TEACHING AND LEARNING JAZZ TROMBONE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the
Degree Doctor of Philosophy in the Graduate School of
The Ohio State University

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2003

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ABSTRACT

The purpose of the study was to identify and assess methods of teaching and learning jazz trombone improvisation that have been implemented by jazz trombone professors. Its intent was to describe learning procedures and areas of trombone study. A survey instrument was designed after interviewing 20 professional jazz trombonists. The survey was pilot-tested (n = 9) and adjustments were made. Jazz trombone professors (n = 377) were sent questionnaires, with a response rate of 28 percent after an additional reminder to all and follow-up phone calls to one-third of the sample. Of the 106 total respondents, 58 were deemed to be eligible participants as both trombonists and as teachers of jazz improvisation.

Three areas were explored: 1) early stages of development, 2) teaching, and 3) trombone technique. Data showed that most of the professors (77%) had learned to improvise between 7th-12th grades. They identified the most important method of learning for themselves as listening and playing-along with recordings. Learning occurred on their own for many, though college also had an impact. Schools (K-12) were not strongly rated as being helpful in the trombonists learning to improvise (2.49 on a scale of one to five), though schools did provide many jazz performance experiences.

Teachers ranked listening and playing-along with recordings as the most important method of teaching beginning jazz trombonists to play jazz. For intermediate and advanced college students, learning scales, licks and patterns were viewed as most important. Listening and playing-along was ranked second, with using books and other published materials ranked third. Teachers supplied suggested goals of learning for each
of four years of college. In addition, they provided recommendations on books and recordings for students at three levels: beginning, intermediate and advanced.

Teachers reported that the teaching of technical skills was important to the development of their students, especially in the first two years of jazz trombone study. With the exceptions of circular breathing and multiphonics, technical skills of all kinds were rated as being important to teach students. Based upon the findings, conclusions and recommendations were given.
Dedicated to my parents, siblings, and all my fantastic teachers.
ACKNOWLEDGMENTS

I wish to thank my advisor, Dr. Ted McDaniel, for going above and beyond the necessary in helping to prepare this document, and for being a terrific role model, musician, human being, and connoisseur of excellence. Thanks to my other co-adviser, Dr. Tim Gerber, for being such a fantastic teacher and providing intelligent commentary that hit the heart of what had to be accomplished. I thank Dr. Jon Woods for his advice as a trombonist, teacher of music, for his editorial recommendations, and constant support and enthusiasm.

This dissertation would not be possible without the input of the gifted jazz trombonists who were gracious to give very generously, patiently and freely of their time. I especially owe a huge debt of gratitude to the following gentlemen: Jim Akins, Wayne Andre, Buddy Baker, Bob Brookmeyer, Sam Burtis, Joe Duchi, Mike Fahn, John Fedchock, David Fedderly, Conrad Herwig, Fritz Kaenzig, Andy Martin, James Masters, Rob McConnell, Earl McIntyre, Paul McKee, Mark Moore, John Mosca, Ed Neumeister, Larry O’Brien, Mark Patterson, Jim Pugh, Mel Wanzo, Bill Watrous, Harry Watters, Jiggs Whigham, Dennis Wilson, and Phil Wilson. Your wisdom will endure.

I wish to thank Mr. Josh Brown for his advice on the web-page software that was used in this project. Thanks to Donna Knisley and Tom Cook for their communication and keeping me aware of all deadlines. Lastly, I wish to acknowledge Reuben Jackson from the Smithsonian Archives, the librarians at the West Virginia State College campus, the Library of Congress, Ohio State University, and Marshall University. Their aid in obtaining materials was invaluable.
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CHAPTER 1
INTRODUCTION

Trombonists have performed in jazz bands since the beginnings of jazz, an American music genre, near the turn of the 20th century. The development of jazz trombone parallels the growth and evolution of jazz throughout its history. As jazz has become recognized worldwide as a creative musical art, jazz trombonists have been recognized as creative musical artists.

