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Tommy Pederson (1920-1998) was a twentieth century trombonist and composer whose legacy continues through his many compositions and recordings. Although Pederson's life affected many in the trombone community, articles and other materials that describe his contributions are difficult to locate. A studio musician who often has been described as the "foremost authority on the art of playing the trombone," Pederson has been heard on countless soundtracks and recordings.

Born August 15, 1920, Pullman Gerald "Tommy" Pederson started playing the trombone at age 13 and began his musical career as a member of Orrin Tucker's touring band in 1940. In 1946, Pederson relocated permanently in Los Angeles, where he continued his career as a big band performer. After 1948, Pederson worked as a freelance studio trombonist for over twenty years on radio and television shows, movies, and records, rejecting a career in any one motion picture staff orchestra because this would have limited his ability to freelance.

Pederson was not only a performer, but also a composer and arranger. His compositional career produced a catalogue of works totaling over three hundred titles including works for solo trombone and trombone ensemble. Six compositions are examined in this document, including *Wines and Chimes*, *Silhouettes*, *Waltz of the Dirty Shirts*, *The Prince of Attica*, *She Has Gone*, and *I've Been Working on the Trombone*. Pederson's works feature compositional devices that are reflective of both his studio

playing and elements of jazz. In addition, many of his works incorporate a uniqueness achieved through the whimsical treatment of a familiar melody. Pederson was fortunate during his career to have a testing ground for his compositions in Hoyt's Garage, a group that featured the most successful Los Angeles studio musicians of the time. Several of the performers collaborated with Pederson to produce recording projects that feature his compositions and arrangements.

Remembered as a trombonist and composer, Pederson's albums and compositions document his substantial and varied contributions to trombone performance and literature. Highlighted by many performances with well known singers and instrumentalists, Pederson's legacy is an unmatched quantity of literature for the trombone.

THE CONTRIBUTIONS OF TOMMY PEDERSON (1920-1998)  
TO TROMBONE PERFORMANCE AND LITERATURE  
IN THE TWENTIETH CENTURY: A LECTURE  
RECITAL AND DOCUMENT

by

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Approved by

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APPROVAL PAGE

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## CHAPTER I

### INTRODUCTION

Tommy Pederson (1920-1998), trombonist, composer, and arranger, made many significant contributions to trombone performance and literature in the twentieth century. His legacy continues through many compositions for trombone ensembles of all sizes and through recordings documenting his collaborations with significant musicians of the twentieth century. Although Pederson's life affected many in the trombone community, articles and other materials that describe his contributions are difficult to locate.

Many trombonists from the twentieth century can be described as having a significant impact on trombone performance; however, Pederson's contributions are unique. Often labeled as the "foremost authority on the art of playing the trombone,"<sup>1</sup> Tommy Pederson performed with many of the well known big bands from the 1940s-1960s, and he can be heard on countless recordings, movies, and radio broadcasts from that time period as well. Pederson was involved in a number of notable recording projects, and these albums are well known among trombonists today.<sup>2</sup>

Tommy Pederson also contributed significantly to trombone literature, including the composition of over three hundred works ranging from solo compositions to etude

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<sup>1</sup> Tommy Pederson, *Advanced Etudes for Tenor Trombone* (Miami, FL: Schmitt, Hall & McCreary), 1971.

<sup>2</sup> Michael Millar, "In Memoriam: Tommy Pederson," *ITA Journal* 26 (Summer 1998): 22.

books and trombone ensemble works.<sup>3</sup> His compositions hold a unique position in the literature written for trombone, as they have a distinct style that is not found in other works for the instrument. In addition, the quantity of works he composed for the instrument is unmatched today.

### Purpose

The purpose of this project, including the written document and lecture recital, is to document the contributions Tommy Pederson made to trombone performance and literature and to showcase several of his compositions in a recital format. Although he is known among trombonists today, Pederson's impact will surely carry into the following decades. Providing a glimpse into his compositional output and his many performances, this document details Pederson's importance in trombone history. Pederson composed over three hundred works for trombone and performed in a variety of venues, proving his versatility in the music industry and therefore affecting many musicians along the way. This document highlights some of the ways in which his influence can be felt today and in the years to come.

Pederson's compositions form a valuable part of the literature written for the trombone. Six compositions for various sizes of trombone ensemble were selected to be discussed in this document and to be performed as a part of the lecture recital. By combining jazz elements with basic technique required of all trombone players, Pederson's compositions stretch the performance demands placed on trombonists. These

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<sup>3</sup> Jim Boltinghouse, *All My Concertos*, liner notes.

technical challenges also arise from the group for which Pederson wrote, Hoyt's Garage.<sup>4</sup> Several of Pederson's original compositions and arrangements can also be heard on recordings by groups of which Pederson was a member.<sup>5</sup>

### Research Procedures

To determine Pederson's role among twentieth century trombonists, a search for documents revealed only basic information about his life, career, and compositions. Interviews with Pederson's colleagues through e-mail message allowed a better understanding of his performance and composition career. In addition, an analysis of six of his compositions revealed commonalities in compositional style and unique techniques used by Pederson when writing for the trombone. Recordings provided a description of his playing style and served as a stylistic model for the performance of these compositions.

Data was collected for the research document from a variety of sources. Articles, liner notes, program notes, online documents, and theses provided biographical information on Pederson, information on his compositions, and related material covering the work of studio musicians in the mid 1900s. The remarks and opinions by Pederson's colleagues provide a firsthand account of his life and his impact on trombone players today.

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<sup>4</sup> Hoyt's Garage was founded in 1946 and was comprised of Los Angeles studio musicians who met once a week to play transcriptions, other arrangements, and original compositions together.

<sup>5</sup> These albums, discussed below, include *All My Friends Are Trombone Players* and *Have Yourself a Merry Little Christmas*.

Through analysis and study, representative compositions from Pederson's trombone library provided insight for the recital component of this project. These works include *Wines and Chimes* and *Silhouettes* for trombone quartet, *Waltz of the Dirty Shirts* for trombone quintet, *Prince of Attica* for trombone sextet, and *She Has Gone* and *I've Been Working on the Trombone* for six trombones and one tuba. These compositions demonstrate Pederson's ability to write for trombone ensembles of various sizes. The goal of the analysis was to find what similarities existed between the works and what unique attributes were found in each individual composition. Similarities reveal a pattern in Pederson's compositional writing and denote certain characteristics common to his works. The compositions vary in style, tempo, and technical difficulty. Unique features of each composition, in addition to overall form and style, are discussed. Included in the discussion are distinguishing characteristics that are typical of Pederson's compositional style.

#### Related Research

Although Tommy Pederson influenced trombone performance and literature in the twentieth century, fewer than five articles document his life and contributions to these areas of music. Several brief articles exist that give some biographical information about Pederson. In addition, music databases and recordings list works that showcase his compositional ability and demonstrate his versatility as a big band trombonist, a film musician, and a composer.

Several professional trombonists released compact discs which incorporated one of Pederson's compositions, including compact discs by Joseph Alessi, principal trombonist of the New York Philharmonic, Douglas Yeo, bass trombonist of the Boston Symphony, Jos Jansen, a member of the Marine Band of the Netherlands, Ben van Dijk, bass trombonist of the Rotterdam Philharmonic Orchestra, Denson Paul Pollard, bass trombonist of the Hong Kong Philharmonic Orchestra, and Slidewerke, formerly called The National Slide Quartet. On his CD *Trombonastics*, Alessi recorded Pederson's *Cogent Caprice* along with the Juilliard Wind Ensemble. Several bass trombonists have recorded *Blue Topaz*, including Yeo (*Proclamation*), Jansen (*Blue Topaz*), and the Trombonly Ensemble (*Trombonly and Soloists*), with van Dijk as soloist. Pollard released *Up From Below*, featuring Pederson's *The Crimson Collop*, a bass trombone duet. On Slidewerke's CD *Trombania*, the Los Angeles-based quartet recorded two Pederson works, *South of the Border Suite* and *Slidelock*.

