

Paul G. ...

the MODERN TROMBONIST

A COMPLETE METHOD FOR TROMBONE



by *Tommy*
DORSEY

Edited by
F. HENRI KLINKMANN



PRICE
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IN U.S.A.

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~ Vintage Brass ~

Foreword

In publishing a work of this kind, it is of prime importance to take into consideration the value of its material from an instructive viewpoint. With this fact established, it would be to the advantage of those concerned if the method were given a rigid test with various students, in advance of its acceptance for publication. However, such a test by the publisher would practically be impossible because it would entail an extremely involved and lengthy process; whereas, if the author of an instructive work were to submit it to an actual test in manuscript form he would soon realize, whether or not, it contained the proper informative and instructive material necessary to eventually prove its worth. Apropos, we believe *THE MODERN TROMBONIST* is the first trombone method ever given a thorough test, before publication, by its author.

Tommy Dorsey, during his adolescent years, had learned to play, to a certain degree, many of the various instruments in his father's band. One day at an important concert, through a strange coincidence, when the featured trombone soloist failed to appear, Dorsey senior prevailed upon his illustrious son, Tommy, to substitute for the missing soloist. After much persuasion on his father's part, Tommy finally, though reluctantly, agreed to the substitution. As a result, Tommy not only gave a splendid performance but he also immediately resolved to continue his studies of the trombone, in a serious way; in other words, mastery of the trombone was paramount in his mind. He therefore set himself the arduous task of developing a concrete system of study by means of which any serious minded student could, within a reasonable period of time, become a proficient performer. Tommy Dorsey, although having had a considerable amount of practice and playing experience, thus far, was not quite satisfied with his progress. He realized that, in order to complete his musical education, he would be compelled to follow a definite plan of study. This plan, consisting of carefully written exercises, ultimately became the nucleus of *THE MODERN TROMBONIST*.

In view of the changes which have taken place in music, within the past few years, it was quite essential for Tommy Dorsey to revise and enlarge his original work; then, too, through his varied experiences with his own band, he has absorbed many of the finer points of professional work which he has included in this method—bringing it up-to-date.

THE MODERN TROMBONIST is an extremely comprehensive method complete in every detail. It takes the student from the very beginning, step by step, through a systematic course of lessons, up to and including difficult technical studies for the advanced player. In preparing this book for publication, special consideration was given to the text; every detail, no matter how small, is explained in simple, understandable language, so that any student of average intelligence will immediately be able to grasp the meaning of any phrase or sentence. All of the illustrations accompanying the text in the beginning of the book were posed by Tommy Dorsey, personally. Each picture is an accurate representation of exactly what Tommy intended to portray to the student.

Tommy Dorsey's exquisite style and keen musicianship can, undoubtedly, be attributed to the enormous amount of time and thought he has devoted to the studies in this book. Therefore, it is only reasonable to conclude that any equally conscientious student can also carve a niche for himself in the music profession, by stringently following the advice and suggestions given here by so eminent an authority on trombone culture as Tommy Dorsey.

THE PUBLISHERS

The student is advised to stand while practicing, in order to allow the body absolute freedom.

The trombonist, who is striving for public recognition, must bear in mind that in addition to using a beautiful well polished instrument, he must also be immaculate in appearance and his stance must be natural — not forced.

Left hand gripping trombone.



Illustration 1

Standing posture (front view) .



Illustration 2

Standing posture (side view) .



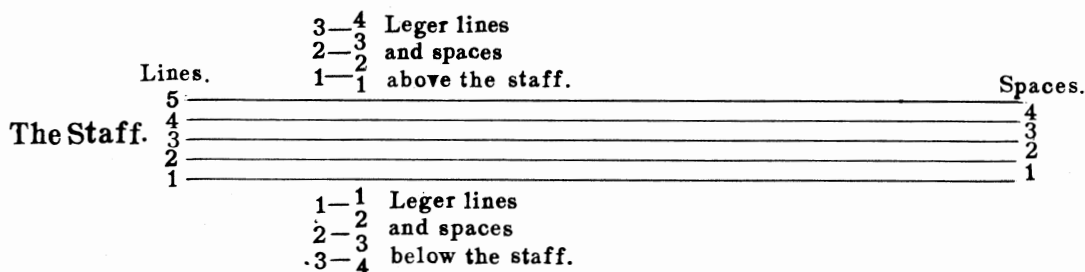
Illustration 3

ELEMENTARY PRINCIPLES OF MUSIC

Music is the effect produced by the combination of *time* and *sound*; or, in other words, of *duration* and *pitch*.