Trombonists have been in jazz groups since the turn of the twentieth century in New Orleans. There, the brass bands marching through the streets generally consisted of four cornets, two clarinets, two alto horns, one baritone horn, one trombone, one tuba and two percussionists (Schafer, 1977). Louis Armstrong’s bands usually contained a trombonist, such as Fred Robinson in 1928, Jack Teagarden from 1947 through 1951, or James “Trummy” Young from 1952 through 1964 (Feather, 1999). The first official jazz recordings made by The Original Dixieland Jass Band (1917) and King Oliver’s Creole Jazz Band (1923) had trombonists Eddie Edwards and Honore Dutrey, respectively. Trombonist Bennie Morton was a member of the early Fletcher Henderson bands. Duke Ellington’s bands featured trombonists throughout its history: Lawrence Brown, Joe “Tricky Sam” Nanton, Quentin “Butter” Jackson, and Juan Tizol to name but a few (Dietrich, 1995).

The Big Band Era was rife with jazz trombonists and trombonist/bandleaders. The Count Basie Orchestra, currently led by trombonist Grover Mitchell, has had trombone marvels Eddie Durham, Dan Minor, Benny Powell, Henry Coker, Bill Hughes, J.J.
Johnson, Al Grey, Mel Wanzo, and Dennis Wilson. Woody Herman’s herds also contained
many trombonists, including Bill Harris, Earl Swope, Henry Southall, Kai Winding, Carl
Fontana, Urbie Green, Phil Wilson, Bobby Burgess, Jim Pugh, Paul McKee and John
Fedchack, to name a small number of his trombonists through the now sixty-plus years of
the band. Obviously, Glenn Miller’s Orchestra and Tommy Dorsey’s bands were led by
trombonists. Today these two organizations continue and are led by Larry O’Brien and
Buddy Morrow, respectively. The bands of Stan Kenton often had five trombonists and
sometimes included tuba.

With the arrival of Bebop style in the 1940s, trombonists joined the new stylistic
movement after their colleagues on saxophone and trumpet. James Louis Johnson, best
known as “J.J.,” was instrumental in bringing the trombone into the rapid tempi and
changes of Bebop. Not long after J.J. arrived, other trombonists joined in the jazz
limelight. Kai Winding, Eddie Bert, Bob Brookmeyer, Jimmy Knepper, Curtis Fuller,
Urbie Green, Frank Rosolino, Carl Fontana, Frank Rehak, Wayne Andre, Dick Nash and
many others added to the language of jazz with their innovations and fluency on the horn.

The 1960s brought with it explorations in new sounds and an explosion of new ideas.
Further evidence of the presence of the trombone in the 1960s can be heard in the music
of Grachan Moncur III, Roswell Rudd, Albert Mangelsdorff, Phil Wilson, Locksley “Slide”
Hampton, Edwin “Buddy” Baker, Oliver “Jiggs” Whigham, and David Baker. They added
their own unique contributions in the areas of Free Jazz, Modal Jazz, and a continuation
of Bebop traditions in both playing and writing.

Highly talented trombonists did not disappear after the 1960s. In the 1970s artists
such as Jim Pugh, John Mosca, Earl McIntyre, Bill Watrous, Dennis Wilson, Rob
McConnell, Steve Turre, Bill Reichenbach, Doug Purviance, Ed Neumeister, Hal Crook
and others picked up the jazz trombone torch and continued the noble history of the
instrument. During the 1980s musicians such as Steve Wiest, Paul McKee, Scott Bliege,
John Fedchock, Martin “Birch” Johnson, Clarence Banks, Conrad Herwig, Tom Malone, Frank Ku-umba Lacy, Ray Anderson, Mark Patterson, Robin Eubanks and others made distinguished contributions in playing and often in writing as well.

The increased availability of jazz trombone recordings has contributed to the success and awareness of trombonists now. There are still few jazz trombonists with recording contracts on major labels. However, musicians today can easily record, produce and market their own CDs with the advent of more accessible recording and production technology. In addition, record companies like Blue Note are re-releasing albums onto CD format so musicians can have access to records previously considered to be rare.

Contemporary jazz trombonists Delfeayo Marsalis, Wycliffe Gordon, Ron Westray, Mark Nightingale, Matt Niess, Harry Watters, David Bandman, Eric Felten, Bob McChesney, Andy Martin, Michael Davis and others can readily market their wares in a quality format. They did not need to break into a highly controlled industry market in order to record.

How did all of these musicians learn to improvise? Did they learn from a book and, if so, which one(s)? Who are or were their influences? Did they learn from a well-structured music curriculum? Did the school setting play a role in the development of their jazz styles? Did big band or small group performing contribute to their knowledge as jazz musicians? What did they practice?