Although Pederson's compositions and recordings remain to document his musical genius, information is not available describing Pederson's role in the trombone world. Craig R. Gosnell wrote a dissertation about George Roberts, a bass trombonist and colleague of Pederson, discussing Roberts's time as a studio musician in Los Angeles.<sup>6</sup> In addition, Michael Millar's dissertation describes several brass studio musicians in Los Angeles, although Pederson is not included in this list of musicians.<sup>7</sup> Articles and books are also available that describe the music scene in California of which

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<sup>6</sup> Craig R. Gosnell, "George Roberts (b. 1928): Mr. Bass Trombone," (D.M.A. diss., University of Miami), 2003.

<sup>7</sup> Michael W. Millar, "Los Angeles Studio Brass Players," (D.M.A. diss., The Claremont Graduate University), 1999.

Pederson was a part. Adding to the body of trombone literature, this document provides an overview of the musical career of Tommy Pederson, trombonist, arranger, and composer.

## CHAPTER II

### PEDERSON'S LIFE AND CAREER

Born August 15, 1920, Pullman Gerald “Tommy” Pederson spent his childhood years in Watkins, Minnesota. Pederson began to play the drums and viola at age four; however, his career as a percussionist ended early. As a pit musician at a local silent movie theatre showing *The Big Parade*, Pederson saw a gruesome scene on-screen, during which he was supposed to hit the drum at the moment when a character was shot or stabbed; however, Pederson fainted instead.<sup>8</sup> At age 13, he began practicing the trombone at the expense of his viola playing. This choice came when Pederson wanted to express musically something “big and loud,” and his viola “squeaked.”<sup>9</sup> He loved practicing the trombone and woke up at 5:00 a.m. every day to begin his practice routine. Pederson also set himself apart as a trombonist as early as high school by taking his part up an octave during band class, much to the annoyance of the band director.<sup>10</sup>

Tommy Pederson began his professional musical career playing in touring big bands, beginning with Orrin Tucker’s band in 1940. Other band leaders with whom Pederson worked included Gene Krupa, Charlie Barnet, Tommy Dorsey, Woody Herman, and Benny Goodman.<sup>11</sup> While serving as trombonist in these bands, Pederson

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<sup>8</sup> Boltinghouse, *All My Concertos*.

<sup>9</sup> Millar, “In Memoriam,” 22.

<sup>10</sup> Millar, “In Memoriam,” 22.

<sup>11</sup> Pullman Pederson eventually adopted the name Tommy out of respect for his boss, Tommy Dorsey.

also arranged tunes for these ensembles.<sup>12</sup> He often performed as a soloist with these bands, including playing *Flat Top Flips His Lid* with Charlie Barnet's band.<sup>13</sup>

In 1946, Pederson relocated permanently in Los Angeles, where he continued his career as a big band performer. With Benny Goodman's band, Pederson played a series of radio broadcasts.<sup>14</sup> From 1946-1948 he formed his own big band, the Tommy Pederson Orchestra, a group that performed regularly at the Palladium in Hollywood. The Orchestra also performed on live radio broadcasts and featured Pederson on trombone, Corky Corcoran on tenor saxophone, and Billie Rogers on trumpet and vocals.<sup>15</sup>

Beginning in 1948, Pederson worked as a freelance studio trombonist for over twenty years on radio and television shows, movies, and records, rejecting a career in any one motion picture staff orchestra because this would have limited his ability to freelance. His recording credits include records with Frank Sinatra, Nat King Cole, Peggy Lee, Dean Martin, and Rosemary Clooney. Pederson also is featured on Spike Jones' album *Dinner Music for People Who Aren't Very Hungry* on which he performs *Flight of the Bumblebee*, called *Sneezin' Bee* on the album due to humorous antics Pederson inserts into the musical performance.<sup>16</sup> Many colleagues consider Pederson's live performance of *Flight of the Bumblebee* to be a highlight of his career.<sup>17</sup>

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<sup>12</sup> Millar, "In Memoriam," 22.

<sup>13</sup> Jim and Debbie Boltinghouse, personal interview by author, 29 January 2007, e-mail correspondence.

<sup>14</sup> Millar, "In Memoriam," 22.

<sup>15</sup> Boltinghouse, personal interview by author, 29 January 2007.

<sup>16</sup> Millar, "In Memoriam," 22.

<sup>17</sup> Boltinghouse, personal interview by author, 29 January 2007.

Pederson often performed on recordings with Billy May and Nelson Riddle, two composers and arrangers whom Pederson imitated in his own compositions. He also recorded a number of albums as a member of a trombone section. Several notable albums include Russ Garcia's *I'll Never Forget What's-Her-Name* (1955), *All My Friends Are Trombone Players* (recorded 1961, 1964; released late 1960s), *Tutti Camarata's "Tutti's Trombones"* (1970), and *Have Yourself a Merry Little Christmas* (1987).<sup>18</sup>

In addition to albums, Pederson's musical career included television and film work. His television credits include *I Love Lucy*, *The Danny Kaye Show*, and *77 Sunset Strip*. From 1950-1953 (or 1954), Pederson played on the *Jack Smith Show*. During the 1960s, he performed on the television special *Sinatra: The Man and His Music* and also *The Flip Wilson Show*. Pederson's film work includes *The Music Man* and *Cleopatra*, and he played the Tommy Dorsey trombone solos in *The Gene Krupa Story*. In the 1970s, Pederson returned to big band playing, performing with bands led by Orrin Tucker, Tex Beneke, Freddie Martin, and Billy Vaughn.<sup>19</sup>

Pederson was not only a performer, but also a composer and arranger. He studied composition with composer and pianist Mario Castelnuovo-Tedesco in the 1950s. During his studies, Pederson chose to arrange piano works for the trombone. Members of Hoyt's Garage read the works after Pederson had arranged them. Examples of these arrangements are Ravel's *Alborado del Gracioso*, Albeniz' *El Puerto* and *Festival of*

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<sup>18</sup> Millar, "In Memoriam," 22.

<sup>19</sup> Millar, "In Memoriam," 22.

*Seville* (from *Iberia Suite*), Debussy's *Prelude* (from *Suite Bergamasque*), and Castelnuovo-Tedesco's *Choral with Variations*.<sup>20</sup>

Following five years of compositional silence (1965-1969), Pederson entered his most productive two years of composing. From 1970-1971, he composed almost 100 works for trombone, published by DATE Music, with works for every size ensemble from two to twenty trombones.<sup>21</sup> This project also included the composition of six etude books for tenor and bass trombones and three concertos for solo trombone with sextet accompaniment. The concertos are *Cogent Caprice*, *Blue Topaz*, and *The Orators*.<sup>22</sup> Pederson ended his business relationship with DATE Music and its founder, trombonist Dick Noel, in the mid-1970s. His compositions were then sold to Schmitt, Hall & McCreary.<sup>23</sup>

As mentioned above, Hoyt's Garage served as the venue for the first rehearsals of many of Pederson's works. Pederson was a faithful participant of this group in the 1960s, 1970s, and 1980s. Along with Hoyt Bohannon, Pederson guided many young trombonists in Los Angeles through clinics at local colleges and through Hoyt's Garage, where any trombonist was welcome for the evening.

Members of Hoyt's Garage gave performances together, and these concerts often featured Pederson's works. In contrast to Bach's *Well Tempered Clavichord*, Pederson called his group the "Terrible Tempered Trombones" when he was conducting one of his

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<sup>20</sup> Boltinghouse, *All My Concertos*.

<sup>21</sup> DATE Music was a publishing company founded by trombonist Dick Noel.

<sup>22</sup> Boltinghouse, *All My Concertos*.

<sup>23</sup> Boltinghouse, personal interview by author, 29 January 2007.

own pieces. Pederson's own "Terrible Tempered Trombones" rehearsed from 1986 through 1997 and performed concerts in the Los Angeles area.<sup>24</sup>

Continuing his active performance career, Pederson worked with bands led by Freddie Martin and Tex Beneke until his retirement in 1987. He, however, continued to lead weekly rehearsals of trombone groups that often performed at the annual Orange County Musicians' Association Local 7 "Bash" from 1987-1990. Pederson moved to Casa Glendale retirement home in 1991, where he performed primarily Christmas and Easter concerts there.<sup>25</sup> Tommy Pederson died on January 16, 1998, leaving the trombone community with a plethora of albums, shows, films, and compositions by which to remember him.

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<sup>24</sup> Boltinghouse, *All My Concertos*.

