INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

TEACHING CONCEPTS AND TECHNIQUES UTILIZED BY THREE AMERICAN TROMBONE PROFESSORS

A Document

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

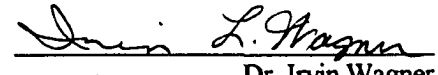
By

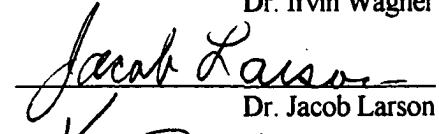
WAYNE RAY CLARK
Norman, Oklahoma
1996

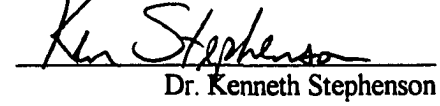
TEACHING CONCEPTS AND TECHNIQUES UTILIZED BY THREE AMERICAN TROMBONE PROFESSORS

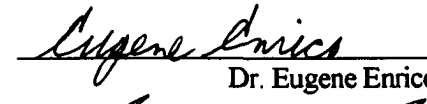
A DOCUMENT APPROVED FOR THE SCHOOL OF MUSIC

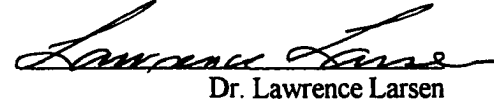
BY


Dr. Irvin Wagner


Dr. Jacob Larson


Dr. Kenneth Stephenson


Dr. Eugene Enrico


Dr. Lawrence Larsen

ACKNOWLEDGMENTS

The author would like to thank the three individuals profiled in this study: Edwin D. "Buddy" Baker, Vern Kagarice, and Irvin L. Wagner. The participation of these music educators is deeply appreciated. It is hoped that the efforts undertaken in this study have illustrated in some way the dedication, knowledge, commitment, and ability brought to the profession by these individuals.

Thanks are also due to Tim Edins, Director of Bands and Music Curriculum at Hamilton, Texas, and the members of the Hamilton Band program, for their support and understanding during the completion of this document.

Thanks are also extended to Matt Horton, Doug Buck, and the entire Buck family for providing constant support and encouragement. Invaluable assistance was also provided by Roger Nunn and Danny Hutson during the author's entire Doctor of Musical Arts studies at the University of Oklahoma.

Greatest thanks and appreciation go to the individuals who contributed most to my college career and, ultimately, the completion of this document: Dr. Irvin L. Wagner, who served as teacher and mentor for over ten years at the University of Oklahoma, and my parents, William and Betty Clark. Their encouragement, help, and guidance have been a constant aid, and appreciation is deeply extended for their efforts.

It is regrettable that the writer's father was not able to see the completion of this document, but his faith in its completion was unwavering during his life. It is to him, and to the writer's mother, that this work is dedicated.

TABLE OF CONTENTS

ACKNOWLEDGMENTS iv

ABSTRACT viii

Chapter

1. INTRODUCTION 1

2. EDWIN D. "BUDDY" BAKER 4

3. VERN L. KAGARICE 43

4. IRVIN L. WAGNER 75

5. SUMMARY AND CONCLUSIONS 94

Appendix

1. INTERVIEW QUESTIONNAIRE 109

2. THE INTERVIEW WITH EDWIN D. "BUDDY" BAKER 117

3. THE INTERVIEW WITH VERN L. KAGARICE 178

4. THE INTERVIEW WITH IRVIN L. WAGNER 230

5. THE REMINGTON WARM UPS AS USED BY WAGNER 273

6. LETTERS OF PERMISSION 284

BIBLIOGRAPHY 286

Abstract

Three trombone educators were chosen according to predetermined criteria of teaching position, longevity, activity, studio output, availability, and geographical location: Edwin D. "Buddy" Baker, Vern L. Kagarice, and Irvin L. Wagner. These educators were interviewed, and a questionnaire was developed to facilitate the interview process. Transcriptions of the interviews were examined to gain insight into the teaching content, style, and philosophy of the selected educators. The teaching content, style, and philosophies of the educators were presented separately as models of exceptional and successful teaching. The teaching of all three was then compared and contrasted. Despite profoundly differing views on methodology, many common elements were discovered. The common elements were all derived from the educator's common goal of teaching students to become fine musicians and fine trombonists.

To my parents, William and Betty Clark

CHAPTER 1

INTRODUCTION

Trombone pedagogy is a subject that has always fascinated trombonists. Almost every issue of the International Trombone Association Journal contains an article dedicated to an important trombone performer or teacher. Often, the trombonist interviewed will mention a particular teacher whose influence was of critical importance. A trombonist's teacher (or a teacher's recommendation) is often one of the criteria used to judge a candidate for a playing or teaching position. The trombonist's teachers are cited by other trombonists as often as the works performed or the past positions held by the player. Great performers have studied with great teachers of their respective instruments. Great teachers, it seems, also have followed a similar path of seeking knowledge and inspiration from a master teacher. The concepts passed on by the master teachers of the past live again in the studios of the master teachers of the present. This study will examine the teaching content, philosophy, and style of the following teachers: Edwin D. "Buddy" Baker (University of Northern Colorado), Vern L. Kagarice (University of North Texas), and Irvin L. Wagner (University of Oklahoma). These instructors took what they found to be the most effective, most efficient,

and best of the preceding generation's pedagogical techniques, added their experiences and ideas, and synthesized this mixture into unique individual approaches to trombone pedagogy.

It is hoped that this study will aid in the documentation of the current generation of trombone instructors. Pioneers in Brass[1] records some facets of the generation active at the beginning of the twentieth century, and some documentation exists of the generation immediately preceding the current one (i.e. Remington[2], Jacobs[3], et al), but documentation of the teaching style and practices of currently and even recently active major trombone instructors is scarce.

The interviews were approximately two and one half to three and one half hours in length, and the questions were taken from a questionnaire devised for the study (q.v. appendix 1). Quite often an instructor would answer many of the questions during a single reply, necessitating some deviation from the questionnaire. Also, many of the instructors' replies necessitated follow-up questions. Although these questions were not on the questionnaire, they were asked in the spirit of providing documentation of the instructor's teaching style,

[1] Glen Bridges, Pioneers in Brass (Detroit, MI: Sherwood Publications, 1965).

[2] Emory Remington, prepared and edited by Donald Hunsberger, The Remington warm-up studies: an annotated collection of the famous daily routine developed by Emory Remington at the Eastman School of Music (Athens, OH. Accura Music, 1980).

[3] M. Dee Stewart, ed. and collector, Arnold Jacobs (Northfield, Illinois: Instrumentalist Publishing Co., 1987).

philosophy, and techniques. It was also hoped that the followup questions would help provide insight into the instructor's teaching philosophies and methods.

CHAPTER 2

EDWIN D. "BUDDY" BAKER

Edwin D. "Buddy" Baker is one of the most influential and important trombone teachers of the current generation. His credentials are impressive, as a player, as a teacher, and as a scholar of the trombone. Recognized as a prominent jazz educator, Baker maintains a very active schedule of performing, teaching, and conducting masterclasses and jazz institutes.

Buddy Baker was born on June 12, 1932, in Alexandria, Indiana. Music was always very important in the life of the Baker family, and Baker's musical experience began at an early age, when he began to study the piano. This introduced the young Baker to the basic concepts of musical notation, simple chordal structure, rhythm, and such concepts associated with elementary piano study. Piano study soon became discouraging to Baker, however, when the older sister, who had been studying longer, played the same pieces but sounded so much better. Although initially discouraged, he continued to practice the piano, and in high school he began to see that the piano was the key to jazz improvisation.[4] The trombone was always the primary instrument, but piano study continued, even

[4] See Appendix 2, "The Interview with Buddy Baker," p. 119.

formally throughout the B.M. and M.M. degrees. Baker continued to utilize the piano in his playing and teaching throughout his career. The piano study initiated in Baker's youth in Alexandria, therefore, laid the foundation of his later success in the field of jazz.

Baker appears to have been predestined to play the trombone. Baker was allowed to play an old Army "G" bugle. He lubricated the long tuning slide so that it would move, and the bugle became like a trombone with only four positions. A few tunes were learned on the instrument, and this was so impressive that it seemed logical to all concerned for him to play the trombone. Baker received excellent instruction in his public-school band program, which he described as "a really good high school band program."[5] Baker had a few teachers during his public-school years who helped to get him started in the correct direction. The most important influence, however, was Baker's friend and mentor, Ivan Arnold, who had been a professional euphonium player at the turn of the century. Arnold was a good teacher who instilled in Baker an enthusiasm for music that has never ceased. According to Baker: "He was such a good teacher that he got me excited about playing and that never let up."[6] Baker practiced diligently, and two years after he started playing he received a first division rating at the solo contest at both

[5] Ibid., Appendix 2, 118.

[6] Ibid., Appendix 2, 120.

local and state levels, and he continued to receive first division ratings throughout his public-school career. Ivan Arnold was also a member of the Fraternal Order of Eagles, and played in an Eagles band in a nearby town. He often took his young protégé with him, and Baker was allowed to perform with the band and even solo on many occasions.

Graduating from high school as valedictorian in 1950, Baker attended Indiana University on both musical and academic scholarships, where he chose to pursue a Bachelor of Music degree. During Baker's years at Indiana, he played dance-band jobs every weekend, which supplemented his income. This also allowed Baker to further his jazz studies, since courses in jazz were not offered at Indiana at that time. While at Indiana, Baker studied with Thomas Beversdorf, an Eastman graduate and former student of Emory Remington. Beversdorf did not emulate the methods and practices of Remington, and this, together with Baker's pursuits in the jazz domain, has influenced Baker to some degree.

Beversdorf preferred that his students play on trombones and mouthpieces that were among the largest available. Although he did not sing along with his students, Beversdorf played along with them throughout most of the lesson. Baker's own approach of playing along with students as little as possible may have, therefore, been directly influenced by Beversdorf (Baker believes that this limits students' progress and musical sensitivity). Perhaps the greatest departure

from the Remington approach was the lack of a trombone choir at Indiana. Baker recalls: "At Indiana University we didn't have any trombone choir. Beversdorf didn't particularly like them. He never said anything particularly good about the one at Eastman (not to say he ever said anything bad about it, either). He didn't want a trombone choir so we never had one."[7]

After graduating from Indiana with his B.M. and his Trombone Performer's Certificate, Buddy Baker served in the Army for three years as a pilot. He did not perform in military bands,[8] but he practiced and played in the officers' clubs at every opportunity. While practicing his jazz skills in Germany, Baker also learned how to deal with the psychological and physiological effects of panic while flying airplanes. Perhaps the most important effect that his three years in Germany had upon him was the contact with German musicians such as Albert Mangelsdorff, that the military afforded.[9]

Baker, after completing the tour of duty with the Army, returned to Indiana for a M.M., again studying under Beversdorf. Baker finished his M.M. in 1959, and then pursued opportunities to play trombone with such notable bandleaders as Stan Kenton, Woody Herman, and Henry Mancini. This not only established Baker as a major player in the trombone world, it gave him the opportunity to have

---

[7] Ibid., Appendix 2, 122.

[8] Tim Schneckloth, et al, Guardians of the Musical Future–A Gallery of Contemporary Music Educators (Down Beat 44:19-20, 1977).

contact with some of the best trombonists and jazz musicians of the time. Baker played second trombone to a nineteen-year-old Jiggs Whigham's lead in Stan Kenton's band, with Whigham playing most of the jazz solos and Baker soloing from time to time. Jiggs Whigham was profoundly influenced by Stan Kenton, and Whigham has remarked that jazz education would have traveled a different path without Kenton.[10] Baker must have also been influenced by Kenton, to the benefit of jazz education in the United States.

While performing with these bands, he developed his lifelong respect for what he terms "good fundamental players."[11] The Kenton job was so demanding that a trombonist could not make it through an entire performance if basic problems were interfering with range or endurance. Baker's vision of the concepts behind and the production of a "good fundamental player" indicate that already he was beginning to analyze the fundamental elements of trombone playing and to develop a systematic approach to the instrument. Other trombonists might have termed players like Jiggs Whigham, Dave Wheeler, Warren Covington, and Buddy Morrow as "great players," but Baker penetrated to a deeper level of insight and revealed these players' common denominator and the key to their greatness. Baker recalls, "Most of the trombone players were really good fundamental

[9] Ibid.

[10] Edward J. Ulman. Jiggs (Journal of the International Trombone Association 24:34-37, 1996).

[11] Ibid., Appendix 2, 145.

players. They had good range, beautiful tone, good endurance, good power, could still play softly, and at the same time knew what they were doing as far as style. They were very sensitive to what a piece was doing and where it was going. Those are the guys I really enjoyed playing with."[12]

When a teaching opportunity occurred at his alma mater, Baker became a trombone instructor at Indiana University. During the six years there, from 1959 to 1965, in conjunction with his trombone duties, he founded the Indiana University Jazz program which still, at the end of the twentieth century, is highly regarded.[13]

In 1965, Buddy Baker's wife had developed severe asthma trouble, and a change of climate was prescribed. During a trial visit to Colorado, her condition was so improved that the Baker's decided to stay there permanently. Eventually Baker obtained a teaching position at the University of Northern Colorado, and he has been in Greeley ever since. Baker and Derryl Goes[14] started the jazz program there. The seeds planted by Baker have bloomed into a strong jazz program, offering courses in jazz improvisation and arranging. The University of Northern Colorado now has a full time bass trombone teacher, five big bands, and a dozen jazz combos.

---

[12] Ibid., Appendix 2, 146.

[13] Schneckloth, et al, Guardians of the Musical Future–A Gallery of Contemporary Music Educators

[14] Ibid., Schneckloth.

At the University of Northern Colorado, Baker continued to improve his playing and teaching skills. He is principal trombone in the Greeley Symphony, and he regularly participates in clinics and masterclasses across the United States. Two books of solos for young trombonists have been authored, as well as the Buddy Baker Trombone Method.[15] He regularly teaches at jazz institutes, camps, and remains active in the International Trombone Association, of which he was President. Baker's future plans include an upcoming performance at the College Band Directors National Association Conference and the premier of a new work at the Eastern Trombone Workshop. Baker's biggest goal is to "get better at what I do, as a teacher, a jazz player, and as a classical player."[16]

Buddy Baker's dedication to his art is certainly evident. This energetic person is genuinely excited about playing and teaching the trombone. When asked about future goals, the reply was: "I'm always working on things trying to figure out a better way to teach things. I'm always working on things trying to improve my playing. I've been working the last couple of years on the doodle tongue and the 'D-G'[17] tongue. The 'D-G' tongue is what I use. I don't use the doodle

---

[15] Baker, Buddy, Tenor Trombone Method (Miami: Studio P/R, 1983).

[16] Ibid., Appendix 2, 129.

[17] The "doodle" tongue and the "D-G" tongue are both methods used by jazz trombonists to play legato notes at a speed faster than they can usually "single" tongue. "Doodle" tonguing involves using the tongue to articulate notes in an manner similar to that encountered when saying the word "doodle". "D-G" tonguing refers to a legato form of "double" tonguing, where the tongue stroke is softened as when rapidly enunciating the letter "D" then the letter "G", rather than the traditional "double" tongue, where the letters "T" and "K" are used. "Single" tonguing refers to a "normal" single stroke of the tongue used to articulate

tongue, I teach it but I don't use it. The jury is still out on the doodle tongue. It works okay for some people. I have found that the 'D-G' tongue works okay for me, and I can do everything I want to do with it, as several other players have. I am always working on something new. Probably euphonium will become less and less of a priority, where I am not working much on it, but it is something I can always pick up. A few weeks and I can get my fingers going pretty fast again."[18]

One can discern a few tendencies from the replies Baker gave to the questionnaire. Baker's respect for and desire to mold his students into "good fundamental players," his method of teaching tonguing, his carefully thought-out warm up and daily routine—all demonstrate a careful analysis of playing techniques, problems, and solutions combined with years of practical teaching experience. When a problem is encountered in a student's playing, a logical and methodical approach to solving it is developed along with the most efficient and logical method of imparting that knowledge or musical concept to the student.

Baker experimented with different teaching strategies and techniques until about fifteen years ago, when his current methods seemed to solidify. One event that aided the solidification of Baker's teaching methods, and affected every facet

a note, whether staccato or legato. Baker, unlike many teachers, specifically uses the term "DG" (D-G) because the complete tonguing syllable changes according to the register in which the tongued notes occur. See Buddy Baker's Tenor Trombone Method (Miami: Studio P/R, 1983) for a complete discussion of Baker's philosophy of tonguing.

[18] Ibid., Appendix 2, 129.

of Baker's life, was his involvement in martial arts. Baker states: "The thing that I have done that has affected my trombone playing more than anything else is my time spent with martial arts. I was involved in that actively for only a year, so I'm just a beginner. The way that they go about things, and the way that they do things, the fact that everything they do is in three modes—it's stretching and meditation to prepare you for the work, it's a practicing of patterns, which means the individual little bits that go to make up fighting, and you work on those to perfection, and the third thing is the fighting, where you do everything by instinct, and hopefully your work on the patterns and the little bits comes forward and serves you when you fight And I see playing the horn, in terms of getting a basic skill on the horn, as the same thing. You have the basic warm up, the daily routine, which takes you through all those things that you do when you play, and you've got the playing, where you don't think about how you do things but you think about what you want to happen. All that's a direct correlation. The breathing that's taught in martial arts, the stance is exactly what I do when I play. There is a direct correlation there. That is the other field of my life that greatly affected what I do on the horn."[19] Baker remarks: "The art that I went after was Tae-Kwan Do, and frankly, if I had known about it earlier I would have had all of my children in it at age ten or twelve so that they could have gone to college with

[19] Ibid., Appendix 2, 124.

a black belt and perhaps pursued it for the rest of their life. It's a wonderful study."[20] Baker believes that there are many similarities between the study of martial arts and the study of the trombone, in terms of teaching and learning basic skills and movements, and translating those basic skills into the synthesis required by combat or performance. Baker continues: "The mental discipline, the physical discipline, what it does to your body, what it does to your mind, what it does to your attitude towards other people, what it does in terms of personal confidence, not to mention the way you go about things physically makes a lot of difference."[21]

This tripartite approach to learning the basic skills involved in one becoming a good fundamental player is evident throughout Baker's responses to the interview questions. The reader is strongly advised at this point to examine Buddy Baker's Tenor Trombone Method,[22] for a thorough discussion of his teaching concepts and ideas, and also to supplement the information obtained through the interview with Baker. Baker begins with slow downward slurs beginning in the middle register to set the embouchure, get the breath going, and to remind the player of the concept of sound. According to Baker: "Warm ups are the stuff you do to get the muscles going, the daily routine is when you are

[20] Ibid., Appendix 2, 124.

[21] Ibid., Appendix 2, 124.

[22] Baker, Tenor Trombone Method.

working on actual skills that you want to get better."[23] Baker is adamant about the difference between the warm up, which is analogous to the stretching done by an athlete before exercising, and the daily routine. The students should warm up and proceed through the daily routine on their own before coming in to the lesson or the trombone choir rehearsal. Baker says: "I don't want them in there without that. I want to make sure that if they are having problems, they are having problems, not because they haven't warmed up properly. I don't want them in there until they have done their warm up and routine. If they have a heavy lesson or are working on recital stuff, that doesn't necessarily mean they have to do a full routine, they may decide to do twenty minutes of routine, just enough to get loosened up and that's all. I assume that they have done that when they come in. If they do it very often, I will say 'Don't come in here again until you have done that. That's the lesson for today. See you later.' And that's that."[24] A believer in practice and hard work, Baker insists that his students practice. Baker states: "The thing I stress with my students is intelligent practice. I don't think the kids who are practicing a lot are necessarily getting good the quickest It all depends on how you go about it. It depends on when you do it, and it depends on how much you do in one string, and a whole bunch of other considerations as opposed to

[23] Ibid., Appendix 2, 126.

[24] Ibid., Appendix 2, 164.

how many hours you practice. Let's suppose, for instance, that a student's got concert band that goes for two hours, they've got a jazz band, and maybe trombone choir. If it's hard playing, all I want them doing is a little bit of loosening up in the morning, period. I don't want them practicing any more. That's enough playing for that day. I watch that carefully too. Kids, generally speaking, at the college level, play too much and then aren't able to practice enough. Too often they are already worn out when they start to practice, and all it does is to compound the problem. I'm big on practice, but I'm biggest on intelligent practice, and that may mean no practice at all on that day. To me, that's always been the best thing. I've seen guys who never practiced that much really get good and end up great professionals. I've seen talented people who practiced two or three hours a day or even more, and never got anything going. Never solved the problems, never got anything going. So there's more than hours in the practice room. There's intelligent practice. You've got to know what you're working on, and why you're working on it to solve problems. You've got to come out of the practice room better than when you went in—every time. If you can't do that, then you've got big problems. Kids tend to do like they did in high school, and in too many cases they get worse. How you practice is the whole essence of getting better. What you do, why you do it, what you're thinking

about, how long you do it in terms of how much, not enough, or whatever."[25]

The second phase of Baker's approach is the daily routine. As stated earlier, this phase is compared to the second phase of martial arts practice, where the student consciously practices the basic skills that are to be used unconsciously in the third phase of combat or performance. This concept of practicing basic skills to be used unconsciously during actual performance may also be applied to any number of other situations, such as a pilot learning his way around the controls of his reconnaissance plane, or that of a golfer working on his swing, or an open-heart surgeon practicing his surgical techniques so that an actual operation will proceed like a work of art.

One can learn basic mechanical actions such as a chop, kick, or a D-flat major two-octave scale. Is musicianship important in this approach? Most definitely, according to Baker: "[the trombone students] have to think musically on everything they do. Everything they do has to sound pretty. Their attacks have to be good. There has to be good connection and good intensity in the middle of the phrase, and it has to be rounded off on the end There is no excuse for not playing musically, because that's what we are trying to do. We are trying to play music. The truth of it is, in martial arts if you are practicing a pattern, and it's got a punch in it, you have to remember that the punch is actually supposed to hurt

[25] Ibid., Appendix 2, 165.

somebody. It has to be delivered with intent, so it accomplishes the intent, and in everything we do the intent is to make beautiful music. When I warm up in the morning, my mouth may be a little funny, but I try to make the most beautiful sound that I can from the very first note."[26] Musicianship should be applied to the warm up and the daily routine from the very start, with the ultimate goal of producing fine musicians and fine music.

Baker's full warm up and daily routine, as shown in his Method, is "an effort to get through a lot of stuff in minimal time."[27] The Method is Baker's solution to the problem of practice, and it is a complex creation where most exercises do double and even triple duty, and a trombonist may be working on two or three different playing problems at once. Baker says: "Every day I do a different scale, which is really my range exercise, up and down. Myself I use fourteen different scales, a different one every day. In two weeks I have gone through all my scales. [I also use] flexibility stuff taken out of the Marsteller Basic Routines[28] book. It's really good stuff. I do a certain number of those every day on a very disciplined schedule. For my students, staccato tongue exercises, and depending on how well they've got that going I don't do a whole lot of that. Multiple tonguing—they are always working on some form of legato, staccato, or

[26] Ibid., Appendix 2, 136.

[27] Ibid., Appendix 2, 131.

[28] Robert Marsteller, Basic Routines for Trombone, (San Antonio: Southern Music, 1974).

doodle tongue, and some kind of a warm down. It's about a forty to fifty minute routine, and I customize it for more advanced students. It's not just a warm up, it's a warm up and daily routine. I am very adamant about that with the younger students, because most of them have never had anything like that. Their approach is very undisciplined, and unfocused, they mess around and waste time."[29] The warm up and daily routine is designed to aid and improve the player, and Baker has several versions for players who are on a tight schedule. Baker states: "My music education students may not have more than an hour to an hour and a half to practice a day. I don't want them to do more than twenty minutes of what I call daily routines. We break it down and they do every other scale, and lots of things to save time and still get through the material."[30] Baker takes into account the possibility of not having time to warm up at all: "I don't want kids psychologically thinking that they have to play twenty minutes before they can sound good. They need to sound good immediately. They won't do that unless they think that way. As long as my daily routine is, I don't want any of them thinking they have to go through that to play. I want them to be able to play a couple of minutes of warm up stuff and be able to launch into about anything. So much of it is psychological. If you start thinking that you have to play for a while before you sound good, then

[29] Ibid., Appendix 2, 130.

[30] Ibid., Appendix 2, 138.

that's what you will do. I sometimes, first thing in the morning, pick up the horn and play a middle a-flat right up to a high a-flat', middle b-flat up to a high b-flat', c' up to a high c''—hang on to it and listen to it right off the bat, and try to tell myself 'Look—I don't need to be doing all this stuff to get up there. It may be easier later on, it may sound better, but I can do this right off the bat!' So much of that is believing that, and doing it."[31]

The third phase of Baker's approach is the performance phase. This phase involves the use of different patterns perfected in the daily routine so that the student creates or performs music. Baker describes this phase as "where it's all instinct, and you can't think about what you are doing. All you think about is what you want to do, and the body has to serve your mind."[32] In this phase of practice, the trombonist should not think about technical aspects of performance at all—only about musical aspects. Baker says: "You have got to work on the little bits, the little skills you need, and train muscles to do it, so when you see it on the page it comes out without you thinking about how to do it. Most people are too tied up when they try to play music in that second phase. They are so busy thinking about what the air's going to do, what the embouchure is going to do that it makes an impossible situation for them. When you want to play music you have to think

[31] Ibid., Appendix 2, 137.

[32] Ibid., Appendix 2, 127.

about one thing, and that's music. You can't think about how you do it or anything else. You can't be thinking about embouchure or tongue, air and all that stuff. That's really practice room stuff. And most people don't solve their problems with good daily routine, and they never get to the point where they have the good basic skills to play musically."[33]

When asked what he listens for when students play the warm up and the daily routine, Baker replied: "The big thing that I'm looking for is that they breathe correctly. The second thing is the quality of sound, no matter what they are doing. I am always concerned with quality of sound. It is the best evidence that everything is okay. From there on it's other specific stuff."[34] On his Method, he says "My 'Method' is simply my approach to daily routine and warm up. It has a little bit on breathing, a little bit on embouchure and tonguing, holding the horn, and all the basic stuff so that I don't have to keep harping on that stuff with my own students. I can just say 'read chapter two again,' or 'read chapter three before next week.' It simply helps me get the information to them a lot quicker. But my basic stuff is in that method. It's not really a method, as it says, rather it's an approach to daily routine and warm up. I make that difference between daily routine and warm ups."[35]

---

[33] Ibid., Appendix 2, 127.

[34] Ibid., Appendix 2, 131.

[35] Ibid., Appendix 2, 126.

Buddy Baker's pedagogical techniques are a mixture of his techniques and those pioneered by others. Baker's interest in jazz has also profoundly affected his pedagogical techniques. His first teacher used descending slur patterns, and Baker incorporates a version of these patterns in his warm up and daily routine. Beversdorf and later teachers also contributed to Baker's approach to the trombone, however, as Baker stated: "Most of my techniques are very different than the ones [Beversdorf] used. He was an Emory Remington student, and I don't use much of that approach in my teaching. I probably do some and don't know because I didn't study with Remington and only heard people talk about it. Beversdorf always said that a lot of what he did was quite a bit different than what Remington did, and a lot of what I do is quite different than what my teachers did. The way I teach tonguing, embouchure and breathing is quite a bit different than what they did. I am sure I don't use the phrases that they used."[36] When asked if his pedagogical methods were mainly self-devised, Baker replied: "Some are and some aren't. The breathing thing is closest to (that I know of, anyway) what Arnold Jacobs does, frankly. The more I've learned about him, the more I realize that I've been in that direction for a long time. As far as tonguing, I use my own approach. It is a system nobody else that I know uses, and I am just beginning to discover a few people in the world that use the same concept of staccato tongue.

[36] Ibid., Appendix 2, 121.

Embouchure development would be closest to Arnold Jacobs again. I don't do a lot with buzzing, except in remedial situations. I would say that the right hand position is also something that is my own, because I play both classical and jazz, and I use a right hand position that easily switches to both and can be used for both. I came from a generation of players that began to play both classically and jazz, and I have spent a lot of time playing both. I have worked hard on my playing [so that] when I do both, people sometimes don't know I'm one or the other, and that's the way I want it. I want to sound like a classical player when I play classically, and I want to sound like a jazz player when I play jazz. Being from a new generation of players, like I am and all the guys who grew up about my age, we tend to develop different approaches to things that will work for both styles. We also had to figure out a lot of things about equipment, because we were switching back and forth, using different horns for different things, and we didn't get a lot of help with that."[37] Many of Baker's techniques and approaches, such as those concerning his right hand position, are designed to allow a player to switch back and forth between styles. A professional trombonist performing on a pops concert, for instance, might be required to do just that, and go from a purely classical style to a Dorsey imitation to funk-rock, all within one piece. These problems were not encountered by earlier generations of players and teachers, and

[37] Ibid., Appendix 2, 121.

Baker believes that trombonists and trombone educators alike need to evolve ways of coping with these situations, as well as teaching their students to solve problems.

Although the University of Northern Colorado has a very strong jazz program, it does not offer a jazz degree. All of Baker's students must learn both classical and jazz styles. This does not affect the tonal concept that Baker has in mind when teaching his students, however. Baker states: "I use the same tonal concept. I don't think that there is any difference in sound whatsoever. When he gets the kind of good, basic sound that he needs to play classically, then he has the ability to do what he wants with that sound. If he wants to do funny things with it with his chops, then he can. But I wouldn't teach him to make the kind of sound that some other jazz player makes, like Carl Fontana makes, for instance. Once they have the basic correctness, anybody can do what they want to do. Once they develop the concept then they have the ability to play as they conceive it. At least that's what I think."[38] Baker's preferences in regards to tonal concept can be inferred from the response he gave when asked which trombone players tone he really admired: "I can tell you one thing—the reason why I never listened to Jack Teagarden when I was young was because I hated his sound. I didn't want to sound like that, and I wasn't smart enough to know how good of a jazz player he

[38] Ibid., Appendix 2, 133.

was. I never listened to him, and I wouldn't have gone across the street to listen to him. Tommy Dorsey—that's the sound that caught my ear. And the sound of Bill Harris, the way he played. No one ever played like Bill Harris played. That's a style that no one played before, or after, and you can't say that about any other jazz player. There are all kinds of jazz players today who sound like J.J., or a lot of them sound like Rosolino in some ways, and certainly Bill Watrous a lot of people have tried to copy. But no one tried to copy Bill [Harris], or at least that ended up sounding like him. I really admired him. He always stood up and played over the band, he was not a microphone player. Dorsey was a microphone player, but he didn't need it—man he could put it through the wall if he wanted to. Urbie Green I always admired, because there was a lot of Tommy Dorsey in what he did, but there again like Dorsey he was a good fundamental player. He could put it through the wall. It's always the basic, fundamental players who I have admired over the years. Many of them are good jazz players and good classical players as well. My heroes in the classical field boil down to two guys—Joe Alessi and Alain Trudel. Those are the two guys who I have my students listen to in terms of vibrato, tone and musicality. I like for them listen to Christian Lindberg, too, but I don't like his sound or his vibrato as much. I appreciate the fact that it's more of a European thing, and that's it. He's a very talented guy, a great actor, and a

whole bunch of other things—an outstanding musician and trombone player!"[39] Whether a student's interest lies in the classical repertory or the jazz realm, Baker tries to accommodate the student. "I focus on what they want to do. Most of the time, my primary goal is to get their basic playing going in the right direction—so that their air is right, their embouchure is right, and their tonguing so that it will work for them. It's mostly towards the classical side. The nice thing about teaching at this university is that we have a strong jazz program, we have courses in jazz improvisation, we have five big bands on campus, and about a dozen combos. They can take arranging. I don't have to spend a lot of my time doing that. If they have a solo in a particular group that they want help with, I'll be glad to help them. Once in a while a student will take a lesson with me who is interested strictly in jazz improvisation, but about all I work with in that situation are the medium to advanced students. I don't do it in the regular lessons unless they need help on something. Most of the students need help on a lot of other things. The better their fundamentals are the better they are able to switch mouthpieces, equipment, play different styles, so we work on the fundamental stuff."[40] Baker's solution to the problems created by the proliferation of styles that a modern trombonist encounters is to become a good fundamental player, and this

[39] Ibid., Appendix 2, 175.

[40] Ibid., Appendix 2, 131.

is a key aspect of his approach.

As Baker stated earlier, he was dissatisfied with the Remington approach to daily warm ups and to daily routines. He felt that there was no order to the warm ups. Baker developed a sequence of exercises that have worked well with his students and with his own playing. As he puts it: "In school, what I did was the Emory Remington stuff, but the thing that bothered me about that was that there was never any kind of an order. I'm sure he customized it with students, and had them do a little of this and a little of that, but the thing I discovered was that there should be an order, and when you do one thing that's really easy to get, and that sets you up for the next thing, which sets you up for the harder things. I discovered that there was an order of things that works for most people. I'm very adamant about that, except with my most advanced students who already have a lot of things figured out, and then we can customize that."[41] He strongly believes in this order of practice, and he will help students organize their practice time. Baker says: "I say, 'Here's what you need to do: If you take this class at eight you are going to have to do your routine at seven. If you are going to take this lesson at nine, that means you are going to have to get up at six o'clock.' I make them write it on a piece of paper so that they can look at it and see it. You can see the problems, in lots of cases I want to see roughly when they are practicing, if they

[41] Ibid., Appendix 2, 134.

are doing it in the morning, the evening, how much they are doing, that sort of thing."[42]

Baker has developed his own approach to tonguing. Baker believes that a great deal of confusion exists regarding every facet of tonguing, from the terminology used to the concepts people have about tonguing. He believes that many people actually tongue in accordance with his system, whether they are aware of it or not. As Baker says, "A lot of people talk about all the stuff that the tongue is doing. 'It's arching up in the mouth to speed up the air'—that's all a bunch of bunk. It's absolutely wrong. It doesn't even work that way. If that's the way they'd like to think of it to play, that's fine. But it confuses others to talk about it that way."[43] When teaching tonguing, Baker begins with legato and moves to staccato. Baker advises: "The first kind I would teach would be legato tonguing. Unfortunately, they are taught staccato tonguing in bands because that's what they use to play the music. Everybody plays real short because that sounds neater. Legato ought to be the first thing you do. That's based on a steady stream of air. That's more important than anything else. . . . I have them use a 'D' syllable, and I don't ever talk about the tongue position. I try to get them to use the same syllables they use when they speak. That's different for everybody because tongues are different, teeth are different, gumlines are different, so I never

[42] Ibid., Appendix 2, 165.

talk about tongue position. I personally, from a d′ above the staff on down, don't use a 'D,' I use a 'the,' as in 'them'. A lot of my students do that too. I have discovered a lot of other people who do that, but they don't know it. My 'the' turns into a 'd' as I go higher in my legato approach. My staccato is all a 't' consonant. The vowel that follows that is 'Tah' in the low register, 'Tuh' in the middle register, and 'Tih' in high register. All those are jaw positions. The jaw moves which moves the tongue. They are not independent tongue positions. . . . The jaw moves according to what pitch you play. Any time the jaw moves while tonguing the same note, you've got a problem. Normally it means that the air is not steady. But the tongue moves in different positions with vowel movement. The tongue is moving, but it's because the jaw is moving. There's not an independent thing happening there. You do a big interval like an octave jump, the tongue may hop up a little bit, but it will return to its natural position. . . . The idea of the tongue going up like the end of a ski, is absolutely wrong. I don't think anybody does that. The tongue is best described by the back of your hand with the palm down. That's the way the tongue looks. I've seen enough X-ray pictures to know that's the way it looks. Hardly ever does the tip go up. . . . The tip aims down towards the lower teeth. It may not come all the way down, but it's very far in that direction. . . . The tongue is a very complex, wild muscle that can do about

[43] Ibid., Appendix 2, 140.

anything. But most of that movement is up and down, it's not back and forth at all."[44] In reference to one popular idea about tonguing, Baker states firmly: "Talking about spitting a particle off the end of your tongue and that sort of thing. Absolutely wrong. . . . What I do in the low register on pedal notes is anybody's ball game, but for staccato it's a 'T' consonant, wherever the tongue is. The jaw has to be in the right position, and the tongue has to do whatever it does to make a 'T' consonant. That means that some part of the tongue has to touch the gumline, we don't even want to talk about what it is. It's different for everybody."[45]

When asked to compare his approach with those of his teachers, Baker replied, "I don't think that they are very different. It's just that my teaching technique is a lot different, and the way I talk about it is a lot different, and the way I work on it is a lot different. I have a feeling I could get a kid doing it a lot faster than any of my teachers ever could. With my system of staccato tongue I can stand up in front of a trombone choir and say 'I want 2.2 tongue' and everybody knows exactly what that sounds like and exactly how to do it. And I get it, at once. In an excerpt I say 'I want 2.5 on this, or 1.8' and they know exactly what that sounds like and exactly how to do it. All these terms that are floating around like more tongue or stiff tongue or relaxed tongue or soft tongue—I never use any of those terms. It's all a matter of timing. It's a 'T'

[44] Ibid., Appendix 2, 139.

consonant, and if you want to know what it is, why you just have to look at my book and see. I've got pictures of it and I verbally described it and I think it's all very clear."[46] The ends of notes are shaped depending on the speed of the notes: "When you get up to around quarter note equals 116, and you are playing two or more to a beat, staccato, that is exactly what happens. Below that you shape the end of the note with your breath, above that you shape it with the tongue, and when the tongue comes up to put the front on the note to the right, the note to the left is cut off by the tongue. The thing of it is, when you get to that speed, it's not noticeable—it doesn't show in the sound. Anything slower than that does. In my method book it explains that, but that, to me is one of the big problems in playing trombone. When you play staccato, it depends on the tempo as to how you shape the ends of the notes. There are two separate ways: one works up to quarter note equals 116, where you are playing two or more notes to the beat, and one works above that tempo, and you have to shift gears. I hear too many people trying to shape the ends of fast notes with their breath, and it doesn't work at all. Trying to "puff" their breath for each note. After a certain point the air keeps going, it's like the water is turned on and you do it all with your tongue. The tongue literally does stop the note. You don't think of it as a stop, you think of it as a start—

[45] Ibid., Appendix 2, 143.

[46] Ibid., Appendix 2, 144.

that's what the tongue does. I wouldn't do it on slower things. And in jazz band I would do it all the time. In jazz band you have to play little bricks of sound that are kind of flat on both ends. Playing rhythm is what you are doing when you are playing swing stuff, and in rock and funk stuff that same sort of thing applies."[47]

Baker's approach to multiple tonguing is similar, and progresses from legato to staccato. As mentioned earlier, Baker says of his own playing: "I prefer to teach "D-G" first, because that is the legato form, and from there go to "D-D-G" which is the triple form, and then from there to the "T-K" which is staccato double, and "T-T-K" which is staccato triple."[48]

In regards to slide technique, Baker advises: "I don't use the wrist. The wrist is what I call 'rubbery'. It's not relaxed and floppy. It's just relaxed and it gives you good spring in the slide. As far as I'm concerned, the first four positions are done from the elbow down, it's all lower arm, and the elbow has to be held at a forty five degree angle to get that. Then, depending on how long your arm is (I have a fairly short arm) you have to use a twist in the body and everything else in order to get those last few positions. I don't use the wrist. I don't go back and forth between positions just using the wrist. I take all those variables out of the game, so the positions always feel the same in my arm, whether I go out to it or

[47] Ibid., Appendix 2, 152.

[48] Ibid., Appendix 2, 141.

come into it or whatever, it always feels the same."[49] The slide should be stopped in the proper position for each note at slower speeds, but Baker says: "It depends on how fast you are going. I think there is a speed where the slide turns 'liquid' as I say and doesn't stop for each note. I know some guys who say to stop, but I don't believe it. You'd drive yourself nuts as a jazz player if you stopped for every note. I don't believe it in classical music as well. I don't do that. I don't stop for every note. It depends on the speed. There is a speed where the time between the notes is at a certain point where the slide cannot stop, and you are depending strictly on coordination of tonguing at the right time. That's why you do a lot of slow scales. I have known players who stopped the slide, and you can't believe what they go through. All of that tension created by stopping the slide ends up in your throat, your tongue, your face, and your breathing apparatus. It's the hard way to do it. But you know, the trombone world is full of a lot of very good players who do it the hard way, and who teach other people to do it the hard way."[50]

Baker is a major proponent of alternate slide positions, and his Method gives extensive instructions for their usage. The concepts can best be described in Baker's own words: "My Method has those positions. It depends on what you are doing, of course. Where you need alternate slide positions is when you are playing

[49] Ibid., Appendix 2, 141.

connected, and when you are playing fast. When you are playing big, and stodgy, and loud, most of the time you want the position that gives you the shortest tube so you can get the darkest sound. Shorter tubes tend to let you play with a darker sound. Longer tubes tend to get brighter faster when you are playing loud. You also need alternate positions to help set up so that you can come in on the slide when you ascend. When you do that, there is always one less note to go over, and the pressure in the horn works in your favor. The reverse of that also works in your favor. The general rule is that I keep my half steps in adjacent positions. That's the rule. Ninety-eight percent of the time you keep the half steps in adjacent positions. Specifically, if I'm playing a B major scale second line up to the middle b, the a-sharp is in fifth position. If I'm playing a D-flat major scale above that the f is in sixth position. If I had d-flat-e-flat-f I'd come in to first, I'm going that way, but if I have a g-flat on the other side of that f then I'm going to play my f in sixth position. Thinking up chromatically, the E-flat major scale has a d′ in fourth position, The G-flat major scale has two of them, that's real critical. It has a b-flat in fifth, and the f′ above the staff in short fourth. The A-flat major scale has a possibility of an f′ and g′ in fourth, and I use that a lot. The B-flat major scale has a d′ in fourth position again. That's what I use when I'm playing classical or jazz. To me, those are the patterns. I would say that that's the biggest thing I

[50] Ibid., Appendix 2, 157.

have to work with Master's level students. Master's or Doctoral students who have come from very good teachers, so-called number one guys in the country, and I have to show them how to use the slide to their advantage. Any other brass instrument you have an automatic length of tubing when you push down a valve. We go from one length to another, and we mess with the pressure inside the horn. We can use that change of pressure to our advantage, or we can make it a lot more difficult than valves, and players don't think about that. The other thing they don't think about is if you don't do the smart thing, the short thing, the thing that takes fewer directions of slide change, then you begin to accrue tension in your right arm. When you do that it ends up in your breathing, it ends up in your throat, it ends up in your tongue, and it ends up in your embouchure. Unless you are using a really light slide that happens to you all the time. Generally speaking, I think it's one of our weakest things, and I'm not talking about using them to the extent that say, Arthur Pryor did. I'm just talking about primarily what I call the "first position" alternate positions: f in the staff, middle b-flat. Middle b-flat, guys are afraid of that. But it's one of the most useful alternate positions (in short fifth) that we have on the horn. And of course d′ above that, the f′ above that, and the b-flat′ above that. In my opinion, just to play the major scales takes a really good command of "first position" alternate positions. The advanced players are going to use some "second position" alternate positions. They are going to use that e in

the staff out in seventh, that a in sixth once in a while, the c-sharp′ in long fifth once in a while, and even the e′ in a real short fifth once in a while. Some of those, like the e in the staff, really come in to play if you don't have an F attachment. There aren't many guys playing without F attachments. That's another idea I like. I like to play a horn without an F attachment. It's a lot prettier. An awful lot prettier. Unless you've got a Thayer valve, and even there you can't beat the open horn. You can't beat it for freedom in the high register, you can't beat it for response, and you can't even beat it for sound. It's got a special vibrancy to it that a lot of guys playing in orchestras apparently don't care about. Joe Alessi seems to care about it, and solo players do. Christian Lindberg, for instance, (that's more of a European sound) that equipment he uses is smaller than a 6½AL. It's got a nice throat in it, but it has a shallow cup. His sound is a much brighter sound. And I'm sure he's perfectly satisfied with that."[51] Baker also believes that bass trombonists should work out alternate positions using the trigger, for example a B-flat in trigger third in an A-flat scale. Baker says: "I would use that if you are going to the D-flat. If you went A-flat-B-flat-C, I'd use the trigger. Let's put it this way. Anytime you've got a B-flat between an A-flat-C-D-flat combination, I don't care what key it is, in my opinion you are going to use the B-flat with the trigger, as long as you are looking for connected, faster

[51] Ibid., Appendix 2, 157.

playing. If it's stodgy, maestoso, orchestral stuff, there's no need to use it. I'd rather go with the home positions."[52] Baker believes that bass trombonists need to work out combinations that keep half steps adjacent, and minimize changes of slide direction. Because of the increased weight of the bass trombone, the instrument may present even more problems with tension buildup than the tenor.

