm17
- 37: F7(b13)
- 38: Bb7 G7(b13)
- 39: C7(b13) F7
- 40: F7

END SOLO

Chord progression for measures 41-46:

- 41: Bb7
- 42: Eb7
- 43: C7(b9) F7(b13)
- 44: Bb7
- 45: Eb7
- 46: Eb7

ON CUE

Zed Said - 5

Score for Trombone 1, 2nd Trombone, 3rd Trombone, 4th Trombone, Guitar, Piano, Bass, and Drums. Measures 47-52.

Chord progression for measures 47-52:

- 47: Bb7, A7
- 48: Ab7, G7(b13)
- 49: Cm17, F7(b13)
- 50: Dm17, Db9(#11)
- 51: Cm17, F7(b13)
- 52: F7(b13)

Score for Trombone 1, 2nd Trombone, 3rd Trombone, 4th Trombone, Guitar, Piano, Bass, and Drums. Measures 53-58.

Chord progression for measures 53-58:

- 53: Bb7, Eb7
- 54: Bb7, C7(#9), F7(b13)
- 55: Bb7, Eb7
- 56: Bb7, C7(#9), F7(b13)
- 57: Bb7, Eb7
- 58: Bb7, Eb7

Drum notation includes a 'FILL' in measure 56.

Zed Said - 6

Trombone 1

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

59 60 61 62 63 64

Trombone 1

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

65 66 67 68 69