<sup>25</sup> Boltinghouse, personal interview by author, 29 January 2007.

### CHAPTER III

#### PEDERSON'S RECORDING PROJECTS

During his musical career, Pederson was involved in several recording projects that included his own compositions or arrangements. The projects resulted in the albums *All My Friends Are Trombone Players* (recorded 1961, 1964; released late 1960s) and *Have Yourself a Merry Little Christmas* (1987). Following Pederson's death, JDMRecords released *All My Concertos* (2003), which features concertos and other works composed or arranged by Pederson.

After his composition studies with Mario Castelnuovo-Tedesco in the 1950s, Pederson began a new project with Dick Noel, trombonist and producer of the album *All My Friends Are Trombone Players*. In the early 1960s, musicians from Hoyt's Garage recorded this album. The performers on this album were Hoyt Bohannon, Dick Nash, Dick Noel, Tommy Shepard, Lloyd Ulyate, George Roberts, and John Bambridge, discussed below.<sup>26</sup> *All My Friends Are Trombone Players* featured six of Pederson's original compositions and six of his arrangements. The arrangements on the album are King's *Josephine*, Kern's *Old Man River*, Wilson's *76 Trombones*, King's *Hawaiian Wedding Song*, Porter's *What Is This Thing Called Love?*, and Baduac's *South Rampart Street Parade*. Composed by Pederson, the remaining six works are *Bosco Rosco*, *Farm*

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<sup>26</sup> Boltinghouse, *All My Concertos*.

*Girl, She Has Gone, Mexican Monday, I've Been Working on the Trombone, and All the Little Girls.*<sup>27</sup>

The idea for the album *Have Yourself a Merry Little Christmas* developed from a Christmas party tradition beginning in the late 1960s. The parties began at trombonist Don Waldrop's house with a small number of brass players in attendance and grew into events that included a forty-five minute concert with trombones and a rhythm section.

About the album, Don Waldrop wrote:

For four years in the early 1970s, Tommy Pederson and I were at NBC-TV playing in the orchestra for a weekly television show. Every week Tommy brought in two or three new compositions for various combinations of trombones. One year we got the "Christmas spirit" and both started writing Christmas carol arrangements for the party. Over the years other arranger friends were contacted or volunteered--professional "amateurs" all--for additional arrangements: Tommy Pederson, responsible for eight arrangements, is known for his "no-holds-barred" approach to trombone writing.<sup>28</sup>

The track titles of Pederson's arrangements are *Jingle Bells, We Three Kings, God Rest Ye Merry Gentlemen, Joy to the World-Deck the Halls, Silent Night, The Little Drummer Boy, Good King Wenceslas, and We Wish You a Merry Christmas.*

For many years, the trombonists on the album had hoped to make a record of the arrangements. The album was made possible when Sonny Ausman and Jeff Reynolds, both trombonists in the Los Angeles Philharmonic, decided to create the album as a joint project. Ausman served as engineer on albums since 1974 and was well suited to be the

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<sup>27</sup> Jim Boltinghouse, "Hoyt's Garage," *ITA Journal* 24, no. 2 (1996): 32.

<sup>28</sup> Don Waldrop, *Have Yourself a Merry Little Christmas*, liner notes.

producer-engineer on this one. The trombonists recorded the album in Hollywood, and HMA Records released it in 1987.<sup>29</sup> Summit Records re-released the album in 1990. The Hollywood trombone players on this album were Pederson, Chauncey Welsch, Randy Aldcroft, Sonny Ausman, Bill Tole, Ernie Carlson, Harvey Newmark, Bob Payne, Jeff Reynolds, Donald Waldrop, Bob Florence, Charlie Loper, Dick Nash, Morriss Repass, Bill Booth, Ira Nepus, Bob Sanders, Phil Teele, Alan Johnson, Alan Kaplan, Jim Sawyer, Mark Stevens, and Roy Main.

In 2003, members of Tommy's Terrible Tempered Trombones began a project to record Pederson's concertos for trombone. The result was a compact disc entitled *All My Concertos* that featured some of Los Angeles's premiere trombonists performing works by Pederson. Featured as soloists on the compact disc are Dick Nash, Lloyd Ulyate, Phil Teele, Alan Kaplan, Bill Booth, Bob Sanders, Bruce Otto, Jim Boltinghouse, Bill Tole, Bill Broughton, Craig Ware, and Alex Iles. Other trombonists on the album are Jim Sawyer, John Ward, Gary Tole, Bob Payne, and Debbie Boltinghouse. This recording began as a project to record Pederson's music in the "Tommy Pederson style."<sup>30</sup> Performers on the album were all members of Tommy's Terrible Tempered Trombones and were familiar with how he would have had these works be played. Figure 1 is the album cover used for the compact disc *All My Concertos*, which includes a photograph of Pederson's head in the bell of the trombone and a photograph of each performer on the album somewhere on the slide of the trombone.

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<sup>29</sup> Waldrop, *Have Yourself a Merry Little Christmas*.

<sup>30</sup> Boltinghouse, *All My Concertos*.

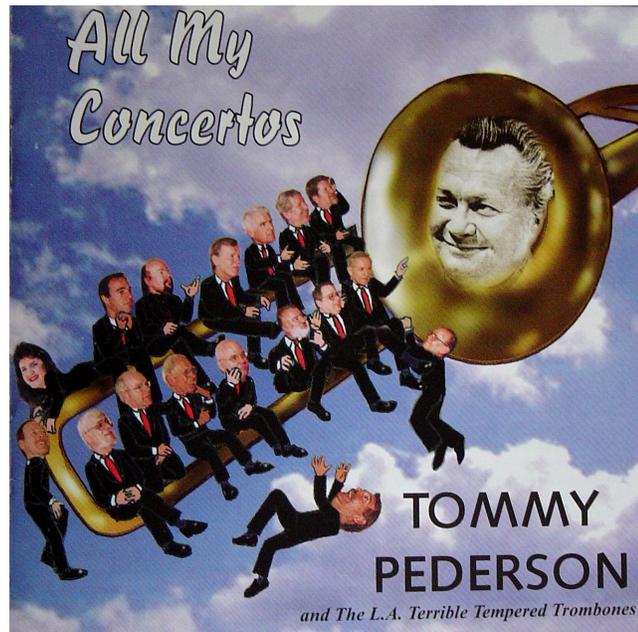


Figure 1. *All My Concertos* album cover<sup>31</sup>

### The Performers

The next section of this document explores the trombonists featured on the *All My Friends Are Trombone Players* album. The two septet compositions discussed below, *She Has Gone* and *I've Been Working on the Trombone*, have names written on the top of each part, indicating the original performers of that piece. *She Has Gone* featured Dick Noel, Tommy Shepard, Bob Pring, Lloyd Ulyate, and Hoyt Bohannon on tenor trombones, George Roberts on bass trombone, and John Bambridge on tuba. *I've Been Working on the Trombone* has the same personnel with only one exception, Dick Nash replaced Pring.

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<sup>31</sup> Boltinghouse, *All My Concertos*.



Figure 2. Members of Hoyt's Garage: (l-r) Tommy Pederson, Loren Marsteller, Charlie Loper, Bill Tole, Hoyt Bohannon, Rick Culver, Barrett O'Hara, Alan Johnson, and Morris Repass in February 1978<sup>32</sup>

The names included on these parts read as a who's who of the Los Angeles studio trombonists of the time. As mentioned above, Dick Noel and Tommy Pederson collaborated on the project that resulted in the album *All My Friends Are Trombone Players*, with Noel performing on the album. Dick Noel also recorded albums with Tommy Dorsey and His Orchestra, Frank Sinatra, Ella Fitzgerald, B. B. King, Duke Ellington and His Orchestra, and Oliver Nelson. He also performed vocals on Ray Anthony's albums *In the Mood: Early 1950s Radio Transcriptions*, *At His Very Best*, and *Man with the Horn* in addition to the anthology *Capitol Collectors Series*.<sup>33</sup>

<sup>32</sup> Boltinghouse, "Hoyt's Garage," 34.

<sup>33</sup> *Dick Noel Discography*, available from [www.allmusic.com](http://www.allmusic.com), Internet, accessed 3 January 2007.

