

# *Table of Contents*

<u>Preface by Ralph Sauer</u>	1
<u>Author's Introduction</u>	2
1. Unison Remington Pattern	3
2. C Major – Pitch Bends	4
3. E-flat Major – Follow the Leader	6
4. I-V <sup>7</sup> -I	7
5. F Major – Thirds and Fifths	8
6. G-flat Major – Overlapping Scale Degrees	10
7. D Major – Same Pitch Over a Changing Harmony	11
8. f minor – Same Pitch Over a Changing Harmony	12
9. B-flat Major – Thirds and Fifths	13
10. Chromatic Scale	14
11. Ascending Arpeggios	16
12. E Major – Harmonized Arpeggios	17
13. G Major – Dynamic Changes	18
14. D-flat Major – Harmonized Arpeggios	20
15. B Major – Harmonized Interval Pattern	21
16. Fourths	22
17. Descending Arpeggios	24
18. A Major – Overlapping Intervals	25
19. “Mahler 3”	26

## *Author's Introduction*

One of the best ways to grow as a musician is to emulate the great masters of your instrument. In this volume of *Long Tone Duets*, trombonists have the opportunity to improve by playing along with Ralph Sauer, long time principal trombonist of the Los Angeles Philharmonic. As you play along with Mr. Sauer, strive to match all the wonderful features of his playing, including his tone quality, intonation and articulation.

In order to imitate Ralph Sauer's playing, it is essential to listen critically to your sound in order to compare it to Mr. Sauer's and to respond by making the appropriate adjustments so your sound matches his. Critical listening and the ability to change in response to a perceived shortcoming are learned skills – ones that must be cultivated carefully over time and used constantly. The development of these skills is a primary goal of this book because musical growth depends upon them.

*Long Tone Duets – Ralph Sauer Edition* is based upon the first volume in this series (simply called *Long Tone Duets*). Some of the duets in this book are versions of the originals from the first book and others have come about through my collaboration with Ralph. As a result, this book not only captures Ralph's sound on the CD but also includes some of his teaching ideas imbedded in the duets. Number 1, for example, reflects Mr. Sauer's time as a student of Emory Remington at the Eastman School of Music. Here is perhaps the most famous long tone pattern, played by one of Remington's most successful students in the way he was taught.

There are two types of duets in this book: unison based duets and harmonically based duets. The unison based duets are numbers 1, 3, 6, 10, 11, 13, 17 and 18. In these duets, you play the same pitch as Mr. Sauer in an overlapping fashion, handing the melody back and forth. In all the other duets, the long tones are harmonized in some way. In both cases, it is essential to blend your sound with Mr. Sauer's and to create a composite sound which is always pleasing and in tune. When the two parts are perfectly in tune, whether the duet is unison or harmonized, the resulting sound is "beatless".

Duet number 2 (*C major – pitch bends*) is designed to demonstrate the difference between in tune, beatless intonation and faulty intonation. As you move the pitch according to the arrows, the two sounds interact in such a way that the pitches clash and beats are created. These beats sound like a sort of "buzzing" in the air or a disturbance in the composite tone quality of the two players. In order to play in tune it is essential to cultivate sensitivity to how the two sounds are coming together. Are the pitches cooperating in a pleasing, restful sort of sound or is there a clash of sounds producing beats?

In the unison duets, it is relatively obvious how to create beatless intonation; simply play exactly the same pitch as Mr. Sauer and if there are beats, move the slide until they disappear. The harmonized duets, however, require the player to understand the harmonic function of their note and change the pitch of the note accordingly in order to produce beatless intonation. When playing the third of a major chord, adjust the note downward to produce beatless intonation. Perfect fifths must come up slightly and minor thirds must be moved upward as well. Of course, in order to incorporate these principles of intonation, it is necessary to have a basic knowledge of music theory and to integrate this knowledge as you play.

Ultimately, let your ear be your guide and always strive for a purity of sound between the two parts. If you strive to match Ralph Sauer's tone, intonation and articulation you will gain maximum benefit from this book.

## 4. I-V<sup>7</sup>-I

*This duet is written as a I-V<sup>7</sup>-I harmonic progression. The first phrase, for example, is an A-flat major chord going to an E-flat seventh chord and back to an A-flat major chord. You will be playing the third of the A-flat chords and the seventh of the E-flat chord. Both the third and seventh must be lowered in order to be in tune.*

*Four clicks up front*

*You*

*Mr. Sauer*

*I V<sup>7</sup> I*