Baker does not sing along with his students, except on special occasions: "I sure don't sing along with them. I don't have a great voice, and even if I did I wouldn't sing along. If I had a great voice, I might do something like sing the Mozart Requiem solo on the bass part. But to sing along while they are playing, nothing drives me crazier than that. Because I need to hear myself. I need to hear my tone, my pitch, and I can't tell that if somebody is singing along with me. I think it's a bad idea. I've known some teachers who've done that, and do that, and I think it's a terrible idea. I sometimes play along with my students, but only in certain cases. If I'm working on dotted patterns I'll say to them 'Now if you're subdividing and doing the right thing, theoretically our slides ought to be together ' You can see it if they are not. That's one case where I do. If I'm trying to get a student to play louder and get a concept of how big I mean, I'll play with them. The only other time I play along with them is when we do duets, and I do quite a bit with duets. I don't mean just fun and games, I'm talking about the

[52] Ibid., Appendix 2, 161.

Blazevich Concert Duets. I let them play the first part, and I'm working on their 'principal signals'. What I call 'principal signals' is what they do to start things, to end, if there's a fermata how they start the next section. We are also working with pitch, we are working with balance, that sort of thing. Then I play with them. The other thing I do is I play with them very often on orchestral excerpts. I'll play mixtures of second and third parts so we've got some octaves, and that sort of thing. We're working on volume, we're working on volume, style, pitch, that sort of thing. It gives them an idea of how loudly they have to play. But I don't play any more with students then I have to, in these cases I've mentioned it helps. I don't like to be playing along with them. I want them to be able to hear themselves and adjust their sound because of what they hear."[53]

Control over lip flexibility is a concern of Baker's. Baker states: "I do the lip slurs in a very measured way. That idea of two to a beat, three to a beat, four to a beat, six to a beat, and so on, with a metronome so that you get control. Whatever speed you go, you've got to have control over it. It's no good unless you have control over it. A trill is no good unless you have control over it. Speed is no good unless you have control over it. It doesn't mean anything unless you have control. That means correctness from slow to fast."[54]

Baker prefers an instrument on the smaller side (a .52" bore instrument)

[53] Ibid., Appendix 2, 162.

for classical playing. Sometimes, but only rarely, does he use a larger instrument. Switching equipment, at least for the vast majority of trombonists, is a necessity. According to Baker: "I think you have to do it. There is no other way. If you want to play second in an orchestra and lead in a jazz band, that's a long ways away. You can't do it with the same equipment very well, and when you start changing horns, bore sizes, and going from .50" to .54" you almost always have to change mouthpieces. I've discovered that you can do it on one mouthpiece, but you compromise so much on both horns, you don't do what you want to do. You've got to go with different mouthpieces, keeping the aperture as close as you can, but it's got to be different cup depths, different throats, and different backbores. . . . I'm using Doug Elliott mouthpieces right now because they are so consistent, and I like the basic design. We normally in rim sizes try not to go more than a 99 rim on the smallest one, and a 100 on the big one, or maybe a 101. Those are hundredths of an inch. I am presently using a 99 and a 100 rim. In fact, I'm not playing a big horn now, I'm playing a .52" bore. On my euphonium I use a bigger mouthpiece, equal to a 101 rim. If it's compatible, if the cup's right, if the throat's right, then you don't notice that at all. . . . Generally speaking, there's not a thing wrong with having a .52" on a lot of the orchestral literature. If it's the last half of the 19th century, or it's Wagner or Tchaikovsky or even some of the

[54] Ibid., Appendix 2, 156.

Mahler and so forth, then you better have some pretty good sized equipment, even on first. A .52" just won't get it. On so much of the stuff earlier than that, and on some of the twentieth century things where you don't need all that power and volume, and you need to get around a little better, .52" is plenty of horn. Especially since the trumpets are going the other way. Trumpets are going to smaller and smaller horns. There are more C trumpets in the orchestra than there has ever been, in my opinion. The trumpets go one way, the trombones the other, and the gap is getting bigger and bigger. It doesn't match up at all. A .52" is acceptable, at least with a decent sized mouthpiece, something around a 6½AL. That's never been a particular favorite of mine, but it was the best around in that particular size. I would rather go with some of the Doug Elliott mouthpieces in that size. It has a better balance in the throat with that size cup than a 6½AL. But that mouthpiece (6½AL size) with that horn (.52") is big enough for an awful lot of the orchestral literature, I'd say eighty percent of it. And without an F attachment, simply because you don't need it. You need it for very few pieces, you can count the ones where you need it on principal trombone on one hand, almost. Why carry it around?"[55] Baker does not subscribe to the current trend of using heavier and heavier equipment, using smaller equipment almost exclusively. Baker says of his own equipment: "Personally, all I'm playing on is two horns

[55] Ibid., Appendix 2, 132.

without F attachments—a .52" and a .50". I do not even own a .54" right now. I don't need it, and I just decided that I wanted to get away from it for a while, and I knew the only way I would get away from it was to sell it and get rid of it. I never bought one since I did that about eight years ago."[56]

Baker's ideas on trombone choir differ greatly from the Remington approach to trombone choir. He again says it best in his own words: "I don't start out in trombone choir with any routines whatsoever. All we do is briefly tune and play. I don't see it as a place to do that kind of stuff. I don't see it as necessary. We don't have to go [imitating the Remington Long Tone pattern]. That's a nice exercise to find the positions for younger players, or if you are switching to alto trombone, but I don't want to take any of my time doing that sort of stuff. We tune and we do music. The other thing that is distinctly different about my trombone choir from most others is I don't put all the firsts in one spot, all the seconds in another spot, and that sort of thing. To me, that completely defeats the purpose of doing that. I personally don't like to play where I've got people standing around me playing my same part. I would rather not play. If I can't hear myself, I can't hear my tone, I can't hear my pitch, I can't hear my volume very well, so I put mine in groups of four. They are in 1, 2, 3 bass, 1, 2, 3, bass so no one is standing next to someone. If it's a five part thing I personally assign the

[56] Ibid., Appendix 2, 168.

parts and divide them up so no one is standing next to someone playing the same part. It helps them play in tune, with better balance, and you can't believe how much better things go that way. I conducted that Cramer choir at the last ITW, and afterwards a lot of guys said 'Man, that's a lot better. You can hear yourself, and it's a lot more fun.' A lot of guys came up and told me that, and I wouldn't do it any other way. I wouldn't have a trombone choir where all the firsts are together. Everybody has their own rack, and their own part, and when you put them all together it just sounds like a big quartet, and you lose the choir effect as well as people can't hear themselves, and they can't make the adjustments in tone, volume, and pitch that they need to make. They simply just can't hear themselves. I think, generally speaking, that's why people in concert bands simply don't come along in lots of ways like they do in a jazz band or an orchestra where there is one to a part. If they can't hear themselves play, how can they do anything about it? There is only so far you can go playing in a group where you have people sitting on either side of you playing the same part. It's the kind of thing you do in school where kids' confidence needs to be bolstered, they need to be not afraid of missing a note, and that sort of thing. It's a wonderful beginner's approach, high school perhaps, but I hate to see it happen much past then, because it doesn't allow people to develop as quickly as they could. . . . I tend to put my better players in the back row so the people in the front row can hear them. I want those good

sounds in the back of their head. I tend to put my less experienced players on the sides so that they aren't blowing out. Their sounds don't get out as much. I put my better players where their sound is going straight out, so it tends to give the choir a better sound. Very few people think about those things. It's 'Oh boy, let's get together and make some music!' and that's okay, for young kids and kids who are just getting together to have fun, but for people who are really concerned about artistic stuff, and play at a very high level, it can be a real bore if it's not done right."[57]

Buddy Baker's reputation, as well as his playing and teaching skills, has grown over the years. As he says, "I have been teaching for thirty-six years now, so that's a lot of change. I would say that up to about fifteen years ago I tried a lot of different things and experimented, but for the last fifteen I have been doing roughly what's in my book, just like it's in there and just like I described it to you."[58]

[57] Ibid., Appendix 2, 134.

[58] Ibid., Appendix 2, 138.

CHAPTER 3

VERN L. KAGARICE

Born in Kansas, raised on a farm, and educated in a small school, Vern L. Kagarice had rather inauspicious musical beginnings, but rose through the ranks of trombone educators to become one of the most influential and well respected trombone pedagogues in the world. His family was not especially musically oriented, though his mother played the piano by ear. Kagarice studied the piano as a child, but wanted to play flute in the school band. His father, however, ordered a Sears and Roebuck trombone by catalog. His first notes on the Sears and Roebuck trombone were untutored, but promising as Kagarice recalls: "I've got to tell you about my story about being a beginner at this point. We rented a trombone. I told you we bought one from Sears, but we rented one first. Three dollars a month, which didn't include the lessons. I got the trombone home and figured out how to put it together. I was supposed to take a lesson but the teacher was in a car accident or something so I didn't have a lesson. I went for three weeks without a lesson, but was enthused and wanted to play. The only thing I knew to do was to see how much noise I could make on it. So I would go outside and take a big breath and smear and flutter tongue and make race car noises and

motorcycle noises and try to do it so loud that my friend who lived a quarter of a mile away could hear me. I did that for three weeks. I didn't even know what the notes were. I didn't know there were positions, and I didn't know about the overtone series. I didn't relate it to piano and no one sat down and showed me. I just blew it. I showed up for my first lesson and the guy says play me a note and I play this big fat tone [laughing]. I still remember the guy being flabbergasted. All he had to do was show me the positions. He was stunned."[59]

He attended a high school of approximately 100 students, in a town with 200 residents, and Kagarice was a member of the forty-piece school band. The band, although small, had a "good director,"[60] and Kagarice was influenced by him in many ways. The director was a trumpet player. Kagarice recalls: "I sounded like a trumpet player. Tapes I have back when I was a sophomore and junior in college show a real, hard edgy style of playing, because I was basically doing what trumpet players were telling me to do. I thought that was bad at the time which is why I sought out [Irvin] Wagner. Looking back on it, I got things from these trumpet players that most people didn't get, in terms of concepts about facility and listening to other instruments, etc. What I needed to learn about the trombone, I did, and eventually caught up. At the time I thought I was really short-changed,

[59] See Appendix 3, "The Interview with Vern L. Kagarice," p. 210.

[60] Ibid., Appendix 3, 181.

but I don't think that anymore."[61] Kagarice also recalls that in addition to being heavily influenced by trumpet players, Kagarice continually worked on technique: "Coming from that era, my idea about getting better was to play faster. My practice session would be nothing more than getting out my Arthur Pryor solos and playing through them as fast as I could. Then put the trombone in the case, and then do it again tomorrow. That's all I knew, and I thought the best player was the one who could play the fastest. When I got to college and they put a Rochut book in front of me, I was bored until I developed an appreciation of knowing what I had accomplished when I played them. But at first I thought there was nothing to them."[62]

Trombone teachers were rare in Kansas at that time, and Kagarice remembers: "I was a junior in college before I ever actually sat in the same room with a trombone player other than a student. Every teacher I had through junior high, high school and college were trumpet players. [Irvin] Wagner was teaching at McPherson College and I heard that he was from Eastman. So I called him and took two or three lessons from him before he went back to Eastman that summer, but that was really my first exposure to a trombone player."[63]

Faced with the choice of pursuing a musical career, at which he had already

[61] Ibid., Appendix 3, 182.

[62] Ibid., Appendix 3, 182.

[63] Ibid., Appendix 3, 181.

shown considerable aptitude, or a career of agricultural pursuits, Kagarice opted for music, recalling: "I discovered it was something I could do. When I started school I started a year younger than I should have. I was the smallest and youngest person of the class. In sports just because of age and size it was more difficult to accomplish something. Along comes the trombone and I could do that and I think that probably caused me to do it more because that was my way of getting recognition. I enjoyed it and just kept doing it. The fact I could play it well enough to get a scholarship to go to college was obviously an important factor. I was on for a ride and just kept riding because I could. I didn't graduate from high school with this cloud in the sky idea that I want to be such and such. I didn't really think that I just wanted to play trombone. I had no idea what that meant really. I just had fun doing it. It was, in a way, a really blind approach to a career, that worked itself out. Students today couldn't do what I did. It just wouldn't happen."[64]

Kagarice states that after high school: "I went to Bethany college and did a Bachelor's degree there. My first trombone teacher was [Irvin] Wagner, which I'll tell you about as we get going. Master's and Doctorate from Indiana."[65]

Kagarice received an assistantship at Indiana, where he studied with Dr. Thomas Beversdorf. Kagarice says of his experience in the graduate program at

[64] Ibid., Appendix 3, 180.

Indiana: "I started out as a music education major, and I didn't have any interest in educational psychology and all that baloney, so I thought. I just wanted to practice. I enjoyed playing, and listening to music, and so forth. Somewhere in my sophomore year in college I came to a crossroads, and I decided I would rather know something about music and take my chances teaching it rather than know how to teach and not know the subject matter. So I got to my senior year and graduation without a teaching certificate, which would have been a sure job at that point. The only other choice would have been to join a service band or go to graduate school. That was at just the time the Vietnam War was cranking up, so the service band route didn't look very attractive. It turned out being very attractive to people, but in 1964 it wasn't for me. So basically it was a matter of continued study somewhere. It was between Eastman and Indiana, for me. I couldn't afford Eastman, and Indiana gave me an assistantship, so again, I was basically just on for the ride. I was only continuing because it was what I was supposed to do. I didn't ask questions or think about it. I just did it. And kept practicing. . . . Actually, I went to Indiana and enrolled as a musicology major, because my brass teacher at Bethany had convinced me that I wasn't going to be good enough to be a trombone player. I was struggling through an embouchure change on my own, and didn't know what I was doing. He didn't either. So I

[95] Ibid., Appendix 3, 178.

went to Indiana, in a way, for help in that area. That's really what I was interested in. I had done well in music history classes, so I convinced myself that's what I was interested in. It lasted about a week at Indiana, until they had me take my piano proficiency exam for a musicology major. What they were having me do was completely over my head. Meanwhile, Beversdorf was more encouraging than my other teacher had been, and so first thing you know I was in the trombone mode, and by the next semester I had forgotten about the music history option. . . . I was at Indiana two years and two summers, so I was there from September of 1964 until August of 1966. During that time I got the coursework for the Master's done and about twenty or thirty hours of coursework done on the Doctorate. Then I got the job in Wisconsin, so the next three summers I came back in the summers and took eight or ten hours and finished the coursework that way. I really didn't get the degree until 1973, something like that. It was all piecemeal after 1966."[66]

Studying at Indiana with Beversdorf had a profound influence on Kagarice. Beversdorf, while a Remington student, had developed many of his own approaches to trombone teaching. Kagarice learned both the Remington approach, albeit second hand, and the Beversdorf approach, and some of Beversdorf's reasons for his differing from Remington. Kagarice states: "Beversdorf had me do

[66] Ibid., Appendix 3, 183.

an awful lot of arpeggios—Schlossberg stuff. But I'm not sure if you would call it warm ups. He was working with me on rebuilding what I thought was a screwed up embouchure. You really couldn't do what he asked of you unless you were already warmed up. People call them warm ups, but they are not. That's a really important thing, I think. When does a warm up cease to be a warm up and become a daily drill? My answer is about ten seconds after you begin playing. There are people who think they have to warm up for an hour. They may have to do that routine for an hour, but they are not warming up, except in their own mind."[67]

After his one year teaching at Steven's Point, Wisconsin (now the University of Wisconsin at Steven's Point) he became the trombone professor at Youngstown State University in Youngstown, Ohio. It was there that he met a friend and mentor who would have a profound impact upon him. Kagarice says: "I would say probably the two things that have caused my way of thinking to alter or change are my wife, Jan, and teaching at Youngstown. The trumpet teacher there, Esotto Pellegrini, is probably one of the finest trumpet players in the world and nobody knows about it. He is a total natural, but just never left town. He's a very, very, bright man, very street smart, and he's had a unique attitude about education. He and I used to argue all the time on the way to jobs, talking shop.

[67] Ibid., Appendix 3, 197.

Because I was the educated one, at least everything that I learned, I learned in school. His education came from the real world, even though he did go to the Cincinnati Conservatory for a while. About ninety-five percent of the time he was right, which was very frustrating. I learned more from him than everyone else put together. Now some of it I didn't learn until I left Ohio when I don't have him to talk to anymore. Then I start to think through all this stuff and I realize now just what a goldmine he was. I knew he was great, but I didn't know that he was that unique. So that's not something that happened all of a sudden."[68] Kagarice continues: "His father was a political activist before World War I. When World War I broke out he had to move to South America. His older sisters were born in South America, then after World War I the family returned to Italy. Then when Mussolini came into power he had to flee again, this time to the United States. His father was a flugel horn player who played in the town band in Northern Italy where Puccini was the conductor. So in the 1930's Pelle is ten years old. His Dad can't speak English. His mother is a good singer and his dad was playing opera recordings all the time So Pelle grew up in all this musical, operatic, Italian household. At nine years old he starts playing trumpet and cornet and he studied with the neighbor who was a clarinet player. I have a recording of him when he was ten playing the Soprano arias from the 'Barber of Seville'. It's just the most

[68] Ibid., Appendix 3, 186.

musically sophisticated playing you could ever imagine. He's got a range up to a high D, and the style and fluidity are just amazing. He was just imitating what he heard. He could play all the Weber clarinet concertos on trumpet, because that's what his clarinet teacher was playing. He was just modeling himself after the music he was hearing. He had great ears."[69]

Jay Friedman has also been one of Kagarice's teachers. Kagarice says: "Jay filled in for the teachers at Indiana one summer. We hit it off real well, and that was an important factor in my career. Other than that, I've probably gotten my instruction from attending workshops. Soaking up what I hear people say and hanging out with them. Getting into discussions and basically listening to [artists such as] Denis Wick talk. I don't always agree with what I hear. I take what I can from it. I've done that for twenty years now all around the world at various workshops."[70]

Kagarice recalls: "I taught one year at Steven's Point, Wisconsin, it was then Wisconsin State University, now it's the University of Wisconsin. Then sixteen years in Youngstown, Ohio at Youngstown State, then I've been here since 1983, so that's twelve years. I played first trombone in the Youngstown Symphony the whole time I was there, in the late seventies got into the

[69] Ibid., Appendix 3, 197.

[70] Ibid., Appendix 3, 190.

Chautauqua Symphony in the summertime, and I've been playing there in the summers ever since. Other than that I've done some free lance things with area orchestras, the Summit Brass, and also the Texas Brass. I've not done much in the jazz area other than play in some big bands which might accompany an entertainer and that sort of thing. In the early eighties I began to do a lot more clinic work. First with Benge, and then with Selmer. This has taken me to Europe several times, Japan once, all in the last six or seven years, and of course ITA [International Trombone Association] has been a real catalyst as far as my career is concerned—making acquaintances, making contacts, getting opportunities, and so forth."[71]

Vern Kagarice's teaching style is an eclectic one. He freely borrows, from anyone he can, techniques and phrases that he believes will benefit his students. Most of his students have already studied with a master teacher, and bear the imprint of that teacher's school of thought, whether that be Remington's, Baker's, Wagner's, or some other teacher's. Rather than impose his own system on these already highly successful students, Kagarice works with them to improve their playing and musicality. If the student is used to doing Baker's Daily Routine for fifty minutes every morning, that is fine with Kagarice. He works to make sure that the student focuses on the musical part of playing, not the mechanical part of

[71] Ibid., Appendix 3, 178.

playing routines. If the student has been trained to play the Remington warm ups, then, as Kagarice says: "I don't want that lip slur to sound like Remington wrote it, I want it to sound like Bach wrote it."[72]

"Product, rather than process" is his motto, and it sums up his teaching style and priorities. When a student begins to study with Kagarice, the focus is not upon routines, but upon the musical aspects of playing. Kagarice states: "I've never been someone who got into structured routines. I've preached them to students because they need the discipline, but I know that my heart really isn't in it. I've got a lot of different approaches that I've used, but if you sit in a corner and watch students come in week after week you will see that when they come in, I ask them, 'are you warmed up?' If they are not we might do something. They sort of get the idea that 'I'd better be warmed up when I get here.' Another factor is the level of student I am teaching now. They have already been to Buddy Baker, [Irvin] Wagner, or Bob Gray as an undergraduate, and they've got an established routine. I'm the kind of person who thinks that if it's working, don't mess with it. I just sort of let the other teachers efforts carry the rest of it. I may add my two cents worth and cause them to go another direction with it. I think I do a lot more with scales than I used to. I do a lot less with lip slurs than I used to, for no real reason. I do an awful lot more talking about playing simple melodies by ear as part

[72] Ibid., Appendix 3, 199.

of the warm up, to try to get the students immediately focusing on music. I bet you could do a Doctoral study on this. If you went around the country and asked all these brass players who Remington was, only twenty-five percent of them probably even know, but they all play his warm up. Even the Texas bands use Remington routines, but they have no idea what they're trying to achieve. They are just playing notes. I'd rather they play 'Come to Jesus' in whole notes than a Remington whole note pattern. I want to hear a tune. When you ask a student about fundamentals, they immediately talk about embouchure and tonguing and breathing, then maybe intonation and rhythm. But where is music making, is that not a fundamental? Because music making has been so sadly neglected in the student's early years, it becomes my sole focus as a way of trying to balance out what has happened. They've got a lot of catching up to do. A typical lesson may start with, play me something, play me a tune. Most of them look at me stupidly because they can't think of one. Yet if I ask them do you know Yankee Doodle, sure they do. Well, can you play it? No. These are Doctoral students. My feeling is there is something wrong when this happens. Jazz players are way ahead of us in that area. There are professional players who can't play Yankee Doodle in all twelve keys. Which is a lot of the reason there is so much trombone playing going on that's so mechanical. Because they are not playing music, they are just operating the trombone. The attitude is that you can't play music until you learn

to play the trombone. Well, that's sort of saying, go practice a bicycle, but don't ride it. Go practice sitting on it. You can read in this what my overall philosophy is."[73]

Kagarice's focus during the warm up and the daily routine is to first warm up the musicality of the player, whether it is himself, a student, or his trombone choir. Then he goes right to the music. Lip slurs and lip flexibility exercises are to be performed musically, with minute adjustments for pitch, if necessary. According to Kagarice: "I've heard two different approaches to this. I probably fall into the camp of 'Whatever it is you are going to play, I want you to play it in tune and with a good sound.' Now, some might say, 'No, if I'm working on smoothness I'm not working on intonation. I can't focus on three things at once.' That makes a certain amount of sense. But I think that what really matters is the musical goal. If the goal is to play smooth lip slurs, then that may be at the expense of other things. . . . If they are playing it like it's a piece of music, then it's going to be in tune and it's going to be smooth. Everything we talk about must point to music. Exercises were invented after music. But there are a lot of students who think that the exercise is the end in itself. It's not the end, it's only the beginning. They don't understand that Remington wrote those routines for a reason. None of us know what that is, and nobody's asking. My attitude is: if you

[73] Ibid., Appendix 3, 194.

don't know what he had in mind maybe you shouldn't do them until you figure out what he was trying to accomplish. He was trying to make musical players, I think. If the exercises are going to contribute to music somehow, okay. But if that connection isn't made then it's like sending kids out to do pushups before they play football, but then you never let them play football. They develop strong muscles, but so what?"[74]

Kagarice's views on tonguing are, like his other views, product, rather than process, oriented. When asked how he would teach a beginning trombone student how to tongue, he replied: "This is where Jan's ideas come in, because she has done a lot of work in this area and her background is pretty unique. The only way people learn is through imitating a task. If they have no concept of what it is they are trying to do then they are not going to do it. You learned to walk because you saw your parents walk. But if they had been crawling around on the floor you might be crawling around on the floor. They didn't tell you to get up and walk, they showed you and encouraged you. They picked you up when you fell and said 'try again.' It's all based on modeling. To teach a fifth grader how to tongue, well, nobody gets paid for tonguing. We start notes, but what is the start of a note supposed to sound like? Imitate what you hear. Through trial and error, as the ear develops, you get better at it. . . . What's going on, and where I feel like I'm in a

[74] Ibid., Appendix 3, 199.

big minority in the teaching world, is that there are an awful lot of teachers out there who are trying to tell students to do stuff. To quote Denis Wick 'A player does what he does. He tells the student what he thinks he does. The students thinks he hears what the teacher thinks he does. The student tries to do what he thought he heard the teacher say he thought he did.' That's only the communication between student and teacher. When the student goes out and says 'You know what my teacher said? He said such and such.' Now you multiply the error factor some more. I never studied with Remington. I have all this information about what Remington did, but it's probably not even close. And the same thing with Arnold Jacobs. We don't know what we do. I can tell you what I think my tongue is doing, but I really don't know. And if I focus my attention on what my tongue is doing then I am not focusing on the music. . . your mind is focused on [tonguing] instead of what it is you are trying to do. So you take a fifth grader and you focus him on doing all this stuff. Jan came home after teaching at a school in Dallas, and the band director is saying 'Okay—firm corners, point your chin, take a breath, ready, set, [plays a very pinched 'f'].' These kids never say 'how do I sound? Am I playing that tune pretty?' We focus the students' minds on everything other than what Grandma wants to hear. It's fundamental to our learning. It's how we learn to walk, to talk, to ride a bicycle, etc. Ever teach a kid how to ride a bike? All you have to do is show them.

Visualize, hear the sound of a trumpet in your ear, and if the kid has a good ear then that's the right direction."[75] This philosophy necessitates playing with the students and for the students in lessons and in ensemble coaching sessions. Kagarice notes: "I sing a lot, more than I play. I should play more than I do. I'm not sure why I don't. I also conduct them a lot. Basically I am trying to create a musical performance arena. And yeah, I'll do stuff, like we'll trade phrases, you play, I play, you play, I play. Again, to get back to Jan, she's taking a course in Montessori teaching of little kids. This Italian woman who developed this system is an absolute genius, from what I understand. The most basic human instinct is that of seeking a match—a baby to its mother. Everything we do is modeling—seeking a match. That's the most fundamental learning theory. What happens is if you are trying to get me to do something, but you don't give me the model with which to match, I'm dead in the water. I don't know what to do. You can make me match the way I sit, the way I hold my horn, the way I anchor my corners, that's all matching. But what we must do is match the music, the sound. What does the articulation sound like? 'Where's your tongue?' 'I don't know.' If I think about it, I can sort of tell him something, but it's the last thing I'm thinking about when I'm playing. I think to focus someone's attention on it while they are playing is somewhat paralyzing. Kids, when they start out, aren't paralyzed.

[75] Ibid., Appendix 3, 201.

There's a certain amount of success going on with some of these 'process systems'. But the success is not necessary in making music, but in operating machinery, this [the trombone and trombonist] being the machine. The most basic part of my philosophy is that I am going to do everything I can to be product oriented, not process oriented. I can remember sitting in lounges as a student arguing the merit's of the 'recipe' approach—if all the ingredients are right, then it's going to be good out the bell. I used to think that, and I know lots of people who still do. I don't happen to agree with this approach anymore. If a student doesn't have an idea what he or she wants, it's a needle in a haystack for them to achieve anything, whatever the level, from beginning to professional. I play better and practice less in the last few years because of this change. Basically, I'm trying to do what I saw Pellegrini doing twenty-five years ago. I didn't comprehend it at all. I would have done it if I could have, but there was too much garbage in my head to allow it to happen. The garbage in my head was things like where my tongue was. Now you can compare this philosophy to other teachers you've heard, where some people will go to great lengths, even x-rays, to analyze every aspect of what you are doing."[76]

Kagarice continues: "Students at all levels can sing. Forget the quality of their voice or the accuracy of their words. They can sing. If they are excited

[76] Ibid., Appendix 3, 202.

about the tune then they can sing like crazy. That's musicality. They are walking around with that. When they put the trombone or trumpet up to their face they can really play up to musical levels unless they are distracted by 'fluff'. If some kid comes in and plays some rock tune he may use all kinds of air for that, because he's enthused about that tune. But if you have him play something he's not enthused about then it's not going to work. Everything we've talked about can go back to that. As soon as number one is not number one, then there is a problem. Last night I was playing Tchaikovsky 6th and I've got this pianissimo entrance. Even though I hadn't practiced it, it comes out fine again. It comes up later in the piece, it comes out fine. Then we do it again, and I'm thinking 'Gee, I wonder if I can do that again?' and it comes out 'Splat!' Because all of a sudden something else in my head got in front of number one. That's the way our body functions. Our mind controls things. Kids want to be told what to do. They are frustrated when they don't get rules. Then they can blame you when it doesn't happen. The kid should think of music as imitating the voice. You've seen band directors who have their band sing a piece and all of a sudden it is better. We all know that's true, but nobody digs real deep to find out why that's better. Maybe it has to do with the fact that were either giving the kids bad information, or we are giving the kids correct information that they are taking in a bad way. I can tell you what I think the correct way to do things is, but if you only tell your students and don't

show them it's probably going to hurt them more than help them. Therefore what I said was bad advice. I can fool somebody into playing better. It doesn't mean they necessarily know what they did. And they often can't come back and do it again tomorrow. They are trying to go back and figure out what they did instead of trying to recapture the sound. They are analyzing. What does Jacobs say? 'Analysis equals Paralysis.' Well, asking a kid 'Where's your tongue?', 'How do you hold the slide?'—that's why I inserted the words 'as efficiently as possible.' That's my disclaimer. I can say to a kid, yes, you are playing it, but not as efficiently as you could."[77]

On the subject of legato tonguing, Kagarice believes that natural slurs should be used whenever possible. Kagarice states: "I've been on both sides of this particular issue. In earlier years I would have said use a slight tongue on everything for the sake of evenness. The first time I was asked to not do this was by John Marcellus at a clinic in Nashville. I didn't buy it, mainly because I couldn't do it. Three years later I found myself playing in an orchestra with him all summer. Two years after that I found myself playing just exactly the way he was, realizing that what he was trying to get me to do he was right about. I found myself doing what he was doing in order to match him. He's on the other side of this coin where he wants to use a natural slur if he can without articulation. Who's

[77] Ibid., Appendix 3, 207.

to say it's supposed to be even. Speech patterns aren't even. The inflection of a line can be greatly enhanced by it not being even. 'Even' is this thing we trombone players get into because we are trying to imitate the valve players. Interestingly enough, Jay Friedman says that Mr. Herseth is trying to imitate the trombone. He says Herseth will sometimes half valve things in order to try to have it not sound so sterile. He says if you ask him, he denies he does it. But if you sit and listen to him you can hear him do it. Who's to say that even is better? I can tell you names of teachers who are adamant about tonguing everything. Even to the point that if they think a prospective student is going to be hard to deal with on this point they won't even accept them. I can tell you one person I know who was not accepted at a major school because of being in the wrong camp. That person has been on the Journal cover a few times. There's two different focuses to that. Very simply, I think a beginner student gets confused and teaching legato becomes a real problem for them, if you teach brass in a band setting you know what I am talking about. You get to page four of the beginning book and now we learn how to slur. So the trumpet players blow their G whole note, but they push their second valve on count three and they get a slur to an "F-sharp". Well, the whole band's supposed to do this. When the trombone's do the same thing the trumpets do they get a smear. Can't have that, right? So the three week old trumpet player has two things to worry about: Blow a steady air stream and move a finger; but the

trombone player has to blow a steady air stream, move the slide, and add a coordinated non-descript or non-objective quality of articulation which can be from one extreme to the other. And he's been playing the trombone three weeks. So they can't coordinate three things at that stage. But the band director says to the trombone player, 'Smears are a no-no.' So the trombone player does whatever he can to avoid the smear, meaning an unsteady air stream, tonguing it too much, or doing all kinds of things because you get kicked out of band or get demerits for smearing. At that point the trombones are at a disadvantage. The other kids might even make fun of them because they don't do well. This is one of the reasons for retention problems of trombones. It all comes back to the fact that we're trying to make the trombones sound like the baritones and trumpets on slurs. . . . There's one interesting thing about teaching trombone—you can't play a smear with an unsteady airstream. But how many beginning band programs will let a trombone player smear? We smear here all the time. We have smear routines, I smear Rochut exercises, I smear solos, because that is one means of teaching a student to have a steady airstream."[78]

Kagarice believes that trombonists should always be aware of the role that they are playing in an ensemble. Kagarice states: "We are taught how to play the trombone. We are taught to play melodies and solos, then we go to band

[78] Ibid., Appendix 3, 208.

rehearsal. We have students and even professionals out there who don't think about what they are doing. Are they the musician, or are they a small cog in a big machine. If they are a small cog, then they cease to be important other than to do their role. As a second trombone player you get a chance to play a two measure solo about every third year. The rest of the time you are just back there, functioning like a tiny wheel in this big thing called an orchestra. Much of it doesn't have anything to do with music. Even Denis Wick admitted that. He said that quite often what we do has little to do with music but has a lot to do with being a highly skilled tradesman. Your ninth graders don't know that. They are taught in band every day how to play their role in band, but they think it's music. Which is why we have some great bands in Texas. But if I stop and listen to an individual, they don't play so well. And yet the machine is so finely tuned. The machine becomes the instrument and the conductor the operator of the machine. Abbie Conant's husband has a great line which most orchestral players don't want to hear: 'definition of an orchestra—a third world synthesizer.' That's so truthful it hurts. We don't have electricity, so it's your job to make the trombone sound when I point to you. We have human error involved, so it's never going to sound very good. Even in the Cleveland orchestra there are human errors. It is not perfect. They are each just a small part. Look at the fourth stand second violin player. He plays a whole career and never does anything by himself. Not once. We

are training people to do what? Are we training them to be musicians or are we training them to be tradesmen. It's two different things. You sit there playing off beats, and when you finally get your one chance to be a musician and play a melody, and you don't know how. Trombone players really have a problem with this. Meanwhile, the teachers, like myself, Irvin, Buddy Baker, were not first generation orchestral players, we are second or third generation. We were taught by someone who was. The fallout is that basically brass teaching in the United States comes from an ensemble mentality. In Europe it is the opposite. I conducted a trombone choir in Germany last fall—great players, but they couldn't play together because it wasn't a priority. Because they were great players they were able to do it when I asked them to, but it's the opposite here. You hear a high school band play so well together you think it's a professional ensemble, but if you expose an individual there is probably not more than two who can play. That's not to put anyone down. Sometimes we get our best players from weaker band programs. Those kids are not held back, they are forced to exert themselves. I recall a high school band in the Youngstown area. The band never got good ratings at contest, but we always got several outstanding players from this band. The band director retires, and they bring in someone who could get 'ones' at contest. Within five years we stopped getting students from that band program. It had to do with the mentality of what was important. Even though the band

became one of the best in the state. I remember one time in Akron Ohio. Our brass quintet was playing a concert. The junior high and high school bands were going to play. So they asked us to play brass quintets between the groups. We would play a set, then they would play. They were going to contest that Saturday and the band director asked us for comments about his band. Pellegrini and I were standing in the back listening and commenting about an outstanding euphonium player in the band. He was by far the most outstanding player in the group. We're talking about this kid, and up walks the other player in our group, who was also the band director at the school. He wasn't from Texas, but he could have been. His first comment was if they don't shut that euphonium player up the band would get a four. That kid's ruining the band. So we quiet that kid down, but what do we do to that kid? It's a real dilemma and it has to do with some real basic philosophies as to how are you going to achieve that. So it goes back to 'what's the goal?'. . . I sit here and play in a solo style all day long, and then go play the Tchaikovsky Sixth at night. I must have in my mind what the goal is. I'm going to play the Tchaikovsky Sixth as a first trombone player. It's a role. In a way it's like a professional actor. We've got to be as good as Robin Williams. What we have to do is figure out what character we're playing. What we don't do is figure out what character we're playing. The parallel can just go on and on. Even your fifth graders will understand the difference between Robin Williams in Mrs.

Doubtfire and Dead Poet's Society. He's playing two different roles. Same guy. He couldn't have done that until he figured out what the role was supposed to be. Then he could match to it. That's the fundamental way your fifth graders learn. At clinics I have walked in, introduced myself and said to the kids, 'Let me play something for you. Has anybody brought some music because I didn't bring any?' So one of them will give me one of their Claire Johnson solos [picking up the trombone and playing in a pinched, halting fashion]. I get through, and the kids are wise. They know I'm not supposed to sound like that. Yet they will listen to each other sound like that If I ask them why didn't you like that, they will tell me. In thirty seconds they will give me a two hour clinic with what information they have been told, even though they don't understand what they are talking about. The only true learning is modeling. I don't care if it's football, swimming, walking, talking, or learning a foreign language. How about typing? If you stop and think of the parallels, yes, at first you have to show them where 'v' is, but after a while if they stop to think where 'v' is they will screw up."[79]

Kagarice believes that the tradition of stopping the slide comes from the playing requirements necessitated by orchestral playing. Kagarice remarks: "I know that's another controversial one. That to some degree comes from orchestral players because it's often necessary to do in an orchestral situation. So

[79] Ibid., Appendix 3, 214.

players and teachers decide that because it's right for the orchestra, it must be right all the time. The classic example is a friend of mine, one of Abbie Conant's students. I was asking her about a lesson she had taken with a very famous teacher. He had told her that her slide technique was beautiful but it was all wrong. What does that mean? It didn't conform to a system. She got the job done. She had a beautiful slide style but it wasn't right. This teacher happens to be a 'slide stopper'. My feeling is if you want to refine your slide coordination [plays the chromatic scale twice, once slowly with the slide stopping at each position, and once quickly without stopping the slide for each note]. Somewhere in between those two I have to stop the slide. That point is my slide control. So the challenge is how slow can I play and keep a continuous slide before you start to hear tails on the note [playing to illustrate]. That's where the refinement is. Show me somebody who stops their slide all the time and I'll show you someone who doesn't play very fast. Lindberg will tell you that you must do this because he studied with a teacher who told him to do it. But watch him play Blue Bells. He does not do what he says he does. This whole concept comes from orchestral playing where portamento is a dirty word. If you want to learn about slide technique, watch the jazzers. They're the ones who know about slides. People tell me I've got a good slide arm, but the classically trained person that I admire is Per

Brevig. He has a beautiful feel for the slide."[80]

Vibrato is an extremely personal issue, and Kagarice has definite feelings about it. Kagarice states: "When coloring a piece or phrase with vibrato, the product is the vibrato. The process is whether or not you use the slide or the lip or the knee or the belly or what. The conductor doesn't care. The conductor wants to hear it a certain way. Glen Dodson and John Marcellus use slide vibrato in orchestral playing, but very subtly. You have people with the opinion that it's not supposed to be because they associate the sight of slide vibrato with jazz. We have that here with our brass teachers. When a student comes in and plays his French solo and uses some slide vibrato, immediately the issue is: where is it appropriate stylistically to use slide vibrato? Once you determine that, then how you do it is your business. I played the Tomasi Concerto a couple of years ago with the orchestra and I mixed slide and non-slide vibrato. The feedback I got was that they sounded the same. Which was the goal. . . . For a ballad I would probably introduce slide vibrato because they are told that slide vibrato is taboo in a legit setting. I've told people to play me a Rochut and use slide vibrato because you need to learn how to do that. I decided one summer that my slide vibrato needed work and I was playing park band concerts. I used slide vibrato in these park band concerts just because it was a place to do it, to learn, and to develop my

[80] Ibid., Appendix 3, 217.

ability. If I needed to play something that needed this kind of stylistic vibrato, I still have trouble. I panic and my arm goes too fast. I can't control the slowness of it. My body won't do what my brain's telling it."[81]

Kagarice states that the focus of trombonists should not be on inhaling, but on blowing. He says: "What I emphasize is the fact that you're breathing normally and naturally and nobody taught you how until we put a piece of metal in your hand and called it an instrument. There's suddenly this thought process that says we're supposed to change something. Most of the teaching of breathing is simply trying to unteach something that somebody else said. With breathing we inhale and we exhale. You don't exhale the trombone. You blow. Bill Cramer had a very, very good article in an old trombone journal (also in the Brass Bulletin) about this. He made a very good point about expelling air and blowing. One is a passive activity and the other an active activity. Because we don't exhale the trombone we must turn the breath cycle around. . . . Our first brass teacher in music history was Sir Isaac Newton. Sir Isaac Newton said that for every action there is a reaction. Now, what is the action? To blow, or to take a breath? Because whatever it is then the other is the reaction. If I focus on taking a breath, then playing the instrument becomes a reaction to taking a breath. That doesn't make any sense. When a little kid blows out candles on a birthday cake, the act is

[81] Ibid., Appendix 3, 222.

to blow out candles. Here's the catch—you can say 'you can't do that unless you take a breath first.' Well, maybe you can't and that's where we get in trouble. If I want to teach someone how to breathe, first off I have to emphasize blowing rather than breathing. All my focus has to be on 'blow'. Taking a breath is the recoil in order to be able to blow again. To start a piece you have to recoil. Now if I sit here and take a breath and play [playing the 'Bolero' solo, but cracking the first note]. But if I'm sitting there waiting to play 'Bolero' nobody's going to tell me I can't do this: [Blows out several deep breaths then plays the start of the 'Bolero' solo flawlessly]. Because now that breath to play 'Bolero' is a reaction to having blown before starting to play. And so now to apply this to beginners. You show them how to form the mouth, by having them say 'Peru'. 'Now, lets put our horns on our face and blow air through Peru lips.' [Demonstrates, with a sound finally occurring] When the lips are finally activated, it's never going to be this: [playing a pinched sound]. Because the focus is blow, blow louder, blow more air. That first sound may not be a clear attack, but it's going to be a big, open tone. You've already started the kids thinking about what we're doing—blowing. Now we refine the blow. It can't be refined until it's crude first. So this whole business of blowing is to let the inhaling be the reaction to that. Another analogy I use is putting a two year old kid in a swing. What are you going to do, are you going to pull back the swing as far as you can and turn loose? No. You

are going to nudge it forward, let it come back, nudge it some more, let it come back. It's a natural cycle. And again, we are going to blow our musical idea out the bell. As far as I'm concerned we need to be spending a lot more time on how we blow the instrument and less how we breathe the instrument."[82]

Kagarice has been involved with editing the International Trombone Association Journal for over ten years. Kagarice remembers how this came about: "One of my teachers, Jay Friedman, had been invited to [the third International Trombone Workshop]. He talked me into going. So I went as just a participant and had a good time. About the third year that I went, Buddy Baker had just become President. He asked me to be in charge of the literature committee. I said 'yes, what's it involve?' He said 'anything you want to do'. Pick anybody you want for the committee. That's when I picked that group, that did that little book.[83] So I did that for two or three years and then they needed a newsletter editor. So they approached me and I said 'No! Flat no!', because at time I had just been appointed head of the Graduate Studies Program at Youngstown. Buddy leaned on me and he somehow got me to a point where I said 'I'll think about it.' By the end of the week I had agreed to do it. So that got me involved with something I knew nothing about. I was the newsletter editor for a few years and

[82] Ibid., Appendix 3, 223.

