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I, Eric Blanchard **,**

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Student Signature: Eric Blanchard

This work and its defense approved by:

Committee Chair: Timothy Anderson, MM
Timothy Anderson, MM

Ann Porter, PhD
Ann Porter, PhD

Timothy Northcut, MM
Timothy Northcut, MM

Legato Trombone: A Survey of Pedagogical Resources

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by

Eric John Blanchard

B.M., Utah State University, 1999

M.M., University of Michigan, 2002

Committee Chair: Timothy Anderson

ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106-1346

ABSTRACT

The purpose of this document was to explore the pedagogical techniques of legato trombone. Professional trombone books, method books, articles and web-pages were surveyed in order to understand legato pedagogy and to see if there were changes over the past century or differences in pedagogy throughout world regions. The most common legato pedagogy was highlighted and used in comparison to pedagogy taught in three distinct areas of literature: trombone specific method books, brass method books for pre-service and in-service music educators, and beginning band methods. This comparison was used to reveal gaps between the pedagogical techniques shown in beginning band methods and those that are generally accepted by trombone pedagogues. Through this survey, those methods books which best apply the professional pedagogy are endorsed.

Tables containing comprehensive lists of trombone specific method books, brass method books for pre-service and in-service music educators, and beginning band methods are found in the appendices. These tables supply data concerning the legato pedagogy in each method book, which allows trombonists and music educators to quickly compare the pedagogy in method books. It is hoped that through this project the understanding of legato performance on trombone will increase. This will enable pedagogues of beginning, intermediate, and advanced trombone students to use the best possible and most personally adequate techniques in teaching legato trombone.

ACKNOWLEDGEMENTS

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CHAPTER 1

USE OF ARTICULATION IN TROMBONE HISTORY

Music historians write frequently about the importance of the use of articulation in trombone performance as well as its use with instruments preceding the trombone. In the late 14th-century, bagpipes were used as the lowest voice in shawm bands. Their use was short-lived, however, because of the bagpipes inability to match the articulations of shawms. Bagpipes were discontinued in most of the records of ensembles at the beginning of the 15th century. This left a void in the ensemble which prompted musicians, instrument makers, and metal workers to produce new brass instruments that could fill the vacancy in the ensemble. Through the efforts of those craftsmen, the slide trumpet was invented and added to the shawm band. The slide trumpet was a single slide instrument that was held with one hand near the mouthpiece and the other hand gripping the middle of the instrument. This instrument was a welcome addition to the shawm band because it had the ability to match articulation and style with the reed sounds of the shawm. The slide trumpet began as a straight instrument and then evolved into the shape of an "S" later. The addition of the slide trumpet helped the shawm band or loud ensemble to heighten its musical ability and quickly became the most popular music ensemble serving the government[1] as is shown by the sudden rise in pay that occurred thereafter.[2]

Some music historians have discussed the apparent difficulty in holding the slide trumpet during performance and one has even contended that the awkwardness shown in iconography from the time makes it impossible to believe that the instrument actually had a slide.[3] This

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[1]Keith Polk, "Art Music in the Middle Ages," in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge, N.Y.: University Press, 1997), 45-7.

[2] Timothy McGee, "In the Service of the Commune: The Changing Roles of Florentine Civic Musicians, 1450-1532," *Sixteenth Century Journal* 30, no. 3 (Autumn 1999): 731.

[3] Peter Downey, "The Renaissance Slide Trumpet: Fact or Fiction?," *Early Music* 12, no. 1 (Feb 1984): 27-8.

difficulty in performance led instrument manufacturers and musicians, mostly from Germany, to create the double or "U"-shaped slide trombone around 1450. The new construction allowed performers to be able to play chromatically in a much larger range. However, even with all of the positive aspects of the new trombone many performers still used the single slide instruments for decades after the invention of the double slide trombone.[4]

The new "U"-shaped slide trombone was used throughout Europe as a member of various ensembles and consorts. It continued to be used in the loud ensemble with shawms throughout most of the 16th century, but as different sizes of trombones were created with four different ranges, the trombone started to be used in a consort of four trombones. Even more popular during this period was a consort with three trombones on the lower three voices and a cornetto playing the soprano voice. Most of this change came about because of the ability of the trombone and "mute" cornetto to play a softer dynamic than that of the shawms. This allowed for indoor performances by this new consort, whereas, up to this point the loud ensemble performed primarily outdoors.

As the use of the trombone started to move indoors and as the trombone's range increased with more virtuosic players and different sizes of instruments, the idea to double vocal parts with trombones came about. The Italian composer Viadana was one of the first on record that used trombones to double vocal parts. His preferred use of the trombone was to double the tenor and sometimes bass voice while using curved cornets and violins to double the higher voices. His works such as *Salmi a Quattro chori* of 1612 were on a grand scale with trombones participating in more than one choir[5]. Many other composers were also using trombone to double voices

[4] Keith Polk, "The Trombone, the Slide Trumpet and the Ensemble Tradition of the Early Renaissance," *Early Music* 17, no. 3 (Aug 1989): 395.

around this time. Ercole Porta used three trombones along with two violins in his Mass of 1620. The trombones "play unadorned versions of the more ornate vocal parts."[6] Later, however, composers started writing more ornate instrumental parts such as Priuli in a Mass from1624.[7]

The trombone was used not only to double vocal parts, but string, and woodwind parts, also. The tone resulting from the instrument's construction was one reason why the trombone was used in this capacity.

> The timbre of the baroque trombone differs from that of today's instrument: the narrower bore produced a thinner sound; the narrower bell was more conducive to the production of the higher partials, while the thicker walls of the tubing prevented a shrill blare. In keeping with the sound ideal it was the instrument's task to combine with the voices, the woodwinds, or the strings.[8]

In a treatise from 1535, Sylvestro di Ganassi explained how the human voice affected the tonal development of other instruments, "Just as the painter imitates nature, so wind and string players should imitate the human voice."[9] It is interesting to point out that the instruments most used to double voices in the late 16th and early 17th centuries, especially in Italy, were those that could match the legato qualities of the voice the closest: trombones, cornettos and violins.[10]

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[5] Jerome Roche, *North Italian Church Music in the Age of Monteverdi* (Oxford: Clarendon Press, 1984), 119. In several recent dissertations there is an error being perpetuated. The claim is made that the first recorded trombone doubling of voices was done by Viadana and Crotti in the middle of the 16th Century and cites Roche's book. There is no reference to writings by Viadana from before 1600 and Crotti is only mentioned as writing doublings at the beginning of the 17th century. While it may have been possible that these doublings occurred previous, this book does not cite them.

[6] Ibid., 140.

[7] Ibid.

[8] Stephan Reisigl and Sabine Tumandl, "Tenor Trombone: History," *Vienna Academy*, http://vsl.co.at/en/70/3139/3148/3150/5463.vsl (accessed March 30, 2009).

[9] Silvestro Ganassi, *Opera Intitulata Fontegara, Venice 1535*, ed. Hildemarie Peter (Berlin-Lichterfelde, Germany: R. Lienau, 1959), Ch. I.

[10] In the Northern Italian works compared by Jerome Roche in his Dissertation all composers that composed using vocal reinforcement chose trombones, cornettos, and violins or a combination thereof. Jerome Roche, "North Italian Liturgical Music in the Seventeenth Century: Its Evolution around 1600 and its development until the death of Monteverdi" (Ph.D. diss., University of Cambridge, 1968), Chapter IV.

Trombones and violins are similar in that they both can perform semitones through use of the trombone's slide or by moving the fingers up and down the fingerboard on the violin. Another similarity is the violin's change from string to string to move up or down in tessitura compared with the change in partial on the trombone. Robin Gregory discusses the differences between the two instruments and why the trombone is unique to any other instrument:

> The trombone is often compared with the stringed instruments in its ability to achieve accuracy of intonation, but there is a fundamental difference. Whereas the passage from one note to another on a stringed instrument can be made by a change of finger position without touching on the intervening notes, the process of shortening or lengthening a tube cannot be made stepwise except by means of a valve. If a slide is used instead the change is inevitably continuous. In this physical fact lies the difference between the trombone and that of all other wind instruments. It is the price it has to pay for its infinite variability of intonation, and one of the consequences is that tonguing on this instrument assumes an all-important role, for in the great majority of cases a change of position involves a new articulation. It might, then, be imagined that a flowing legato style is foreign to the nature of the trombone, but this is far from being the case.[11]

Violins were bowed differently during this era with up-bows and down-bows alternating which created an effect much the same as lightly articulating each note in a legato passage on trombone.[12] With these similarities it is no wonder these instruments were used together to imitate and double voices in sacred music. But the uniqueness of the slide trombone and its previous use in musical settings of the time are likely the reasons the instrument was one of the first to double vocal lines.

The musicologist Arnold Fromme has written extensively about the use of trombone with chorus and the importance of legato playing. He states:

> A closer look at how trombones were used orchestrationally gives further insight into technique at this time. There is a large amount of literary and iconographic evidence

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[11] Robin Gregory, *The Trombone: The Instrument and Its Music* (New York: Praeger, 1973), 78.

[12] David Dodge Boyden, *The History of Violin Playing, from its Origins to 1761 and its Relationship to the Violin and Violin Music* (New York: Oxford University Press, 1965), 78.

> placing trombone with choruses. There are even specific works in existence. This implies two things: an ability to play softly and an ability to play legato. What is known now of slide technique would indicate that the legato was soft-tongued. This type of tonguing would have been more natural to the instrument of that time than would heavy and sharp attack. A modern orchestral articulation on an old instrument produces an ugly, splashy attack. The soft-tongued legato also was probably easier to acquire on the early instrument than it is on a modern one.[13]

It is also interesting to note that vocalists also have imitated the articulations of the wind instruments to help facilitate performance of florid embellishments. Instead of using the tongue to stop the air during changes, vocalists use the glottis.[14]

In this brief glance at the history of the trombone, it is apparent that articulations have been an integral part from the beginnings of slide-instrument construction to the abundant use of legato tonguing in accompaniment to the human voice. Still today, articulation plays a significant role in the performance practice of all trombonists. To help educators and performers in the pedagogy of articulation, this document will help to condense and corroborate many of the resources available to trombonists on legato tonguing, slurring, and other related topics. It is also hoped that through this document some of the improper habits that come as the result of misinformation or the lack of pedagogical resources can be avoided in trombonist's beginning years of study.

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[13] Arnold Fromme, "Performance Technique on Brass Instruments during the Seventeenth Century," *Journal of Research in Music Education* 20, no. 3 (Autumn 1972): 339.

[14] Robert Greenlee, "Dispositione Di Voce: Passage to Florid Singing," *Early Music* 15, no. 1 (February 1987): 49-53.

CHAPTER 2

TERMINOLOGY

Some confusion could arise from the use of the term legato as it is used in the definitions of music dictionaries and in its use by performers on instruments other than trombone. It is necessary, therefore, to explain the use of the word legato to be used in the context of this document.

The New Harvard Dictionary of Music defines legato as:

> Played smoothly with no separation between successive notes; the opposite of staccato. Although it is sometimes specified by means of a slur, which on wind and bowed instruments calls for no articulation of successive notes (i.e., no tonguing or change of bow), the term itself does not necessarily imply the absence of articulation, but only a very smooth articulation.[15]

This definition implies much ambiguity in the use of the term. Is it a slur or not? Is it articulated or not? It is likely that through many centuries of performance practice the musical definition has come to have different meanings. Much of the confusion comes from the use of the term legato to mean slurred. Since a slur marking indicates that the performer should connect all of the notes under the mark it has become quite accepted that the definition of a slur and legato are one in the same. During the century between 1750 and 1850 the use of slur markings did indicate a legato performance, but in the last half of the 20th-century most slur markings that cover a large number of notes have taken on the identity of phrase markings[16] which could carry the connotation of legato and/or a musical phrase indicator. Some theorists such as Schenker

[15] Don Michael Randall, ed., *The New Harvard Dictionary of Music* (Cambridge, Mass.: Belknap Press of Harvard University Press, 1986), 443.

[16] Geoffrey Chew, "Slur," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25977 (accessed August 21, 2009).

have promoted the cessation of the use of non-legato slurs, but it would be difficult to change this notational habit.[17]

The use of differing notation can also add to this ambiguity. Occasionally, music scores will mark a passage with the word legato as in Fig. 2.1. Many also consider any slur mark, especially over a significant amount of notes to require the same performance practice (Fig. 2.2).

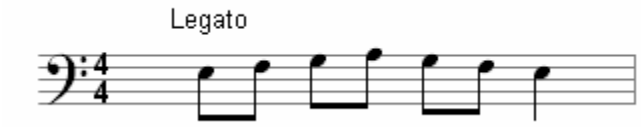

Figure 2.1 – Legato passage

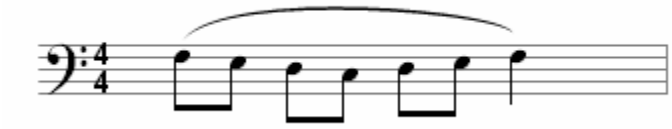

Figure 2.2 – Slurred Passage

Another articulation use that has the connotation of legato is in Fig. 2.3.

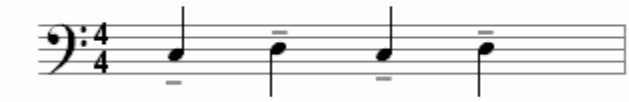

Figure 2.3 – Tenuto Passage

[17] Ibid.

These markings (Fig. 2.3) are considered tenuto marks. Having several consecutive pitches marked as such, the term legato would probably replace tenuto. Most wind players would articulate each of these notes. Some would promote the practice of putting a slight space between the notes and others would promote complete connectedness. While a whole dissertation could be written on the definitions and performance practices of legato, this is not the object of this document, and will not be pursued with the exception of defining the use of the word legato on trombone.

In the context of trombone playing, most of these definitions take on a slightly different meaning. Trombone players are required to perform legato in a different manner than that of any other instrument because the trombone's slide will create glissandos *if* some slurs are performed as they are on other instruments. For the purposes of this document the term "legato" will be defined as it is considered by most trombonists. That is: legato is the same as a slur and is performed depending on the performer's opinion as either a combination of tongued and non-tongued slurs or as all notes being lightly articulated. While some of the literature researched separates the terms slur and legato so that slurs are note changes that would not create a glissando and legato is any change of note that would create a glissando, this separation has not been made in this document. The legato as shown in Fig. 2.3 would be articulated the same as on other wind instruments.

Trombonists use many different expressions as they write about legato and all of its aspects in method books, scholarly articles, and other literature. To facilitate the reading of this document, a single interpretation of legato was chosen from those that have been written which seemed to be the most common and contemporary. When a quotation is cited that uses a

different interpretation than those which have been chosen for this document, the reader will need to refer to this chapter if any confusion arises over these terms.

Fig. 2.4 represents some of the notes that are possible to be played in 1st position on a B≤ trombone. This is what brass players consider to be a harmonic series.

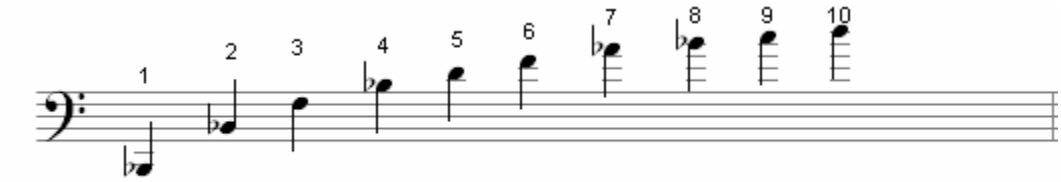

Figure 2.4 – Harmonic Series

The numbers above the notes are called partials. For example 4th line F is the 3rd partial in 1st position on the trombone. This means it is two notes above the fundamental which is pedal B-flat, the lowest playable note in 1st position. In this document, "partial" will be used to refer to the changes from note to note within the harmonic series. Other terms used in the literature for "partials" are: harmonics, "registers,"[18] "natural series,"[19] "overtone series,"[20] and "air chambers."[21]

Likewise, different terms are used for slurring between partials in the same slide position. Many trombone pedagogues consider these slurs (along with natural slurs to be discussed next) to be the *only* slurs that a trombone can perform. All other note-to-note connections are

[18] Many of these terms occur in more than one source. For the sake of saving space only one example will be cited. Eddie Bert, *The Eddie Bert Trombone Method* (New York: C. Colin, 1972), 14.

[19] Ben Van Dijk, *Ben's Basics: For Bass/Tenor Trombone + F Attachment* (Haag, The Netherlands: BVD Music Productions, 2004), 29.

[20] Stewart L. Ross, "Teaching Trombone Legato," *The Instrumentalist* 30, no. 7 (February 1976): 56-57.

[21] Dick Powell, *Guide to Trombone Instruction: A Text for the Band Director and the Trombone Student* (Morgantown, W.V.: n.p.,1981), 72.

considered to be legato. The most common term for this is "lip slur" and that term is utilized in this document. Other possible terms for "lip slur" found in pedagogical materials are: "true slur,"[22] "real slur,"[23] "full slur,"[24] "natural lip slur,"[25] "change of register,"[26] and "real legato."[27]

Another type of slur on the trombone is one that changes partials as does a lip slur, but also requires a change in slide position. While these slurs are basically the same as lip slurs in many aspects, the slide motion creates challenges to the player and therefore will be separated as a distinct type of slur. While there are numerous terms for this type of slur, "natural slur" was selected for this document because it is used most frequently in the trombone literature. Other possible terms found in the research include: cross-grain slur, "against the grain slur,"[28] "natural break,"[29] "slide slur,"[30] "full slur,"[31] "natural jointure,"[32] "break or click slur,"[33] "regular slur,"[34] and "perfect slur."[35]

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[22]Robin Gregory, *The Trombone*, 78.

[23] Jean Baptiste Arban, *Arban's Famous Method for Slide and Valve Trombone and Baritone: In Bass Clef*, ed. Charles L. Randall and Simone Mantia (New York: Carl Fischer, 1936), 44.

[24] Fred Weber, *Belwin Elementary Band Method: Conductor Score*, ed. Nilo Harvey (New York: Belwin, 1945), 28.

[25] Donald Knaub, *Trombone Teaching Techniques,* rev. ed (Fairport, N.Y.: Rochester Music, 1977), 6.

[26] Eddie Bert, *Eddie Bert Method*, 21.

[27] Ben Van Dijk, *Ben's Basics*, 42.

[28] Joseph Alessi and Brian Bowman, *Arban: Complete Method for Trombone & Euphonium,* ed. Wesley Jacobs (Troy, Mich.: Encore Music, 2002), 47.

[29] Eddie Bert, *Eddie Bert Method*, 21.

[30] Frank Erickson and Clarence Sawhill, *Bourne Guide to the Band: A Method for the Wind Instrument Student: Book 1 – Beginner, Conductor's Manual* (New York: Bourne, 1955), x.

[31] Fred Weber, *First Division Band Method: Part 3: Trombone* (Melville, N.Y.: Belwin Mills, 1964), 28.

[32] William Shepherd, "Legato Tonguing on the Trombone," *Woodwind World* 16, no. 6 (November 1977), 13.

[33] David Uber, *Method for Trombone in Three Books: Book 1: Elementary* (New York: Southern, 1967), 35.

A type of natural slur that could be differentiated from some of these terms occurs when a slur moves in the same direction as the slide, providing the slur changes partials. The author will use the term same-direction slurs for this type of slur. It is still, however, considered a type of natural slur. Some pedagogical methods incorporate this type of slur into the category of cross-grain slurs, but since same-direction slurs are more with the grain than against it, this type of slur cannot be considered cross-grain.[36]

Another aspect of the natural slur explained in trombone method books was that of the rip, which is executed by moving from low partials to higher partials as the slide is quickly extended. Peter Gane uses the term "fast slurs against the slide"[37] while explaining this performance technique. Denis Wick uses the term "free-slurring."[38] While this technique does use natural slurs, it is not a common practice and should not be confused with other terminology that is similar in language, but have the connotation of a simple natural slur.

A technique that is a unique characteristic of the slide trombone is the ability to perform a glissando. This is created by moving the slide outward or inward while keeping the notes on the same partial. While this technique can be fun when intentional, it is frequently a bane to most trombonists because when performing legato passages it is not usually desirable. The sound that

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[34] Fred Weber, *First Division Band Method Part One: For the Development of an Outstanding Band Program: Trombone: Part One* (Rockville Center, N.Y.: First Division, 1962), 22.

[35] Frank Erickson and Clarence Sawhill, *Bourne Guide to the Band: A Method for the Wind Instrument Student: Book II – Intermediate: Conductor's Manual* (New York: Bourne, 1955), 7.

[36] Several professional trombonists were contacted with regards to the question of same-direction slurs being cross-grained slurs. All trombonists contacted were in agreement with what is written in this paragraph.

[37] Eric Crees and Peter Gane, *How Trombonists Do It: A Book on Trombone* Legato*: Lip Flexibilities – Warm Ups – Studies: Bass Clef Edition* (Manton, England: Brass Wind Publications, 1988), 6.

[38] Denis Wick, *Trombone Technique* (Oxford: Oxford University Press, 1984), 56.

is created in this manner is referred to as a glissando in this document. Other terms for this effect include: smear, slide noise, "natural slur,"[39] and "chromatic slur."[40]

[39] James Graham, "The Legato style of the Trombone," *The Instrumentalist* 19, no. 10 (May 1965): 79.

[40] Eddie Bert, *The Eddie Bert Method*, 12.

CHAPTER 3

LEGATO PEDAGOGY IN PROFESSIONAL TROMBONE LITERATURE

Overview

The pedagogical literature covering the development of the legato tonguing style on trombone is extensive and as one author wrote, "There are probably as many concepts about legato tonguing as there are trombone teachers."[41] Most authors agree that legato technique is one of the most difficult that trombonists confront. One author believes that legato can be quite ugly and deplorable and can ruin a perfectly good performance that otherwise would have been well-executed.[42] These types of performances have led some critiques to ask: "Is there no real legato on the trombone?"[43] Even with these strident comments, legato performance practice continues to be one of the most important pedagogical aspects and one of the distinguishing characteristics of the instrument.

The slide trombone performer has the ability to "to execute one of the smoothest legatos of all the orchestral instruments."[44] According to some trombonists this smooth technique has taken considerable time to perfect. Emory Remington, the famous trombone pedagogue from the Eastman School of Music humorously addressed this issue:

> When I was young most techniques were pretty hard [rigid] with very much of a gliss' in the legato, especially the German trombonists. I knew a fellow here in town

[41] William Shepherd, "Beginning Legato Tonguing on the trombone," 13.

[42] Josef Hadraba, *Stunden Posaune: In Drei Bänden: Unterrichtsmaterial Für Den Ersten Anfang Bis Zur Höchsten Ausbildung* (Wien: Musikverlag J. Kliment, 1948), 65.

[43] Heinz Fadle, *Auf der Suche nach einer gewissen Leichtigkeit: Gedanken um die Posaune und das Blechblasen* (Looking for the Natural Way: Thoughts on the Trombone and Brass Playing) (Detmold, Germany: Edition Piccolo, 1996), 53.

[44] Reginald H. Fink, *The Trombonist's Handbook: A Complete Guide to Playing and Teaching the Trombone* (Athens, Ohio: Accura, 1977), 27.

(Rochester) – boy, you never heard anything like how he would scoop those notes! Slide Trombone – that was what is was!![45]

Much of the refinement that came about in the legato technique during the 20th century can be attributed to the famous jazz trombonists in the middle of the 20th century such as Tommy Dorsey who used the legato style to their great advantage in what is called the "singing style." Trombonists ever since have been trying to imitate that sound and style because most believe it is the epitome of legato technique. Some have questioned the desire for a symphony player to match the sound of a jazz artist when the equipment used contrasts so much in size. Although an exact match of legato sound may not be possible, the symphony players will continue to practice with envy.[46]

The challenges trombonists face when performing legato occur when the slide moves from pitch to pitch. Some pitch changes include a shift in partials. This shift eliminates the glissando effect by briefly impeding the sound during slide motion. When changing pitches within the same partial, the slide movement will create a glissando as the air connects the two pitches. None of the pedagogical literature states that this glissando is desired when playing legato, with the slight exception of imitating limited *parlando* that is used effectively by the human voice. Since this glissando which occurs naturally is undesirable, trombonists have been experimenting for many years with techniques to remove or cover it. Many techniques have been attempted with varying results. The qualities of optimal legato sound are very subjective thus resulting in almost limitless opinions of proper performance. These opinions have created

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[45] Emory Remington, *The Remington Warm-Up Studies: An Annotated Collection of the Famous Daily Routine Developed by Emory Remington at the Eastman School of Music*, ed. Donald Hunsberger (Athens, Ohio: Accura, 1980), 9.

[46] Denis Wick, *Trombone Technique*, 56.

intense debates which have taken place mostly in educational magazines such as *The Instrumentalist*, *Woodwind World* and *Woodwind-Brass Player*. During the decade of the 1970's alone there were at least eight different articles that addressed legato technique in these three publications. Most of the articles were written as rebuttal to an opinion stated in a previous issue. While the number of articles has tapered off since then, the subject is still open to debate. This debate occurs even though the general consensus of professional trombonists seems to be drifting to a more open-minded approach. This modern approach utilizes all available techniques, instead of espousing a specific opinion which tends to be more closed-minded. Since the literature from the past decade on the subject of legato is scarce, email correspondence with a limited group of professional trombonists is also included in this document. The correspondence was initiated in order to answer questions that have arisen from literature or master classes.

The following sections of this chapter cite many legato techniques presented in the literature. They are separated into the following categories: basic slurring; airflow; slide motion and grip; the use of alternate positions; and other important legato pedagogy. The subsequent chapters introduce legato pedagogy (in the same categories) taught in the literature in beginning trombone method books for individualized instruction, brass methods books for pre-service or in-service music educators, and beginning trombone method books for group instruction in heterogeneous ensembles.

Basic Slurring

On the most basic level there are four methods of creating slurs (legato) on trombone. There are many variations of these which will be discussed, but the basic four include: air-attack

or tongueless slurs, natural slurs, tongued slurs, and valve-slurs.[47] The use of these four types of slurs has varied significantly throughout the last century of trombone playing, but all are still in use today. Most of the debate described in the previous section stems from how to use these four types and which produces the most effective result. A brief description of each will be presented followed by discussion of the pedagogical resources concerning these types of slurs.

The oldest source of air-attack slur procured is from 1948 written by the German trombonist, Josef Hadraba. This technique uses a change in air volume/speed to cover the glissando. Both Hadraba and another German trombonist, Alois Bambula, cite this method as best for covering glissandos. Hadraba thinks this tongueless technique should be used in all note changes when playing legato,[48] whereas, Bambula states that this technique should only be used when necessary to cover a glissando, and natural and lip slurs should be played when possible.[49]

This technique is performed by using the glottis as the valve that controls the flow of air rather than the tongue which is utilized more often in modern performance-practice. As the slide begins its motion from one pitch in a partial to another in the same partial, the syllable "ha" is used. This syllable slightly closes the glottis. This slowing of air, while the slide is in motion, covers the glissando that would otherwise have occurred without the change in air volume. This technique, as stated above by Emory Remington, can create "much of a gliss' in the legato" if not carefully practiced. Denis Wick, however, believes it to be a viable option that produces results that "sound very fine," but he also adds that it is a concept for advanced players only.[50]

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[47] Douglas Yeo, email to author, May 10, 2009.

[48] Josef Hadraba, *Stunden Posaune*, 65-70.

[49] Alois Bambula, *Die Posaune: Schulwerk in Drei Teilen:* (Leipzig, Germany: F. Hofmeister, 1960), 1:118.

[50] Denis Wick, *Trombone Technique*, 54.