Music is written on a ladder-like arrangement called a *staff*. This staff consists of a series of five parallel horizontal *lines*, with their *spaces*.

Short auxiliary lines, called *leger lines*, may be added either above or below the staff, in order to extend its compass. The spaces between the leger lines are called *leger spaces*.

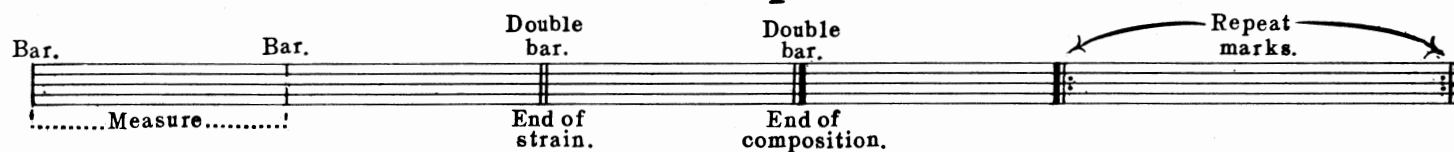


A vertical line drawn through the staff is called a *bar*. The strong or down beat always falls on the note immediately following a bar.

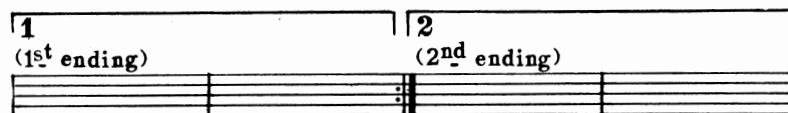
The space between two bars is called a *measure*.

The completion of a musical phrase or sentence is indicated by a *double bar*, consisting of two light vertical lines. The end of a composition is indicated by a double bar, consisting of one light line and one heavy line. Dotted double bars, called *repeat marks*, indicate that the strain between two such marks is to be repeated.

Example



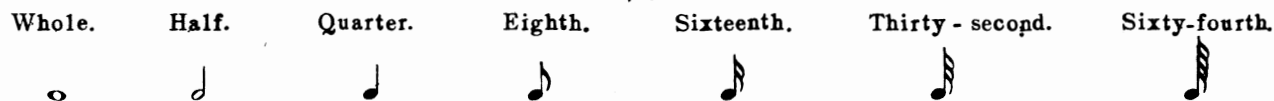
At the end of a strain, there sometimes occurs one or more *endings*, as follows:



The above endings might contain any number of measures. After repeating the strain, the second ending is to be substituted for the first ending.

The duration of rhythmical sound is represented by the shape of characters called *notes*. There are seven kinds of notes employed in modern music, as follows:

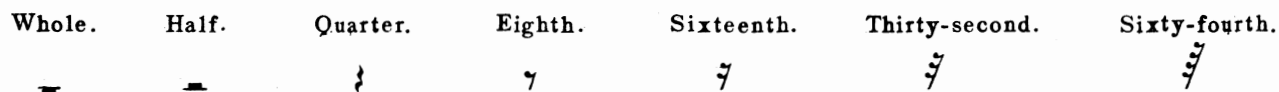
Notes



(The stems of the various notes may be turned upward or downward.)

Each note has its equivalent *rest* which represents silence, as follows:

Rests



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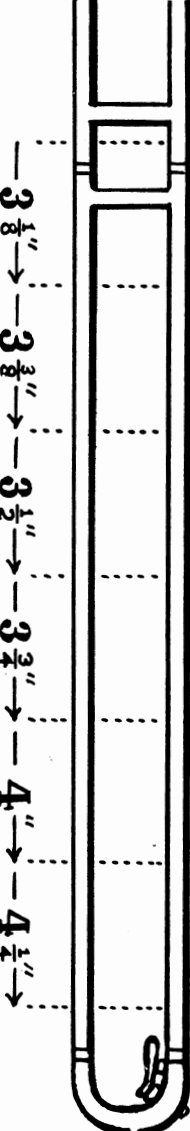
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CHART

Illustrating the Notation for the Harmonic Series of Tones
in each of the Seven Positions of the Slide Trombone.