[83] Ibid., Kagarice, Solos for the student trombonist: an annotated bibliography (Nashville: Brass Press, 1979).

then added the job of treasurer as well. At that time there were less than a thousand ITA members. Now there are 4,000. The amount of work is more than four times what it was. Fortunately computers can do much of the work. It was not something I went out looking for, but the first thing I knew it's ten years later and I've done forty magazines.'[84]

When asked about his goals, Kagarice says: "That's a tough one because I'm at a point where I'm sort of soured on the whole music business. We've gotten players that are better than ever, who can't get a job, and the ones that are available aren't worth having from a financial standpoint. I've honed my teaching skills for thirty years, and get better and better with experience. So now I'm better at sending students down a blind alley. That bothers me a lot. The other part of teaching is that it keeps getting more and more simple. I feel bad, sitting here telling students hour after hour extremely simple things and then taking their money. Not that I'm making all that much money, but nobody ought to be paying me forty or fifty thousand dollars to sit here and say 'Play that like a melody.' It's that simple. When you tell students to play it like a melody, they play better. So, what am I doing? Long range, I don't know. At my age I've got another fifteen years or so before I could officially retire. I could still go play or do a CD, but it's a matter of motivation. The other part of it is just trying to figure out whether

[84] Ibid., Appendix 3, 190.

there's other ancillary things to pursue. I was just approached last week by Jiggs Whigham about being his U.S. agent. I've never done anything in promotion, but I'm thinking, maybe that's something different to pursue. I've developed this publishing company (Kagarice Brass Editions) that basically I'm not taking any money out of—I'm just reinvesting whatever I get into more compositions, with the idea now that if I keep doing this for another ten years, I may have built myself a retirement income. It's really just a hobby. I'm running to the print shop in my spare time to try to keep that going."[85]

[85] Ibid., Appendix 3, 191.

CHAPTER 4

IRVIN L. WAGNER

Irvin L. Wagner was born on his parents farm in Osborne County, Kansas, on Valentine's Day, February 14th, 1937. Wagner was a member of what may be termed a musical family, and he recalls: "Well, first off, my parents were Gospel and Western singers, so I started singing with them when I was about five years old. Soon after I began studying piano with the local piano teacher, and I started studying the trombone when I was in the fifth grade. When my parents asked the local band director, Dallas Finch, if he needed a trombone player, he said 'Yes!' My parents started me out a year earlier than the other students—the others started in the sixth grade, I started in the fifth grade. They bought me a horn and off I went."[86] Wagner's parents were extremely interested in his musical career, as they were amateur musicians themselves, and they encouraged him in his musical pursuits whenever possible. Wagner states: "That was really important in my musical development, because they encouraged it, promoted it, and made time for it. We performed in public all the time because of the family's singing, and I played in church quite often. I recently spoke to my sister, and she remembers

[86] See Appendix 4, "The Interview With Irvin L. Wagner," 230.

accompanying me on the piano while I played a hymn for the church two weeks after I had started playing the trombone."[87] His family members all played instruments as well as sang. Wagner says: "Dad played a little bit of 'Hawaiian' guitar, my Mother played the guitar, harmonica, accordion, and the mandolin, I played a little mandolin growing up, and my sister played the mandolin and the piano. We even had some musical traditions going back even further in our family. No professionals, though. They were all farmers."[88] Wagner's first band director in Washington, Dallas Finch, was a trombone player, and with his assistance Wagner progressed very quickly in his trombone studies. "I started in January, and I remember that by May I played on an all-school-district concert (this was in the state of Washington), and my director had me play a solo with band accompaniment in front of all those people from all of those bands. He put me on the program playing the Gaiety Polka. So I would have played that within four months, and that was a pretty difficult solo."[89] Wagner did not remain in Washington, however, stating: "In the eighth grade my parents moved to McPherson, Kansas, and that started a new set of circumstances for me. I must have played well enough for the band director at my new school in McPherson to take an interest in me, because I remember that one day he pulled into the

[87] Ibid., Appendix 4, 230.

[88] Ibid., Appendix 4, 230.

[89] Ibid., Appendix 4, 232.

driveway at my home and gave my mom a whole stack of music, four or five inches high, for me. He also traded instruments with me. He had a better instrument in the McPherson school system, and he exchanged that for the one I had. Mine was a Buscher trombone (now the company is known for saxophones), and he traded me an Olds Opera trombone with an octagonally fluted slide for it. Later I went back to try to find my old trombone for a keepsake and it was gone."[90] The band director at McPherson was a trumpet player named Augustine San Romani. Wagner recalls of San Romani: "He died halfway through my Senior year. What I remember most about Auggie was his personal life. It was probably an inspiration to me and certainly exerted a strong influence. The McPherson band was not necessarily a good one per se, but it was extremely well respected in the community. It was a common occurrence for the band to march downtown during practice and play happy birthday for some businessman, or play for elderly people who were sick. The band was an integral part of the community. Mr. San Romani also went to the hospital every Wednesday and shaved all of the men in the geriatric ward. Looking back, I think Auggie had some internal illnesses for a long time, but the story was that Auggie died because of injuries received when he fell out of a tree where he was sawing branches for some elderly lady. From a musical point of view, unlike my first band director, the only thing I remember is that

[90] Ibid., Appendix 4, 232.

Auggie was always very friendly and encouraging. From a technical point of view, Auggie was extremely proficient at double and triple tonguing. His father was a coal miner, and in his younger days Auggie worked in the coal mines. He would take his mouthpiece down in the mine shaft, or when he was still shoveling coal he would practice tonguing. He encouraged me to do that, and it must have worked because the only other time I went to contest I played Herbert L. Clarke's Stars in a Velvety Sky, with all that triple tonguing, and got a 'one' on that."[91]

While in high school at McPherson, Kansas, Wagner's attention also turned to other instruments. Wagner says: "Through high school I learned to play a lot of instruments. I have already described how I used to play the mandolin as a child, and I remember in high school I would go the music store and see what old pieces of junk that they had that I could afford to buy. I can remember being sick for a couple of weeks, and I sent my mom to the music store to buy this old baritone that I had already tried out. I kept my lip going lying in bed playing this baritone. I also had a clarinet and several other instruments. In college, the orchestra had enough trombone players, so I played bassoon for four years. Badly, I'm sure, but I did play it. So I have some acquaintance with the bassoon."[92]

Wagner's decision to devote his life to music was a conscious one, for he was also gifted in athletics. Wagner remember making choices: "All through high

[91] Ibid., Appendix 4, 233.

school I was successful as an athlete. I guess because of my size I was especially successful in football, and I was an All-State tackle in football. By the time I was a Senior I was in the starting five on the basketball team. I went out for track, threw the shot-put and javelin, and in the summer went out for baseball. When I was going through high school making decisions I was probably balancing going back and forth between sports and music. By the time I went to college I was set on music. I think probably it was partly because I had lost some interest in the future of athletics. I didn't see and end for me there. I was also partly influenced by a man in McPherson who with a group of us used to have discussions. He was probably anti-athletics. But I can still always remember in seventh grade telling a girlfriend at the bus stop that I was going to be a band director, so I think in the back of my mind that was always the direction I was going. And I did. And I'm glad."[93] After graduation from high school, Wagner attended McPherson College. This proved to be a great asset to him, for the atmosphere and environment at McPherson proved to be exactly what he needed. Wagner says of his alma mater: "McPherson is a very small college by today's standards. They only had an enrollment of four or five hundred. But it was a great college for me, and I wouldn't trade my experiences there for anything. It gave me experiences which

[92] Ibid., Appendix 4, 234.

[93] Ibid., Appendix 4, 235.

have been invaluable to me in my career. For example, Dwight Oltman was in school with me and for years now he has been conductor of the Ohio Chamber Orchestra, and he teaches at Baldwin Wallace Conservatory. He was one of my colleagues and we interacted a lot. We certainly weren't held back by not having good musicians around. We did have good musicians around. In a small college you have to do more things. We sang in the choir, played in band, played in orchestra, I sang in a male quartet. It so happened that the four of us who made the male quartet also played trombone, so we would go out to programs and sing a few songs and play trombone quartets. There was an instrumental side and a vocal side. I spoke to audiences many, many times. The quartet helped my ear and my stage presence. I would say that is one of my strong suits now, being comfortable on stage, in trombone choir, and in talking to people. In a big school you don't always have the chance to give students that opportunity. For instance, my senior year I got to conduct the marching band. I charted the shows and conducted the rehearsals. No faculty members even came out to watch the rehearsals. I didn't get paid or anything. It was just a great opportunity. I had good theory classes, even though they were small, so I was well prepared for Eastman. I practiced a lot, and played the piano and trombone every semester on a recital."[94] Upon Wagner's graduation from McPherson, he began his studies at the Eastman School

[94] Ibid., Appendix 4, 238.

of Music, where he became a student of Emory Remington. Wagner says: "I always had a desire to go on to something big, but I really don't remember why I decided to go to Eastman. I was in student MENC [Music Educators National Conference], and I saw an advertisement for Eastman. I wrote for information, and went to St. Louis to audition. I had to do an interview, play a solo, play piano, and take a theory test. I got accepted, and I went without a vast understanding of what Eastman was. I was a little ignorant of what I was getting into. I guess I was a little bit lucky. Not only did I wind up studying with the best trombone teacher in the history of mankind, but I attended a great institution and it was the right time in my life to go there."[95] After obtaining his Master's degree from Eastman, Wagner returned to McPherson, this time as the band director. Wagner recalls: "I taught at McPherson for four years. That is another important segment of my life. I had big ideas about making McPherson a famous music college, and did every thing I could to make it one. Little did I know at that early age that it was probably impossible for that to come about, but how was I to know at that young age? I had a good band, and I recruited from the local towns. I had probably ten kids from Canton who might never have gone to college if I hadn't recruited them. We made a recording, and it was a good band. We had especially good brasses. The most prominent student from that era would be Dale Marrs,

[95] Ibid., Appendix 4, 239.

who later went on the become principal trumpet in the Stuttgart Philharmonic for twenty-six years. Jim Burnett was a good trumpet player, and he's teaching out by Reno, Nevada now. I started playing in the Wichita Symphony during that era, and I played there for three years. That too was an influence. There were many good players there, especially trumpet players. The principal trumpet there was a marvelous player, and I learned a lot from him as a working musician. I started doing my Doctorate in the summers at Eastman. I did three summers and then did a summer and a year and a summer again on my Doctorate. It was a good plan for me. . . . Putting things into perspective as a trombone player, how I teach, why I teach, techniques, all of that was already formulated while I was an undergraduate at McPherson. I worked on my Master's with the idea of being an orchestral player, knowing that I would be teaching at McPherson. During the four years I taught at McPherson, and the three years I played in the Wichita Symphony, I was still heading towards being an orchestral player. When I finished at McPherson, they tried to get me to take a leave of absence and come back, but I resigned. It wasn't that I didn't like them, or anything like that, I didn't want to do that for the rest of my life. I wanted to be a trombone player, and be more focused on trombone playing. It wasn't that I didn't like band directing or wasn't successful at it—I still wanted to be a trombone player or teacher, whatever the case may be. I wanted to be a trombonist. All those years there I was progressing as a player.

During my year at Eastman I was intent on playing, doing coursework, starting a dissertation, and looking for a job. I had one interview, in Wynona, Minnesota. I was offered the job, but I didn't take it. I thought that if I was going to do the same thing I might as well go to McPherson. In the springtime the Chicago Symphony had an audition. As I remember, Mr. Remington was not very encouraging about that. He felt I was more in line to be a teacher. He had had some bad experiences late in his life as a player, and he was cautions about guys going into the playing business. Especially in Chicago, because they had reviewers who would rip players apart. He thought I should be a teacher of the trombone. I didn't exactly go against his wishes, but I went to Chicago without his blessing. I was always glad that I did that. I did really well at the audition, and made the finals. The guy that got the job was a really fine player and a nice guy, so I lost out to a good guy. I had to play Bolero, the 'Rhenish', Symphonic Metamorphosis, and that was it. If they said 'thank you,' that was it. If they didn't say anything, then you stuck around until the auditions were over. I got to stick around, and it was a good experience. I am glad I didn't get the job, probably, but I am glad I did the audition. I had resigned myself to staying at Eastman another year, but the job at Louisiana State University came open. They called Eastman, and asked 'are there any trombone players there?' I went down

and interviewed, and got the job on August tenth."[96] Wagner received his Doctorate while teaching at Louisiana State University. Wagner recalls "While at Louisiana State University I did the jazz ensemble, informally. I took the band to contest my last two years there. I had a great band, but they didn't win the contest. I can remember walking around the streets of Mobile, wondering why I didn't win. I had good players, but I got beat out by a band full of guys who had been out on the road. Baton Rouge sits right by New Orleans, the heart of jazz. I had a Doctoral student who wrote all my charts for me, and he was a great New Orleans jazz pianist and writer. I did a piece my second year by Al Battiest, a great clarinetist. He was on everyone's albums. He was on a Wynton Marsalis album. He's a good teacher, too. He was in my band, and I didn't win! I decided that if I was going to stay in the jazz business, I had to get in it all the way. I had to either get in it, or get out of it. I decided that I wanted to play the trombone. I heard of the job opening at the University of Oklahoma. I interviewed and I played a recital. I was offered the job, and I took it. They offered me the job of assistant dean at Louisiana State University, and offered to match the salary at OU, $4,000 more than I had been making. I know it doesn't sound like much to you young guys, but it was a lot of money back then. I had already made a commitment to OU, and I didn't want to break my word. I told them that if I was

[96] Ibid., Appendix 4, 243.

so valuable that they should have offered me the raise and position earlier. I also wanted to focus on the trombone, and that's what I have done at OU."[97]

While at the University of Oklahoma, Wagner has focused on the trombone, and he has also become very active in the International Trombone Association. Wagner says of his involvement in the International Trombone Association: "The very first Workshop was in Nashville, and Mr. Remington was the headliner, the honored guest. I had just finished my Doctorate, in the spring, and I went back to go through graduation. I went to visit Mr. Remington, and he told me about going to the workshop. My schedule didn't allow me to attend the workshop. The next year I moved to OU, and got the trombone choir going. The second year at OU, I took them to the MENC [Music Educators National Conference] convention in Atlanta. In the audience, unbeknownst to me, was Henry Romersa, who organized the first workshop in Nashville. He came backstage after the concert, and said 'we've got to get this group to Nashville!' So the next year we were in Nashville. That was my first exposure to these people. I took the group a couple more times to Nashville. By that time people were asking me to do things in the ITA and I was agreeing to do them. I served on a committee, then another. I never campaigned to be president, but because of my activities I certainly knew the organization well. The nominating committee asked

[97] Ibid., Appendix 4, 245.

me if I wanted to be considered for president, I said 'Yes', I was elected, and there I was. There were certain areas where the organization needed work in my opinion. They needed more organization and internal structure, as well as that fact that despite the name ITA, they weren't international enough. I set those two things as my priorities and goals during my two year term as president. I put the organization on solid financial footing, and started a Life Membership Program, with the money in an endowment. I also established what I call a foundation for people who donate $1000, which also goes in the same endowment, so we had a solid financial structure. In an organizational sense I took off one semester and went around the world, organizing trombone associations in lots of different countries to create an international awareness of the organization. Which, in hindsight, has caused some growing pains, and some bad and good things to come about for the ITA. In my opinion, not everyone sees the ITA as interested in them. It is sometimes seen as an American organization. Every decision made favors the Americans and I see that as a problem. It also sounds right for a guy in, say, Ethiopia, to become a member of both the Ethiopian Trombone Society and the ITA. That sounds good on paper, but where does the Ethiopian man get the money to join a professional organization? That has created some problems also, but the growth has been healthy. I still remain sort of the unofficial ambassador to

international concerns."[98]

Wagner's teaching philosophies and techniques have developed from two intertwining influences: the teaching of Emory Remington, and the practical necessities of performing and teaching in the various situations Wagner encountered. Throughout his career, Wagner has had to teach students and interact with players at all conceivable levels, from world-class performers like his classmates at Eastman to beginning students taking private lessons to bi-lingual masterclasses in China. Wagner has had to learn to express himself in the most universal, simple, and clear-cut manner possible. For Wagner, this has meant learning to express and explain concepts. This idea of concept teaching delves into the roots of a student's playing problems by concentrating on the music that a student makes, not on the technique by which it is made. This philosophy goes hand in hand with the training the Wagner received from his mentor, Remington, and also with the unofficial schooling he received as a result of his interactions with the many fine trombonists studying at Eastman. Wagner says of his classmates: "I was also surrounded by good trombone players. The players I was around would have included: Dave Fedder, who went on to play in the Baltimore Symphony and then taught at Peabody, I was in orchestra with Roger Bobo. Larry Campbell, who replaced me at Louisiana State University, Pete Bowman. Later

[98] Ibid., Appendix 4, 247.

Bob Braun, who played with Buddy Rich, Ralph Sauer, Sonny Ausmun, and Donald Miller who was in the Buffalo Symphony. Dave Richie who is still in the Rochester Phil, George Osborne, who played in the Dallas symphony. We used to do quartets—Osborne, Dave Fedder, Richie and myself. . . . In those early days, also, jazz was negative. Now things have changed greatly. But back then four of us would gather at someone's house on Saturday afternoons and play jazz quartets. That was Dennis Good, [who is] a Nashville studio player, Chuck Mandernach, who played in the Dallas symphony but switched over to the commercial realm and still has his own studio in Dallas. I don't remember who else played, but they all went on to be successful in commercial music."[99]

The greatest effect upon Wagner's career, playing, and teaching, came from Emory Remington, with whom Wagner studied while at Eastman. Wagner states: "My first trombone teacher, really, was Mr. Remington when I started my Master's at Eastman. . . . I was young, gullible, and innocent went I went to study with Mr. Remington, and I was lucky, I suppose, in that all of the teachers I had were always fine human beings and inspirations as people. That carries over to the trombone, too, because what you are as a human being is reflected in your playing. Everyone would always say what a fine teacher Mr. Remington was, but in the same breath they would say what a fine human being he was. Mr. Remington was

[99] Ibid., Appendix 4, 241.

a fine person and easy to get along with, but at the same time I practiced hard and worked hard and was inspired. He wasn't the kind of teacher who said 'go out and practice six hours a day' or anything like that. It was always a matter of going to the lessons and he would make comments on your playing, sing along with you, and say let's do that over again. He would say 'let's do it this way,' sing it, and you would try to mimic it back. I never remember him saying anything like 'take a deep breath,' or 'make sure your tongue hits here.' That's been a big influence on my teaching and on my playing. It wasn't heavily engrossed in analyzation. It was concept teaching. He would instill in you a concept of what you were supposed to do and you would try to match that concept. It was a major influence. When I studied with him I wasn't trying to study his teaching techniques, I was trying to be a player, so it was paramount to try to play well You always came out of a lesson wishing you could play as well in the practice room as you could in the lesson. There was some way he had of raising you up to a standard that you couldn't maintain at other times. Other people who have studied with him have expressed the same thing. Maybe it was the acoustics of the room, maybe it was him singing along with you so you thought you played better than you were. I don't know. It was an inspiration, time went fast, it was fun, intense, in lessons you never did anything much except play the trombone. He never played at all by the time I studied. I only saw him hold the trombone one time. . . . he was a good

singer. That was his whole approach to the instrument. He had been a singer, (not a professional) like I had been when I was a kid. Anytime he had a question about how to do something he would always go back to how someone would sing it. He would say 'play it like you would sing it.'. . . I am totally and overwhelmingly influenced by Mr. Remington's teaching, and to some degree by Roger Thorstenburg. I would classify my teaching as being almost a carbon copy of Mr. Remington's. Not that I try to think back and say 'What would Mr. Remington do?' but I am so influenced by him that is what I do. I play or sing, teach by concept, and I don't over analyze playing or look at things from a mechanical point of view. From a teaching perspective, I try to be a carbon copy of my teacher, and I am happy about that. I wouldn't trade it at all."[100]

One of the cornerstones of Wagner's teaching is the warm up. The warm up is so important to Wagner that he has each student play it in the lessons, and he starts trombone choir rehearsals with it. Wagner states: "The warm up is not so much a warm up but a mental approach to the instrument. I don't know if warm up is such a good word to use. It is not a warm up at all. It is a daily approach to the fundamentals of the instrument."[101] The fundamentals of playing are extremely important to Wagner. He states: "The fundamentals—tonguing and tone production are extremely important. If you can do those things perfectly then you

[100] Ibid., Appendix 4, 239.

will be a fine player."[102] When a student plays the warm up, Wagner's musical and tonal expectations remain the same, whether the student is a jazz player or a classical player. Wagner believes that the warm up should always be played as musically as possible, and with great attention to the fundamentals. Wagner describes what he listens for in the warm up: "I am listening for exactly what I feel the ideal is for each of those fundamentals. I am trying to have them do a steady process of improvement towards attacking a note, releasing it, sustaining it, and developing flexibility. I listen from a high level artistically, and I am always trying to make them move up the ladder towards an ideal. It's a gradual process. I am trying to encourage them to improve by singing and playing along with them. . . . Every thing in the lesson is based on working towards a conceptual goal. That, in a nutshell, is the whole synopsis of my teaching. The warm up and everything else I do in the lesson is based on that. I am not an analyzer, and I can't hear a student play a few notes and necessarily tell them anything that will make a difference. I work with concepts. Every student is the same in that regards. Sometimes I think that I am a poor masterclass teacher because I don't have a series of gimmicks to use on students. I am a long-haul type person. I don't have any secrets or quick fixes. There are a few things I come up with for certain people, and I am not

[101] Ibid., Appendix 4, 250.

[102] Ibid., Appendix 4, 250.

against machines for building lung capacity or whatever. You may say something ten times for a student and then it will finally click, and after that the student plays differently. Suddenly it works."[103]

Wagner's warm up begins with long tones, followed by a legato tonguing exercise. On the subject of tonguing, Wagner says "I was always taught that the tongue should hit at the top of the upper front teeth, but as I got older I realized that mine wasn't doing that. I think that confused the issue somewhat. With little kids, I have them say 'tuh' and have them vocalize a few times."[104] Lip flexibility exercises come next, to be followed by scales and more advanced exercises as needed.

Wagner's philosophy of teaching is based on teaching the student musical concepts. In order to play in accordance with these musical concepts, the student must discover how to correctly manipulate his tongue, breathing apparatus, slide arm or other body parts. Since each student is different, each student's tongue strikes the roof of the mouth in a slightly different place. Each student's slide arm functions somewhat differently. A phrase such as "relax your slide arm' is more effective in providing correct slide movement than a detailed description of musculature with medical comments, because a detailed description of musculature

[103] Ibid., Appendix 4, 251.

[104] Ibid., Appendix 4, 253.

would entail the student learning many more concepts to achieve the same result. Wagner also feels that the trombone choir is as important to his teaching as the lesson are. In Wagner's approach, trombone choir is an extension of the lesson, with the same fundamentals and concepts to be learned. Wagner views both trombone choir and the lesson as parts of the total program.

CHAPTER 5

SUMMARY AND CONCLUSIONS

Each of the three instructors interviewed has his own unique, individual personality, pedagogical style, teaching techniques, and educational philosophy. Each of the three instructors interviewed has established himself as a highly successful trombone teacher. The teaching of these instructors must produce somewhat similar results, because many of their students have also become successful teachers and players. If Baker, Kagarice, or Wagner consistently produced students whose musical and educational views were greatly differing from the mainstream of professional musical thought, then Baker, Kagarice, or Wagner would not be considered a successful teacher. Their teaching must have similar goals. Kagarice stated that "brass teaching in the United States comes from

an ensemble mentality. In Europe it is the opposite."[105] Regional schools of thought exist, then, in trombone pedagogy, and the instructors interviewed must therefore conform to a school of thought accepted in America.

Differences, sometimes very great one, exist between their individual approaches to teaching, yet similar results (or results that are at least acceptable to the mainstream of trombone pedagogy) are still attained. The differences can be thought of as the instructors' individual views of trombone pedagogy. Just as the instructors might look at the same object, yet view it in three different ways, their teaching differences represent their different viewpoints on musical and educational thought. For example: Baker speaks of teaching his students ensemble skills and "principal signals" while playing quartets[106]. Kagarice and Wagner also teach such skills, through playing along with students during lessons, and in trombone choir.

A comparison of some of the similarities and differences between the instructors interviewed reveals some interesting concepts. When the subject of breath control and breathing is mentioned, Baker comments that the most important facet of a student's playing to watch in the warm up is correct breathing. He also cautions the player and teacher to watch for tension accruing in the throat, tongue, face, and breathing apparatus caused by tension in the slide arm. His

[105] Kagarice, Appendix 3, 213.

[106] Baker, Appendix 2, 163.

Method[107] contains much more detailed descriptions of Baker's conception of the breathing process. Kagarice believes that the greatest difficulty in teaching breathing can be unteaching habits already learned. He also has students focus on blowing, not inhaling. This lets the inhale be the reaction to the exhale.[108] Wagner's approach is simply "encouraging them to walk six or eight steps inhaling, then exhaling, and keep repeating that cycle. Otherwise I do very little."[109] When asked what concepts Mr. Remington did stress regarding breathing exercises, Wagner stated: "I am a little different that Mr. Remington on that. He would always say 'take as little as you need.' Even though I agree with that, I have so much trouble with students trying to take a big enough breath to even play, that I am always trying to get them to take a big breath. I also try to get them to play a little too loudly, to strengthen the breathing process."[110] All three instructors encounter students who have difficulty with the breathing process. Baker gives very detailed advice on posture and breathing, Kagarice concentrates on blowing, and allows the inhaling to be the natural reaction to the exhaling, and Wagner concentrates on the end product, the musicality of the performance, rather talk

[107] Baker, Tenor Trombone Method.

[108] Kagarice, Appendix 3, 224.

[109] Wagner, Appendix 4, 268.

[110] Wagner, Appendix 4, 269.

about tongue position."[111] When teaching students to have a constant, steady airflow, Baker wants "them to think about the tone and not the air. To concentrate on sustaining the sound."[112] In teaching legato tonguing, Baker seems to use an approach almost identical to Wagner's. Wagner's approach to teaching legato is through what he terms "concept teaching". Wagner says of his approach to legato tonguing: "I would have them make sure that the mouth goes [singing "da-da-da-da-da-da" with a constant flow of air]. . . . The hardest part of the legato tongue is the breath, in my opinion. You must first of all concentrate on a constant airflow—that is the secret. It is never the tongue. Never the tongue. There are two common pitfalls—chopping the phrase up [singing] or giving the notes and extra push with the breath. Keeping an absolutely constant airflow is the hard part. . . . I do it all by concept. I sing or blow air [gesturing with an open hand moving away from his mouth while silently mouthing the word "hah" while blowing a relaxed stream of air] through the horn so the student can hear it constantly in the horn, or rarely I will blow a piece of paper against the wall with the breath, and then tongue while doing that. Sometimes I use my hand movements to visually illustrate the air movement, showing air moving out of the bell so it never stops. Sometimes I have them imagine a point on the music stand, and have them blow air out the bell onto the point so that it never stops, even

[111] Baker, Appendix 2, 139.

though they tongue. It all goes back to the long tones. I make sure they have the tone and air going, and then add the tongue."[113]

The primary difference in the approaches to legato used by the instructors lies not in the teaching of the legato tongue, but in the usage of the legato tongue. Wagner feels that every note should be tongued in classical music. This is also the philosophy used by Mr. Remington, as Wagner recalls: "He used the legato tongue to tongue every note in a slur. That was a novel concept in his time—he was the inventor of it, so to speak. To shape his mental processes about it, he told me one time that when he was a kid players from the New York Philharmonic would sometimes play jobs in Rochester. He could remember an old German horn player turn around and say to him, 'Keep playin' that way, Sonny, 'cause then you can play along with the valve instruments, instead of just smearin' all the time!' That was a big influence on him, and it encouraged him to keep pursuing the study of legato playing. I know when he sat second chair in a Navy band to Gardelle Simons in Chicago when he wrote Atlantic Zephyrs. That was the only time he was ever out of New York. He heard all the performances of it for several years. Whenever they came to a melodious passage, Gardelle Simons would say 'You play that.' He was playing with the [legato] tongue, and Gardelle wasn't."[114]

[112] Baker, Appendix 2, 140

[113] Wagner, Appendix 4, 254.

[114] Wagner, Appendix 4, 263.

Kagarice uses a middle of the road approach to legato. Although agreeing with Wagner in the teaching of legato tonguing, believes that natural slurs should be employed whenever possible in legato playing. Kagarice's approach is somewhere between the two extremes, although he now uses natural slurs to a great extent.[115] Baker believes in using the natural slur whenever possible. Baker states: "The thing we are after in legato, as far as I'm concerned, is the sound of the natural slur. That's what we're after. In a scale, most of the time, on the way up you have to use your tongue for everything, and on the way down where you have the natural slurs you don't tongue at all. That's the way I do it. And that's the way I do it, even really fast. I have done it slow to fast enough that my fastest scales I can do with the natural slurs, and the tongue is there where it should be and not where it shouldn't It's like a doodle tongue in that respect. In a doodle tongue you do the same thing. McChesney, in his book (that's the definitive book on doodle tonguing), has the syllables absolutely nailed down. The only thing he forgets to say, as far as I'm concerned, is that what we're really trying to do is play with the sound of the natural slur. To me, the whole thing is set up to copy that. There is nothing better than a natural slur."[116] Baker and Wagner are on opposite ends of the spectrum when it comes to the use of the legato tongue, but all three

[115] Kagarice, Appendix 3, 208.

[116] Baker, Appendix 2, 142.

would agree that the most important part is the product, the music, rather than the process, or the usage of the tongue. Both approaches are widely used by professionals, and both fall within the boundaries of American "common practice" trombone playing. The instructors all gave advice on techniques to aid legato playing. For instance, Baker says: "I don't use the wrist. The wrist is what I call "rubbery."[117] Wagner states that a slide vibrato often aids legato slide technique: "A lot of times if I am working on a passage, especially a legato passage, I practice it with a slide vibrato, because I can always achieve it better with a slide vibrato. I can always move the air better with a slide vibrato, and the slide, too. One of the reasons, I think, is that you already have the slide moving. You can get away from the jerkiness, because it is already in motion. I think it is a great technique. When I play commercial music, I use the slide vibrato more. I don't use them simultaneously."[118]

The area of greatest difference between the instructors is staccato tonguing. Wagner believes that fast or slow, the technique remains the same. Wagner states that fast staccato should be: "A copy of the slow version, but with continuous air going on. Philosophically, there should not be a difference between the slow and fast versions. My philosophy is: don't worry about it. Just make

[117] Baker, Appendix 2, 141.

[118] Wagner, Appendix 4, 268.

music. It may not be the throat that stops the note, it may be the big toe or the sinus cavity. It should be done by concept anyway. I don't analyze that. I try to get the student just to do it. I say "here's how it sounds," and I try to get them to match it, to accommodate all of the parts of the body and the horn that they need to accomplish the result that is required. Anytime I have tried to break a thing like that down to a student I have never had success anyway. Why bother, it's a waste. That's me speaking only."[119] Kagarice believes that the musical product is more important than the process of tonguing involved, and that if a student worries about the mechanics of tonguing too much, the student will have trouble playing anything. Baker has developed an involved approach that is totally unique.

On the subject of tone, more variance of opinion is found between the instructors. When asked which trombonists tone was especially admired, Baker replied: "Tommy Dorsey—that's the sound that caught my ear. And the sound of Bill Harris, the way he played. No one ever played like Bill Harris played. . . . My heroes in the classical field boil down to two guys—Joe Alessi and Alain Trudel."[120] Kagarice stated: "I think Jiggs Whigham makes an absolutely gorgeous sound. He is my favorite jazz trombone player. Not to say that other people aren't great, but there is a quality I really like about his playing. I like

[119] Wagner, Appendix 4, 260.

[120] Baker, Appendix 2, 174.

Christian Lindberg's playing a lot."[121] Wagner replied: "Michelle Becquet has my favorite tone of all time. Watrous sounds very good. Tone is also personality. I like Buddy Baker's tone. I like Phil Wilson's tone, and also many might not say that he has a great tone necessarily, but it is a very interesting tone. It is captivating. There is a personal aspect of tone quality. There are lots of different kinds of tone that I like."[122]

The teaching and performance of vibrato is a very personal issue. The instructors were expected to vary greatly in their responses to questions related to vibrato. The instructors actually had similar replies, stating that although they all practiced slide vibrato for commercial playing, jaw vibrato is the preferred vibrato for orchestral playing. Kagarice advises: "For a ballad I would probably introduce slide vibrato because they are told that slide vibrato is taboo in a legit setting. I've told people to play me a Rochut and use slide vibrato because you need to learn how to do that."[123] Wagner remarks: "For orchestral playing I prefer a jaw vibrato. I am not against a slide vibrato, but I prefer a jaw vibrato. I do like a vibrato most of the time. Sometimes in orchestral playing you use no vibrato. I like to use a little vibrato for warmth. In the orchestra it is really not so much vibrato as warmth. It is a tone enhancement, not a vibration of the note. . . . I only teach jaw

[121] Kagarice, Appendix 3, 224.

[122] Wagner, Appendix 4, 271.

[123] Kagarice, Appendix 3, 222.

vibrato. . .I think it should match the music. It depends on what you are trying to say musically. Volume is involved. The intensity or speed changes, depending on the music. The player needs to listen to music from many different styles and style periods, and try to use the correct style of vibrato."[124]

Lip flexibility is another topic where the instructors differ slightly in approach. Baker states: "Lip slurs are very easy to do in most cases, if the basic embouchure is right and the jaw position is right. It's just slow to fast. You work your way higher and you work your way from slow to fast."[125] Kagarice advises: "There are a lot of students who think that the exercise is the end in itself. It's not the end, it's only the beginning. They don't understand that Remington wrote those routines for a reason. . . . He was trying to make musical players, I think. If the exercises are going to contribute to music somehow, okay. But if that connection isn't made then it's like sending kids out to do pushups before they play football, but then you never let them play football. They develop strong muscles, but so what?"[126] Wagner sings lip slurs to students, and uses a vowel change like Mr. Remington did. Wagner also believes that: "In a lip trill, the idea is to get the lip lined up between the notes so that it is not stable in either place. . . . I demonstrate for them, or frequently as a remedial aid with students I get them

[124] Wagner, Appendix 4, 268.

[125] Baker, Appendix 2, 156.

[126] Kagarice, Appendix 3, 199.

to buzz the slur on their mouthpiece. I have them buzz a siren to get the muscles and constant air flow working. I have them work to get rid of the jerkiness and instead get a smooth glissando. It's a gradual process."[127]

Baker draws a parallel between learning martial arts and learning the trombone. Both are systems of training the body to obey the dictates of the mind, and both are systems which allow a variety of styles to be learned simultaneously, in Baker's view. A trombonist's day, like that of a martial artist, begins with a brief warm up and stretching period, designed to prepare the muscles for the day's activities. Slow, downward slurs in the middle register are used for this warm up. The warm up period is not intended to take up much of the trombonist's time, which is reserved for musical activities. The second phase of the trombonist's day is the daily routine, a period lasting anywhere from five to fifty minutes, in which the trombonist works on the patterns and pieces of patterns that will allow him to become better fundamental players. The third phase consists of sparring, or playing actual music.

In contrast, the Remington warm up favored by Wagner seems to imply a very different approach to the instrument.[128] The warm ups take a trombonist

[127] Wagner, Appendix 4, 261.

[128] Although referred to in this study as "the Remington Warm Ups", a distinction should be made between the "Remington Warm Ups" as practiced by Emory Remington, and the version utilized by Dr. Wagner. For a full presentation of the "Remington Warm Ups," see Emory Remington, prepared and edited by Donald Hunsberger, The Remington Warm up Studies: an annotated collection of the famous daily routine developed by Emory Remington at the Eastman School of Music (Athens, OH: Accura Press, 1980).

through the fundamentals of trombone playing, and the warm up progresses in the same order that in which trombonist learns the fundamentals. Beginning with long tones, the trombonist reacquaints himself with the basic positions and notes used in trombone playing. Intonation, tone, attacks, releases, and relaxation are also covered in the initial exercise. Legato tonguing follows next, followed by flexibility, then by scales and other exercises.

Baker himself does not believe that the Remington warm ups present the fundamentals in a proper, organized manner. While this is his viewpoint, some parallels can indeed be drawn between both approaches. The long tones might correspond roughly to the initial stretching phase, and indeed the instructor's intent is the same: to warm up the muscles, to check basic tone production, intonation, etc. The second phase of Baker's approach can be equated to the remainder of the Remington warm up, and the basic intent is again the same in both methods: to work on the different patterns and elements involved in playing the trombone. Baker has arranged these exercises in an order pleasing to him, as has Wagner. Kagarice feels free to work with either system.

As mentioned in the chapter on Kagarice, his motto is: Product, rather Process. This motto illustrates one of the greatest lines of demarcation among the instructors profiled. Kagarice, dealing mainly with highly advanced students, allows them to continue with whatever warm up and daily routine with which they

are comfortable with, his main focus being on what would correspond to Baker's third phase. Wagner, concerned with teaching through concepts, hears the entire warm up during each student's lesson and during trombone choir. Wagner's warm up sessions allow him to give the student continuous feedback over the students mastery of the fundamentals.

Mastery of the fundamentals seems to be another important point upon which all three agree. All were very explicit concerning the need for students to master the fundamentals of trombone playing as well as the fundamentals of musicianship. While their concept of the correct execution of trombone fundamentals differs in some regards, especially in tonguing, their concepts are based upon years of playing experience.

As a means of comparison, a "typical" student's experiences could be examined on a "lesson day". Naturally the student will wake up in time to properly warm up and prepare for his or her lesson. Baker's students will ideally spend about fifty minutes warming up, using routines from his Method. Wagner's student will warm up using the Remington warm up, and the Kagarice students will warm up using whatever system they are familiar with. After the warm up and routine, off the students go to their teachers. Baker and Kagarice immediately launch into the literature, perhaps working on a Rochut etude or a solo. Wagner spends ten to fifteen minutes on the Remington warm ups, reviewing basic

concepts and working on fundamentals of playing.

Immediately some inferences can be drawn. Since the ultimate goal of each teacher is the same, their choices in regards to the allocation of lesson time may have similar motivations. Wagner's warm up is intended to cover several different aspects of trombone performance simultaneously. The long tones gently warm up the lips while reminding the body of the kinesthetic movements necessary to play the trombone. Relative pitch, correct attacks, and releases are also established during this exercise. The legato tonguing exercise helps not only tonguing, but teaches constant air flow. Lip Flexibility exercises also teach correct air flow, intonation, and relaxation. Playing the warm up alone is a different experience than playing the warm up in the lesson, however. When the Remington warm up are played in a lesson setting, the emphasis changes from solo to ensemble skills. Right away the student is forced to tune with the teacher, matching pitch, note lengths, and attacks. Volume levels, intensity of sound, what Baker calls the "principal signals," and virtually all of the fundamentals of trombone playing are touched upon in varying degrees during the course of the warm up. After the warm up is over, Wagner then proceeds to the literature. Regardless of who is teaching, Baker or Wagner, the same fundamentals appear to be touched upon and the same goals achieved. The difference lies mainly in the system used.

Wagner's approach is to sing along with the students, occasionally playing,

but always accompanying the students. Baker believes that this inhibits the students learning, and that the student learns more quickly if allowed to focus totally on his own sound. Both approaches are geared towards the what Kagarice mentioned as a natural function of all humans—finding a match. In the Wagner approach, a match is found between the student's sound and the teacher's sound. In the Baker approach, a match is found between the student's sound the and the ideal sound which the student carries around in his head.

Regardless of the system used, all three instructors have the same goal: to enable students to become fine players through the mastery of the trombone and the literature to be played. Similar concepts occur in all of the interviews, those of instilling musical concepts within students, matching the actual sound to an ideal sound, and a concentration, at the highest level, on musical, rather than technical matters. Although different routes are taken, the final destination is the same.

APPENDIX 1

INTERVIEW QUESTIONNAIRE

1. Describe your personal and career history.
2. Were your parents interested in your musical career?
3. Were other family members musically gifted?
4. Have previous generations of your family been musically talented?
5. What caused you to select the trombone as your instrument?
6. Were any of your band directors trombonists?
7. Do (did) you play any other instruments?
8. Do you think that playing other instruments helped you learn the trombone more quickly?
9. When did you begin playing for remuneration?
10. What made you decide upon music as a career? Was it a conscious decision?
11. Did you have a formal trombone teacher during your initial phase of trombone study?
12. Describe the characteristics, personality, and techniques of your early teachers.
13. Describe the college you attended for your Bachelor's degree.
14. Do you utilize any of the words, phrases or techniques that your teachers did?

15. What made you decide to go to graduate school?
16. When you attended graduate school, what was your focus—playing or teaching?
17. Did you play trombone quartets, brass quintets and other small ensembles?
18. Did you write a Master's thesis?
19. Where was your first teaching job?
20. Did you have a Doctorate when hired for your first teaching job?
21. How and when did you decide to pursue the Doctoral degree?
22. Describe your subsequent career and employment.
23. What were the topics of your Master's thesis and your Doctoral dissertation?
24. Have you had any experience that has changed your outlook on the trombone, your musical philosophies, or the way you look at music?
25. Are there any articles or publications of which you are especially proud?
26. What is your current performance schedule like?
27. What professional organizations are you involved in, and how did you first become involved with these organizations?
28. What are your long range goals and career goals, and how have they evolved over time? What sort of goals do you see setting for yourself in the next twenty or thirty years?
29. If you never played the trombone or pursued music as career, what do you

think you would be doing now?

30. Do you use a warm up and daily routine in your own playing and with your students?
31. Describe your recommended warm up routine.
32. When a student plays the warm up, for what are you listening?
33. Does your tonal concept change from student to student, or do you have a single tonal goal?
34. What warm ups and daily routines have your teachers used with you, and what concepts did they stress?
35. When rehearsing your trombone choir, do you start out with a warm up routine?
36. Should the warm up be played musically, or is it merely a technical device?
37. Some teachers instruct the student to adjust their slide positions for tuning purposes during the lip slur exercises, while others feel that the slide position and intonation are not as important as a steady airstream and concentration on the purity of the slur. How do you feel about this and why?
38. Has your warm up routine changed during the years that you have been teaching?
39. How many minutes would you allocate for a warm up and daily routine during the first hour of practice? How would you allocate the remaining time?

40. How do you teach a beginning trombone player to tongue?

41. How do you teach legato tonguing? How would you teach a young student or freshman to legato tongue?

42. What syllables do you use for legato tonguing?

43. How do you teach a student to have a constant, steady airflow?

44. How do you correct a student who smears between notes in legato?

45. Is there an ideal percentage of wrist versus arm movement when playing long position shifts in legato?

46. Do you require all of your students to hold their slides the same way?

47. How do you teach a student multiple tonguing?

48. Do you feel that the double or the "doodle" tongue is the most versatile form of tonguing?

49. Should all notes be tongued in a legato passage or should natural slurs be used?

50. Some teachers, such as Herbert L. Clarke[129], advocate anchoring the tip of the tongue against the lower teeth. Do you ever teach or use this?