The challenge of performing tongueless legato may have been the cause of the discontinuance of its use. Most method books, especially those published in the United States, do not even mention the technique. There seems to be a revival occurring in several parts of the world as the British trombonists Eric Crees and Peter Gane explain this concept in detail in their recently published book *How Trombonists Do It.*[51] The same authors admit that "there arrives a speed after which glissandi will occur however well controlled the glottis[52]" showing that the exclusive use of tongueless legato is likely impossible. The American Bass Trombonist, Douglas Yeo, also has experimented with this technique in recent years, but has found it to bring greater success on the serpent than on trombone. He only uses this technique when slurring between two notes because it is not effective in "a long string of notes". He also states that "it is especially effective in the low register, trigger, and pedal range.[53]

The next type of slur possible on the trombone is the natural slur, which includes a sub-category that will be considered separately – the lip slur. As stated previously the lip slur is created by changing partials within the same slide position. The natural slur is a category that contains lip slurring but is also created by crossing partials while moving from one slide position to another. From this point, natural slurs will be discussed considering only the use of slide motion even though lip slurs are also natural slurs. Both of these types of slurs do not require any special technique such as glottal air stoppage, or tonguing because the instrument takes care of the work for the player. The techniques necessary for proper technique are control of airflow and slide motion. The lip slur could not possibly create a glissando because there is no slide motion that would cause it. The natural slur, whose name is derived from the natural function of

[51] Crees and Gane, *How Trombonists Do It*, 4.

[52] Ibid., 6.

[53] Douglas Yeo, email to author, May 11, 2009.

the horn during this process, covers the glissando because the change from lower to higher partials (or vice versa) affects the flow of air enough that the glissando is covered. This is much the same process as the tongueless slur, with the exception being the instrument creates the change of airflow not the performer.

Lip slurs, which have been called "a technically pure legato,"[54] can be produced on all brass instruments and have become the preferred warm-up exercise for all levels of players according to a survey of trombone professors.[55] Most trombone pedagogues agree that lip slurs should be the first slurs introduced to trombone players because of the necessity to use a continuous air stream when going from note to note. This practice can prepare for future challenges when the use of air will become more difficult as slide motion is introduced in legato. One trombonist states that: "Practicing lip slurs can improve legato playing because in both cases the aim is the smoothest possible connection between notes."[56] It has also been proven that lips slurs are great exercises for strengthening the muscles of the embouchure. Another author sums up the importance of lip slur practice. He states, "Incidentally, slurring with clean legato movements in the same position is probably the most beneficial single type of practice that a trombonist can undertake."[57] These benefits lead most authors to include a careful study of lip slurs in standard trombone method books.

The term "lip slur" comes from the use of the lip muscles or embouchure to make the changes necessary to move from one partial to another. While the change in lip pressure or

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[54] Robin Gregory, *The Trombone*, 79.

[55] Paul Tanner, "About Trombone Teaching: A National Consensus – Part II," *The Instrumentalist* 24, no. 11 (June 1970): 54.

[56] Jeremy Kolwinska, "Trombone Legato – Start Teaching Legato Early," *The Instrumentalist* 61, no. 6 (January 2000): 48.

[57] Denis Wick, *Trombone Technique*, 52.

aperture is an important aspect of slurring between partials, it is not the only one. Most pedagogues also discuss the use of air and tongue as essential elements in producing clean lip slurs. The air stream must be consistent and not change excessively during the shift from one note to another or a gap occurs in the legato sound. Other issues to avoid are: unnecessary swelling of sound in ascending slurs to help achieve movement to the top pitch, and allowing the pitch to sag just before a descending slur.[58] Another detail of lip slurring that is mentioned numerous times in the literature is the use of syllables to enable upward and downward motion. Syllables, however, are merely a way of facilitating tongue-placement within the mouth. This tongue-placement affects the airstream to help facilitate changes in partial. In general, the following rules apply: When movement from one pitch to another involves ascent the tongue is raised in the mouth by thinking an "ee" syllable. When descending the syllables "oo", "ah", or "uh" are used to lower the tongue in the mouth. Some authors also advocate moving the jaw to help in downward movement, especially when a large leap is the goal: "When descending, thrust the lower jaw forward and slightly downward".[59]

Trombonists have the tendency to practice lip slurs slowly because the goal of the exercise is to perfect the connection between the two notes. Often, lip slurs are created by skipping partials. An example is an octave leap in which it is necessary to spring from the bottom note to the top without sounding any of the pitches in between. Wick describes the difficulty in maintaining a connection during these larger shifts:

> It puts in a nutshell as it were the control of the complex muscular structures of the orbicularis oris; in long slurs, the muscles have to snap into the next note-shape, with, in theory at any rate, no time at all in which to do so. The same movements

[58] Brad Edwards, *Lip Slurs: Progressive Exercises for Building Tone & Technique* (Ithaca, N.Y.: Ensemble Productions, 2006), 2.

[59] Joseph Alessi and Brian Bowman, *Arban: Complete Method for Trombone & Euphonium*, 147.

> also occur in ordinary detached playing, of course, but there is usually more time to make them.[60]

Andre Lafosse believes that different intervals create different challenges for the performer and that some of the wider leaps are easier to perform. He states:

> …the clicks of the harmonic changes in the same position are more or less abrupt according to the intervals involved. Thirds are fairly easy; fourths and fifths are very difficult; sixths are easier than thirds; octaves require only an insignificant click, and are, in consequence, the easiest of all to play.[61]

Another term that is used often in connection with lip slurs is flexibility. Flexibility exercises have a different purpose, even though they are working the same basic technique. Flexibility exercises tend to help relax the embouchure and focus on quick changes between pitches. For this reason the two have been separated even when flexibility exercises are simply lip slurs performed quickly over few or many partials.

An important aspect of flexibility on trombone is the lip trill. Other brass instruments are able to perform trills with the use of valves, and rarely use this option. Trombonists, however, in their desire to perform literature from historical periods that require ornamentation have worked around the lack of valve trills by using lip trills. Perfecting the ability to play lip trills at high speeds is a very important issue facing advanced trombonists.

Natural slurs are produced in nearly the same manner as lip slurs, with the only difference being the necessity of slide movement to get from one note to the next. Definitions of natural slurs are usually very similar in language and the following example is very simply put: "These

[60] Denis Wick, *Trombone Technique*, 52.

[61] Andre Lafosse, *Traité de Pedagogie du Trombone à Coulisse* (Treatise on teaching the slide trombone) (Paris: A. Leduc, 1955), 29.

are used when the slide is moved in the opposite direction from the new note."[62] Tongue placement is also important in natural slurs and the same syllables described in the lip slur process are used for natural slurs.

The most important facet of natural slurs is the change in partial which covers the glissando as the slide is moved. Since there is slide motion in this process there are often more issues with how the air is used. If too much air is used there will be an audible "pop" as the note changes partials. Also, if there is not enough air used the connection of the notes will not occur. Both of these effects are undesirable in quality legato playing, therefore, it is necessary to spend sufficient practice to perfect the air, slide, and embouchure combination. Jay Friedman provides an excellent example of how to visualize this process: "On a slur that crosses a partial try to get as much sound as possible before that partial so that it resembles a long legato slur. Imagine a rubber band (the air) that is pulled along with the slide to another position."[63]

Natural slurs are also possible when the tone is moving the same direction as the slide as long as there is a shift in partial (same-direction slurs). Robin Gregory believes these are more difficult to perform than the previously mentioned natural slurs.[64] There seems to be a lack of information about these slurs. Only two of the resources examined even mentioned them. Others use the term cross-grain slur in place of natural slur. This seems to eliminate the possibility that natural slurs can go in the same direction as the slide movement while changing partials. Some pedagogues consider this type of slur a natural slur and others believe it causes glissandos

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[62] Walter Barrett, "Playing Legato on the Trombone: A Primer," *Online Trombone Journal*, http://trombone.org/jfb/library/jfb-legato.asp (accessed May 2, 2009).

[63] Jay Friedman, "Legato and the arms race," *Reflections - 07/07/2004*, http://www.jayfriedman.net/reflections/20040707Legato_and_the_arms_race.php (accessed May 2, 2009).

[64] Robin Gregory, *The Trombone*, 79.

because of the similar motion. Bill Richardson makes a strong statement in favor of these slurs being natural slurs. He says, "Contrary to popular opinion these slurs can be performed between any two notes on different harmonics; the slide does NOT have to move in the opposite direction to the note."[65] Regardless, it is obvious that great care must be taken in practicing so that the change in partials covers any possible glissando as the slide begins its motion.

There are many opinions regarding when and in what range natural slurs can be utilized. Most authors state that natural slurs work well in the higher range of the instrument because as the notes go higher the distance between partials diminishes allowing for easier motion between notes. Wick believes that it is more difficult to create precise natural slurs when the slide is moving outward and the notes are rising and also when playing smooth connections at a loud dynamic. He also states that natural slurs should not be used below B-flat above the bass-clef staff.[66] Peter Riddle explains his belief that natural slurs should be avoided when going over a long slide shift. He claims it is "virtually impossible to avoid a glissando over a slide shift from first to sixth position." He agrees with Wick that natural slurs in the lower register of the trombone are not the best option.[67] The well-known pedagogue Reginald Fink goes so far as to state that natural slurs should only be used in "two instances; firstly, when warming-up and secondly, when playing certain technical passages."[68] Joseph Alessi counters these opinions with what seems to be a more modern response to the issue:

> Of course, we have options. For me, when I see a passage that includes a B-flat to high B-flat slur, I will naturally do a natural slur. I love to hear a slur like this

[65] Bill Richardson, *Play Legato: Tenor Trombone Studies (Bass Clef)* (Coventry, England: Warwick, 2003), 8.

[66] Denis Wick, *Trombone Technique*, 55.

[67] Peter H. Riddle, "Legato Technique for the Trombone," *The School Musician Director and Teacher* (May 1972): 14.

[68] Reginald H. Fink, *The Trombonist's Handbook*, 30.

> executed with no tongue, and you cannot beat it when done with perfection. Slurring not only sounds better but is actually good for your playing. God created slurs so that people could use them. It teaches you to rely on air to do most of the work. When someone uses tongue for a natural slur, it is my opinion that is a crutch to aid the player with the execution. Players who use predominantly natural slurs have a better understanding of what the horn can and cannot do. Many players are not even aware they can use a natural slur from F to G in the staff. They were taught to tongue everything and therefore never knew this fact. I say predominantly, because I do use the tongue in certain situations.[69]

Friedman agrees with Alessi in the statement that there are certain natural slurs when the tongue is necessary for perfect performance. An example of this is in the trio of Saint-Saëns Symphony no. 3 in C minor, Op. 78. This passage, which features trombone with two other instruments in octaves, ends with a same-direction slur from D-flat to A-flat (5th to 3rd positions).[70] Friedman says that he always tongues this natural slur, probably because of the air almost being completely expelled by this point in a long phrase.[71]

. The third type of slur that can cover a glissando is the valve slur. This is a fairly recent phenomenon as shown by the lack of information in trombone literature about valve slurs. The trombone thumb-valve or F-attachment was introduced in 1839 by Sattler[72] and was mostly used on bass trombones during that century. In the middle of the 20th century the thumb-valve became more widely used on tenor trombones and today is standard on most orchestral and solo trombones.

Valve slurs are the easiest to perform on the trombone because the change from one set of tubing to another when the valve is depressed causes any glissando from slide motion to be

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[69] Joseph Alessi, "Legato," *Teaching and Development*, http://www.trombone.net/forum/viewtopic.php?t=37 (accessed February 27, 2007).

[70] Jay Friedman, email to author, June 20, 2009.

[72] Trevor Herbert, *The Trombone* (New Haven, Conn.: Yale University Press, 2006), 196.

covered. Jay Friedman considers all valve slurs to be natural slurs.[73] They should be performed in the same manner as natural slurs except the "pop" that occurs when changing partials in natural slurs is not as present when performing valve slurs. Only one method book and two articles on legato discuss valve slurs. This shows the modernity of the topic, but also the lack of need for discussion.

Legato tonguing is the fourth possibility to cover glissandos that occur during slurs on trombone. One author believes this is the most difficult technique to learn on trombone.[74] With the exception of the German method books that only deal with tongueless legato this technique is covered in a high percentage of method books, but also has the most variation in pedagogy. It seems every author has come up with the perfect way to legato tongue and passes it on to those who will listen. While there is much variance in pedagogy, the basic skills associated with legato tonguing seem to have progressed little over the years because there really is not much difference in all of the opinions. The fundamental technique of legato tonguing involves the tongue entering the airstream to slow the flow of air as the slide is moved from one position to the next. This change in air pressure helps to cover the glissando that would occur had the airstream remained undisturbed. The continuous air stream creates the connection from one pitch to the next. Therefore, it is necessary to keep the air moving as much as possible through the slur. Instead of using a hard syllable such as "ta" which usually causes a break in the air and sound, trombonists prefer to use a soft tongue which has less dramatic effect on the air column. The differences of opinion lie in how and when the tongue should be used. These opinions will be discussed at length showing as much of the variation in pedagogy as possible.

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[73] Jay Friedman, "Slurs and Sound," *Reflections - 10/13/2006*, http://www.jayfriedman.net/reflections/20061013Slurs_and_Sound.php (accessed May 2, 2009).

[74] Donald Knaub, *Trombone Teaching Techniques*, 6.

The first important aspect of legato tonguing is *when* the tongue should strike. There is little pedagogy on this aspect and those that have described the process tend to conflict. Fink believes that the tongue should strike "exactly as the slide arrives at the next note."[75] W. F. Raymond adds to this: "At the exact instant the tongue touches the teeth the slide must be in position of the note. If the slide moves AFTER the movement of the tongue, a glissando will be evident."[76] Donald Knaub agrees, but also states that:

> The most common fault beginners have with legato playing is that they are too slow with the articulation after a slide change. This results in a glissando and then a soft tongue attack. Proper coordination of tongue and slide should take care of this. Sometimes it is necessary to anticipate the arrival of the slide in the new position and articulate the note before the slide arrives at the position.[77]

This statement links the previous opinion with another which states the tongue should strike as the slide motion begins. Paul Gay explains this version as follows: "The tongue motion begins first, then slide arm moves as quickly as possible without disrupting the embouchure or air stream."[78] Scott Hartman expounds on the subject in a clear way. He describes the tongue as a type of valve that starts and stops the sound being produced. As the slide begins to move there must be dampening of sound or the glissando will occur. If the action of the tongue begins after the motion of the slide all of the glissando will not be covered by the tongue-valve. It is therefore necessary for the valve to completely cover the slide motion from the instant it begins to the point the slide arrives at the next note.[79]

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[75] Reginald H. Fink, *The Trombonist's Handbook*, 27.

[76] William F. Raymond, *The Trombone and Its Player: A Theoretical and Practical Treatise on Both* (Cincinnati, Ohio: Fillmore Music House, 1937), 12.

[77] Donald Knaub, *Trombone Teaching Techniques*, 7.

[78] Paul Gay, *Trombone Studies for Legato and Slide Technique* (Lexington, Mass.: Minuteman, 1978), 5.

[79] Scott Hartman, Transcript of Phone Conversation with author, March 27, 2009.

It is possible that these contrasting opinions stem from the standard legato tonguing pedagogy. Most method books when teaching legato tonguing have the student use a soft tongue-stroke several times on the same pitch. Since there is no slide motion to cover, the articulation should occur on the beat (because that is when trombonists are accustomed to articulating). If that soft-tonguing on the beat is translated to slurring where there is slide motion, the slide should arrive on the next note in rhythm which causes the player to believe that the soft tongue should be applied as an articulation. This is where the problem exists in the pedagogy. Some pedagogues have taught the legato tongue technique as an articulation. It is suggested that legato tonguing is not an articulation which would occur in rhythm, but as Hartman explained: a valve that is used to cover glissandos in legato playing.

Jay Friedman agrees with this pedagogy stating that the tongue should attack sooner than most players do, but he believes that in order for there to be a smooth connection there has to be legato sound on both sides of the tongue attack. He states: "The tongue should make a dent in the air stream right in the middle of the slur, i.e., shift of positions, so there is an equal amount of legato on either side of the change of note. My rule is: as much sound between notes as possible without a smear."[80] This also shows the importance of continuous airflow. If the air is completely stopped during the slide position change, legato cannot be present.

Another author describes a pedagogical sequence that concurs with Friedman's opinion. William Shepherd believes that legato tonguing should first be taught while using natural slurs. He explains:

> For the practical application of the 'Tah' - 'Dah' syllables, I would suggest the following steps: 1. Have the student start on F (1st position fourth line bass clef) by articulating the syllable 'Tah'. Continue the airstream and quickly (not a jerky movement) move the slide to G (4th position fourth space bass clef). 2) Have the

[80] Jay Friedman, email to author, June 20, 2009.

> student notice that at third position, or just beyond, the lips will change position slightly as the slide moves to fourth position for the G. After the repetition of Steps 1 and 2 is produced smoothly, make a slight variation by starting on F, moving to G and back to F without stopping the airstream. 3) Steps 1 and 2 are to be repeated and the 'Dah' syllable is to be articulated at the exact point where the lips start to change as the slide moves toward the G or back to the F. 4) The 'Dah' syllable should now be used approximately one-half the distance from one note to the next whenever the legato connections are required.
>
> I feel the notes F and G are best for developing a legato style because they produce a natural and smooth connection giving the student an appropriate sounding jointure without legato tonguing and the physical sensation in the embouchure associated with this style of playing. By applying legato tonguing to those connections not needing it, the student is preparing to move to any notes that require it such as: B-flat to A, A to A-flat, A-flat to G.[81]

While the use of natural slur connections to teach tongued slurs seems to be common practice, it seems irrelevant to teach a student to soft-tongue at the same time as the partial change because the change of partial in a natural slur is very foreign to what occurs in the slide motion within a tongued-slur.

The second and most weighty issue in legato tonguing is the use of syllables to teach the technique. With the exception of very few, authors of legato pedagogy refer to the use of syllables to help students gain an understanding of how to soft-tongue within slurs. The following is a list of all of the possible syllables that these authors have promoted within method books and articles: Da, Du, Daw, Dah, Doo, Due, Dow, Day, Dee, Dih, dh, Deau, La, Lah, Lue, Loe, Law, Lay, Lee, Loo, Leau, Ru, Roe, Ree, Rah, Raw, Roo, Rrroo, Rrree, Rrraw, Na, Nah, Naw, Noo, New, No, Nee, Thee, Thew, Thaw, Thu, Thoo, Thoo, Thah, Tha, and Soo.

Many of these syllables are phonetically identical, but when transmitted textually there is a chance that even intended identical syllables could be skewed. With forty-six different possibilities for students to choose from, it seems that this pedagogical aspect could be little overwhelming. The most important issue gleaned from all of these syllables is the understanding

[81] William Shepherd, "Beginning Legato Tonguing on the Trombone," 13.

that there are many options available. If one does not work for a certain individual, another should be experimented with until the correct legato connection is created.

Most authors have valid reasons as to why they use certain syllables and some of the more important ones will be discussed here. It is apparent that much experimentation has been done in trying to find which syllables will create the best legato sound. With all of this in mind, the variety of syllabic options should lead any trombone pedagogue to be willing to allow a student to also experiment under professional guidance to find which works best.

The syllable that is predominant in professional literature is "du," or some variation of the "d" consonant. Almost all concur that the "t" consonant is too hard and completely stops the airflow disconnecting the legato sound. For this reason the softer "d" sound is used. Some authors believe the "d" consonant is easier to control than the other consonants such as "l," "n," and "th" because it does not require any extra movement of the tongue or rolling motion.[82]

Other consonants are promoted as the best for various reasons. "Th" is used because it is similar to the standard "t" that is used for marcato tonguing, but doesn't stop the airflow.[83] A consonant that has gained popularity is the rolled "r" that is pronounced like an Italian "rrr". Michael Mathews explains in great detail how to teach this tonguing technique. He believes this is the best consonant because the "d" consonant "…has the same explosive pop as the letter "T" which causes a complete stoppage of the airstream; whereas, the rolled "r" if pronounced correctly never stops the air completely. He states that the "d" consonant is fine, but most

[82] James Graham, "The Legato Style of the Trombone," 79.

[83] Richard Fote, "Principles of Trombone Legato," *The Instrumentalist* 28, no. 7 (February 1974): 47.

students use it as it would be pronounced at the beginning of a word. It needs to be pronounced as if it were the "d" consonant in the word "ladder."[84]

Edward Kleinhammer has done experimental research in the use of different consonants and has found that there are varying degrees of air stoppage with different syllables. Using a two-speed tape recorder to record at normal speed and play back at half-speed, Kleinhammer has found that: "1. 'too' = creates a space between the notes 2. 'doo' = creates less space between the notes 3. 'noo' = creates notes that are even closer together and more tenuto."[85] Fink further explains the levels of softness/hardness in different consonants. He lists them in order from softest to hardest: "R, L, TH, D, T."[86] If the research of Kleinhammer applies to these consonants also, then the amount of air stoppage should increase the harder the consonant.

A number of authors state the importance of not limiting the legato tongue technique to one consonant. Several of these authors discuss the need for contrasting consonants for the different pitch ranges on the trombone. Buddy Baker explains in the greatest detail his use of syllables in different ranges:

> The basic tongue position for a legato style is formed by saying 'DAH' for a mid-range pitch. For the higher register I prefer the 'DIH' ("i" as in 'it') syllable ('DEE') often positions the back of the tongue too high and tends to shut off the air stream). For the low register use either 'DAW' or 'THAW' (the soft 'TH' as in 'the'…). In the 'THAW' position, the tongue lies flat in the mouth and never touches the lower bottom back edge of the top teeth – the tongue does not touch the gum. Whether or not this will work for you depends primarily on the length of your tongue. I find many trombonists do this but don't know it. I use a 'THU' also with a soft TH as in 'the' (for the mid range) up to about a D above the staff. I use 'DOO' down to about F in the staff – so there is an overlap (an area where I may use either) depending on where I start and where I'm going. Remember to use soft beginning consonants.[87]

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[84] Michael K. Mathews, "Teaching Legato Tonguing to the Trombone Student," *The Instrumentalist* 32, no. 10 (May 1978): 69-70.

[85] Edward Kleinhammer and Douglas Yeo, *Mastering the Trombone* (Princeton, N.J.: Summy-Birchard, 1963), 47.

[86] Reginald H. Fink, *The Trombonist's Handbook*, 30.

Another facet of tonguing is which part of the tongue is used to strike the airstream and where in the mouth it strikes. Some authors teach that the tongue should strike the gum line, others say behind the teeth, and still others state that the farther back on the gums the tongue strikes the softer the consonant. After some personal experimentation it has been found that proper legato tonguing depends more on how the air is flowing and how hard the tongue strikes and less on the placement of the tongue. Many of the syllables that pedagogues teach as placing the tongue in a specific location in reality can be pronounced in multiple locations, but affect the airstream in different ways. Much of the explanation for these opinions is based on this statement: "No two persons have the same mouth structure; size of tongue; arrangement of teeth; etc., as you have; therefore experimentation of tongue placement is an individual thing."[88] For this reason much of the variance in pedagogy depends more upon personal taste and application and may not apply to individuals with different physical circumstances than that of the teacher.

The vowel sound following the consonant has more effect on the tongue placement at the middle and back of the mouth and for this reason there are many more vowel options than consonants. The frequent description of vowel sounds shows the importance of keeping the air column open during legato playing so constriction of the tongue by using vowel sounds such as "ee" and "ay" is to be avoided.[89] Paul Tanner explains the concept of keeping the tongue out of the way as follows:

> Today, the most acceptable sound on the trombone is a more full and more open sound than ever before. We seem to be headed toward a French horn sound but with the clarity and brilliance of a cylindrical instrument. I find that I use, as much as possible, the syllable 'teau' (sounding rather like 'toe' or 'tow' – but with a French

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[87] Buddy Baker, *Tenor Trombone Method: An Approach to Trombone Basics, Warm-up, and Daily Routine for Tenor Trombone with or without F-Attachment* (Hialeah, Fla.: Studio 224, 1983), 9.

[88] Edward Kleinhammer and Doug Yeo, *Mastering the Trombone*, 47.

[89] Ibid.

> accent.) This sound has its corresponding approaches – 'deau' and 'leau.' The advantage of this syllable over previous concepts is that it keeps the throat, the mouth, the entire resonance chamber as open as possible. It tends to keep the tongue down out of the way too so that there will be no restriction of air.[90]

With all of this information on legato tonguing, a young trombone student could easily become discouraged attempting to find what works best. The most important point to be made is that students need to know that there are options and that one method may not be the only correct method. Many of the pedagogues discuss the importance of having a variety of options at the performer's disposal because not all music is the same, not all slurs should be the same. Hence, not all legato tonguing should be the same. There is the possibility that too much thought about tonguing technique can lead to improper technique. Kristian Steenstrup discusses the need to keep much of the physical processes in the subconscious:

> We do not think of the tongue when we speak; instead, we think about that which we wish to communicate, our message, and we let the brain take care of the accurate control of the tongue. Similarly, the wind player should be preoccupied with his musical message, not with the movement and sensory feedback of the tongue.[91]

He continues quoting much of the material of the great brass pedagogue Arnold Jacobs in saying that the focus should be placed upon the syllables and especially the vowels within the syllables and not so much upon where the tongue is hitting or being placed in the mouth. This allows the tongue to stay free of the airstream and will not lead to problems such as those connected with the Valsalva maneuver. The issue with this concept is that it takes many months for a child to learn to speak and especially to memorize the placement of the tongue for different vowels and consonants. It would then be expected that an amateur trombonist should also take ample time to

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[90] Paul Tanner, "Contemporary Concepts of Trombone Playing," *The Instrumentalist* 20, no. 5 (December 1965): 63, quoted in Jay Friedman, "Trombone: Beyond legato, vibrato, and Slide technique," *The Instrumentalist* 50, no. 1 (August 1995): 150.

[91] Kristian Steenstrup, *Teaching Brass*, 2d rev. ed. (Aarhus, Denmark: Det Jyske Musikkonservatorium, 2007), 101.

coordinate these movements and memorize how to correctly perform them while playing a pleasing legato.

The final point to be made with legato tonguing is the speed at which the tongue must move in order to coordinate with the slide and create superb connections. Most of the literature discusses the need to tongue quickly. Several authors state that the tongue is one of the quickest muscles in the body and this quickness is necessary to perform good legato.[92] This opinion has much to do with the need for the tongue to stay out of the airstream and not stop the connection between notes. Hartman believes that if done properly the tongue can move slower during legato tonguing than during marcato tonguing. He says that the need for a slower tongue is warranted by the difference in slide motion lengths. Since it is impossible for the arm to move from 7th position to 1st position in the same amount of time as moving from 7th to 6th, the arm needs extra time to make this shift. A slower tongue movement allows for the glissando to be covered in this long shift while still allowing some air to move freely beneath the tongue-valve for a legato connection.[93]

In conclusion, there has been much debate about which techniques are correct within legato tonguing, but the strongest arguments being made within the realm of trombone legato are related to whether legato tonguing should always be used or if a combination of natural slurs and legato tonguing should be used. Most of the debate raged during the 1970's as article after article was published refuting the previous stance and stating why the author's position was correct.

The fundamental differences between the two sides are quite simple. One group of pedagogues believes that in order to create a uniform legato sound the same technique should

[92] Edward Kleinhammer and Douglas Yeo, *Mastering the Trombone*, 45.

[93] Scott Hartman, Transcription of phone conversation with author, March 27, 2009.

always be used. The other group believes that in order to have more musical options in performance all possible ways of playing legato should be mastered. There are very valid arguments on both sides of the discussion. Some of the stronger opinions deserve mention here.

Those that always use legato tonguing have two points that lead them to believe in the importance of their technique. The first is that natural slurs and tongued slurs sound different. James Graham has the strongest opinion on this:

> The utilization of two methods of articulation to produce a consistent legato phrase is virtually impossible. The author has been exposed to both methods of instruction and has reached the conclusion that no matter how skilled the performer is, a difference of attack between the legato tongue and the natural slur can easily be detected by the ear. For the sake of a consistency of phrasing alone, the student should be taught to tongue each note in the legato phrase.[94]

Thus, uniformity of sound necessitates the use of legato tongue in all legato passages especially those that are fast and soft. The other point is the need for dependability in going over large intervals. Many times in performance a note will not "speak" if the air and embouchure are not coordinated precisely when going over a large interval within a natural slur. To help alleviate this problem the tongue is used to facilitate the leap assuring that problematic sections of music can become dependable.