ENHARMONICS

1st Position
B $\flat$ F B $\flat$ D F A $\flat$ B $\flat$ A $\sharp$ E $\sharp$ A $\sharp$ C $\times$ E $\sharp$ G $\sharp$ A $\sharp$

2nd Position
A E A C $\sharp$ E G A B $\flat\flat$ F $\flat$ B $\flat\flat$ D $\flat$ F $\flat$ A $\flat\flat$ B $\flat\flat$

3rd Position
A $\flat$ E $\flat$ A $\flat$ C E $\flat$ G $\flat$ A $\flat$ G $\sharp$ D $\sharp$ G $\sharp$ B $\sharp$ D $\sharp$ F $\sharp$ G $\sharp$

4th Position
G D G B D F G F $\times$ C $\times$ F $\times$ A $\times$ C $\times$ E $\sharp$ F $\times$

5th Position
G $\flat$ D $\flat$ G $\flat$ B $\flat$ D $\flat$ F $\flat$ G $\flat$ F $\sharp$ C $\sharp$ F $\sharp$ A $\sharp$ C $\sharp$ E F $\sharp$

6th Position
F C F A C E $\flat$ F E $\sharp$ B $\sharp$ E $\sharp$ G $\times$ B $\sharp$ D $\sharp$ E $\sharp$

7th Position
E B E G $\sharp$ B D E F $\flat$ C $\flat$ F $\flat$ A $\flat$ C $\flat$ E $\flat\flat$ F $\flat$

*CHROMATIC SCALE

E (F $\flat$) F F $\sharp$ (G $\flat$) G G $\sharp$ (A $\flat$) A A $\sharp$ (B $\flat$) B (C $\flat$) C

Positions: 7 6 5 4 3 2 1 7 6

C $\sharp$ (D $\flat$) D D $\sharp$ (E $\flat$) E (F $\flat$) F F $\sharp$ (G $\flat$) G G $\sharp$ (A $\flat$) A A $\sharp$ (B $\flat$) B (C $\flat$)

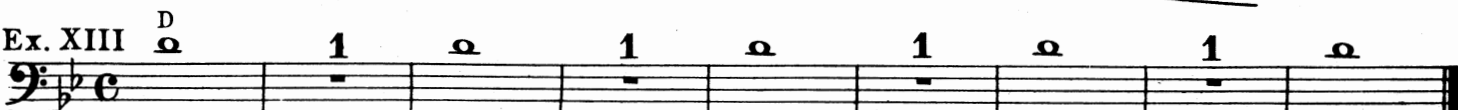
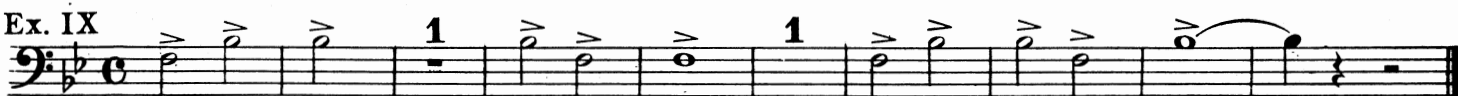
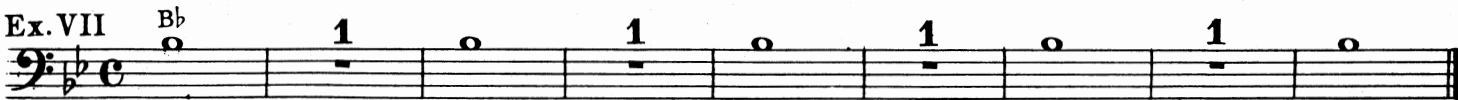
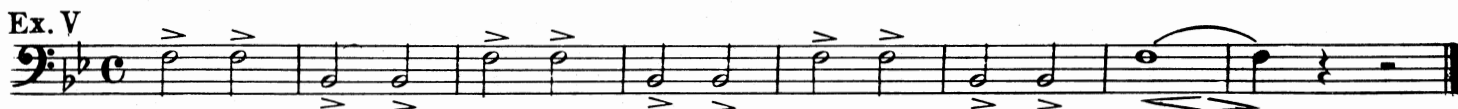
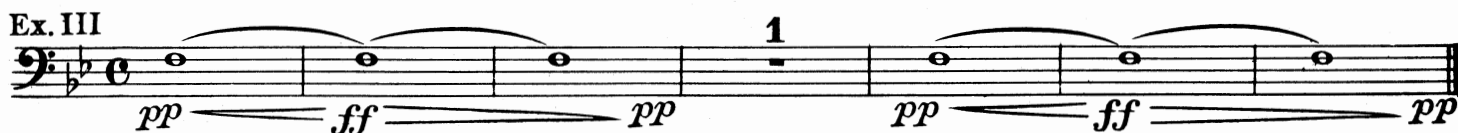
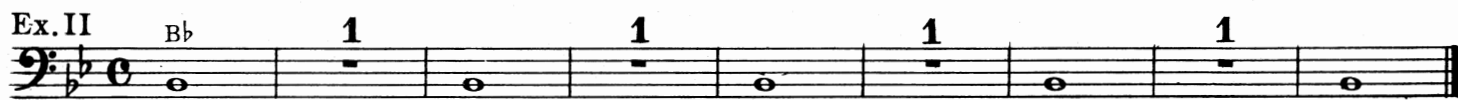
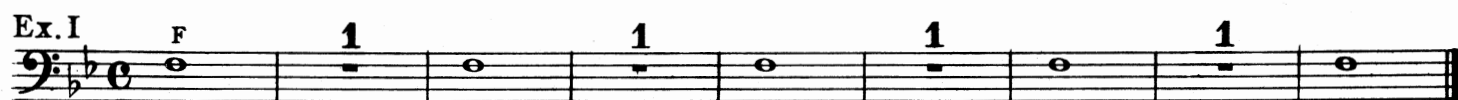
5 4 3 2 1 5 4 3 2 1 4

