

David N. Baker's

Contemporary Techniques for the Trombone

Foundation Exercises for the Jazz Player

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Chapter I

NOMENCLATURE

One of the first things that an aspiring jazz musician must do is learn to read and interpret chord symbols. The six chord types are: major, minor, dominant, diminished, augmented and half diminished.

An alphabetical letter indicates the root on which a chord is built. The tertian system is usually employed, that is, chords built in consecutive thirds C - E - G - B - D - F - A. For the uninitiated, two short cuts to aid in chord construction follow:

1. Build the chord using alternating letters of the musical alphabet F - A - C - E - G - B - D - F - A, etc.
2. Build the chord using either the lines E - G - B - D - F or the spaces F - A - C - E.

In the Major chord types all notes are indigenous to the major scale of the root tone, i.e., C Major C - E - G - B - D, etc., Eb - G - Bb - D - F - Ab, etc. Numerically, this can be expressed 1 - 3 - 5 - 7 - 9 - 11, etc. A letter standing alone usually indicates a major triad, which is a chord consisting of the root, Major third and perfect fifth. For example C - E - G, F - A - C, Gb - Bb - Db, etc.

All major type chords have the word major or one of the symbols of abbreviation in the title with the exception of the triad (C - E - G) and the chord of the added sixth (C6 - C - E - G - A). The term extension refers to the notes higher than the seventh in a tertian structure i.e., 9, 11, 13, 15, etc. We may extend the Major chord by using the letter names of the Major scale built on the root of the chord (AbMajor13 = Ab - C - Eb - G - Bb - Db - F) or by using the unaltered odd numbers: 1 - 3 - 5 - 7 - 9 - 11 - 13. The most commonly used abbreviations for Major are Maj, Ma, M, , a letter by itself, or a letter plus the number six: C Maj, C Ma, C M, C , C or C6.

Abbreviations for Major use a capital letter M for the first letter of the abbreviation.

All minor type chords have the word minor (use small letter m) or one of the symbols or abbreviations in the title with the exception of the half diminished chord. For our purposes the half diminished is better called a minor seventh with a flat five, m7(b5). The most commonly used symbols and abbreviations for minor are: min, mi, m or -, i.e., Cmin, Cmi, Cm, or C-. To this we may add any numbers to indicate the scale to be added: Cm11 = C - Eb - G - Bb - D - F.

In constructing a minor chord we again think of the root of the chord as being indigenous to the Major scale. We then lower the third of the chord one half step. The resultant triad is called minor or one of its abbreviations. To this triad we may add the lowered extensions of the Major scale, then 1 - b3 - 5 - b7, or if we use the note C as the root of the chord, C - Eb - G - Bb - D - F. The minor chord are indigenous to the Major scale of the root tone: Cm11 = C - Eb - G - Bb - D - F - A.

An altered chord tone or extension is indicated by + or # for raised notes and b for lowered notes. Altered notes are best parenthesized to avoid confusion: C7(b9); C7(add9).

The dominant seventh chord is constructed as follows: lower the seventh of the Major scale of the root by one half step. The resultant triad is called dominant or one of its abbreviations. To this triad we may add the lowered seventh, then 1 - 3 - 5 - b7, or if we use the note C as the root of the chord, C - E - G - Bb - D - F - A. The dominant seventh chord are indigenous to the Major scale of the root tone: C7 = C - E - G - Bb - D - F - A.

C9 = C - E - G - Bb - D - F - A

C13 = C - E - G - Bb - D - F - A

All extensions are indigenous to the Major scale of the root tone.

C13 = C - E - G - Bb - D - F - A

The diminished chord is constructed by lowering the second, fourth, and seventh of the Major scale of the root by one half step. The resultant triad is called diminished or one of its abbreviations. To this triad we may add the lowered extensions of the Major scale, then 1 - b2 - b3 - b4 - b5 - b7. The diminished chord are indigenous to the Major scale of the root tone: Cd11 = C - Db - Eb - F - Gb - Ab - Bb.