Jazz as a form of American music has been around since the turn of the 20th century; however, the widespread teaching of jazz in a formal manner did not exist during this nascent period. In the beginnings of jazz education, most musicians would learn from listening to each other, copying ideas, and experimenting both from necessity and for fun and competition. Brass bands formed ensembles that played for dancing, funerals and other society events, often improvising to entertain their audiences and to make up parts for instruments that were missing.
Formal jazz education, that is, teaching jazz in the schools, has developed considerably since 1900, when W.C. Handy taught this new music at the Teacher’s Agricultural and Mechanical College for Negroes at Normal, Alabama (McDaniel, 1993). Starting in 1919, Len Bowden led his own early parade of jazz education, teaching at Tuskegee Institute in Alabama, moving to Georgia State College to start their dance band, helping to start a dance band at Alabama State University in 1926, and then, appointed to the Great Lakes Navy Base during World War II, training over 5000 Black musicians for dance bands (McDaniel, 1993).

Since the 1930s, high school and college dance bands appeared, many of which were student-led organizations that were not offered for credit. Trombonist Eddie Bert (Laber, 1994) stated:

These groups were like rock bands are today: kids would rehearse at people’s houses and work things out by ear. They didn’t teach anything about jazz in school then [ca. 1940] – it was taboo. We would work off the lead trumpet part from a stock arrangement and that gave us the melody and the basic rhythms. It would be up to us to play along with proper harmony and phrasing. To play that way, we had to develop great ears. (p. 26)

Trombonist and jazz education pioneer Phil Wilson described some of his early jazz experience (Lewis, 1993):

Formal training was hard to come by for me because a lot of people really didn’t want to know anything about the music I really wanted to do. Anyway, this Felix Viscuglia, when I was maybe 16 or 17, would come in to our living room and pull the curtains down because he didn’t want anybody in the school to know that he was playing jazz, and he would sit there and play tunes, you know, for half an hour, and boy that meant a lot to me. (p. 8)
During WWII the U.S. Navy School of Music included dance and jazz band training for musicians and directors (Abeles et al, 1994, p. 21). Two of the best-known college programs in jazz education today began in 1945 at Schillinger House (now Berklee College of Music) in Boston and at North Texas State University in 1947 (Ferriano, 1974, p. 92-93). Collegiate programs began as a result of student interest and demand (Stephans, 1976). Before entering college many students had played at the high school level, and some had played professionally. Some wished to continue during college. Many servicemen who had played jazz professionally before and during WWII decided to attend college due to the lucrative financing from the G.I. Bill.

Band camps influenced some students in their pursuit of playing jazz. In 1956 the National Dance Band Camp was started by Ken Morris in Rochester, Indiana. This camp was often called the Kenton Clinic, since Stan Kenton, Buddy Morrow, and Matt Betton were some of the first clinicians. Other camps included dance bands in them before the Kenton clinics, such as the Gunnison Music Camp (Gendrich, 1998). However, the National Stage Band Camp brought “the school” to the schools on a national level, holding sessions in many states each summer. In 1972, for example, the camp was held in Pennsylvania, Illinois, South Carolina, Oregon and Illinois. The students could learn to improvise in combo settings, attend jam sessions and also arrange for big band (Ferriano, 1974, p. 209). Other big bands such as Woody Herman’s Thundering Herds and Maynard Ferguson’s groups traveled, giving clinics and performing for college and high school students.

Dr. Billy Taylor, a veteran jazz educator, was a part of the first jazz education television show, *The Subject Is Jazz*. In 1958 he brought jazz education to a diverse audience, covering such topics as ragtime, early jazz, international jazz, and improvisation (Milkowski, 2001). Taylor started the Jazzmobile in 1964, in order to bring jazz to the people of Harlem, eventually leading to Saturday morning workshops for
young and old. Dr. Taylor stated, “We teach students who want to learn jazz, who can play, but can’t read notes and the others who can read, but can’t improvise, and give them master classes with twenty-five of some of the best musicians around” (Bass, 1982, p. 32). Since then, summer camps have helped bring jazz improvisation to many music students. *The Instrumentalist* (2001) Summer Music Camp Guide, while not an all-inclusive guide, shows that jazz camps flourish across the nation. This past year (2001) 78 camps were listed that included jazz and seven camps had programs in jazz for teachers or just adults.