51. Do you teach your students to tongue differently when playing low or high notes?

52. How do your philosophies of tonguing compare with those of your teachers?

---

[129] Herbert L. Clarke, Characteristic Studies, (New York: Carl Fischer, 1934).

53. What is your philosophy about interpreting accents and dynamic markings in music?

54. Are there any occasions where you would teach a student to stop the sound from a note with their tongue when playing classical music?

55. Should a staccato passage be performed differently in a fast tempo than in a slow tempo? Should the fast version be a copy of the slow version?

56. Which lip flexibility exercises do you regularly use in your teaching?

57. Do you vary these exercises to accommodate the needs of individual students, or do you require all students to use the same series of lip slurs?

58. How do you teach a lip trill?

59. In lip slurs, do you have students play 6th position or use the trigger?

60. Do you have bass trombonists extend slurs into the valve register?

61. Do you use lip flexibility to increase the high range?

62. How do you start beginners on lip flexibility exercises?

63. When playing lip trills, do you advise students to buzz a siren or a long note with a rapid change between notes?

64. Does a particular vowel sound correspond with a particular pitch?

65. Is smoothness or speed more important in lip flexibility?

66. In The Trombonist's Handbook,[130] Fink states: "Some players approach all

[130] Reginald H. Fink. The Trombonist's Handbook (Athens, Ohio: Accura Music, 1977).

notes from an upper register setting. Then they think of all other notes as being low notes. To slur up, they think of returning to their normal setting."[131] How do you feel about this?

67. Do you use any exercises to develop slide technique?
68. How do you feel about stopping the slide for each note, even in a chromatic scale?
69. Who were your teacher's teachers?
70. What is your philosophy about alternate slide positions, and how do you teach students to use them?
71. What exercises or literature do you use to improve technique?
72. Are there any concepts a person needs to know about the F attachment?
73. Do you have a system for tuning the F attachment?
74. How do you feel about all the new valve designs?
75. Do you play or sing with the student during the lesson?
76. Should the warm up be done by the student before the lesson time, or during the lesson itself?
77. Do you approach legato study differently with bass trombonists?
78. What scales do you regularly use in your teaching?
79. Do you use different scale exercises with students of different ability?

---

[131] Ibid., 20.

80. Do you use "false tones" (see p. 220) in your playing or teaching?

81. Do you use the same horn for most situations?

82. Do you have any concepts to aid low register study?

83. Do you have your students practice the valve notes and lower register playing?

84. Do you ever work with bending tones?

85. Do you prefer a slide or jaw vibrato in orchestral playing?

86. Do you use vibrato in section playing, solo playing, or both?

87. Which type of vibrato do you initially teach your students?

88. Are there absolute rules that apply to vibrato, or should it vary with the musical situation?

89. Do you have students do any exercises to aid in correct breathing?

90. What breathing exercises did your teachers use?

91. Do students usually have similar breathing difficulties?

92. What concepts do you stress when working with a student on breathing?

93. Do you have a system for teaching intonation?

94. How do you teach a student to play with a good tone?

95. Do you find that most incoming freshmen share common tonal deficiencies?

96. How do you correct a "pinched" sound?

97. What do you listen for in a trombonist's tone?

98. If a student is interested in playing jazz, do you teach them with the same tonal

concepts that you use with orchestrally directed students?

99. Are there any trombonists whose tone you have especially admired?

100. Do you ever use Aebersold products, a Vivace unit, or other electronic aids in your teaching?

101. How do you teach a student to have good rhythm?

102. How do you motivate students to practice?

103. Do you notice any differences between today's students and the students you taught at the beginning of your career?

104. Do you ever require students to perform from memory?

105. Do you require students to audition for a job as part of your overall curriculum?

106. How do you feel about your students playing in small ensembles?

107. How do you feel about your students playing in large ensembles?

APPENDIX 2

THE INTERVIEW WITH EDWIN D. "BUDDY" BAKER

Please synopsize your personal and career history.

Well, I started playing trombone when I was twelve, and have been playing since that time. I went to college right after high school, I attended Indiana University, and received a B. M. degree in Trombone and a Trombone Performer's Certificate from Indiana University as well. I graduated from Indiana University in 1959, and went into the service. I flew airplanes, and continued to work on the trombone as well. After three years I went back to Indiana and finished up a Master's Degree. I did some road work with bands—Woody, Stan Kenton, Henry Mancini, and some other folks. Finally an opportunity opened up at Indiana University to teach, and I started teaching there from 1959 to 1965. I started the jazz program there. The wife had some trouble with asthma, so we moved to Denver. She was so much better there that we decided to stay. Eventually a job opened up at the University of Northern Colorado. I have been there ever since.

Were your parents interested in your musical career?

Always.

Were other family members musically gifted?

Mother was a piano player; Father was a guitar player. I had two sisters, both played the piano; one played the flute, the other played the oboe. We all sang, so it was a musical family from the beginning

Have previous generations of your family been musically talented?

I had a grandmother who played the piano.

So music was very important in your family?

Oh, yes.

What caused you to select the trombone as your instrument?

My dad had an old Army "G" bugle. I greased up the tuning slide and used it like the first four positions on a trombone, so everybody figured that I should be a trombone player. I learned the technique of making sounds on that old bugle. I got that thing cooking where I could play tunes on it. Soon after that I got a slide trombone and stuck with that.

Were you self-taught?

Soon after I started playing I had private teachers. It was in a little town in Indiana—Alexandria. I happened to have a friend [Ivan Arnold], who was a professional euphonium player at the turn of the century, who took me under his wing and got me going. I had some other teachers who came from out of town, who were pretty good teachers and pretty good players, who also got me going at least the right way. I also came from a really good high school band program.

The director was excellent. Even though it was a little town in Indiana, we had a good band and got to do things there.

Was your band director a trombonist?

No, he was a horn player and a piano player.

Do (did) you play any other instruments?

Just a little bit of piano. I had an older sister who played piano. I ended up playing the same pieces that she did, and she sounded so much better that I got kind of discouraged. So I studied piano for a while and quit, but I always kept messing around with it. When I got interested in jazz later on in high school I kept doing more with the piano because I saw it was the key to jazz improvisation. When I got to college I studied piano for four years as an undergraduate, and two years in the graduate program. I don't consider myself a great piano player, but I can sit down and do scales and chords and that sort of thing, and serve my needs at least. I studied other instruments, also: I studied viola one summer, I've studied percussion, I've studied flute. Nothing more than just a semester of study.

When did you begin playing for renumeration?

That's what paid for school. I played at least in dance-bands on the weekends. I played at least one or two gigs every weekend (this is back in the early fifties), and I put myself through school doing that. When I got to college I was a good reader, a beginning jazz player, and a pretty good lead player, so I got in good

dance-bands and stayed in them all the way through college.

What made you decide upon music as a career? Was it a conscious decision?

I would say I had been playing professionally for three years before attending college. Once I picked up the trombone everything went so well that from age thirteen or fourteen on that was my main thing. I figured that's what I was going to do, and there wasn't much question in anybody else's mind, either. I got a scholarship to Indiana University on my playing, and on my grades as well—I was valedictorian of my class. My direction was pretty well set and I never questioned that.

Did your friend who played euphonium influence your career choice in any way? Was he very important to the formation of your musical ideas and concepts?

He was such a good teacher that he got me excited about playing and that never let up. He was also in an Eagles band (the Fraternal Order of Eagles) in a town nearby. He took me over there as a young player, and I got to play with them, got to solo with them, and all that. No one ever had to push me to practice, though. He had me doing solos really quickly. Two years after I started playing trombone I got first at the solo contest at local and state level, and from then on because of his help.

Do you use any of his phrases or techniques in your own teaching?

I really don't. I could say that of my college teacher as well, Thomas Beversdorf. Most of my techniques are very different than the ones he used. He was an Emory Remington student, and I don't use much of that approach in my teaching. I probably do some and don't know, because I didn't study with Remington and only heard people talk about it. Beversdorf always said that a lot of what he did was quite a bit different than what Remington did, and a lot of what I do is quite different than what my teachers did. The way I teach tonguing, embouchure and breathing is quite a bit different than what they did. I am sure I don't use the phrases that they used.

Would you say that your methods are basically devised by you?

Some are and some aren't. The breathing thing is closest to (that I know of, anyway) what Arnold Jacobs does, frankly. The more I've learned about him, the more I realize that I've been in that direction for a long time. As far as tonguing, I use my own approach. It is a system nobody else that I know uses, and I am just beginning to discover a few people in the world that use the same concept of staccato tongue. Embouchure development would be closest to Arnold Jacobs again. I don't do a lot with buzzing, except in remedial situations. I would say that the right hand position is also something that is my own, because I play both classical and jazz, and I use a right hand position that easily switches to both and can be used for both. I came from a generation of players that began to play both

classically and jazz, and I have spent a lot of time playing both. I have worked hard on my playing [so that] when I do both, people sometimes don't know I'm one or the other, and that's the way I want it. I want to sound like a classical player when I play classically, and I want to sound like a jazz player when I play jazz. Being from a new generation of players, like I am and all the guys who grew up about my age, we tend to develop different approaches to things that will work for both styles. We also had to figure out a lot of things about equipment, because we were switching back and forth, using different horns for different things, and we didn't get a lot of help with that.

I would suppose, then that the Remington students tend more to the classical style.

Oh, I think so. He wasn't a jazz player, at least as far as I know.

Did you play trombone quartets, brass quintets and other small ensembles?

At Indiana University we didn't have any trombone choir. Beversdorf didn't particularly like them. He never said anything particularly good about the one at Eastman (not to say he ever said anything bad about it, either). He didn't want a trombone choir so we never had one. Sure I played in small groups, but most of my chamber playing was in jazz.

Did you write a Master's thesis?

No, we didn't have to. At Indiana University we just had performance

requirements with recitals, and those I met.

Have you had any particular experience in your life that has really changed your outlook on the trombone, your musical philosophies, or the way you look at music?

I was a pilot in the service and flew reconnaissance planes. I wouldn't say that affected my trombone playing much except for learning how to deal with panic and what it does to you. I solved some of those problems flying an airplane that carried over. The thing that I have done that has affected my trombone playing more than anything else is my time spent with martial arts. I was involved in that actively for only a year, so I'm just a beginner. The way that they go about things, and the way that they do things, the fact that everything they do is in three modes—it's stretching and meditation to prepare you for the work, it's a practicing of patterns, which means the individual little bits that go to make up fighting, and you work on those to perfection, and the third thing is the fighting, where you do everything by instinct, and hopefully your work on the patterns and the little bits comes forward and serves you when you fight. And I see playing the horn, in terms of getting a basic skill on the horn, as the same thing. You have the basic warm up, the daily routine, which takes you through all those things that you do when you play, and you've got the playing, where you don't think about how you do things but you think about what you want to happen. All that's a direct

correlation. The breathing that's taught in martial arts, the stance is exactly what I do when I play. There is a direct correlation there. That is the other field of my life that greatly affected what I do on the horn.

Were you a young person when you studied martial arts?

I didn't start martial arts until I was probably fifty-four or fifty-five.

So you were already very successful before that?

I was well into my career (let's put it that way) before I ever started. I had been hearing about it all my life. There was a student here at school who was a black belt, and I got with this guy and asked him, "what is all this black belt stuff about?" I checked out some studios in Greeley. The art that I went after was Tae-Kwon Do, and frankly, if I had known about it earlier I would have had all of my children in it at age ten or twelve so that they could have gone to college with a black belt and perhaps pursued it for the rest of their life. It's a wonderful study.

Do you feel the mental discipline of the martial arts helps trombone playing?

Oh yes. The mental discipline, the physical discipline, what it does to your body, what it does to your mind, what it does to your attitude towards other people, what it does in terms of personal confidence, not to mention the way you go about things physically makes a lot of difference.

Some trumpet players are of the opinion that you have to work out to play the trumpet well. How do you feel about this?

All I can say about that is I know a lot of good trumpet players who don't work out—they are kind of thin, kind of wimpy looking, and kind of skinny, and they just play great. I think any kind of strength you can come up with, generally speaking, will help you, but I don't think that we are looking for weightlifter strength, we don't need that at all.

So it would even be possible for a player in the early teens to be a good player?

I don't think there is any question about it. The worst thing about it for trombone is that you have to have some air capacity. If you've got a little person who doesn't have any air capacity, then there is nothing you can do about that. Trumpet only takes half the air a trombone does, in my opinion, so you can't get away with it as much on the trombone, and you sure can't get away with it on bass trombone.

Have you written any articles or publications of which you are especially proud?

I've been involved with three publications. One I've done for Hal Leonard, which was a series of eight pieces for young players, they are all my arrangements, and it comes with a tape of the piano part, or with me playing all of the pieces. I think that's helpful for young players because it takes them from the sixteenth century up to modern tonal pieces. Most kids don't get that variety of stuff, and they are all at an easy level. I've got a series of tunes called Ballads for the Young

Trombone Player. The worst thing about it is that they didn't give me a final proofing on it, and when they reprint it I hope we can do the corrections on it. Those are all very simple pieces for players who have been playing two or three years, and those are pretty little pieces that have really nice piano parts and really sound good. My "Method" is simply my approach to daily routine and warm up. It has a little bit on breathing a little bit on embouchure and tonguing, holding the horn, and all the basic stuff so that I don't have to keep harping on that stuff with my own students, I can just say "read chapter two again," or "read chapter three before next week." It simply helps me get the information to them a lot quicker. But my basic stuff is in that Method. It's not really a method, as it says, rather it's an approach to daily routine and warm up. I make that difference between daily routine and warm ups. Warm ups are the stuff you do to get the muscles going, the daily routine is when you are working on actual skills that you want to get better.

So these would correspond to the first two sections of martial arts?

That's exactly right. It would correspond to the patterns. We learn several different patterns in all the different levels. Each of which involves from ten to more than twenty separate little moves which have to be perfect.

Then playing a jazz solo, which would be made up of different patterns, would correspond to the final phase?

Yes, where it's all instinct, and you can't think about what you are doing. All you think about is what you want to do, and the body has to serve your mind.

Does that concept help free people up musically?

That's the whole thing. You have got to work on the little bits, the little skills you need, and train muscles to do it, so when you see it on the page it comes out without you thinking about how to do it. Most people are too tied up when they try to play music in that second phase. They are so busy thinking about what the airs going to do, what the embouchure is going to do that it makes an impossible situation for them. When you want to play music you have to think about one thing, and that's music. You can't think about how you do it or anything else. You can't be thinking about embouchure or tongue, air and all that stuff. That's really practice room stuff. And most people don't solve their problems with good daily routine, and they never get to the point where they have the good basic skills to play musically.

What is your current performance schedule like?

I play principal trombone in the Greeley symphony, which is really a very good civic orchestra. That's really all I do around here. I do some recital work, I do solo work with groups on campus, sometimes jazz, sometimes orchestra, sometimes band, and I do as much out of town work as I want to do. That's jazz festivals, I'm playing at the CBDNA [College Band Directors National

Association] conference this year, I'm doing a solo there, I do some jazz institutes, I do a two week Jazz Institute out at Skidmore college in the summertime. I'm premiering a new piece at the Eastern Trombone Workshop. About once a month I'll go out of town and do something. That's about all I want to do out of town. So I'm still very active in that. I work very hard on the trombone, as hard as I've ever worked, I'm a better player right now than I've ever been, and I know I can't continue to improve for the remainder of my life, but I am able to pull that off now. (I'm 63 now.)

So you play a lot, in both classical and jazz styles?

That's right. And even once and a while on euphonium as well. I don't spend so much time on that anymore, but I still keep it going. If something shows up in the orchestra where it has to be played, then I usually play it and call in my other trombone guys for the other parts.

What professional organizations are you involved in, and how did you first become involved with these organizations?

I am involved in ITA [International Trombone Association] of course, and I have been from the beginning. It was formed from some of those first trombone workshops that were held in Nashville. The guys there formed it, Tom Everett actually started it. All the guys there became members. I'm now a lifetime member. I'm also in the musicians union, IAJE [International Association of Jazz

Educators], MENC [Music Educators National Conference]—those are the basic things I am involved in.

What are your long range goals and career goals, and how have they evolved over time? What sort of goals do you see setting for yourself in the next twenty or thirty years?

My main goal is to get better at what I do, as a teacher, as a jazz player, and as a classical player. I'm always working on things trying to figure out a better way to teach things. I'm always working on things trying to improve my playing. I've been working the last couple of years on the doodle tongue and the "D-G" tongue. The "D-G" tongue is what I use. I don't use the doodle tongue, I teach it but I don't use it. The jury is still out on the doodle tongue. It works okay for some people. I have found that the "D-G" tongue works okay for me, and I can do everything I want to do with it, as several other players have. I am always working on something new. Probably euphonium will become less and less of a priority, and become less and less a priority where I am not working much on it, but it is something I can always pick up. A few weeks and I can get my fingers going pretty fast again.

If you never played the trombone or pursued music as career, what do you think you would be doing now?

I was interested in biology, and it's very possible that I might have ended up as a

doctor, as a matter of fact. Or into biology some way, maybe as an entomologist. I've always been interested in entomology. I'm a fly fisherman, now, and I pursue that interest, knowing about the bugs in the stream, and all that. I tie flies, which is directly related. I always did well in biology, chemistry and math. I don't think I would have gone into math. I could have gone into chemistry or anything in the biological or scientific field. Or I could have gone into flying, that's why I got into flying in the service. I did want to learn how to fly, because I built model airplanes as a kid, and I knew a lot about airplanes, and I did want to be involved in that some way.

Do you use a warm up routine in both your own playing and with your students?

Well, it's all in my book. Basically, it's downward slurs that start in the middle and go down to set the embouchure and get the breath going, and remind yourself about the concept of sound. Legato scales, every day I do a different scale, which is really my range exercise, up and down. Myself, I use fourteen different scales, a different one every day. In two weeks I have gone through all my scales. [I also use] flexibility stuff taken out of the Marsteller Basic Routines book. It's really good stuff. I do a certain number of those every day on a very disciplined schedule. For my students, staccato tongue exercises, and depending on how well they've got that going I don't do a whole lot of that. Multiple tongue—they are

always working on some form on legato, staccato, or doodle tongue and some kind of a warm down. It's about a forty to fifty minute routine, and I customize it for more advanced students. It's not just warm up, it's warm up and daily routine. I am very adamant about that, with the younger students, because most of them have never had anything like that. Their approach is very undisciplined, and unfocused, they mess around and waste time. This is an effort to get through a lot of stuff in minimal time.

When a student plays the warm up, for what are you listening?

The big thing that I'm looking for is that they breathe correctly. The second thing is the quality of sound, no matter what they are doing. I am always concerned with quality of sound. It is the best evidence that everything is okay. From there on it's other specific stuff.

Do you teach students with a jazz emphasis or a classical emphasis?

I focus on what they want to do. Most of the time, my primary goal is to get their basic playing going in the right direction—so that their air is right, their embouchure is right, and their tonguing so that it will work for them. It's mostly towards the classical side. The nice thing about teaching at this university is that we have a strong jazz program, we have courses in jazz improvisation, we have five big bands on campus, and about a dozen combos. They can take arranging. I don't have to spend a lot of my time doing that. If they have a solo in a particular

group that they want help with, I'll be glad to help them. Once in a while a student will take a lesson with me who is interested strictly in jazz improvisation, but about all I work with in that situation are the medium to advanced students. I don't do it in the regular lessons unless they need help on something. Most of the students need help on a lot of other things. The better their fundamentals are the better they are able to switch mouthpieces, equipment, play different styles, so we work on the fundamental stuff.

So you are in favor of switching equipment?

I think you have to do it. There is no other way. If you want to play second in an orchestra and lead in a jazz band, that's a long ways away. You can't do it with the same equipment very well, and when you start changing horns, bore sizes, and going from .50" to .54" you almost always have to change mouthpieces. I've discovered that you can do it on one mouthpiece, but you compromise so much on both horns, you don't do what you want to do. You've got to go with different mouthpieces, keeping the aperture as close as you can, but it's got to be different cup depths, different throats, and different backbores.

Do you try to keep the rim the same?

Well, it's not the same, but it's close. I'm using Doug Elliott mouthpieces right now because they are so consistent, and I like the basic design. We normally in rim sizes try not to go more than a 99 rim on the smallest one, and a 100 on the

big one, or maybe a 101. Those are hundredths of an inch. I am presently using a 99 and a 100 rim. In fact, I'm not playing a big horn now, I'm playing a .52" bore. On my euphonium I use a bigger mouthpiece, equal to a 101 rim. If it's compatible, if the cup's right, if the throat's right, then you don't notice the change at all.

Does your tonal concept change from student to student, or do you have a single goal?

Well, first of all, we don't offer a jazz degree here, so I don't have anybody who is interested only in jazz. Everybody had got to be interested in everything. If I have a kid whose ability is that way, who is interested in that way, and who is going to go that way, I use the same tonal concept. I don't think that there is any difference in sound whatsoever. When he gets the kind of good, basic sound that he needs to play classically, then he has the ability to do what he wants with that sound. If he wants to do funny things with it with his chops, then he can. But I wouldn't teach him to make the kind of sound that some other jazz player makes, like Carl Fontana makes, for instance. Once they have the basic correctness, anybody can do what they want to do. Once they develop the concept then they have the ability to play as they conceive it. At least that's what I think

What warm up routines have your teachers used with you, and what concepts did they stress?

My first teacher didn't do a lot with that, he had me working on scales and downward slurs. In school, what I did was the Emory Remington stuff, but the thing that bothered me about that was that there was never any kind of an order. I'm sure he customized it with students, and had them do a little of this and a little of that, but the thing I discovered was that there should be an order, and when you do one thing that's really easy to get, and that sets you up for the next thing, which sets you up for the harder things. I discovered that there was an order of things that works for most people. I'm very adamant about that, except with my most advanced students who already have a lot of things figured out, and then we can customize that.

When rehearsing your trombone choir, do you start out with this warm up routine?

I don't start out in trombone choir with any routines whatsoever. All we do is briefly tune and play. I don't see it as a place to do that kind of stuff. I don't see it as necessary. We don't have to go [singing a Remington Long Tone pattern]. That's a nice exercise to find the positions for younger players, or if you are switching to alto trombone, but I don't want to take any of my time doing that sort of stuff. We tune and we do music. The other thing that is distinctly different about my trombone choir from most others is I don't put all the firsts in one spot, all the seconds in another spot, and that sort of thing. To me, that completely

defeats the purpose. I personally don't like to play where I've got people standing around me playing my same part. I would rather not play. If I can't hear myself, I can't hear my tone, I can't hear my pitch, I can't hear my volume very well, so I put mine in groups of four. They are in 1,2,3 bass, 1,2,3, bass so no one is standing next to someone playing the same part. If it's a five part thing I personally assign the parts and divide them up so no one is standing next to someone playing that same part. It helps them play in tune, with better balance, and you can't believe how much better things go that way. I conducted that Cramer choir at the last ITW, and afterwards a lot of guys said "Man, that's a lot better. You can hear yourself, and it's a lot more fun." A lot of guys came up and told me that, and I wouldn't do it any other way. I wouldn't have a trombone choir where all the firsts are together. Everybody has their own rack, and their own part, and when you put them all together it just sounds like a big quartet, and you lose the choir effect as well as people can't hear themselves, and they can't make the adjustments in tone, volume, and pitch that they need to make. They simply can't hear themselves. I think, generally speaking, that's why people in concert bands simple don't come along in lots of ways like they do in a jazz band or an orchestra where there is one to a part. If they can't hear themselves play, how can they do anything about it? There is only so far you can go playing in a group where you have people sitting on either side of you playing the same part.

It's the kind of thing you do in school where kids' confidence needs to be bolstered, they need to be not afraid of missing a note, and that sort of thing. It's a wonderful beginner's approach, high school perhaps, but I hate to see it happen much past then, because it doesn't allow people to develop as quickly as they could.

Do you, for instance, put your best players on first part?

No, I have good students on all the parts. The truth of it is, in the choir I tend to put my better players in the back row so the people in the front row can hear them. I want those good sounds in the back of their head. I tend to put my less experienced players on the sides so that they aren't blowing out. Their sounds don't get out as much. I put my better players where their sound is going straight out, so it tends to give the choir a better sound. Very few people think about those things. It's "Oh boy, let's get together and make some music!" and that's okay, for young kids and kids who are just getting together to have fun, but for people who are really concerned about artistic stuff, and play at a very high level, it can be a real bore if it's not done right.

Should the warm up be played musically, or is it merely a technical device?

Yes, they have to think musically on everything they do. Everything they do has to sound pretty. Their attacks have to be good. There has to be good connection and good intensity in the middle of the phrase, and it has to be rounded off on the

end. There is no excuse for not playing musically, because that's what we are trying to do. We are trying to play music. The truth of it is, in martial arts if you are practicing a pattern, and it's got a punch in it, you have to remember that the punch is actually supposed to hurt somebody. It has to be delivered with intent, so it accomplishes the intent, and in everything we do the intent is to make beautiful music. When I warm up in the morning, my mouth may be a little funny, but I try to make the most beautiful sound that I can from the very first note. I don't want kids psychologically thinking that they have to play twenty minutes before they can sound good. They need to sound good immediately. They won't do that unless they think that way. As long as my daily routine is, I don't want any of them thinking they have to go through that to play. I want them to be able to play a couple of minutes of warm up stuff and be able to launch into about anything. So much of it is psychological. If you start thinking that you have to play for a while before you sound good, then that's what you will do. I sometimes, first thing in the morning, pick up the horn and play a middle a-flat right up to a high a-flat′, middle b-flat up to a high b-flat′, c′ up to a high c′′—hang on to it and listen to it right off the bat, and try to tell myself "Look—I don't need to be doing all this stuff to get up there. It may be easier later on, it may sound better, but I can do this right off the bat!" So much of that is believing that, and doing it.

Some teachers instruct the student to adjust their slide positions for tuning

purposes during the lip slur exercises, while others feel that the slide position and intonation are not as important as a steady airstream and concentration on the purity of the slur. How do you feel about this and why?

No, I really don't. Particularly if they are working fairly fast on things I don't. If they are doing scales, that's a different matter. We do go slowly, and I want to hear those in tune. I don't teach anybody on trombone to do anything with their lip. I don't believe in that. I believe you do that with the slide. If we were doing lip flexibility things that have the seventh partial in them, I would probably correct the seventh partial if it were low. I wouldn't correct anything else.

Has your warm up routine changed during the years that you have been teaching?

I have been teaching for thirty-six years now, so that's a lot of change. I would say that up to about fifteen years ago I tried a lot of different things and experimented, but for the last fifteen I have been doing roughly what's in my book, just like it's in there and just like I described it to you.

How many minutes would you allocate for a warm up routine during the first hour of practice? How would you allocate the remaining time?

My complete routine is a fifty minute routine. My book has several different versions, down to a five minute version. My music education students may not have more than an hour to an hour and a half to practice a day. I don't want them

to do more than twenty minutes of what I call daily routines. We break it down and they do every other scale, and lots of things to save time and still get through the material.

What is the first kind of tonguing you would teach a beginner to play?

The first kind I would teach would be legato tonguing. Unfortunately, they are taught staccato tonguing in bands because that's what they use to play the music. Everybody plays real short because that sounds neater. Legato ought to be the first thing you do. That's based on a steady stream of air. That's more important than anything else.

How do you teach students to legato tongue?

I have them use a "d" syllable, and I don't ever talk about the tongue position. I try to get them to use the same syllables they use when they speak. That's different for everybody because tongues are different, teeth are different, gumlines are different, so I never talk about tongue position. I personally, from a d′ above the staff on down, don't use a "d," I use a "the," as in "them". A lot of my students do that too. I have discovered a lot of other people who do that, but they don't know it. My "the" turns into a "d" as I go higher in my legato approach. My staccato is all a "t" consonant. The vowel that follows that is "tah" in the low register, "tuh" in the middle register, and "tih" in high register. All those are jaw positions. The jaw moves which moves the basic tongue position. They are not

independent tongue positions.

The jaw moves, which moves the tongue?

Yes. A lot of people talk about all the stuff that the tongue is doing. "It's arching up in the mouth to speed up the air"—that's all a bunch of bunk. It's absolutely wrong. It doesn't even work that way. If that's the way they'd like to think of it to play, that's fine. But it confuses others to talk about it that way.

Do you mean that the jaw moves in staccato notes?

No, the jaw moves according to what pitch you play. Any time the jaw moves while tonguing the same pitch, you've got a problem. Normally this means that the air is not steady. But the tongue moves to different positions with different vowels ("AH"—low, "UH"—mid-range, "I" as in "it" for high range). You do a big interval like an octave jump, the tongue may hop up a little bit, but it will return to its natural position.

How do you teach a student to have a constant, steady airflow?

By getting them to think about the tone and not the air, and to concentrate on sustaining the sound.

How do you correct a student who smears between notes in legato?

It depends on what the problem is. That could be several different problems. It could be because his syllable is not right, because his arm is not doing the right thing, it could be because his tongue and his arm are not coordinated. Those are

three possibilities. It's a matter of discerning what it is and fixing it.

Is there an ideal percentage of wrist versus arm movement when playing long position shifts in legato?

I don't use the wrist. The wrist is what I call "rubbery". It's not relaxed and floppy. It's just relaxed and it gives you good spring in the slide. As far as I'm concerned, the first four positions are done from the elbow down, it's all lower arm, and the elbow has to be held at a forty five degree angle (from the body) to get that. Then, depending on how long your arm is (I have a fairly short arm) you have to use a twist in the body and everything else in order to get those last few positions. I don't use the wrist. I don't go back and forth between positions just using the wrist (unless they are the longest positions). I take all those variables out of the game, so the positions always feel the same in my arm, whether I go out to it or come into it or whatever, it always feels the same.

How do you teach a student multiple tonguing?

I prefer to teach "D-G" first, because that is the legato form, and from there go to "D-D-G" which is the triple form, and then from there to the "T-K" which is staccato double, and "T-T-K" which is staccato triple.

So you always go from legato to staccato?

Yes. That's what I do.

Should all notes be tongued in a legato passage or should natural slurs be

used?

The thing we are after in legato, as far as I'm concerned, is the sound of the natural slur. That's what we're after. In a scale, most of the time, on the way up you have to use your tongue for everything, and on the way down where you have the natural slurs you don't tongue at all. That's the way I do it. And that's the way I do it, even really fast. I have done it slow to fast enough that my fastest scales I can do with the natural slurs, and the tongue is there where it should be and not where it shouldn't. It's like a doodle tongue in that respect. In a doodle tongue you do the same thing. McChesney, in his book (that's the definitive book on doodle tonguing), has the syllables absolutely nailed down. The only thing he forgets to say, as far as I'm concerned, is that what we're really trying to do is play with the sound of the natural slur. To me, the whole thing is set up to copy that. There is nothing better than a natural slur.

Some teachers, such as Herbert L. Clarke[132], advocate anchoring the tip of the tongue against the lower teeth. Do you ever teach or use this?

I know all about that. I think it all has to do with tongue length. I don't think that works for very many people. Lot's of people, the tip of the tongue will brush down there, but the idea of the tongue going up like the end of a ski, is absolutely wrong. I don't think anybody does that. The tongue is best described by the back

[132] Clarke, Characteristic Studies.

of your hand with the palm down. That's the way the tongue looks. I've seen enough X-ray pictures to know that's the way it looks. Hardly ever does the tip go up. The tip is real close to doing what he talks about all the time. The tip aims down towards the lower teeth. It may not come all the way down, but it's very far in that direction. I think it's possible to anchor the tip of the tongue, because the tongue doesn't go back and forth in the mouth anyway on all kinds of tonguing. On "T-K's" I'm doing that right now [double tonguing] with the tip of my tongue anchored behind my back teeth. I'm doing that with tongue movement in the middle of my tongue. The tongue is a very complex, wild muscle that can do about anything. But most of that movement is up and down, it's not back and forth at all. The other point I'd like to make is that it's hard to equate a lot of trumpet stuff with trombone stuff because they are moving so much less air then we are. Their teeth and jaw positioning is much closer, and there is much less resonating cavity inside the mouth, so that makes it highly different than the trombone. It's basically done the same way, but in application it's quite different. We have to be careful with stuff we read in trumpet books, especially old trumpet books. The guys might have been quite good, but they're talking about spitting a particle off the end of your tongue and that sort of thing. Absolutely wrong.

So you never tongue like spitting a seed?

No. What I do in the low register on pedal notes is anybody's ball game, but for

staccato it's a "T" consonant, wherever the tongue is. The jaw has to be in the right position, and the tongue has to do whatever it does to make a "T" consonant. That means that some part of the tongue has to touch the gumline, we don't even want to talk about what it is. It's different for everybody.

How do your philosophies of tonguing compare with those of your teachers?

I don't think that they are very different. It's just that my teaching technique is a lot different, and the way I talk about it is a lot different, and the way I work on it is a lot different. I have a feeling I could get a kid doing it a lot faster than any of my teachers ever could. With my system of staccato tongue I can stand up in front of a trombone choir and say "I want 2.2 tongue" and everybody knows exactly what that sounds like and exactly how to do it. And I get it, at once. In an orchestral excerpt I say "I want 2.5 on this, or 1.8" and they know exactly what that sounds like and exactly how to do it. All these terms that are floating around like more tongue or stiff tongue or relaxed tongue or soft tongue—I never use any of those terms. It's all a matter of timing. It's a "t" consonant, and if you want to know what it is, why you just have to look at my book and see. I've got pictures of it and I verbally describe it and I think it's all very clear.

When you were "on the road" with some pretty important bands, who were some of the trombonists with whom you performed?

Well, one of the best players, frankly, was a very young player at that time—Jiggs

Whigham. I went on the Kenton band to help them out playing second trombone, and Jiggs was playing first. He was a pretty good player then, and he was only about nineteen years old. A very talented guy, a very musical guy, and a very good basic trombone player, too. Another very good player was Dave Wheeler, a bass trombone player who has since died. He played bass trombone and tuba and did very well. Again, a really good fundamental player. So many of the guys that did well on Kenton's band had to be good fundamental players, or they couldn't do the gig—they couldn't last. Another trombonist that I have a lot of respect for was Warren Covington, I did quite a lot of work with him. He was a very good fundamental player. One time he was first call in New York, in terms of free lance commercial stuff. A very good fundamental player with beautiful tone, phrasing, and all of that. Another one I did some playing with was Buddy Morrow. He's still playing some. I had a lot of respect for his fundamental approach to the horn. All of these guys were such good fundamental players. They were all very musical as well. The one guy I never got to play with that I always wanted to was Bill Harris, on Woody's band. I just missed that. If it hadn't been for the War and the requirements for the Draft and all that I would have been able to do that, but I couldn't leave school or I would have been drafted immediately. Then again, Bill Harris was a very good fundamental player. I wasn't on the Kenton band when Rosolino was there, or as a matter of fact any really outstanding jazz player was

there except for Jiggs, and Jiggs was doing a lot of the jazz and doing very well even at that point. I was doing some of it too. Most of the trombone players were really good fundamental players. They had good range, beautiful tone, good endurance, good power, could still play softly, and at the same time knew what they were doing as far as style. They were very sensitive to what a piece was doing and where it was going. Those are the guys I really enjoyed playing with.

Did Beversdorf have students use large equipment?

Oh sure. I attended Indiana University as a freshman, and he had been there maybe a year or two, so I got him as a very young teacher. He would have been not more than about twenty-six when he started teaching me. The last thing he had done professionally was to play bass trombone in the Pittsburgh Symphony. He had been there a year, maybe two. Coming back to small equipment after that just never felt right to him. It was not like he was doing a bunch of playing. He never did a recital. I played in a trio with him that had another student for a while, and then we also had a trio with Van Haney for a while, and played on some recitals. He never had to stand out there and do a whole recital on the horn. As I understand it, when he played principal in the Houston symphony, which is what he did before going to Pittsburgh, he used a .52" bore Bach. Probably a 36, as a matter of fact, with about a standard "Bach 6" mouthpiece. With a standard "6" throat in it which is really a fairly small type mouthpiece. He went to Pittsburgh

playing bass trombone, and then apparently it never felt good to him to play anything really small after that. That section always played really big, really loud, and he started messing around with a lot of his own mouthpieces. Mouthpieces, I don't know who he had make for him, but they were in the Bach 4G size but with a smaller throat. They had a quarter inch throat. Most of his students tried to use those big mouthpieces, too.

Did he required students to play on large equipment?

Well, he didn't require that, but he didn't want anybody playing little stuff. He wanted all of his students to get on a .54" horn, and then about the only thing on the market he liked at all was the Bach bass trombone mouthpieces. Most of us were using mouthpieces that were copies of the ones he used. I've got one setting on my desk right now as a paperweight. It never worked very well for me. They were just awfully big. Later on he came up with some mouthpieces that were shallower and he became more flexible than that. An awful lot of guys, in my opinion, were playing mouthpieces that were too big for their horn, too big for their faces, and everything else.

How do you feel about the current trend to use extremely large equipment on the bass trombone?

I think it's absurd. My friend Harvey Phillips said to me not long ago that he gets tired of going to hear some of the great orchestras and they blow the walls down.

They just absolutely wipe everything out, as though the bigger the tone is the better it is. I think that's a terrible mistake. Equipment in bass trombones is getting so heavy you can't even hold the things up. Two great big valves, and all this and all that—I think it's just gone off the scale. And the worst thing is that it winds up being something not intended by the composer. It is as ridiculous as using .54" trombones on alto trombone parts. It doesn't blend with the trumpets, it doesn't balance with the orchestra, it doesn't make any sense whatsoever. It may sound nice on the horn, but you are a team member in the orchestra, and you have to go with the team. We tend to get going with our own individual equipment. It may sound nice by itself, and when a guy is doing solos, fine, a guy should be able to do whatever he wants to. But when you are part of a team, you need to play the team's game, and some of this big equipment leaves the team in the dust.

In an orchestral section, do you prefer graduated bore sizes or similar bore sizes in the first and second parts?

When a player has a good concept of tone it is not such a problem. Joe Alessi, for instance, has such a good concept of sound, and of how he wants to sound, that he can use a big horn with a big mouthpiece, and still it doesn't have a big old tubby sound. It has a nice center, a nice warmth, and still has a vibrancy that blends well with the trumpets. Generally speaking, there's not a thing wrong with having a .52" on a lot of the orchestral literature. If it's the last half of the 19th century, or

it's Wagner or Tchaikovsky or even some of the Mahler and so forth, then you better have some pretty good sized equipment, even on first. A .52" just won't get it. On so much of the stuff earlier than that, and on some of the twentieth century things where you don't need all that power and volume, and you need to get around a little better, .52" is plenty of horn. Especially since the trumpets are going the other way. Trumpets are going to smaller and smaller horns. There are more C trumpets in the orchestra than there has ever been, in my opinion. The trumpets go one way, the trombones the other, and the gap is getting bigger and bigger. It doesn't match up at all. A .52" is acceptable, at least with a decent sized mouthpiece, something around a 6½AL. That's never been a particular favorite of mine, but it was the best around in that particular size. I would rather go with some of the Doug Elliott mouthpieces in that size It has a better balance in the throat with that size cup than a 6½AL. But that mouthpiece (6½AL size) with that horn (.52") is big enough for an awful lot of the orchestral literature, I'd say eighty percent of it. And without an F attachment, simply because you don't need it. You need it for very few pieces, you can count the ones where you need it on principal trombone on one hand, almost. Why carry it around?

Do you have any preference as to all of these new valves that have been developed lately?

I don't think that there is any question that the Thayer valve is the best. I don't

think that any of the other valves touch it, in terms of the general idea, the freedom, and the way it works. Some of the others are very close to that. It's quite a bit of additional weight. Yet if you are playing second trombone you have to have it. You have to have it on a lot of the parts, and you have to have it on a lot of the others. I wouldn't be caught in an orchestra playing second without an F attachment. Certainly in a brass quintet I would want an F attachment, whether there was a bass trombone or a tuba playing second.

How do you feel about the recent trend among players to go towards heavier and thicker metal?

I don't see any need for it. It's one of those things that got off the scale long ago, this business that a bigger sound is better and a darker sound is better, and I don't believe either one of those things. In an orchestra you can't have a bright sound because it doesn't blend. It's got to be dark enough that you can play fairly loudly without sticking out. There has got to be a happy medium, however. Heavy equipment normally means you can play louder without breaking up. In a lot of cases, those players are playing too loud anyway. I won't name any orchestras, but some have a tradition of playing everything too loudly. They always have, and they probably always will. A lot of people think that's great, and a lot of people think that's horrible. In so many cases it's not what the composer or conductor have in mind at all. Some orchestras have so many key people in them that

conductors are obliged to let them do what they want to. I don't think that the older conductors would have let them get by with it. The brass world may think it's great, it's exciting, but in terms of the team effort it's not right at all. It's way out of line. The heavier metal makes you work harder, it's not as vibrant, and it's not nearly as good for solo work. For solo work you want something that's vibrant, that sings out, that carries easily, that gives you a little margin of forgiveness, so you don't have to push yourself to the edge to make it go. I think that trend is a dead end. The thing I am happy to see is that there are some key players who don't believe in that. Joe Alessi has a nice vibrancy to his sound, even when he uses big equipment, and he doesn't sound tubby or like a bass trombone. There have been several cases where players have auditioned for principal trombone for major symphony orchestras and were told that they sounded too much like a bass trombone. That's not the sound we are looking for. The tenor trombones start to sound like bass trombones, the bass trombones start to sound like tubas, and I don't know what the tubas start to sound like.

So you would not advise your students to attach a Bach 50 slide to their tenor trombones before auditioning?

I don't think so. I don't think you need to do that. If you get in an orchestra where the conductor is making you play your head off without getting bright, then there are all kinds of things you have to do. I think trombone players made a bad

mistake in the first place by letting conductors know you could do that. Some conductors like that, and you end up working yourself to death.

What is your philosophy about interpreting accents and dynamic markings in music?

There are so many different style and eras that I would have a hard time saying anything general. It would have to be with a specific piece.

Are there any occasions where you would teach a student to cut a note off with the tongue when playing classical music?

Generally not, except to say that, as far as I'm concerned, when you get up to around quarter note equals 116, and you are playing two or more to a beat, staccato, that is exactly what happens. Below that you shape the end of the note with your breath, above that you shape it with the tongue, and when the tongue comes up to put the front on the note to the right, the note to the left is cut off by the tongue. The thing of it is, when you get to that speed, it's not noticeable—it doesn't show in the sound. Anything slower than that does. In my method book it explains that, but that, to me is one of the big problems in playing trombone. When you play staccato, it depends on the tempo as to how you shape the ends of the notes. There are two separate ways: one works up to quarter note equals 116, where you are playing two or more notes to the beat, and one works above that tempo, and you have to shift gears. I hear too many people trying to shape the

ends of fast notes with their breath, and it doesn't work at all. Trying to "puff" their breath for each note. After a certain point the air keeps going, it's like the water is turned on and you do it all with your tongue. The tongue literally does stop the note. You don't think of it as a stop, you think of it as a start—that's what the tongue does. I wouldn't do it on slower things. And in jazz band I would do it all the time. In jazz band you have to play little bricks of sound that are kind of flat on both ends. Playing rhythm is what you are doing when you are playing swing stuff, and in rock and funk stuff that same sort of thing applies.