Those on the other side of this issue have interesting rebuttals for both of these complaints. Most pedagogues that do not tongue natural slurs teach their students to match the sound of the tongued slur to that of the natural slur. Hence, when this technique is perfected the difference in slurs should be imperceptible. The issue of dependability through the use of the

[94] James Graham, "The Legato Style of the Trombone," 80.

tongue is considered a crutch and shows the lack of effort in the practice room to perfect natural slurs.[95] Paul Gay adds that:

> Outstanding players are able to do either style with ease, and I believe a good student should try to master both. The great variety of musical situations we encounter demands a variety of articulations which contribute toward helping us to become flexible and interesting performers.[96]

Whether one side or the other has a more valid opinion will likely never be resolved, but following the progression of literature it appears that the "always legato tongue" camp is dwindling. Looking through the more recent literature, only two active pedagogues are quoted as still advocating the use of legato tongue for all slurs.[97] David Kassler feels that the use of legato tongue for all slurs is a European concept. This seems to be a brash statement since he bases his opinion on only one trombonist.[98] There are multiple Europeans who advocate the use of tongueless natural slurs including those from England, Holland, France, and Germany. The desire to think more musically and less mechanically has changed much of the opinion in today's pedagogy. The more choices that are available to a player the more musical that player can be. This is especially true with the technique of trombone legato.

Airflow

Much has previously been mentioned in this document about this subject because it is almost impossible to disconnect the pedagogy of slurring and legato tonguing from the topic of

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[95] See quote by Joseph Alessi on page 22.

[96] Paul Gay, *Trombone Studies for Legato and Slide Technique*, 3.

[97] CatherineSell Lenzini, "The Changing Colors of Low Brass Sounds: An Interview with Dave Taylor," *The Instrumentalist* 51, no.5 (December 1996): 15; David Kassler, "From Lip Slurs to Trombone Legato," *The Instrumentalist* 54, no. 3 (October 1999): 51.

[98] Kassler, "From Lip Slurs to Trombone Legato," 51.

airflow. It is one of the most important (if not the most important) factors in creating perfect legato connection. It is therefore worthy of repetition.

Many trombone pedagogues mention the importance of being able to disconnect within the brain the different aspects of legato playing such as embouchure and tongue, air flow, and slide motion. The fundamental reason for this is that when air is stopped while playing legato, the music no longer sounds legato. Hence, the necessity of a continuous stream of air is paramount to the production of legato.

When other wind instruments are taught slurring, it is easy to say, "tongue the first note and then continue to blow air while you move your fingers." With the simplicity of the pedagogy, few players on wind instruments other than trombone appear to have much difficulty with the technique. Keeping a continuous airstream becomes second nature to them from the commencement of slurring because there is nothing to impede the air. Trombonists almost immediately face the struggle of adding the tongue to the airstream while playing legato and for this reason have a greater tendency to have issues with producing a continuous airstream.

To help alleviate this issue most method books give a steady diet of lip slur exercises to amateur students before introducing the legato tongue. It is hoped that the use of continuous air will become second nature so that when the tongue enters the equation there is no need to remind the player of how to perform proper airflow. Many authors also cite the importance of working the air stream before adding the tongue. One author suggests the use of free-blowing without the instrument, first, followed by blowing through the mouthpiece with and without the legato tongue to obtain an understanding of how the airflow works away from the instrument.[99] Singing and buzzing in the mouthpiece are also mentioned as ways to conceive a good

[99] David Kassler, "From Lip slurs to Trombone Legato," 50.

airstream.[100] Another basic exercise is playing glissandos and other legato passages with no tongue. Many pedagogues have written recently about the technique of playing an entire legato etude with no tonguing to emphasize the use of continuous air. When a player hears the glissandos and natural slurs produced by this type of exercise, it becomes more apparent where the tongue is needed to correct any "smears" in the performance.

In reviewing what has been written on this subject there is some use of terminology that could hinder students' understanding of how to use air while playing legato. Some authors use the word 'constant' when discussing airflow. While this word has a similar meaning to other terms such as continuous or unbroken it also has a connotation of the air needing to remain the same. John Shoemaker believes that the air should be always moving rapidly because this helps project the tone.[101] While there is truth to this statement, it makes it seem that the air is always moving at the same speed and pressure. Several authors express that while the air must never stop when performing a legato passage, there needs to be variety in the volume and speed of the airstream. Kleinhammer discusses the need for changes in the air volume as there are changes in tessitura. As the pitch ascends less air is necessary and conversely more air is needed as a passage descends.[102] The trombone also creates issues because of the normal physical tendencies of the slide. Some motions of the slide will cause unwanted noise if the airstream is kept constant, i.e., "…when ascending and moving the slide out, be careful to adjust the speed of air in order not to 'bump' the top note causing a rough slur. To avoid these problems, slow the air

[100] Walter Barrett, "Playing Legato on Trombone: A Primer," Three Steps to Better Slurring.

[101] John Shoemaker, *Legato Etudes for Trombone: Based on the Vocalises of Guiseppe Concone* (New York: Carl Fischer, 1969), 2.

[102] Edward Kleinhammer and Douglas Yeo, *Mastering the Trombone*, 44.

a bit and try not to jam air into the upper note."[103] Careful practice is necessary to understand and perfect these playing techniques.

To help alleviate confusion that could be caused by some terminology, examples of visual imagery have been used. One of the most common is to compare the airstream to the flow of water out of a faucet. When a legato passage starts the air is turned on and continues until the passage is finished, just as water is turned on and does not stop until it is turned off again. Nothing can stop the flow of the water until the spigot is shut off and nothing, including the tongue, should completely shut off the airstream during a legato passage.[104]

Fink believes that most of trombonists' airflow problems occur at a young age. Students are taught that there should be no glissando sound in their playing. Before they are able to grasp and perfect the concept of legato tonguing, many students slow or stop the airstream to remove the glissando from the legato passage.[105] For this reason Alessi believes it best to teach beginning students legato without any use of the tongue until "they have complete control of their airstream and slide motion."[106] Using the legato tongue as opposed to the tongueless legato allows the airstream to remain continuous and allows for a purer legato.[107]

Friedman believes that very few trombonists use adequate air when performing legato. He states the need for "strong" air or more air volume. When the air is sufficient, many of the

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[103] Joseph Alessi and Brian Bowman, *Arban: Complete Method for Trombone & Euphonium*, 44, 47.

[104] Expounded on a thought taken from: Buddy Baker, *Tenor Trombone Method*, 25.

[105] Reginald H. Fink, *The Trombonist's Handbook*, 27.

[106] Joseph Alessi, "Legato," *Teaching and Development*.

[107] Jay Friedman, "DUH," *Reflections - 02/05/2008*, http://jayfriedman.net/reflections/20080205DUH.php (accessed May 2, 2009).

other problems that plague trombonists in legato passages will go away without the need for hours of practice.[108]

While the airstream is a significant issue to proper legato technique, it is possible that trombonists' preoccupation with how the air is being used has made them utilize air better than other brass players. "The trombonist **has** to breath [sic] as other brass players **should**. By this [it is] meant that the ease by which legato can be achieved with valves often leads to these [valve] players neglecting breath control."[109] With this in mind, trombonists must somewhat be following Friedman's advice to keep the flow of air "sacred"[110] even though it still remains a constant challenge to perfect.

Slide Motion and Grip

Slide motion is another important issue and it has recently been dividing pedagogues into two or more camps advocating differing techniques. Each of these techniques will be discussed briefly, followed by another smaller topic which corresponds to slide motion: slide grip.

A majority of literature written on legato addresses the issue of slide motion in a very impartial fashion. While there are slight variations around the principle theme, most authors state, in very few words, that the slide should be moved from one position to the next as quickly as possible so that all glissando sound can be covered. Some add to this that it is necessary to move the slide smoothly without jerking the instrument or disrupting the embouchure. It is

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[108] Jay Friedman, "Legato, Instruments, and Recordings," *Reflections - 08/08/2004*, http://www.jayfriedman.net/reflections/20040808Legato,_instruments,_and_recordings.php (accessed May 2, 2009).

[109] Eric Crees and Peter Gane, *How Trombonists Do It*, 2.

[110] Jay Friedman, "Explaining the Unexplainable," *Reflections - 01/11/2007*, http://jayfriedman.net/reflections/20070111Explaining_the_unexplainable.php (accessed May 2, 2009).

obvious that in order to perform slide motions in this manner the slide must be in pristine condition without any problems such as dents, dings, alignment issues or lack of lubrication. Posture can also affect slide motion making it important to sit tall and keep the arms away from the body.[111] It would also be necessary to have a firm grip on the slide so as not to lose control when moving rapidly from one position to another.

The pedagogy of moving the slide as quickly as possible probably stems from the tendency of beginners to be very lazy and sloppy with their slide motion. The slide is such a novelty to most beginners that much time is required for students' slide motion to adapt to the requirements that are thrust upon them in band classes and/or private lessons. In order to keep a young student from performing lazily, most teachers remind them to move the slide more quickly. After using this phrase so often it most likely stays in the memory and therefore gets written as the teacher describes the desired slide motion in literature. One author also believes that when a young student is told to move the slide more quickly the mind immediately correlates this with moving sooner because that is easier. It is, therefore, necessary to not only state that the slide needs to be moved quicker, but also later. [112] Several other authors describe the motion thus: "Wait until the last possible moment and then change positions as quickly as possible." Subdivision of the beat is also recommended to help the player wait long enough for proper slide motion.[113] The expression "moving the slide in rhythm"[114] is common. Young students also need to be reminded that the slide motion does not move slower when the tempo or

[111] Eric Crees and Peter Gane, *How Trombonists Do It*, 4.

[112] Reginald H. Fink, *The Trombonist's Handbook*, 27.

[113] Paul Gay, *Trombone Studies for Legato and Slide Technique,* 5.

[114] Eric Crees and Peter Gane, *How Trombonists Do It*, 14.

rhythms of the music move more slowly.[115] Crees and Gane have written about the apparent paradox as audience members watch a "jerky movement of the arm… accompanied by a mellifluous smooth line of sound."[116] This paradox is only possible if the airflow is continuous and the motion of the arm has no effect on how the air is used.

Belief that the slide needs to move quickly probably stems from the idea that the space between notes should be imperceptible. For that to happen the first note would then need to be held as long as possible and the shift to the next note done as quickly as possible so that there is no time for space or unwanted sounds between the two notes. One of the misconceptions with this idea is that it is possible to move the slide from position to position in the same amount of time no matter how long the motion is. One author even states that it is necessary to "move just as quickly going from 1st to 6th position as…from 1st to 2nd position."[117] While this statement might be a ploy to help the brain and slide arm have better coordination, it is, however, still impossible. It also seems improbable that if the slide is moving as quickly as possible that there would not be too much jerkiness in the motion. One text even describes the arm as a "shock absorber to minimize shaking of the instrument and torso (and thus the air stream) with longer slide shifts."[118] Many authors make statements to clarify the quickness of the slide motion such as: don't move the slide so fast that it disrupts the air flow, causes bumps in the sound, or disrupts the embouchure because of these improbabilities.

Authors on the other side of this issue are few, but are becoming increasingly vocal. It is difficult to see the effect being wrought by this opinion because it is recently written and has not

[115] Richard Fote, "Principles of Trombone Legato," 47.

[116] Eric Crees and Peter Gane, *How Trombonists Do It*, 4.

[117] Walter Barrett, "Playing Legato on Trombone, a Primer," Three Steps to Better Slurring.

[118] Brad Edwards, *Lip Slurs*, 10.

had much time for rebuttal. Jay Friedman of the Chicago Symphony has taken a very vocal stance opposing what he considers to be the "legato arms race."[119] Much of what Friedman discusses aligns with the pedagogy of Alois Bambula, a mid-nineteenth century German trombonist.[120] Only one other recent pedagogue has written similar material and it is very basic, simply stating that it is possible to move the slide too quickly.[121]

Friedman states in several sources that he is very disturbed by the fact that almost all trombonists think the best way to perform legato is by moving the slide as quickly as possible from pitch to pitch. He says:

> We've got to put a stop to the arm(s) race. Trombonists everywhere are flicking and jerking the slide faster and faster to avoid the dreaded glissando, thereby obliterating legato as we (and everyone else) know it. We have to stop apologizing for the fact that we can play smoother than any other instrument. My rule for legato is; as much sound between notes as possible without a smear. Trombonists around the world have an amazing array of techniques to avoid true legato. They go around it, jump over it, go under it, but rarely go through it. Of course I don't like a sloppy slide either, but I also don't advocate throwing the baby out with the bath water.[122]

He believes that by moving the slide too quickly trombonists actually stop creating a legato sound and instead use what he considers to be a tenuto style of playing. Players are so preoccupied with getting rid of portamento that they compromise their legato and turn it into something far from what is desired. In one of the older professional method books, Hampe considers two types of slide motion. He believes that if the slide is moved quickly from position to position legato is performed. If a slower motion is used then he considers the outcome

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[119] Jay Friedman, "The Legato Arms Race."

[120] Alois Bambula, *Die Posaune Heft*, 1:123.

[121] Abbie Conant, "Part Three: Cures for the Young Tombonist: Legato," *My Philosophy on Teaching* (January 15, 2007) http://www.osborne-conant.org/trombone-philosophy.htm (Accessed May 2, 2009).

[122] Jay Friedman, "The Legato Arms Race."

portamento,[123] which might indicate that Friedman's taste is more along the lines of a portamento style. Variety in music requires variety in technique and moving the slide as fast as possible in all circumstances takes away the options that are so plentiful in legato music making.[124] He further discusses his legato technique as follows:

> I never move the slide without the air moving with (or preferably ahead) of it. The slide moves through the notes rather than from note to note. Even though the slide stops in each position, imagine that it doesn't. The air stream is continuous on and between notes. On a slur that crosses a partial try to get as much sound as possible before that partial so that it resembles a long legato slur. Imagine a rubber band (the air) that is pulled along with the slide to another position. The slide should move smoothly and silently so as not to disturb the air stream whatsoever, and not vice-versa.
>
> This begs the question; how fast or slow do you move the slide? Answer; move it whatever speed it takes to get the smoothest, most beautiful slur you can imagine. Whatever speed you move it, move it smoooothly [sic]. Push the legato as far as you need to find out where the line between legato and glissando is. Don't worry, due to current budget cutbacks the glissando police are woefully understaffed at this time. When you have crossed that line between legato and glissando, don't run in the other direction.
>
> In order to get the same great slur in various registers and different types of slurs, different things must be done to get that one great slur. The end of the Bolero solo requires more legato tongue and a faster slide movement than the 1st half of that solo. The rule is; the closer the partials are together, (as in the high register) the more time is allotted (and less tongue) between notes to achieve that great slur. At first you will have to think about every slur and adjust accordingly, but after a while if you think musically (have the perfect slur in your head) it will happen automatically. The big challenge will be to get control of your slide arm, which will tend to be on auto-pilot flick mode. Imagine the worlds most beautiful slur and have your brain tell your body; 'do what ever you have to to get that slur on every note.'
>
> Remember, your arm is part of your body and must be as relaxed as the rest of your body. Move the slide as if it was the least important thing in making a sound, because it is. The slide is like a conductor, it can flail away to beat the band, but if there are no players (air) to make sound, it's all for nothing. I try to feel like I'm blowing the slide from position to position. My arm follows the air stream in a passive role. I rarely get a blank because my air is usually waiting for the slide to arrive instead of the other way around. If I want to slur from middle B-flat to E-flat above the staff, I start bending my air up even before I move the slide. Then it will feel like I am pulling the slide to 3rd using the air. I won't get any other notes in

[123] Carl Hampe, *Hampe Method: A Complete Instructor for the Slide Trombone* (Chicago, Ill.: Frank Holton & Co., 1916), 47.

[124] Ibid.

> between because I went up and over that break with the air rather than from underneath, which would have been the result of the slide getting there before the air.[125]

He goes on to state the importance that the air should move the slide and not the opposite. They are "glued together", but the air has to be the leader and the slide the follower.[126]

While Friedman's concerns with current and past legato pedagogy are very valid in his eyes, it seems that there really is not as wide of a gap in the teaching strategies and performance practice as he makes it appear. One of the biggest issues being dealt with is the inability of a pedagogue to give aural examples in written text. Through correspondence for research on this subject, several active performers and pedagogues have stated the necessity to have private lessons in order to fully understand the concepts they attempt to spell out in literature.

Slide grip is a topic that is raised in several of the method books surveyed. While there is some disagreement as to what grip works best for playing legato, the positioning of the arm and wrist tend to have more influence in the discussion.

Two types of slide grip are presented. The first and most commonly taught grip is executed by gripping the slide brace between the thumb and first two fingers. Most pedagogues agree that the grip be placed in the corner where the slide brace meets the outer slide which would be the bottom slide when playing. The reason for this slide grip is better control, especially when moving to outer positions, as well as greater flexibility.[127] The second grip is explained by Ernest Lyon as follows: "with the thumb on the near side of the cross bar touching the lower slide, lay the index finger on the opposite side of the cross bar and touching the lower

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[125] Ibid.

[126] Jay Friedman, "Explaining the Unexplainable."

[127] Ernest Lyon, "Improving Slide Technique," in *Brass Anthology: A Compendium of Articles from The Instrumentalist on Playing the Brass Instruments* (Evanston, Ill.: The Instrumentalist, 1969), 73.

slide, laying the next two fingers on the slide and the little finger underneath the slide."[128] The purpose of this grip brings the slide grip argument to a head. One group of authors claim a relaxed, flexible wrist facing the player is best and the other group vies for a more rigid wrist facing downward. Both sides claim that their arm position makes for better motion, speed, accuracy, and fluid motion. There are also some that vary the first grip by stating that the wrist should be more flexible between 3rd and 1st positions and more rigid beyond that point.[129] Many performers who perform with loose wrists do so because of the wide use of this grip and arm position among Jazz players who more frequently use slide vibrato.[130] Friedman clearly falls in the group advocating a loose wrist because he does not believe that speed is paramount to legato technique. He also urges trombonists to use a relaxed wrist to alleviate tension and also to help the arm maintain subservience to the airstream. The paradox in his statements is the use of two fingers above the slide and two below with the wrist down, which seems to create less ability for wrist motion.[131] Crees and Gane counter those supporting loose wrists by stating, "Any movement of the wrist will invariably result in less than smooth legato as well as glissandi and poor intonation. It also renders the accurate execution of rapid passages virtually impossible."[132]

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[128] Ibid.

[129] June Phillips, "The Trombone Slur," in *Brass Anthology: A Compendium of Articles from The Instrumentalist on Playing the Brass Instruments* (Evanston, Ill.: The Instrumentalist, 1969), 84.

[130] Ben Van Dijk, *Ben's Basics*, 78.

[131] Jay Friedman, "Legato, Instruments, and Recordings."

[132] Eric Crees and Peter Gane, *How Trombonists Do It*, 4.

Alternate Positions

The topic of alternate positions is one that does not bring disagreement among pedagogues. Those that discuss this topic approve the use of alternate positions in legato playing as well as other performance techniques. Only one author believes that a legitimate trombone player can perform without the use of alternate positions, but he still advocates the practice of them.[133]

Knowing and understanding the harmonic series and how the same pitch can belong to more than one harmonic series is necessary for the use of alternate positions. The higher the pitch the more chance that there are alternate positions available. Trombonists, generally, first learn a pitch in the position closest to 1st and become more confident in the sound and intonation of those primary positions. Some authors consider the sound quality and intonation issues when discussing alternate positions. Many of the optional alternate positions require slight adjustments for intonation purposes because some of the overtones in the harmonic series are slightly sharp or flat. Careful practice of alternates is necessary for these intonation adjustments to be made correctly in performance.

Eddie Bert states that the "less tubing is used the more open the sound,"[134] for this reason some authors advise against using alternates in longer positions such as Cimera who advocates only using alternates in the first four positions when playing sustained and slurred passages.[135] Dieppo on the other hand shows an etude that uses only positions 5-7 to help facilitate legato playing. Dieppo's method does not teach legato tonguing, therefore, his pedagogy requires much

[133] Ernest Lyon, "Improving Slide Technique," 74.

[134] Eddie Bert, *The Eddie Bert Method*, preface.

[135] Jaroslav Cimera, "Teaching the Trombone," in *Brass Anthology: A Compendium of Articles from The Instrumentalist on Playing the Brass Instruments* (Evanston, Ill.: The Instrumentalist, 1969), 31-32.

more use of alternate positions to do away with many glissandos.[136] In an article exclusively written on the subject of alternate positions, Maurice Faulkner expresses the need to spend time practicing long position alternates, "The reason so many of our competent young trombonists don't tackle such extended operations with their slides is because they have not developed a fine sound in those extended positions. The practice of long tones in all positions and overtone series will help to fill out the sound over all the horn."[137]

Besides giving a trombonist more options musically there are several reasons for the use of alternate positions. Buddy Baker explains his application of alternates as follows:

> The basic concept in using alternate positions in these scales is: KEEP THE HALF STEP IN ADJACENT POSITIONS – usually one will not make a skip out to a longer position for a half step. I recommend use of alternate positions for: (1) connection in legato playing, (2) speed – to eliminate the larger skips in slide pattern, and (3) to make ascending intervals cleaner and easier by coming IN with the slide (this creates pressure in the horn and helps you to execute these intervals). One will often use an alternate position on the note just before the leap to the high note. The reverse of this idea also works! I usually use the shortest position if (1) passage is slow and (2) volume is forte or more.[138]

Another purpose of alternate positions is to create natural slurs where a tongued slur would otherwise occur.[139] Trombonists that advocate the use of natural slurs along with tongued legato tend to use alternate positions more frequently than those who tongue all legato passages. The final reason to use alternates is to better understand the trombone.[140] A student who experiments with different combinations of slide positions to facilitate a passage will

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[136] Antoine Dieppo, *Complete Method for the Slide and Valve Trombone* (New York: Carl Fischer, n.d.), 60.

[137] Maurice Faulkner, "Developing Facility in Auxiliary Positions," in *Brass Anthology: A Compendium of Articles from The Instrumentalist on Playing the Brass Instruments* (Evanston, Ill.: The Instrumentalist, 1969), 486-87.

[138] Buddy Baker, *Tenor Trombone Method*, 24.

[139] June Phillips, "The Trombone Slur," 85.

[140] Brad Edwards, *Lip Slurs*, 61.

undoubtedly get to know the possibilities of the instrument better than one who always plays with primary positions.

As one author suggests, "Alternate positions are essential in the artistic playing of a legato phrase."[141] For this reason, it is important for young students to begin the practice of alternates as soon as they are able to play with good sound and intonation in primary positions.[142] Techniques such as playing by ear or without music allow young students to experiment with alternate positions and memorize them faster than when reading etudes with those positions already marked.

Other Important Legato Pedagogy

There are a few other brief statements that contain sound pedagogical tips made throughout trombone literature that have not yet been introduced in this document. These will be explained in this section. Many of these are modern practices that have come about because of technological advancements, but some have merely come about through experimentation of trombonists.

Possibly the most important and most written aspect of these practices is that of the opportunity for a student, especially an amateur, to be able to listen to live or recorded examples of characteristic legato performances. Many young students never have the chance to hear what trombone legato should sound like and therefore will never know if the sounds they are creating are correct or incorrect. Verbal instruction only helps students understanding to a certain point. Aural examples are paramount to augment the verbal instruction in a student's mind. It is also

[141] John Shoemaker, *Legato Etudes for Trombone*, 2.

[142] Harvey Phillips, "Tips for Trombonists from Bill Watrous," *The Instrumentalist* 49, no. 2 (September 1994): 19.

beneficial to listen to other instruments perform legato passages to understand the similarities and differences involved with trombone legato.[143]

Since many of the articles researched are intended for music educators, one obstacle that is typical of a beginning band setting is the inability of an educator to play legato well on the trombone because it may not be his/her primary instrument. One way of circumventing this issue besides using recordings is to recruit a local professional, collegiate, or even qualified high school trombonist to perform for young students.[144] Stewart Ross adds that music educators and trombone pedagogues alike should be wary of explaining too many of the technical aspects of legato, especially those that occur inside the mouth and embouchure. "These can cause more problems than they alleviate."[145] Listening and imitating can generally solve problems more readily than explanations.

Another point that is made by several pedagogues is the use of the voice; to sing, to use as a model, and also the use of songs written for voice. Abbie Conant promotes the use of singing to help internalize legato passages. Not only does she use the singing of etudes, but also singing while holding the trombone and moving the slide in rhythm for correct timing.[146] Another possibility that is more similar to singing than to trombone playing is buzzing with the mouthpiece or on a visualizer. Many teachers use buzzing as a simple exercise to help airflow, intonation, and also to perfect large leaps in legato passages.[147] Bill Watrous believes listening to vocalists helps a trombonist understand how true legato should sound. Since the voice is the

[143] David Mathie, "Teaching Legato to Young Trombonists," *The Instrumentalist* 40, no. 2 (September 1995): 70.

[144] Ibid.

[145] Stewart L. Ross, "Teaching Trombone Legato," 56.

[146] Abbie Conant, "My Philosophy on Teaching," Legato.

[147] Edward Kleinhammer and Douglas Yeo, *Mastering the Trombone*, 33.

only wind instrument that does not involve keys, valves, or slides it is usually looked at as the one that is capable of perfect legato. He states, "Listen carefully to how good vocalists shape and sustain a phrase and how they end it."[148] He and others support the use of vocalises as a staple to all trombone players' practice regiments. One of the most common sets of vocalises is by the Italian singer Bordogni that have been transcribed by Johannes Rochut.[149] These are quite advanced for most amateurs and for this reason Reginald Fink[150] and John Shoemaker[151] have transcribed easier vocalises that make it possible for young students to achieve success.

The use of recording devices, especially those capable of 2-speed playback, is an excellent method for students to check airflow and legato connection. Kleinhammer discusses this process at length including the following statement: "We will oftentimes discover that our legato playing is not truly legato – that there is some connection between our right hand movements and the brain that unknowingly puts a dent in the note to note connections."[152] Alessi adds a comical note saying, "When listening to the playback, you should sound ideally like a fantastic tuba player with a great command of the airstream."[153]

A few more tips that ordinarily address music educators and/or young trombonists are: 1) Always seek help from a private trombone instructor. Having another set of ears, in particular those of a professional will pay great dividends in the early training of trombonists. Even

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[148] Harvey Phillips, "Tips for Trombonists from Bill Watrous" 19.

[149] Joannes Rochut, ed. *Melodious Etudes for Trombone: Selected from the Vocalises of Marco Bordogni*, 3 vols. (New York: Carl Fischer, 1928)

[150] Reginald H. Fink, ed. *Studies in* Legato*: From the Works of Concone, Marchesi, and Panofka: For Trombone* (New York: Carl Fischer, 1969).

[151] John Shoemaker, *Legato Etudes for Trombone*.

[152] Edward Kleinhammer and Douglas Yeo, *Mastering the Trombone*, 43.

[153] Joseph Alessi and Brian Bowman, *Arban: Complete Method for the Trombone & Euphonium*, 322.

discussion with a band instructor will "broaden your understanding of the Legato Style."[154] 2) "Ask the student to play simple songs by ear ('Mary had a little lamb' on G, F, and E-flat) to try this new articulation. In this way, he can listen to the quality of slurs while not worrying about reading notes."[155] 3) "As an assignment, have the student go back to the beginning of the method book and slur all the exercises."[156]

Conclusion

At the outset of this project, there was the expectation of finding a clear-cut standard of legato pedagogy which a large majority of pedagogues accepted. This standard would be used to compare with the pedagogy used in beginning trombone method books. It has become clear that while there are tendencies towards a set standard in recent years, the lack of literature on this subject from the past decade does not allow a precise standard to be set. For this to occur, a survey of a large quantity of active trombone pedagogues and performers would need to be completed to show that these tendencies are concrete. This survey is beyond the scope of this project and must be saved for the future. The variety of opinions that have been described in the literature over the past century make it impossible to set the desired standard. Therefore, the comparison will show which pedagogical opinions are followed and also point out deficiencies in the pedagogy of legato techniques.