Tommy Shepard's performing career led him from Chicago to Los Angeles, where he moved permanently in 1960. He recorded with Frank Sinatra, Barry Manilow, Jerry Lewis, Mel Tormé, and Barbara Streisand, and has appeared on television shows such as *Bonanza*, *Route 66*, *The Love Boat*, and Hanna Barbera cartoons. Shepard also organized his own band and released an album *Shepard's Flock*. Also known as a photographer, he chronicled his time in Hollywood through pictures, including those of the popular entertainers of the time.<sup>34</sup> Mike Costley, a vocalist in the Tommy Shepard Orchestra, donated Shepard's photographs and negatives to the University of Arizona in 2004.

Another freelance musician in the Los Angeles area, Bob Pring recorded many albums and was a member of many well known orchestras. Albums on which he performed include *Best of the Big Band* with Les Brown, *Palladium Patrol* with Tex Beneke, *Big Band Treasures Live* as a part of the Smithsonian Jazz Masterworks Orchestra, *How's Your Romance* with Bobby Short, and *Music! Music! Music!* with Teresa Brewer. Pring was also an original member of Loren Schoenberg's PBS Benny Goodman Band and Bobby Short's Café Carlyle Band.<sup>35</sup>

Although Dick Nash started playing a brass instrument at the age of 10, his first instrument was actually an army bugle. He switched to the trombone in high school and was successful in the 1940s and 1950s playing dance music, traveling with Billy May during this time. During the 1950s, the popularity of big bands waned and many of the

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<sup>34</sup> *The Tommy Shepard Collection at the University of Arizona*, available from <http://web.cfa.arizona.edu/tommy/index.html>, Internet, accessed 3 January 2007.

<sup>35</sup> *Bobby Pring Discography*, available from [www.allmusic.com](http://www.allmusic.com), Internet, accessed 3 January 2007.

great bands disappeared, leaving Nash with difficulties finding a job as a freelance trombonist. He and his wife moved to Los Angeles in 1953, and Pederson found Nash his first job with the Freddy Martin band. Nash joined the CBS Radio staff in 1954, later moving to the 20<sup>th</sup> Century Fox Orchestra. He performed on albums ranging from Henry Mancini's *Symphonic Soul* to Ella Fitzgerald's *For the Love of Ella* and from Stan Kenton's *Back to Balboa* to Julio Iglesias' *1100 Bel Air Place*.<sup>36</sup>

Lloyd Ulyate, a California native, attended UCLA in the 1940s and began his career in the dance bands of Al Donahue, Jimmy Dorsey, and Charlie Barnet. He also worked in radio and television and recorded over a thousand motion pictures and on many albums. Composers for whom Ulyate worked include Nelson Riddle, Billy May, Henry Mancini, Max Steiner, Alfred Newman, John Williams, Elmer Bernstein, and Igor Stravinsky. He also performed on the television shows *Bonanza*, *Little House on the Prairie*, and *Highway to Heaven*, in addition to the movies *Jaws*, *Star Trek*, *E.T.*, *West Side Story*, *Close Encounters*, *Dick Tracy*, *My Fair Lady*, *Twister*, and *Around the World in 80 Days*. Ulyate also has his own recording, *Lloyd Ulyate and His Trombone, Trombone, Trombone*, on which he used multi-track recording to capture his playing of all the parts in the arrangements for trombone ensemble.<sup>37</sup>

The founder of Hoyt's Garage, Hoyt Bohannon is also unique to the trombone community because of his use of the left hand to move the trombone slide. Bohannon's musical career includes early work with Harry James, twelve or more years as staff

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<sup>36</sup> *Dick Nash*, available from [www.jazzmasters.nl/dicknash.htm](http://www.jazzmasters.nl/dicknash.htm), Internet, accessed 3 January 2007.

<sup>37</sup> *Los Angeles Studio Trombonist Lloyd Ulyate Dies at 77*, available from [www.trombone.net/news/news.asp?ID=329](http://www.trombone.net/news/news.asp?ID=329), Internet, accessed 3 January 2007.

trombonist with Warner Brothers, and albums with many of the leading entertainers of the time.<sup>38</sup> Albums on which Bohannon performed include Benny Carter's *New Jazz Sounds: The Urbane Sessions*, Peggy Lee's *Blue Cross Country*, Henry Mancini's *Mancini Salutes Sousa*, Mel Tormé's *Velvet Frog*, Doris Day's *Move Over Darling*, and Frankie Laine's *Rawhide*.<sup>39</sup>

A studio veteran with more than 6000 movie and recording credits, George Roberts, affectionately titled "Mr. Bass Trombone," is known in the trombone community for his lyrical and expressive playing. Roberts began his professional big band career with bands led by Gene Krupa and Stan Kenton; however, in 1953, he decided to stay in Los Angeles rather than join Kenton's band on a European tour. During this time, Roberts met Nelson Riddle and began his recording career, which included sessions with Frank Sinatra, Tony Bennett, Judy Garland, Sarah Vaughn, and Nat King Cole. These sessions with leading vocalists led him to develop his lyrical trombone style. Roberts also recorded with Henry Mancini, Ralph Carmichael, Harry "Sweets" Edison, Frank DeVol, Tommy Johnson, Uan Rasey, and Chet Baker. As a Hollywood studio musician, Roberts recorded thousands of film scores, including *Jaws* and *Close Encounters of the Third Kind*, and served on the staff orchestras of the major radio and television networks and the Academy Awards. Some of Roberts' many

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<sup>38</sup> Boltinghouse, "Hoyt's Garage," 32.

<sup>39</sup> *Hoyt Bohannon Discography*, available from [www.allmusic.com](http://www.allmusic.com), Internet, accessed 3 January 2007.

recordings include *Meet Mr. Roberts* with the Frank DeVol Orchestra and *The Joy of Living* with Nelson Riddle and His Orchestra.<sup>40</sup>

Often a fixture at Hoyt's Garage, John Bambridge added to the low brass ensemble the sound of a tuba. Many of Pederson's arrangements and compositions call for a tuba, and Bambridge recorded several of these on *All My Friends Are Trombone Players*. Recordings on which Bambridge performed include Stan Kenton's *Retrospective*, *Stan Kenton Conducts the Los Angeles Neophonic Orchestra*, Henry Mancini's *Mancini Salutes Sousa*, and Doris Day's *Que Sera, Sera*.<sup>41</sup>

#### Pederson's Unique Approach to Style and Performance

Pederson's many albums demonstrate a distinct performance style, including his use of vibrato, the quality of his tone, and his articulation. In particular, Pederson preferred the brightness of a small bore tenor trombone without an F-attachment tone to the darker sound more commonly associated with orchestral trombone playing. In addition, his playing is aggressive and precise, and he adds quick vibrato to lyrical melodic lines. Pederson exhibited an effortless approach in all recordings and performed with a consistent sound in all registers. When asked about his practice procedures, colleagues were unable to list literature and other materials Pederson might have used. Millar suggested that Pederson's busy schedule led to limited practice time, and,

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<sup>40</sup> Paul Hill, *Interview with George Roberts*, available from [www.trombone.org/articles/library](http://www.trombone.org/articles/library), Internet, accessed 27 September 2007.

<sup>41</sup> *John Bambridge Discography*, available from [www.allmusic.com](http://www.allmusic.com), Internet, accessed 7 January 2007.

therefore, his participation in trombone ensembles of various sizes may have kept him in shape physically and mentally to play the trombone.<sup>42</sup>

Having written several etude books for trombone, listed in Appendix A, Pederson likely practiced from these materials in his attempt to master the art of creating a musical line, articulation, lip slurs, and rhythm. His colleagues noted that Pederson never composed a work he himself could not play.<sup>43</sup> Pederson made extensive use of alternate positions, which can be seen in his etude books.

Influenced by his idols Tommy Dorsey and Lou McGarrity, Pederson had a performance style that stemmed from the big band style of the 1940s. The violin technique of Fritz Kreisler may have also influenced Pederson, especially with regard to his use of vibrato. Pederson's ability to tongue fast passages accurately extended from his desire to imitate non-trombone and non-brass musicians. In addition to these influences, he also had a profound respect and admiration for the trumpet playing of Louis Armstrong and compositional style of Billy May, and Pederson imitated their musical lines in some of his compositions.<sup>44</sup>

According to his colleagues, Pederson's fearless approach towards playing affected his own performance style. He even remarked that "anything worth doing is worth over-doing."<sup>45</sup> Another saying Pederson's colleagues remember is "tone, interpretation, and technique," indicating the importance he placed upon these elements

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<sup>42</sup> Michael Millar, personal interview by author, 10 February 2007, e-mail correspondence.

