EVOLUTION OF THE ROLE OF THE SOLO TROMBONE
IN THE NINETEENTH AND TWENTIETH CENTURIES

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas
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The evolution of the role of the trombone as a solo instrument in the nineteenth and twentieth centuries can be traced most effectively through four schools of playing, with the music of today's avant-garde being a logical historical culmination of these four schools. It will be demonstrated that the avant-garde's use of the solo trombone has merely continued the evolutionary process started in the early nineteenth century.

The contribution of the early nineteenth-century virtuosi was the establishment of the idea that the trombone could compete on its own terms with other instruments as a solo instrument. In addition to expanding the technical capabilities, they also left a basic solo repertoire. With the death of the virtuosi the trombone as a solo instrument went into a decline.

For the remainder of the nineteenth century and well into the twentieth century the Paris Conservatoire was influential. Standards of solo performance were
brought to new heights by excellent study material and contest solos.

The next important step came from the late nineteenth-century American band virtuosi. Their influence helped the public to accept the idea of the trombone as a solo instrument.

The American jazz trombonists of the 1930's and 1940's also further widened the technical capabilities of the trombone and also further encouraged acceptance of the instrument in its solo capacity. However, their most important contribution was in new tonal colors.

The music of the avant-garde takes all these previous historical achievements and makes use of them in its own unique way.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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North Texas State University
School of Music
presents

KARL HINTERBICHLER

in a

Recital of Contemporary Music for Trombone

with

Jennie Smith, Piano

Thursday, August 17, 1972  8:15 p.m.  Recital Hall

Robert Jones ....... Sonatina for Trombone and Piano (1958)
    Allegro molto
    Lento, con amore
    Allegro ma energico

Joseph Ott ........ Toccata for Trombone and Piano (1965)

INTERMISSION

André Ameller .... Kryptos for Trombone and Piano (1958)

Jacob Druckman .... Animus I for Trombone and Prepared
    Electronic Tape (1966)

Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.
North Texas State University School of Music
presents

KARL HINTERBICHLER
in a
Recital of Solo and Chamber
Music for Trombone and Euphonium
assisted by

Michael Rickman, Piano
Leonard Candelaria, Trumpet

Christina Fischer, Organ
Vernon Hartman, Baritone

Monday, December 4, 1972 5:10 P.M. Recital Hall

Sonata for Trombone and Piano, Opus 13 ............ Klaus George Roy
I. Aria: Andante con moto
II. Interludio: Allegro scherzando
III. Passacaglia: Moderato, con brio assai

Canzoni per Basso Solo ....................... Girolamo Frescobaldi
(for any bass instrument and continuo)
I.
II.

*Three Songs for Baritone Voice and Trombone ........ Newel K. Brown
Poems by G. M. Hopkins
I. God's Grandeur
II. The Windhover
III. Pied Beauty

Intermission

Sonores V for Trombone and Piano ..................... Robert Myers

Divertimento, Opus 31 for Trumpet, Trombone and Piano.,Boris Blacher
I. Allegro IV. Moderato
II. Andantino V. Allegretto
III. Presto VI. j = 56
VII. Presto

*Premiere Performance

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.
North Texas State University School of Music

presents

MUSIC FOR TROMBONE 1621–1973

KARL HINTERBICHLER, trombone

with

Michael Rickman, piano and organ       Mary Beth Armes, Soprano
                                        Daniel Armstrong, timpani

Monday, April 16, 1973       5:10 P.M.     Recital Hall

Sonata for Trombone and Piano (1967) .............. Donald H. White
I. Quietly and sustained; Allegro
II. Andante sostenuto
III. Very spirited

La Hieronyma; Trombone and Organ (1621)... Giovanni Martino Cesare, I

Aus einem Sepolcro. Arie der Beata Virgine......... Joseph I
"Alme Ingrate;" soprano, trombone, organ (1705)

-- Intermission --

Concerti Espressivi per Trombone, Timpani e Pianoforte (1966)
I. Langsam, sehr expressiv
II. Lebhaft, verspielt
III. Langsam, improvisatorisch
IV. Lebhaft, kraftvoll

*Chant and Rant, trombone, tape and.................Don Halloran
slide projector (1973)

*Premiere performance

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents
a

LECTURE RECITAL
Evolution of the Role of the Solo Trombone in the 19th and 20th Centuries

KARL HINTERBICHLER, TROMBONE
assisted by
MRS. JAMES LERCH, PIANO

MONDAY, MARCH 25, 1974    4 P.M.    RECITAL HALL

Concertino (1837) ............... Ferdinand David

Piece in Fa Mineur (1932) .............. Jean Morel

5 Pieces for Trombone and Piano
(1967) .................................. Ernst Krenek
1. \( d=120 \)
2. \( d=56 \)
3. \( d=120 \)
4. \( d=52 \)
5. \( d=126 \)

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts
INTRODUCTION

The evolution of the role of the trombone as a solo instrument in the nineteenth and twentieth centuries can be traced most effectively through four schools of playing, with the music of today's avant-garde being a logical historical culmination of these four schools. It will be demonstrated that the avant-garde's use of the solo trombone has merely continued the evolutionary process started in the early nineteenth century.