C C $\sharp$ (D $\flat$) D D $\sharp$ (E $\flat$) E (F $\flat$) F F $\sharp$ (G $\flat$) G G $\sharp$ (A $\flat$) A A $\sharp$ (B $\flat$)

3 2 1 3 2 1 3 2 1 2 1

* This scale is not intended for practice purposes; it is given here merely to illustrate the practical tonal compass of the trombone.

Complete information concerning the chromatic scale; together with exercises, will be found in Lesson 27, p. 64.

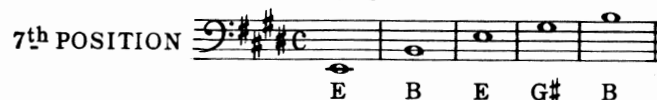


Ex. XIV

Moderato



LESSON 7



The exercises from I to VI, inclusive, are written in the key of E major which has four sharps (F#, C#, G# and D#) in its signature. Those exercises are to be played in the 7th position which is a distance of $4\frac{1}{4}$ inches beyond the 6th position.

INSTRUCTIONS FOR PRACTICING

EXERCISE II. The low E, in this exercise, is the lowest tone in the natural register of the trombone. This tone requires a very loose lip and a long stroke of the tongue. Hold the mouthpiece firmly to the lips, so as to be sure that no air escapes at the corners of the mouth.

Play all of the first six exercises in the 7th position, regardless of the fact that a few of the notes can also be played in other positions.

EXERCISES VII, VIII, IX, X, XI and XII. These exercises are based on the chromatic scale which is the most difficult scale to execute on the trombone, especially in a rapid tempo. You are advised to practice these exercises in a very slow tempo, using only the positions that are indicated below the notes. Later on, as explained in the foot note, p. 19, you may take up the study of the entire chromatic scale, utilizing all of the alternative positions.

EXERCISES XIII and XIV. All seven positions are made use of in these exercises.

Practice slowly, and sustain each note its full value.

Now, since you have had exercises in all seven positions, it is suggested that you review them before continuing the lessons in this book.

The instructions, given with each lesson, are extremely important. Do not scan them in a haphazard manner, but study them diligently before applying them to the various exercises.



Ex. X Moderato**LESSON 14****INTRODUCING THE C MAJOR SCALE**

For the C major scale, no key signature is indicated. No sharps or flats are necessary in the construction of this scale.