<sup>43</sup> Boltinghouse, personal interview by author, 29 January 2007.

<sup>44</sup> Boltinghouse, personal interview by author, 29 January 2007.

<sup>45</sup> Alex Iles, personal interview by author, 27 January 2007, e-mail correspondence.

of being a musician.<sup>46</sup> He demanded the same type of attitude from his colleagues and was quick with both compliments and criticisms. When leading a group, Pederson expected the performer to take his advice and insisted on the music being played the way he intended.<sup>47</sup>



Figure 3. Tommy Pederson performing in Hoyt's Garage (l-r) Bill Booth, Tommy Pederson, Hoyt Bohannon, Charlie Loper, and Barrett O'Hara in mid- to late 1970s<sup>48</sup>

Although Pederson may not have left a legacy of students, his colleagues and friends remember his distinctive sound and style. His influence extends from Jim Boltinghouse and Alan Kaplan to Bruce Otto and Alex Iles. These musicians are able to

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<sup>46</sup> Boltinghouse, personal interview by author, 29 January 2007.

<sup>47</sup> Iles, personal interview by author, 27 January 2007.

<sup>48</sup> Boltinghouse, "Hoyt's Garage," 33.

imitate Pederson's style, including his fast vibrato.<sup>49</sup> In addition, when playing Pederson's music at Hoyt's Garage, Boltinghouse has continued to approach Pederson's works in a characteristic style.<sup>50</sup> By following Pederson's approach to performance, trombonists learn and experience his unique style.

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<sup>49</sup> Iles, personal interview by author, 27 January 2007.

<sup>50</sup> Boltinghouse, personal interview by author, 29 January 2007.

## CHAPTER IV

### PEDERSON'S COMPOSITIONS

Tommy Pederson's musical experiences ranged from trombonist to composer, and his big band arranging likely led to his interest in composing for the trombone and eventually to a catalogue of works totaling over three hundred titles for solo trombone or trombone ensemble. Pederson's compositions represent the big band style of the mid-1900s, combining the performance styles of Billy May and Nelson Riddle with a lyrical style of playing, featuring slide vibrato similar to that used by Tommy Dorsey.<sup>51</sup> Pederson's works range from solo compositions and etudes to ensemble pieces for as many as twenty-one trombones. Although some of these works are readily available for purchase, most are currently out of print. Many of the available compositions are in manuscript form without a conductor's score, because the ensemble works were intended to have been performed without a conductor.

After examining six works by Pederson, common elements and unique styles became apparent among the compositions. The works studied include *Wines and Chimes* and *Silhouettes* for trombone quartet, *Waltz of the Dirty Shirts* for trombone quintet, *The Prince of Attica* for trombone sextet, and *She Has Gone* and *I've Been Working on the Trombone* for trombone sextet plus tuba. These works demonstrate Pederson's compositional style for trombone ensembles of various sizes.

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<sup>51</sup> Boltinghouse, personal interview by author, 29 January 2007.

### *Wines and Chimes*

*Wines and Chimes* is a composition reflecting its title through the effects of bell tones and lyrical themes and was written for three tenor trombones plus a bass trombone. Pederson marked the work “Slow and Thoughtful,” and *Wines and Chimes* has an overall form of introduction, A, A’, B, A, codetta. The opening five measures consist of bell tones in a cascading nature passed among the members of the group. A lyrical theme emerges in the sixth measure, accompanied by thick chords in the second, third, and fourth trombone parts. The second trombone part contains the repetition of the theme beginning in measure fourteen. The third trombone part features a contrasting lyrical line in measure twenty-two with more rhythmic activity in all of the accompanying parts. A return to the first theme occurs in measure thirty where, again, the melody is in the first trombone part. The melody is played to its conclusion, and the work ends as it began, with cascading chords in a bell tone style.

Characteristic of many of Pederson’s compositions, *Wines and Chimes* is in contrasting sections, with melodic material in most trombone parts, high tessitura writing, and uses pyramid bell tones. Pederson juxtaposed the bell-like section, with its accented and separated notes, with a lyrical, legato melodic line. In addition, unlike traditional trombone ensemble writing, the first three trombone parts share the melodic material instead of the melody resting solely in the first trombone part. The high tessitura of the melody expands the range in each part. The accompanying lines span the middle and lower registers of the instrument, often creating a texture over which the melodic line can soar. Finally, Pederson wrote the bell-tone motives with a cascading pyramid effect in

which each trombone part has a note on a different beat or upbeat. These elements make the quartet a challenging piece for trombonists.

### *Silhouettes*

Pederson wrote *Silhouettes* for three tenor trombones and one bass trombone. He marked it “Listesso,” with a slow metronome marking. A form is not readily apparent in this work, although contrasting sections can be delineated. The composition begins with unison rhythmic, accented notes, which leads to the beginning of the fragmented material in measure six in the bass trombone part. Pederson obscured the rhythmic pulse by staggering entrances on the upbeat, accenting the second and fourth sixteenth notes of a beat, and layering rhythmic elements among parts. *Silhouettes* also features mixed meter throughout the work, with the pulse remaining constant.

This work differs from the previous work examined because it contains mixed meter and more independent material for the four trombonists. Throughout this work, melodic fragments are passed from one part to the next. Pederson alternated one melodic line among the four trombonists, which creates a challenge to unify the line and give the appearance of a single player playing the entire melody. This work is similar to the others in that Pederson combined accented sections with more connected ideas and utilized extended ranges.

### *Waltz of the Dirty Shirts*

*Waltz of the Dirty Shirts* is a trombone quintet which Pederson labeled a jazz waltz and is in 3/4 time, the common time signature for waltzes. Written for four tenor

trombones and one bass trombone, the form of this work is: introduction, A, A', B, A''.

The first eight measures feature only the first two trombone parts and introduce the waltz theme in the first part. This theme is then passed to the third trombone part in measure seventeen. The non-melodic parts simply supply chordal accompaniment. At measure twenty-five, shorter note values quicken the rhythmic pulse for four measures. An abrupt change occurs in measure thirty-three, with a motive from *Bugler's Holiday* passed among the members of the ensemble. This change in style and melodic material continues for eight measures before the familiar jazz waltz returns. Pederson ornamented the waltz in this section, with quicker note values, more accidentals, and a continued pulse in the third, fourth, and bass trombone parts. He featured the first and second trombones with this new version of the waltz at the interval of a third for the majority of the sixteen measure phrase. Pederson ended the waltz with unison rhythms (measures fifty-seven and fifty-eight). He concluded the work by featuring the bass trombone part in a descending eighth note run, ending with a punctuation on beat two of measure sixty in all five of the parts.

As indicated above in the discussion of the two quartets, Pederson's works often feature similar compositional traits. Common elements that appear in this work when compared with the quartets mentioned above are shared melodic lines alternating between players, a change in rhythmic pulse in the accompanying parts when melodic repetition occurs, and the use of stylistic accents.

### *The Prince of Attica*

*The Prince of Attica* is a trombone sextet at a moderate tempo and is written for five tenor trombones plus one bass trombone. As with the previous works, this composition begins with an accented, cascading opening. In contrast to the other works though, *The Prince of Attica* does not feature a legato melodic line, but instead continues with the accented, separated material throughout the length of the composition. The form is introduction, A, A', A'', coda. The work begins loudly and strongly accented with a unique series of *glissandi* in the third trombone part. The melodic material appears in measure thirteen in the first trombone part, with similar rhythmic material in all but the fourth trombone part. The second trombone part features the repeat of the melody in measure thirty-two. This section, A', ends with an abrupt *Caesura*. A'' begins at a much slower tempo. Pederson utilized the eighth note from section A but augmented the rhythm by changing the beat from the quarter note to the eighth note. Measures fifty-two through ninety-two can be described as a lengthy *accelerando*, again ending abruptly with a *Caesura* before measure ninety-three. The final coda section is bell-like in quality, with each entrance being accented, followed by a *piano crescendo* to *forte*.