The contribution of the early nineteenth-century virtuosi was the establishment of the idea that the trombone could compete on its own terms with other instruments as a solo concertante instrument. In addition to expanding the instrument's technical capabilities, they also left trombone players a basic solo repertoire. However, they left no legacy -- with the death of the two most important virtuosi the trombone as a solo instrument went into decline.

For the remainder of the nineteenth century and well into the twentieth century it was the Paris Conservatoire which kept alive the concept of the trombone as a solo instrument. Standards of solo performance were brought to new heights by excellent study material and difficult contest solos which were written throughout this period.

The next important step came from the late nineteenth-century American band virtuosi. They raised technical
capabilities of the trombone to new levels. As a result of their many excellent solo performances with the great bands of the day they also furthered the concept among the public that the trombone can be a successful solo instrument.

The American jazz trombonists of the 1930's and 1940's also further widened the technical capabilities of the trombone and helped it to gain acceptance as a solo instrument. However, their most important contribution was in the new tonal colors they obtained from the trombone.

The music of the avant-garde takes all these achievements and makes use of them in its own unique way.
NINETEENTH-CENTURY VIRTUOSI

The trombone as a solo instrument was highly popular in the eighteenth century, especially in works of a religious nature. For some reason, the instrument fell out of favor for about one hundred years and was not revived until the age of virtuosity in the middle of the nineteenth century. At this point in music history, the trombone enjoyed a renaissance of popularity, although its highly respected religious role no longer existed. The new role as a solo instrument was encouraged mainly through the efforts of two virtuosi, whose fine playing and fine command of the instrument brought it to the attention of composers of the period, as well as to the attention of an adoring music-listening public.

Carl Traugott Queisser and Friedrich August Belcke were two versatile musicians who lived during the height of the popularity of the instrumental virtuoso. Belcke was born in 1795 and joined the Gewandhaus Orchestra in Leipzig, where he made his debut as a soloist in 1815. The reaction to his performance was as follows:

Finally, Herr Belcke, a young man of talent and considerable skill, astonished us with a potpourri for the trombone...in a style which was for us completely new. The work, by Meyer, was not only written with a complete knowledge of the instrument and skilled exploitation of all its principal qualities, but was also very well written as a piece of music in general; and, in spite of its great difficulty,
the soloist played it with a precision, clarity and neatness -- yes, even with a fine cantilena -- such as we have never before heard from a trombonist. He was applauded by all.¹

Belcke spent most of his career as a soloist in Berlin, although he occasionally made concert tours, and he died in 1874. He was one of the first to recognize the merit of the F-attachment and trigger mechanism, and in the early 1820's he was using one of Stolzel's instruments with valves, a "tenorhorn" similar to today's baritone.²

Carl Traugott Queisser was born in 1800 and as a youth learned to play all of the instruments. He, too, was a member of the Gewandhaus Orchestra for a while, and throughout his lifetime was highly influential, not only as a trombone virtuoso, but as a string player as well. He was a fine violinist and violist and was influential in establishing chamber music on a professional basis in Germany. His playing has been described by a contemporary as follows:

I have heard nothing so soft, round, and deep as the tone of this extraordinary player, who, at the age of twenty-seven, attained the most surprising mastery. At the last meeting in Zerbst he performed a concertino on his instrument, which will not be soon forgotten.³

²Ibid.
Queisser was apparently noted more for his tone than was Belcke, although both were lauded for their outstanding technique on their "ungainly instruments."\(^4\) Queisser died in 1846, a distinguished musician and person well-loved by all.

Both Belcke and Queisser were influenced by the areas in which they lived. Queisser, in Leipzig, was at the heart of musical Germany, and was much in demand in the well-organized concert life of the city. His repertoire remained rather small, consisting of the the David Concertino and a few other works by local contemporary composers. Belcke did more work of a varied nature, such as fill-ins in theaters, because the concert life in Berlin was not as extensive as that of Leipzig. Both artists had a repertoire of showcase pieces, as did all virtuosi of the time, with which they dazzled their audiences.\(^5\)

The type of instruments that these two artists played is very important because of the influence that their extensive command of the technique had on subsequent playing and writing. Both used a form of bass trombone, as opposed to the small-bore alto trombones used one hundred years previously. The pitch of these instruments is somewhat

\(^4\)Rasmussen, op. cit., p. 8.