INSTRUCTIONS FOR PRACTICING

EXERCISE I. Notice the alternative positions indicated for F, A and upper C. Practice this C major scale by employing the positions most convenient for you.

Memorize the C major scale.

EXERCISE II. The notes of the C major triad (C, E and G) are used throughout this exercise. The upper E is best played in the 2nd position.

Attack each note forcefully.

EXERCISE III. An interval study. Both notes in measures 3, 5, 7, 9, 11 and 13 are to be taken in the 6th position.

EXERCISES IV and V. Accent the first note in each measure; play all the other notes softly.

EXERCISE VI. Play the staccato notes with a short, crisp attack.

Keep a steady, even tempo.

EXERCISES VII and VIII. Observe the tied notes and time signatures.

EXERCISES IX and X. These two melodies differ greatly as to style; therefore, when you practice them, bear in mind the tempo marks, dynamics, etc.



F Major

(1) 4 (2) 1 (3) 1 (4) 2 (1) 6

D Minor (Melodic)

4 7 6 4 2 7 5 4 2 1 4 2 4 2 1 3 1 2 4 1 2 4 6 1 2 4 6 7 4

D Minor (Harmonic)

B $\flat$ Major

1 3 1 3 1 2 2 1

G Minor (Melodic)

5 4 2 1 3 1 2 3 2 1

G Minor (Harmonic)

E $\flat$ Major

C Minor (Melodic)

C Minor (Harmonic)

A $\flat$ Major

3 1 3 2 3 1 2 3

F Minor (Melodic)

1 4 3 1 3 4 2 1

F Minor (Harmonic)

Var. II



LESSON 30

SLURRED HARMONICS

The instructions in the playing of legato passages and slurred harmonics, given in previous lessons, have already acquainted the student with this style of tonguing; however, this lesson and the following one are devoted entirely to lip slurs which must be perfected, before the student can realize his ambition as a finished performer.

A slur, whether it is in a scale, a melodic passage or natural harmonic intervals, is not as easy to execute on the slide trombone as it is on a valved instrument, such as a trumpet. On the trombone, the difficulty of slurring is due to the fact that the slide must be moved very rapidly to its given position, while executing a legato passage; when slurring an interval in any given position, the lips alone are made use of. In either case, of course, breath control is extremely important.

INSTRUCTIONS FOR PRACTICING

This entire lesson is to be played in the 1st position.

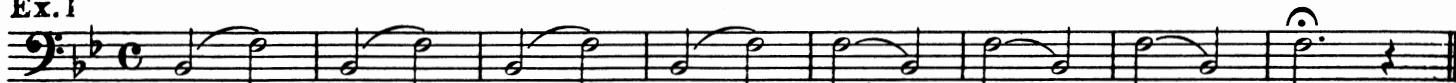
Remember to attack only the first note in each slurred group. The remaining note or notes are produced with the lips. The syllabic formula, in producing the slurred intervals, is as follows: Ascending, TOO-EE; descending, TEE-OO.

The attack on the first note of each slur should be made with a quick stroke of the tongue; then, during the process of slurring, the breath should be well controlled, so that there is no interruption in the smooth effect of the slur.

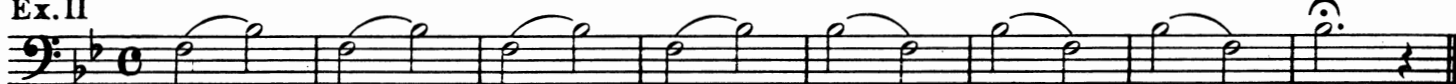
The practice models should only be applied to the first four exercises. These models serve to create a greater flexibility of the lips and surety of tone.

After you have learned this lesson in the 1st position, in which it is written, review it in all the other positions, beginning with the 2nd position and continuing through the 7th position.