In 1968 the National Association of Jazz Educators, initially a part of the Music Educators National Conference, was formed to “pool resources, set standards, authenticate materials and assist the cause of those involved in jazz education” (Milkowski, 2001, p. 38). The now International Association for Jazz Education has grown from less than 100 members in its first year, and now holds conferences with attendance reaching over 7,000 in 2003 (Baker, 2003).

Trombonists today remain an active and contributing part of an evolving jazz tradition. Many jazz trombonists today are professional performers. As is demonstrated by the surveyed collegiate teacher population in this study, many are working in the ranks of academia. Many are published composers and arrangers. Trombonists continue to play an active role in jazz education as teachers, scholars, performers, clinicians and composers.

**Need for the Study**

Jazz education has been met with varying degrees of acceptance throughout its existence. Since the late 1960s jazz education has become acceptable and its inclusion in the music curriculum encouraged. In 1976 Reimer called for a comprehensive approach to musicianship in the schools:

If people are to be enabled to choose freely among all available music possibilities, study must focus on expressive elements common among different styles, must
use the widest possible array of music behaviors (composing, performing, analyzing, and so on), and must allow preferences to emerge naturally rather than be imposed. Formidable skills are required to be successful in this more comprehensive way. (p. 24)

Currently, no status studies exist as to how collegiate jazz trombone studio teachers across the United States teach their students. In 1978 Wheaton (in Fisher, 1981, p. 3) ascertained that there were approximately 30,000 jazz ensembles in this nation, ranging from the elementary through university levels. For jazz curricula offered at the college level, Balfour (1988) examined offerings and jazz requirements of music education majors at California universities. Balfour found that a majority of respondents from the 27 participating universities believed that “more attention needed to be given to jazz pedagogy and curriculum reform in the preparation of music educators” (p. iv). In Balfour’s study 32% of the respondents indicated that jazz pedagogy was covered in conventional music classes, and just one school offered a discrete class in jazz pedagogy.

A survey of numerous books for teaching jazz trombone revealed few studies about the actual process of learning how to improvise. As Kuzmich (1995) stated in his survey of jazz teaching materials: “It was recognized that no single text could be used for all facets of improvisation instruction considering the pedagogy problems at various levels of ability, the uniqueness of different teaching environments across the country and the individual needs of aspiring teachers and students” (p. i). Most authors of jazz trombone books chose to focus on learning jazz style (e.g., Colin, 1947; Dorsey, 1927; Fedchock, 1995; Gale, 1997; Niehaus, 1983; Nightingale, 2000). Many examined the tools of playing trombone (Bert, 1972; Green, 1977; Malone, 1974; McChesney, 1995; Teagarden, 1936; Winding, 1979). Some authors analyzed transcriptions (Baker, 1979; Whitfield, 1996; Marmolejo, 1993; Nash, 1978; Winding, 1981). And lastly, some discussed the process of
learning how to improvise or teaching others to improvise (Baker, 1989; Baker, 1994; Baker, 2001; Boone, 1998; Crook, 1991; Hill, 2000; Thomas, 1996).

**Goals 2000: Educate America Act** may have lasting implications for teaching and learning jazz in the schools. In January 1992, the National Council on Education Standards and Testing called for the development of voluntary standards and assessments in the basic core subjects, but neglected to include the Arts. A committee was formed to remedy the situation, and, on January 31, 1994, the Arts Standards were approved. With the signing of **Goals 2000: Educate America Act**, implementing the standards was strongly recommended by Congress, though not legally required that they be followed. Using the standards was considered to be a voluntary decision. Each state formed committees to develop its own version of the standards and assessments, keeping the control of education localized. While not required, many states have adopted the standards as recommended by the national committees. National Standard Three (MENC, 1994, p. 60) stated that children should be able to “improvise melodies, variations and accompaniments.” In order to implement the standard, teachers need to be able to understand the process of improvisation and how to teach it.

While school jazz bands are very popular today, certainly contributing to the advancement of jazz education, it appears that many teachers and students are not receiving adequate training in improvisation and jazz ensemble methodology. Jamey Aebersold, noted authority on teaching improvisation stated:

> The majority of big bands still allocate solos to only a few players. People play together in ensembles, but we are not teaching them how to make music as individuals. I see progress in colleges that have combo programs, but I don’t see it in high schools; and it should begin in grade school. (Beach, 1991, p. 13)

A college teacher of music education majors, Zentz (1990) observed, “The otherwise adept students, some close to graduation, were novices when it came to understanding
jazz ensemble concepts. They wanted to know why schools didn’t require a course in jazz methodology for non-jazz majors” (p. 92). In a study by Adderly (1999), a comparison was done between university teachers and public school teachers on how well the public school teachers thought they had been prepared to teach improvisation and composition. Comparing mean scores he found that the college teachers believed they had prepared the teachers better than the teachers felt they had been prepared. There was a mean difference of .5 lower for both composition and improvisation.