\(^5\)Ibid., p. 9.
controversial, either F or B-flat, and by examining the music played it is probable that they may have started with an F instrument and gradually progressed to a B-flat instrument, a wide-bore tenor, equipped with some sort of device to give the extended range of the bass trombone. This trigger device was worked on by Belcke, who was reported to have used it in concert with good results, especially on the "low notes" which had previously been produced only by the lips as false tones. This device was further improved by Queisser, who worked with the instrument maker, Sattler, in Leipzig. Queisser recommended the new instrument with the F-attachment very highly.

The types of programs that these two artists played on were somewhat different from the solo recitals or concert appearances with which we are familiar today. Queisser appeared on programs as a featured soloist, along with other musical events such as overtures, vocal scenes, and symphonies. Belcke, who usually had to organize his own concerts, usually included quite a wide, somewhat unrelated variety of musical fare. The programs were also longer than today's two- or two-and-one-half-hour concerts.

The chief characteristics of both these early virtuosi

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6Low E-flat, D, D-flat, C, C-flat. The addition of the trigger caused extra tubing to be added to the total length of the horn, which, when employed by the player, enabled the production of these notes as real pitches, with a sound that matched the rest of the range of the horn.
were their smooth cantabile playing and their agility in rapid passages, trills and so on, which were not normally regarded as idiomatic to the trombone. One of them was said to have embellished the introduction to Mendelssohn's Lobgesang as shown in Figure 1.

Fig. 1--Excerpt from Mendelssohn's Lobgesang, quoted in Gregory, The Trombone, p. 151.

A typical example of the type of original music written and played by the virtuosi of the time is the concerto by Ferdinand David. (David was the concertmaster of the Gewandhaus Orchestra and was the artist for whom the famous Mendelssohn Violin Concerto was written.) Even for trombonists today this concerto is not without its difficulties. Queisser's command of the tonal range must have been very good indeed.

The concerto is in one long movement which is divided into three parts. The first allegro is repeated in almost identical form after an interlude entitled Funeral March.

An example of the technical ability required is shown in the following illustration, Figure 2, from the first
movement. The difficulty here lies in the rapid negotiation of arpeggios from low to high.

\[ \text{Fig. 2--Ferdinand David, Concertino, Opus 4, measures 119 and 120.} \]

The range of the instrument is exploited fully, from c' to G, which, as previously discussed, was well within the tessitura of the B-flat tenor trombone. The dynamic range required is complete from fortissimo to pianissimo. The tonal control needed is exemplified by the slow second movement, with its requirements on the performer to cover a wide dynamic and tonal range while exhibiting a fluent legato and good control of a pleasing sound. Figure 3 is a passage showing both the range of the instrument and the dynamics needed.

\[ \text{Fig. 3--David, Concertino, measures 25 through 27} \]
Endurance is also a major problem in performing this work, because of the long stretches without a rest and the physical stamina required by the bravura ending.

There are a few other nineteenth century virtuoso pieces which still remain in the repertoire. The best are Saint-Saen's Cavatine, Friedebald Grafe's Concerto in B-flat Major, Alexandre Guilmant's Morceau Symphonique, Opus 88, Theodore Dubois' Concert Piece, and Phillipe Gaubert's Morceau Symphonique. Musically most of these works, as with the David Concertino, are "of little interest though they show some intriguing sidelights on the history of the golden age of the virtuoso."^8

The increased popularity of the trombone, which had started in Paris in the early nineteenth century, spread through Europe, and was especially prevalent in Germany. "By 1830 the demand for trombones had reached such a degree in some places that no work could be performed without them."^9

Although Belcke and Queisser were not able to establish a lasting school of trombone solo playing, their influence was important in other ways. Their manner of playing the trombone in this period was important in that the style of

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^8 Gregory, op. cit., p. 152.
^9 Rasmussen, op. cit., p. 16.
playing was more nearly that of the modern school of trombone performance than of the old Viennese school. In fact, this period was influential, not so much for fostering a school of trombone solo playing, which it could not do, but for the influence it had on composers to start to write more completely for low brass and to exploit the technical abilities of colors of the instrument in a way never before used.
INFLUENCE OF THE PARIS CONSERVATOIRE

At approximately the same time as Queisser and Belcke were trying to establish the trombone as a solo instrument in the Germanic countries, influences were starting to be felt in France. This trend was initiated by Hector Berlioz and was continued by the Paris Conservatoire.