How do you teach a lip trill?

A lip trill is nothing but a fast lip slur. That's all there is to it as far as I'm concerned. Which means, then, that it's basically a change in the jaw. It's not a change in the tongue, so much. The movement of the tongue is caused by the movement of the jaw. It's just a matter of going back and forth quickly between two different resonating cavities which means you have two different jaw settings. That's the way I do them. There are a lot of other guys who do them other ways, but I think the way that gives you the most control over them is what I'm talking about. I don't have any trouble getting students to do them with good speed and good control. Trills don't have to be fast anyway. It's not like the faster they are the better. Some guys think that. They should be played at an appropriate, decorative, ornamental tempo. Any faster and it gets distracting. They have to be

done at the right speed, and the hardest thing to do is to get into them like you want to and get out of them like you want to. That's control. The speed isn't the hard part—the control is. So we just do them slow to fast until we have full control up to trill speed. It's a very simple thing as long as the basic correctness is there.

Do you have bass trombonists extend slurs into the valve register?

First of all, you are not going to do many trills below forth partial, and the best trills occur around at least sixth partial. I may do an idea on out on the slide just to get used to it. It's a little harder out on the slide, it's more resistant. But I'm not going to have them do it on a part of the horn where they are never going to do it. I think that's foolish and a waste of time. Too many other things to work on.

How do you start beginners on lip flexibility exercises?

Well, it's just two different jaw positions for one thing. It's a different amount of tension in the face, although I don't like to think of it that way. I always start on the top note, get a feeling for that, and with a young student I start on a middle B-flat and drop down to an F in first position, and then get back where they started. They go from one feeling to the other. And this is one case where I might do a little buzzing on the mouthpiece. I don't like to do a bunch of buzzing on the mouthpiece, but just to give them the feeling of what they have to do with their face, what muscles have to work to make it happen. A little bit of buzzing to

awaken the right muscles can sometimes help in that situation.

When you play lip trills, do you think of buzzing a siren or a long note with a rapid change between notes?

I would have them do it as a glissando between the two, and then simply say "now all we have to do is do it faster." I wouldn't do much buzzing on the mouthpiece with young students much higher than that. I just don't believe in a lot of buzzing. When you play the horn your lips do one thing, and when you buzz the mouthpiece you do something else, when you buzz without the mouthpiece even something else. There is some of that you can use, but you have to be careful to not get your face all tightened up and work on something that you are not really going to do when you play. I use it only in remedial situations or in situations to make a point. I don't use it as a warm up or do any daily stuff with it, or anything like that. Don't believe in it.

Is smoothness or speed more important in lip flexibility?

Speed is one of the easiest things there is on trombone, with respect to just about anything you want to do. All you have to do is do it correctly, and then go from slow to fast. It's that simple. All you have to do is go about it right. If you don't go about it right, then speed is a nightmare, you will never get it.

In The Trombonist's Handbook[133], Fink states: "Some players approach all

[133] Fink, The Trombonist's Handbook.

notes from an upper register setting. Then they think of all other notes as being low notes. To slur up, they think of returning to their normal setting."[134]

How do you feel about this?

That's kind of what I said a while ago. Start on the top note, go down to the bottom note, then return to the feeling you had. I would rather say the top note, than the high notes. Generally speaking we are not going to spend a lot of time playing high lip trills. It can tighten you up, I don't care who you are. We will work up there, and certainly use those trills, in early music especially, but you are not going to spend a bunch of time doing that. Lip slurs are very easy to do in most cases, if the basic embouchure is right and the jaw position is right. It's just slow to fast. You work your way higher and you work your way from slow to fast.

So it's just a matter of incorporating them in the daily routine?

That's exactly right. I do the lip slurs in a very measured way. That idea of two to a beat, three to a beat, four to a beat, six to a beat, and so on, with a metronome so that you get control. Whatever speed you go, you've got to have control over it. It's no good unless you have control over it. A trill is no good unless you have control over it. Speed is no good unless you have control over it. It doesn't mean anything unless you have control. That means correctness from slow to fast.

---

[134] Ibid., 20.

How do you feel about stopping the slide for each note, even in a chromatic scale?

It depends on how fast you are going. I think there is a speed where the slide turns "liquid" as I say and doesn't stop for each note. I know some guys who say to stop, but I don't believe it. You'd drive yourself nuts as a jazz player if you stopped for every note. I don't believe it in classical music as well. I don't do that. I don't stop for every note. It depends on the speed. There is a speed where the time between the notes is at a certain point where the slide cannot stop, and you are depending strictly on coordination of tonguing at the right time. That's why you do a lot of slow scales. I have known players who stopped the slide, and you can't believe what they go through. All of that tension created by stopping the slide ends up in your throat, your tongue, your face, and your breathing apparatus. It's the hard way to do it. But you know, the trombone world is full of a lot of very good players who do it the hard way, and who teach other people to do it the hard way.

What is your philosophy about alternate slide positions, and how do you teach students to use them?

My method has those positions. It depends on what you are doing, of course. Where you need alternate slide positions is when you are playing connected, and when you are playing fast. When you are playing big, and stodgy, and loud, most

of the time you want the position that gives you the shortest tube so you can get the darkest sound. Shorter tubes tend to let you play with a darker sound. Longer tubes tend to get brighter faster when you are playing loud. You also need alternate positions to help set up so that you can come in on the slide when you ascend. When you do that, there is always one less note to go over, and the pressure in the horn works in your favor. The reverse of that also works in your favor. The general rule is that I keep my half steps in adjacent positions. That's the rule. There may be other people that say that. I've only seen one other guy who had that in print, and that was John Swallow. I'm not sure where he got it.

Maybe from you?

Well, that's a possibility, but he's older than I am. Yet, in some of those very early ITW workshops when I was doing them he might have been there, that's a possibility. I didn't know for a long time of anybody else who ever said that. Beversdorf never said that, or any other teacher I ever had. I saw it in print in something Swallow wrote maybe fifteen years ago. Ninety-eight percent of the time you keep the half steps in adjacent positions. Specifically, if I'm playing a B major scale second line b up to the middle b, a-sharp is in fifth position. If I'm playing a D-flat major scale above that the f is in sixth position. If I had d-flat-e-flat-f I'd come in to first, I'm going that way, but if I have a g-flat on the other side of that f then I'm going to play my f in sixth position. Thinking up chromatically,

the e-flat major scale has a d′ in fourth position, The G-flat major scale has two of them, that's real critical. It has a b-flat in fifth, and the f′ above the staff in short fourth. The A-flat major scale has a possibility of an f′ and g′ in fourth, and I use that a lot. The B-flat major scale has a d′ in fourth position again. That's what I use when I'm playing classical or jazz. To me, those are the patterns. I would say that that's the biggest thing I have to work with Master's level students. Master's or Doctoral students who have come from very good teachers, so-called number one guys in the country, and I have to show them how to use the slide to their advantage. Any other brass instrument you have an automatic length of tubing when you push down a valve. We go from one length to another, and we mess with the pressure inside the horn. We can use that change of pressure to our advantage, or we can make it a lot more difficult than valves, and players don't think about that. The other thing they don't think about is if you don't do the smart thing, the short thing, the thing that takes fewer directions of slide change, then you begin to accrue tension in your right arm. When you do that it ends up in your breathing, it ends up in your throat, it ends up in your tongue, and it ends up in your embouchure. Unless you are using a really light slide that happens to you all the time. Generally speaking, I think it's one of our weakest things, and I'm not talking about using them to the extent that say, Arthur Pryor did. I'm just talking about primarily what I call the "first position" alternate positions: f in the staff,

middle b-flat. Middle b-flat, guys are afraid of that. But it's one of the most useful alternate positions (in short fifth) that we have on the horn. And of course d′ above that, the f′ above that, and the b-flat′ above that. In my opinion, just to play the major scales takes a really good command of "first position" alternate positions. The advanced players are going to use some "second position" alternate positions. They are going to use that e in the staff out in seventh, that a in sixth once in a while, the c-sharp′ in long fifth once in a while, and even the e′ in a real short fifth once in a while. Some of those, like the e in the staff, really come in to play if you don't have an F attachment. There aren't many guys playing without F attachments. That's another idea I like. I like to play a horn without an F attachment. It's a lot prettier. An awful lot prettier. Unless you've got a Thayer valve, and even there you can't beat the open horn. You can't beat it for freedom in the high register, you can't beat it for response, and you can't even beat it for sound. It's got a special vibrancy to it that a lot of guys playing in orchestras apparently don't care about. Joe Alessi seems to care about it, and solo players do. Christian Lindberg, for instance, (that's more of a European sound) that mouthpiece he uses is smaller than a 6½AL. It's got a nice throat in it, but it has a shallow cup. His sound is a much brighter sound. And I'm sure he's perfectly satisfied with that.

Are there any concepts a person needs to know about the F attachment? If a

student has a trigger, are there any special alternate positions you would use, for instance, a B-flat in trigger third in an A-flat scale?

I would use that if you are going to the D-flat. If you went A-flat-B-flat-C, I'd use the trigger. Let's put it this way. Anytime you've got a B-flat between an A-flat-C-D-flat combination, I don't care what key it is, in my opinion you are going to use the B-flat with the trigger, as long as you are looking for connected, faster playing. If it's stodgy, maestoso, orchestral stuff, there's no need to use it. I'd rather go with the home positions.

So you go ahead and have your bass trombonists learn some lower alternate positions, then?

If they want to move, if they want to play connected, then it's absolutely essential.

Do you have a tuning preference for the valve section of the bass trombone?

You know, I really don't. To be honest with you, I really don't do that much bass trombone teaching, so I'm not as up on that in terms of all the possibilities. We have a bass trombone teacher here. He takes all the bass trombone students. Once in a while I will have a bass trombone students study with me, I have one right now, for instance, and I've had them before, but I don't do a lot of work with bass trombone students. But I like for them to work out combinations that generally keep the half steps in adjacent positions, and generally use the fewest directions of slide change of direction of the slide. To me that is one of the biggest sources of

tension—change of slide direction, and a heavy slide. There again I'm talking about direction and speed.

Do bass trombonists tend to have more trouble with tension because of their heavier slides and extra valves?

No question about it

Is there a reason why you play along with the student rather than sing along with the student?

I sure don't sing along with them. I don't have a great voice, and even if I did I wouldn't sing along. If I had a great voice, I might do something like sing the Mozart Requiem solo on the bass part. But to sing along while they are playing, nothing drives me crazier than that. Because I need to hear myself. I need to hear my tone, my pitch, and I can't tell that if somebody is singing along with me. I think it's a bad idea. I've known some teachers who've done that, and do that, and I think it's a terrible idea. I sometimes play along with my students, but only in certain cases. If I'm working on dotted patterns I'll say to them "Now if you're subdividing and doing the right thing, theoretically our slides ought to be together." You can see it if they are not. That's one case where I do. If I'm trying to get a student to play louder and get a concept of how big I mean, I'll play with them. The only other time I play along with them is when we do duets, and I do quite a bit with duets. I don't mean just fun and games, I'm talking about the

Blazevich Concert Duets. I let them play the first part, and I'm working on their "principal signals". What I call "principal signals" is what they do to start things, to end, if there's a fermata how they start the next section. We are also working with pitch, we are working with balance, that sort of thing. Then I play with them. The other thing I do is I play with them very often on orchestral excerpts. I'll play mixtures of second and third parts so we've got some octaves, and that sort of thing. We're working on volume, we're working on volume, style, pitch, that sort of thing. It gives them an idea of how loudly they have to play. But I don't play any more with students then I have to, in these cases I've mentioned it helps I don't like to be playing along with them. I want them to be able to hear themselves and adjust their sound because of what they hear. I had a teacher who played along an awful lot. Or he wouldn't play, but then if you didn't do something right he would stop you, then he would play it. And you'd go down farther and he'd stop you again and he'd play it again. There can be good stuff in that, that's developing concepts, but sometimes, I feel, teachers go way to far with that. You feel like they are practicing on your time. So I don't play along with students any more than I have to, and I sure don't sing with them. I don't like that basic idea at all. I prefer to have my students in an orchestra, jazz band, or ensemble where they can hear themselves. We talked about that earlier. That way they don't have somebody else sitting along side them honking the same part. You

can't hear yourself. You can't hear your pitch, your tone quality, you can't even hear how loud you are playing, exactly. I think it limits progress. It limits a student's sensitivity to what they are doing.

Should the warm up be done by the individual prior to the lesson time, or during the lesson itself?

Prior to the lesson time! I don't want them in there without that. I want to make sure that if they are having problems, they are having problems, not because they haven't warmed up properly. I don't want them in there until they have done their warm up and routine. If they have a heavy lesson or are working on recital stuff, that doesn't necessarily mean they have to do a full routine, they may decide to do twenty minutes of routine, just enough to get loosened up and that's all. I assume that they have done that when they come in. If they do it very often, I will say "Don't come in here again until you have done that. That's the lesson for today. See you later." And that's that. Generally, freshmen are so undisciplined, and sometimes have never had any good examples from their folks or anybody else, that sometimes you have to help them work up a daily routine in terms of their schedule. When they are going to get up, when they are going to do their routine, and all that kind of stuff. You really have to give kids a lot of help with that anymore.

So you do take an active role in trying to keep your students "on the straight

and narrow"?

I do whatever I can. I don't like to get involved in their personal life any more than I have to, believe me, but I've noticed that unless I am saying "when do you get up? When do you do your routine? Are you eating breakfast?"—that's all directly related to how well they do, and I know it. If they are not doing it, it isn't going to work. So I say "Here's what you need to do: If you take this class at eight you are going to have to do your routine at seven. If you are going to take this lesson at nine, that means you are going to have to get up at six o'clock." I make them write it on a piece of paper so that they can look at it and see it. You can see the problems, in lots of cases. I want to see roughly when they are practicing, if they are doing it in the morning, the evening, how much they are doing, that sort of thing.

So you really stress practice with your students?

Oh yes. And the thing I stress with my students is intelligent practice. I don't think the kids who are practicing a lot are necessarily getting good the quickest. It all depends on how you go about it. It depends on when you do it, and it depends on how much you do in one string, and a whole bunch of other considerations as opposed to how many hours you practice. Let's suppose, for instance, that a student's got concert band that goes for two hours, they've got a jazz band, and maybe trombone choir. If it's hard playing, all I want them doing is a little bit of

loosening up in the morning, period. I don't want them practicing any more. That's enough playing for that day. I watch that carefully too. Kids, generally speaking, at the college level, play too much and then aren't able to practice enough. Too often they are already worn out when they start to practice, and all it does is to compound the problem. I'm big on practice, but I'm biggest on intelligent practice, and that may mean no practice at all on that day. To me, that's always been the best thing. I've seen guys who never practiced that much really get good and end up great professionals. I've seen talented people who practiced two or three hours a day or even more, and never got anything going. Never solved the problems, never got anything going. So there's more than hours in the practice room. There's intelligent practice. You've got to know what you're working on, why you're working on it to solve problems. You've got to come out of the practice room better than when you went in—every time. If you can't do that, then you've got big problems. Kids tend to do like they did in high school, and in too many cases they get worse. How you practice is the whole essence of getting better. What you do, why you do it, what you're thinking about, how long you do it in terms of how much, not enough, or whatever. Kids need a lot of help in that. They don't know how to practice, they don't know how to go about fixing these two bars so they sound right. They have to be told how to do that in most cases. They are unresourceful. They are <u>not</u> resourceful.

Do you find that student's nowadays are worse off in this respect than the students you had when you first started teaching?

Oh yes. There are too many students who have had terrible examples as parents. A lot of them grew up in the "Sixties" [laughing]. We've got a bunch of people who lack self-discipline, and God knows some of them are even into drugs. There are so many broken homes, too. They just don't have the personal discipline. They haven't seen it—they have no idea what it is. They think practice, for instance, is something you do if you have time, or if you happen to think about it, or if you get around to it. Most kids I straighten that out with them. I straighten that out with them real quick. Or else they are not in my studio.

It's amazing what you encounter in kids' home lives.

Oh yes. In fact, I'll tell you what, in lots of cases you are amazed that a lot of kids are as good as they are when you find out what the scene is. You have to marvel at that. That whole "Sixties" and "Seventies" thing was, to me, such a waste of life and time with so many people. And now we have the kids of those people. They have so much to learn it's just unbelievable.

Do you use "false tones" (notes between low E and pedal BB-flat, played without the use of the F attachment) in your playing or teaching?

If a kid's got an F attachment on his horn I don't mess around with false tones. All I'm concerned about is getting his face to vibrate those pitches. If he doesn't

have an F attachment, and most of my kids, of course, have both horns, they use a small horn for jazz and a big horn for everything else, and they have an F attachment so they don't have to worry about that. Personally, all I'm playing on is two horns without F attachments—a .52" and a .50". I don't even own a .54" right now. I don't need it, and I just decided that I wanted to get away from it for a while, and I knew the only way I would get away from it was to sell it and get rid of it. I never bought one since I did that about eight years ago. What I still do is I practice those false tones, just to keep my face used to making those vibrations. I think it does add some control to what you do. I don't spend much time with a kid who is working on a B.A. degree or a non-music major degree who just has a small horn, I'm not going to have him do a bunch of stuff down there. I will work on his low register down to that E, and I will work on some pedal tone things, but I'll spend most of the time trying to develop a good low register from B-flat down to that E. I won't spend a bunch of time on that other stuff when he's not going to use it. I'll let it go at that.

Do you have any concepts to aid in high register study?

The concept I use is a real old fashioned thing, just like Maynard Ferguson. He never tells anyone how to play up there. He says all you do is keep working on your middle register, and try to make it better, easier, more relaxed, and more natural, and you work to extend <u>that</u> into the top register. I do it with scales and

arpeggios. While they are learning their scales, they are developing their range up there. Just one octave scales that eventually turn into two-octave scales. I don't do anything special up there, I just do more of whatever I'm doing, right on up there.

Do you prefer a slide or jaw vibrato in orchestral playing?

I never use slide vibrato in orchestral playing, but that's not to say that a person couldn't. I think that you could do anything with the slide and there's not a thing wrong with it. Used to be they thought that there was something wrong with it, because it was associated with jazz. The truth of it is, when you are using slide vibrato you are shortening and lengthening an air column, instead of shortening and lengthening a string. Big deal! And it can be done so it sounds like a string vibrato. Murray Grodner, who taught at the Indiana University years ago on string bass (he used to play in the New York Philharmonic) had his students listen to Tommy Dorsey and copy his vibrato! And Dorsey (I spent an afternoon talking with Dorsey once in my life) said he copied his vibrato from string players. His dad made him and Jimmy listen to the best violinists his dad could get on records. He made them listen to it thirty minutes a day, and they had to copy that vibrato. Tommy used the slide, and on alto that's a different matter. With Murray Grodner the thing has come full circle where you've got a string guy saying copy this trombone guy. I think you can do anything you want with slide vibrato. You can

make it very tasty and just like a fine violinist if you want to. Generally, in the orchestra I don't use much vibrato. I can count the things on one hand. Certainly on "Bolero" I would. The Mahler "third" I might, but I enjoy playing that without vibrato, too. What I would use would be jaw vibrato.

Is jaw vibrato what you teach your students?

Yes. It tends to relax their face, and normally you don't overdo it, whereas slide is easy to overdo, which is one of the good reasons for using slide vibrato—when you want it to sound like a vibrato, man that sounds like a vibrato.

Are there absolute rules that apply to vibrato, or should it vary with the musical situation?

No. And I for sure don't use a metronome and say it's so many fluctuations per second. I really think that's a terrible way to do vibrato—to get it locked in with a beat. I simply demonstrate it, we'll do a little melody sequence back and forth, and I'll do one two bar sequence, then they'll do the next one up a step, then I'll do the next one back and forth. All I do is bump them along on a road that's a certain width, so to speak. If it's too slow I talk to them, or if it's too fast, as long as they are on the road. And there's a little bit of leeway on that road—that's all I care about. And I get them to listen to those guys like Alessi and like Alain Trudel especially, to listen to those vibratos. I don't like for them to listen to Christian Lindberg in terms of vibrato. It's a European vibrato, but it's too fast for what we

do here in America. I personally think it's too fast. I don't like a vibrato that fast. It sounds to me like he's done a lot of listening to high string players. I think vibrato gets faster as the pitch gets higher. It may be appropriate for flute and violin, but I think it's too fast for trombone. I always hate to hear a tenor sing with a vibrato that's too fast, and yet I know that baritone singers' vibratos are not as fast or wide as tenors. And basses are not as fast or wide as baritones. If you listen to good singers that's what you'll hear. A cello vibrato—I hate it when it's too fast. Drives you crazy or a bass singer whose vibrato is too fast just sounds nervous. It's a very subjective thing, so I don't like to boil it down to absolutes anymore than I have to. I get them listening to the guys that I think have the good vibratos, and then we talk about a little faster, a little slower, a little wider, a little narrower. But I do like my kids to do work on both jaw and slide vibrato, and to be able to use both of them, particularly if they are going to be freelance players, because they need to be able to control both.

Do you have any particular system for teaching intonation?

I have them play a major scale, like D-flat major starting in the staff, and we'll first tune to the piano and then they'll play the D-flat, then I'll play a D-flat minor chord [on the piano]. In other words, I'll harmonize each scale tone with a minor chord built on that tone, because it is more acoustically in tune than a major chord. Major chords are not in tune at all on the piano. Thirds are way too high. Minor

triads are a little bit better. Then they play the second note, E-flat, and I play an E-flat minor triad on that. They play the f and I'll play and f minor chord on that. We go up the scale like that on piano, just trying to get a tempered concept of intonation, which is what they have to use most of the time, and certainly they do if they play with piano. That way I have an absolute. I try to keep my piano tuned really well. The chord I normally play is 1-3-5-1. It encompasses one octave built off the tone that they are playing. We begin to discover, basically, that their fifth position is way too short, or that their alternate position d above the staff is way too short, or whatever. I feel like if you can play in tune with the piano, which is a tempered system, if you can do that, that you have a good start to playing in tune with anything—even in systems where it's more of a pure tuning and you have to adjust things to make them in tune. It's hard to play in tune with the piano, because it's a decaying pitch, it's a different color than anything else we do, it tends to go sharp as it decays. If you can play in tune with that you've got it going.

Do you require students to play solos from memory?

Not really. It pretty much takes care of itself. All of my students who are really interested in playing professionally I do insist that they be involved in competitions. In almost all instances the competitions have a requirement that the piece has to be from memory. I do make the point that they are going to play their best from

memory as long as they really have it memorized well. If they don't have it memorized well, they are going to be uptight about it and it can be really bad. The truth of it is, most students don't have the time to memorize pieces. It takes a long time to memorize music really well, in my opinion. Somebody asked Christian Lindberg how long it took him to learn a piece of music, and he said "A year—any piece a year to where I feel like I really know it, where I don't have to worry about it, and where it just comes out without thinking about it." It's not vertical time you need, it's horizontal time, on the calendar, over weeks and months. Going over and over it, keep chipping away at it until it's so much a part of you that you can't miss it. Then you'll play your best. Music is very distracting to look at. I don't require them to go to a competition, but I tell them "Look—if you want to be a professional player you are going to do a lot of auditioning, and the best way to get used to that is to begin to get in to some competitions." Almost always they take my advice on that, which necessarily means they are going to be involved in memory.

Do you have an overall curriculum of study, or a series of books for students to progress though?

Loosely, but yes. That's customized. There's quite a difference in freshmen. Some have had really good teachers for several years, and have already solved many of their basic blowing problems, right into orchestral literature even, and are

working on good solos. Others may be very talented, but have not had much help and don't have any concepts at all. I try to get them into tenor clef if they have not done it, start working on range and so forth. There are certain basic things you have to go after.

Are there any trombone players whose tone you have especially admired?

Oh, sure. I can tell you one thing—the reason why I never listened to Jack Teagarden when I was young was because I hated his sound. I didn't want to sound like that, and I wasn't smart enough to know how good of a jazz player he was. I never listened to him, and I wouldn't have gone across the street to listen to him. Tommy Dorsey—that's the sound that caught my ear. And the sound of Bill Harris, the way he played. No one ever played like Bill Harris played. That's a style that no one played before, or after, and you can't say that about any other jazz player. There are all kinds of jazz players today who sound like J.J., or a lot of them sound like Rosolino in some ways, and certainly Bill Watrous a lot of people have tried to copy. But no one tried to copy Bill [Harris], or at least that ended up sounding like him. I really admired him. He always stood up and played over the band, he was not a microphone player. Dorsey was a microphone player, but he didn't need it—man he could put it through the wall if he wanted to. Urbie Green I always admired, because there was a lot of Tommy Dorsey in what he did, but there again like Dorsey he was a good fundamental player. He could put it

through the wall. It's always the basic, fundamental players who I have admired over the years. Many of them are good jazz players and good classical players as well. My heroes in the classical field boil down to two guys—Joe Alessi and Alain Trudel. Those are the two guys who I have my students listen to in terms of vibrato, tone and musicality. I like for them listen to Christian Lindberg, too, but I don't like his sound or his vibrato as much. I appreciate the fact that it's more of a European thing, and that's it. He's a very talented guy, a great actor, and a whole bunch of other things—an outstanding musician and trombone player!

Do you use any sort of "breathing machine" or any other devices to help your students get the correct concept of breathing?

I've got a machine that checks the amount of air that you take in. The only time I use that is when I have someone who is really small, then I'll use that to find their capacity. Most often we get them involved in some weight lifting, and some exercise that will help them develop their capacity, and then we check it. I know someone who has a two liter capacity is just going to have trouble playing the trombone. But I don't do much more than that. I do have that machine, and I use it with kids I have a question about. They can't make phrases, and they can't play loud, and when I check them they don't have any capacity at all. Sometimes it can be a fairly good sized guy, and they just don't have any capacity. They will say, "Well, the doctor said I don't have any capacity." "Baloney," I say, but when I

check them, sure enough, no capacity. Sometimes they are smokers, and smoking greatly reduces your capacity. The individual air sacs in your lungs lose their elasticity. You lose a third of your capacity. I don't have them on machines or that sort of thing. No.

How do you teach a student to play with good rhythm?

Well, some kids have more ability in that direction than others. It's kind of a separate ability, apart from pitch or musicality. First of all, I have them use a metronome quite a bit of the time. If we're doing Bordogni I have them do it in steady time, I don't want them messing around with the beat. I try to get them in jazz bands, any thing that's got steady time going on. We do a lot of counting and dividing the beat verbally, so often it's tied up in the ability to see how the beats are divided. What I really wish is that every freshman that came in had one semester of drumming with the percussion teacher, giving them some basic hand positions for two sticks, and they would work on practice pads or whatever, and they would just work on rhythm patterns before they ever started any kind of theory work at all. Most of them need this type of work. Their time is not good, and their rhythm isn't either, in other words their ability to divide the beat. Most of them are not good readers because they don't know how to count. They don't know when to hear numbers, when not to hear numbers in their head, and how to do that to help them in that respect. So I'm big on that and I very often move to

hand clapping and saying the rhythms and all that sort of thing. Anybody who has got a lot of problems with that has got to get it fixed real quick, because they are just not a candidate to be a music major. There is only so far you can go with problems in rhythm, ear and personal discipline before you say maybe you ought to do this as a hobby for the rest of your life, and have good fun with it, but in terms of making your living from this, maybe you'd better reconsider. I think a kid has got to have a few things on his side before he can do that.

APPENDIX 3

THE INTERVIEW WITH VERN L. KAGARICE

Please synopsize your personal and career history.

I went to Bethany college and did a Bachelor's degree there. My first trombone teacher was [Irvin] Wagner, which I'll tell you about as we get going. Master's and Doctorate from Indiana. Then I taught one year at Steven's Point, Wisconsin, it was then Wisconsin State University, now it's the University of Wisconsin. Then sixteen years in Youngstown, Ohio at Youngstown State, then I've been here since 1983, so that's twelve years. I played first trombone in the Youngstown Symphony the whole time I was there, in the late seventies got into the Chautauqua Symphony in the summertime, and I've been playing there in the summers ever since. Other than that I've done some free lance things with area orchestras, the Summit Brass, and also the Texas Brass. I've not done much in the jazz area other than play in some big bands which might accompany an entertainer and that sort of thing. In the early eighties I began to do a lot more clinic work. First with Benge, and then with Selmer. This has taken me to Europe several times, Japan once, all in the last six or seven years, and of course ITA [International Trombone Association] has been a real catalyst as far as my career is

concerned—making acquaintances, making contacts, getting opportunities, and so forth.

Were your parents interested in your musical career?

No. My sister played in the high school band. Neither of my parents were musicians. It's interesting, I've told this story several times. We used to have a piano in the house and my Mom would sit down and play church hymns. I never really thought anything about it, but I eventually realized she was playing everything in the key of C. It didn't matter what key it was in on the music, she played it in the key of C. If you took the music away from her she couldn't play it. She really couldn't read music, but yet she was reading something. She obviously had an ear and some natural ability. My dad was real quiet but you knew he was interested even thought he didn't say anything.

What caused you to select the trombone as your instrument?

Well, actually I studied a little piano when I was ten. There was a neighbor who had a flute and I decided I wanted to play the flute. I think that was the point at which my dad intervened with the attitude that "flute is for girls". We didn't have any money and trumpet was probably the most logical brass instrument which everybody played, and so trombone was a little different. Perhaps someone told me they needed trombone players. My first trombone came from the Sears and Roebuck catalog. I played on it for a couple of years before moving to an Olds

Ambassador.

Do you think playing the piano or piano lessons helped you learn the trombone faster?

Oh, I'm sure it did. I'm sure it had something to do with the ear and reading, although at the time I probably didn't notice it.

When did you first begin playing for money?

I probably didn't get paid for a gig until I started teaching. I might have been paid for a church job or two when I was a graduate student at Indiana. After that it was probably playing in a polka band in Wisconsin and then the Youngstown Symphony when I was twenty-three or twenty-four.

How did you decide music was going to be your career?

I discovered it was something I could do. When I started school I started a year younger than I should have. I was the smallest and youngest person of the class. In sports just because of age and size it was more difficult to accomplish something. Along comes the trombone and I could do that and I think that probably caused me to do it more because that was my way of getting recognition. I enjoyed it and just kept doing it. The fact I could play it well enough to get a scholarship to go to college was obviously an important factor. I was on for a ride and just kept riding because I could. I didn't graduate from high school with this cloud in the sky idea that I want to be such and such. I didn't really think that I

just wanted to play trombone. I had no idea what that meant really. I just had fun doing it. It was, in a way, a really blind approach to a career, that worked itself out. Students today couldn't do what I did. It just wouldn't happen.

Did you come from a large town or a small town?

I lived out in the country. The town where I went to high school had 200 people. The school had either 98 or 102 people in the whole high school. Bethany College, which had an enrollment of 500, was the big time to me.

Did your school have a band?

Yes, in fact the band was thirty or forty people, perhaps. We had a good band director, who was very influential. I liked him, but I didn't necessarily want to be a band director like him. I just wanted to play.

Was he a trombone player?

No, a trumpet player.

Did you study privately with him?

Yes. In fact, I was a junior in college before I ever actually sat in the same room with a trombone player other than a student. Every teacher I had through junior high, high school and college were trumpet players. [Irvin] Wagner was teaching at McPherson College and I heard that he was from Eastman. So I called him and took two or three lessons from him before he went back to Eastman that summer, but that was really my first exposure to a trombone player.

Was that very different for you or did you already have pretty good concepts formulated?

Well, I sounded like a trumpet player. Tapes I have back when I was a sophomore and junior in college show a real hard, edgy style of playing, because I was basically doing what trumpet players were telling me to do. I thought that was bad at the time which is why I sought out Irvin. Looking back on it, I got things from these trumpet players that most people didn't get, in terms of concepts about facility and listening to other instruments, etc. What I needed to learn about the trombone, I did, and eventually caught up. At the time I thought I was really short-changed, but I don't think that anymore.

You probably did a lot of work on triple tonguing, double tonguing and other trumpet techniques.

Yeah, coming from that era, my idea about getting better was to play faster. My practice session would be nothing more than getting out my Arthur Pryor solos and playing through them as fast as I could. Then put the trombone in the case, and then do it again tomorrow. That's all I knew, and I thought the best player was the one who could play the fastest. When I got to college and they put a Rochut book in front of me, I was bored until I developed an appreciation of knowing what I had accomplished when I played them. But at first I thought there was nothing to them.

No fast notes in the Rochut.

Yeah, right. So I did what I had to do to develop that side of it. And of course that's done me pretty well because I've come back to the Arthur Pryor stuff twenty years later. Even though I didn't do anything for fifteen or twenty years all that basis was still there.

In your current teaching do you use any of the ideas, concepts, phrases, or techniques of your early teachers?

Oh, probably. I'm stealing and borrowing stuff from everybody. Just as an example the other day in trying to help somebody go through a cadenza I started going through some of my ideas in how to approach a cadenza. That goes back to high school when my band director was assigning me the cadenza lines out of the Arban's book, and having me do different things with them. Sometimes you forget where you got the ideas. But all the way through with anybody I came in contact with, I'm picking up one-liners from them. Denis Wick and Jiggs Whigham were just here last week. People like that, even though I haven't studied with them per se.

What made you decide to go to graduate school?

I started out as a music education major, and I didn't have any interest in educational psychology and all that baloney, so I thought. I just wanted to practice. I enjoyed playing, and listening to music, and so forth. Somewhere in

my sophomore year in college I came to a crossroads, and I decided I would rather know something about music and take my chances teaching it rather than know how to teach and not know the subject matter. So I got to my senior year and graduation without a teaching certificate, which would have been a sure job at that point. The only other choice would have been to join a service band or go to graduate school. That was at just the time the Vietnam War was cranking up, so the service band route didn't look very attractive. It turned out to be very attractive to people, but in 1964 it wasn't for me. So basically it was a matter of continued study somewhere. It was between Eastman and Indiana, for me. I couldn't afford Eastman, and Indiana gave me an assistantship. So again, I was basically just on for the ride. I was only continuing because it was what I was supposed to do. I didn't ask questions or think about it. I just did it. And kept practicing.

Who was your trombone teacher while you were a student at Indiana?

I studied with Thomas Beversdorf.

Was your focus playing or teaching during graduate school?

Actually, I went to Indiana and enrolled as a musicology major, because my brass teacher at Bethany had convinced me that I wasn't going to be good enough to be a trombone player. I was struggling through an embouchure change on my own, and didn't know what I was doing. He didn't either. So I went to Indiana, in a

way, for help in that area. That's really what I was interested in. I had done well in music history classes, so I convinced myself that's what I was interested in. It lasted about a week at Indiana, until they had me take my piano proficiency exam for a musicology major. What they were having me do was completely over my head. Meanwhile, Beversdorf was more encouraging than my other teacher had been, and so first thing you know I was in the trombone mode, and by the next semester I had forgotten about the music history option.

Did you go straight on through?

I was at Indiana two years and two summers, so I was there from September of 1964 until August of 1966. During that time I got the coursework for the Master's done and about twenty or thirty hours of coursework done on the Doctorate. Then I got the job in Wisconsin, so the next three summers I came back in the summers and took eight or ten hours and finished the coursework that way. I really didn't get the degree until 1973, something like that. It was all piecemeal after 1966.

Did you have to do a Master's thesis or a Doctoral dissertation?

No. it was a performance degree, so you had a Master's recital and that was all. At the Doctoral level I had two recitals. They wouldn't let me play the second recital until after I had passed the [qualifying examinations]. Then I had to write a paper. It wasn't like a lecture recital, like we do here at North Texas. It was a

separate matter.

Have you had any experiences in your life that have changed your outlook on the trombone or your musical philosophies?

I would say probably the two things that have caused my way of thinking to alter or change are my wife, Jan, and teaching at Youngstown. The trumpet teacher there, Esotto Pellegrini, is probably one of the finest trumpet players in the world and nobody knows about it. He is a total natural, but just never left town. He's a very, very, bright man, very street smart, and he's had a unique attitude about education. He and I used to argue all the time on the way to jobs, talking shop. Because I was the educated one, at least everything that I learned, I learned in school. His education came from the real world, even though he did go to the Cincinnati Conservatory for a while. About ninety-five percent of the time he was right, which was very frustrating. I learned more from him than everyone else put together. Now some of it I didn't learn until I left Ohio when I don't have him to talk to anymore. Then I start to think through all this stuff and I realize now just what a goldmine he was. I knew he was great, but I didn't know that he was that unique. So that's not something that happened all of a sudden.

Were the things you learned from him musically oriented, were they technique oriented, concepts about teaching, or all of the above?

Everything. Musical and non-musical. He just is a very unique guy.

Was he strict with students?

No. Basically, in a nutshell, he would play virtually every note with every student and he played great. So he would assign a lesson and then the student would come in and he'd play through the lesson and basically mop the floor with them and then at the end of the lesson slap them on the back and say "better practice!" It was so easy to find fault with that, but four years later he had those same players just playing great. He once told me, jokingly, but I think there's probably a lot of truth to it, he said, "My attitude is: if they have ears they are going to listen and imitate and get better. If they don't have ears they are not going to get any better so I'm wasting my time and might as well practice." That was his joking sort of attitude about it. Sure he would tell students things and he would talk to them. He had some great ideas with concepts but he seemed to know how to keep it in perspective and keep it focused on the music. He's one that is very, very important to me. The other is my wife, who through comparing notes and discussions, etc., I would say that in the last five years, my attitude toward an awful lot of things has done an about face. What I used to do and think was right, I'll now tell you I think is wrong. She's been a real strong influence. There are others, John Marcellus, was very significant with helping me get into Chautauqua. But I would say that things that have caused my philosophy and attitude to be what it is today is from the influences of Pelle and Jan.

Have you written any articles or publications of which you are especially proud?

Actually I haven't really written that many. I've done so much editing over the years with the Journal that I haven't had much time. I did one on slide technique[135] years ago that turned out well. Of course that was about twelve years ago. Given my ideas today I would want to rewrite and present the material in a totally different light. The Solos for Trombonist's handbook[136] and the Annotated Guide to Trombone Solos[137] that I did gave me a lot of mileage in my early career. With what I know today I would like to redo both books, but I don't have time. A couple of trombone choir and brass choir transcriptions have been very successful for me. One piece that I hope to publish is an arrangement of the Respighi Ancient Airs and Dances for large brass ensemble. Everyone who plays it gets real excited about it.

That's not for brass quintet is it?

No, large ensemble, fourteen to fifteen players.

What is your current performance schedule like?

---

[135] Vern Kagarice, Slide Technique-some basic concepts (International Trombone Association Journal, 12:21-3 n2, 1984).

[136] Vern Kagarice, et al. Solos for the student trombonist: an annotated bibliography (Nashville, Brass press, 1979).

[137] Vern Kagarice, Annotated Guide to Trombone Solos with Band & Orchestra (Lebanon, Indiana: Studio P/R, Inc. 1974).

[Laughing] You mean tomorrow? For instance, let's just back up to last July. I am playing everyday at Chautauqua. I get back here just in time for school to start, and I don't have time to play because everything else is going on. Well, then I have a recital scheduled, so I'm busting my butt to get that ready by October 4. Then I go to Europe for two weeks, but not to play. I was mainly conducting and teaching. I come back and there's virtually no playing and so the chops are going like this [rubbing his face]. Then there's Christmas jobs to play with no chops followed by Christmas break. Since Christmas, I've played very little. Then last night I had to play Tchaikovsky Sixth with no face. Today I don't get to play. Tomorrow I've got to rehearse the Mozart Requiem on alto. Sunday, I've got to perform the Mozart Requiem and then run back here to play a brass ensemble rehearsal. So it's feast or famine. So this is the kind of situation with the whole free lance thing around here. I don't do as much as some of the brass teachers do, mainly because I don't go looking for it. If they call okay, if they don't, okay. My attitude is, I've had that experience, and we've got students here who need it. Yeah, I'd like to have a hundred dollars, but I don't necessarily want to spend six hours driving all over Texas to get it. So I can take it or leave it.

How did you first get involved with the ITA [International Trombone Association]? Where you in there from the start?

No, actually I showed up at the third workshop. Probably the only reason was

because one of my teachers, Jay Friedman, had been invited to that one. He talked me into going. So I went as just a participant and had a good time. About the third year that I went, Buddy Baker had just become President. He asked me to be in charge of the literature committee. I said "yes, what's it involve?" He said "anything you want to do." Pick anybody you want for the committee. That's when I picked that group, that did that little book.[138] So I did that for two or three years and then they needed a newsletter editor. So they approached me and I said "No! Flat no!", because at time I had just been appointed head of the Graduate Studies Program at Youngstown. Buddy leaned on me and he somehow got me to a point where I said "I'll think about it." By the end of the week I had agreed to do it. So that got me involved with something I knew nothing about. I was the newsletter editor for a few years and then added the job of treasurer as well. At that time there were less than a thousand ITA members. Now there are 4,000. The amount of work is more than four times what it was. Fortunately computers can do much of the work. It was not something I went out looking for, but the first thing I knew it's ten years later and I've done forty magazines.

Have you studied with many teachers besides Beversdorf?

Not really, not as far as what you'd call lessons. Really, just Jay. I studied a little bit of tuba with Bill Bell. Beversdorf was my main teacher. Jay filled in for the

[138] Ibid.

teachers at Indiana one summer. We hit it off real well, and that was an important factor in my career. Other than that, I've probably gotten my instruction from attending workshops. Soaking up what I hear people say and hanging out with them. Getting into discussions and basically listening to [artists such as] Denis Wick talk. I don't always agree with what I hear, but I take what I can from it. I've done that for twenty years now all around the world at various workshops.

What are your long range career goals and how have they evolved over time, and what sort of goals do you see setting for yourself the next twenty or thirty years?

[Laughing] Big goals, retire. That's a tough one because I'm at a point where I'm sort of soured on the whole music business. We've gotten players that are better than ever, who can't get a job, and the ones that are available aren't worth having from a financial standpoint. I've honed my teaching skills for thirty years, and get better and better with experience. So now I'm better at sending students down a blind alley. That bothers me a lot. The other part of teaching is that it keeps getting more and more simple. I feel bad, sitting here telling students hour after hour extremely simple things and then taking their money. Not that I'm making all that much money, but nobody ought to be paying me forty or fifty thousand dollars to sit here and say "Play that like a melody". It's that simple. When you tell students to play it like a melody, they play better. So, what am I doing? Long

range, I don't know. At my age I've got another fifteen years or so before I could officially retire. I could still go play or do a CD, but it's a matter of motivation. The other part of it is just trying to figure out whether there's other ancillary things to pursue. I was just approached last week by Jiggs Whigham about being his U.S. agent. I've never done anything in promotion, but I'm thinking, maybe that's something different to pursue. I've developed this publishing company (Kagarice Brass Editions) that basically I'm not taking any money out of—I'm just reinvesting whatever I get into more compositions, with the idea now that if I keep doing this for another ten years, I may have built myself a retirement income. It's really just a hobby. I'm running to the print shop in my spare time to try to keep that going.

Do you find that many of your students at the University of North Texas want professional playing careers?