This work is unique among the works studied because it lacks a lyrical musical line and because of Pederson's manipulation of tempo. The melody is accented and separated in quality and has a regal feel to it, depicting the title of the composition. Again, Pederson notated extensively the stylistic accents in each trombone part, differentiating between short notes, short accented notes, and unaccented notes. In addition, the constant increase in tempo for much of the work adds a challenging element

to the ensemble in order to maintain cleanliness in articulations as well as feeling the change in tempo as one unit.

### *She Has Gone*

*She Has Gone* is the first of the two septets examined and was written for five tenor trombones, bass trombone, and tuba. Pederson did not indicate a tempo marking; however he implied a mood and tempo through the jazz ballad style with long melodic lines and legato accompaniment. The form is introduction, A, A' B. The thirteen measure introduction starts with a lyrical prelude to the melody. This section ends with an accelerated accented section that has an aggressive quality not found in the rest of the work. The calm melody begins in measure fourteen in the first trombone part. Pederson notated places in which the performer may add a short glissando between notes. The varied repetition of the melody is in the second trombone part, and this line is more intricate with more chromatic notes than the first statement. The contrasting section, beginning in measure thirty, indicates a division of the melody between the third and fourth trombone parts. This melody is more angular, with wider leaps and increased chromaticism. The accompanying parts in this piece provide chordal accompaniment and seem to imitate the piano part of a traditional jazz ensemble ballad.

When compared to the works mentioned above, Pederson utilized several similar compositional techniques in this work. He wrote in a high tessitura for all of the solo lines, passed these lines around to various members of the group, and interjected an accented section into the lyrical line of the overall piece. In addition, accidentals appear

throughout this and the previous works because Pederson elected to omit a key signature, supplying all of the appropriate accidentals. In contrast to *Wines and Chimes*, the melodic line of *She Has Gone* is never repeated in exact form, but is instead changed with each repetition. The bass trombone and tuba parts supply the foundation for the harmonic movement of the piece, and Pederson wrote these two parts in octaves.

### *I've Been Working on the Trombone*

*I've Been Working on the Trombone* is the second septet studied, and the work has the same instrumentation as *She Has Gone*. This composition is the only studied work that has a key signature. Pederson used the familiar tune *I've Been Working on the Railroad* as the foundation for this composition. This melody can be heard throughout the piece. Bell tones in a cascading, pyramid effect again begin this work. The first statement of *I've Been Working on the Railroad* begins in the first trombone part in measure nine as a solo line. Pederson interjected fragments of the folk tune in all of the accompanying voices except the fifth trombone, bass trombone, and tuba. These three parts supply the pulse with an *ostinato* pattern. This rhythm, however, is divided between the three parts to form the overall combined rhythm. The second trombone part features the second half of the solo line in measure twenty-five with the tune's chorus entering in the third trombone part in measure forty-one. The remainder of the composition features a swing-influenced variation of the tune complete with falls, *glissandi*, and smears between notes.

The most intricate of the pieces, *I've Been Working on the Trombone*, shares several common elements with the other works discussed and several unique features as well. As noted above, *Waltz of the Dirty Shirts* contains a reference to a familiar piece, *Bugler's Holiday*, with Pederson extending his use of previously written material to an entire tune with *I've Been Working on the Trombone*. In addition, the lower voices serve in a similar capacity for most of Pederson's compositions, as they are the rhythm section for the ensemble. The tessitura is again high for the first four trombone parts, and the melody is divided between these four parts. A unique feature in this work is the use of written-out ornamentation in the interjections and solo lines. Again, Pederson wrote exactly his intentions for each part of the work. The interjections are also composed with multiple players with each motive, creating difficulty in matching style and rhythms for the individual performers.

Compositional elements of Pederson's music illustrate stylistic features common throughout his works, traits that are unique among the traditional trombone ensemble repertoire. His compositions feature a unique title that sometimes is descriptive of the work. In addition, Pederson wrote difficult technical passages for the instrument, requiring a mastering of many fundamental techniques, including range, rhythm, style, and articulation. Pederson combined jazz elements with traditional classical rhythms, such as dotted eighth-sixteenth note patterns, to create works with distinct sounds. He also did not simply put the solos in the first trombone part, but instead shared the melodic line and accompaniment among performers. This study was limited only to six compositions of his over three hundred works, and a more detailed examination of more

of his works would further add to the ability to accurately depict Pederson as a composer and arranger.

### Hoyt's Garage

An important compositional and performance tool for Pederson, Hoyt's Garage has served as a rehearsal space for many trombonists over the years, and the name now refers to those who were regulars at these rehearsals. Hoyt Bohannon formed Hoyt's Garage in 1946, along with tubist Bart Hunt, bass trombonist Russ Brown, and other local studio trombonists. The purpose of these rehearsals was to keep the studio musicians playing between gigs and to give them a chance to read challenging music, such as transcriptions of woodwind, string, and vocal pieces.<sup>52</sup>

Although named Hoyt's Garage, this ensemble actually began their meetings at Bart Hunt's house, at the Universal Pictures Studios, and at other players' houses. In 1951, Hoyt Bohannon and his wife Betty moved into the house with "Hoyt's Garage," located on Vantage Avenue, and this became the permanent location of the rehearsals. During the early years, Bohannon provided much of the music, ranging from church hymns to symphonic movements to film cues. Bohannon's goal with his adaptations of others composers' works was to increase the skills and abilities of each of the performers; therefore, little regard was given to the tempo of the pieces, the range of each part, or the endurance needed to perform the works.<sup>53</sup>

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<sup>52</sup> Boltinghouse, "Hoyt's Garage," 32.

<sup>53</sup> Boltinghouse, "Hoyt's Garage," 32.

Pederson joined Hoyt's Garage in the mid-1950s, contributing over 250 works to the library. Counting the works by Bohannon, Pederson, and a few other trombonists, the library of Hoyt's Garage now has over 500 works, with pieces ranging in ensemble size from two to sixteen plus a rhythm section. Pederson's album *All My Friends Are Trombone Players* used trombonists he met and with whom he played in Hoyt's Garage. The album is also a recording of pieces he composed or arranged for this ensemble.<sup>54</sup>

Rehearsals, although attended by a varying number of people each week, were run essentially the same way from week to week. New trombonists to the group arrived a few minutes before 8:00 p.m. on any given Tuesday. Betty Bohannon greeted them and served them coffee. The veterans of the group arrived at 8:00 p.m. and joined the new musicians in the kitchen for a "pre-rehearsal break," causing rehearsals to begin about twenty minutes late.<sup>55</sup> If the group was large enough, a conductor was assigned for the first piece. This person then rotated to the first trombone part, the first trombonist to the second part, continuing down the line until the last tenor trombone player became the next conductor. By the mid-rehearsal break, each player had a chance to play on all parts, although this offered little relief as Bohannon and Pederson made the parts equally difficult. The break ended promptly at 9:45 p.m., with the rehearsal coming to a close at 10:30 p.m.<sup>56</sup>

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<sup>54</sup> Boltinghouse, "Hoyt's Garage," 33.

<sup>55</sup> Boltinghouse, "Hoyt's Garage," 33.

<sup>56</sup> Boltinghouse, "Hoyt's Garage," 33.



Figure 4. Members of Hoyt's Garage: (l-r) Tommy Pederson, Barrett O'Hara, Hoyt Bohannon, Charlie Loper, Bruce Otto, Dave Conway, Alan Johnson, and Bill Booth during summer 1980<sup>57</sup>

Although this group primarily was a rehearsal outlet, they did perform live concerts on several occasions. Hoyt's Garage also performed on various Los Angeles classical and jazz radio stations. Their most recent live performance was on June 1, 1995, at the International Trombone Workshop in Las Vegas as part of a joint concert with Bay Bones.<sup>58</sup>

Hoyt Bohannon's death December 17, 1990, did not end Hoyt's Garage because Bohannon's wife Betty has allowed the rehearsals to continue. Trombonists continue to arrive at the Garage to experience what many of the great studio trombonists did in the middle of the twentieth century. Jim Boltinghouse has served as the facilitator of the

<sup>57</sup> Boltinghouse, "Hoyt's Garage," 33.