Berlioz wrote a work in 1840, *Symphonie Funèbre et Triomphale*, which featured the trombone as a solo instrument in the entire second movement. At a performance of this work for an industrial exhibition on August 1, 1844, musical forces totaling over one thousand performers were brought together. Berlioz mentions the trombone soloist in his memoirs: "Of the remaining pieces, the most successful were the 'Oraison funèbre' and the 'Apothéose' from my Symphonie Funèbre et Triomphale (the trombone solo played with remarkable talent by Dieppo),..."\(^{10}\)

The solo trombone at this time, as evidenced by Berlioz' writing, was treated much like the orchestral trombone, that is, noble and grandiose with few technical and flexibility requirements. Berlioz' thoughts on the trombone are expressed in his treatise in the following terms: "menacing and formidable, heroic and majestic, gloomy

---

and lugubrious.\footnote{11}

In the "Oraison Funèbre" the terms "noble" and "grandiose" apply very well, since vocal qualities are suggested throughout. An example is seen in Figure 4.

\begin{center}
\includegraphics[width=0.5\textwidth]{fig4.png}
\end{center}

Fig. 4--Hector Berlioz, Grande Symphonie Funèbre et Triomphale, Movement 2, measures 88 through 91.

In fact, this movement is a reworking of a scene from Berlioz' early opera, Les Francs Juges (1826-28).

In Act III of the opera, Arnold, the hero, having arrived for a sinister midnight assignation, calls upon sleep in an Invocation to calm his forebodings. To take one extract from the libretto, bars 40-57 of the "Oraison Funèbre" were originally a setting of the following:

\begin{quote}
Tu ne sais pas trahir le malheur qui t'implore
Dieu des infortunés, tu te plais ô sommeil
A vaincre dans leurs flancs le mal qui les dévore
Et le belle espérance enchante leur reveil.
\end{quote}

In the "Oraison Funèbre" the solo trombone part is an adaptation, with a few modifications, of the vocal line.\footnote{12}


Even though by today's standards this work is technically very simple, Berlioz had some doubts that a good trombonist could be found to render the solo part adequately. In a footnote to the "Oraison Funèbre," he stated,

If there is no tenor trombone capable of a good rendering of the solo part in this movement, it can be played on an alto valve trombone in F, or on a piston valve horn in G, or on a bass clarinet in C. The solo has been arranged by the composer for each of these instruments and engraved with the orchestral parts. In such a case the bass clarinet is to be preferred to the horn or to the alto trombone.  

This perhaps sheds some light on trombone solo performance in France at this time. However, as it turned out, Berlioz was well pleased with Dieppo's performance.

Dieppo was the first official teacher of trombone at the Paris Conservatoire. He filled the post from 1836 to 1871. He and his unofficial predecessor, Felix Voboran, left two of the earliest nineteenth-century trombone methods that exist today. Both of these methods did little to advance the trombone technically and are musically inferior. They are of little use today except for historical purposes.

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13Ibid., p. xi.

14Theodore Lassabathie, Histoire du Conservatoire Impérial de Musique et de Déclamation (Paris, 1880), p. 78. This information is contradicted by Andre LePosse in his Traité du Pédagogie du Trombone who states that Cherubini established the first trombone class in 1833 with Felix Voboran as the teacher. However he does state that Dieppo was the first official teacher.
It was not until the tenure of Dieppo's pupil and successor, Paul Lespagne, known under the pseudonym of Paul Delisse,¹⁵ that the trombone emerged as a solo instrument of great flexibility and originality. Delisse was the first to transcribe the works of the great composers of the past for trombone. His transcriptions of the works of Bach, Haydn, Mozart, and Beethoven for solo and multiple trombones offered players of this instrument a chance to learn the styles of the past through performance. During Delisse's tenure as the trombone teacher (1871-1888) the course of study was almost exclusively based on these transcriptions.¹⁶ Delisse was technically very accomplished as a performer and did much to increase the technical and flexibility potential of the trombone. Many of his transcriptions offer difficulties found most challenging by today's trombonists.

Delisse's successor, Louis Allard, stayed at the Conservatoire from 1888 to 1925. It was during his tenure that the solo trombone received some of the first works originally written for trombone and piano. These works were written as contest pieces for the instrument by members of the faculty, to be performed as part of the graduation requirements. Because of their nature as test pieces they

¹⁶ Ibid., p. 16.
tended to become more difficult each year and to tax the technical capabilities of the instrument. The range was extended to three and sometimes even four octaves. This raised the level of solo performance and made the graduates of the Paris Conservatoire some of the best trombone players in Europe.