In researching the literature on this subject, two details stand out. The first is that there is no obvious standard that all trombonists agree on as being the correct legato sound. Some like very connected legato with those that even prefer adding some glissandos such as a singer would

[154] John Shoemaker, *Legato Etudes for Trombone*, 2.

[155] David Mathie, "Teaching Legato to Young Trombonists," 70.

[156] Ibid.

utilize in an aria. Others prefer a more mechanical approach which creates what is considered 'hard' legato quality. It stands to reason that techniques would also vary because of these variations in desired sound. Second, legato technique takes many years and hundreds of practice hours to perfect. Within all of that time spent practicing legato techniques, much trial and error, experimentation, and self-evaluation occurs. For this reason legato technique is a very personal feature and therefore, it is difficult to pass on to future generations of trombonists. Fewer pedagogues are writing about the subject because trombonists know that there is a need for each individual to find his/her own techniques and model sound that will define him as a performer.

CHAPTER 4

LEGATO PEDAGOGY IN BEGINNING TROMBONE-SPECIFIC METHOD BOOKS

Overview

A challenge of this aspect of research is deciding which method books classify as professional method books and which are beginning method books. Some of the most used method books such as the *Arban Complete Method for Trombone* and the *Lafosse Complete Method of Slide Trombone* could be considered in either category. Since these books move so rapidly from beginning material to advanced material and since the books are not intended to be used in a progressive order they have been placed in the professional literature category. All books reviewed for this section of the document are specified as either intended for the beginning student or split into volumes with the first book of the volume being on the beginning level and intended for progressive use.

There is a conspicuous difference between the books written by trombonists and those written by musicians looking to publish books for each instrument. With regards to legato, the books by trombonists are much more detailed and usually involve legato tonguing and slur exercises to help the player develop technique in the legato performance area. Those by non-trombonists tend to move directly into songs or etudes and teach slurs with little or no explanation of how to perform them.

Throughout this and the following chapters the same outline will be used as was followed previously showing the pedagogy in different aspects of legato. If there is no pedagogical material on a certain aspect that was covered in the previous chapter it will be stated in brief to allow the reader an understanding of what was and was not included in the literature.

A definition of the word "slur" is something that most if not all authors wrote while introducing the concept of legato. Most definitions are very simple and easy to understand for young students, although, understanding what slurs should do is certainly easier than how to do them. A majority of these definitions state how a slur is marked in the music to show that notes of different pitch are connected. Many authors do not mention that the way to connect the pitches is with the air. It seems that by adding the words 'with air' when talking about connections of pitch would alleviate much of the confusion that can occur with all the difficult explanations following the definition. One author that does explain this concept is E. Thayer Gaston. His simple definition is as follows: "When curved lines are placed over notes of different pitch … they are called **Slurs** and only the first note is tongued. For the second note keep on blowing…"[157] More will be discussed on this subject in the 'airflow' section of this chapter. Only one author connected the term legato to the slur while defining slurs.[158] This might be because of the common use of legato as a light-tonguing technique for all other instruments which could confuse trombone players when they are in an ensemble setting with other instruments.

Another problematic feature that many authors address is the use of beginning books for both slide trombone players and valved instrument players such as bass clef baritones, euphoniums, and even valve-trombones. Some of the method books treat slide trombones as if they are valved-instruments and don't properly teach the unmistakable differences between the two types of brasses. One book that is intended to be a method specifically for trombones even contains the word "fingerings" in a song title and explanation. Even though much of the book

[157] E. Thayer Gaston, *The Way to Music on the Trombone* (Chicago, Ill.: McKinley, 1947), 12.

[158] Newell H. Long, *Rubank Elementary Method, Trombone or Baritone: A Fundamental Course for Individual or Like-Instrument Class Instruction* (Miami, Fla.: Rubank, 1934), 38.

was authored by a well-known trombonist, Mark McDunn, some of the book must have been transcribed from a valved-brass book by the other author Harold Rusch.[159] Simple mistakes such as this one quickly diminish the value and quality of an otherwise well-written method.

Few of the method books discuss the dissimilarities between trombone legato and that of valved-brasses. There are differentiations between trombone and baritone slurring written in some method books. The authors of the Cimera-Hovey method book strongly state the importance of trombone legato practice: "The explanations and exercises on this page are designed for the Trombone, and although the exercises are playable on the Baritone, it is far more important that the Trombone player master them in order to successfully cope with the problem of the slur."[160] Lucille Young adds:

> A slur on the baritone is produced by a continuation of the wind through the instrument, changing to the correct valves and assisted by pronouncing syllables with the tongue. Only the first note of the slur has a definite attack. If the trombone student were to follow the above directions for many of the slurs in this chapter, he would produce very unmusical sounds.[161]

Robert S. Wolff discusses this topic concerning all brass instruments:

> If the trombonist were to play legato passages in the manner of other brass instrument players he would be completely unsuccessful. It has been found that many trombone methods on the market today are merely transcriptions of cornet and trumpet methods. Obviously this cannot be satisfactory as an approach due to the element of valves versus slides.[162]

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[159] Mark McDunn and Harold W. Rusch, *1. The Mark McDunn Trombone Methods* (Park Ridge, Ill.: KJOS, 1973), 21.

[160] Jaroslav Cimera and Nilo Hovey, *Cimera-Hovey Method for Trombone and Baritone (Bass Clef)* (Miami, Fla.: Belwin Mills, 1968), 10a.

[161] Lucille Young, *Young's Elementary Method for Trombone and Baritone (Bass Clef)* (New York: Carl Fischer, 1939), 12.

[162] Robert S. Wolff, "An Elementary Manual for Slide Trombone Players" (Class Project, Kansas State Teachers College, 1956), 20.

Some might think these approaches too obvious, but for young students who are just starting training on instruments it is important that they understand that their instrument is different and how these differences affect their technical performance.

Many times authors state the uniqueness of trombone legato in a pessimistic manner as if it were something that would cause dread or fright with nothing but failure ahead.[163] While it is one of the more difficult aspects of trombone performance following the example of Gaston by opening up the limitless possibilities of the instrument seems more appropriate for young students. He states, "The trombone can slur more different ways than any other brass instrument. For this reason you must work hard on all kinds of slurring."[164]

Basic Slurring

The importance of the lip slur as a pedagogical technique and embouchure strengthening exercise is obvious in most all beginning method books examined for this project. Some method books describe the exercise in detail and have a myriad of exercises to work on this aspect of performance. Others only mention or show minimal exercises, but with the exception of only the oldest method, which was written in 1890 by a cellist trying to make money from publishing books for every instrument,[165] all beginning method books include lip slur exercises. Many diverse sequences of pedagogy have been encountered in these method books. Twenty of the remaining twenty-six beginning books that contain an introduction to lip slurs do so as the first introduction to slurring. Of the remaining six books, one author explains the principle of legato

[163] Fred Blodgett and Edwin Franko Goldman, *Foundation to Playing the Trombone: An Elementary Method for Slide Trombone*, 3d ed., rev. and enl., ed. Simone Mantia (New York: Carl Fischer, 1932), 42.

[164] E. Thayer Gaston, *The Way to Music on the Trombone*, 18.

[165] Herbert, *The Trombone*, 140.

tonguing quickly and then enters into an expansive discussion and exercise plan of lip slurs.[166] The other books begin with legato tonguing and include several exercises to practice this concept before moving into lip slurring.[167] The Method by Fred Weber and Paul Tanner even introduces using the legato tongue on lip slur exercises and then moving away from the use of the tongue in the same exercises.[168] There is no reason given for this sequence, but it must have to do with the desire to have students not miss notes as they move between partials. This, in some instances, is helped by the use of the tongue.

Many authors state purposes and reasons for the inclusion of lip slurs in daily practice routines. Blodgett and Goldman state: "Proper slurring exercises will greatly strengthen the muscles of the lips and cheeks. These exercises if diligently practiced will bring a certain degree of suppleness and flexibility to the lips."[169] Lips slurs also help to develop the embouchure,[170] make partial changes easy,[171] "round out the tone"[172] and make it "vibrant and pleasing,"[173] and develop endurance.[174] The authors of two method books even develop progressions of lip slurs

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[166] Jürgen Kessler, *Die AMA – Posaunenschule* (The AMA Trombone Method) (Bruehl, Germany: AMA Verlag, 2000), 26-27, 33, 45, 88.

[167] Fred Weber and Paul Tanner, *Trombone Student*: *A Method for Individual Instruction: Student Instrumental Course - Level One (Elementary)* (Melville, N.Y.: Belwin Mills, 1969), 7A, 13A; Lucille Young*, Young's Elementary Method for Trombone and Baritone*, 12, 22.

[168] Fred Weber and Paul Tanner, *Trombone Student*, 8, 17A.

[169] Fred Blodgett and Edwin Franko Goldman, *Foundation to Trombone Playing*, 42.

[170] Donald J. Pease, *Universal's Fundamental Method for the Trombone and Baritone: A Graded Elementary Course* (New York: Universal, 1939), 1.

[171] Lucille Young, *Young's Elementary Method for Trombone and Baritone*, 22.

[172] Ibid.

[173] Ibid.

[174] Charles F. Gouse, *Learn to Play the Trombone!: A Carefully Graded Method that Emphasizes Good Tone Production, Builds a Sound Rhythmic Sense and Develops Well-Rounded Musicianship* (New York: Alfred, 1969), 14.

as part of a "4-step-plan"[175] or "Training Plan"[176] that help to extend the range of trombonists. This occurs by progressively adding partials and extending range by performing exercises in all positions. With all of these benefits, beginners should get a sense of the importance of lip slur practice.

Twelve of the beginning method books contain syllables as teaching aids for young students for ascending and descending in lip slur exercises. The syllable 'ee' is used primarily for ascending and one of the syllables 'ah', 'oh', or 'u' is used to help when descending. The use of these syllables helps place the tongue in the mouth where there will be the best chance to play the correct pitch. One author also states that dropping the jaw will facilitate in descending slurs.[177] Another author's pedagogy is confusing on this subject, and might state an opposing viewpoint to the use of syllables. However, it could be taken one of two ways. Ernest Clarke first states: "In making the slur the tongue should not move after the tone is started."[178] This might mean that the tongue could move until the pitch starts and then should remain stationary. This seems logical, but later the statement, "the breath may be used as an aid in making the change, but the tongue should not move"[179] seems to clarify his stance that the tongue should never move about in order to help the changes in tessitura.

[175] Jürgen Kessler, *Die AMA – Posaunenschule*, 33.

[176] Heiko Raubach, *Die Posaunenschule* (Wiesloch, Germany: Artist Ahead Musikverlag, 2007), 26.

[177] E. Thayer Gaston, *The Way to Music on the Trombone*, 22.

[178] Ernest Clarke, *Method for Trombone: A Comprehensive Treatise on the Art of Playing Trombone* (New York: Carl Fischer, 1913), 28.

[179] Ibid.

Blodgett and Goldman take detailed pedagogy to the extreme in their description of lip slurring. Not only do they advocate the use of syllables in helping the tongue, but also specifically point out how the embouchure and muscles therein should be working:

> If two notes are to be slurred, and both are played in the same position, it can only be accomplished by the proper action of the muscles of the lips. If the second note is higher than the first, the lips should be contracted by putting a little more tension on the muscles, at precisely the instant the second note should sound. An increase in the amount of breath on an ascending slur is also helpful. If the second note is lower than the first, the muscular tension should be released, and the amount of breath slightly diminished.[180]

Wolff adds that the increased tension causes more vibration of the lips and a higher pitch.[181] Long describes this process as: "drawing the corners of the mouth back toward the cheeks to slur to a higher tone."[182] With the use of the term 'lip slur' it should be recognized that the muscles of the embouchure play an important role in producing these slurs, however many pedagogues shun the use of descriptions such as 'tighten' and 'tension' because of the possibility of causing damage to a young student's fragile, underdeveloped embouchure. Blodgett and Goldman are also advocates of using little mouthpiece pressure when performing slurs,[183] a topic that only one other author covers in discussing legato performance.[184]

A few authors also include discussion regarding what occurs in the throat during changes of tessitura while playing lip slurs. Raubach states that the larynx drops when descending into the lower range as the mouth cavity opens and the tongue drops. This statement was made prior to introducing a set of exercises that takes the trombonist into the extreme low range including

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[180] Fred Blodgett and Edwin Franko Goldman, *Foundation to Trombone Playing*, 42.

[181] Robert S. Wolff, "An Elementary Manual for Slide Trombone Players," 28.

[182] Newell Long, *Rubank Elementary Method*, 29.

[183] Ibid.

[184] Walter Beeler, *Method for the Trombone: Book 1* (New York: Warner Brothers, 1944), 54.

"ghost tones" and pedal tones.[185] Beeler also states that the "throat closes" as notes descend during lip slurs.[186]

David Uber writes that descending slurs are "obviously the easiest to execute as it requires less effort."[187] Only fourteen of the twenty-seven pedagogues' literature surveyed for this study concur with this opinion and begin lip slurring with descending slurs. One of the authors expects students to start in the lower tessitura of the instrument and build upward, which would require ascending lip slurs.[188] This does not however discount the validity of Uber's statement. When a book does begin with ascending lip slurs much of the time those slurs are followed immediately by descending slurs.

Some of the visual imagery and pedagogical tips found in these method books must be mentioned because of the peculiarity of the statements made. Amos Miller tries to connect with young students by using large animals as a visualizer. He states:

> Play some gentle slurs. As you slur downward, imagine you are a hippo sitting down slowly on a sofa! This will help get a lovely warm sound on the lower note As you slur upward you diaphragm needs to give a little extra push to help the hippo up again.[189]

Raubach refers to athletics as a comparison to the trombone warm-up. He believes that slow, easy warm-up exercises are an imperative beginning to a practice session which will comprise of a heavy workout on the embouchure. By doing lip slurs as a warm-up the lips are relaxed and the slurs will also help with technique and skill in development of embouchure strength. He

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[185] Heiko Raubach, *Die Posaunenschule*, 64.

[186] Walter Beeler, *Method for the Trombone: Book 1*, 25.

[187] David Uber, *Method for Trombone in Three Books: Book 1 Elementary* (New York: Southern, 1967), 35.

[188] Kessler, *Die AMA – Posaunenschule*, 33.

[189] Amos Miller, *A New Tune a Day for Trombone: Book 1* (New York: Boston Music, 2006), 22.

continues by discussing the need for deliberate practice of lip slurs outside of songs and other etudes that require too much concentration on notes and rhythms. It is necessary to practice lip slurs until breathing and embouchure changes become automatic and do not need attention when the music becomes more difficult.[190]

While most of the method books discuss lip slurring, very few touch the subject of natural slurs and in many cases it is quickly summarized as another form of lip slur. One of the biggest challenges with the pedagogy of natural slurs is the wide array of terms used (see chapter 2). Needless to say, young students could become very confused when different teachers, directors, educators, or method books use totally different terms that all have the same denotation. In some method books, lip slurs and natural slurs are not differentiated and exercises with both types of slurs are included. Other method books clearly differentiate the two slur types and explain that lip slurs require some effort of air and embouchure to change the pitch while natural slurs occur only with the effort of moving the slide.[191] The correct pedagogy perhaps lies somewhere in between these two attempts.

The authors that do teach the use of natural slurs in some detail tend to discuss the technique of playing "across the grain." Several authors explain that when the slide is moving in the opposite direction of the note the slide motion covers the glissando and the tongue is not needed. Many of these authors also advocate the use of alternate positions to help create natural slurs and minimize the use of the tongue.[192]

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[190] Heiko Raubach, *Die Posaunenschule*, 31.

[191] Robert S. Wolff, "An Elementary Manual for Slide Trombone Players," 28.

[192] For an example see Lucille Young, *Young's Elementary Method for Trombone and Baritone*, 42.

One pedagogical aspect that appears to have changed over time involves the use of natural slurs that move in the same direction as the slide. As pointed out in the previous chapter, this was a topic that was not discussed in much detail in professional method books so it would be understandable if the same occurs in beginning method books. The oldest method book to discuss this topic is Newell Long's *Rubank Elementary Method*. The discussion is difficult to understand, but in simple terms Long expresses the ability to play cross-grain natural slurs as well as natural slurs moving in the same direction as the slide, but only on condition that the slide is moving one position and a partial crossed.[193] Gaston also teaches in this same manner.[194] Books from twenty or more years later don't specify that same-direction slurs can only be created with slide motion of one position. Uber does not explain this concept, but in the exercises which have been specified to be played without tongue there are same-direction slurs with slide motion of two or more positions. In Robert Tobler's method from 1983 he specifically mentions the use of same-direction slurs. Instead of limiting natural slurs to those with cross-grain motion he states that, "the tongue need not be used if a slur is between notes that are in different registers."[195]

The topic of tongueless legato is not covered in any of these beginning method books. Uber refers to the four types of possible legato which includes tongueless legato (breath slur is his term for it), but he does not address this concept until his intermediate method which is not a part of this research study.[196] Valve-slurs are also not discussed with the exception of comparison of slide trombone to valved brass instruments.

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[193] Newell Long, *Rubank Elementary Method*, 38.

[194] E. Thayer Gaston, *The Way to Music on the Trombone*, 18, 22.

[195] Robert Tobler, *Mel Bay's Trombone Method: Volume 1* (Pacific, Mo.: Mel Bay, 1983), 29.

[196] Uber, *Method for Trombone in Three Books: Book 1*, 35.

Eight of the twenty-seven beginning method books surveyed for this document do not contain pedagogy on the concept of legato tonguing. It is difficult to ascertain if this is an oversight in this area or if there is the intent to teach this concept in a later volume. The Buchtel method which includes "Book 1"[197] in the title could possibly have been cut short. There is no legato tongue pedagogy in the first method and after an exhaustive search for a book two, no second book has apparently been written by the author. The method by Colin appears to be intended for a valved instrument because the instruction given would create many abnormal glissandos if played as written in the method.[198]

The other method books contain varying degrees of pedagogy. Some of the newest method books contain so much information and exercises on lip slurring that tongued slurring is not given much priority.[199] This correlates to the thinking in much of the professional literature that the technique of tongued slurring should wait until fundamentals become internalized. Considering the difficulty of teaching and learning tongued legato, this pedagogical skill should be taught very soon after completing these method books.

The syllables used in teaching "soft-tongued" slurs are almost exclusively with a 'D' sound. They come in the forms 'du', 'doo', 'da', and 'de'. One author adds the possibility of 'loo' or 'rah', but adds that the student should follow the teacher's preference.[200] The syllable 'thu' is also introduced.[201] Raubach also adds 'su' as a possibility,[202] but because of the German

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[197] Forrest L. Buchtel, *Trombone Method: Book 1* (Chicago, Ill.: M. M. Cole, 1936), 36.

[198] Charles Colin, *Melodious Fundamentals: Trombone* (New York: C. Colin, 1947), 8.

[199] See Heiko Raubach, *Die Posaunenschule*, 26, 31, 39, 68, 77; Jürgen Kessler, *Die AMA – Posaunenschule*, 26-27, 33, 88.

[200] Fred Weber and Paul Tanner, *Trombone Student*, 7A.

[201] Robert Tobler, *Mel Bay's Trombone Method*, 30.

language this would be somewhat different than the American pronunciation of the 's' sound. He does add that the 's' sound should be similar to that created by a lisp.[203] Only one author promotes the use of the Italian rolled 'r' sound that was popular among many authors in the professional literature.[204] The anomaly for this topic is the oldest method book in which the author describes the necessity of using a soft-stroke of the tongue to perform tongued slurs. The exercises, however, show the syllable 'too' under the soft-tongued notes, which seems to contradict the author's explanation.[205] None of the method books specifically discuss at which time the tongue should hit the airstream during legato tonguing.

Two of the method books contain unique pedagogy. While these may or may not be accurate according to how most trombonists teach, they do represent a different approach. Blodgett and Goldman begin their slurring pedagogy with an explanation of lip slurs and natural slurs. This section includes the statement: "Remember that only the first note of each group is tongued."[206] The exercises that follow this statement do not just include natural slurs and lip slurs. There are also several slurs that would create a glissando. Later in the book the authors discuss the "Song Playing" style. This is when legato tonguing is introduced. The authors write:

> In the playing of songs, the notes need not be tongued as strongly as otherwise. If a song were to be tongued too strongly, it would sound rough, disconnected and jerky. There is another kind of tonguing called 'Soft' or 'Legato' tonguing. It is very essential in the playing of songs, and other forms of music. Instead of using the T,

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[202] Heiko Raubach, *Die Posaunenschule*, 77.

[203] Ibid.

[204] Jaroslav Cimera and Nilo Hovey, *Cimera-Hovey for Trombone and Baritone*, 13a.

[205] Otto Langey, *Otto Langey's Newly Revised Tutor for Slide Trombone: Bass Clef* (New York: Carl Fischer, 1890), 22.

[206] Fred Blodgett and Edwin Franko Goldman, *Foundation to Trombone Playing*, 44.

> which we have been using until now, use a softer tongue stroke. D is used for striking the notes in this style of playing. The result is a beautiful singing style.[207]

This unique pedagogy of legato tonguing might produce a beautiful singing style, but the "smeary" slurs that will occur if following Blodgett and Goldman's pedagogy would not be so beautiful.

The other unique pedagogy comes from Jürgen Kessler. He touches on a question that many trombonists ask whether amateur or professional. Are repeated legato notes of the same pitch to be tongued with the soft, legato stroke or with a harder stroke so that there is more definition for rhythmic purposes? Kessler believes the soft-tongue works best in this scenario.[208] This is the only instance where legato tonguing is approached in this method.

The great debate on whether all slurred notes should be legato tongued or if a combination of natural slurs and tongued slurs is best does not emerge in the beginning method books. Three authors make statements encouraging the use of all types of slurs in legato playing. Thayer says, "to always use the lip slur if possible."[209] Cimera and Hovey add: "On the following page you will find studies employing both the NATURAL SLUR and the LEGATO SLUR. Both types are essential in playing with a smooth, song-like effect, and the serious student will soon discover the value of a good legato style."[210]

Uber sums up the importance of having options. He states: "Although there are four different types of slurs possible on the trombone, the advanced player may skillfully combine

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[207] Ibid., 80.

[208] Jürgen Kessler, *Die AMA – Posaunenschule*, 26.

[209] E. Thayer Gaston, *The Way to Music on the Trombone*, 18.

[210] Jaroslav Cimera and Nilo Hovey, *Cimera-Hovey Method for Trombone and Baritone*, 10a.

them and produce a beautiful artistic sound."[211] There were no written statements by the authors of the method books examined for this study that support tonguing all slurred notes.

Airflow

The topic of airflow is as important as any discussed on the subject of legato. There is an obvious omission on this subject in many beginning method books. Nine of the twenty-seven method books surveyed did not even contain information about airflow in the description of legato performance. The authors likely assume that words such as connect, join, and smooth are sufficient. Young students need simple and direct instruction and authors that choose not to include simple statements describing airflow seriously diminish the worth of their method book.

The remaining method books contain phrases such as "keep the breath flowing"[212] or "blow a steady air stream"[213] to help the student understand the need for continuous airflow during legato. Method books, such as Raubach's, that repeat this information several times over a number of pages would be most successful in helping a young student make the correct use of air automatic.[214]

Few authors discussed in any detail how the airstream works when changing registers and performing natural slurs as did those in the professional literature. Ernest Clarke mentions using air to "aid in making the change" during lip slurs.[215] Beeler teaches faster blowing when

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[211] Uber, *Method for Trombone in Three Books: Book 1*, 35.

[212] Walter Beeler, *Method for the Trombone: Book 1*, 20.

[213] Robert Tobler, *Mel Bay's Trombone Method*, 28.

[214] Heiko Raubach, *Die Posaunenschule*, 26, 31, 35, 40.

[215] Ernest Clarke, *Method for Trombone*, 28.

ascending on lip slurs.[216] Blodgett and Goldman discuss having control of the breath so that "none of the intermediate sounds are produced in slurring from one note to another."[217]

Authors that put a high priority on lip slurring show more need for continuous air in all legato playing. One of these authors even uses two-note glissando exercises to help students internalize the concept of blowing uninterrupted air. This exercise is intended to keep the embouchure stationary in all ranges of the instrument and even emphasizes breathing through the nose so that the embouchure does not move. The airflow is not the emphasis, but it would most likely benefit from the exercise.[218]

Slide Motion and Grip

The authors of all the beginning trombone method books that discuss slide motion (16 of 27) advocate quick slide motion. Nearly every book that covers this topic uses a phrase similar to "move the slide quickly." Other descriptions include: "the movement should be instantaneous;"[219] "with ease and precision;"[220] "relaxed;"[221] "be careful not to jerk the slide;"[222] "at the last split second;"[223] "the slide darts to the changing note;"[224] or "think of throwing the

[216] Walter Beeler, *Method for the Trombone: Book 1*, 25.

[217] Fred Blodgett and Edwin Franko Goldman, *Foundation to Trombone Playing*, 42.

[218] Heiko Raubach, *Die Posaunenschule*, 41.

[219] Ernest Clarke, *Method for Trombone*, 28.

[220] Fred Blodgett and Edwin Franko Goldman, *Foundation to Trombone Playing*, 44.

[221] Walter Beeler, *Method for the Trombone: Book* 1, 24.

[222] Robert S. Wolff, "An Elementary Manual for Slide Trombone Players," 28.

[223] David Uber, *Method for Trombone in Three Books: Book 1*, 39.

[224] Ibid., 45.

slide to its next position."[225] To sum up all of these statements Raubach adds: "Legato only works if you move the slide very quickly."[226]

In the previous chapter, Friedman was quoted as believing that there should always be sound connecting the notes between slurs, and the most important thing was to try to achieve as much sound in between notes as possible. Several of the beginning method books' authors touch on the subject of what happens between notes and while they may not contradict Friedman, they are certainly not teaching the concept in a similar fashion. Long's statement is the most similar to Friedman's, but the way he phrases the statement, it seems as if it is not possible to perform legato on the trombone. He says, "shift the slide quickly between the notes and make the interruption in tone while the slide is being shifted as slight as possible."[227] Blodgett and Goldman teach that the slide is moved so that "any disagreeable sounds while the slide is moving are avoided."[228] Weber and Tanner contradict Friedman by stating, "move the slide quickly to avoid getting a sound between [the notes]."[229] One statement that does correlate with Friedman's teachings has to do with when to change partials during the slide motion. Wolff believes that the change should be made while the slide is in motion and not as it arrives at the next note.[230]

Slide grip is a debated topic in the professional literature. The authors of beginning trombone method books agree in most instances. All but four of the beginning method books teach the slide grip more or less the same. The other authors (Weber/Tanner, Rosenthal, Wesler,

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[225] Charles F. Gouse, *Learn to Play the Trombone*, 21.

[226] Heiko Raubach, *Die Posaunenschule*, 68.

[227] Newell Long, *Rubank Elementary Method*, 38.

[228] Fred Blodgett and Edwin Franko Goldman, *Foundation to Trombone Playing*, 44.

[229] Fred Weber and Paul Tanner, *Trombone Student*, 7A.

[230] Robert S. Wolff, "An Elementary Manual for Slide Trombone Players," 28.