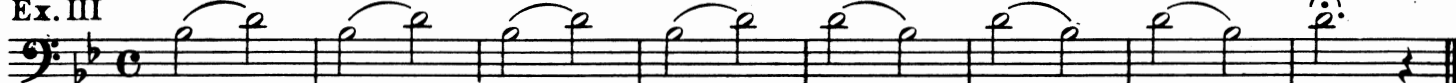
Ex. I



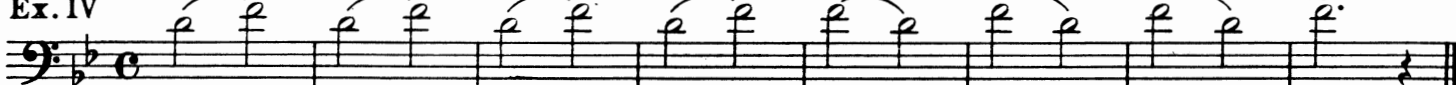
Ex. II



Ex. III



Ex. IV



Model 1

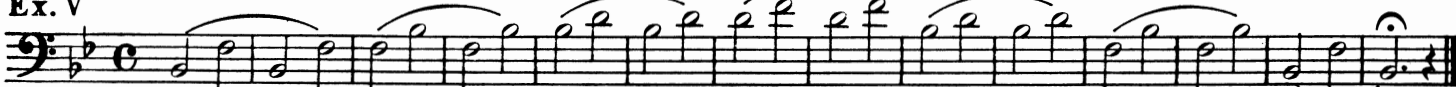
Model 2

Model 3

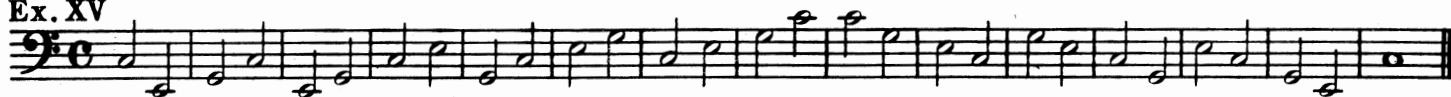
Model 4



Ex. V



Ex. XV



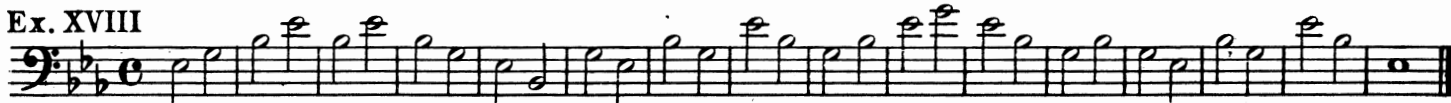
Ex. XVI



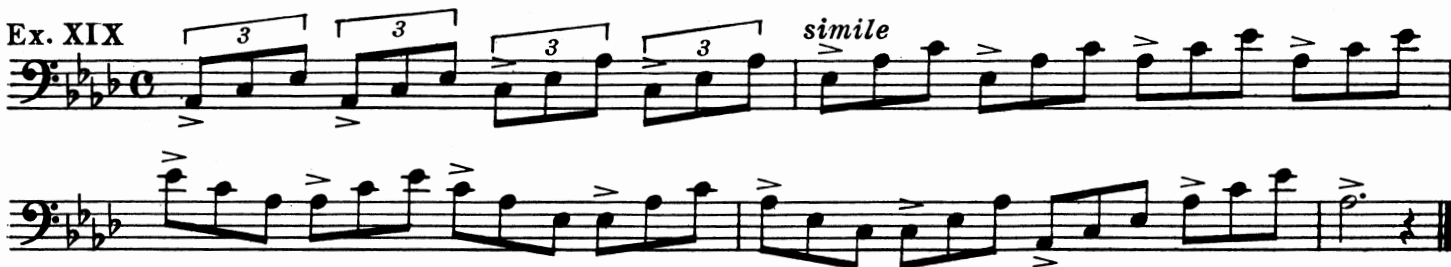
Ex. XVII



Ex. XVIII



Ex. XIX



Ex. XX



Model 1

Model 2

Model 3



Model 4

Model 5

Model 6



Ex. XXI



Model 1

Model 2

Model 3



Model 4

Model 5

Model 6



The glissandos in Exercise VI are all abbreviated. This method of writing glissandos saves time and space and is more legible than the method used in Exercises II, III and IV.

The two-note glissando (*Exercise I*) cannot be abbreviated. A grace-note glissando is sometimes abbreviated by substituting a small eighth note for the group of small sixteenth notes which precede the large note; in this case, the eighth note should be on the same degree as the first note of the group and it should have a slanting stroke through its stem and flag.