Aside from raising the technical standards of the instrument, the main influence of the Conservatoire was the creation of a solo recital literature for the trombone. Many of these works were written in the early part of the twentieth century and have been severely criticized. However, this is the only Romantic recital literature that the trombone player possesses. Works such as the Saint-Saëns Cavatine, Morel Pièce en Fa Mineur, and Guilmant Morceau Symphonique were all originally contest pieces. As J. M. Nicholson states, "despite their 'flaws,' however, these compositions have served a useful purpose in providing studies in style, interpretation and technique. They sometimes have shown an originality, passion, and vigor rarely encountered in more 'academic' works."18

17 Mary Rasmussen, "Review of Second Concertino by René Louthe," Brass Quarterly, VI (Spring, 1963), 131.
18 Nicholson, op. cit., p. 36.
THE SOLO TROMBONE IN THE EARLY BAND MOVEMENT

Toward the end of the nineteenth century a new impetus was given to the trombone as a solo instrument. The town and professional bands that were being formed in the United States included brass virtuosi as soloists and often featured the trombone. The professional bands of Gilmore, Sousa, and Pryor all included some of the finest wind artists of the day, and much of the solo literature for trombone comes from the trombone players who performed with these bands.

One of the earliest of these trombone virtuosi was Frederick Neil Innes. He gave a real impetus to the revival of the solo trombone with his great performing ability on the instrument, his compositions for solo trombone, and his teaching ability. He was already active in all these capacities as far back as 1870. Some of the other early trombone soloists were Frank Holton, Leo Zimmerman, Jerome Proctor, and Charles Randall.  

Of all the early band soloists, however, the man most influential in the development of the trombone as a solo instrument was Arthur Pryor.  

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In an era noted for its brass virtuosi, Arthur Pryor ranked at the top and has yet to be surpassed. His technical ability, as captured by some of the early cylinder recordings, was uncanny, and the solos he wrote, as well as the solos written for him, contain difficulties of the most complex variety imaginable.

He was born in 1870 and studied piano, violin, and cornet as a boy. In 1881 he made his first appearance on a valve trombone, and it was not until several years later that he first saw a slide trombone and began to master it. In 1892 he joined the great Sousa band in New York, where he amazed the entire band with his virtuosity. A year later he became first-chair trombonist and soloist with the band. He later became assistant conductor.

His virtuosity was his main attraction, a part of his playing which is evident on the old recordings. The incredible speed of his runs and the wide leaps he negotiates so easily are truly amazing. The beauty of his tone and the quality of his vibrato are hard to judge, because of the bad quality of the recordings, but according to his contemporaries, they were also outstanding. One critic commented on Pryor's playing in this manner: "His execution set the prairies afire: his vibrating pedal tones rattled the windows of the theater and killed the gold fishes and stunned the canaries all the way out to the packing plant where even the iron
gates trembled."20

Pryor organized his own band in 1903 and recorded as late as 1928. He wrote many pieces for this group, as well as solo pieces for the trombone. He died in 1942 at the age of 72.

Pryor did not achieve his great ability on the trombone by sheer natural talent alone. He worked hard at it all his life, as did most of the other virtuosos of the time, and as an adult refused to play in public if he could not practice two hours a day. John White, a friend of Pryor as a boy, claims that he practiced ten hours daily and did nothing else.21

Other famous trombone virtuosos of the time were Frank Holton, Robert E. Clark, Ernest Clarke, Gardell Simon, Charles Stacy, and Leo Zimmerman.22 All of these men devoted long hours of practice to their instrument and influenced the art of solo trombone playing in different ways. For example, Frank Holton, who played with Sousa's band, was unhappy with the trombones being made at the time, and devoted most of his life to creating a better instrument. His legacy is the famous Holton Company. Ernest Clarke wrote a method for the trombone, still in use today. Gardell Simon was known

20 Glenn Bridges, Pioneers in Brass (Michigan, 1965), p. 103.
21 Ibid.
22 Ibid., p. 101.
for his ability to play chords on the instrument, an effect used in modern trombone music. All of the virtuosi had exceptional technique, including such abilities as fast double and triple tonguing, fluent legato, fast lip slurs, lip trills, good endurance, complete control of the range, and the ability to make wide leaps quickly and accurately.

The main influence of this school of trombone playing was the push it gave to the technical mastery of the instrument, something which had been seen once with Belcke and Queisser, but which had not flourished since that time. In the early twentieth century, however, with the growth of the entire band program in America and the growth of the public school movement, as well as the increased availability of recordings, the influence of these masters was very quickly felt by the music-loving audience. As mass produced instruments became popular more people were able to take up the trombone as their instrument.