Gornston, and Long) do not put any pictures or instruction about how to hold the instrument. The majority of method books contain pictures or explanations about gripping the slide with the thumb and first two fingers of the right hand. Blodgett and Goldman explain to put all of the fingers of the right hand inside the slide tubes,[231] whereas all others have the ring finger and pinky outside the slide. The largest variance on this topic is with tightness of grip. Some authors believe the slide should be gripped tightly between the thumb and fingers. One author explains that gripping too tightly causes tension in the arm and therefore, the grip should be held loosely.[232]

The final aspect of slide grip/motion is that of the wrist and arm. See Chapter Three for discussion of using a relaxed, mobile or rigid wrist. Many of the beginning method books do not contain discussion on this topic. Those that do are in agreement with the professional pedagogues which promote a relaxed wrist. Only Blodgett and Goldman specify: "The wrist should not be made to bend, although it must not be held too stiff so as to impair the freedom of the slide movement."[233]

Alternate Positions

All but four beginning method books (Clarke, Pease, Gendron, and Miller) contain diagrams or explanations of the use of alternate positions in facilitating legato passages. Most of the alternate positions are introduced in sets of lip slur exercises that are played in all positions. Usually the positions are marked in the scores, but in some cases the student must realize that

[231] Fred Blodgett and Edwin Franko Goldman, *Foundation to Trombone Playing*, 5.

[232] Walter Beeler, *Method for the Trombone: Book 1*, Foreword.

[233] Fred Blodgett and Edwin Franko Goldman, *Foundation to Trombone Playing*, 5.

notes are being played in alternate positions by following the sequential pattern of exercises. Those that do not show alternates are either books that have been transcribed from other instruments or in all probability the author does not feel the time to introduce alternate positions has arrived by the end of the method. This may be due to intonation and tone quality issues in longer positions.

Fred Weber and Paul Tanner discuss alternate positions in more detail than any other beginning method authors. Not only do they explain and portray the use of alternate positions in several instances, they also give numerous reasons for learning these alternates. In the following quotation, many of these reasons are explained:

> Some notes on the trombone can be played in more than one position. These additional positions are called '*Alternate Positions*'. It is very important to learn HOW and WHEN to use these alternate positions because it leads to faster and smoother playing as you progress. They are absolutely essential in more advanced trombone playing.[234]
>
> It may seem a little tricky to learn these alternate positions and when to use them, but when you have mastered their use your playing will become much easier and you will be able to play faster.[235]
>
> As a general rule, it is best to play it in the closest position or the position that requires the least slide movement.[236]

Raubach supplies a chart of harmonic series for each position with the most common alternate notes marked in each series.[237] This type of visual aid would greatly enhance a young student's understanding of the available possibilities when learning alternate positions.

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[234] Fred Weber and Paul Tanner, *Trombone Student*, 7A.

[235] Ibid., 17A.

[236] Ibid., 38A.

[237] Heiko Raubach, *Die Posaunenschule*, 39.

Other Important Legato Pedagogy

The human voice was an important example for emulation in much of the professional literature discussed in Chapter Three. However, the only beginning method book that contains this analogy is Langey's method from 1890. He believes that, "in all cases it is the best to imitate the human voice, then the learner will always be in the right way."[238] Another method utilizes a very unique method of teaching legato that is comparable to the human voice. When introducing the lip and natural slurs he explains this pedagogical trick:

> Now look at the first exercise and whistle it. Your tongue is moving up and down as the pitch goes up and down. Now play the exercise and make the tongue move in a similar fashion. It is much like moving the tongue when saying 'oo'—'ee'.[239]

The only other technique worthy of mention is the lip slur exercise in Raubach's beginning method. The slur starts on E below the bass-clef staff in 7th position and moves up 2 partials to E an octave higher, as the player continues to play this note the instrument is pulled from the embouchure and the buzz of the same pitch is continued without the trombone. The trombone is then placed back on the embouchure and the slur returns to where it began. The purpose of this exercise is to ensure that the aperture is rounded and not a long slit.[240] It appears to be a very practical exercise for those who are in favor of practicing the free buzz.

Musical markings are sometimes used in non-traditional ways to help facilitate the understanding of students. Five of the beginning method books use staccato dots within slur markings to indicate the need for legato tongue. When a plain slur mark is shown it is indicating a lip or natural slur and does not need tongue. The issue with this type of notation is the need for

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[238] Otto Langey, *Otto Langey's Newly Revised Tutor for Slide Trombone*, 13.

[239] E. Thayer Gaston, *The Way to Music on the Trombone*, 18.

[240] Heiko Raubach, *Die Posaunenschule*, 50.

weaning the player from the markings. None of the method books that use alternative notation help students in the transition from having the staccato dots to when they are removed.

Conclusion

In researching these beginning method books, it is apparent that the various opinions and background of the authors have much to do with the content of the book. Some authors desire to write beginning method books for a heterogeneous setting and perhaps do not spend sufficient time exploring the differences and unique needs of each instrument before writing a method. Other authors have significant experience performing and teaching trombone and pass on their valuable exercises to beginners. Many of these types of method books contain progressions of exercises that only explore a small number of techniques that are needed for well-rounded performance. It is difficult to compare a large number of method books on the same basis because of all these varying backgrounds. There are no noticeable trends chronologically because of this. Some are very well written and would help any beginner progress and others are little more than pages of songs with scant pedagogy to help a young student. After an exhaustive search of all these beginning trombone method books, the author endorses the *Method for Trombone* by David Uber as the most comprehensive and well-rounded beginning method on the topic of legato.

CHAPTER 5

PEDAGOGICAL RESOURCES FOR PRE-SERVICE AND IN-SERIVCE MUSIC EDUCATORS

Overview

The literature intended to help music educators understand trombone performance techniques and pedagogical methods comes in various forms. The predominant type of literature is the text written for college students to use during brass methods classes. This category of literature has never been substantial, but has been growing over the past few decades. Many of the college texts that were first written have continued through different editions while new ones have entered the market. The other types of resources available are books written and published for in-service music educators and also several theses/dissertations that have been created for the same audience.

Music educators have the challenging responsibility of teaching many different performance techniques to students from the beginning stages until the time they leave high school to participate in collegiate music programs. Many music students are able to take private lessons and learn the more difficult techniques from professionals who understand the challenges of their specific instrument. Other students glean things from their peers who learn through private lessons. Even with this outside help there are many students whose only opportunity to receive basic understanding of some techniques important to their instruments is from their school-based instrumental music teacher.

Future music educators are typically required to take methods classes that enable them obtain a basic understanding of each instrument they will teach. However, with the small amount

of time in methods classes and the space of years between those classes and the entrance into the work force, many of the more difficult to understand techniques are forgotten or even distorted in the educators' minds. For this reason it is vital to have literature to guide them when a question or technical necessity arises during rehearsal. It is hoped that these resources would be the most comprehensive available because of the need of the music educator to teach many challenging performance techniques for each instrument.

One reason this comprehensive scope becomes difficult is because of the number of instruments that need to be included in brass methods books. Since the trombone is one of the more difficult instruments,[241] and the most unique of the brass family it would be anticipated that there would be more material for the instrument to help an educator differentiate and understand why it creates more challenges for novice players. This is the case in several of the brass books, but not all. Many of the books' authors devote excessive space to discussions of instruments such as piccolo, E-flat and D-flat trumpets, Wagner tubas, and alto trombones. Most high school students will never attempt to play these instruments. Instead, there needs to be adequate teaching of performance techniques. In his dissertation (1994), Lynn Cooper discusses instrumental methods classes and their deficiencies:

> For many years, the graduates of music education programs have expressed dissatisfaction with the quality and content of music education methods courses….In a discussion about the educational backgrounds of instrumental music teachers, McBeth (1972) states that, 'This is not meant to criticize higher education, but the carryover of useable information from university to job tends to be infinitesimal.'"[242]

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[241] Merrill E. Brown believes the trombone section to be the second weakest in most high school bands and orchestras. Merrill E. Brown, *Teaching the successful High School Brass Section* (West Nyack, N.Y.: Parker, 1981), 139.

[242] Lynn Graydon Cooper, "A Study of the Core-Curriculum for the Preparation of Instrumental Music Educators" (Ph.D. diss., University of Kentucky, 1994), 20-21; W. Francis McBeth, *Effective Performance of Band Music* (San Antonio, Tex.: Southern, 1972), 3.

When the carryover of information does not occur, it is likely that the information is not relevant or much is forgotten. For this reason, brass methods courses should contain more information of technical and performance nature and less of irrelevant information.

Another issue comes from the authors' desires to have trombone legato sound like that of other brass instruments.[243] Most professional trombonists would prefer to have their own unique legato quality that many believe is more of a true legato than that of valved-instruments. When brass methods books are written from the bias of valved instrument performance many of the unique characteristics of the trombone are not mentioned or deemed important.

As Brown states, "the teacher unfamiliar with the instrument [the trombone] will often shy away from assisting a student who needs help."[244] He adds that with adequate training the basic concepts of the trombone will be teachable and the "little help" the teacher is able to give to the students will enable them to focus their "curiosity and enthusiasm" into good progress.[245] For this reason it is imperative that music educators receive adequate training in methods classes as well as be presented with resources that can answer future questions that arise in day-to-day teaching.

Many of these authors mention the difficulty a trombonist has in playing legato passages. Brown even believes that slurring and playing legato are the "greatest challenge" to young trombonists.[246] He also promotes a different approach to legato pedagogy than any of the other authors. He feels that lengthy explanations on the technique of legato should be avoided and that students are better off by learning almost in rote fashion as a teacher models and students attempt

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[243] Dan Bachelder and Norman Hunt, *Guide to Teaching Brass*, 6th ed. (Boston, Mass.: McGraw Hill, 2002), 29.

[244] Merrill E. Brown, *Teaching the Successful High School Brass Section*, 139.

[245] Ibid.

[246] Ibid., 152.

to imitate the model. Concentrating on the aural instead of technical allows students to figure things out on their own.[247] While some amateurs may thrive with this style of pedagogy it seems little more than an imitation of the "Think System."

As discussed in the previous chapter many times trombone legato is viewed as a "serious problem."[248] This negative paradigm does not help young students gain motivation to succeed. The authors that discuss the need for daily practice, "dedication, and hard work[249]" with a description of the reward that comes from this seem to understand the challenge of student motivation. One excellent example is:

> Being able to produce a good slur is one of the most important facets of artistic trombone technique. There is no real shortcut to mastery of this fundamental; it requires patient practice and perseverance. Those who are willing to work toward its accurate execution, however, will be amply rewarded in the beauty of style and phrasing which it provides.[250]

Basic Slurring

All the brass instruments have the capability of performing lip slurs. In fact, on valved-brass instruments lip slurs are the most difficult aspect of slurring other than large leaps that include a change of fingering. Slurs that utilize fingering changes are much easier to perform on valved-brass instruments because the air stream can remain continuous with no need for legato tonguing to cover glissandos as on the trombone. For this reason valved-brass instruments have always made the practice of lip slurs an integral part of any performers beginning study. Trombonists have also used lip slurring as a fundamental study, but perhaps for different reasons

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[247] Ibid.

[248] Michael Paul Grant, "A Guide to Teaching the College Level Low Brass Methods Class" (Masters Thesis, Bowling Green State University, 1987), 103.

[249] Dick Powell, *Guide to Trombone Instruction*, 78.

[250] Daniel L. Kohut, *Instrumental Music Pedagogy: Teaching Techniques for School Band and Orchestra Directors* (Englewood Cliffs, N.J.: Prentice Hall, 1973), 140.

than that of the valved-brass instruments. Trombonists need to obtain a concept of continuous air in all slurring before beginning work with the legato tongue because of the possibility that the tongue will completely stop the air if the continuous air is not part of a trombonist's playing.

Most of the brass methods books discuss lip slurring as an important exercise in the development of brass player's embouchures. This concept is taught as a comprehensive brass exercise that players of all instruments should be carrying out as part of a routine practice regiment. What is interesting is that the valved-brass players are expected to integrate the use of the lip slur into their slurred playing, but many of the trombone legato sections recommend that this type of slurring only be used as a practice tool and not in performance. As will be discussed, many benefits come from the daily practice of lip slurs, but it seems perplexing for a trombone student to spend so much time on an exercise that is never to be used in performance.

One pedagogical method that helps many of these books stand out from the other brass methods books and even from the methods discussed in previous chapters is that of using lists to help music educators understand specific details about lip slurring and other legato aspects. These lists are conspicuous, which makes them easy to find when searching for quick answers. They also give simple instructions that make the pedagogical points clear for future teaching. A good example of this comes from Bruce Gale's *The Band Director's Handbook*. He gives a list of six bullet points to help in "playing lip slurs correctly." This list contains concise phrases that discuss air, embouchure, and tongue.[251] These stylistic strategies enable a more effortless use of these texts by educators.

Seven of the nineteen (not including duplicates of the same authors in appendix C) brass methods books discuss in some detail how to perform a lip slur. Of those six, some also address

[251] Bruce Gale, *The Band Director's Handbook: A Guide for College and Secondary School Music Directors in Southeast Asia* (London: Asean Academic Press, 2001), 69.

issues that will hinder a beginner's progress with this concept. One problematic aspect of lip slurs is discussed in Gale's book. He states that many young brass players "simply tongue the upper notes, thus negating the purpose of the whole exercise."[252] For this reason it is important that the band director listen to each individual player to stop bad habits early.[253] He is one of the few authors that specifically states that no tongue should be used after the initial note. Young students have difficulty in performing lip slurs – especially ascending ones, so they need to be told not to use the tongue, as well as having frequent aural checks by their teacher.

Several methods books use syllables in explaining how to move from one note to another during a lip slur. As in previous chapters the most common are "ah," for low notes; "oo," for mid-range notes; and "ee," for upper notes. One method explains this as jaw movement and doesn't mention any syllables.[254] This might cause problems if students move their jaw too far in attempt to change pitch. Others just use the explanation of "arching the tongue" without mentioning syllables.[255]

All methods books covering lips slurs discuss the need for change in embouchure. One explains it as a firming the embouchure;[256] one as "adjusting lip tension;"[257] and another as "contracting the muscles at the corners of the mouth."[258] Gale even discusses motion of the

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[252] Ibid.

[253] Ibid.

[254] John R. Griffiths, *The Low Brass Guide* (Hackensack, N.J.: Jerona, 1981), 16.

[255] Bruce Gale, *The Band Director's Handbook*, 69.

[256] John R. Griffiths, *The Low Brass Guide*, 16.

[257] Daniel L. Kohut, *Instrumental Music Pedagogy*, 139.

[258] Bruce Gale, *The Band Director's Handbook*, 69.

lower lip as pitches change. He believes that the lower lip moves in for higher pitches and out for lower ones.[259]

Ely explains a process that helps students understand the limits of muscle movement and air in his brass method. He writes:

> When first learning lip slurs, players can exaggerate the increase in air speed and embouchure firmness to help the response of the higher notes in ascending lip slurs. For a while, the upper pitches in the lip slur may be louder and more out of focus than the lower pitches; this is fine. As players gain control, they will learn to make subtle changes in air speed and embouchure that will enable them to execute the lip slurs properly while maintaining a good tone quality and evenness of dynamics.[260]

He also believes that students should be able to hear each note in their mind before playing it and should practice regularly to build "muscle memory."[261] The only other unique pedagogy comes from Gale who stresses the need "not to apply more mouthpiece pressure in order to reach the upper notes of a lip slur."[262]

In promoting the daily practice of lip slurs for all brass players, authors give several suggestions as to the importance of them. A word that is used in many instances that was not as prevalent in the previous chapters' literature is flexibility. Authors discuss the importance of lip slurs as means to gain more flexibility in playing technique. Powell states the need to practice simple lip slurs to "concentrate on smoothness" and difficult ones to "improve his lip flexibility."[263] Other benefits listed are "development of…range and tone quality;"[264] to

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[259] Ibid.

[260] Mark C. Ely, *Wind Talk for Brass: A Practical Guide to Understanding and Teaching Brass Instruments* (New York: Oxford University Press, 2009), Commonalities Chapter.

[261] Ibid.

[262] Bruce Gale, *The Band Director's Handbook*, 69.
[263] Dick Powell, *Guide to Trombone Instruction*, pg 72.

[264] Donald E. Bollinger, *Band Director's Complete Handbook* (West Nyack, N.Y.: Parker, 1979), 200.

"develop the muscles of the embouchure;"[265] and help in "improving pitch placement skills and air control."[266] Ely also discusses the importance of playing lip slurs in warm-up routines for "loosening lips," and "relaxing and focusing the embouchure."[267]

Gale shares a complaint that will be further pursued in the subsequent chapter. He describes the challenge of playing lip slurs, especially for beginners and goes on to say, "Unfortunately, many standard band methods do not give the subject the careful attention it deserves."[268] Ely infers that the director might need to add lip slurs into the general band curriculum for students to have the necessary daily practice. He hopes that directors will: "Incorporate lip slurs into large ensemble rehearsals. Woodwind players can play the same notes (concert pitches) as the brass, or they can play a complementary line incorporating long tones, scales, or other material."[269]

Natural slurs are addressed in much the same way throughout the majority of brass methods books. About two-thirds discuss natural slurs and all of these give an accurate definition of what a natural slur is. The standard statement of natural slurs occurring when there is opposite motion between slide and pitch movement is used in a variety of ways. Along with this is the statement that no tongue is necessary or that it enables a "true slur" as is common on other brass instruments. The only statement contrary to this is by Brown in which he mentions the need for legato tongue to "get a good slur" when there is any slide motion involved.[270] Four

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[265] Michael Paul Grant, "A Guide to Teaching the College Level Low Brass Methods Class," 40.

[266] Mark C. Ely, *Wind Talk for Brass*, Commonalities Chapter.

[267] Ibid.

[268] Bruce Gale, *The Band Director's Handbook*, 69.

[269] Mark C. Ely, *Wind Talk for Brass*, Commonalities Chapter.

[270] Merrill E. Brown, *Teaching the Successful High School Brass Section*, 153.

methods books expand this and include same-direction slurs in the definition. The authors of *Teaching Brass: A Resource Manual* simply mention: "It is not always necessary to use the soft articulation when changing partials."[271] Whitener adds an example of a same-direction slur before giving the definition of cross-grain slurs.[272] Ely's text is somewhat confusing. He apparently uses the term cross-grain slur to encompass all natural slurs, because one of his examples of a cross-grain slur is actually a same-direction slur.[273] This oversight shows the challenge in using terminology that has changed so much in the last half-century as well as expanded to encompass more definitions.

James Winter has seen many issues arise when young students are not properly trained in all aspects of slurring. He believes that lip, and all types of natural slurs should be taught to beginning students "as early in their career as possible; [because] many young trombone students acquire such a fear of the 'smear' that they have no legato style available to them at all, and this is not necessary."[274]

Researching brass methods books has brought to the forefront a problem that exists with the topic of trombone legato. Professional trombone method books do not describe this issue, but seem to attempt to skirt around it. Most brass methods books have a section on articulation and describe the difference between common tonguing, which is done typically with a "Too" syllable, and legato tonguing, which is done with a softer syllable such as "Doo." Valved-brass

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[271] Wayne Bailey and others, *Teaching Brass: A Resource Manual*, 2d ed. (Boston, Mass.: McGraw-Hill, 2008), 71.

[272] Scott Whitener, *A Complete Guide to Brass: Instruments and Technique*, 3d ed. (Belmont, Calif.: Thomson Schirmer, 2007), 157.

[273] This section is taken from text that had not yet been published. Ely has been contacted in hopes that this error can be avoided before the book is published. See, Mark C. Ely, *Wind Talk for Brass*, Trombone Chapter.

[274] James H. Winter, *The Brass Instruments*: Performance and Instructional Techniques (Boston, Mass.: Allyn and Bacon, 1969), 62.

instruments use a combination of true slurs and lip slurs. True slurs are performed by using a continuous airstream and changing valves and lip slurs use the same valve combinations. No articulation is necessary after the preliminary note in a slurred phrase. Legato for valved-brass is articulated with a softer syllable and the expectation is that there will be minimal space in between each note to differentiate between common tonguing and legato tonguing.

This brings up the question, "Is there any slurring on trombone?" Ely believes that trombonists do not have the ability to slur "in the traditional sense" like other instruments.[275] This idea stems from the necessity of using the legato tongue to prevent glissandos in slurred passages. Since the legato tongue is necessary, the trombonist produces a sound that is not a slur, but what a trumpet or other valved-brass player would consider legato. Robert Getchell refutes this notion by saying that, "the complete coordination of the tongue and slide movement is extremely important to effect [create] a truly slurred result as differentiated from a passage that is to be tongued in the usual legato fashion."[276] From this statement it is obvious that trombonists believe that it is possible to produce slurs and not just legato passages as other brass instruments. Does this mean that the way trombonists' legato tongue is different than that of euphonium players? Are trombonists able to connect legato tongued slurs better than trumpet players connect legato tongued passages? These questions are all valid, but unanswered in the literature; there are opposing opinions, but no written conclusions. This opposition might arise because many of these brass methods books are written by non-trombonists who frown upon the slurred playing of trombone players.

A variety of syllables are shown in the brass methods books. The syllable starting with the "d" consonant is most common with several variations including one author who claims that

[275] Mark C. Ely, *Wind Talk for Brass*, Trombone Chapter.

[276] Robert Ward Getchell, *Teacher's Guide to the Brass Instruments* (Elkhart, Ind.: Selmer, 1959), 6.

"daaw" works better for low brass players and "doo" for high brass.[277] Others are "dah," "doe," "du," and "doh." Other consonants and vowels are used in syllables such as "noe," "naw," "thu," "thoo," "loo," "lah," and "ra." The Italian rolled "r" sound is also mentioned in two of the books. Whitener uses the syllable "roo" in the first edition of his method, but omits it in the 2nd and 3rd editions. Winter prefers to approach this from a more subjective paradigm by saying "[use the] softest possible stroke of the tongue" before showing the objective syllables. He believes students should be allowed to find out the best technique for their particular needs. This occurs by matching the sound of "false" or tongued slurs with that of true slurs.[278]

Some authors target the technical aspect of tonguing by explaining that the tongue should only "dent"[279] or "bend"[280] the air stream and care should be given not to completely stop the air. A few methods books give steps to this process. First, start with long tones; then light tonguing on the same pitch; then the addition of slide movement.[281] Visual imagery is also used with the common simile of tapping a stream of water with a finger.[282] Some authors believe the emphasis on the tongue is incorrect pedagogy. They claim that there needs to be better "balance" of the three aspects of legato – "continuous air, slide technique, and soft tongue."[283]

It is important to keep in mind the challenge that a trombonist faces with the legato-tongue technique. One author states that, "it is something one practices for as long as he plays

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[277] Jay D. Zorn, *Brass Ensemble Method* (Belmont, Calif.: Wadsworth, 1977), 7.

[278] James H. Winter, *The Brass Instruments*, 62.

[279] Robert Ward Getchell, *Teacher's Guide to the Brass Instruments*, 6.

[280] Dick Powell, *Guide to Trombone Instruction*, 73.

[281] For a good example see Michael Paul Grant, "A Guide to Teaching College Level Low Brass Methods Class," 105-106.

[282] Jay D. Zorn, *Brass Ensemble Method*, 7.

[283] Wayne Bailey and others, *Teaching Brass*, 72.

trombone. Many tries will be needed to learn just how much tongue to use, and to learn to synchronize the tongue and slide action."[284] Another directs his statement to educators: "It is easy to teach legato tonguing to beginning (and advanced) students, but it is important to remember that is does not come in one or even two weeks. It is developed over a period of time through patient and diligent practice."[285]

There is one text that contains pedagogy that is unique to all brass methods books. The author has created a process for teaching trombone legato that is worth explaining in some detail. It is not surprising that this method is not a comprehensive brass book, but is written specifically about the trombone. Powell begins the lesson by describing the three types of slurs: lip slurs, "against the grain slurs," and "with the grain slurs" which are, translated into the terminology of this document: lip slurs, natural slurs, and tongued slurs. Powell makes the same mistake as Ely, combining all natural slurs under the misnomer "against the grain slurs." He continues by stating that students need to have a complete understanding of all three types of slurs before ever attempting to play any legato passage. Then, he explains the "three styles of legato." These styles use the names: "German, French, and Combination Legato."[286] It must be stated that even though the author might have thought he was teaching styles from those countries, through the research for this document it is apparent that German and French techniques do not align with Powell's stylistic labels.

The "German" style, according to Powell uses no tongue at all and will always produce glissandos where the legato tongue would be necessary. (This most likely stems from the German tongueless legato described in Chapter Four that when correctly performed would not

[284] Dick Powell, *Guide to Trombone Instruction*, 74.

[285] Michael Paul Grant, "A Guide to Teaching College Level Low Brass Methods Class," 104.

[286] Dick Powell, *Guide to Trombone Instruction*, 74-75.

produce glissandos.) The beginning legato player will play in this "German" style to learn "(a)…the concept of one continuous airstream for a phrase, (b)… the concept of a rapid slide movement, and (c)…where glissandi occur so he will know what notes will eventually need to be lightly tongued."[287] This style of legato should be mastered for up to three years before moving on to the other styles of legato.[288]

The "French" style of legato involves using the legato tongue for all slurred passages. Powell is opposed to using this style of legato except in the case of extremely fast legato passages that would require the tongue to maintain consistency. He believes that "While this [French] is the simplest style to learn, it is difficult to do well. Many students tend to tongue too heavily and thus destroy the objective for which they are striving." That objective is legato or connectedness.[289] He adds that the "French" style "only works well in the hands of the very skillful player."[290] For this reason he advocates "Combination Style" which is a combination of "German" and "French" as the "standard" form of legato. This style uses the legato tongue only when absolutely necessary to prevent glissandos from occurring. All other slurs are not tongued. Using the "German" style of legato the student can hear where the tongue needs to be used and mark those slurs in the music in preparation for the "Combination" style.[291] While some might not agree with his philosophy that "Combination" style is the standard, the pedagogy has merit in its progression and unique way of allowing students to learn on their own.

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[287] Dick Powell, *Guide to Trombone Instruction*, 75.

[288] Ibid.

[289] Ibid.

[290] Ibid., 75-76.

[291] Ibid.

Only one brass method covers the topic of valve slurs.[292] Since a majority of the college texts have newer editions written in the past decade, it is appalling that only one of those would contain this concept that has crept in to modern trombone playing. It is a simple technique for valved-brass players, but because of the uniqueness to slide trombone players, it is worth mentioning in modern texts. None of these methods books contain information on tongueless legato.

Several methods books touch on the subject of debate: always legato-tongue vs. a combination of slurs and legato-tongue. Powell's arguments for combining techniques have already been stated. Some of the authors attempt to stay neutral in presenting this information with statements such as: "Some teachers advocate almost always using the legato tongue in performance and reserving natural slurs for practice;" or

> It is not always necessary to use the soft articulation when changing partials. There is some disagreement among trombonists about this; many use these 'natural slurs' whenever possible, while others use predominantly legato (articulated) slurs to maintain consistency of sound.[293]

Although, when stating that articulated slurs create a more consistent sound, the authors have left neutral ground because that statement belittles those who play with a combination by saying they cannot play consistently. Brown also takes this stance in saying:

> Since trombonists must develop a good legato technique for most of their slurring, they usually find it easier to play all slurred passages (except those involving lip slurs) with a legato tongue. One reason is that players usually find it is easier, and another is that it makes all the slurred notes sound uniform. It is usually easy to hear if a player is mixing legato tongued slurs with natural slurs.[294]

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[292] Mark C. Ely, *Wind Talk for Brass*, Trombone Chapter.

[293] Wayne Bailey and others, *Teaching Brass*, 70.

[294] Merrill E. Brown, *Teaching the successful High School Brass Section*, 153.

This statement is difficult to understand since no other author has advocated using lip slurs without tongue, but tonguing all other slurs. This might correspond to the slurring of other brass instruments, which have lip slurs and valve slurs. Ely, Grant, and Hunt also advocate all tongued legato.

Kohut has more success maintaining neutrality. His statement is bold and worth repeating here:

> To the non-trombonist, slurring on the trombone may seem quite confusing. In performance, particularly sightreading, how does the player determine quickly which of the three slurs should be used? Player experience and competence usually determine ability in selectivity. Just like the woodwind player who responds almost automatically to the use of alternate fingerings in certain passages, the experienced trombonist will know which type of slur is best suited to the specific passage being played.