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Foundation Exercises

Chords

① major



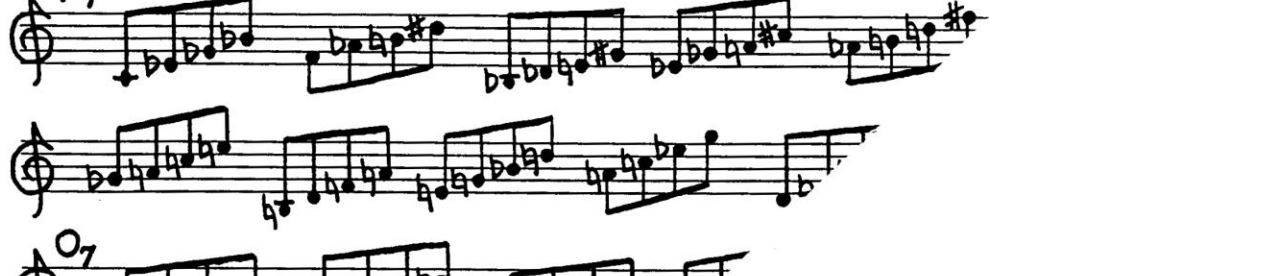
minor



Augmented



$\emptyset_7$



O_7



Major 7




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④ Whole tone



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⑤ self-explanatory



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Practise all triads and



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Scales

①

C scale

F scale

Bb scale

Etc.

Etc.

Etc.

Etc.

Etc.

Etc.

Etc.

Etc.

Etc.

②



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CHAPTER III

VIBRATO AND OTHER SPECIAL EFFECTS

Only recently has the full potential of the vibrato as a dramatic device begun to be recognized. Many times in the past its presence has been ubiquitous with scarcely any regard for its dramatic import. Good string players have always been willing to vary the speed and amplitude of the vibrato according to the exigencies of the musical situation, but even then only within parameters proscribed by tradition.

Usually, brass players have not even been willing to go this far. Usually, either a player used a vibrato or he did not. Sometimes the kind of music might influence the decision, i.e., a trombonist might use a vibrato on Ravel's "Bolero" or on a jazz piece but not on Brahms "4th Symphony" or Wagner's "Parsifal."

Of late, the utilitarian value of the vibrato in a much wider variety of situations has emerged.

The contemporary trombonist must be at ease with both the slide and the lip vibrato at varying speed and amplitude. The following exercises are designed to bring about that ease.

SUGGESTED LISTENING

Listen to as many trombonists as possible, in a multiplicity of situations, especially Lawrence Brown, Tommy Dorsey, Benny Green, Bill Harris, J.J. Johnson, et al.

OTHER SPECIAL EFFECTS

1. Expanded Bottom Range

Because of the influence of the trombone with F attachment, those non-existent notes between E below the staff and G below the staff are as practical and as useful as those between E and G. Through diligent practice those missing notes are as practical and as useful as those between E and G. Through diligent practice the flexibility and relaxation gained from playing in the center of the range of the tenor trombone. Every trombonist should also strive for that ease, though it may be.

In practicing the following exercises the player should be in a relaxed, then change the notes by descending.

Additional practice may be gained by practicing these exercises down an octave.

2. Developing Skills with Angles
3. Lip Trills
4. Shakes and Effects



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The Vibrato (Jaw, quarter tones, etc.) (also with slide vibrato this page)

vibrato

realization lip down $\frac{1}{2}$ step

simile

then descending

continue as before with ascending and descending s'

The reader is a
the different s'

The reader
these ex



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False Positions Off The Horn

① Slow 1st position (lip and jaw only) 2nd position only

pp

3rd 4th

5th 6th

7th 7th 6th

5th 4th 3rd

1st

② Slow 1st position using jaw and lip only

pp

simile 2nd position, 3rd

7th only

③ Slow 1st only

7th only



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Exercises to develop skill with angular lines

First practise intervals for absolute accuracy, particularly compound intervals (octave plus another interval)



Continue in the same manner using other compound intervals, then work toward playing as rapidly and possibly. Vary all musical components:

- ① slurs vs. other articulation
- ② pp vs. ff vs. mp vs. sf
- ③ varied effects, growls

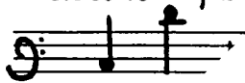
ie. Do the above exercises with



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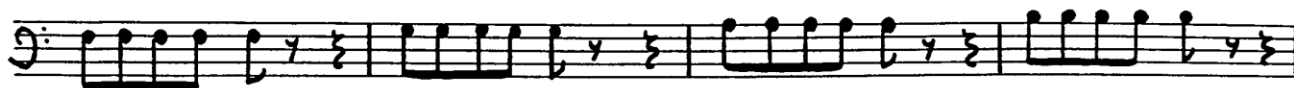
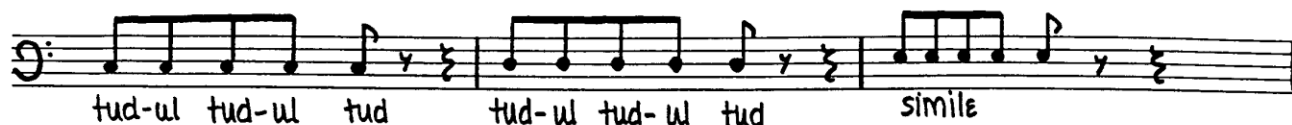
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slow to as fast as



Tud-ul Tonguing

♩ = slow to as fast as possible



Practise all scales in other sections according
in this section.