The technique of these artists, which was facilitated by the small-bore horns and mouthpieces which they used, was not as influential with orchestral composers, who still preferred the large dark tones of the wide bore instruments. Bruckner, Mahler, Strauss, and Wagner did not have the small-bore instrument in mind when they wrote. They preferred the large tenors of the Germanic school.
Pryor's virtuosity is confirmed on record and by the music he wrote for himself. His famous solos, such as Annie Laurie, My Old Kentucky Home, and Blue Bells of Scotland, contain such technical difficulties as are found in Figures 5 and 6.

Fig. 5--Arthur Pryor, Blue Bells of Scotland, second variation, measures 2 and 3.

Fig. 6--Arthur Pryor, Thoughts of Love, Waltz No. 3, measures 34 through 37.
His cadenzas are also incredibly difficult, as seen in Figure 7.

Fig. 7--Arthur Pryor, Thoughts of Love, cadenza
INFLUENCE OF THE JAZZ TROMBONE SOLOISTS

The very nature of jazz led to new experiments in playing the trombone. The strong improvisational aspect of jazz naturally allowed the performer great freedom to experiment in whatever way he wanted to, and undoubtedly new effects were discovered in this way. Many jazz musicians were unschooled in the traditional symphonic manner and were thus uninhibited by the traditional viewpoint of trombone playing and were also able to discover technical abilities of the instrument as they taught themselves to play. The freedom of their playing also allowed them to experiment freely with new techniques, since they were not confined to playing the right notes at the right time for a certain conductor.

Some of the experimental effects were distortions of regular techniques. For example, a wide variety of mutes, all sorts of vibrati, overblowing, distorting tone, glissandi for both slide and lip, tremolo, growling, rips, microtones, and smears were all used.23

Three of the most influential jazz performers on trombone who advanced the position of the instrument to new heights were Jack Teagarden, Vic Dickenson, and Tommy Dorsey. "...Teagarden gave the trombone respectability as an equal melodic voice...He took the jazz trombone out of the circus, 

23Gregory, op. cit., p. 143.
off the tailgate and placed it alongside other melodic instruments as a lyrical flexible entity."\(^{24}\)

Teagarden made excellent use of alternate positions to increase the technical potential of the instrument. He must be rated alongside Arthur Pryor for his contributions towards increasing the instrument's flexibility. Two typical examples of the type of execution he was capable of are illustrated in Figures 8 and 9.

\[\text{Fig. 8--Excerpt quoted by Phil Wilson, "Three Great Jazz Trombone Stylists," p. 50.}\]

\[\text{Fig. 9--Excerpt quoted by Phil Wilson, "Three Great Jazz Trombone Stylists," p. 50.}\]

\(^{24}\)Phil Wilson, "Three Great Jazz Trombone Stylists," The Instrumentalist, XXVIII (February, 1974), 50.
In Figure 8 the only possible way to perform the second beat of the second measure is by using alternate positions, in this case fourth and fifth positions. The execution was therefore possible only by lip arpeggio. The second example, Figure 9, again shows Teagarden's mastery of the lip arpeggio. The A-flat arpeggios would all be played in third position, the G arpeggio in fourth and the G-flat in fifth, thus avoiding slide movement. In this way he gained flexibility and technique.

Vic Dickenson's contribution to solo trombone playing was an expansion of color. As Phil Wilson stated in listening to Dickenson play, "Vic would get so many colors out of the instrument -- growls, whispers, pedal tones. . . ." Wilson cites a typical Dickenson solo in Figure 10.

Fig. 10--Example of a Dickenson cadenza

Some of these sounds, such as the growl and buzz, foreshadow the avant-garde composers' use of the trombone. The only thing that was to change was the context in which they would be used.

Tommy Dorsey's contribution to trombone playing was his beautiful solo legato style. Never had the trombone achieved such a singing lyric quality, comparable in many ways to the voice. This suave lyric style did much to erase the connotation of the trombone as clumsy, loud and capable only of bombastic outbursts.

Dorsey wrote many arrangements and had many arrangements written for him which featured the trombone as a solo instrument. The majority of these arrangements were ballads intended to show off Dorsey's singing legato and beautiful phrasing. He took advantage of the brilliant sound of the small-bore trombone he used by playing almost exclusively in the upper register, which tends to give the trombone added brilliance. The most famous example of all these
traits is his theme song, *I'm Getting Sentimental Over You*. (See Figure 11.)

![Musical notation]

Fig. 11--George Bassman, *I'm Getting Sentimental Over You*, measures 5 through 8.