Most slurred passages for trombone will require at least some use of legato tongue. If this is true, why not use legato tongue all the time and thereby eliminate confusion, particularly with young players? Some teachers feel that this is in fact the most practical solution. Others believe that the natural and contrary motion slurs should not be neglected since they produce a more genuine slur, thus creating a more beautiful interval in music where very smooth connection of tones is desired. Regardless of one's point of view, this much is certain: the legato-tongue slur must be performed with accuracy and finesse or else it will never approximate acceptable legato style.[295]

Airflow

The subject of airflow is covered very well in many of the brass methods texts with some pedagogy that is even unique to the literature discussed in previous chapters. Five of the methods books, however, do not even mention airflow in the legato section of text and three

[295] Daniel L. Kohut, *Instrumental Music Pedagogy*, 139-140.

others only passively touch on the subject when discussing how legato tonguing dents the airstream. Two other methods books simply mention the need to play slurred passages with a continuous or steady airstream.

The authors of the remaining texts pinpoint some aspect of airflow and how it needs to be used in legato playing or discuss issues that are common to beginning students on that subject. The authors of one text explain the importance of continuous air. They state: "The primary consideration when playing in a smooth or legato style is to sustain pitches…This is accomplished, primarily, by a continuous flow of air."[296] If a passage does not sound smooth then the first thing that should be checked is the airflow. Another statement is made that could leave the reader confused by lack of an explanation. The authors claim that: "Even with continuous airflow and when a soft articulation is used to perform a legato passage, a glissando (normally avoided) sometimes occurs."[297]

The airstream utilized in lip slurs is also discussed with the suggestion that when performing a lip slur the "air column must either remain steady or increase in velocity."[298] If this does not happen a break in the sound is most likely to occur creating an undesirable slur. Whitener agrees with the need to increase the airstream when performing slurs and adds that

> …in order to retain an evenness of volume…it is necessary to increase the wind pressure when ascending to compensate for the slightly greater resistance that is encountered on the higher pitch. The air flow must also rise for descending notes to accommodate a more relaxed embouchure and lessened resistance.[299]

[296] Wayne Bailey and others, *Teaching Brass*, 71.

[297] Ibid.

[298] Ibid., 16.

[299] Scott Whitener, *A Complete Guide to Brass*, 157.

He also states a common problem when young students break a continuous flow of air to cover a glissando instead of using the correct techniques.[300] Griffiths believes the air pressure should increase for upwards movement and decrease when descending.[301]

In two different editions, Hunt seemingly contradicts these statements by saying that if the air stream will cause "shocks" if there is a change in the flow of air during slurs.[302] He also affirms: "Beginning students often surge the air when trying to move the slide quickly, but air must remain smooth and constant."[303] While these statements oppose one another, a compromise somewhere in between these opinions is probably necessary.

Ely's discussion of attempting different amounts of air and tongue to gain a greater understanding of the control of the air and how it affects the tongue has been cited previously. Grant has his own pedagogical thought when performing lip slurs. He promotes the idea that pointing the airstream downward into the mouthpiece creates "a faster spiral inside the mouthpiece, thus raising the pitch."[304]

The most unique pedagogy comes from Fred Fox. He believes that if a continuous airstream is used when pressing valves down a bit of air pressure backs up causing a "bump in the sound." He further explains this phenomenon by describing the human voice. He says:

> Sing a series of slurred notes. Observe, does the air flow past the vocal chords at a steady rate? Or is the air held back unconsciously, or naturally, between each note of the slur? The air is held back momentarily between each note. Sing the series of notes again. This time use a glissando or slide effect between each note. Now there is no air held back between each note change. In order for each note to be firmly

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[300] Ibid.

[301] John R. Griffiths, *The Low Brass Guide*, 16.

[302] Norman J. Hunt, *Guide to Teaching Brass* (Dubuque, Iowa: WCB, 1984), 42.

[303] Dan Bachelder and Norman Hunt, *Guide to Teaching Brass*, 29.

[304] Michael Paul Grant, "A Guide to Teaching the College Level Low Brass Methods Class," 40-41.

> placed and not slid into, the air is held back slightly while the vocal chords adjust to the next note in a slur!
>
> To play a smooth slur, simply apply the air technique as used when singing. Avoid building up pressure behind the valve and the slur will be much smoother. The same principle applies when slurring notes that do not require a valve or slide change.[305]

This is a pedagogical opinion that is different from any other in this category. It would take some serious experimentation and thought to prove the merits of Fox's claims.

Slide Motion and Grip

All brass methods books that discuss slide motion describe the movement of the slide as needing to be as quick as possible, with some adding the stipulation that the instrument should not be jerked and the embouchure disrupted. Several problems are discussed which occur with beginning students. One author points out that many students stop notes prematurely to give themselves extra time to move the slide which causes sloppy technique.[306] Thus, several methods books contain descriptions of the need to wait until a note's value has completed before moving the slide or the phrase moving the slide "exactly in rhythm."[307] Another author stipulates that without quick slide motion the "natural tendency to glissando" will not be avoided.[308] Another tendency to avoid is to move the slide quickly in fast passages and slowly in slower ones.[309]

Some opinions conflict with others in two aspects of slide motion. Some authors make the statement that the motion of the slide "must approximate the time required to move a valve or

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[305] Fred Fox, *Essentials of Brass Playing: An Explicit, Logical Approach to Important Basic Factors that Contribute to Superior Brass Instrument Performance* (Los Angeles, Calif.: Anderson, Ritchie and Simon, 1974), 38-39.

[306] Robert Ward Getchell, *Teacher's Guide to the Brass Instruments*, 5.

[307] Wayne Bailey and others, *Teaching Brass*, 71.

[308] Scott Whitener, *A Complete Guide to Brass*, 157.

[309] Mark C. Ely, *Wind Talk for Brass*, Trombone Chapter.

valves."[310] Another believes that this is not always logical since to move from 1st to 7th position requires a motion of about 21 inches.[311] Another contradiction occurs within the same book. In one section the authors assert the need to stop on each note when playing legato, adding that "if the slide is moved before a note is finished, a glissando occurs."[312] Later in the method, while trying to console non-trombonists of their worries about using the slide, they state, "it becomes necessary to keep the slide in motion and articulate the notes…as the slide goes by."[313] Upon further review of the passages it is clear that the first statement should include the caveat 'in slow or moderate tempos' to help students understand the impossibility of stopping on every note when the rhythms are quick.

Many authors quote the common phrase that the tongue and slide must be coordinated for proper production of legato technique. Only two of the texts have examples of when or how to do this. Hunt, in his first edition, states that the player should: "Delay the slide action until the note is stopped by the light action of the tongue and then (simultaneously) move quickly, but smoothly to the next position."[314] This would follow the logic that Hartman uses in Chapter Four that the tongue should cover the whole motion of the slide. Grant affirms this notion by stating, "the tongue must go before the slide moves or a glissando will sound."[315]

Slide grip is a topic that needs to be addressed in these books more than it is. Only two of the methods books explain proper slide grip. Others contain small tidbits about how the left

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[310] Dan Bachelder and Norman Hunt, *Guide to Teaching Brass*, 29.

[311] James H. Winter, *The Brass Instruments*, 61.

[312] Wayne Bailey and others, *Teaching Brass*, 71.

[313] Ibid., 75.

[314] Norman J. Hunt, *Guide to Teaching Brass*, 43.

[315] Michael Paul Grant, "A Guide to Teaching the College Level Low Brass Methods Class," 104.

hand holds the weight of the instrument and the right hand should be free to move the slide. If there is any weight of the instrument on the right hand it could cause embouchure problems.[316] Both methods books that cover the subject of grip promote the use of the thumb, index and middle fingers to hold the slide.[317]

Two methods books state the need for a relaxed flexible wrist to help in agile slide movement. Wrist position is not addressed in either of the texts. Two others, however, give detailed instruction about wrist position and proper use. Winter states:

> The right wrist must not be stiff, but the notion that it must be 'limp as a dish-rag's also incorrect. In first position the wrist is bent somewhat back towards the mouthpiece, so that the forearm need not come too close to the chest; in seventh position the wrist is straight, to provide the maximum reach; in the intermediate positions, the wrist assumes appropriate positions between these two extremes.[318]

The other authors' descriptions are detailed, but the use of terms such as "salute" and "natural hinge" could be taken in many ways. The text is as follows: "The hand angle should be similar to a salute. This position allows for the natural hinge of the wrist to be relaxed and engaged as necessary."[319] This statement seems to prefer side-to-side wrist action as opposed to using the hinge in its more natural front to back motion. The text that follows this statement tells states that the student should not touch the lower slide tube with any fingers because this shows that some of the weight of the instrument is being placed on the right hand.[320] The picture that is placed in the method to give a visual description of the text show the last two fingers bent back

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[316] Wayne Bailey and others, *Teaching Brass*, 67.

[317] Ibid.; James H. Winter, *The Brass Instruments*, 61.

[318] James H. Winter, *The Brass Instruments*, 61.

[319] Wayne Bailey and others, *Teaching Brass*, 67.

[320] Ibid.

toward the palm of the hand in a position would appear to cause tension in the wrist.[321] This finger position has not been encountered in any other trombone method.

Alternate Positions

Ten of nineteen brass methods books discuss the use of alternate positions. Many give simple examples and others thorough explanations of the purposes and common uses of alternate positions. Some of the benefits cited in the methods books include: using alternates to limit the "number of changes of slide direction and long shifts between positions;"[322] and "improving the intonation and response of certain notes."[323] Another purpose is found in two method books that conflicts with some of the legato pedagogy already described. Hunt and Grant both advocate the use of legato tonguing for all slurs, but hint that the use of alternate positions to change a "smear" to a natural slur is preferred.[324]

One fundamental view that several authors agree on is the need for students to be given the option of alternate positions at an early stage of their playing career. Some agree that experimentation is the best instructor to help students gain an understanding of different slide position options. Teaching an understanding of the harmonic series and the multiple locations of notes is the "business of the teacher."[325] However, no more than a few superficial examples are given to help the teacher in understanding what can be a complex subject.

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[321] Ibid.

[322] Scott Whitener, *A Complete Guide to Brass*, 76.

[323] Robert Ward Getchell, *Teacher's Guide to the Brass Instruments*, 7.

[324] See Dan Bachelder and Norman Hunt, *Guide to Teaching Brass*, 29; Michael Paul Grant, "A Guide to Teaching the College Level Low Brass Methods Class," 104.

[325] James H. Winter, *The Brass Instruments*, 62.

Two authors do not promote utilizing alternates at such a young age. Weast believes the overuse of alternate positions, especially when played in the closer positions "cause[s] a player to lose his basic slide technique."[326] The authors of *Teaching Brass* also support the idea of solidifying fundamentals before adding too many challenging techniques that come with the use of alternate positions.[327]

Whitener compares alternate positions with alternate fingerings on valved-brass instruments. He mentions that trombonists have the same challenge of intonation problems when using alternates as do the other brass, but he adds that trombonists have the luxury of simply moving the slide to correct these problems.[328] He also discusses the change in timbre when using long alternates. He says:

> Positions that involve long extensions of the slide tend to be less resonant and more difficult to control physically due to the imbalance of the instrument…. Practice must be directed toward matching the timbre and intonation of regular and optional positions. By playing a note in each position, the trombonist can equalize tone, stability, and intonation to an acceptable level on most notes.[329]

Ely expounds on the final pedagogical technique involving alternate positions discussed here. This pedagogy is somewhat obsolete as few if any of the professional or beginning method books touched on this technique. However, since three of the most recent brass methods books approach the technique it must be active among professional trombonists and pedagogues. This technique involves using alternate positions to play in circular motions with the slide. The player would move the slide outward as long as possible before moving back inward with the slide. This type of motion alleviates much of the back and forth repetition that can occur in

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[326] Robert Weast, *Brass Performance*, 67.

[327] Wayne Bailey and others, *Teaching Brass*, 76.

[328] Scott Whitener, *A Complete Guide to Brass*, 76.

[329] Ibid., 76-77.

certain passages. The example from Ely's method helps to make the technique more tangible. In the following (A) is an example of the back-and-forth slide motion and (B) is an example of the circular motion on the same notes.

> A. First Position (F-natural) to third position (A-flat) to first position (B-flat) to third position (C-natural).
>
> B. Sixth position (F-natural) to seventh position (A-flat) to fifth position (B-flat) to third position (C-natural).[330]

It is obvious to any experienced player that the intonation could be quite horrific in (B) if the player is not completely confident with these alternate positions. For this reason many players including professionals do not even attempt the (B) passage.

Getchell uses alternates as another pedagogical tool. He proposes the option of using alternate positions to teach beginning students where to find longer positions such as 4th, 5th, and 6th using D, B-flat, and F. The student would play the note in 1st position and then play it in the longer position to find the location through matching pitch.[331] The concerns with this method would be discrepancy in intonation, which the author addresses. However, most students when trying to find those positions do not have embouchure strength sufficient to play the D much less use it to match 4th position.

Other Important Legato Pedagogy

Most of the items that could be mentioned in this section have already been covered in previous sections of this chapter. Two pedagogical techniques are cited that have not been discussed. These are important, but not unique from what has been addressed in previous

[330] Mark C. Ely, *Wind Talk for Brass*, Trombone Chapter.

[331] Robert Ward Getchell, *Teacher's Guide to the Brass Instruments*, 7.

chapters. The first is using mouthpiece buzzing to introduce and to facilitate legato playing. Whitener describes the possibilities thus:

> Slurring should first be learned on the mouthpiece. By sliding from one note to another, any break in the motion of the air or the vibration will be revealed. It is best to slide slowly between notes at first, gradually bringing the change up to desired degree of quickness. Whenever problems with slurs occur, checking them on the mouthpiece in this way will correct the problem.[332]

The other technique is to use the human voice as an example of good legato.[333] When a music educator is not confident with trombone legato, the voice would be a good substitute to help students hear aural examples of legato sounds.

Conclusion

In the overview for this chapter, it was stated that one of the most important characteristics of a well-written brass method would be comprehensiveness on all subjects that a music educator would need to teach. This comprehensive literature would serve as reference material to answer questions that could arise from teaching or from inquisitive students, and should include beginning, intermediate, and advanced topics. Through the examination of these methods books it has been found that the texts intended for collegiate brass classes tend to be more comprehensive than those directed toward in-service music educators. This should be expected since many of the active educators have experience teaching the subject and can solicit information from colleagues. The majority of these methods books also spend most of the text on ensemble rehearsal techniques and music.

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[332] Scott Whitener, *A Complete Guide to Brass*, 157.

[333] Merrill E. Brown, *Teaching the Successful High School Brass Section*, 152.

The challenge that authors face when writing these books is to write a method that contains a substantial amount of information without creating a text that is too bulky thereby becoming too expensive for students to be able to purchase. In trying to be concise, many of the methods books leave out detailed descriptions and examples that would greatly benefit the reader during methods classes and as an in-service educator. While much remains unwritten, the trend to make books user friendly is appreciated. These layouts include information in visually pleasing bullet points and question and answer sections covering important topics that may arise in the future. Ely's brass method, though containing a heavily biased opinion on many subjects, has the best layout and most detailed information of all the brass methods. However, Powell's Guide would be a great supplemental resource to all music educators needing information on trombone legato pedagogy.

CHAPTER 6

LEGATO PEDAGOGY IN BEGINNING METHOD BOOKS FOR HETEROGENOUS ENSEMBLES

Overview

The desire to conduct research for this project stems from several years of teaching beginning trombonists in the public schools and using beginning heterogeneous method books during that time. It became obvious while using these heterogeneous method books that legato and/or slurring pedagogy for trombone players contained therein was very rudimentary and sometimes even contradictory. If the resources were not helpful for an educator who is actually a trombonist, how would they assist an educator with predominant skills on another instrument? Young trombonists easily form improper habits when correct pedagogy is not taught and reinforced. One crucial aspect of reinforcement is to be able to read, review, and comprehend topics while practicing at home where generally there is no person to answer questions about specific performance techniques. Beginning students seldom inquire of their directors about concerns with problematic techniques and since legato performance should be an area of prolonged study, students need resources to guide them. Many will say, 'take private lessons,' but this is not feasible for those of lower socio-economic status or those who live great distances from competent professionals.

Throughout this chapter, the legato pedagogy written in beginning band method books will be discussed. In researching for this chapter, a thorough attempt has been made to investigate every beginning band method written. There has been some concern about which books should be considered beginning method books and how to differentiate between books

written specifically for individualized instruction. In general, if an author of a method states in the title or first pages that the book is intended for school instruction, it is therefore seen as a method written for heterogeneous ensembles. These would include method books written for brass ensemble as well as full band classes.

The method books' publication dates range from 1920 to 2007, with 92 different method books or series of books.[334] The challenge in this research was to access each one of these method books on some level, whether it is the conductor's score or the trombone part. If both were available, research was conducted on both to see what resources were available for students and directors. Of the 92 method books, nine have not been available mostly due to the high cost of certain universities interlibrary loan services. In the case of some older method books only the conductor score was available so it is impossible to know what was written in the trombone part book. However, in most instances the material is similar in both books. The trombone part book was also the only part available in some cases.

At times, some of the preliminary method books contain little or no legato pedagogy, which required a search of proceeding books in the series. If no significant material was found in the subsequent books they are neither cited in this text, nor in the appendix.

Many authors have written multiple method book series. Some of these even span a range of up to twenty-four years. It is expected that some of the pedagogy would change over that space of time, but several of the authors' teaching techniques remain mostly the same in the different series.[335] Bruce Pearson's two series, *Best in Class* and *Standard of Excellence* show

[334] See appendix C for a complete listing of all beginning band methods used for this project and a table of pedagogical aspects contained in each method.

[335] John Kinyon's four series cover a range of twenty-four years and state very similar words in each method concerning legato pedagogy. The final method states what the previous three inferred: The director should teach all aspects of legato. See John Kinyon, Richard Berg, and George Frederick McKay, *The Band-Booster: A Method for the Beginning Band: Trombone* (New York: Remick, 1960), Lesson 8; John Kinyon, *The MPH Band Method: Book*

the changes that occurred in typical legato pedagogy from the 80s to the 90s.[336] His simplification of pedagogy shows the trend in recent years to give very little information to students within their method books.

There are four basic approaches to legato pedagogy in the beginning method books. The first is to defer all legato pedagogy to the music educator, expecting that person to be able to competently explain and demonstrate all aspects of legato to trombonists. The belief is that there are many differing opinions on the subject, so it is best to allow the director to teach whichever opinion is deemed most appropriate. Eight method books utilize this strategy.[337]

The second option is to wait to teach legato to beginning trombonists until they have more fully developed fundamentals such as control of air, tone, and slide technique.[338] Several books follow this method and might introduce the terms legato and slurring to trombonists, but keep from notating slurs until late in the book or even until subsequent books in the series. One issue that arises from this option is the fact that sometimes legato pedagogy is completely missing from the trombone score either because of forgetfulness in the hurry to publish or perhaps from not being concerned with this technique until much later in the development of trombone playing. An example of this is *Alfred's New Band Method* which introduces slurs to all instruments in book one with the exception of the trombones and percussion.[339] In book two the slur is defined, but no other explanation is given to trombones even though slur markings are

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1: Trombone (New York: Warner Brothers, 1962), 9; John Kinyon, *Basic Training Course for Trombone* (New York: Alfred, 1970), 10; John Kinyon, *Breeze-easy Method for Band* (New York: Warner Brothers, 1984), Lesson 9.

[336]Bruce Pearson, *Best in Class: Comprehensive Band Method: Book 1: Trombone* (San Diego, Calif.: KJOS, 1982), 15, 18, 20, 26; Bruce Pearson*, Standard of Excellence: Comprehensive Band Method: Book 1: Trombone* (San Diego, Calif.: KJOS), 15, 39.

[337] Refer to the final column of Appendix C for the methods that utilize this strategy.

[338]Refer to the penultimate column of Appendix C for the methods that utilize this strategy.

[339] Sandy Feldstein, *Alfred's New Band Method: Book One: Conductor* (Port Washington, N.Y.: Alfred, 1973), 11a.

used throughout the book.[340] Thirteen method books use this strategy in a variety of ways. One of these that seems pedagogically sound according to professional opinion introduces lip slurring in the first book and waits to introduce legato tonguing until the second book. This allows students to work on air connection for an extended period before using the tongue, which often causes disconnection in legato.[341]

The third pedagogical strategy is to give large amounts of information and allow the director to choose which techniques to use or not use. This also includes books that teach all types of slurring. Several authors that use this strategy give an opinion on which techniques would be most consistent in performance or most appropriate for young students, but also give options that challenge the opinion expressed. The best example of this strategy is the *First Division Band Method* which states: "Many teachers prefer having the Trombone players merely tongue all slurring notes with a very soft, legato style tongue stroke.…For those who prefer the more complete discussion, see note below."[342] It then describes all types of slurring and leaves it to the director whether to teach all techniques or not. One problem with this particular example is that the pedagogy is only in the conductor score and does not appear in the student book until the third book in the series.[343]

The final and most common strategy results from the desire to facilitate pedagogical techniques so that the director can move quickly through the method. Generally this strategy involves teaching all of the instruments slurring simultaneously and simplifies the trombone

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[340] Sandy Feldstein, *Alfred's New Band Method: Book Two: Trombone* (Port Washington, N.Y.: Alfred, 1974), 2.

[341] Art C. Jenson, *Learning Unlimited Class Series: A Complete Beginning Band Method, Trombone* (Milwaukee, Wis.: Hal Leonard, 1973), 46; Art C. Jenson, *Learning Unlimited Class Series Level Two: A Complete Beginning Band Method, Trombone* (Winona, Minn.: Hal Leonard, 1974), 5.

[342] Fred Weber, *First Division Band Method Part One: Conductor* (Melville, NY: Belwin Mills, 1962), 39.

[343] Fred Weber, *First Division Band Method Part 3: Trombone*, 28.

pedagogy to a brief statement such as, "trombones must soft-tongue all notes in order to not cause a 'smear' when playing." This strategy is simple, but it would be completely ineffective without substantial supplementary pedagogy from the director, as well as prolonged reminders to keep the young trombonists aware of possible errors in technique.

A simple definition of the term 'slur' is something that is seemingly insignificant, but helps a student to visually see, and read or verbalize when being introduced to a new concept. Looking at the table in Appendix E, there is a trend for the more recent beginning method books to contain definitions. Many of these books have text boxes or other sections that are placed in a prominent place on the page which contain the term and definitions along with an example of a slur marking. These simple textual and visual explanations help students to retain the information as well as connect examples with real musical settings of slurs.

Some method books take the definition a step further and inform the student that the trombone has a unique circumstance with slurring that is different from other instruments. One method book points out that no other instruments tongue notes under slur markings to help compare and contrast the unique qualities of trombone slurring.[344]

These simple statements will help trombonists understand that they will be given extra attention and teaching moments to comprehend the concept properly. Many method books mistakenly print the same definition in the glossary of all instruments' parts. The trombonists have been taught correct pedagogy in the slurring-specific lesson. However, in referring to the definition of a slur in the glossary, the method will contain a definition of slurring that does not apply to the trombone. This is a simple oversight that could easily be remedied with a little more detailed editing.

[344] Fred Weber, *First Division Band Method Part One: Trombone*, 12.

As has been pointed out in other chapters of this document, many authors tend to write about slurring in a very negative context. Many of the authors of beginning band method books take that approach. In eight method books the word "problem" is used to describe slurring for trombonists. In several of these, that word is modified with the word "special," which softens the connotation some. The issue with these negative statements is it tends to make students believe there is something wrong with their instrument as opposed to giving tantalizing descriptions that will motivate them to play. One example is: "The trombone has an important lesson in slurring."[345] Even the statement, "this is difficult so be patient"[346] helps students to see the challenge ahead and have the desire to persevere.

One other pedagogical method that is worth noting comes from *A Tune a Day* by Paul Herfurth. This book is written to correspond to a trumpet/cornet book. In order to have the trombone students ready to play the same slurring exercises as the trumpets, the author introduces the concept of slurring to trombonists several pages before the other instruments. This allows them to get a grasp on their unique technique before being required to perform with trumpets, which typically have less difficulty understanding slurring technique.

Basic Slurring

Lip slurs have had varying levels of usage over the years in beginning band method books. Only during a period through the decades of the 60s, 70s, and 80s were there very many beginning band method books that did not employ lip slur exercises. From the end of the 80s until current publications, the priority of lip slur exercises seems to have risen as nearly all

[345]Jay W. Fay, *The Fay Band Method: A Systematic and Progressive Instructor* (New York: Band Instrument Co., 1932), 120.

[346]Steven Legge, *Brass Mania: Tenor Trombone Studies (Bass Clef)* (Coventry, England: Warwick, 2003), 13.

method books utilize these types of exercises. One of the biggest issues in method books from all decades is the lack of information given about the lip slur exercises. Many books introduce the exercises with titles such as "Lip Slurs for Brass" but fail to explain the purpose of or techniques needed for the exercises. Some books even introduce legato tonguing and teach the students to tongue all notes within slurs and then later introduce lip slur exercises without mentioning that these exercises should be performed without tonguing (after the first pitch).[347] This absence of explanation could completely negate all positive effects of lip slurring exercises.

Few method books use simple definitions which would take little space and help remind students (and directors) of some of the technical aspects of lip slurring. Two differing examples of proper definitions are stated thus:

> The only actual slur on the trombone is the lip slur; an uninterrupted change of pitch without a change of slide position.[348]
>
> When slurs occur over notes played in the same slide position the notes are played smoothly in one continuous breath. Only the first note is tongued.[349]

Even stating the simple phrase: "tongue the first note only"[350] helps students grasp the concept taught and differentiate from tongued legato, which seems to be present in beginning band method books.

Along with definitions, explanation of the lip slurring technique is also scarce. As discussed in previous chapters, most professional literature written about lip slurring includes descriptions of changes in embouchure, airflow, and tongue placement inside the mouth to help

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[347] John O'Reilly and Mark Williams, *Accent on Achievement: A Comprehensive Band Method that Develops Creativity and Musicianship: Trombone: Book 1* (Van Nuys, Calif.: Alfred, 1997), 15, 16, 20, 24, 43.

[348] James O. Froseth, *The Individualized Instructor: Sing, Drum, and Play: Book 1: Trombone* (Chicago, Ill.: GIA, 1973), 21. References to the lip slur (and sometimes natural slur) being the only possible slur have been used sparingly in band methods and trombone methods but most of these are dated.

[349] Peter Wastall, *Learn as you Play Trombone & Euphonium: Bass Clef* (London: Boosey & Hawkes, 1990), 21.

[350] Art C. Jenson, *Learning Unlimited Class Series Level Two: A Complete Beginning Band Method: Trombone*, 5.

students learn to change pitches without the aid of articulation. Only twenty-one of the method books include discussion of any or all of these techniques with less than half (eight) being published after 1970. This trend to shy away from explanations of simple, but effective exercises does not give students much of an advantage in gaining a comprehensive understanding of performance techniques.

While some of the explanations are vague and unhelpful[351] others are extremely detailed.[352] Authors utilize differing approaches in teaching what actually occurs when changing partials during lip slurs. There is the belief that the lips (or embouchure) do most of the work in the process[353] or that the lips have no effect on the change, but that all technique comes from the changes in airstream and tongue placement.[354] When syllables are recommended the most commonly explained are "ah" for lower pitches and "ee" for upper pitches. This helps to raise and lower the tongue which affects the airstream and helps the pitch change more fluidly.[355] Fred Griffen, however, believes that the use of syllables is intended to help contract and loosen the embouchure.[356] This idea is interesting since when forming the vowel sounds "ee" and "oo," some persons not only change the placement of the tongue but also the lips. This opinion offers

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[351] "…slur up or down by changing your embouchure (lip position) and your air stream." Harley W. Brown, *Mastery Learning Band Method: A Method for Beginning Band Students Combining Group Instruction with Individual Achievement Requirements: Book 1: Trombone* (Eastlake, Colo.: Subro Music, 1993), Lesson 4.

[352]See Wastall, *Learn As You Play Trombone*, 21, 27, 29, 43, 49, 55. These separate reminders of technique are probably very helpful, but also very lengthy.