They're either like I was—not knowing what they'd like to do, they just like to play; or they have an idea that "I want a job like yours". They don't really know what's involved. They might think they do. They don't even really know what it's going to pay them. I came into this career in the sixties when every college around the country was expanding their faculties. For example, when Irvin went to Oklahoma in 1967. I don't think he replaced a trombone teacher. He was an additional person. When I went to Wisconsin, I was an additional person. Every

school was pushing toward a full brass quintet. Now, given the economic climate, if [Irvin] Wagner retired tomorrow there'd be a fight as to whether they'd replace him, even at a school like that, because they could get somebody from the symphony to teach the students as an adjunct. From the administrative standpoint that's smart. Why should they spend all that money when they don't have to. What that means for these students getting a Doctorate to apply for my job or Irv's job is they are suddenly going to discover there isn't any job. Just last spring, the trombone teacher at the University of Miami retired. That's a big music school, but they didn't replace him. They hired two guys from the local symphony. I'm sure the school saved thousands of dollars doing it. So if they are doing that in a situation like that, I'm afraid in the next twenty years we're going to see it happening in lots of places. So by the year 2010 we may be looking at the same thing that we had in 1940. Full-time faculty members will be the academics and all of the applied people will be adjuncts that come in and teach lessons, no fringes, no nothing. Somebody like John Swallow has been doing that for years up and down the eastern seaboard. He has had a distinguished career, but he did not get many fringe benefits out of it. Yet he taught at New England, Yale and Manhattan. I have a feeling that's going to be the way most jobs are going to be twenty years from now, as all of us phase out.

If you had never played the trombone or pursued music as a career, what do

you think you'd be doing right now?

It's hard to say. Who knows what direction I would have gone at age 18, if I hadn't had music. I'd probably be on a farm in Kansas. I don't know. Playing a musical instrument became sort of a way out, like football players who get out of the coal mining areas or the ghettos. Because they have a talent they can escape it, and in a way that's sort of what I did. It wasn't the ghetto, but it was a hot, central Kansas farm. Given what I've been able to do in this whole publishing and editing business for which I have absolutely no schooling, I sometimes think maybe it's something that I should have pursued. I wasn't a particularly good student in English. So I probably wouldn't have had a strong interest in pursuing a journalism career.

Do you use a warm up routine in both your own playing and with your students?

No, I've never been someone who got into structured routines. I've preached them to students because they need the discipline, but I know that my heart really isn't in it. I've got a lot of different approaches that I've used, but if you sit in a corner and watch students come in week after week you will see that when they come in, I ask them, "are you warmed up?" If they are not we might do something. They sort of get the idea that "I'd better be warmed up when I get here." Another factor is the level of student I am teaching now. They have

already been to Buddy Baker, [Irvin] Wagner, or Bob Gray as an undergraduate, and they've got an established routine. I'm the kind of person who thinks that if it's working, don't mess with it. I just sort of let the other teachers efforts carry the rest of it. I may add my two cents worth and cause them to go another direction with it. I think I do a lot more with scales than I used to. I do a lot less with lip slurs than I used to, for no real reason. I do an awful lot more talking about playing simple melodies by ear as part of the warm up, to try to get the students immediately focusing on music. I bet you could do a Doctoral study on this. If you went around the country and asked all these brass players who Remington was, only twenty-five percent of them probably even know, but they all play his warm up. Even the Texas bands use Remington routines, but they have no idea what they're trying to achieve. They are just playing notes. I'd rather they play "Come to Jesus" in whole notes than a Remington whole note pattern. I want to hear a tune. When you ask a student about fundamentals, they immediately talk about embouchure and tonguing and breathing, then maybe intonation and rhythm. But where is music making, is that not a fundamental? Because music making has been so sadly neglected in the student's early years, it becomes my sole focus as a way of trying to balance out what has happened. They've got a lot of catching up to do. A typical lesson may start with, play me something, play me a tune. Most of them look at me stupidly because they can't think of one. Yet if I ask them do you

know Yankee Doodle, sure they do. Well, can you play it? No. These are Doctoral students. My feeling is there is something wrong when this happens. Jazz players are way ahead of us in that area. There are professional players who can't play Yankee Doodle in all twelve keys. Which is a lot of the reason there is so much trombone playing going on that's so mechanical. Because they are not playing music, they are just operating the trombone. The attitude is that you can't play music until you learn to play the trombone. Well, that's sort of saying, go practice a bicycle, but don't ride it. Go practice sitting on it. You can read in this what my overall philosophy is. I'm back to Pellegrini again. That's how he learned. I could play you a five minute tape that would absolutely blow your mind. A quick story about him. His father was a political activist before World War I. When World War I broke out he had to move to South America. His older sisters were born in South America, then after World War I the family returned to Italy. Then when Mussolini came into power he had to flee again, this time to the United States. His father was a flugel horn player who played in the town band in Northern Italy where Puccini was the conductor. So in the 1930's Pelle is ten years old. His dad can't speak English. His mother is a good singer and his dad was playing opera recordings all the time. So Pelle grew up in all this musical, operatic, Italian household. At nine years old he starts playing trumpet and cornet and he studied with the neighbor who was a clarinet player. I have a recording of

him when he was ten playing the Soprano arias from the "Barber of Seville". It's just the most musically sophisticated playing you could ever imagine. He's got a range up to a high D, and the style and fluidity are just amazing. He was just imitating what he heard. He could play all the Weber clarinet concertos on trumpet, because that's what his clarinet teacher was playing. He was just modeling himself after the music he was hearing. He had great ears.

What is your normal warm up routine?

My focus in warming up is to warm up my musicality first.

What sort of warm ups and daily routines did your teachers use?

Beversdorf had me do an awful lot of arpeggios—Schlossberg stuff. But I'm not sure if you would call it warm ups. He was working with me on rebuilding what I thought was a screwed up embouchure. You really couldn't do what he asked of you unless you were already warmed up. People call them warm ups, but they are not. That's a really important thing, I think. When does a warm up cease to be a warm up and become a daily drill? My answer is about ten seconds after you begin playing. There are people who think they have to warm up for an hour. They may have to do that routine for an hour, but they are not warming up, except in their own mind.

Was Beversdorf a disciple of the Remington school of thought?

A little bit. Beversdorf had gone to Eastman, and studied with Remington, but he

didn't really pride himself as a Remington disciple. There are probably two opinions as to why. Beversdorf was competitive, and I'm not sure how well that went over with Remington. Beversdorf used to say that there was a problem because he was a composition major, not a trombone major. Remington wanted his trombone majors to get the opportunities first, but Beversdorf's competitive spirit had him winning trombone positions anyway. That was his version. As a result, he used some of Remington's stuff, but he wasn't one of those guys who would sit there quoting the bible according to Remington all hour. He had a picture of Remington on the wall, and he would make occasional references and that sort of thing, but Beversdorf was trying to build his own kingdom.

When you rehearse the choir, then you don't start with long tones?

Usually I start with a chorale. There have been times when I would do that, but now I try to get right to music.

Do you teach students with a different tonal concept in mind for jazz and classical playing?

Well, to me the music dictates the concept. For instance, if a jazzer comes in with the Hindemith sonata, then I either want him to change horns, or not make it sound like a King 3B. Just like I might tell a legit player to bring in a small horn to play the Defaye Two Dances. From that standpoint I might suggest an instrument change. But no, I'm not going to sit here and tell a student your tone is good for

jazz but not legit. Because it depends on which piece. With a jazzer I might do a lot more French literature with mainly because I don't want to hear them play orchestral excerpts. Maybe "Bolero" or something like that. But if they really want to pursue that literature then they are really buying into the appropriate sound and style, and they understand that they can't do that without the proper instrument.

Do you advocate an adjustment in positions for tuning purposes when playing lip slurs?

Well, I've heard two different approaches to this. I probably fall into the camp of "Whatever it is you are going to play, I want you to play it in tune and with a good sound." Now, some might say, "No, if I'm working on smoothness I'm not working on intonation. I can't focus on three things at once." That makes a certain amount of sense. But I think that what really matters is the musical goal. If the goal is to play smooth lip slurs, then that may be at the expense of other things. I don't want that lip slur to sound like Remington wrote it, I want it to sound like Bach wrote it. If they are playing it like it's a piece of music, then it's going to be in tune and it's going to be smooth. Everything we talk about must point to music. Exercises were invented after music. But there are a lot of students who think that the exercise is the end in itself. It's not the end, it's only the beginning. They don't understand that Remington wrote those routines for a

reason. None of us know what that is, and nobody's asking. My attitude is: if you don't know what he had in mind maybe you shouldn't do them until you figure out what he was trying to accomplish. He was trying to make musical players, I think. If the exercises are going to contribute to music somehow, okay. But if that connection isn't made then it's like sending kids out to do pushups before they play football, but then you never let them play football. They develop strong muscles, but so what?

How would you teach tonguing to a beginning trombone student?

This is where Jan's ideas come in, because she has done a lot of work in this area and her background is pretty unique. The only way people learn is through imitating a task. If they have no concept of what it is they are trying to do then they are not going to do it. You learned to walk because you saw your parents walk. But if they had been crawling around on the floor you might be crawling around on the floor. They didn't tell you to get up and walk, they showed you and encouraged you. They picked you up when you fell and said "try again." It's all based on modeling. To teach a fifth grader how to tongue, well, nobody gets paid for tonguing. We start notes, but what is the start of a note supposed to sound like? Imitate what you hear. Through trial and error, as the ear develops, you get better at it.

The "Pellegrini Principle" again?

Absolutely. What's going on, and where I feel like I'm in a big minority in the teaching world, is that there are an awful lot of teachers out there who are trying to tell students to do stuff. To quote Denis Wick "A player does what he does. He tells the student what he thinks he does. The student thinks he hears what the teacher thinks he does. The student tries to do what he thought he heard the teacher say he thought he did." That's only the communication between student and teacher. When the student goes out and says "You know what my teacher said? He said such and such." Now you multiply the error factor some more. I never studied with Remington. I have all this information about what Remington did, but it's probably not even close. And the same thing with Arnold Jacobs. We don't know what we do. I can tell you what I think my tongue is doing, but I don't really know. And if I focus my attention on what my tongue is doing then I am not focusing on the music. I will give you an example, and sort of turn the interview around for a second. This is one of Jan's theories. From here, tell me how to get where you live.

Well, I'd have to go to my car, then go out to the highway. . .

Which way?

I think I would take Avenue C, then get on 135 East north, then cut across to 135 West and go south. Then take the loop around Ft. Worth, and then. . . .

Okay, that's far enough. Now tell me again, but this time, while you tell me, I

want you to pay particular attention to where your tongue is hitting in your mouth as you speak the words and where you take a breath. Now tell me again.

[Haltingly] I would. . . walk to my car. . . then. . . .

Okay, that's enough. [Laughter] Can you see? Already you see how you can't even remember how to get home. Because your mind is focused on this stuff instead of what it is you are trying to do. So you take a fifth grader and you focus him on doing all this stuff. Jan came home after teaching at a school in Dallas, and the band director is saying "Okay—firm corners, point your chin, take a breath, ready, set, [plays a very pinched "f"]. These kids never say "how do I sound? Am I playing that tune pretty?" We focus the students' minds on everything other than what Grandma wants to hear. It's fundamental to our learning. It's how we learn to walk, to talk, to ride a bicycle, etc. Ever teach a kid how to ride a bike? All you have to do is show them. Visualize, hear the sound of a trumpet in your ear, and if the kid has a good ear then that's the right direction.

Do you play along with your students in the lessons?

I sing a lot, more than I play. I should play more than I do. I'm not sure why I don't. I also conduct them a lot. Basically I am trying to create a musical performance arena. And yeah, I'll do stuff, like trade phrases, you play, I play, you play, I play. Again, to get back to Jan, she's taking a course in Montessori teaching of little kids. This Italian woman who developed this system is an

absolute genius, from what I understand. The most basic human instinct is that of seeking a match—a baby to its mother. Everything we do is modeling—seeking a match. That's the most fundamental learning theory. What happens is if you are trying to get me to do something, but you don't give me the model with which to match, I'm dead in the water. I don't know what to do. You can make me match the way I sit, the way I hold my horn, the way I anchor my corners, that's all matching. But what we must do is match the music, the sound. What does the articulation sound like? "Where's your tongue?" "I don't know." If I think about it, I can sort of tell him something, but it's the last thing I'm thinking about when I'm playing. I think to focus someone's attention on it while they are playing is somewhat paralyzing. Kids, when they start out, aren't paralyzed. There's a certain amount of success going on with some of these "process systems". But the success is not necessary in making music, but in operating machinery, this [the trombone and trombonist] being the machine. The most basic part of my philosophy is that I am going to do everything I can to be <u>product</u> oriented, not <u>process</u> oriented. I can remember sitting in lounges as a student arguing the merit's of the "recipe" approach—if all the ingredients are right, then it's going to be good out the bell. I used to think that, and I know lots of people who still do. I don't happen to agree with this approach anymore. If a student doesn't have an idea what he or she wants, it's a needle in a haystack for them to achieve anything,

whatever the level, from beginning to professional. I play better and practice less in the last few years because of this change. Basically, I'm trying to do what I saw Pellegrini doing twenty-five years ago. I didn't comprehend it at all. I would have done it if I could have, but there was too much garbage in my head to allow it to happen. The garbage in my head was things like where my tongue was. Now you can compare this philosophy to other teachers you've heard, where some people will go to great lengths, even x-rays, to analyze every aspect of what you are doing.

I suppose then that the same concepts would also apply to legato tonguing?

Absolutely.

Do you have any particular syllables you use, or just whatever works for the student?

I want to hear it. Just yesterday I was coaching a brass quintet. One trumpet had connected A's and the other had offbeats. The effect is supposed to be an eighth note rhythm. They are playing and I'm not hearing any rhythm. They are interpreting what that dash means but not listening to the musical result. They are Doctoral students, and they sat there and argued with me. What matters is: can I hear the rhythm? Towards the end of the piece the horn and trombone had the same things. What they did was right on the money. I told the trumpets to imitate that what they heard, and then we got somewhere. If that means that they have to

think marcato to get the job done, I don't care.

So a picture is worth a thousand words?

Exactly—an aural picture.

How do you teach a student to have a steady airflow?

Same. I'll give you this: This is my new book I wrote last summer [laughing]. This is the whole book [holding up a one page manuscript]. That's the airstream. What's going on with that airstream has to do with number one. How clear is the musical image in your mind of what you are trying to do. If it's not clear, then that may cause the air to be unsteady. You can't fix the air until you fix the musical idea that you have. If you have a steady musical idea, then you are going to have a steady airstream.

That would also tie in with playing with the students a lot, to teach the correct concepts.

Right. Students at all levels can sing. Forget the quality of their voice or the accuracy of their words. They can sing. If they are excited about the tune then they can sing like crazy. That's musicality. They are walking around with that. When they put the trombone or trumpet up to their face, they can't really play up to musical level unless they are distracted by "fluff". If some kid comes in and plays some rock tune, he may use all kinds of air for that, because he's enthused about that tune. But if you have him play something he's not enthused about then

it's not going to work. Everything we've talked about can go back to that. As soon as number one is not number one, then there is a problem. Last night I was playing Tchaikovsky 6th and I've got this pianissimo entrance. Even though I hadn't practiced it, it comes out fine. It comes up later in the piece, it comes out fine again. Then we do it again, and I'm thinking "Gee, I wonder if I can do that again?" and it comes out "Splat!" Because all of a sudden something else in my head got in front of number one. That's the way our body functions. Our mind controls things. Kids want to be told what to do. They are frustrated when they don't get rules. Then they can blame you when it doesn't happen. The kid should think of music as imitating the voice. You've seen band directors who have their band sing a piece and all of a sudden it is better. We all know that's true, but nobody digs real deep to find out why that's better. Maybe it has to do with the fact that were either giving the kids bad information, or we are giving the kids correct information that they are taking in a bad way. I can tell you what I think the correct way to do things is, but if you only tell your students and don't show them, then it's probably going to hurt them more than help them. Therefore what I said was bad advice. I can fool somebody into playing better. It doesn't mean they necessarily know what they did. And they often can't come back and do it again tomorrow. They are trying to go back and figure out what they did instead of trying to recapture the sound. They are analyzing. What does Jacobs say?

"Analysis equals Paralysis." Well, asking a kid "Where's your tongue?", "How do you hold the slide?"—that's why I inserted the words "as efficiently as possible." That's my disclaimer. I can say to a kid, yes, you are playing it, but not as efficiently as you could.

Do require your students to hold the slide in a certain manner?

I don't require anything. I urge them to operate the machinery as efficiently as they can. If I can show them that doing something is not as efficient as something else, if they feel it is more efficient then they will do it, if efficiency is a priority. Sometimes they'll do it for me, but next week they won't be doing it. It's not that they forgot that's what I wanted them to do, but they forgot the reason, which is efficiency. Whether it be an alternate slide position, or holding the elbow away from the body or holding the slide this way versus this way—it's all intended to seek the path of least resistance.

So you don't have a preference either way?

I have a preference, because I think that one is going to hamper your efficiency. Sometimes the longer arms will cause me to have to go in a different direction. It's an individualized sort of thing.

When you work on multiple tonguing, do you ever work on doodle tonguing?

To be honest, I haven't done anything with doodle tonguing. Usually because the jazzers I get have already been doing it. About all I try to do is to get them to not

focus on the process. There may need to be some practice done in first learning something like that, but you can get it to music a lot quicker than you think. Double and triple tonguing, I try to introduce it as the music requires it, rather than me requiring it. If I were teaching fourteen and fifteen year olds and introducing some of this stuff, I might do it a little bit differently than I am. You might have to stop and briefly show someone the process. But as quickly as I can get away from that I will, and get them thinking about something other than the process. Yeah, a kid's got to make the pedals go up and down on a bicycle, but the sooner you can get him to stop thinking about that the sooner he will start riding the bike.

Should all notes be tongued in a legato passage or should natural slurs be used?

I wrote an article about that. I've been on both sides of this particular issue. In earlier years I would have said use a slight tongue on everything for the sake of evenness. The first time I was asked to not do this was by John Marcellus at a clinic in Nashville. I didn't buy it, mainly because I couldn't do it. Three years later I found myself playing in an orchestra with him all summer. Two years after that I found myself playing just exactly the way he was, realizing that what he was trying to get me to do he was right about. I found myself doing what he was doing in order to match him. He's on the other side of this coin where he wants to use a natural slur if he can without articulation. Who's to say it's supposed to be even.

Speech patterns aren't even. The inflection of a line can be greatly enhanced by it not being even. "Even" is this thing we trombone players get into because we are trying to imitate the valve players. Interestingly enough, Jay Friedman says that Mr. Herseth is trying to imitate the trombone. He says Herseth will sometimes half valve things in order to try to have it not sound so sterile. He says if you ask him, he denies he does it. But if you sit and listen to him you can hear him do it. Who's to say that even is better? I can tell you names of teachers who are adamant about tonguing everything. Even to the point that if they think a prospective student is going to be hard to deal with on this point they won't even accept them. I can tell you one person I know who was not accepted at a major school because of being in the wrong camp. That person has been on the Journal cover a few times. There's two different focuses to that. Very simply, I think a beginner student gets confused and teaching legato becomes a real problem for them, if you teach brass in a band setting you know what I am talking about. You get to page four of the beginning book and now we learn how to slur. So the trumpet players blow their "G" whole note, but they push their second valve on count three and they get a slur to an "F-sharp". Well, the whole band's supposed to do this. When the trombone's do the same thing the trumpets do they get a smear. Can't have that, right? So the three week old trumpet player has two things to worry about: Blow a steady air stream and move a finger, but the trombone player has to blow a

steady air stream, move the slide, and add a coordinated non-descript or non-objective quality of articulation which can be from one extreme to the other. And he's been playing the trombone three weeks. So they can't coordinate three things at that stage. But the band director says to the trombone player, "Smears are a no-no." So the trombone player does whatever he can to avoid the smear, meaning an unsteady air stream, tonguing it too much, or doing all kinds of things because you get kicked out of band or get demerits for smearing. At that point the trombones are at a disadvantage. The other kids might even make fun of them because they don't do well. This is one of the reasons for retention problems of trombones. It all comes back to the fact that we're trying to make the trombones sound like the baritones and trumpets on slurs. I've got to tell you about my story about being a beginner at this point. We rented a trombone. I told you we bought one from Sears, but we rented one first. Three dollars a month, which didn't include the lessons. I got the trombone home and figured out how to put it together. I was supposed to take a lesson but the teacher was in a car accident or something so I didn't have a lesson. I went for three weeks without a lesson, but was enthused and wanted to play. The only thing I knew to do was to see how much noise I could make on it. So I would go outside and take a big breath and smear and flutter tongue and make race car noises and motorcycle noises and try to do it so loud that my friend who lived a quarter of a mile away could hear me. I

did that for three weeks. I didn't even know what the notes were. I didn't know there were positions, and I didn't know about the overtone series. I didn't relate it to piano and no one sat down and showed me. I just blew it. I showed up for my first lesson and the guy says play me a note and I play this big fat tone [laughing]. I still remember the guy being flabbergasted. All he had to do was show me the positions. He was stunned. So, I've often thought the best way to teach trombone is to give the students an instrument, send them home to make noise on it for a couple of weeks. Like a toy, just blowing. There's one interesting thing about teaching trombone—you can't play a smear with an unsteady airstream. But how many beginning band programs will let a trombone player smear? We smear here all the time. We have smear routines, I smear Rochut exercises, I smear solos, because that is one means of teaching a student to have a steady airstream.

Are there any occasions where you would teach a student to cut a note off with the tongue in classical music?

Sure, Stravinsky. There are times when, for the musical effect or for the sake of the ensemble you have to do all kinds of screwy things. Which gets me to another one of my pet peeves. We are taught how to play the trombone. We are taught to play melodies and solos, then we go to band rehearsal. We have students and even professionals out there who don't think about what they are doing. Are they the musician, or are they a small cog in a big machine. If they are a small cog, then

they cease to be important other than to do their role. As a second trombone player you get a chance to play a two measure solo about every third year. The rest of the time you are just back there, functioning like a tiny wheel in this big thing called an orchestra or band. Much of it doesn't have anything to do with music. Even Denis Wick admitted that. He said that quite often what we do has little to do with music but has a lot to do with being a highly skilled tradesman. Your ninth graders don't know that. They are taught in band every day how to play their role in band, but they think it's music. Which is why we have some great bands in Texas. But if I stop and listen to an individual, they don't play so well. And yet the machine is so finely tuned. The machine becomes the instrument and the conductor the operator of the machine. Abbie Conant's husband has a great line which most orchestral players don't want to hear: "definition of an orchestra—a third world synthesizer." That's so truthful it hurts. We don't have electricity, so it's your job to make the trombone sound when I point to you. We have human error involved, so it's never going to sound very good. Even in the Cleveland orchestra there are human errors. It is not perfect. They are each just a small part. Look at the fourth stand second violin player. He plays a whole career and never does anything by himself. Not once. We are training people to do what? Are we training them to be musicians or are we training them to be tradesmen. It's two different things. You sit there playing off beats, and when you finally get your

one chance to be a musician and play a melody, and you don't know how. Trombone players really have a problem with this. Meanwhile, the teachers, like myself, Irvin Wagner, Buddy Baker, were not first generation orchestral players, we are second or third generation. We were taught by someone who was. The fallout is that basically brass teaching in the United States comes from an ensemble mentality. In Europe it is the opposite. I conducted a trombone choir in Germany last fall—great players, but they couldn't play together because it wasn't a priority. Because they were great players they were able to do it when I asked them to, but it's the opposite here. You hear a high school band play so well together you think it's a professional ensemble, but if you expose an individual there is probably not more than two who can play. That's not to put anyone down. Sometimes we get our best players from weaker band programs. Those kids are not held back, they are forced to exert themselves. I recall a high school band in the Youngstown area. The band never got good ratings at contest, but we always got several outstanding players from this band. The band director retires, and they bring in someone who could get "ones" at contest. Within five years we stopped getting students from that band program. It had to do with the mentality of what was important. Even though the band became one of the best in the state. I remember one time in Akron, Ohio, our brass quintet was playing a concert. The junior high and high school bands were going to play. So they asked us to play brass quintets

between the groups. We would play a set, then they would play. They were going to contest that Saturday and the band director asked us for comments about his band. Pellegrini and I were standing in the back listening and commenting about an outstanding euphonium player in the band. He was by far the most outstanding player in the group. We're raving about this kid. and up walks the other player in our group, who was also the band director at the school. He wasn't from Texas, but he could have been. His first comment was if they don't shut that euphonium player up the band would get a four. That kid's ruining the band. So we quiet that kid down, but what do we do to that kid? It's a real dilemma and it has to do with some real basic philosophies as to how are you going to achieve that. So it goes back to what's the goal?

Do you try for both the "solo" and "ensemble" approach in your teaching?

Of course, but again, it's goal related. I sit here and play in a solo style all day long, and then go play the Tchaikovsky Sixth at night. I must have in my mind what the goal is. I'm going to play the Tchaikovsky Sixth as a first trombone player. It's a role. In a way it's like a professional actor. We've got to be as good as Robin Williams. What we have to do is figure out what character we're playing. What we don't do is figure out what character we're playing. The parallel can just go on and on. Even your fifth graders will understand the difference between Robin Williams in Mrs. Doubtfire and Dead Poet's Society.

He's playing two different roles. Same guy. He couldn't have done that until he figured out what the role was supposed to be. Then he could match to it. That's the fundamental way your fifth graders learn. At clinics I have walked in, introduced myself and said to the kids, "Let me play something for you. Has anybody brought some music because I didn't bring any?" So one of them will give me one of their Claire Johnson solos [Kagarice picks up his Bach trombone, trombone and playing in a pinched, halting fashion]. I get through, and the kids are wise. They know I'm not supposed to sound like that. Yet, they will listen to each other sound like that. If I ask them why didn't you like that, they will tell me. In thirty seconds they will give me a two hour clinic with what information they have been told, even though they don't understand what they are talking about. The only true learning is modeling. I don't care if it's football, swimming, walking, talking, or learning a foreign language. How about typing? If you stop and think of the parallels, yes, at first you have to show them where "v" is, but after a while if they stop to think where "v" is they will screw up.

Which lip flexibility exercises do you regularly use in your teaching?

I'm not fond of any of them. Some of them I use out of necessity. Flexibility to me means moving up and down the registers of the instrument. Fluidity will be developed from arpeggiations. The lip trill, back and forth between two notes, is a good way to get someone uptight very quickly. They are muscle strengthening

exercises. Pellegrini used them to build endurance. Lip trills, back and forth between two pitches. I get into lip trills by a similar concept to the Arban's book. Starting slow and then building speed until it's a trill. But the backtracking, the oscillating interval is one kind of slur and the arpeggiation is another. I think one helps flexibility and the other hinders flexibility. But you have to be able to do both of them. I have a lot of flexibility but I don't particularly do lip trills very well. Partly because I haven't continued to practice them. Some people would call that flexibility, too. I'll prescribe something like that when a student encounters a problem. I remember a student who couldn't get the shakes to work on the Casterede Sonatine. I pulled out some exercises and we tried to isolate on that which really didn't help that much. I can tell you I don't do lip trills very well but if I walk in and play "Firebird", the lip trills at the end of it are not a problem. If you asked me to play that on an audition by myself I'll have problems and that has to do with the musical conception of it.

Do you have bass trombonists extend lip flexibility into the valve register?

Absolutely, in fact you should even do that on tenor. John Kitzman is a strong advocate of building a good low register. You go through a series in all seven positions. He doesn't say seven, he says eleven, even on tenor.

When you work with a younger player on lip flexibility exercises do you think of your lips as buzzing a siren or do you think of the lips holding that one pitch

steady and just flicking up to the top note and flicking back down? Or do you worry about the process?

I don't have any idea. The more I can avoid thinking about it the more success I have. When I play I don't even know my lips are buzzing. I don't feel them buzzing if I'm playing well.

In The Trombonist's Handbook[139], Fink states: "Some players approach all notes from an upper register setting. Then they think of all other notes as being low notes. To slur up, they think of returning to their normal setting."[140]

How do you feel about this?

It depends on what you call the setting. If it is the chop setting, I don't even want to think about it. If you're talking about a mind setting then that's something different. I think he's talking about embouchure setting, which again is thinking about the wrong thing. There are all kinds of things you can do to adjust a student's mind set. When it becomes something as mechanical as an embouchure feel for a note, I don't think anybody does that.

How do feel about stopping the slide when playing fast passages? Are you a "slide stopper"?

I know that's another controversial one. That to some degree comes from orchestral players because it's often necessary to do in an orchestral situation. So

[139] Reginald H. Fink. The Trombonist's Handbook (Athens, Ohio: Accura Music, 1977).

players and teachers decide that because it's right for the orchestra, it must be right all the time. The classic example is a friend of mine, one of Abbie Conant's students. I was asking her about a lesson she had taken with a very famous teacher. He had told her that her slide technique was beautiful but it was all wrong. What does that mean? It didn't conform to a system. She got the job done. She had a beautiful slide style but it wasn't right. This teacher happens to be a "slide stopper". My feeling is if you want to refine your slide coordination [plays the chromatic scale twice, once slowly with the slide stopping at each position, and once quickly without stopping the slide for each note]. Somewhere in between those two I have to stop the slide. That point is my slide control. So the challenge is how slow can I play and keep a continuous slide before you start to hear tails on the note [playing to illustrate]. That's where the refinement is. Show me somebody who stops their slide all the time and I'll show you someone who doesn't play very fast. Lindberg will tell you that you must do this because he studied with a teacher who told him to do it. But watch him play Blue Bells. He does not do what he says he does. This whole concept comes from orchestral playing where portamento is a dirty word. If you want to learn about slide technique, watch the jazzers. They're the ones who know about slides. People tell me I've got a good slide arm, but the classically trained person that I admire is Per

[140] Ibid., 20.

Brevig. He has a beautiful feel for the slide.

Do you have a system for tuning the F attachment?

I think it's a matter of whether you want to use the first position F. If you want F in tune it means c is going to have to come out a lot. I find this to be an individual thing. If you went around the country interviewing professional trombonists about how they tune their valves you could probably do a dissertation on it.

Do you have a tuning system preference for bass trombone valves?

What I care about is the sound coming out the bell or the particular musical passage that going on at that point. Every valve choice has a slightly different timbre. Depending upon where you're coming from or where you're going a certain timbre will be more or less desirable. I don't care how good the player, the timbre's going to be slightly different. All the position choices end up being based on color or the particular sound that you want more than anything else. Color for the sake of color doesn't mean anything. It may mean something in terms of the piece of music you may be playing. I've done stuff where I've used some weird positions because of a color that I was trying to achieve. Here's something that I think deserves some attention and it's changing, I think. The history of the double valved bass trombone was that we had one valve before we had two. So players learn to play on a single valve instrument and then when they got the second valve it's viewed as an addition. When we developed the in-line valve system, the

second valve was still thought of as the second valve. We tend to use what we learn first, the F valve, then we add the second. Jan, for instance, uses the G-flat valve alone about seventy-five percent of the time. A lot people are doing that now. There is a couple of reasons for it. The notes happen to land in better places on the slide. The response of some of the notes are also better. The open horn is B-flat and the valve is G-flat, so this means that the distance is not as far away as it is from a B-flat to an F valve. This means that the timbre is more compatible going from an open note to a G-flat valve note. For instance they'll play low F in second position with a G-flat valve. The timbre is closer to the sixth position F. For some reason the response of that valve is better. There's also been some experimentation with a G valve instead of a G-flat. There is all kinds of experimenting going on, but the mentality is it's an addition to the F. As a tenor trombone player I don't even know what positions some of those notes may be in. If a student plays something and it doesn't sound right I'll ask him if there is another position where he can play that note. Because there are so many possibilities, you go fishing until you find a better one. The tuning slide is in our right hand.

Do you ever have your students play "false tones?"[141]

[141] Robin Gregory. The Trombone (New York: Praeger Publishers, 1973), 42. Referred to as "falset tones". These notes are also referred to as "pedal tones" in the works of Claude Gordon, for example: Claude Gordon. Systematic Approach to Daily Practice (New York: Carl Fischer, Inc., 1975), 8. These notes are also referred to as "pedal tones" in Keith Johnson. The Art of Trumpet Playing (Denton: Gore

It can actually have a positive effect of helping a student center the valve notes. His air stream and his chops and his concept is what produces the pitch not the valve. If he can produce it he must be more centered.

Do you use false tones and low register practice to improve the high range?

Yes, any of that kind of thing is going to increase the responsiveness of the lip. Bending pitches I learned from a trumpet player.

Do you prefer a slide or jaw vibrato in orchestral playing, say "Bolero" for instance?

I would say with "Bolero", do whatever can feel most comfortable. When coloring a piece or phrase with vibrato, the product is the vibrato. The process is whether or not you use the slide or the lip or the knee or the belly or what. The conductor doesn't care. The conductor wants to hear it a certain way. Glen Dodson and John Marcellus use slide vibrato in orchestral playing, but very subtly. You have people with the opinion that it's not supposed to be because they associate the sight of slide vibrato with jazz. We have that here with our brass teachers. When a student comes in and plays his French solo and uses some slide vibrato, immediately the issue is: where is it appropriate stylistically to use slide

Publishing, 1994) 87-90. The specific technique refers to playing the notes that lie in the "gap" between the open first partial and second partial with the first, second, and third valves activated. Although not normally available on the instrument, brass players force the to sound by the use of the embouchure. These notes are referred to as "false tones" in this document to avoid confusion with the notes immediately below the "false tones", which trombonists normally refer to as "pedal tones".

vibrato? Once you determine that, then how you do it is your business. I played the Tomasi Concerto a couple of years ago with the orchestra and I mixed slide and non-slide vibrato. The feedback I got was that they sounded the same. Which was the goal.

Which type of vibrato would you initially teach a student?

Depends on the music he's going to play. For a ballad I would probably introduce slide vibrato because they are told that slide vibrato is taboo in a legit setting. I've told people to play me a Rochut and use slide vibrato because you need to learn how to do that. I decided one summer that my slide vibrato needed work and I was playing park band concerts. I used slide vibrato in these park band concerts just because it was a place to do it, to learn, and to develop my ability. If I needed to play something that needed this kind of stylistic vibrato, I still have trouble. I panic and my arm goes too fast. I can't control the slowness of it. My body won't do what my brain's telling it.

Do you have students do any exercises to aid in correct breathing?

What I emphasize is the fact that you're breathing normally and naturally and nobody taught you how until we put a piece of metal in your hand and called it an instrument. There's suddenly this thought process that says we're supposed to change something. Most of the teaching of breathing is simply trying to unteach something that somebody else said. With breathing we inhale and we exhale. You

don't exhale the trombone. You blow. Bill Cramer had a very, very good article in an old trombone journal (also in the Brass Bulletin) about this. He made a very good point about expelling air and blowing. One is a passive activity and the other an active activity. Because we don't exhale the trombone we must turn the breath cycle around. But if you ask most teachers, what do you think they teach first?

How to take a breath?

Right. Now I'm of the opinion that's backwards, and I'll tell you why. Our first brass teacher in music history was Sir Isaac Newton. Sir Isaac Newton said that for every action there is a reaction. Now, what is the action? To blow, or to take a breath? Because whatever it is then the other is the reaction. If I focus on taking a breath, then playing the instrument becomes a reaction to taking a breath. That doesn't make any sense. When a little kid blows out candles on a birthday cake, the act is to blow out candles. Here's the catch—you can say "you can't do that unless you take a breath first." Well, maybe you can't and that's where we get in trouble. If I want to teach someone how to breathe, first off I have to emphasize blowing rather than breathing. All my focus has to be on 'blow'. Taking a breath is the recoil in order to be able to blow again. To start a piece you have to recoil. Now if I sit here and take a breath and play [playing the "Bolero" solo, but cracking the first note]. But if I'm sitting there waiting to play "Bolero" nobody's going to tell me I can't do this: [Blows out several deep breaths then

plays the start of the "Bolero" solo flawlessly]. Because now that breath to play "Bolero" is a reaction to having blown before starting to play. And so now to apply this to beginners. You show them how to form the mouth, by having them say "Peru". "Now, let's put our horns on our face and blow air through Peru lips." [Demonstrates, with a sound finally occurring] When the lips are finally activated, it's never going to be this: [playing a pinched sound]. Because the focus is blow, blow louder, blow more air. That first sound may not be a clear attack, but it's going to be a big, open tone. You've already started the kids thinking about what we're doing—blowing. Now we refine the blow. It can't be refined unless it's crude first. So this whole business is to blow and let the inhale be the reaction to that. Another analogy I use is putting a two year old kid in a swing. What are you going to do, are you going to pull back the swing as far as you can and turn loose? No. You are going to nudge it forward, let it come back, nudge it some more, let it come back. It's a natural cycle. And again, we are going to blow our musical idea out the bell. As far as I'm concerned we need to be spending a lot more time on how we blow the instrument and less how we breathe the instrument.

Are there any trombonists whose tone you have especially admired?

Yes, except again it's related to the music I'm hearing. I think Jiggs Whigham makes an absolutely gorgeous sound. He is my favorite jazz trombone player. Not to say that other people aren't great, but there is a quality I really like about

his playing. I like Christian Lindberg's playing a lot. Now I wouldn't like Christian Lindberg playing the Tchaikovsky Sixth as much as Jay Friedman. I am a chameleon, in that I can try to imitate Jay, or I can try to imitate Christian, but really, it's only imitation, because my voice is me. I have horns of all different sizes, but they all sound like me, to somebody just walking in not knowing what is going on. Christian Lindberg can sound like Christian Lindberg better than I can, but I can sound like me better than he can. The model is one of a concept of expressiveness or warmth. Tone quality comes in lots of colors. Remember Denis Wick's clinic at TMEA? When somebody asked him about tonguing, I believe, he said we are all built differently, and if that weren't the case we'd all have to wear numbers. We all sound different. Our voices are unique. Voices and speech patterns are unique, and it is the same with our playing. We all speak English, but there are high voices and low voices. Jan makes a huge fat dark tone. She picks up a tenor, and she still gets a huge fat dark tone. Somebody else could play a bass trombone and it would sound shrill and skinny. I've done this before—I play this most of the time [Bach 42 Stradivarius] but if I started playing my 6H for a few weeks my 6H is going sound like that, because that's the way I play. To answer your question, there are some important people out there that make beautiful tones, but it's more a question of musical style and presentation. I like Willie Nelson, even though he sings through his nose. A lot of people agree,

because he sells a lot of records. A lot of people thought Frank Sinatra was something special even though he might be out of tune. That's all that matters. People can criticize Christian Lindberg's tone and vibrato, but he's laughing all the way to the bank. It doesn't have anything to do with what's right or good. It has to do with the appropriateness to a certain musical setting.

Do you have a certain curriculum you use with your students?

In a real general way, yes. Because I'm either getting transfer students or graduate students. The first few lessons are an interview—what have you done, or what haven't you done. What I end up doing is filling holes. If you haven't played the David Concertino, then you'd better play it. If you haven't done the Bozza Ballade we'd better do that. If your not ready for it then we'd better wait a year. I get tired of listening to the same standard literature all the time, I feel it's more important for the student to be sure he's been through Grondahl and Larssen and David than to give him Gregson, which is a great piece. He shouldn't be bothered with Gregson until he's done the others. Here I am at this point in my career and I've never performed the David Concertino. I've never performed the Bozza Ballade. it's just a couple of pieces that slipped through the cracks. I've learned the pieces, but I don't want students to get caught out there and not know the basic repertoire. So to answer your question, most of what I do is fill in the voids in the whole picture.

Do you use a Vivace Unit and other electronic devices in your teaching?

I'm just starting. I got into this last spring when I was teaching in Minnesota, that's where they are based. They brought one over to me and, at that point a year ago their catalog was even skimpier. My involvement came in giving them a list of standard pieces for each brass instrument at the advanced level. At Christmas time they came out with a new catalog that incorporated about thirty percent of that. With trumpet they did a little better. I understand that they can't do it all at once. Eventually there will be enough literature to justify buying one. But they work, they really do work. To me, the only limitation is the availability of literature. I haven't done much with younger kids, but the concepts I am talking about feed right into it.

Do you feel the students you teach today are different than the students you taught at the beginning of your career?

I think that when it comes to kids' work ethic that's one issue. When I started teaching it was during the Vietnam War era when people were staying in school to stay out of the draft. They were just there to hide, so to speak. If you had sixteen students on your load you could assume that three or four of them weren't going to show up. We don't have that any more. The work ethic of the ones who really excelled might have been better in the old days. We don't have the no-shows, but we've got this mediocrity that people think is good enough, that you didn't have

back then. As far as the level of playing, it is incredibly improved. There are undergraduates who play better than I did when I got my first college job. I've had to keep up with that over the years. Again, it gets back to modeling. We hear how it's done and we go home and imitate it, if we have any work ethic. In 1974 when Bill Watrous showed up at Nashville for the first time we went to his concert like we were going to a circus act. It was so freaky. I remember bringing a tape home and my students sitting around the table just absolutely flabbergasted that anybody could do that. Now it's "old hat". I remember that he put that first Manhattan Wildlife Refuge album out. Everybody thought it was the most unbelievable thing they'd ever heard. Three years later there's a high school kid from Seattle playing his "Fourth Floor Walkup" cadenza. That kid would have never done that if he hadn't had a goal and a model and a challenge. Now that kid does it, and we hear how it's done, the level jumps up. Communications have improved also. When I was a student the only recordings available were Dorsey recordings. That's all there was until around 1970 when Henry Smith come out with his solo album.

Is trombone choir an important part of your overall teaching curriculum?

Yes, but less than at some schools. There is a camaraderie that is important. There are some teaching things that we can do, but probably the camaraderie is most important. Whatever you are going to teach in a trombone choir you could

teach more effectively in a quartet. I personally would prefer that we had everybody working in quartets. For the younger players the choir is a very good thing. For the older players the choir can be a drag. I think you could say that about any school. The good players get their chops beat up in a choir. I run the other way when asked to play in a workshop trombone choir. The camaraderie is fun, but it hurts.

How do feel about your students playing in large ensembles?

If they want to function as a professional musician they need to know what's involved in doing that. If they are going to be a band director they need to play in marching band because they are going to be doing that. They need the student perspective. To tell a kid "I'll give you lessons, but stay out of the ensembles because it is a waste of time and will hurt your chops," is not doing anybody a favor.

APPENDIX 4

THE INTERVIEW WITH DR. IRVIN L. WAGNER

Please synopsize your personal and career history.

Well, first off, my parents were Gospel and Western singers, so I started singing with them when I was about five years old. Soon after I began studying piano with the local piano teacher, and I started studying the trombone when I was in the fifth grade. My parents asked the local band director if he needed a trombone player, and he said "Yes!" My parents started me out a year earlier than the other students—the others started in the sixth grade, I started in the fifth grade. They bought me a horn and off I went.

It sounds like your parents were very interested in your musical career.

Oh yes. That was really important in my musical development, because they encouraged it, promoted it, and made time for it. We performed in public all the time because of the family's singing, and I played in church quite often. I recently spoke to my sister, and she remembers accompanying me on the piano while I played a hymn for the church two weeks after I had started playing the trombone.

Were all of your family members musically talented?

Yes, my dad played a little bit of "Hawaiian" guitar, my Mother played the guitar,

harmonica, accordion, and the mandolin. I played a little mandolin growing up, and my sister played the mandolin and the piano. We even had some musical traditions going back even further in our family. No professionals, though. They were all farmers.

Has your family been musically active for several generations?

Yes, definitely.

What caused you to select the trombone?