The numerous recordings that he made of this work attest to his mastery of the singing style which was to influence so many future performers on the instrument.
The development of trombone technique has been influenced by its musical environment in much the same way as the technique of the violin has evolved. The basic qualities of the trombone were stabilized approximately five hundred years ago and the nature of subsequent improvements has been in the types of refinements made in the manufacture of the instruments. For example, better slides, F-attachments to facilitate some passages, and water keys are all fairly recent innovations. Technical abilities were not fully exploited until the nineteenth century virtuosi showed to what extent slide technique and lip technique could be developed. Since then, until the present, trombone technique has been stabilized. The violin followed a similar pattern of technical development. The instrument was perfected about three hundred years ago, and Paganini, in the nineteenth century, showed what techniques could be accomplished on the instrument. Since then, the playing potential of the violin has somewhat stabilized. In the present era, however, the trombone, as well as the violin, has begun a new metamorphosis.26

26Gregory, op. cit., p. 142.
It is apparent now that although the nature of the instrument has remained stable, circumstances around have not, and have thus caused new possibilities of trombone technique to be explored and discovered. The approach now taken by some composers and performers is different from the traditional attitude toward the trombone, a noble instrument best known for its sustained solid tones. The new approach treats the trombone as being capable of producing all sorts of new colors, in all sorts of musical contexts. Many of these new techniques had already been foreshadowed by both the nineteenth-century bandsmen and the jazz artists.

One of the new techniques is the expansion of the range, both high and low. All performers are now expected to have good command of all pedal tones, although naturally the bass trombonists will specialize in these notes. The gap between low E and the pedal B-flat is also considered playable by all performers, either with the use of an F-attachment, or by use of the lip to fill in the missing notes. A high G" is playable by many performers, thus giving the instrument a range of four or more octaves.27

Slide technique requirements are much faster today than before. Greater facility is required of players today because harder parts are written and played than previously.28

27 It is not unusual to hear some performers who have extended the range to high B-flat" and pedal C.

28 Gregory, op. cit., p. 146.
New colors are available to the performer, mostly through different types of mutes. In addition to the traditional straight mute, which now comes in materials such as fiber, aluminum and cardboard, there are cup mutes, barrel mutes, Harmon mutes, plungers, solo-tones, and whisper mutes. These innovative mutes were largely the result of the jazz stylists' search for new colors.

Another large area of new innovations is that of multiple sonorities. This includes mostly the use of the voice, in various guises such as humming, breathing, whispering and tonguing into the mouthpiece, either while playing normally or without playing. An interesting side-light occurs here.

We are inclined to associate this technique (singing and playing) with the contemporary palate, but it is not really new to the mid twentieth century. Gardell Simons, Simon Mantia and Arthur Pryor were just three of the trombone virtuosi from the late nineteenth century and early twentieth century who mastered the technique. They used it to produce chords and commonly incorporated it into the cadenzas of pyrotechnical solos they played with famous bands of the era.

Robert Mueller, at the end of his nineteenth-century Technical Studies for Trombone, Volume 2, includes an entire page of multiphonics, where the performer is directed to

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29 Gregory, op. cit., p. 147.

30 Milton Stevens, "Vocalization - An Introduction to Avant-Garde Trombone Techniques," The Instrumentalist, XXVIII (February, 1974), 44.
play the bottom notes in the normal manner while singing the upper notes. If the pitches are correct the differential notes (as indicated in Figure 12) will sound, thereby creating full chords.

![Musical notation]

Fig. 12--Robert Mueller, Technical Studies for Trombone, Volume 2, Chorale "O Keep Us in Thy Mercy."

The same principle is applied by the composers of the avant-garde, but they make the intervals dissonant.

Also included in the multiple sonorities category is the use of percussive effects, such as tapping on the bell, popping the valve slides and adding water to the slide to produce a gurgling effect. Another multiple sonority is the inducement of sympathetic sounds, such as the vibrations produced when a piano damper pedal is depressed and the bell is pointed into the piano when the trombone is played, thus allowing sympathetic notes to sound quite strongly.
A work that is a compendium of the various avant-garde techniques for trombone is the Krenek *Five Pieces for Trombone and Piano*, composed in 1966 for the avant-garde trombonist Stuart Dempster. This work represents a culmination of the techniques of the nineteenth and twentieth centuries. At first glance one might consider the techniques employed in this work as a new and revolutionary employment of the trombone as a solo instrument. This is not so. Most of the techniques have roots in the past and only the context has changed.