Nelson (1990) stated, “Although formal and informal sharing of these methods happens and a wealth of excellent materials await those who seek, standardized training for jazz teachers is a rarity. As a result, many people who are called upon to teach jazz—especially the crucial skills of improvisation and listening—may not really know how to go about it” (In Sheridan-Rabideau, 1998, p. 25). Marvin Krivin, founder of the jazz program at William Paterson College, said in a 1991 interview that, “too many schools today focus on only big band performances and don’t go much further. Often a high school jazz band sounds like a marching band with rhythm section and only a few students can improvise” (Mullins, 1991, p.32). Phillips (1990) interviewed jazz euphoniumist and former North Texas State University educator, Rich Matteson, who also helped start the School of American Music Studies at University of North Florida. Matteson noted, “Most high schools now have a jazz band. No music education program would send a graduate out to lead a school’s marching band without performing and conducting experience; but colleges frequently send people to teach jazz who have had no experience in the care and feeding of a jazz band” (p. 17).

There have been some inroads made toward improving jazz teaching, however. Fischer (1999) found that 63 institutions were offering jazz studies as a bachelor’s degree compared to 15 in 1974. He ascertained that 24 institutions were offering a master’s
degree in jazz studies. Fischer discovered that all institutions offering master’s degrees in jazz studies were heavily emphasizing performance over pedagogy. He recommended:

It is equally important for future jazz performers, potentially future jazz clinicians, as well as future teachers of jazz to be able to articulate the elements of jazz music. Therefore, it is recommended that in addition to the development of improvisation, composition and arranging skills, institutions should consider placing additional emphasis on the techniques of teaching improvisation, composing and arranging. (p. 166-67)

Rationale

Despite the advancements in jazz education, no studies were found that specifically explored teaching and learning of jazz trombone. It is the writer’s hope that this project will provide a comprehensive view of what and how applied jazz trombone professors teach their collegiate students at this time (2002). In addition, the results of this study may provide guidance to future teachers and musicians interested in the pursuit of teaching and learning jazz trombone.

Purpose of the Study

The purpose of this study was to identify and assess methods of teaching and learning jazz trombone improvisation that have been implemented at the collegiate level by professional jazz trombonists/teachers. Its intent was to describe learning procedures and three areas of trombone study: (1) early stages of development; (2) teaching; and (3) technical skills.
RESEARCH QUESTIONS

In order to identify and assess jazz trombone teaching, three general areas were explored. These three areas included: (1) early stages of development; (2) teaching; and (3) technical skills.

The research questions were as follows:

I. Early stages of development
   A. When did most college and university jazz trombone teachers learn how to improvise?
   B. What processes were used in learning how to improvise?
   C. Who influenced early development in the trombonists learning to play jazz?
   D. To what extent did the public schools aid in the development of the trombonists learning to play jazz?

II. Teaching
   A. How do university jazz trombone teachers help their students to develop concepts of playing in jazz styles?
   B. What processes do university jazz trombone teachers use to teach their students to improvise?
   C. How do university jazz trombone teachers foster a connection between the audiation process and being able to play what is heard on the trombone?
   D. What steps do jazz trombone teachers take in fostering melodic imagination in their students?
   E. What is an appropriate teaching sequence for learning to improvise on trombone?
III. Technical skills

A. What rapid tonguing system(s) do trombonists advocate?
B. What concepts do jazz trombonists consider when performing a ballad?
C. Do jazz trombonists consciously think about harmony as they perform?
D. How important is transcribing in the development of improvisers?
E. How did jazz trombonists work on training the ears?
F. What are technical necessities a trombonist needs in order to be an effective jazz musician?
CHAPTER 2
RELATED LITERATURE

Status Studies on Jazz Education and Curriculum

This section consists of studies that have been done to examine or contribute to our understanding of jazz education and curriculum. As Cecil Adderly (1999) reminded readers in his article on teacher preparation, future band directors will need to be prepared to teach the nine national standards (MENC, 1994), including Standard Three, improvising, and Standard Four, composition. He surveyed university teachers in South Carolina on how well they thought they prepared their undergraduates to teach according to these standards. The survey results were compared to those found by Kirkland (1996), who had surveyed teachers in South Carolina on how well they felt they had been prepared to teach according to the standards. By comparing mean scores, Adderly concluded that the college teachers believed they prepared new teachers better than the teachers themselves felt they had been prepared. The mean difference of .5 lower (considered a “substantial difference” by Adderly) was found for both improvisation and composition standards.