It was previously stated that on some instruments certain harmonics (especially the seventh interval in each position) must be humored in order to be intoned correctly. This can very easily be done in a slow movement, or when the tone is sustained, but it is rather difficult to humor a "false" tone in a rapid passage; whereas, in a glissando, in which all the intermediate tones are produced, it is not only *impossible* to humor a tone but it is *unnecessary* to do so, because any imperfection in pitch will not be noticed.

Ex. I

Ex. II

Ex. III

Ex. IV

SPECIAL STUDIES

The following twelve special studies are given here for two definite reasons: *first*, to provide the student with additional valuable material for developing substantial trombone technique and *second*, to test the ability of the student in regard to the amount of progress he has made, thus far.

Although somewhat complicated, these studies are not only instructive, but they are unusually interesting, as well. They contain no foreign technical matter or markings which might appear unfamiliar to the student.

No rules or instructions for practicing are given, because it is understood that the student has had sufficient training and experience, up to this point, to enable him to read music fairly well at sight. It is advisable to practice these studies slowly, until each note with its proper position is memorized. This also applies to the articulation.

It will be noticed that there is a **Metronome Mark* (such as M.M. ♩ = 100) placed at the beginning of each study. This mark indicates the exact tempo in which the study is to be played. This, of course, means that a tempo which is set by a metronome can only be acquired upon mastery of the study.

At the end of most of the studies, the student is required to review certain previous lessons. This is very important, because the lessons in question have a direct bearing on the studies with which they are connected.

By judiciously practicing these studies, the student will, undoubtedly, have solved most of his technical problems.

STUDY No. I

Sostenuto M.M. ♩ = 100



Review Lesson 36.

STUDY No. II

Allegro M.M. ♩ = 152



*A metronome is a small box-like instrument consisting of a pendulum actuated by clockwork, and having a movable weight by which the exact number of vibrations per minute may be determined.

DUET No. I

Andante moderato

1st
TROMBONE2nd
TROMBONE*p molto cantabile**mf**rit.**(b)**a tempo**p**mp**p**più mosso
mf cresc.*

Tempo I

*cresc.**molto rit.**p**mp**f**p rit. e dim.*

COMMENTS ON SOLO PLAYING

In trombone literature of today, there are a great many solos that are not particularly suited to this instrument. This includes solos in two different classes, *viz.*—those that were carelessly transcribed from trumpet, baritone or other valved instrument solos, and those that were written by composers who had little or no knowledge of the true characteristics of the trombone. The performance of such solos will never do justice to the trombonist, neither will it be very gratifying to the audience. It is a grave mistake to play a solo that is not *trombonistic* in every respect. It is just like transcribing a violin solo for the voice; the singer may be able to produce all the tones used in that particular violin solo, but the ultimate result will not be very effective from the standpoint of true vocalization; neither will it be an intelligent imitation of the violin. Therefore, the trombonist must consider a solo from every possible angle before he decides to include it in his repertoire; he must also use sound judgment by meticulously selecting the most appropriate material—the kind of material that contains the important features which are conducive to a skillful performance.

The following composition, "The Prince", is an exceptionally effective solo of medium difficulty—one that was *especially written, not transcribed*, for the slide trombone. It is needless to prescribe any hard and fast rules for practicing "The Prince", because all the necessary tempos, phrasing and various signs for its correct interpretation are carefully indicated throughout. There is, however, one point in this connection which might be mentioned and that is, the long rest (*tutti*) periods of seven and fifteen measures. These rest periods must be counted in strict tempo. They are given for the purpose of relaxation by the soloist, and are "filled in" by the band supplying the accompaniment.

The student is advised to practice this solo with an aim toward giving it a true artistic rendition.

THE PRINCE

POLKA CAPRICE

By
TOMMY DORSEY

TROMBONE SOLO

Allegro

ff

**) Cadenza ad lib.*

accel.

rit.

Andante sostenuto
(Band)

pp

SOLO

p

*) A *Cadenza* (It.) is an ornamental passage (as a rule written in small notes) introduced to show off the skill of the performer; it is usually played *ad libitum*.