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The Bebop Era Volume 2

The Bebop Era Volume 3

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V3 The II V VII Progression

V4 Gaining Scale Facility

V5 Rhythm & Meter

V6 Exercises bases on 12 Tone Row

Modern Jazz Duets series:

V1 Cookin' (treble and bass clef)

V2 Smokin' (treble and bass clef)

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Allard: Advanced Rhythms
Baker: Bebop Era, Modal & Cont. Patterns
The Blues, Modern Jazz Duets
Bower: Chords and Progressions
Rhythms & Improvisation
Rhythms Complete
Chesky: Cont. Jazz/Rock Patterns
Advanced Jazz/Rock Rhythms
Colicchio: Nu Art Technical Exercises
D'Rivera: Exercises for Latin Jazz Patterns
Diaz: Improve Now
Dufresne: Develop Sight Reading
Harte: World's Most Beautiful Melodies
Perrini: Develop Accuracy through Sight Reading
Schillinger: Encyclopedia of Rhythms
Stuart: Jazz Techniques & 190 Jazz Passages
Wald: Guide to Creative Modal Jazz Improv.
Yaus: Easy Steps to Rhythm

ARRANGING, COMPOSING, IMPROVISATION, HARMONY, THEORY

Carilli: The Realm of Musical Sound
Colin/Schaeffer: Complete Encyclopedia of Scales
Clay: Scale Wise
Crawford: Symmetric Cycles
Dellaire: Arranger's Workshop,
Creative Arranging
Diaz: Improve Now
220 Chromatic Exercises, & 1100 Jazz Lines
Coltrane/Brecker Legacy PostBop
Gordon: Foundations for Improvisers
Mobley: Set Works for Trumpet
Rubiana: Dexterity: Essential Guide (for flutists)
Realm of Musical Sound
Schillinger: Kaleidophone
Stuart: Lessons in Transposition
Vitale: Lyrical Approach to Jazz Trumpet

SCALE AND CHORD STUDIES

Barranco: Scale Studies not just for French Horn
Bower: Chords and Progressions
Dellaire: Chord Workshop
De Vito: Keyboard Chords
Pancari: Encyclopedia of Pentatonic Scales
Schaeffer: Encyclopedia of Scales
Stuart: 1500 Chord Progressions
Williams: Method of Scales

Jazz & Bass Clef Duets

Baker: Cookin' Duets, Smokin' Duets
Berger: Contemporary Jazz Duets
Bower/Bulla: Bop Duets
Chesky: Original Duets, Contemporary Duets
Harris/Nelson: 35 Original Duets
Houston: Stylistic Duets
Stuart: 1500 Chord Progressions

Trombone

Arban: Carnival of Venice
Allen: Intro to BFlat Concert Blues
Baker: Cont. Techniques for Trombone V.1-6
Berger: Contemporary Jazz PlayAlong Series
Colin, A. Contemporary Etudes/ Atonal Etudes
Colin: Complete Method for Trombone
Advanced Lip Flexibilities
Harris: Trombone Method Vol. 1 & 2
44 Etudes
Ostrander: Double Valve Bass Trombone
F Attachment, 20 Minute WarmUp
Reger: Talking Twins
VanderWoude: Advanced Rhythmic Etudes
Williams/Rogers: Trombone Method
Williams/Smith: F Attachment
Williams: Method for Scales

Tuba & Euphonium

Bell: William Bell Complete Method
Arban/Bell Interpretations
Artistic Solos and Duets
Blazevich Tuba Interpretations
Macbeth: Maggio System for Brass
Murphy: Advanced Tuba Etudes
Reger: The Talking Tuba
Stewart: The Breathing Bass Line
Tarto: Basic Rhythms & the Art of Improvisation
Williams: Concerto #2 with Piano Accomp

Brass Texts

Colin: The Brass Player, Vital Brass Notes
Costello: Embouchure Analysis
Maggio: System for Brass
Reinhardt: The Pivot System
Severn: Trumpet Solutions
Spaulding: Double High C in 37 Weeks