Range requirements are from the highest note possible to pedal A-flat. In the second piece there is an extremely high entrance on an f" marked pianissimo. (See Figure 15.) This has no precedent in the solo literature, but the person for whom this was written has such a secure high register that Krenek probably felt supremely confident that this note at such a dynamic level was possible for him. There is also use made of the notes between E and pedal B-flat. Thus the work requires an F-attachment. (See Figure 13.)

![Musical notation](image)

Fig. 13--Krenek, *Five Pieces*, Piece No. 1, measures 3 and 4.
Another example of notes requiring the F-attachment is seen in Figure 14. The addition of a cup mute makes the passage more difficult because the response of the instrument in the low register is changed.

Fig. 14--Krenek, Piece No. 1, measures 30 and 31

Very advanced slide technique is also required. This passage from Piece Number 2 requires great agility with the slide, again made more difficult because of the insertion of the wah-wah mute.

Fig. 15--Krenek, Piece No. 2, measures 13 through 17

There is also a new sound called for, a harmonic glissando which involves the rapid alternation of the same
note between two slide positions, for example B-flat in first and fifth positions. This occurs in Piece Number 5. (See Figure 16.)

![Musical notation](image)

Fig. 16--Krenek, Piece No. 5, measures 23 and 24

Krenek also calls for rapid notes of unspecified pitch as in Piece Number 1. (See Figure 17.)

![Musical notation](image)

Fig. 17--Krenek, Piece No. 1, measure 5
The *Five Pieces* expands the color palette of the trombone by the addition of various sounds other than playing the instrument by itself. Krenek includes the following:

1. Multiple sonorities with the voice singing above the pitch played. The last four measures of Piece Number 2 are especially innovative in this regard (Figure 18). The dissonant intervals of the last two notes create beats and the trombonist is instructed to play into the piano, which sets the inside of the piano vibrating, and produces a shimmering sound.

2. Use of straight, cup and wah-wah mutes.

3. Use of quarter tones.

4. Use of slap tongue, a harsh variant of the flutter-tongue.

5. Removal of the F-attachment slide. Alternation between the F and B-flat sides produces an unusual effect.

6. Hitting the mouthpiece (while attached to the horn) with the palm of the hand, thus producing a popping sound.

7. Removal of the F-attachment valve slide without depressing the valve, again producing a popping noise.

8. Taking off the regular slide and engaging it on one tube only of the slide. Approximate pitches produce a fuzzy, airy, and soft quality.

9. Muttering, barking, and clearing the throat into the horn. This amplifies all of the sounds.
Fig. 18--Krenek, Piece No. 2, measures 20 through 23
10. Putting the mouthpiece all the way into the mouth (behind the teeth) with the tongue flapping behind the teeth. The sound produced is similar to flutter-tonguing, but has no pitch.

11. Rolling the bell of the horn inside the piano on the strings.

12. Shaking a plastic handle of a percussion instrument inside the bell of the trombone.

13. Taking the mouthpiece out of the horn and whistling over the stem of the mouthpiece.

A great many of these uses of the solo trombone were experimented with by the band virtuosi (multiphonics) and the jazz artists (color changes, extreme range, mutes). The avant garde trombone thus represents a culmination of, not a radical break with, the past.
NOTATIONAL SYMBOLS AS USED BY KRENK

Hit mouthpiece with palm, bell up.
Remove valve slide making "pop."
Hand over wah-wah.

Fast harmonic glissando on same note.

Harmonic glissando on same position, as high as possible.

Make this sound by putting the mouthpiece all the way into the mouth (behind the teeth) with the tongue flapping in the mouthpiece.

Mutter into instrument.

Bark.

Throat clearing.

Shake plastic handle in bell.

Roll bell on piano strings (center section).

Slap tongue; similar to flutter tongue but more harsh.

31 Instructions are by Stuart Dempster.
CONCLUSION

The history of the development of the solo trombone thus displays an evolution from a relatively straightforward style to one that can easily accommodate the music of the avant garde. This whole process of evolution and where it has led is best summarized by Robin Gregory:

In sum these innovations allow the trombone to display a new side to its character...perhaps in accord with the ethos of the age it has developed a commanding, even aggressive side to its personality, eloquent and capable of expressing a wide range of emotions...Lovers of the trombone must decide for themselves whether this is a development of which they can whole-heartedly approve. The important point is that it is evidence of fresh thinking about the instrument. There are, of course, limits to the technical capacity of any instrument, but it is only as the result of the demands of composers who are interested in the trombone and knowledgeable about it, and of players who wish to feel more stretched than they are by the greater part of the trombone repertoire, that these limits will be reached.32

The capabilities of the modern trombone as a solo instrument are limited only by the imagination of those writing for it.

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