[353] Fred Weber, *First Division Band Method Part One: Trombone*, 18.

[354] James D. Ployhar, *I Recommend: A Complete Warm-up Technique Book Designed to Improve Fundamental Musicianship: Trombone* (Miami, Fla.: Belwin Mills, 1972), 4.

[355]Mark Hindsley, *The Mark Hindsley Band Method: For Beginning Instruction on the Instruments of the Band: Conductor Score* (New York: Sam Fox, 1940), 105.

[356] Fred O. Griffen, *Foundation to Band Playing: An Elementary Method for Individual or Class Instruction consisting of 34 Exercises and Melodies in Sixteen Progressive Lessons: B-flat Trombones* (Kansas City, Mo.: Jenkins, 1927), 6.

another important lesson that students need to be told to move only the tongue when using syllables unless the embouchure shift is desired. All other method books that discuss changes in embouchure do so by explaining contracting or tightening the lips for higher pitches and loosening the lips for lower pitches. Keeping the throat open and relaxed and the mouthpiece from being pressed too tightly against the lips are mentioned sparingly.

Only five beginning band method books acknowledge benefits and/or purposes of lip slur exercises. Many others only mention terms of purpose or benefit in the titles of the exercises, i.e., "Flexibility"[357] and "A Good Warm-up Exercise."[358] Those cited in the five method books are as follows: help create "stronger, more flexible, freely vibrating lips;"[359] "enable you to play higher notes more easily;"[360] "the rhythm of the exercise [will] help develop embouchure control;"[361] "continue the development of tongue and diaphragm co-ordination;"[362] and "develop a stronger airstream…, and to increase range."[363]

Besides explaining the importance of the daily practice of lip slurs or the positive effect of a prolonged study, some other unique pedagogical methods are utilized. Two method books use military bugle calls as lip slur exercises intended to stimulate students' interest in

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[357] Sandy Feldstein and Larry Clark, *The Yamaha Advantage: Musicianship from Day One: Trombone: Book 2* (New York: Carl Fischer, 2002), 4, 14.

[358] Harry H. Haines and J. R. McEntyre, *Division of Beat: A Breath Impulse Method For Beginning Band Class*, ed. Tom C. Rhodes (San Antonio, Tex.: Southern, 1980), 5.

[359] Hal Freese, *Intermediate Band Method: A Melodic Approach to Band Development for Individuals, Ensembles, and Full Bands: Trombone* (Miami, Fla.: Schmitt, Hall and McCreary, 1968), 17.

[360] Art C. Jenson, *Learning Unlimited Class Series: A Complete Beginning Band Method: Trombone*, 46.

[361] Peter Wastall, *Learn As You Play Trombone*, 27.

[362] Ibid., 43.

[363]Tim Lautzenheiser and others, *Essential Elements 2000: Comprehensive Band Method: Trombone* (Milwaukee, Wis.: Hal Leonard, 1999), 24.

practicing.[364] Another method places a progressive lip slur exercise at the bottom of each page as a reminder that daily practice is important.[365] Two others have the student articulate each note of the slur to understand what happens with embouchure and airstream before removing the articulations and practicing a lip slur.[366] The final point of discussion involves an error caused by transposition of materials from a treble clef part. Lip slur exercises are written, but in order to place them in a playable range for a beginner the exercises are an octave lower than intended and therefore, cannot be played in the same slide position.[367]

Natural slurs are introduced even less than lip slurs in the beginning band method books and could almost be put on the endangered species list about the middle of the 1960s. Very few method books after this date indicate that natural slurs are an option. Many of these do not even take the time to explain the concept other than stating that it is a slur similar to a lip slur and needs no legato tongue. The American band method books contain the least information since 1964 with only two method books containing any natural slurring information or exercises. Four British publications and one Dutch publication contain material on natural slurs. This further refutes the notion discussed earlier that combining legato tonguing with lip and natural slurs in performance is an "American" concept.

Ten beginning band method books contain definitions of natural slurs that indicate the opposite motion of the slide and pitch. Only one method book contains information on same-

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[364] Albert G. Mitchell, *The Public School Class Method for the Slide Trombone* (Boston, Mass.: Oliver Ditson, 1920), 15; C. Paul Herfurth, *A Tune a Day: A First Book for Trombone or Baritone Instruction in Group, Public School Classes or Individual Classes* (Boston, Mass.: Boston, 1944), 32.

[365] Harley W. Brown, *Mastery Learning Band Method*, all lessons.

[366] Claude B. Smith, Paul Yoder, and Harold Bachman, *Start your Band with Smith-Yoder-Bachman Ensemble Band Method: Trombone* (Chicago, Ill.: KJOS, 1939), 8; Chris Morgan ed., *The Boosey Brass Method: Trombone* (London: Boosey & Hawkes, 2003), 37.

[367] Harry I. Phillips, *Silver Burdett Instrumental Series: Woodwind, Brass, Percussion: Volume 1: Trombone/Baritone* (Milwaukee, Wis.: Hal Leonard, 1969), 46.

direction natural slurs and this is only in an introduction from the conductor's manual.[368] One method has all tongued-slurs marked, and same-direction slurs are included in the slurs marked. Several whole-step natural slurs are also marked to be tongued.[369] Many of these authors teach natural slurring at the same time as lip slurring, including exercises with both types of slurs. One author explains natural slurring and then specifies that all natural slurs will be marked with an asterisk. He then states that these types of slurs will create a glissando thereby necessitating a legato tongue. Some same-direction slurs are also marked, but all would be tongued.[370] It would be nice to know if this type of pedagogy stems from strong opinion or misunderstanding.

The beginning method book that is most notable in its lip and natural slur pedagogy is *Prep: A Beginning Band Method* by June C. Phillips and Gerald R. Prescott. The trombone part-book does not contain much information about slurring, but in the conductor score the layout of slurring pedagogy is described:

> All slurs from line 91 to line 195 are dictated by the contrary slide motions of the trombone in order to avoid the glissando. The legato tongue is introduced on line 198. Therefore, the trombone is expected to play all slurs throughout the method.[371]

This description shows the attention to detail contained in this method. The authors painstakingly wrote exercises that when slurred would only create natural slurs for the trombones. Lip slurs are not introduced until later in the book when other brass instruments are

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[368] Frank Erickson and Clarence Sawhill, *Bourne Guide to the Band: Book 1*, IX.

[369] C. Paul Herfurth and Herbert A. Mattick, *A Tune a Day: A Second Book for Instruction in Group Public School Classes or Individual Lessons: Trombone or Baritone* (Boston, Mass.: Boston, 1963), 8-9.

[370] Harold Bachman and others, *Start your Band with Smith-Yoder-Bachman*, 10-11.

[371] June C. Phillips and Gerald R. Prescott, *Prep: A Beginning Band Method: Unison Approach to Full Band Experience: Conductor – Pa. Acc*. (Minneapolis, Minn.: Paul A. Schmitt, 1952), 14.

also introduced.[372] In this method legato tonguing is also introduced to all instruments simultaneously.[373] This seems to be a very effective way of organizing material so that the ease of use and pedagogical progression positively affects both musicians and educators.

The authors of three method book series explain in great detail the importance of coordinating the motion of the slide with the changes in embouchure and airstream.[374] This is the main rationale for giving lip slurs and natural slurs separate identities. While much of the embouchure and airstream changes are similar with both types of slurs, the added challenge of slide motion complicates the process. It is most likely that this is the reason the majority of beginning band method authors choose not to cover natural slurring in their books.

Legato tonguing is the standard method of teaching slurring to trombonists in beginning band method books. Thirty-seven of the 83 method book series surveyed, however, do not contain material on the subject of legato tonguing for various reasons. Some authors choose to defer all pedagogy to the band director and write no information in the method. Others choose to wait to introduce legato tonguing until later when lip slurring has been practiced sufficiently to warrant success with the soft-tonguing technique.[375] The largest part, sadly enough, completely leave out this important pedagogy because all instrument parts are written in the same manner. Therefore, a line that states: "Tongue only the first note and connect the rest" is common.

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[372] Ibid., 14.

[373] Ibid., 31.

[374] C. Paul Herfurth and Herbert A. Mattick, *A Tune a Day*, 5, 8; Melville J. Webster, *The Ludwig Elementary Trombone Instructor: A Progressive, Graded Course for Individual or Class Instruction* (Cleveland, Ohio: Ludwig, 1955), 30; Peter Wastall, *Learn As You Play Trombone*, 33, 51.

[375] Several books do not introduce legato tonguing in book one. A subsequent book in the series was either non-existent or unobtainable because of cost or being out-of-print. A good example that is difficult to obtain because of recent translation is Jilt Jansma and Jaap Kastelein, *Look, Listen, & Learn 1: Method for Trombone B.C.*, ed. Philip Sparke (Heerenveen, The Netherlands: de Haske, 2001).

Fourteen method books have text similar to this and many others only write a definition of slurring which could mean that pedagogy is deferred to the director or legato tonguing is not known or understood by the author(s).

The use of syllables in the explanation of legato tonguing is a common practice. Forty-three of the beginning band method books use a specific syllable or syllables. The most common syllable starts with the consonant "D" which is found in thirty-five method books. Four prefer the consonant "L." The remainder of the method books have the option of using more than one syllable. The only other option mentioned is the consonant "R" (with no description of the Italian rolled consonant). The method books that do not specify a syllable typically use the phrase soft tongue or legato tongue when describing the technique. This option could prove risky because of the abstract nature of those terms, unless legato tonguing was previously taught to all instruments, which generally is not the case. The term "lightly tongue" which is also used would be more concrete for young students. Just one method contains the phrase "dent the air stream" which was so commonly utilized in professional and trombone-specific beginning method books.

The method book, *Building the Band*, by Ed Chenette uses some fascinating pedagogy in the use of syllables. The author first teaches the syllable "ru" with "la" being another option. However, in a section of slurred sixteenth notes Chenette states: "Remember, that only an artist on the trombone could slur the sixteenth notes in these exercises. Your trombones should use the legato 'D' or 'La' tongue,"[376] inferring that faster rhythms would need a little stronger tongue attack.

[376] Ed Chenette, *Building the Band: From the First Band Practice to the First Concert in Twelve Weeks: Conductor's Manual* (Chicago: Rubank, 1931), 44.

One of the challenges that trombonists face, when being taught slurring, is understanding why their instrument's unique characteristics causes a need for different technique. Most beginning band method books do not facilitate this understanding. In teaching legato tonguing to beginners, the need to explain why the legato tongue is necessary should be expressed. Only nineteen band method books have a statement referring to the glissando and the need to avoid or cover it by applying the legato tongue. The glissando is a technique most young trombonists learn quickly so a brief explanation about its avoidance in slurring could be feasible in all books.

The confusion of whether legato tonguing for other instruments is the same as on trombone is addressed in one of the beginning method books. The authors of the method actually promote the use of different syllables for the two types of notation. For legato passages that would be indicated with tenuto marks the syllable "Da" is introduced. For slurring that would require legato tonguing the syllable "La" is used.[377] This unique pedagogy opens up the possibility that trombonists should be performing the two types of music differently, a notion that few others accept or consider.

While most of the pedagogy in the beginning method books could be considered accurate on one level or another, two books show a misrepresentation of pedagogy that makes them inferior to the other method books on this subject. The method book *I Recommend* by James Ployhar (whose other work is commendable) begins with lip slur exercises.[378] The title of one of these exercises, however, is "Legato Tongue."[379] No other explanation to the contrary is given for lip slur exercises. Later in the method a slurring exercise is introduced by stating: "The

[377] Harold Bachman and others, *Start your Band with Smith-Yoder-Bachman*, 5, 10.

[378] This method book is not intended for beginners, but the contradictions contained in the book are alarming whether written for beginners or more advanced students.

[379] James Ployhar, *I Recommend,* 3.

tongue is used only to begin the first note."[380] These explanations are the complete opposite of what would be considered correct. The second is justified by the book being written for all instruments, but the first is unjustifiable. In *The Jubilant Sound Band Method*, the authors show their lack of understanding on the subject. They state: "Use a soft 'doo' tongue."[381] The exercises that follow contain syllables under the notes. The first note is marked with "Doo" and all others are marked with "o̅o̅."[382] The authors understand the need for the legato tongue, but do not understand the details of the technique. It is for this type of pedagogy that the need for this document arises.

The topic of whether to always legato tongue or to use a combination of natural slurs and legato tongue arises in several method books. While many authors choose not to address this issue directly, their approach can be seen in their pedagogical techniques.[383] It is evident that authors promoting the use of a combination of slur types are few because of the lack of natural slur pedagogy in the majority of beginning band books. One of the books that contains explanations of natural slurs states that natural slurring is not to be used unless the phrase can be performed with all natural slurs. "Never use a mixed articulation in the same phrase,"[384] thus, promoting the use of legato tongue for most all legato phrases. Other method books' authors promote the practice of natural slurring, but believe it is best to wait to mix articulation until later in the trombonists' playing careers.[385] In both of Harry I. Phillips method books he believes that

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[380] Ibid., 21.

[381] Michael DiCuirci and James Loucks, *The Jubilant Sound Band Method: Trombone: Level One* (Grand Rapids, Mich.: Singspiration, 1984), 13.

[382] Ibid.

[383] To see which methods contain which approach refer to Appendix C, columns 12 and 13.

[384] Frank Erickson and Clarence Sawhill. *Bourne Guide to the Band: Book II*, 7.

the use of legato tonguing will create a consistent style and that it should always be used except in lip slur exercises.[386] However, this statement is conditional as he adds: "When the melody moves by intervals (skips) in a slow, singing style, use lip slurs or natural slurs."[387] Weber gives an option by stating: "Many teachers prefer having the Trombone players merely tongue all slurring notes with a very soft, legato style tongue stroke."[388] Later in the series he restates this concept, but teaches that it is correct to use natural slurs when possible.[389] *A Tune a Day* is the only series that contains text that promotes the use of a combination of styles while stating that the "legato tongue should be made to match the slur as closely as possible."[390]

The topics of tongueless legato and valve slurs are not covered in any beginning band method books. A few recent publications show slide positions that would be used with the f-attachment, but no reference is made to slurring with the valve.

Airflow

This topic has already been established as the most important aspect of legato performance. Without a continuous flow of air throughout all slurs (with the exception of

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[385] Sandy Feldstein and John O'Reilly, *Yamaha Band Student : A Band Method for Group or Individual Instruction: Conductor* (Van Nuys, Calif.: Alfred, 1988), 50; James D. Ployhar, *Band Today: A Band Method for Full Band Classes, Like-Instrument Classes or Individual Instruction: Conductor: Book 1* (Miami, Fla.: Belwin Mills, 1977), 48; James D. Ployhar, *Medalist Band Method: For Full Band Classes, Like-Instrument Classes or Individual Instruction: Conductor* (Miami, Fla.: Belwin Mills, 1990), 88. Ployhar states in the first citation that natural slurring is "…confusing and impractical." In the second citation he softens his stance to "…introduce [natural slurring] at a later time."

[386] Harry I. Phillips, *Play Now: Woodwind, Brass, Percussion: Trombone* (Morristown, N.J.: Silver Burdett, 1968), 18; Harry I. Phillips, *Silver Burdett Instrumental Series*, 18.

[387] Ibid., *Silver Burdett Instrumental Series*, 71.

[388] Fred Weber, *First Division Band Method Part One: Conductor*, 39.

[389] Fred Weber, *First Division Band Method: Part 3: Trombone*, 28.

[390] C. Paul Herfurth and Herbert A. Mattick, *A Tune a Day*, 22.

tongueless legato) it is impossible to play in a legato or slurred style. With this in mind, the expectation would be that all beginning band method books would incorporate some pedagogy explaining the use of a continuous airflow from pitch to pitch. This, however, is not the case. Only twenty-five of the series of books allude to the use of a continuous flow of air in some way. Almost none of the method books contain more than a few words describing the process and many of these statements are vague. The review of the pedagogy later in the book only occurs in two method books. This is a very simple concept and can easily be taught by any director as all wind instruments utilize the same continuous flow of air while slurring. The reference to the topic, however, would be helpful as a reminder to students and as an aid to memorization when learning slurs in the beginning stages.

Some of the statements that are more subjective include the expression: "Play each slur in one breath."[391] It is true that slurred passages should be played in one breath, but that does not necessarily indicate that the breath is continuous. Many marcato or even staccato passages are also played in one breath. Another expression that is used that would be hard for young students to grasp is "breath support."[392] This term is also used in most wind playing whether legato or marcato and does not indicate continuity of air. The final subjective expression is "use a full airstream."[393] While it is important to use a full stream of air in all wind playing, legato does not use a fuller airstream than any other aspect of playing. Jenson uses the same phrase, but adds more information that would help students differentiate between legato and other types of

[391] Fred Weber, *First Division Band Method Part One: Trombone*, 12.

[392] This expression is used in all three methods by Buehlman. Only one citation will be shown here for the others, please refer to Appenix C. Barbara Buehlman and James Swearingen, *Band Plus: Trombone: Book 1* (Dayton, Ohio: Heritage, 1984), 26.

[393] Tim Lautzenheiser and others, *Essential Elements 2000,* 19.

playing. He states: "Keep the air stream full and steady to the end of the slur. This doesn't mean that you should play loudly, but that you should support the tone with your breath."[394]

Some authors choose to pinpoint the air movement in the discussion of legato with phrases such as: "continue blowing,"[395] "keep air moving,"[396] or "… the airflow is continuous."[397] Others target both the sound being produced, which infers the air must continue to move throughout the slurs as well as the airflow. For instance: "There should be no pause between the notes"[398] or "…without stopping…the flow of 'tone.'[399] Simple and direct statements such as these are more concrete and help young musicians to understand the use of a continuous airflow in slurring.

Only two method books tackle the issue of learning to control the air pressure as notes move different directions. Many professional trombonists promote increased or decreased amounts of air for upward and downward movement. Some even cited the need for complete control of air when ascending on natural slurs so that the legato sound is not bumped on the partial change. Hindsley expresses the need to "use more breath as you 'go up,' and less as you 'go down.'"[400] Wastall simply states the need to control the air pressure when ascending.[401] This complex issue is probably best left out of the beginning stages because most young students

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[394] Art C. Jenson, *Learning Unlimited Class Series: A Complete Beginning Band Method: Trombone*, 46.

[395] Maurice D. Taylor, *Easy Steps to the Band: Trombone and Baritone (Bass Clef)* (New York: Mills, 1939), 18.

[396] Vernon Leidig and Lennie Niehaus, *Visual Band Method for Wind and Percussion Instruments: Book 1: Trombone* (Norwalk, Calif.: Highland/Etling, 1964), 12.

[397] James O. Froseth and William Richardson, *Introducing the Trombone: The Individualized Instructor: Preliminary Book* (Chicago, Ill.: GIA, 1977), 10.

[398] Maurice D. Taylor, *Easy Steps to the Band*, 20.

[399] Mark Hindsley, *The Mark Hindsley Band Method*, 106.

[400] Ibid., 105.

[401] Peter Wastall, *Learn as You Play Trombone*, 51.

tend to over-exaggerate techniques when first introduced which can cause problems if not immediately corrected. Students are more apt to gain an understanding of air control through detailed practice and with a desired sound in mind.

Slide Motion and Grip

Slide motion is a topic that is exclusive to trombone playing. No other instrument of any type has a telescopic slide as does the trombone. Trombonists need special attention because of this unique quality to help them gain confidence as they utilize slide motion on what generally tends to be an awkward instrument for beginners. The previous topic of airflow was overlooked in many beginning band method books, but could be excused because of being such a general topic for wind instruments. The topic of slide motion has also been overlooked in a large majority of these method books, which with it being a unique characteristic should be seen as inexcusable. Many method books, however, do cover the topic of slide motion when introducing basic concepts. Repetition of this would be helpful when introducing legato technique.

There are not many trends with slide motion pedagogy over the past century. Lately, however, there has been a lack of description of this important topic. An example of this is the fact that no method's authors after 1990 describe slide motion when discussing the technique of legato. There has been such a push in many of the more modern band method books to be comprehensive, which mostly stems from the desire to follow national music standards, that it is surprising that the comprehensiveness does not include instrumental technique.

With the exception of only one, all method books that discuss slide motion use the words "quick," "fast," or "rapid" in their description of slide movement. The other method does not describe the speed of motion, but expresses the confusing notion that the "slide must come to a

complete stop on every position so slurred."[402] These references to slide action correlate with the professional pedagogy which, with the exception of Friedman and few others, all describe the motion as being quick. The lone method that contains another more recent pedagogical trend is the second in the *A Tune a Day* series in which the authors describe the need to wait until the last possible second and then move the slide "lightning quick."[403]

The slide grip pedagogy consists mostly of photographs or diagrams of someone holding a trombone. It is interesting to note that the older method books tend to use adults in the photos and the more recent method books use young students. Several texts also contain written information, but the majority of the pedagogy is through visual aids.

Much of the pedagogy is inconsistent in these method books. The majority of books teach the use of thumb and two fore-fingers to grip the slide, but there are variations of one finger or three fingers. Many pictures show the complete hand in between the two slide tubes and others show some of the fingers outside the lower slide tube. Some of these differences are not overly important and will not affect how the slide is moved, but a few others could cause issues through prolonged usage. Several authors teach students to "curl the fingers [that are not gripping the slide] into the palm."[404] One method even contains the word "tight."[405] This hand position causes stress on the muscles of the wrist and will almost certainly cause injury over time. The purpose of this position is likely to help students keep the wrist rigid which is a common pedagogical technique. The opposite (flexible wrist) is also used in many methods books. Another variable that persists is how the forearm is held while moving the slide. Few

[402] Ed Chenette, *Building the Band*, 7.

[403] C. Paul Herfurth and Herbert A. Mattick, *A Tune A Day*, 8.

[404] For an example see Sandy Feldstein and Larry Clark, *The Yamaha Advantage: Musicianship from Day One: Trombone: Book 1* (New York: Carl Fischer, 2001), 2.

[405] Jilt Jansma and Jaap Kastelein, *Look, Listen & Learn 1*, 5.

method books have a description of this placement, but looking at the pictures, some authors show that the palm of the hand should be towards the player, while others turn the palm toward the lower slide.

Photographs and diagrams can be very helpful for young students because as the old adage says, "a picture's worth a thousand words." However, in this instance, many pictures do not contain enough detail to cover the subject. Several photos only show one side of the hand and the slide grip is completely blocked by the hand.[406] Many method books remedy this issue by showing two or more different angles so the student can see all necessary elements of slide grip and trombone position.

Unfortunately, a large number of method books contain no information on slide grip. Many of these might take the stance that is explained in several method books. This stance defers all teaching of slide grip to the director so that the book does not contain a grip contrary to the opinion of the director. It might be preferred to include pictures for students to see and if the director's opinion differs from that of the method book, the changes can be explained by the director and written in the book by the students.

Alternate Positions

The use of alternate positions is explained in many method books. This pedagogy was well-taught in the early decades of method book publishing (1920-50) and also in the past two decades. There is a period from the early 70s to late 80s when few method books contained alternate positions.[407] Generally, the positions are marked into the music score under the notes that could be played in an alternate position or shown in the slide position chart at the beginning

[406] For an example see Maurice D. Taylor, *Easy Steps to the Band*, 1.

[407] See Appendix C columns 16 and 17 for reference to alternate positions.

or end of the book. An explanation of why alternate positions are used seldom occurs throughout all of the decades. Only twelve method books contain this type of information. In most instances this explanation consists of discussion about how alternates help facilitate slide motion so an excess of movement would not have to occur.

Alternate positions that are used in legato playing are mostly taught through lip slur exercises. The exercises are written in all seven positions. In order to play all the pitches in one position, students learn new positions for some of the pitches. Other times the exercise is not written out. The set of pitches is shown in first position and then the student is instructed to play in all positions. This might cause some students to play notes that could be used as alternates, but not realize it because the visual description is not written on the page.

Eight method books tie alternate positions to natural slurring and teach a student to use the alternates to create a smoother effect. Many of these eight do not explain this, but show natural slurs with alternate positions. In this instance the authors hope the students have an understanding that these types of slurs would not be tongued or the alternates would become ineffective.

Alternate positions are most effective in the higher tessitura of the trombone. Many beginning method books do not reach the point where a student is playing in the range that would allow them to utilize alternates. This could be a reason why a majority of method books do not approach the subject of legato and alternate positions.

Other Important Legato Pedagogy

Most beginning band method books to not use explanations other than the most basic pedagogy because of the desire to create a compact method that will not be too cumbersome for

young beginners. There are a few instances in which an author uses ideas that are unique. Pearson advocates buzzing lip slur exercises on the mouthpiece in both of his books.[408] The authors of the *Boosey Brass Method* take it a step farther and teach students to "buzz two different sounds firstly without your mouthpiece, then with your mouthpiece only."[409] The exercise does not contain written pitches, but allows students to learn embouchure adjustment without holding the whole instrument or worrying about defined pitches.

Froseth's pedagogical technique of choice is singing. He even specifies in the title of his books that singing is an integral part of learning music no matter which instrument is being learned. During legato instruction, Froseth teaches students to sing syllables and change pitches without stopping the sound. In so doing the beginners are able to comprehend legato connections and airflow. These exercises are to be done in a call/response manner so that the students hear the expected sound first before attempting it on their own.[410] Charles Peters and Matt Betton also ask that directors play or sing legato passages as an example for students.[411] Ployhar prefers the example be whistled instead of sung when teaching lip slurs.[412]

Conclusion

As stated in the overview section of this chapter, the challenge in comparing this cornucopia of beginning band method books lies in the varying paradigms of their authors. It is

[408] Bruce Pearson, *Best in Class: Book 1: Trombone*, 18; Bruce Pearson, *Standard of Excellence*, 15.

[409] Chris Morgan, ed., *The Boosey Brass Method*, 29.

[410] James O. Froseth, *The Individualized Instructor*, 21; James O. Froseth, *Listen, Move, Sing and Play: The Comprehensive Music Instructor for Band* (Chicago, Ill.: GIA, 1984), 3.

[411] Charles S. Peters and Matt Betton, *Take One: Today's Method for the Contemporary Bandsman: Conductor* (Park Ridge, Ill.: KJOS, 1972), 39.

[412] James Ployhar, *I recommend*, 4.

nearly impossible to call one author unsuccessful just because his desire is to give full rein to the band director. Many directors will also dismiss a more comprehensive method because its opinions diverge from their own and it is undesirable to have to "unteach" things written in method books.

Setting aside these challenges, the beginning method that covers the most material on legato pedagogy, while still holding true to the typical model of a heterogeneous band method is the *Mastery Learning Band Method* by Harvey Brown. This method with its repeated, progressive lip slur exercises, simple, but comprehensive discussion of natural slurs and legato tonguing would help students to gain a complete knowledge of legato techniques in conjunction with the help of an informed instrumental music teacher.

This method is only available by contacting the author, who wrote it because of frustration with the lack of quality pedagogy contained in current method books. It is used sparingly by directors in and around the area where the author resides. His knowledge of legato pedagogy comes from work with a colleague who stressed high expectations from all students including trombone players.[413] This attitude shows that expecting more from beginning students by giving them sufficient pedagogical training will allow them to rise to higher levels than simplifying and condensing information to make things easier for educators and students alike.

The *Boosey Brass Method* is another excellent example of teaching legato comprehensively. The many activities and unique teaching methods contained in this book make it very appealing. The series claims to be intended for public school use and books for all instruments are available, but the layout of the book makes it appear impossible for use in a heterogeneous ensemble. A further comparison of different instruments' books would need to be completed before recommending this method for use in a full band class.

[413] Harley W. Brown, Email to author, June 2, 2009.

The method that seems to introduce slurring to a heterogeneous ensemble without compromising important pedagogical techniques is *Prep: A Beginning Band Method*. The layout of exercises containing only contrary motion slurs for trombone for over 10 pages, as well as introducing lip slurs simultaneously with brass and legato tonguing simultaneously with all instruments makes it much simpler for the music educator as well as keeping things positive and *normal* for trombonists. Markings are also used to facilitate trombonists' understanding of when or when not to tongue.[414] The weaknesses of this method book are the lack of description of slide motion and airflow as well as little description of legato tonguing for all instruments.