I have often wondered that. I think, from what my parents have told me, we had taken a trip at Christmas time to "the big city". We were walking down the street, and passed a music store with a trombone in the window. My parents took notice of the trombone, then spoke with the band director and asked him if he needed a trombone player. He said "Yes!" My parents then went back and purchased the instrument. As I look back upon the this as an adult, I imagine that the band director needed a trombone player in the band. He was a trombone player himself, and he turned out to be a good one. He was interested in the trombone, and in having a trombone player in his band. My parents say they always wanted me to play the trombone because of a gospel church-circuit trombonist named Homer Roadheaver. Apparently he was a pretty good trombone player, and he had some sort of radio access. I know that name, later there was a Roadheaver publishing company.

In a way, then, you were predestined to play the trombone?

Yes, I was probably pre-destined to play the trombone [laughing]. All through grade school I played a lot. I must have taken to it fairly quickly. I won't say this in any way except for information, but I started in January, and I remember that by May I played on an all-school-district concert (this is in the state of Washington), and my director had me play a solo with band accompaniment in front of all those people from all of those bands. He put me on the program playing the Gaiety Polka. So I would have played that within four months, and that was a pretty difficult solo. I don't have any other recollections particularly about playing solos. In the seventh I took a solo to contest in Ellensburg, Washington, I played Atlantic Zephyrs by Gardelle Simons and got a "one" rating on that. In the eighth grade my parents moved to Kansas, and that started a new set of circumstances for me. I must have played well enough for the band director to take an interest in me, because I remember that one day he pulled into the driveway and gave a whole stack of music, four or five inches high, for me to play to my mom. He also traded instruments with me. He had a better instrument in the McPherson school system, and he traded me my trombone for it. I started on a Buscher trombone (now the company is known for saxophones). He traded me an Olds Opera trombone with an octagonally fluted slide for it. Later I went back to find my old trombone for a keepsake and it was gone.

Was your band director in McPherson a trombone player?

No, he was a trumpet player. His name was Augustine San Romani. He died halfway through my Senior year. What I remember most about Auggie was his personal life. It was probably an inspiration to me and certainly exerted a strong influence. The McPherson band was not necessarily a good one per se, but it was extremely well respected in the community. It was a common occurrence for the band to march downtown during practice and play "Happy Birthday" for some businessman, or play for elderly people who were sick. The band was an integral part of the community. Mr. San Romani also went to the hospital every Wednesday and shaved all of the men in the geriatric ward. Looking back, I think Auggie had some internal illnesses for a long time, but the story was that Auggie died because of injuries received when he fell out of a tree where he was sawing branches for some elderly lady. From a musical point of view, the only thing I remember is that Auggie was always very friendly and encouraging. From a technical point of view, Auggie was extremely proficient at double and triple tonguing. His father was a coal miner, and in his younger days Auggie worked in the coal mines. He would take his mouthpiece down in the mine shaft, or when he was still shoveling coal he would practice tonguing. He encouraged me to do that, and the only other time I went to contest I played Herbert L. Clarke's Stars in a Velvety Sky, with all that triple tonguing, and got a "one" on that.

Do (did) you play any other instruments?

Yes, through high school I learned to play a lot of instruments. I have already described how I used to play the mandolin as a child, and I remember in high school I would go the music store and see what old pieces of junk that they had that I could afford to buy. I can remember being sick for a couple of weeks, and I sent my mom to the music store to buy this old baritone that I had already tried out. I kept my lip going lying in bed playing this baritone. I also had a clarinet and several other instruments. In college, the orchestra had enough trombone players, so I played bassoon for four years. Badly, I'm sure, but I did play it. So I have some acquaintance with the bassoon.

Do you think that playing all of those instruments helped you learn the trombone any faster?

I'm sure it did. If nothing else you relate to something else and bring the concepts back to the trombone. I remember practicing some legato passages on the baritone, and trying to make them sound the same on the trombone.

When did you begin playing for remuneration?

It was a long time. For me, that would have been after my Master's degree. When I went to Eastman for my Master's I had a few gigs. After I graduated and went to McPherson to be the band director I started playing in the Wichita Symphony, and it was the first time I really started getting paid for playing.

What made you decide upon music as a career? Was it a conscious decision?

Yes, it was. All through high school I was successful as an athlete. I guess because of my size I was especially successful in football, and I was an All-State tackle in football. By the time I was a Senior I was in the starting five on the basketball team. I went out for track, threw the shot-put and javelin, and in the summer went out for baseball. When I was going through high school making decisions I was probably balancing going back and forth between sports and music. By the time I went to college I was set on music. I think probably it was partly because I had lost some interest in the future of athletics. I didn't see an end for me there. I was also partly influenced by a man in McPherson who a group of us used to have discussions with. He was probably anti-athletics. But I can still always remember in seventh grade telling a girlfriend at the bus stop that I was going to be a band director, so I think in the back of my mind that was always the direction I was going. And I did. And I'm glad.

Did you have a trombone teacher during your early years?

My band director was my teacher. My first band director was a trombonist, Dallas Finch was his name. I don't know if he helped me outside of school, probably he did informally. I didn't take any lessons all through high school. I didn't take lessons until I got to college, and then I studied with a trumpet player. Roger Thorstenburg was his name, and we worked out a deal at McPherson college

where I could go to Bethany College and get credit for it. After I studied with him he auditioned for and was accepted to the Navy band and was a cornet soloist for a stint. After that he came back to McPherson, so I guess he just wanted to go play for a while. He was a good technique man, and he was also the first to get me aquainted with Rochut exercises and real trombone literature, because he was astute enough, well enough aquainted with trombone literature, and was a good musician. My first trombone teacher, really, was Mr. Remington when I started my Master's at Eastman.

Did you experience any "culture shock" in going from Kansas to Eastman and studying with Mr. Remington?

Probably. I was young, gullible, and innocent went I went to study with Mr. Remington, and I was lucky, I suppose, in that all of the teachers I had were always fine human beings and inspirations as people. That carries over to the trombone, too, because what you are as a human being is reflected in your playing. Everyone would always say what a fine teacher Mr. Remington was, but in the same breath they would say what a fine human being he was. Mr. Remington was a fine person and easy to get along with, but at the same time I practiced hard and worked hard and was inspired. He wasn't the kind of teacher who said "go out and practice six hours a day" or anything like that. It was always a matter of going to the lessons and he would make comments on your playing, sing along with you,

and say "Let's do that over again." He would say "let's do it this way," sing it, and you would try to mimic it back. I never remember him saying anything like "take a deep breath," or "make sure your tongue hits here." That's been a big influence on my teaching and on my playing. It wasn't heavily engrossed in analyzation. It was concept teaching. He would instill in you a concept of what you were supposed to do and you would try to match that concept. It was a major influence. When I studied with him I wasn't trying to study his teaching techniques, I was trying to be a player, so it was paramount to try to play well. You always came out of a lesson wishing you could play as well in the practice room as you could in the lesson. There was some way he had of raising you up to a standard that you couldn't maintain at other times. Other people who have studied with him have expressed the same thing. Maybe it was the acoustics of the room, maybe it was him singing along with you so you thought you played better than you were. I don't know. It was an inspiration, time went fast, it was fun, intense, in lessons you never did anything much except play the trombone. He never played at all by the time I studied. I only saw him hold the trombone one time.

Was Mr. Remington a good singer?

Yes, he was a good singer. That was his whole approach to the instrument. He had been a singer, (not a professional) like I had been when I was a kid. Anytime

he had a question about how to do something he would always go back to how someone would sing it. He would say "play it like you would sing it."

Describe the college you attended for your Bachelor's degree.

McPherson is a very small college by today's standards. They only had an enrollment of four or five hundred. But it was a great college for me, and I wouldn't trade my experiences there for anything. It gave me invaluable experience which have been invaluable to me in my career. For example, Dwight Oltman was in school with me and for years now he has been conductor of the Ohio Chamber Orchestra, and he teaches at Baldwin Wallace Conservatory. He was one of my colleagues we interacted a lot. We certainly weren't held back by not having good musicians around. We did have good musicians around. In a small college you have to do more things. We sang in the choir, played in band, played in orchestra, I sang in a male quartet. It so happened that the four of us who made the male quartet also played trombone, so we would go out to programs and sing and play trombone quartets. There was an instrumental side and a vocal side. I spoke to audiences many, many times The quartet helped my ear and my stage presence. I would say that is one of my strong suits now, being comfortable on stage, in trombone choir, and in talking to people. In a big school you don't always have the chance to give students that opportunity. For instance, my Senior year I got to conduct the marching band. I charted the shows and

conducted the rehearsals. No faculty members even came out to watch the rehearsals. I didn't get paid or anything. It was just a great opportunity. I had good theory classes, even though they were small, so I was well prepared for Eastman. I practiced a lot, and played the piano and trombone every semester on a recital.

Do you use in your teaching any of the words, phrases or techniques that your teachers did?

Phrases, no—philosophy of teaching, yes. I am totally and overwhelmingly influenced by Mr. Remington's teaching, and to some degree by Roger Thorstenburg. I would classify my teaching as being almost a carbon copy of Mr. Remington's. Not that I try to think back and say "what would Mr. Remington do?" but I am so influenced by him that is what I do. I play or sing, teach by concept, and I don't over analyze playing or look at things from a mechanical point of view. From a teaching perspective, I try to be a carbon copy of my teacher, and I am happy about that. I wouldn't trade it at all.

What made you decide to go to Eastman?

I always had a desire to go on to something big, but I really don't remember why I decided to go to Eastman. I was in student MENC [Music Educators National Conference], and I saw an advertisement for Eastman. I wrote for information, and went to St. Louis to audition. I had to do an interview, play a solo, play

piano, and take a theory test. I got accepted, and I went without a vast understanding of what Eastman was. I was a little ignorant of what I was getting into. I guess I was a little bit lucky. Not only did I wind up studying with the best trombone teacher in the history of mankind, but I attended a great institution and it was the right time in my life to go there.

When you attended Eastman, what was your focus—playing or teaching?

I wanted to be a symphony player, even though I already knew I could go back to McPherson and be a band director. They had already hired me, but I had to go and get a Master's Degree. I knew I had a job in teaching, but in my mind I was always wanting to be an orchestral player. I wasn't planning on taking auditions at that time. Becoming a soloist wasn't an option, because the career of trombone soloist didn't even exist back then. I worked hard for Mr. Remington, and the materials he gave me were mostly Rochut and Blazevich, so I became familiar with reading clefs. He also gave me the Bach Cello Suites and a wide gamut of standard trombone literature. It was my first acquaintance with that. It was marvelous. I didn't do excerpts, but I did a solo each semester, and a Master's recital. They were surprised at McPherson when I called them to come back. They thought it would be two years, but it took me a year and a summer. I was intent while I was there. I took fifteen hours a semester. Looking back upon it all, McPherson had prepared me very well for Eastman. I had to take a remedial

theory class, because I didn't know the Eastman terminology. In hindsight, that was the best thing that could have happened to me. The remedial class was taught by Allen Irvine McHose, the author of the textbook.[142] I was always good in theory, but McHose opened my eyes to music theory. He based everything on Bach chorales, and it made everything about music theory come to life for me. It was great. I was successful as a player, too. Right off the bat I auditioned and was accepted to the Principal trombone position in the Philharmonia Orchestra at Eastman, and I did that for a semester. I never played in the wind ensemble. In my mind it was even a notch above the wind ensemble. I played under Howard Hanson, Frederick Fennel, Herman Genhart, and Paul Dudley White to name a few. It was a terrific experience. I took a conducting class with Paul Dudley White, who I thought was a genius. I was also surrounded by good trombone players. The players I was around would have included Dave Fedder, who went on to play in the Baltimore Symphony and then taught at Peabody. I was in orchestra with Roger Bobo. Larry Campbell, who replaced me at Louisiana State University, and Pete Bowman. Later Bob Braun, who played with Buddy Rich, Ralph Sauer, Sonny Ausmun, Donald Miller who was in the Buffalo Symphony. Dave Richie who is still in the Rochester Philharmonic, and George Osborne, who

[142] Allen Irvine McHose, Basic Principles of the Technique of 18th and 19th Century Composition (New York, New York: Appleton-Century-Crofts, 1951).

played in the Dallas symphony. We used to do quartets—Osborne, Dave Fedder, Richie, and myself.

Did you play quartets for enjoyment or because they were assigned?

For fun. Remington never had to assign anything like that. In those early days, also, jazz was negative. Now things have changed greatly. But back then four of us would gather at someone's house on Saturday afternoons and play jazz quartets. That was Dennis Good, [who is a] Nashville studio player, Chuck Mandernach, who played in the Dallas symphony but switched over to the commercial realm and still has his own studio in Dallas. I don't remember who else played, but they all went on to be successful in commercial music.

Did you work at McPherson very long before you returned to Eastman for your Doctorate?

I taught at McPherson for four years. That is another important segment of my life. I had big ideas about making McPherson a famous music college, and did every thing I could to make it one. Little did I know at that early age that it was probably impossible for that to come about, but how was I to know at that young age? I had a good band, and I recruited from the local towns. I had probably ten kids from Canton who might never have gone to college if I hadn't recruited them. We made a recording, and it was a good band. We had especially good brasses. The most prominent student from that era would be Dale Marrs, who later went on

the become principal trumpet in the Stuttgart Philharmonic for twenty-six years. Jim Burnett was a good trumpet player, and he's teaching out by Reno, Nevada now. I started playing in the Wichita Symphony during that era, and I played there for three years. That too was an influence. There were many good players there, especially trumpet players. The principal trumpet there was a marvelous player, and I learned a lot from him as a working musician. I started doing my Doctorate in the summers at Eastman. I did three summers and then did a summer and a year and a summer again on my Doctorate. It was a good plan for me.

You eventually had to leave McPherson, though?

Putting things into perspective as a trombone player, how I teach, why I teach, techniques, all of that was already formulated while I was an undergraduate at McPherson. I worked on my Master's with the idea of being an orchestral player, knowing that I would be teaching at McPherson. During the four years I taught at McPherson, and the three years I played in the Wichita Symphony, I was still heading towards being an orchestral player. When I finished at McPherson, they tried to get me to take a leave of absence and come back, but I resigned. It wasn't that I didn't like them, or anything like that, I didn't want to do that for the rest of my life. I wanted to be a trombone player, and be more focused on trombone playing. It wasn't that I didn't like band directing or wasn't successful at it—I still wanted to be a trombone player or teacher, whatever the case may be. I wanted to

be a trombonist. All those years there I was progressing as a player. During my year at Eastman I was intent on playing, doing coursework, starting a dissertation, and looking for a job. I had one interview, in Wynona, Minnesota. I was offered the job, but I didn't take it. I thought that if I was going to do the same thing I might as well go to McPherson. In the springtime the Chicago Symphony had an audition. As I remember, Mr. Remington was not very encouraging about that. He felt I was more in line to be a teacher. He had had some bad experiences late in his life as a player, and he was cautions about guys going into the playing business. Especially in Chicago, because they had reviewers who would rip players apart. He thought I should be a teacher of the trombone. I didn't exactly go against his wishes, but I went to Chicago without his blessing. I was always glad that I did that. I did really well at the audition, and made the finals. The guy that got the job was a really fine player and a nice guy, so I lost out to a good guy. I had to play "Bolero", the "Rhenish", "Symphonic Metamorphosis", and that was it. If they said "thank you," that was it. If they didn't say anything, then you stuck around until the auditions were over. I got to stick around, and it was a good experience. I am glad I didn't get the job, probably, but I am glad I did the audition. I had resigned myself to staying at Eastman another year, but the job at Louisiana State University came open. They called Eastman, and asked "are there any trombone players there?" I went down and interviewed, and got the job on August tenth.

Were you still working on you dissertation at that time?

Yes. I recall going to the library and working on my transcriptions every day for an hour or two at lunch. I was very religious about it.

Did you have to do a Master's thesis?

I did a little thesis on the Bozza Ballade. A discussion, with an analysis. It was good for me to jump through the hoops. It is so easy now, from a mechanical standpoint, to do a dissertation now, with computers. You don't have to use carbon copies. It's easy to insert a paragraph, or change things around.

While working at Louisiana State University, then, you got your Doctorate?

Yes, and I stayed one more year. While at Louisiana State University I did the jazz ensemble, informally. I took the band to contest my last two years there. I had a great band, but they didn't win the contest. I can remember walking around the streets of Mobile wondering why I didn't win. I had good players, but I got beat out by a band full of guys who had been out on the road. Baton Rouge sits right by New Orleans, the heart of jazz. I had a Doctoral student who wrote all my charts for me, and he was a great New Orleans jazz pianist and writer. I did a piece my second year by Al Battiest, a great clarinetist. He was on everyone's albums. He was on a Wynton Marsalis album. He's a good teacher, too. He was in my band, and I didn't win! I decided that if I was going to stay in the jazz business, I had to get in it all the way. I had to either get in it, or get out of it. I

decided that I wanted to play the trombone. I heard of the job opening at the University of Oklahoma. I interviewed and I played a recital. I was offered the job, and I took it. They offered me the job of assistant dean at Louisiana State University, and offered to match the salary at OU, $4,000 more than I had been making. I know it doesn't sound like much to you young guys, but it was a lot of money back then. I had already made a commitment to OU, and I didn't want to break my word. I told them that if I was so valuable that they should have offered me the raise and position earlier. I also wanted to focus on the trombone, and that's what I have done at OU.

Have you had any particular experience in your life that has changed your outlook on the trombone, your musical philosophies, or the way you look at music?

Not really, other than hearing really fine players like Becquet and Watrous. They have really influenced me as an artist.

Have you written any articles or publications of which you are especially proud?

No, not really. I've written a few articles, nothing earth-shattering. There is an article in the Journal I wrote about finding the oldest solo written. I did a superficial observation on the way that a person's native language affects the trombone. The most pronounced problems are encountered in China. Their

language doesn't have any consonants.

What is your current performance schedule like?

Very erratic. I like to perform, and I try to do a lot of it. I try and do a recital each semester. The further along I go, and the older I get, the more I practice, however.

How did you get involved with the ITA [International Trombone Association]?

The very first Workshop was in Nashville, and Mr. Remington was the headliner, the honored guest. I had just finished my Doctorate, in the spring, and I went back to go through graduation. I went to visit Mr. Remington, and he told me about going to the workshop. My schedule didn't allow me to attend the workshop. The next year I moved to OU, and got the trombone choir going. The second year at OU, I took them to the MENC [Music Educators National Conference] convention in Atlanta. In the audience, unbeknownst to me, was Henry Romersa, who organized the first workshop in Nashville. He came backstage after the concert, and said "we've got to get this group to Nashville!" So the next year we were in Nashville. That was my first exposure to these people. I took the group a couple more times to Nashville. By that time people were asking me to do things in the ITA and I was agreeing to do them. I served on a committee, then another. I never campaigned to be president, but because of my activities I certainly knew the organization well. The nominating committee asked me if I wanted to be

considered for president, I said "Yes", I was elected, and there I was. There were certain areas where the organization needed work in my opinion. They needed more organization and internal structure, as well as that fact that despite the name ITA, they weren't international enough. I set those two things as my priorities and goals during my two year term as President. I put the organization on solid financial footing, and started a Life Membership Program, with the money in an endowment. I also established what I call a "foundation" for people who donate $1000, which also goes in the same endowment, so we had a solid financial structure. In an organizational sense I took off one semester and went around the world, organizing trombone associations in lots of different countries to create an international awareness of the organization, which, in hind sight, has caused some growing pains, and some bad and good things to come about for the ITA. In my opinion, not everyone sees the ITA as interested in them. It is sometimes seen as an American organization. Every decision made favors the Americans and I see that as a problem. It also sounds right for a guy in, say, Ethiopia, to become a member of both the Ethiopian Trombone Society and the ITA. That sounds good on paper, but where does the Ethiopian man get the money to join a professional organization? That has created some problems also, but the growth has been healthy. I still remain sort of the unofficial ambassador to international concerns.

What are your long range and career goals, and how have they evolved over

time? What sort of goals do you see setting for yourself in the next twenty or thirty years?

I don't know that I have any new ones. Just get better, keep promoting the trombone, and pass on the love, desire, and commitment to the trombone and to life in general. Not just the technical side, but everything else that goes along with being a trombone player. The next generation. You meet all these people in other countries and you have something in common. I was just thinking about that the other day in Kazakstan. These people have their own ethnic background, and the Russian society was imposed upon them for forty to seventy years, so some of that is inherent in them too, now. They are not Christians by faith, they are more Muslim in their perceptions. You can go there as a trombone player and no wall exists. You an work together, and share the same goals. I like that.

If you never played the trombone or pursued music as career what do you think you would be doing now?

I can't picture that at all. I wouldn't want to do anything else. Life has its own set of circumstances that it imposes on a person. You don't pick your parents, or the country you are born in. Those circumstance play a big role in everyone's life. Sports were a big part of my life, so coaching might not have been out of the question. I grew up on a farm, so I might have been a farmer, although that was not ever one of my aspirations.

Do you use a warm up routine in your own playing and with your students?

Absolutely. That is influenced by Mr. Remington. The warm up is not so much a warm up but a mental approach to the instrument. I don't know if warm up is such a good word to use. It is not a warm up at all. It is a daily approach to the fundamentals of the instrument.

Did Mr. Remington make up variations of the warm up for different students?

It was pretty much the same at the beginning. Long tones, legato tonguing, and some lip flexibility, then you might branch out. Nowadays, some students feel like they have already played all that, and don't like to go back and do it over again. That is hard for me to relate to, because I was not a rebellious student. I don't know how Mr. Remington dealt with that. I was not a rebellious student, and I never had occasion to observe Mr. Remington working with one. The fundamentals, tonguing and tone production, are extremely important. If you can do those things perfectly then you will be a fine player.

What is your recommended warm up routine?

[Wagner's warm up, which is excerpted from warm ups utilized by Emory Remington, may be found in Appendix 5 "The Remington Warm Ups Used by Wagner."]

When a student plays the warm up, for what are you listening?

I am listening for exactly what I feel the ideal is for each of those fundamentals. I

am trying to have them do a steady process of improvement towards attacking a note, releasing it, sustaining it, and developing flexibility. I listen from a high level artistically, and I am always trying to make them move up the ladder towards an ideal. It's a gradual process. I am trying to encourage them to improve by singing and playing along with them.

Does your tonal concept change from student to student, or do you have a single goal?

I think my concept is the same. I know that every individual is going to sound differently. Every thing in the lesson is based on working towards a conceptual goal. That, in a nutshell, is the whole synopsis of my teaching. The warm up and everything else I do in the lesson is based on that. I am not an analyzer, and I can't hear a student play a few notes and necessarily tell them anything that will make a difference. I work with concepts. Every student is the same in that regards. Sometimes I think that I am a poor masterclass teacher because I don't have a series of gimmicks to use on students. I am a long-haul type person. I don't have any secrets or quick fixes. There are a few things I come up with for certain people, and I am not against machines for building lung capacity or whatever. You may say something ten times for a student and then it will finally click, and after that the student plays differently. Suddenly it works.

What warm up routines have your teachers used with you, and what concepts

did they stress?

I use the Remington warm ups.

When rehearsing your trombone choir, do you start out with this warm up routine?

Always.

Should the warm up be played musically, or is it merely a technical device?

That's the whole deal—it is a musical device.

Some teachers instruct the student to adjust their slide positions for tuning purposes during the lip slur exercises, while others feel that the slide position and intonation are not as important as a steady airstream and concentration on the purity of the slur. How do you feel about this and why?

Mr. Remington never did any of that. I have started to do it more, but it depends on the situation. Mr. Remington's approach was to get them as simple as possible, and work on the concepts. People would come to him and show him their warm up, and he would say "play me a B-flat" and it wouldn't sound very good.

Has your warm up routine changed during the years that you have been teaching?

No, it's always the same. I think about it, but I don't change. I believe in the Remington warm ups.

How many minutes would you allocate for a warm up routine during the first

hour of practice? How would you allocate the remaining time?

I just go by the needs of the student. I usually spend a certain amount of time, then I go on to something else. I try to get the warm ups up to a certain level, then I try to use the concepts on music. Next lesson, maybe it's a little bit better. You can't play all the warm ups until you can triple tongue and do some other things, so I don't just stick to one thing until it's mastered. I try to have it all going at the same time.

How do you teach a beginning trombone player to tongue?

I don't know. The older I get the more problem I have with tonguing. I was always taught that the tongue should hit at the top of the upper front teeth, but as I got older I realized that mine wasn't doing that. I think that confused the issue somewhat. With a little kid, I have them say "tuh" and have them vocalize a few times. One common pitfall, especially with kids, is the end of the note. I teach it totally by having the person make a diminuendo until there is nothing there. First of all, the student has to learn the concept that they should not push the note at the end. For example, I am teaching a young girl who is a beginner. I was on my way to the trombone workshop in Las Vegas, when I saw another trombone case getting ready to be loaded onto the plane. It turned out that this girl's father was taking her to the ITA Workshop. She had a wonderful time there, and also arranged for some lessons with me. She had pretty nice tone, attacks were okay,

but the end of the notes were terrible. I made her write down the exact day and time we corrected that concept, so if she was still playing the trombone thirty years from now, she could point to that and say "that's where it turned around."

How do you teach legato tonguing? How would you teach a young student or freshman to legato tongue?

Just the same way, by concept. I would have them make sure that the mouth goes [singing "da-da-da-da-da-da" with a constant flow of air].

In analyzing the syllables that your demonstrated, and in attempting to transcribe it into manuscript form, the syllables you sang might be interpreted as an "r"—one stroke of a rolled 'r'. Would you agree with that?

"Ra-Ra-Ra"? I think more of a "dah," D-A-H. But I don't mind the 'r'. "Rah" is fine. They hardest part of the legato tongue is the breath, in my opinion. You must first of all concentrate on a constant airflow—that is the secret. It is never the tongue. Never the tongue. There are two common pitfalls—chopping the phrase up [singing] or giving the notes and extra push with the breath. Keeping an absolutely constant airflow is the hard part.

How do you teach a student to have a constant airflow?

I do it all by concept. I sing or blow air [gesturing with an open hand moving away from his mouth while silently mouthing the word "hah" while blowing a relaxed stream of air] through the horn so the student can hear it constantly in the

horn, or rarely I will blow a piece of paper against the wall with the breath, and then tongue while doing that. Sometimes I use my hand movements to visually illustrate the air movement, showing air moving out of the bell so it never stops. Sometimes I have them imagine a point on the music stand, and have them blow air out the bell onto the point so that it never stops, even though they tongue. It all goes back to the long tones. I make sure they have the tone and air going, and then add the tongue.

So it all relates back to the warm up?

Yes, exactly. It's totally concepts.

What about a student who smears between notes in legato?

That is coordination. It goes back to the tongue itself. You have to give them a concept of getting the legato tonguing correct, and then coordinating the slide with that. Depending on the nature of the problem, I generally try to get them to tongue on just one note. And then move the slide while keeping the tongue exactly the same. It is important to keep the tongue exactly the same. Then I add more and more complicated slide positions.

So you really do not worry about the percentages of wrist versus arm movement?

Not at all. I don't even notice that in my students. I have a freshman student from Yakima, Washington who is a national merit scholar and a wonderful player. In

juries this semester my colleagues commented on the way she was holding her slide, and I realized that I had been teaching her an entire semester and hadn't noticed how she was holding her slide. I think one time I asked her about it, but otherwise I don't look—I only listen. It's not a problem with the way she plays.

Do all Remington students hold their slides the same way?

No. To my knowledge, Mr. Remington never mentioned how to hold the slide. My philosophy, and I think it would be his, is that when you work with a student on musicality and get them to play a phrase in a musical manner, the technical details take care of themselves in order to accomplish the musical result. Not only does that apply to technique, but everything. I just go by the sound. I sit on the left side of the student, and one time I had a student who puffed his cheek out on the right side. I never noticed it until he played on stage one time. If a student is having difficulty with a puffed cheek or something like that I will sometimes call attention to it, but it really doesn't usually help—they still sound like they sound. There must be something else involved.

How do you teach a student multiple tonguing?

Being old fashioned, I start with the triple tongue. My experience has been that anyone who can triple tongue can immediately double tongue, but the reverse in not necessarily true. Students who can double tongue can't always triple tongue right away. I like to do that right away, even in the first year. It's a great exercise

for the tongue, and an embouchure developer, too, because you have to keep the embouchure still while the tongue moves. I have one student who is a beginner, and we have had about six or seven lessons together, and I just taught her to triple tongue. It doesn't have to be very fast, or for very long. Beginners can even start by the second or third week. With the new era of "doodle-tonguing," I never even teach it, but I can now do it myself. I have no experience in teaching it myself.

Do you feel that the double tongue is the most versatile form of tonguing?

Well, it works both ways. I don't think Watrous double tongues very often. I don't think he plays much music that requires double tonguing. A trombonist has to go down a narrow path of only jazz, and be at the highest professional level of jazz to be able to afford not to double and triple tongue.

Given Watrous's gifts, he could probably pick up double tonguing quickly if he wanted to.

Yes, one or two hours and he would probably do just fine.

Should all notes be tongued in a legato passage or should natural slurs be used?

I believe in tonguing everything, in classical music. It all sounds better that way. I had an interesting thought this week, though. A singer doesn't start every note the same way. How do they get away with that? I think that it is probably the constant airflow that makes the legato, and not so much the starting vowel or

consonant.

Some teachers, such as Herbert L. Clarke[143], advocate anchoring the tip of the tongue against the lower teeth. Do you ever teach or use this?

No. The only thing I can figure out about that is maybe Herbert L. Clarke used this as a conceptual device to teach tonguing. I do believe the that point of compression of the tongue is not at the tip, but back a ways. The point of the tongue is insignificant. I don't see how they could tongue that way.

Should the tongue move differently when playing low or high notes?

Yes. The back of the tongue moves differently, because of the different vowel sounds. The point, the tonguing mechanism, is not necessarily different, just the back of the tongue.

How do your philosophies of tonguing compare with those of your teachers?

Oh, the same, I think. I don't recall Mr. Remington ever saying anything about tonguing at all.

When he sang the warm ups, how did he sing?

Yes, with that open throat like you are doing. Also, when singing the lip slurs the vowel sound would change.

So perhaps he spoke more to your subconscious mind?

When you played he sang along with you, and you tried to do it just like him.

---

[143] Clarke, Characteristic Studies.

Are lip flexibility exercises the only instance where Mr. Remington specifically used vowel sounds?

He probably used them subtly all the time. When he sang the warm ups, there was a vowel change.

What is your philosophy about interpreting accent and dynamic markings in music?

It all depends on the phrase, the style of the music, the ensemble, and all the other musical factors involved in performance. It may even vary from moment to moment. The duration of the note also affects how you perceive it aurally. [A long note] is perceived differently than [a short note].

Are there any occasions where you would teach a student to "cut a note off with the tongue" when playing classical music?

No, not with me. Stravinsky should be very short, however. That is a tough one. When you get down to it, the tongue may not ever be what cuts a note off. It may always be the breath. When we use the expression "cut the note off with the tongue" we usually mean "don't do anything extraneous with the breath," like this [playing some notes chopped off very shortly], I think. When I do this [adding a breath release before stopping the note with the tongue], the breath stops. If I do this, then it's not so bad. There may be occasions in Stravinsky and others that the note needs to be stopped and you don't dare add any extra breath.

When a student plays a passage with staccato releases in a fast tempi, is there a difference in release depending on the speed? When playing slowly the releases are breath releases. When playing at faster tempi, should the releases be like this, or should they be a copy of the slow version?

A copy of the slow version, but with continuous air going on. Philosophically, there should not be a difference between the slow and fast versions. My philosophy is: don't worry about it. Just make music. It may not be the throat that stops the note, it may be the big toe or the sinus cavity. It should be done by concept anyway. I don't analyze that. I try to get the student just to do it. I say "here's how it sounds," and I try to get them to match it, to accommodate all of the parts of the body and the horn that they need to accomplish the result that is required. Anytime I have tried to break a thing like that down to a student I have never had success anyway. Why bother, it's a waste. That's me speaking only.

Do you vary lip flexibility exercises to accommodate the needs of individual students, or do you require all students to use the same series of lip slurs?

I have them play the same thing. I like to go on to musical things.

How do you teach a lip trill?

I tell the students to practice lip slurs to strengthen their lips. In a lip trill, the idea is to get the lip lined up between the notes so that it is not stable in either place.

In lip slurs, do you have students play 6th position or use the trigger?

I have them go on out. Every trombonist needs to learn to play out there anyway.

Do you have bass trombonists extend slurs into the valve register?

Yes, that's good for extension of their range and utilization of their valves.

Do you use lip flexibility to increase the high range?

Yes. I sometimes use the same sort of approach that Carmine Caruso used. It's a good range building concept.

How do start beginners on lip flexibility exercises?

With a concept again. I demonstrate for them, or frequently as a remedial aid with students I get them to buzz the slur on their mouthpiece. I have them buzz a siren to get the muscles and constant air flow working. I have them work to get rid of the jerkiness and instead get a smooth glissando. It's a gradual process.

When you play the warm ups, do you think you are buzzing a siren or a long note with a rapid change between notes?

A siren. I think that the change between notes is gradual, not a jerk. You overcome that problem as an artist player, but in fundamental training it is important. The vowel sounds change as well.

Does a particular vowel sound correspond with a particular note?

No, only with different ranges.

Is smoothness or speed more important in lip flexibility?

Both.

In The Trombonist's Handbook,[144] Fink states: "Some players approach all notes from an upper register setting. Then they think of all other notes as being low notes. To slur up, they think of returning to their normal setting."[145]

How do you feel about this?

That's a good idea. It's also a good way to practice. It sometimes helps to start on a note you are having trouble with, and think of that as home base.

What do you mean by "playing on the top side of notes?"

On every pitch, your embouchure can move to make the notes sharp or flat. I like the idea of playing as high up on the pitch as possible without straining, so that there is a secure notch there. It helps the higher overtones in the overall tone speak more clearly, and gives a prettier, more beautiful tone, as long as it's not forced. Even for a bass trombone.

Do you use any exercises to develop slide technique?

No. If someone has a particular problem I may develop an exercise. If they are very slow with the slide I may have them do some rhythmic counting to develop speed of movement. I might also have them tongue a lot of notes to develop quickness of the slide. I worked on that myself a lot this fall. If you play a valve instrument your finger moves in rhythm. I tried to do the same thing with my

[144] Reginald H. Fink. The Trombonist's Handbook (Athens, Ohio: Accura Music, 1977).

[145] Ibid., 20.

slide. I would finger a passage and move the slide in rhythm to develop quickness.

How do you feel about stopping the slide for each note, even on a chromatic scale?

I think that depends on the speed. Most of the time you will stop. The reality is that you won't stop if you are going fast enough. I think Remington would have been a continuous slide person, and I feel that I am in that category. Any lengthy pitch you would have to stop a little bit.

Who were Mr. Remington's teachers?

He was influenced probably by Schlossberg as much as any brass teachers. He was influenced by singers. No one taught him anything. He didn't have any teachers. He just grew up singing and playing the trombone. He didn't really study with anyone. He just tried to do what would sound the best musically. He was very good, too. Remington would analyze things, perhaps, but in a different way. For instance: he used the legato tongue to tongue every note in a slur. That was a novel concept in his time—he was the inventor of it, so to speak. To shape his mental processes about it, he told me one time that when he was a kid players from the New York Philharmonic would sometimes play jobs in Rochester. He could remember an old German horn player turn around and say to him, "Keep playin' that way, Sonny, 'cause then you can play along with the valve instruments, instead of just smearin' all the time!" That was a big influence on him, and it

encouraged him to keep pursuing the study of legato playing. I know when he sat second chair in a Navy band to Gardelle Simons in Chicago when he wrote Atlantic Zephyrs. That was the only time he was ever out of New York. He heard all the performances of it for several years. Whenever they came to a melodious passage, Gardelle Simons would say "You play that." He was playing with the [legato] tongue, and Gardelle wasn't.

How do you feel about alternate slide positions?

I am very moderate in my use of alternate positions. Probably the older I get the more I use them, not because of the aging process, but because I just get tired of things not being clean. For example, I was just working on the David Concertino today, trying to play a fifth position B-flat when it goes to a G-flat. Basically, though, I only use alternate positions in unusual situations.

What exercises do you use to improve technique?

None, really. I just introduce the concept of the trigger. I just found a new book that I like—Fink's Introducing the F Attachment. There is a great old Ostrander book that I used to use. I don't use the trigger for anything higher than c. The Aharoni book is good but it is very expensive, and the Gillis books are good, also.

Are there any concepts a person needs to know other than press the valve down and releasing it?

Constant air flow. Pitch—the positions have to be extended.

Do you have a system for tuning the F attachment.

Absolutely. I tune it so the low b-flat and c are perfectly in tune, with no change of position. The low c will be in tune, and the low F will be a little flat. That is as opposed to tuning f and F.

How do you feel about all of the new valve designs?

We are in a transitional phase right now. Who knows where it will lead?

Is there a reason why you play along with the student rather than sing along with the student?

I don't overanalyze that. I do both, and sometimes not at all. When I am really teaching a concept, I usually sing. If I am trying to get them to stand on their own two feet then I don't sing. I either sing with a purpose, or don't sing with a purpose. When there is no purpose other than playing better, I play. There are reasons to play along with the student: to get the student to play out more, intonation, and to get used to playing with another trombone. There are other reasons, too. I use the tape recorder more and more in my teaching, also. Testing volume levels, getting students to play out more, getting students to really hear themselves.

Should the warm up be done by the individual prior to the lesson time, or during the lesson itself?

I believe the warm up should be done in the lesson, not ahead of time. It is a

valuable part of the lesson itself.

Do you approach legato study differently for bass trombonists?

It's all the same. I might extend the range on down for bass trombonists.

What scales do you regularly use in your teaching?

I am not overly into scales, perhaps not even as much as I should be. I use them as a means, not an end. They are a tool to use in teaching other things[example] Probably I should use scales more. A student who can play their scales perfectly has not necessarily achieved anything except being able to play three scales.

Do you use different scale exercises with students of different ability?

Not really. If a student is really advanced I may not do scales at all. I would probably do something else.

Do you use "false tones" in your playing or teaching?

Not really. I have only practiced them enough to know how to play them. I spend most of my time on a horn with an F attachment.

Do you use the same horn for most situations?

I am more of a single horn man. For recordings I use my small horn.

Do you have any concepts to aid in low register study?

Lower the back of the tongue, proper valve sound, and proper utilization of the breath.

Do you have your students practice the valve notes?

Absolutely. It takes more air, and there is a vibration that is good for the muscles, and it is really good for the middle and high range. It really opens the student up. That may be why others would use false tones.

Do you ever work with bending tones?

No. Maybe it's a good idea, though.

Do you have any favorite positions for the high notes?

Nothing that would be considered unusual. High c'' is a pitfall for my students. They usually play it sharp. I like flat third position.

Do you have any special techniques to aid students in learning the upper register, other than practice?

No.

Do you prefer a slide or jaw vibrato in orchestral playing?

For orchestral playing I prefer a jaw vibrato. I am not against a slide vibrato, but I prefer a jaw vibrato. I do like a vibrato most of the time. Sometimes in orchestral playing you use no vibrato. I like to use a little vibrato for warmth. In the orchestra it is really not so much vibrato as warmth. It is a tone enhancement, not a vibration of the note. We don't match our vibrato in the section.

In section playing, solo playing, or both?

Both, a little bit more in solo. As an orchestral player you are governed a lot by the conductor also. For instance, I just played "The Hymn of Jesus" by Holst, and

the conductor asked that I not use any. A lot of times if I am working on a passage, especially a legato passage, I practice it with a slide vibrato, because I can always achieve it better with a slide vibrato. I can always move the air better with a slide vibrato, and the slide, too. One of the reasons, I think, is that you already have the slide moving. You can get away from the jerkiness, because it is already in motion. I think it is a great technique. When I play commercial music, I use the slide vibrato more. I don't use them simultaneously.

Which type of vibrato do you first teach your students.

I only teach jaw vibrato.

Are there absolute rules that apply to vibrato, or should it vary with the musical situation?

I think it should match the music. It depends on what you are trying to say musically. Volume is involved. The intensity or speed changes, depending on the music. The player needs to listen to music from many different styles and style periods, and try to use the correct style of vibrato.

Do you have students do any sort of exercises to aid in correct breathing?

No. The only thing I really get into is encouraging them to walk six or eight steps inhaling, then exhaling, and keep repeating that cycle. Otherwise I do very little.

What did Mr. Remington do regarding breathing exercises?

I never knew him to do anything about them.

Do students usually have similar breathing difficulties?

Yes, usually not enough breath, and increasing the capacity.

What concepts do you stress when working with a student on breathing?

I am a little different that Mr. Remington on that. He would always say "take as little as you need." Even though I agree with that, I have so much trouble with students trying to take a big enough breath to even play, that I am always trying to get them to take a big breath. I also try to get them to play a little too loudly, to strengthen the breathing process. The warm ups are very good.

Do you have a system for teaching intonation?

No. Just use your ear. I rarely do that in the lesson, mainly in trombone choir. Sometimes I use duets, but mostly I use duets to encourage students to read. They have to go from beginning to end without stopping. Mainly, though, I start with tuning chords, fourths and fifths, and get the students to listen to those things while they are playing. That is the only secret there. Intonation is a matter of awareness and adjusting, and it has to be a constant process. We try to listen for beats. Tone and pitch go hand in hand, also.

How do you have students adjust thirds and fifths in chords?

I do it all by ear.

How do you teach a student to play with good tone?

I try to get them to make the breath active, and have good concepts.

Do you find that most incoming freshman share common tonal deficiencies?

Well, there are categories of tonal deficiencies. Lack of breath is the most common. All of the tonal deficiencies are interrelated. Scooping the notes, for instance, also affects the tone. Another category might be having a loose embouchure, where the elasticity of the lips is incorrect, and the lips don't have enough tautness.

How do you correct a "pinched" sound?

That is a good question. I would work at that through breath, through volume,, through utilization of the low range, through playing a little too loudly, and through pedal notes.

What do you listen for in a trombonist's tone?

I listen for warmth, aliveness, beauty. I like a tone that's interesting, and has some action. I don't like a dead tone, I like a live tone which is going to require breath. A good tone is going to be open and free, and it projects.

If a student is interested in jazz playing, do you try to teach them to have the same tone as an orchestral geared student?

I try to teach them to have an orchestral type tone, and then they can revert to something else if needed. Regardless of the style, or whether it's tenor, alto or bass trombone, I have one basic approach.

Are there any players whose tone you have especially admired?

Michelle Becquet has my favorite tone of all time. Watrous sounds very good. Tone is also personality. I like Buddy Baker's tone. I like Phil Wilson's tone, and also many might not say that he has a great tone necessarily, but it is a very interesting tone. It is captivating. There is a personal aspect of tone quality. There are lots of different kinds of tone that I like.

What is the usual sequence of study you use with incoming students?

I feel that the student should be able to play Rochut, introductory clef studies, and have a certain amount of technique.

What sort of student would you look for if you were going to recruit?

Partially, anyone that's interested. Their tone, their approach to the instrument, their interest in improving. I look for their interest. Intelligence and desire are critical factors, but anyone can do it.

Are there any method books or repertoire that your teacher's used that you absolutely would never use?

My teachers used some good books. I don't have enough time in a four or five year period to get to all of the important literature. For instance, I love the Kopprasch books, but I hardly ever get to them.

Do you have any particular solos, etudes, or literature that you prefer using?