<sup>58</sup> Boltinghouse, "Hoyt's Garage," 34.

Garage since Bohannon's death, having performed regularly with the group since October 1973.<sup>59</sup>

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<sup>59</sup> Boltinghouse, *All My Concertos*.

## CHAPTER V

### PEDERSON'S LEGACY AS A PERFORMER AND COMPOSER

Those who knew Pederson remember him as a trombonist, composer, band leader, and friend. His impact on the trombone community is felt today and will continue to be noted in the years to come. As a performer, he was featured on many of the well known albums, movies, television shows, and radio programs of the mid-1900s. Pederson may be best remembered, though, as a composer and arranger of many works for trombone and trombone ensembles. His compositional output is unmatched, and his works remain a staple of the trombone repertoire.

Pederson began his performance career as a member of several touring big bands in 1940. He ended the touring phase of life in 1946 when he moved to Los Angeles permanently and began a career as a freelance trombonist in 1948. Pederson served as the trombonist on call for many of the top producers of the time. Performing as many as six sessions a day, he frequently performed on popular singers' albums, movie soundtracks, live radio broadcasts, and television shows. In addition, Pederson formed his own big band, the Tommy Pederson Orchestra, which gave performances at the Palladium in Hollywood.

Also an arranger and composer, Pederson studied composition with Mario Castelnuovo-Tedesco in the 1950s, beginning with arranging projects for the trombone. These studies and Pederson's interest in writing music for the instrument led to more than

three hundred compositions and arrangements for trombone ensembles of various sizes. These works feature distinct elements common to Pederson's compositional style, such as a sharing of melodic material between parts, use of jazz elements, use of bell tones, writing in the high tessitura for the trombone, and descriptive titles. His compositions show a complete understanding of the capabilities of the instrument as Pederson often stretched the demands placed on the musicians.

The review of six of Pederson's compositions, *Wines and Chimes*, *Silhouettes*, *Waltz of the Dirty Shirts*, *The Prince of Attica*, *She Has Gone*, and *I've Been Working on the Trombone*, revealed distinct characteristics of Pederson's works. Each work contains several of the distinctive elements addressed above, common to Pederson's compositions. Although many share similarities, his works each have intrinsically unique elements. The six works examined range in ensemble size from trombone quartet to trombone sextet with tuba.

Two of these compositions, *She Has Gone* and *I've Been Working on the Trombone*, were recorded on the album *All My Friends Are Trombone Players*, which featured many of the top studio musicians in the Los Angeles area during the mid-1900s. This album, along with *Have Yourself a Merry Little Christmas* and *All My Concertos*, provide listeners the opportunity to hear several of Pederson's compositions and arrangements performed in the style he intended. Although *All My Concertos* was recorded following Pederson's death in 1998, the members of the trombone ensemble had performed with Pederson, as well as under his leadership, during their time at Hoyt's Garage.

Hoyt's Garage proved to be a valuable tool for Pederson, because the musicians who gathered each Tuesday night rehearsed his compositions. In addition, the group served as an occasional performance venue that allowed the studio musicians the opportunity to remain active when not performing shows or recording sessions. Pederson composed the majority of his music for the trombonists in Hoyt's Garage, and even after his death, the members have continued to rehearse and perform his works.

As noted above, Pederson's contributions to trombone performance and literature during the twentieth century cannot be underestimated. Albums on which he played have been listed in Appendix B to demonstrate his prominence as a studio musician, and his list of compositions for trombone is substantial. Recordings have been made by professional trombonists featuring Pederson's compositions, and in fact, his works are often performed on trombone ensemble concerts.

Pederson is remembered as a versatile musician whose life work was dedicated to the trombone. His colleagues recall his aggressive style of playing, his desire to help other trombonists, and his passion for composition. In addition, his colleagues have continued to imitate his performance style, allowing the memory of Pederson to continue to the next generation of trombonists.

Further research is needed to document the lives of so many great studio musicians from Pederson's era and to relay their performing styles to future musicians. Current research only documents a handful of the great trombonists from the twentieth century, and research should be done to allow for personal interview with the subject of the project. In addition, the analysis and performance of six of Pederson's compositions

hardly demonstrates his potential as a composer. Many works still are left to be studied and analyzed. Also, the scope and large number of his works merit future performances and further examination. Although a listing of Pederson's works is contained in Appendix A, dating, determining if the work has been published, performance venues, and current availability of each work has been beyond the scope of this document. A comprehensive annotated listing of Pederson's catalogue of compositions could provide a relatively unknown body of literature unavailable to most trombonists in the twenty-first century.

Pederson's legacy continues in the musicians who performed alongside this unique and innovative trombonist and with those who were fortunate to have performed within the unparalleled assembly of Hoyt's Garage. His musical gifts extend to those who are able to hear a recording on which he performed or who have the opportunity to play his compositions. Remembered fondly by his colleagues and friends, Tommy Pederson left as his legacy to trombonists and listeners alike a wealth of compositions that range from instructional materials through works so distinctive that they continue to be unique and unmatched.

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APPENDIX A

LIST OF TOMMY PEDERSON'S COMPOSITIONS

## LIST OF TOMMY PEDERSON'S COMPOSITIONS

### TEENS 'N TROMBONES SERIES

Candlesticks from Teens 'n Trombones - #4  
 Elephant in the Living Room from Teens 'n Trombones - #2  
 Grunion Run from Teens 'n Trombones - #1  
 Parade of the Waterbeds - #1  
 Picky Picky Pick - #4  
 Shark Shock - #5  
 Song of the Squid - #2  
 Talk to the Manager - #1  
 The Icecube Garden - #3  
 The Scamp - #4  
 Think of Something Nice - #3  
 Tiger is a Kitty - #5  
 Tux Deluxe - #5  
 Witch Down the Street - #2

### TROMBONE ETUDE BOOKS

Advanced Etudes for Bass Trombone  
 Advanced Etudes for Tenor Trombone  
 Elementary Etudes for Bass Trombone  
 Elementary Etudes for Tenor Trombone  
 Intermediate Etudes for Bass Trombone  
 Intermediate Etudes for Tenor Trombone

### UNACCOMPANIED TROMBONE SOLO WORKS

Unaccompanied Solos for Bass Trombone, Volume 1: Melodic Exercises  
 Unaccompanied Solos for Tenor Trombone, Volume 1: Melodic Exercises  
 Unaccompanied Solos for Bass Trombone, Volume 2: Single Tonguing and Lip Slurs  
 Unaccompanied Solos for Tenor Trombone, Volume 2: Single Tonguing and Lip Slurs  
 Unaccompanied Solos for Bass Trombone, Volume 3: Double and Triple Tonguing  
 Unaccompanied Solos for Tenor Trombone, Volume 3: Double and Triple Tonguing  
 Unaccompanied Solos for Bass Trombone, Volume 4: Studies in Jazz and Mixed Meter  
 Unaccompanied Solos for Tenor Trombone, Volume 4: Studies in Alto and Tenor Clefs  
 Unaccompanied Solos for Bass Trombone, Volume 5: Valve and Shifting Studies  
 Unaccompanied Solos for Tenor Trombone, Volume 5: Studies in Jazz and Mixed Meter

**TROMBONE SOLO WORKS WITH TROMBONE ENSEMBLE**

Blue Topaz (bass trombone plus wind ensemble) (arr. Colegrove)

Marie (Berlin, arr. Pederson)

Prelude from "Suite Bergamasque" (Debussy, arr. Pederson)

**TROMBONE DUETS**

Below 10<sup>th</sup> Street

Bug Bones

Busy Little Town

Cashmere

Convex

Looking for a Landing

Onion Eyes

Opaque

Patches

Peach Pits

Peas and Pods

Ping Pong

Pogo

Sometimes Pretty

Teens and Trombones (bass trombone duet)

Teens and Trombones, Five Duets

Ten Christmas Duets for Two Tinsel Trombones

Ten Duets for Bass Trombone

Ten Duets for Tenor and Bass Trombone

Ten Duets for Tenor Trombone

Ten Duets for Trombone

Ten Tenor Trombone Duets for Players Who Hate Music

The Balloon

The Bellwether

The Broken Zipper

The Carpenter

The Crimson Collop (two bass trombones)