[414] June C. Phillips and Gerald R. Prescott, *Prep: A Beginning Band Method: Unison Approach to Full Band Experience: Trombone* (Minneapolis, Minn.: Paul A. Schmitt, 1952), 16.

CHAPTER 7

CONCLUSION AND RECOMMENDATIONS

This research has produced information that can motivate change in many areas of music performance and education. The conclusions cited at the end of Chapters Three through Six show the need for modifications at all levels of legato pedagogy from professional opinion and literature down to the beginning trombone-specific and heterogeneous band method books. Several recommendations are presented in this chapter. It is hoped that educators and authors in the fields of music education and trombone performance will be motivated to implement these recommendations to aid current and future trombone students in the study of legato.

The recommendations are as follows:

1. Professional Trombonists teaching and writing on the subject of legato need to come to an agreement on the terms or phrases used. Terms such as were mentioned in Chapter two of this document can be misleading and confusing. Until these terms are condensed and clarified, it will be difficult for authors of beginning literature to know which terms to cite when explaining legato to beginners. Much of the confusion in terms comes from older literature. Modern literature seems to be better in its use of legato terms. A term that still needs improvement is "cross-grain" slurs, which seems to have at least two meanings in literature.

2. Same-direction natural slurs need to be better understood by professional trombonists. The lack of information with regard to this performance aspect needs to be addressed. New method books need to contain more information about this type of slur whether in favor of or opposed to the use of this slur-type without tongue.

3. Writers of beginning trombone-specific method books should feel an obligation to present in detail the three predominant forms of slurring: lip slurs, natural slurs, and tongued slurs. With the heightened demands in trombone and ensemble literature, students need to be taught all available options in order to make the best possible musical decisions.

4. Collegiate brass methods texts need to contain less information about historical and seldom used instruments. Instead, these methods books need more detail on performance practices and daily warm-up and practice routines. Information should be presented in an unbiased manner allowing educators and students the choice to accept or reject opinions. Natural slurs (both cross-grain and same-direction) need to be present in all methods books to help music educators understand them whether or not they choose to teach the topic.

5. Beginning band method books need to help young trombonists understand the difficulty of the legato technique. More information needs to be presented within the standard explanations of slurring or on separate trombone-specific pages. Trombonists also need to understand the uniqueness of legato on their instrument. The topics underrepresented in current method books are, lip slurs (benefits and application), natural slurs (definition and application), airflow (application), and slide motion (concerning legato performance not general application). Definitions throughout a beginning method book need to match so young trombonists are not confused by differences in glossary definitions and those presented earlier.

Several specific recommendations also apply to the presentation of legato to beginning trombonists in heterogeneous ensembles. None of the beginning band method books follow this outline, but the recommendations could easily be implemented with the use of all current band

method books. These recommendations are presented in hopes of eliminating the possibility of improper legato technique, especially those of airflow and legato tongue.

Many recent professional trombone method books cite the benefit of practicing legato passages with no tongue allowing the glissandos and natural slurs occur. This helps trombonists to understand the fundamentals of slide motion and airflow, which are so imperative to quality legato technique. With this in mind and the desire to teach slurring to all instruments simultaneously, the best solution is to teach trombonists slurring in the same manner as trumpets or any other instrument. They will tongue the first note and blow continuously through all other slurred notes. Trombonists will need to be told that this will create a glissando on some slurs and that their slide needs to be moved quickly, but at this stage, the glissando is necessary for them to have continuous airflow. Doing this will allow easier aural assessment for both the director and students. Visual assessment of slide motion is simple and should be done often. Some directors will find the glissando quite unappealing, but with most beginners, it will not be too unbearable because slurring is taught early on in most method books when tone quality is still not perfect either.

After several weeks of no-tongue slurring, the trombonists should be taken aside for a trombone-only sectional. This can occur before or after school, during lunch, or with an assistant director or guest-lecturer during class. In this sectional, trombonists will be taught the differences between lip slurs, natural slurs, and tongued slurs. Additional homework should be given to solidify the concept. One easy way to do this is to have them mark an 'l,' 'n,' or 't' over all slurs in the method book to indicate that they are lip slurs, natural slurs, or tongued slurs. Careful consideration of cross-grain and same-direction slurs needs to be present in the

explanation of natural slurs. Now, when trombonists perform slurs with no tongue as they had previously, they will recognize the different slurs as they occur in the music.

After a few more weeks another sectional would be scheduled and the topic of legato tonguing taught. Care must be given that the syllable chosen will effectively cover glissandos while still allowing for continuous airflow. Much simple practice of blowing without the instrument while legato tonguing and between blowing two slurred pitches with shifts of two to three slide positions is necessary. Visual and aural examples by the director or a special guest would be imperative to achieving success at this stage. Students should be advised that in order for fundamental legato technique to be learned, the technique must be attempted in each practice session. Assessment of legato technique should occur regularly from this point to fix any improper playing before they become habits. With detailed instruction and sufficient sectional time such as this, trombonists will understand the basics of the technique and be able to continue in their progress toward becoming excellent musicians in all aspects of trombone performance.

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APPENDIX A

Table of Entries for Beginning Trombone-Specific Method Books

Legend of Column Entries

Column 1 – Year of Publication

Column 2 – Name of Beginning Trombone Method Book (shortened to fit table)
** Method is Unavailable

Column 3 – The surname of the first author listed on the method

Column 4 – States if the book is or isn't part of a series
* Second book of series is probably not written

Column 5 – The method contains a definition of slurring such as "a slur connects two notes of different pitch," or explains types of slurring in a definition for trombone

Column 6 – Contains exercises exclusively of lip slurs or lip slurs combined with other slurring

Column 7 – Contains explanations citing lip slur technique or benefits

Column 8 – Introduces and/or defines natural slurs

Column 9 – Contains exercises which specifically practice natural slurring

Column 10 – Legato tonguing is introduced

Column 11 – Syllables are used to explain legato tonguing, the letter represents the first consonant of the syllable or in the case of 'V' – various syllables are introduced.

Column 12 – Shows a bias towards tonguing all slurs

Column 13 – Shows a bias towards using both legato tonguing and natural slurs (if both column 12 and 13 are checked both biases are explained from a mostly neutral paradigm)

Column 14 – Airflow or continuity of air during legato is discussed or mentioned

Column 15 – Motion of the slide during slurring is discussed or mentioned

Column 16 – Slide grip is explained or shown with photos or diagrams

Column 17 – Alternate positions are marked into the score or in a slide position chart

Column 18 – Alternate positions are discussed (technique or benefits)

Column 19 – The author chooses to wait to introduce all or some aspects of slurring until a later book in the series (? = unsure if proceeding method books introduce topics not discussed in method book)

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	PART OF SERIES? (Y or N)	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=various, other=first consonant)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	SLIDE GRIP EXPLAINED or SHOWN	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING
1890	Langey's Newly Revised Tutor	Langey	N	✓					✓	T				✓				
1913	Method for Trombone	Clarke	N	✓	✓	✓							✓	✓	✓			
1932	Foundation to Trombone Playing	Blodgett	N	✓	✓	✓			✓				✓	✓	✓			
1934	Rubank Elementary Method	Long	Y	✓	✓	✓	✓	✓	✓	D				✓		✓	✓	
1936	Trombone Method, Book 1	Buchtel	Y*		✓	✓	✓						✓					?
1939	Universal's Fundamental Method	Pease	Y	✓	✓	✓		✓	✓	D			✓	✓				
1939	Young's Elementary Method	Young	N	✓	✓	✓	✓	✓	✓	D			✓	✓		✓		
1944	Method for Trombone, Book 1	Beeler	Y		✓	✓			✓	D			✓	✓	✓			
1944	The Junior Trombonist**	Humo	N	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
1945	Mills Elementary Method	Wesler	N		✓				✓									
1947	Melodious Fundamentals	Colin	N	✓	✓	✓												
1947	The Way to Music on Trombone	Gaston	N	✓	✓	✓	✓	✓	✓	D		✓				✓	✓	
1951	The Very First T-bone Method	Gornston	Y	✓	✓											✓		✓
1951	Intermediate Trombone Method	Gornston	Y	✓	✓	✓			✓	D	✓		✓	✓		✓	✓	
1956	An Elementary Manual	Wolff	N	✓	✓	✓		✓	✓	D				✓	✓	✓	✓	

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	PART OF SERIES? (Y or N)	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=various, other=first consonant)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	SLIDE GRIP EXPLAINED or SHOWN	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING
1965	A Modern Elementary Method	Stevens	N	✓	✓	✓			✓	D	✓		✓		✓			
1967	Method for Trombone	Uber	Y	✓	✓	✓	✓	✓	✓	V		✓	✓	✓	✓	✓	✓	
1968	Cimera-Hovey Method	Cimera	N	✓			✓	✓	✓	R		✓				✓	✓	
1969	Learn to Play the Trombone	Gouse	N	✓	✓	✓	✓	✓	✓	D		✓	✓	✓	✓	✓	✓	
1969	Trombone Student	Weber	Y	✓	✓	✓			✓	V		✓	✓	✓		✓	✓	
1973	McDunn Trombone Method	McDunn	Y	✓	✓	✓										✓		
1976	First Tunes and Studies	Wiggins	N	✓	✓	✓							✓	✓	✓	✓		
1983	The Trombone: Modern Method	Rosenthal	N		✓	✓								✓		✓	✓	?
1983	Mel Bay's Trombone Method	Tobler	Y	✓	✓	✓	✓	✓	✓	D			✓	✓				
2000	The AMA Trombone Method	Kessler	N	✓	✓	✓			✓	D			✓		✓	✓	✓	
2003	Learn From a Pro	Gendron	N	✓	✓								✓		✓			
2006	A New Tune a Day	Miller	N	✓	✓	✓			✓			✓			✓			
2007	Die Posaunenschule	Raubach	N	✓	✓	✓			✓	V			✓	✓	✓	✓	✓	

APPENDIX B

References cited in Appendix A and not in Document

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APPENDIX C

Table of Entries for Brass Methods Books

Legend of Column Entries

Column 1 – Year of Publication

Column 2 – Name of Brass Method (shortened to fit table)
**Method was not yet published at time document was written

Column 3 – The surname of the first author listed on the method

Column 4 – States edition number if more than one is available (this is a comparison of changes, not all editions are shown)

Column 5 – The method is written for use in college methods classes (C), as a dissertation (D), or other use (O)

Column 6 – The method contains information about all brass instruments (A), low brass instruments (trombone, euphonium, tuba) (L), or trombone only (T)

Column 7 – Contains explanations citing lip slur technique or benefits

Column 8 – Introduces and/or defines natural slurs

Column 9 – Legato tonguing is introduced

Column 10 – Syllables are used to explain legato tonguing, the letter represents the first consonant of the syllable or in the case of 'V' – various syllables are introduced.

Column 11 – Shows a bias towards tonguing all slurs

Column 12 – Shows a bias towards using both legato tonguing and natural slurs (if both column 11 and 12 are checked both biases are explained from a mostly neutral paradigm)

Column 13 – Airflow or continuity of air during legato is discussed or mentioned

Column 14 – Slide grip is explained or shown with photos or diagrams

Column 15 – Motion of the slide during slurring is discussed or mentioned

Column 16 – Alternate positions are marked into the score or in a slide position chart

Column 17 – Alternate positions are discussed (technique or benefits)

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	EDITION	COLLEGE TEXT, DISSERTATION, OR OTHER (C, D, O)	ALL BRASS , LOW BRASS, OR TROMBONES (A , L , T)	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	LEGATO TONGUING INTRODUCED	SYLLABLE (V=VARIOUS)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE GRIP IS SHOWN OR DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED
1953	Teaching Techniques for Brasses	Sweeney		O	A	✓							✓			
1959	Teacher's Guide to Brass	Getchell		O	A	✓	✓	✓	V		✓	✓		✓	✓	✓
1961	Playing and Teaching Brass	Winslow		C	A											
1961	Brass Performance	Weast		O	A			✓						✓		✓
1969	The Brass Instruments	Winter		O	A		✓	✓	V				✓	✓	✓	✓
1973	Instrumental Music Pedagogy	Kohut		O	A	✓	✓	✓	D	✓	✓			✓		
1974	Essentials of Brass Playing	Fox		O	A	✓						✓				
1977	Brass Ensemble Method	Zorn		C	A			✓	D			✓				
1979	Band Director's Handbook	Bollinger		O	A	✓							✓	✓		✓
1980	The Low Brass Guide	Griffiths		O	L	✓		✓	V			✓		✓		
1981	Teaching High School Low Brass	Brown		O	L	✓	✓	✓		✓						
1981	Guide to Trombone Instruction	Powell		O	T	✓	✓	✓	D		✓	✓	✓	✓	✓	✓
1984	Guide to Teaching Brass	Hunt	1st	C	A	✓	✓	✓		✓		✓	✓	✓	✓	
1987	College Low Brass Methods	Grant		O	L	✓	✓	✓	V	✓		✓			✓	✓
1989	Complete Guide to Brass	Whitener	1st	C	A	✓	✓	✓	V	✓		✓	✓	✓	✓	✓

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	EDITION IN SERIES	COLLEGE TEXT, DISSERTATION, OR OTHER (C, D, O)	ALL BRASS , LOW BRASS, OR TROMBONES (A , L , T)	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	LEGATO TONGUING INTRODUCED	SYLLABLE (V=VARIOUS)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE GRIP IS SHOWN OR DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED
1992	Teaching Brass	Bailey	1st	C	A	✓	✓	✓	V	✓	✓	✓	✓	✓		
1997	Complete Guide to Brass	Whitener	2nd	C	A	✓	✓	✓	V	✓		✓	✓	✓	✓	✓
2001	Band Director's Handbook	Gale		O	A	✓						✓				
2002	Guide to Teaching Brass	Bachelder	6th	C	A	✓	✓	✓	V		✓	✓		✓	✓	✓
2007	Complete Guide to Brass	Whitener	3rd	C	A	✓	✓	✓	V	✓		✓	✓	✓	✓	✓
2008	Teaching Brass	Bailey	2nd	C	A	✓	✓	✓	V		✓	✓	✓	✓		
2009	Wind Talk for Brass	Ely		C	A	✓	✓	✓	D	✓		✓	✓	✓	✓	✓

APPENDIX D

References cited in Appendix C and not in Document

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Sweeney, Leslie. *Teaching Techniques for the Brasses*. Rockville Center, N.Y.: Belwin, 1953.

Weast, Robert D. *Brass Performance: An Analytical Text of the Physical Processes, Problems, and Technique of Brass*. New York: McGinnis and Marx, 1961.

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Whitener, Scott. *A Complete Guide to Brass: Instruments and Technique*, 2d ed. New York: Schirmer, 1997.

Winslow, Robert and John Green. *Playing and Teaching Brass Instruments*. Englewood Cliffs, N.J.: Prentice-Hall, 1961.

APPENDIX E

Table of Entries for Beginning Band Method Books

Legend of Column Entries

Column 1 – Year of Publication (Years that are right justified are in the same series as the previous entry)

Column 2 – Name of Beginning Band Method Book (shortened to fit table)
*Book is a thesis or dissertation not published for school use
** Book has not been obtained because of cost or is unavailable

Column 3 – The surname of the first author listed on the method

Column 4 – States the method's place in series or its part (1 - beginning, 2 – Intermediate, etc. ; T – Trombone part, C – Conductor score or handbook)

Column 5 – The method contains a definition of slurring such as "a slur connects two notes of different pitch"

Column 6 – Contains exercises of all lip slurs or lip slurs and other slurring

Column 7 – Contains explanations citing lip slur technique or benefits

Column 8 – Introduces and/or defines natural slurs

Column 9 – Contains exercises which specifically rehearse natural slurring

Column 10 – Legato tonguing is introduced

Column 11 – Syllables are used to explain legato tonguing, the letter represents the first consonant of the syllable or in the case of 'V' – various syllables are introduced.

Column 12 – Shows a bias towards tonguing all slurs

Column 13 – Shows a bias towards using both legato tonguing and natural slurs (if both column 12 and 13 are checked both biases are explained from a mostly neutral paradigm)

Column 14 – Airflow or continuity of air during legato is discussed or mentioned

Column 15 – Motion of the slide during slurring is discussed or mentioned

Column 16 – Alternate positions are marked into the score or in a slide position chart

Column 17 – Alternate positions are discussed (technique or benefits)

Column 18 – The author chooses to wait to introduce all or some aspects of slurring until a later book in the series (? = unsure if proceeding method books introduce topics not discussed in method book)

Column 19 – The authors explain that they are allowing directors to choose how they teach all or some aspects of legato pedagogy

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	BOOK NUMBER IN SERIES (T=Trombone, C=Conductor)	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=various, other=first consonant)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING	DEFERS INSTUCTION TO TEACHER
1920	The Public School Method	Mitchell	1T	✓									✓	✓	✓			
1927	Foundation to Band Playing	Griffen	1T	✓	✓	✓												
1931	Building the Band	Chenette	1C		✓		✓		✓	V				✓	✓			
1932	The Fay Band Method	Fay	1C		✓	✓	✓	✓	✓	D		✓			✓			
1936	The Victor Method**	Victor	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
1937	The World of Music	Rebmann	1T		✓										✓			
1939	The World of Music	Rebmann	1C											✓				
1937	Preparatory Instructor	Moore	1T	✓					✓	L	✓				✓	✓		
1939	Start Your Band With Smith…	Bachman	1T		✓		✓	✓	✓	V			✓		✓			
1939	Rubank Elementary Course	Kustodowich	1T		✓	✓	✓	✓	✓	V		✓			✓			
1939	Music Educator's Basic Method	Roberts	1T	✓	✓	✓							✓				✓	
1939	Easy Steps to the Band	Taylor	1T	✓					✓	D			✓					
1947	Intermediate Steps to the Band	Taylor	1T						✓	D			✓		✓			
1940	Mark Hindsley Band Method	Hindsley	1C	✓	✓	✓	✓	✓	✓				✓	✓	✓	✓		
1942	Let's Cheer**	Fulton	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	BOOK NUMBER IN SERIES	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=VARIOUS)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING	DEFERS INSTUCTION TO TEACHER
1943	Band for Beginners**	Dana	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
1944	A Tune a Day	Herfurth	1T	✓	✓	✓			✓	D					✓	✓		
1963	A Tune a Day	Herfurth	2T		✓	✓	✓	✓	✓	V		✓		✓	✓	✓		
1945	Belwin Elementary Band Method	Weber	1C		✓	✓	✓		✓						✓			
1945	Belwin Elementary Band Method	Weber	1T		✓				✓			✓			✓			✓
1946	Boosey and Hawkes Course	Boltz	1T															
1947	Boosey and Hawkes Band	Bergeim	1T															
1947	Robbins Modern School Method	Freeman	1T		✓				✓	D				✓	✓	✓		
1947	The Victor Method**	Victor	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
1950	3-Way Band Method	Cheyette	1T	✓	✓	✓							✓	✓	✓	✓		
1952	Prep	Phillips, J.	1C		✓	✓	✓	✓	✓			✓						
1952	Prep	Phillips, J.	1T	✓	✓			✓	✓			✓	✓		✓			✓
1953	The Belwin Band Builder	Douglas	1T	✓		✓			✓	D								
1953	The Belwin Band Builder	Douglas	1C	✓														✓
1954	All Melody Method**	Dalby	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	BOOK NUMBER IN SERIES	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=VARIOUS)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING	DEFERS INSTUCTION TO TEACHER
1955	The Bourne Guide to the Band	Erickson	1C		✓	✓	✓		✓	V			✓	✓	✓	✓	✓	
1956	The Bourne Guide to the Band	Erickson	2C		✓	✓	✓	✓	✓	L	✓			✓	✓			
1955	Ludwig Elementary Instructor	Webster	1T	✓	✓	✓	✓	✓						✓				
1956	Elementary School Beginner	Ward	1T	✓														
1957	Our Band Class Book	Herfurth	1C		✓	✓			✓			✓			✓	✓		
1957	Our Band Class Book	Herfurth	1T		✓	✓			✓	D		✓			✓	✓		
1957	Sperti Elementary Method**	Sperti	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
1958	Adventures in Trombone Playing	Christopher	1T			✓	✓	✓	✓	D		✓		✓	✓			
1958	The Basic Method**	Harris	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
1958	Master Method for Band	Peters	1C		✓	✓			✓	D								
1958	Master Method for Band	Peters	1T		✓			✓										
1959	A Way to Play**	Weber	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
1960	Play Away!	Beeler	1T		✓	✓			✓	D			✓		✓			
1960	The Bandsman	Hoffman	1T		✓													
1960	The Band Booster	Kinyon	1T	✓														

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	BOOK NUMBER IN SERIES	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=VARIOUS)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING	DEFERS INSTUCTION TO TEACHER
1960	Pro Art Trombone Method	Petrie	1T														✓	
1964	Pro Art Trombone Method	Petrie	2T		✓	✓			✓	R		✓			✓			
1961	All-State Band Method	Smith	1C		✓			✓	✓	D		✓			✓			
1962	The MPH Band Method	Kinyon	1T		✓													
1962	First Division Band Method	Weber	1T	✓	✓	✓		✓	✓	D			✓	✓	✓			
1962	First Division Band Method	Weber	1C		✓	✓	✓	✓	✓		✓						✓	
1964	First Division Band Method	Weber	3T			✓	✓		✓		✓	✓						
1963	Trombone Instruction Materials*	Onerheim	1T														✓	
1964	Visual Band Method	Leidig	1T	✓	✓				✓	L			✓		✓			
1966	Sounds of the Winds	Herfurth	1T		✓	✓	✓	✓				✓		✓	✓	✓		
1966	Hal Leonard Elementary Method	Rusch	1C	✓	✓								✓					✓
1966	Hal Leonard Elementary Method	Rusch	1T	✓	✓								✓		✓			
1967	Elementary Band Method	Freese	1T														✓	
1968	Elementary Band Method	Freese	2T		✓	✓			✓	D				✓	✓			
1968	Play Now	Phillips, H.	1C			✓			✓	D	✓			✓				

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	BOOK NUMBER IN SERIES	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=VARIOUS)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING	DEFERS INSTUCTION TO TEACHER
1969	Silver Burdett Series	Phillips, H.	1T	✓	✓	✓	✓		✓	D		✓		✓	✓	✓		
1970	Basic Training Course	Kinyon	1T		✓								✓					
1972	Take One	Peters	1T	✓					✓	D			✓					
1972	Take One	Peters	1C			✓	✓		✓	D			✓					
1972	I Recommend Trombone	Ployhar	1T	✓	✓	✓												
1973	Alfred's New Band Method	Feldstein	1T														✓	
1973	Alfred's New Band Method	Feldstein	1C														✓	
1974	Alfred's New Band Method	Feldstein	2T	✓	✓										✓			
1973	Fun-Way Band Method	Edmondson	1T	✓														
1973	Learning Unlimited Series	Jenson	1T		✓	✓							✓		✓		✓	
1974	Learning Unlimited Series	Jenson	2T	✓	✓	✓			✓	D			✓		✓			
1973	The Individualized Instructor	Froseth	1T	✓		✓			✓	D				✓				
1974	Ed Sueta Band Method	Sueta	1T														✓	
1974	Ed Sueta Band Method	Sueta	2T															✓
1976	Sessions in Sound	Buehlman	1T	✓	✓	✓							✓	✓				

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	BOOK NUMBER IN SERIES	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=VARIOUS)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING	DEFERS INSTUCTION TO TEACHER
1976	The Beacon Band Method**	Bennett	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
1977	Band Today	Ployhar	1C	✓					✓	D	✓							
1977	Alfred's Basic Band Method	Feldstein	1T	✓													✓	✓
1977	Introducing the Trombone	Froseth	1T						✓	D								
1977	Building Tomorrow's Band**	Burden	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
1980	Division of Beat	Haines	1T	✓	✓	✓												
1982	Best in Class	Pearson	1T	✓	✓	✓			✓	D			✓	✓	✓	✓		
1983	Best in Class	Pearson	2T		✓	✓									✓			
1984	Listen, Move, Sing, and Play	Froseth	1T	✓		✓			✓	D				✓				
1984	Breeze-easy Method	Kinyon	1T	✓														✓
1984	Band Encounters	Buehlman	1T	✓									✓					
1984	Band Plus	Buehlman	1T	✓	✓								✓					
1984	The Jubilant Sound Method	DiCuirci	1T	✓									✓	✓				
1988	Yamaha Band Student	Feldstein	1T	✓					✓	D								
1988	Yamaha Band Student	Feldstein	1C						✓	D	✓							

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	BOOK NUMBER IN SERIES	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=VARIOUS)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING	DEFERS INSTUCTION TO TEACHER
1988	Team Brass	Duckett	1T		✓			✓										
1988	Belwin Comprehensive Method	Erickson	1T	✓	✓	✓			✓	L				✓	✓	✓		
1990	Medalist Band Method	Ployhar	1C	✓	✓	✓			✓	D	✓		✓	✓			✓	
1990	Learn As You Play Trombone	Wastall	1T		✓	✓	✓	✓	✓	D			✓	✓	✓			
1991	Essential Elements	Rhodes	1T	✓					✓	D								
1991	Sounds Spectacular	Balent	1T	✓	✓				✓	D					✓			
1992	Rhythm Master	Haines	1T	✓	✓								✓		✓			
1993	Standard of Excellence	Pearson	1T	✓	✓	✓			✓	D					✓			
1993	Mastery Learning Band Method	Brown	1T		✓	✓	✓	✓	✓	D		✓	✓		✓			
1994	Now Go Home and Practice	Probasco	1T	✓	✓													✓
1996	Belwin 21st Century Method	Bullock	1T	✓	✓				✓		✓							
1997	Belwin 21st Century Method	Bullock	2T		✓										✓			
1997	Accent on Achievement	O'Reilly	1C	✓	✓				✓		✓				✓			
1997	Accent on Achievement	O'Reilly	1T	✓	✓				✓	D	✓				✓			
1997	Do It! Play Trombone	Froseth	1T	✓									✓					

YEAR	METHOD BOOK	FIRST AUTHOR'S SURNAME	BOOK NUMBER IN SERIES	DEFINITION OF SLUR	LIP SLUR EXERCISES	LIP SLUR EXPLANATIONS	NATURAL SLUR INTRODUCED	NATURAL SLUR EXERCISES	LEGATO TONGUING INTRODUCED	SYLLABLE (V=VARIOUS)	TEACHES TO ALWAYS TONGUE SLURS	TEACHES COMBINATION OF SLUR TYPES	AIRFLOW DISCUSSED	SLIDE MOTION DISCUSSED	ALTERNATE POSITIONS INTRODUCED	ALTERNATE POSITIONS DISCUSSED	WAITS TO INTRODUCE SLURRING	DEFERS INSTUCTION TO TEACHER
1999	Essential Elements 2000	Lautzenheiser	1T	✓	✓	✓			✓	D	✓				✓			
1999	Essential Elements 2000	Lautzenheiser	1C	✓	✓	✓			✓	D	✓							
1999	Premiere Performance	Sueta	1T	✓	✓				✓	D	✓		✓		✓			
2000	Jump Right In	Azzara	1T						✓	D							✓	
2001	Jump Right In	Azzara	2T												✓			
2001	International Method for Band	Musser	1T	✓														
2001	Look, Listen, and Learn	Jansma	1T		✓	✓		✓							✓			
2001	The Yamaha Advantage	Feldstein	1T	✓	✓				✓		✓				✓			
2003	The Boosey Brass Method	Morgan	1T		✓	✓	✓	✓	✓	V		✓			✓	✓		
2003	Band Expressions	Smith	1T	✓	✓													
2003	Brass Mania	Legge	1T		✓	✓	✓	✓	✓									
2007	Band Brilliance	Nadeau	1T	✓	✓				✓	D	✓				✓			

APPENDIX F

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