In a similar study, Wiggins (1997) assessed the status of jazz education in North Carolina high schools. Using a stratified random sample of high schools, he selected 132 high school music educators as subjects. He explored professional characteristics of band directors and examined the features of jazz study in these targeted high schools. He also examined the directors’ undergraduate preparation to teach jazz. Wiggins’ results showed that, while more than 50 percent of the high schools offered jazz music courses, 50
percent of the directors felt unprepared to teach jazz. Factors that contributed to feelings of preparedness included which major instrument the directors played, previous coursework, and formal and informal jazz study.

Fischer (1999) surveyed master’s programs in Jazz Studies and, in analyzing data from 24 universities, determined that eight categories of study were included for the degrees: applied studies, theory and analysis, composition and arranging, pedagogy, history, technology, administration and other learning settings. These areas of study included recitals, independent study and various other courses outside of the major.

Payne (1973) interviewed 50 Louisiana band directors about their background and college education in regard to teaching jazz ensemble and compared their responses to the availability of jazz education offerings from 19 Louisiana colleges and universities. The directors were randomly selected for the study from a pool of 484 public and private instrumental music teachers. Fifty-three percent of senior high and twenty-eight percent of junior high directors had jazz bands, though a high percentage of directors (93% of high school and 62% of junior high) intended to start them in the future. All believed that jazz ensemble should be a part of a school program. While the directors indicated they had a thorough education in concert, marching and orchestral areas, only six percent said they had any jazz courses. All (100%) of the respondents believed they needed courses that would enable a teacher to direct a jazz ensemble. Most respondents (96%) indicated that their needs were not being met at the college/university level in terms of course offerings, and 88% felt they had not received adequate training for teaching jazz ensemble. All thought that graduate courses should be offered to band directors to enable them to teach jazz ensemble more effectively.

Stephans (1976) examined the basis of college jazz programs by asking (1) why they began; (2) if the courses were distinct from traditional music methods; and (3) who was instrumental in getting jazz into institutions of higher learning. He sent 100
questionnaires to institutions randomly selected from a pool of 196 offering courses in jazz. Further, he interviewed ten leaders in jazz education in order to gather information from those specifically in the jazz field. It was discovered that students had an influential role in getting jazz into the curriculum. Jazz courses were found to be similar to traditional music courses in terms of grading procedures, amount of credit offered and length of classes. Stephans also discovered that jazz faculty were solely responsible for the development of curriculum, not students or community groups.

In an often-cited study, Barr (1974) looked at Jazz Studies curricula at 15 colleges and universities. He also surveyed professional jazz musicians and educators to determine what should be included in a jazz and studio music major. Six categories surfaced as follows: Jazz Ensemble, Jazz Improvisation, Rehearsal Techniques for Jazz Ensemble, Jazz Keyboard, Arranging for Jazz Ensemble, and Jazz History and Literature. For each category, objectives were developed that were intended to serve as end assessments upon finishing coursework. The finished project of the Barr study was structured according to NASM guidelines and could be used by departments wishing to implement such a degree program.

McDaniel (1974) compared differences in music achievement and background of improvising and non-improvising musicians. He tested 297 college freshman and sophomore students. One hundred eighteen students of the population were considered improvising musicians. This was determined through a taped audition judged by a panel of three experts. Those who auditioned but were not accepted as improvising musicians were deemed “rejects.” The non-improvising population was randomly selected from musicians at the participating 14 colleges and universities. All students took the Aliferis Music Achievement Test to measure aural-visual discrimination in melody, harmony and rhythm. After pilot-testing for content validity and reliability, the McDaniel Background Inventory was administered to all subjects. The MBI was designed to determine students’
musical background and experience. The two populations’ test scores were then compared. Comparisons on the AMAT showed there was a significant difference in achievement between improvising over non-improvising musicians ($\alpha < .05$).