The Drifting Bubble

The Emery Wheel

The Hitch Hiker

The Home Road

The Kite

The Other Shoe

The Paper Plane

The Pipe Fitter

The Quickie

The Sorehead  
The Vacuum Cleaner  
The World's Longest Duet  
Thirty Advanced Duets for Bass Trombone  
Thirty Advanced Duets for Tenor and Bass Trombone  
Thirty Advanced Duets for Tenor Trombone  
Untitled Duet #1  
Untitled Duet #2  
Wheat Field Ripples  
Xmas Greetings  
Your Place or Mine

#### TROMBONE TRIOS

A Balance of Power  
A Frisky Mystery  
A Spree for Three  
A Three Face Place  
Black Lilac  
Funny Little Town Lullaby  
Iberian Itch  
Inca Echo  
Knit Pickers Panic  
Look at Hoyt Ride the Green Bicycle  
Marshmallow Yellow  
Mouse in the Bull Ring  
Teens and Trombones, Trios  
    Mouse in the Bull Ring (#4)  
    Butter Brickle (#1)  
    Oda 209 (#2)  
    Rhino (#5)  
    The Skunk (#3)  
Ten Trios  
    The Straw Hat  
    The Quiet Surf  
    The Grasshopper Gang  
    The Friendly Mutt  
    The Schoolroom Daze  
    The Bat Boy  
    Ivy  
    Late Again  
    Supermarket  
    Pickin' Plums

Tenor Trombone Trios for Players Who Know Everything Vol. 1  
 Spree for Three from Ten Trios for Trombone  
 Tenor Trombone Trios Vol. 2 “For Players Who Know Everything”  
 The City  
 The Glass Bottom Bottom  
 The Other Otter  
 The Python Sleeps  
 The Smiling Tooth  
 Three Bright Knights  
 Tried ‘n True ‘n Tricky  
 Triple Jack

#### TROMBONE QUARTETS

Balmy Bells  
 Cat Nip  
 Choral with Variations (Castelnuovo-Tedesco, arr. Pederson)  
 Gopher Serenade  
 Hollywood Hills  
 Hubbub in Honduras  
 Just a Closer Walk with Thee  
 Kinky  
 Little Drummer Boy  
 No Hip Pockets (tuba quartet)  
 Senor at the Door  
 Silhouettes  
 Someone to Watch  
 South of the Border Suite, Part 1 (arr. Mike Suter)  
 Spanish Waterwheel  
 Teens and Trombones, Quartets  
     Banshee in the Balcony (#5)  
     The Nibbler (#2)  
     No Hip Pockets (#4)  
     The Peaceful Planet (#3)  
     Panama Peppers (#1)  
 The Fickle Falcon  
 The Nabobs’ Knuckle  
 The Picnic Bear  
 Tiger Tail  
 Trombone, Pipe, and Slippers  
 Window Washer  
 Wines and Chimes

## TROMBONE QUINTETS

Adeste Fideles  
Deck the Halls  
God Rest Ye Merry Gentlemen  
Good King Wenceslaus  
It Came Upon a Midnight Clear  
Jingle Bells  
Josephine (brass quintet) (arr. Mike Suter)  
La Duena  
Leprechaun Lullaby  
Little Drummer Boy  
Mirage  
Oh Holy Night  
Portuguese Passport  
Several Announcements  
Silent Night  
Tambasso  
Ten Christmas Carols  
The Banana Boat  
The Jogger  
Joy to the World  
The Laughing Face of the Old, Ugly, Ornery Ogre  
The Wishing Well  
Waltz of the Dirty Shirts  
We Three Kings  
What Else

## TROMBONE SEXTETS

Camels and Cadillacs  
Gavotte for One-Legged Gentoos  
Gold Dust and Diamonds  
Hymn for Trombones  
Liebesfreud (Kreisler, arr. Pederson)  
The Big Splash  
The Dance of the Dolphin  
The Frog and the Puppy Dog  
The Prince of Attica  
The Secrets of Hoyt's Garage  
The Trojan Trombones  
The Trombone Tree  
Turquoise and Trombones (sextet plus rhythm)

**TROMBONE SEPTETS**

76 Trombones (Wilson, arr. Pederson)  
A Touch of Drastic  
Albeniz  
Alborado del Gracioso (Ravel, arr. Pederson)  
All the Little Girls  
Blue Topaz  
Bluero, or The Crescendo of Vantage Avenue  
Bosco Rosco  
Cogent Caprice  
Dove Song  
El Puerto from "Iberia Suite" (Albeniz, arr. Pederson)  
Farm Girl  
Fete Dieu a Seville from "Iberia Suite" (Albeniz, arr. Pederson)  
Firebird Ballet Suite  
God is Our Refuge and Strength  
Gypsy Gold  
Hawaiian Wedding Song  
I've Been Working on the Trombone  
Josephine  
Kaleidoscope  
Mexican Monday  
Ol' Man River (Kern, arr. Pederson)  
Pill Dickles  
Prelude from "Suite Bergamasque" (Debussy, arr. Pederson)  
She Has Gone  
South Rampart Street Parade  
The Brave Blues  
The Terrible Tempered Trombone  
The Trombone Polka  
The Trombone That Ate the World  
Trombones 'n Tomahawks  
We Know and You'll Find Out  
What is this Thing Called Love?

**TROMBONE OCTETS**

A Thousand Stars  
Drummer Boy  
Emmanuel Gold  
Little Drummer Boy  
The Brave Blues  
The Orators

Vogel als Prophet (Schumann, arr. Pederson)

**TROMBONE NONETS PLUS**

Bluero, or The Crescendo of Vantage Avenue (21-tet plus rhythm)

Hoyt's Concert Fanfare (nontet)

La Vallee des Cloches (Ravel, arr. Pederson) (nontet)

La Vallee des Cloches (Ravel, arr. Pederson) (dodectet)

Sweet Georgia Brown (16-tet plus rhythm)

The Brave Blues (arr. Hunter)

The Velvet Laser (nontet)

The Velvet Laser (dodectet)

What Color is the Wind? (nontet)

What Color is the Wind? (21-tet plus rhythm)

APPENDIX B  
SELECTED RECORDINGS

## SELECTED RECORDINGS

## 1940s

- 1942 - *Massachusetts Fox Trot* (Gene Krupa)
- 1944 - *Boyd Raeburn and His Orchestra* (Boyd Raeburn)
- 1944 - *Drop Me off in Harlem* (Charlie Barnet)
- 1944 - *You Always Hurt the One You Love* (Charlie Barnet)
- 1944/45 - *Skyliner* (Charlie Barnet)
- 1946 - *Andy's Boogie* (Charlie Barnet)
- 1946 - *Bunny* (Charlie Barnet)
- 1946/47 - *The New Redskin Rhumba* (Charlie Barnet)
- 1947 - *Blue Lou* (Charlie Barnet)
- 1947 - *Caravan* (Charlie Barnet)
- 1947 - *I Want to Be Loved* (Benny Goodman)
- 1947 - *Tattletale* - (Benny Goodman)

## 1950s

- 1950 - *Ellington Echoes* (Duke Ellington)
- 1951 - *If You Turn Me Down* (Tommy Dorsey)
- 1955 - *I'll Never Forget What's-Her-Name* (Russell Garcia)
- 1955 - *Russell Garcia and His Four Trombone Band* (Russell Garcia)

1956 - *Dinner Music for People Who Aren't Hungry* – “The Sneezin’ Bee” (Spike Jones)

1956 - *Four Horns and a Lush Life*

1960s

1960 - *Russ Morgan and His Wolverine Band* (Russ Morgan)

1961 - *Four Freshmen and Five Trombones*

1961 – *Sinatra’s Swingin’ Session!!! And More* (Frank Sinatra)

1963 - *Ella Fitzgerald Sings the Jerome Kern Songbook* (Ella Fitzgerald)

late 1960s - *All My Friends Are Trombone Players* (recorded 1961, 1964)

1970s

1970 - *Tutti Camarata’s “Tutti’s Trombones”*

1970s - *The Stereophonic Sound of Benny Goodman* (Benny Goodman)

1980s

1987 - *Have Yourself a Merry Little Christmas* (Hollywood Trombones)