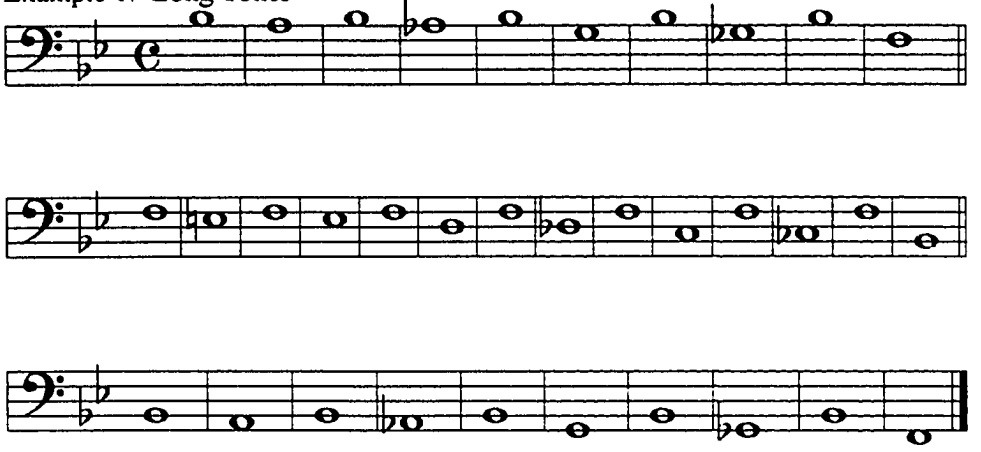
Not for fundamentals, other than the warm up. It depends on the age level of the student. Challenging the student without being too hard for them is always a

problem. I have the same trouble with trombone choir. It is a fair accusation that I play the same music all the time in trombone choir. On the other hand, I say to the students "then why can't you play those pieces well." It's a vicious circle to keep them progressing. It's difficult to play something well. I want to play at the highest international level of artistry. How to do that and do it right is very difficult. I don't have the answer for that. I want them to play at an international level. I like for every student to have a taste of every style of music throughout their course of study. One type that I never seem to get around to is avant-garde music. I should, but there is just not enough time. I like to make sure that the students have at least some knowledge of the Baroque era, also.

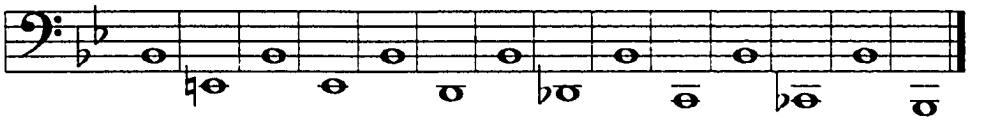
APPENDIX 5

THE REMINGTON WARM UPS AS USED BY WAGNER

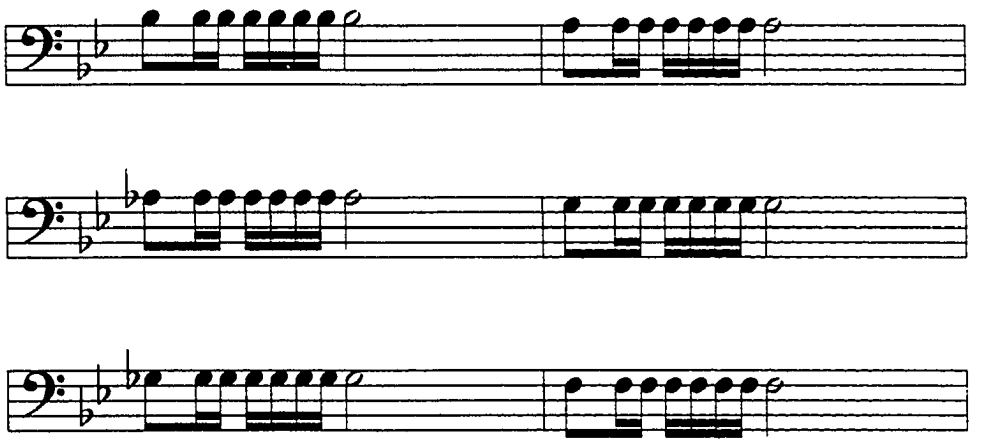
Example 1: Long Tones

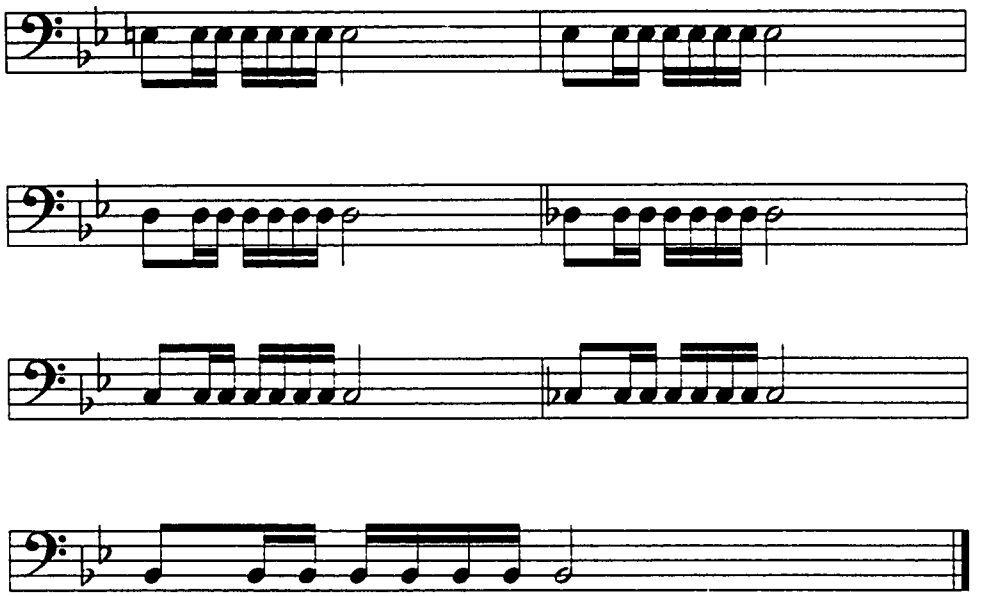


Example 2: Extended Long Tones

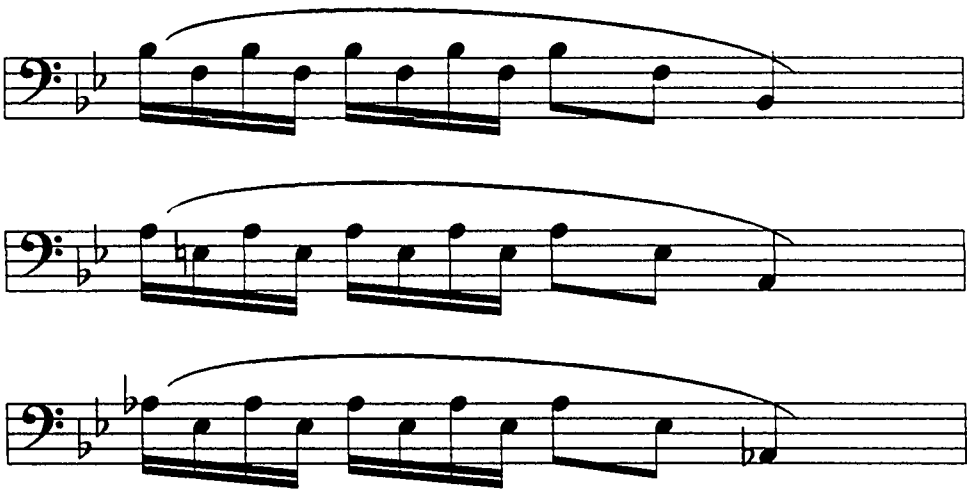


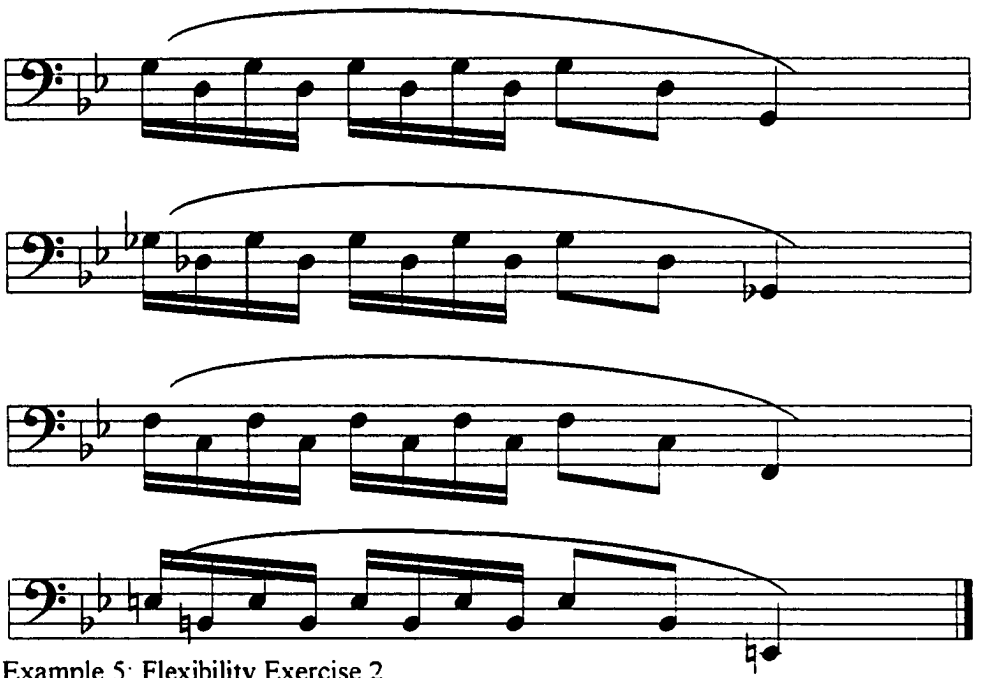
Example 3: Legato Tonguing



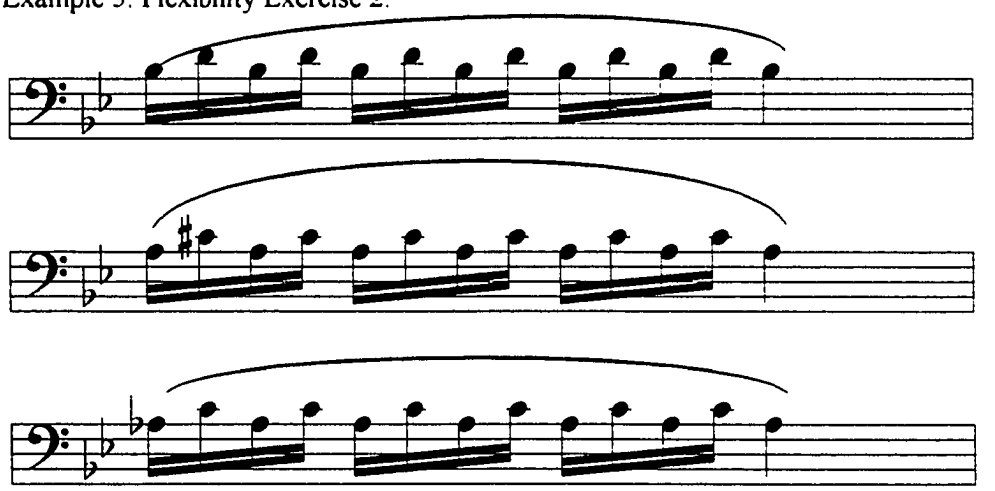


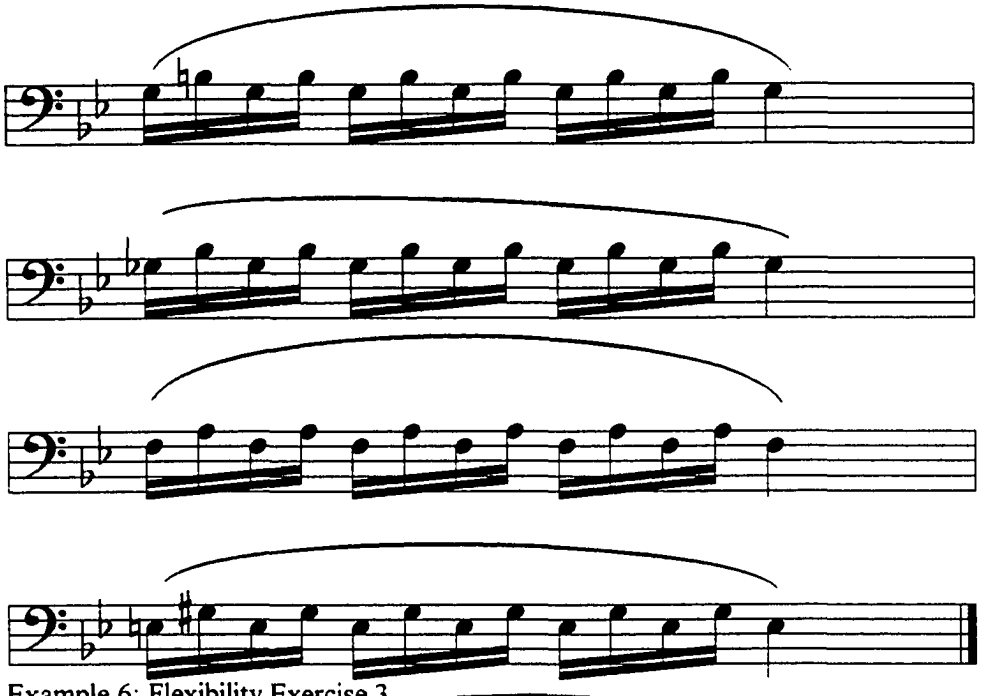
Example 4: Flexibility Exercise 1.



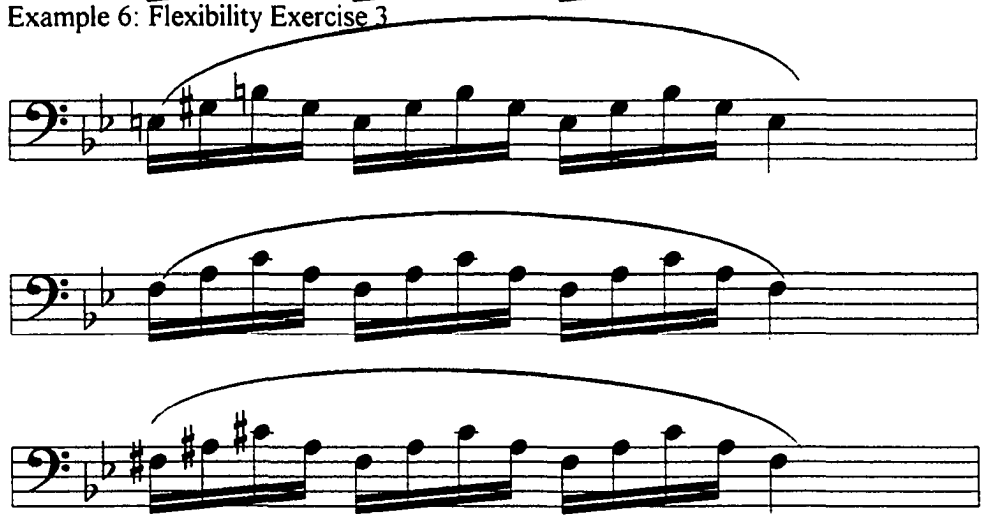


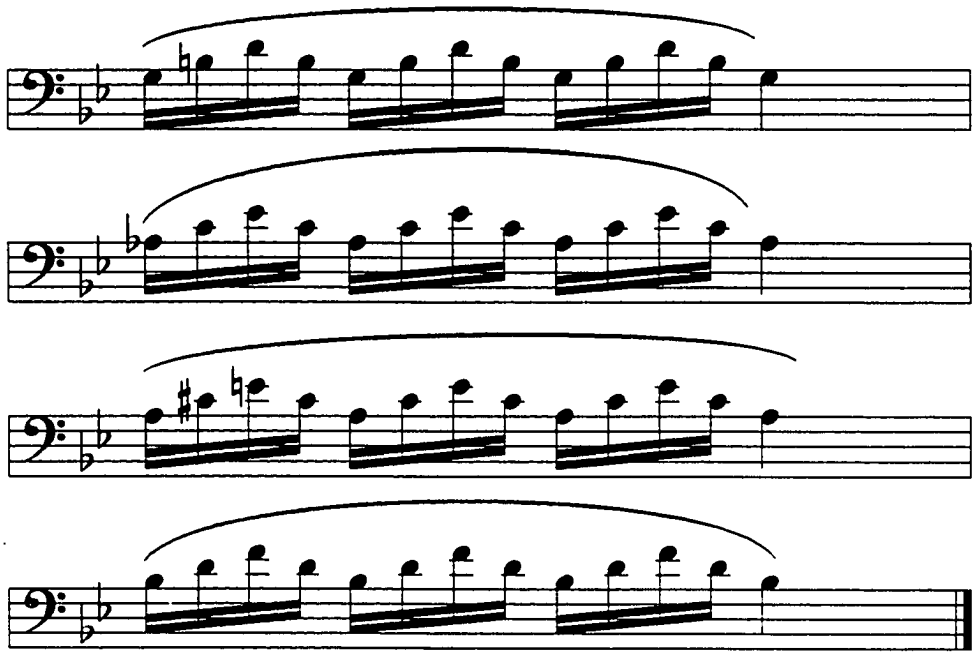
Example 5: Flexibility Exercise 2.



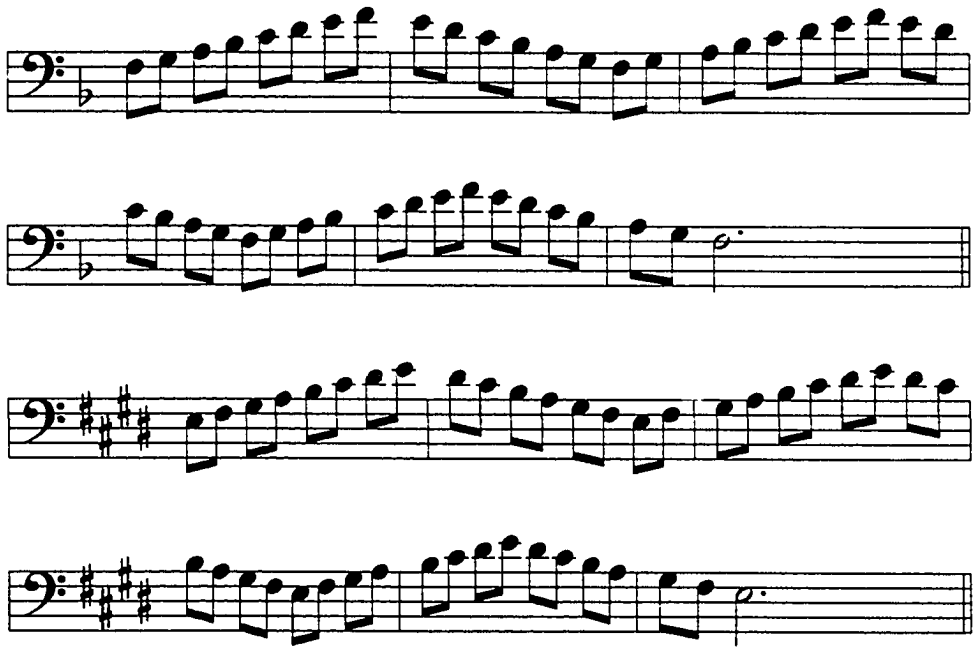


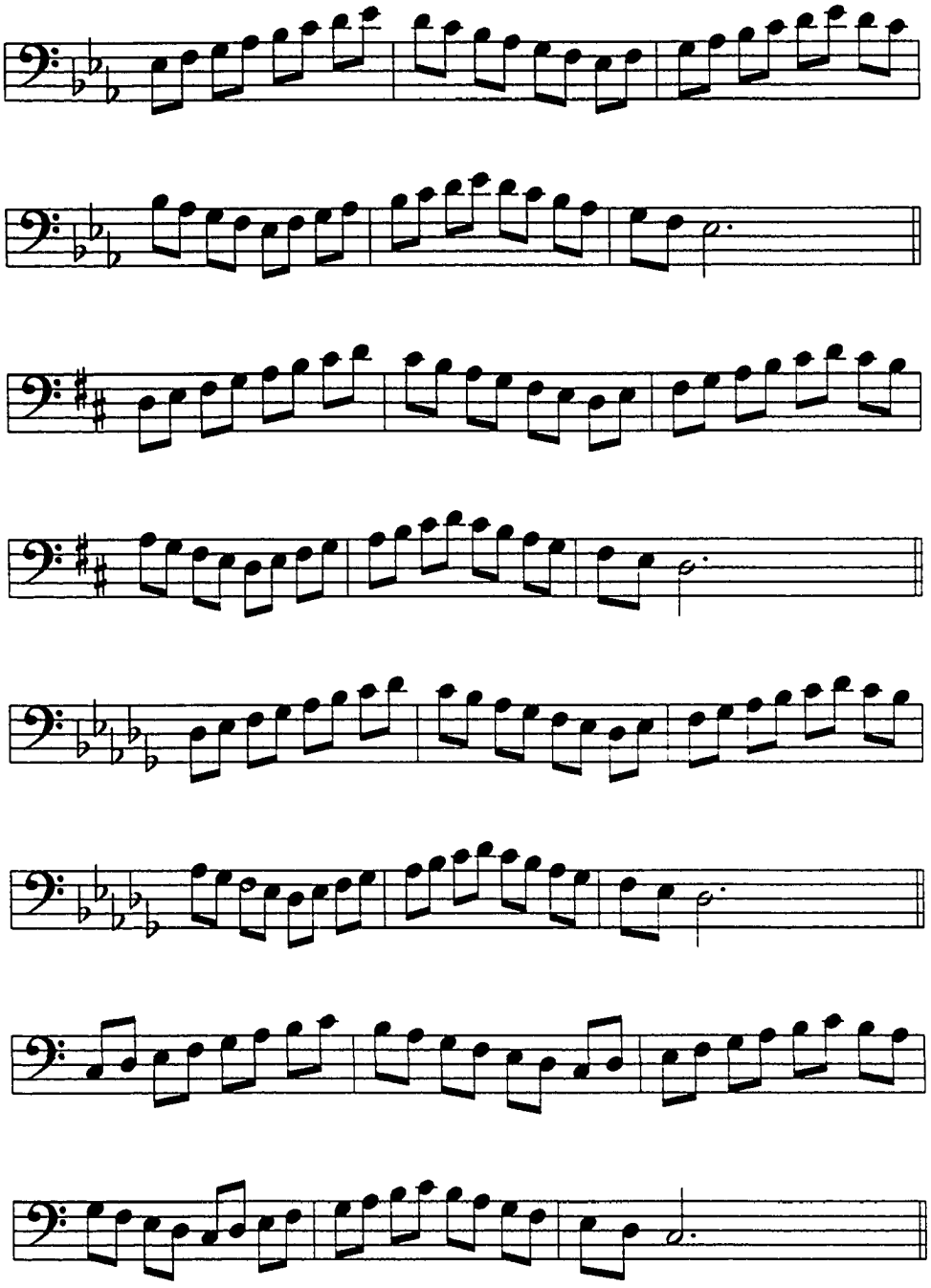
Example 6: Flexibility Exercise 3

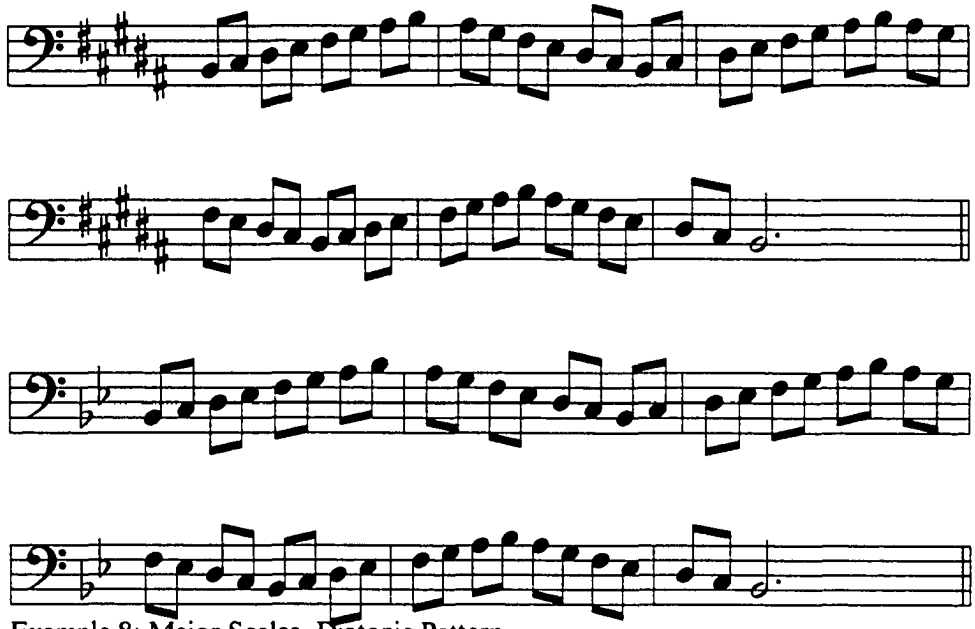




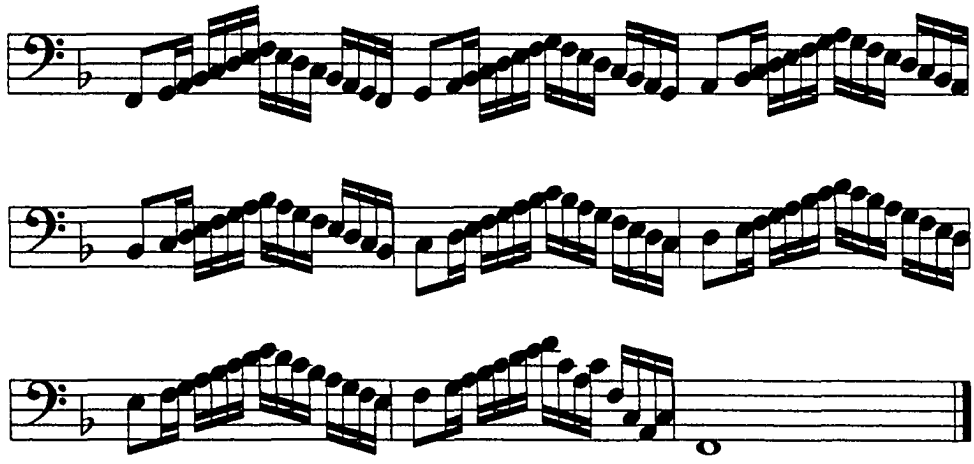
Example 7: Major Scales, Three Times, Legato

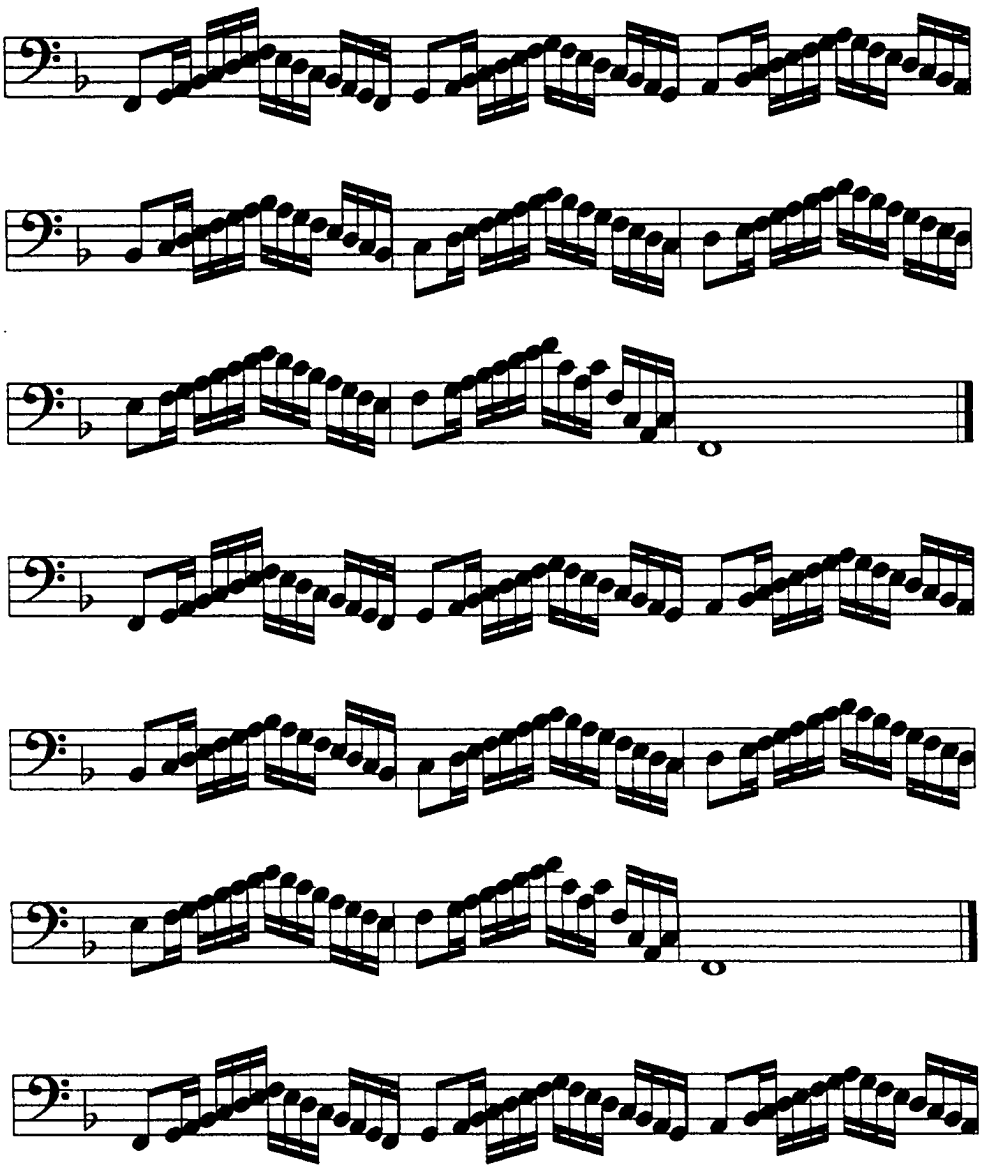


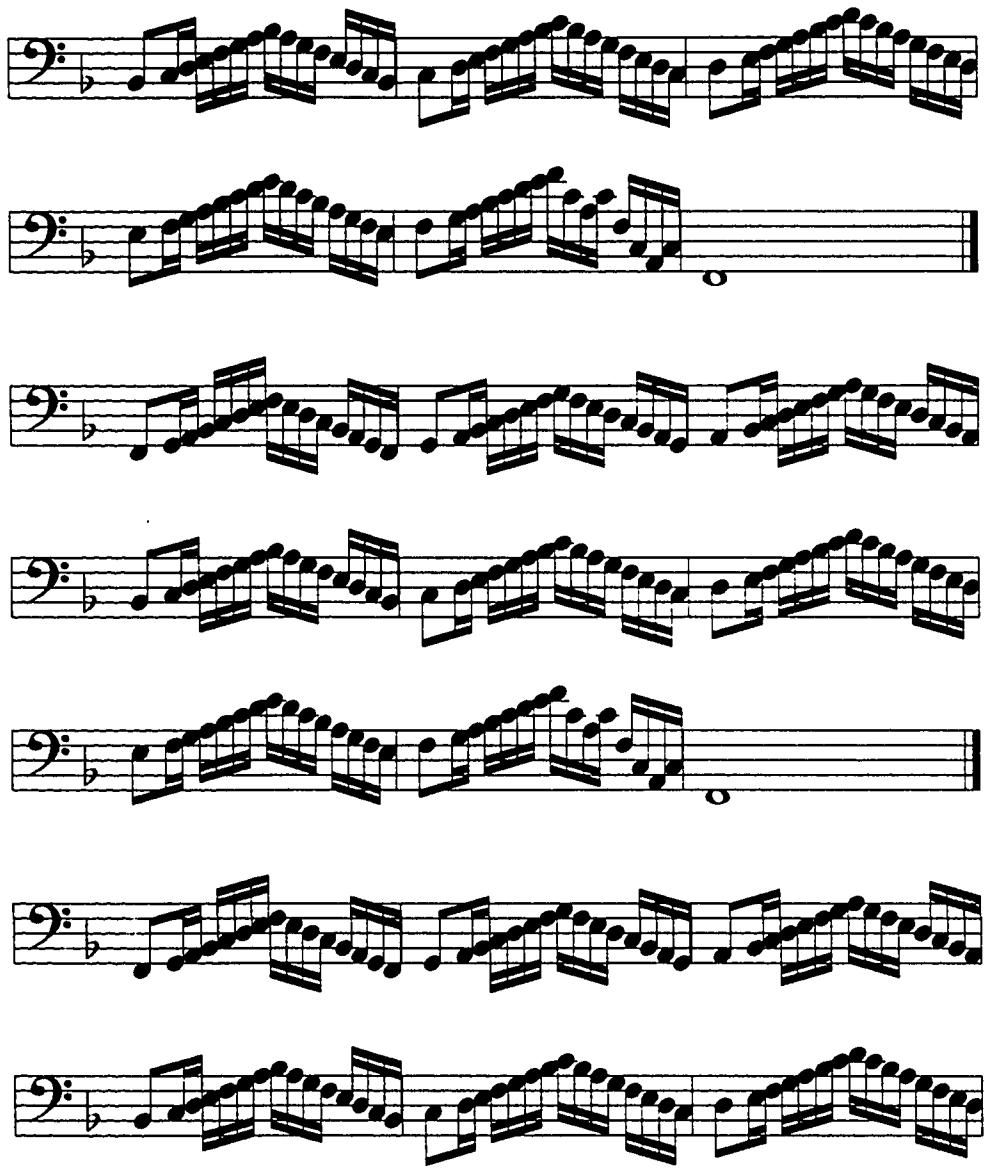




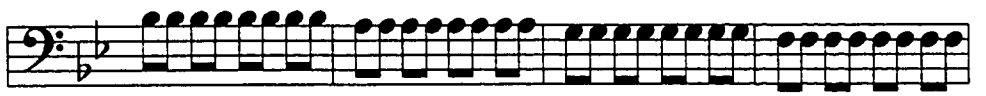
Example 8: Major Scales, Diatonic Pattern

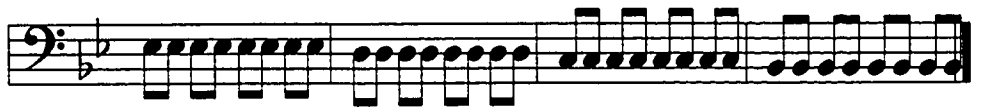




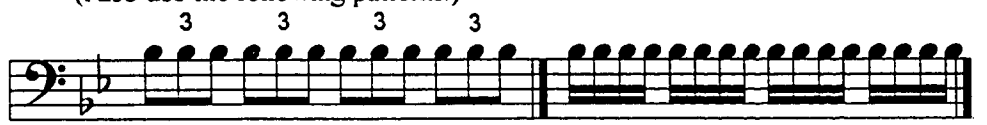


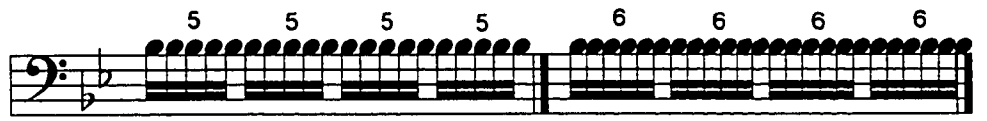
Example 9: Staccato Tonguing.

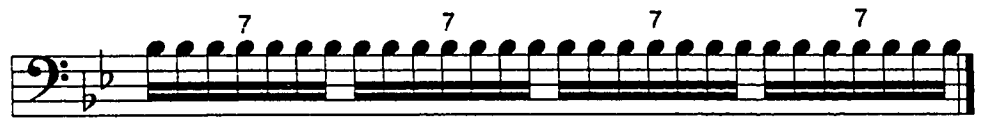




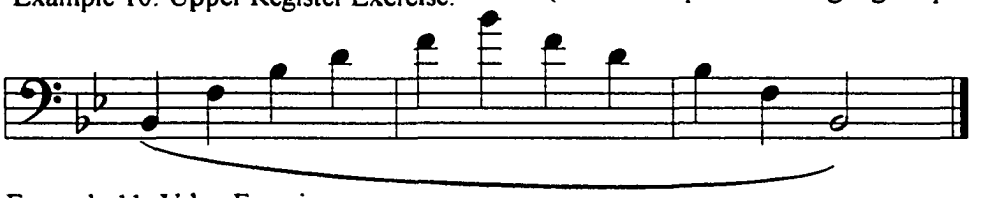
(Also use the following patterns.)



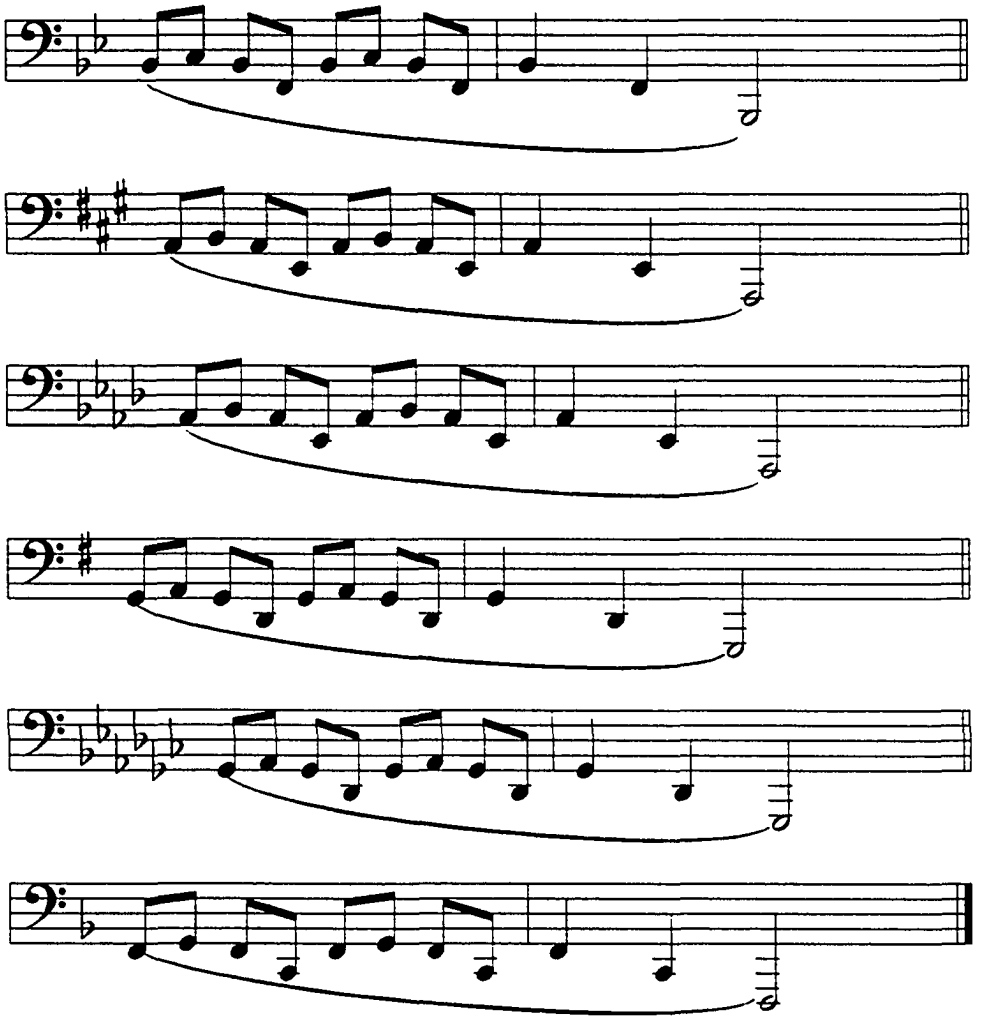




Example 10: Upper Register Exercise. (Continue upward adding higher partials.)



Example 11: Valve Exercise.



APPENDIX 6

LETTERS OF PERMISSION

TO WHOM IT MAY CONCERN

I agree to participate as one of the trombone instructors studied in Wayne Ray Clark's DMA Document. By my signature I am indicating my interest in participating in Mr. Clark's study to his Committee.

NAME: Vern Kagarice

DATE: 6/23/96

Wayne R. Clark
704 S. College. #D-2
Hamilton, TX 76531
wrclark@tenet.edu
817-386-8901

31 October. 1995

Dr. Buddy Baker
2010 46th Avenue, #P-2
Greeley, CO 80634

Dear Dr. Baker:

Thank you very much for agreeing to participate in my DMA study. I am looking forward to working with you in the near future. I have enclosed a resume to provide you with a little more information about me. My Committee would like to see an agreement in writing, and to satisfy this requirement I have created the following form. For your convenience I have included a SASE. Thank you once again. If you have any questions, please feel free to call Dr. Wagner (405-325-5344) or me (work: 817-386-3140 or home: 817-386-8901).

Sincerely,

Wayne R. Clark

I agree to participate as one of the trombone instructors studied in Wayne Ray Clark's DMA Document. By my signature I am indicating my interest in participating in Mr. Clark's study to his Committee.

NAME: Buddy Baker

DATE: 11/9/95

BIBLIOGRAPHY

Baker, Edwin D. Tenor Trombone Method. Miami: Studio P/R, 1983.

Bordogni, Giulio Marco, transcribed and progressively arranged by Joannes Rochut. Melodious etudes for trombone, Selected from the Vocalises of Marco Bordogni. New York: C. Fischer, 1982.

Bridges, Glenn D. Pioneers in Brass. Detroit: Sherwood Publications, 1965.

Clarke, Herbert Lincoln. Clarke's characteristic studies for the cornet: containing instructive text together with exercises material on single, double and triple tonguing, twenty-four grand studies in all major and minor keys, fifteen celebrated cornet solos. New York: Carl Fischer, 1934.

Fink, Reginald. The Trombonist's Handbook: A Complete Guide to Playing and Teaching the Trombone. Athens, Ohio: Accura Music, 1977.

Gordon, Claude. Systematic Approach to Daily Practice. New York: Carl Fischer, Inc., 1975.

Gregory, Robin. The Trombone. New York: Praeger Publishers.

Hunt, Paul. "Literature Reviews," Journal of the International Trombone Association. Fall 1995, 68.

Johnson, Keith. The Art of Trumpet Playing. Denton: Gore Publishing, 1994.

Kagarice, Vern. Annotated Guide to Trombone Solos with Band & Orchestra. Lebanon, Indiana: Studio P/R, Inc. 1974

Kagarice, Vern, et al. "Solos for the Student Trombonist: an annotated bibliography." Journal of the International Trombone Association. 12:21-3, n2, 1984.

Marsteller, Robert. Basic Routines for Trombone. San Antonio: Southern Music Company, 1974.

McHose, Allen Irvine. Basic principles of the technique of 18th and 19th century composition. New York: Appleton-Century-Crofts, 1951.

Remington, Emory. The Remington Warm up Studies: an annotated collection of the famous daily routine developed by Emory Remington at the Eastman School of Music. Prepared and edited by Donald Hunsberger. Athens, OH: Accura Press, 1980.

Reynolds, Mary E. "Emory Remington: Portrait of a Legend." Journal of the International Trombone Association 19, no. 2 (Spring 1991): 16-18.

Swift, Robert. "Emory Remington: Memories of a Great Teacher." Brass and Percussion 18, no. 2 (November 1973): 17-18.

Ulman, Edward J. "Jiggs," Journal of the International Trombone Association. Winter 1996, 24:1