The development and evaluation of a first-semester college jazz improvisation class was done by Segress (1979). To begin, instructional objectives and performance goals were established. Instructional tools and strategies were then determined. Pilot-tested on a group of eight, the instrument was then adjusted and piloted again with 15 students. Finally, the project was implemented for the study with (N= 23), though only 16 completed the course. All were pretested on theory, listening and performance. The treatment curriculum was instituted for one semester, followed by a posttest. Three evaluators were found to be in agreement at .92 using an estimated reliability coefficient. Data was analyzed using an ANCOVA. The curriculum was found to be significantly effective at the ($\alpha < .05$) level.

McCurdy (1983) sought to develop a comprehensive guide for the jazz educator. First, he identified behavioral jazz education objectives. From these objectives, he devised twelve subject areas believed to be essential for the jazz music educator, which he entitled McCurdy’s Jazz Ensemble Method. In order to evaluate his ideas, McCurdy constructed an instrument to measure the effectiveness of his program. He used a pretest, treatment, posttest design. Subjects were sampled from a specific geographic area. Treatment consisted of reviewing written and videotaped educational materials. Reliability, determined using a coefficient alpha, was .85 for the pretest and .89 for the posttest, demonstrating strong reliability. In order to test for significances between pre- and post-test scores, the Wilcoxon Signed Ranks Test and the Sign Test were used. The Wilcoxon Signed Ranks Test demonstrated significance at the (p = .0007). The Sign Test also showed a difference between scores at (p = .0001). It was demonstrated that McCurdy’s Jazz Ensemble Method was effective in reaching objectives.
Day (1992) desired to determine what set quality college jazz programs apart from other programs at the college level. In order to answer his questions, he contacted a panel of experts who ranked what they considered to be the top 13 jazz programs in the nation. To determine the “others,” a list of 34 was randomly generated from an IAJE list. A survey was sent to all institutions in the study (N = 47). The outstanding schools were found to generally employ more full-time jazz faculty, have a vocal-jazz program, recruit and award scholarships, be in an urban area with jazz listening opportunities, offer a jazz studies degree and a variety of jazz courses, possess a recording studio and have a jazz requirement for music education students.

To summarize, in this section status studies on jazz and curriculum were presented. It was found that research has been conducted on teacher preparation for teaching jazz by Adderly (1999), Wiggins (1997) and Payne (1973). Barr (1974) designed a jazz curriculum for a degree in jazz studies. Fischer (1999) documented the course requirements found in Master’s jazz studies degrees. Stephans (1976) investigated the origins of college jazz programs. McDaniel (1974) examined differences between improvising and non-improvising music majors from 14 collegiate music programs. Segress (1979) developed and tested a first-semester course in jazz improvisation. McCurdy (1983) developed and tested a comprehensive guide for the music educator. Day (1992) examined college programs in jazz studies, aiming to determine what set exceptionally fine ones apart from others. Overall, then, the status studies covered a wide range of jazz education topics. None of these studies examined current practices of applied jazz trombone teachers.

Studies and Articles on Jazz Improvisation

The Harvard Brief Dictionary of Music (1961) defined improvisation as “the art of spontaneously creating music (extempore) while playing, rather than performing a
composition already written” (p. 140). Jazz was defined as “General term for the 20th
century development of American popular music. Growing out of ragtime (most features
of which were taken over into jazz), jazz embraces the blues, swing, jive and bebop” (p.
146).

David J. Elliott (1996), defined improvisation as follows: “At the very least,
improvisation is a complex form of musicking [which Elliott defines as music making] in
which one or more people simultaneously compose, interpret, and perform a musical
work” (p. 3). He further stated: “From a design viewpoint, then, a jazz improvisation is a
matter of composing, interpreting and performing variations on previously created
musical designs according to domain-specific standards and traditions of jazz practice.
[Every auditory aspect of a musical work is inexorably tied to some artistic-musical-
historical tradition” (p. 6). He recommended providing novices with various types of
supports along the way. Teachers should serve as mentors and coaches, creating a
receptive environment where students may feel safe to take chances. In addition, he
stated:

Improving jazz musicianship does not depend on slavish repetition of scale and
chord patterns, or the memorization of verbal concepts. Moving from beginning to
advanced levels of jazz musicianship depends on learning to target and solve
significant problems in the music one is making and the ways one is making
music through performing, improvising, composing and arranging. (p.10)

Mark Gridley (1997), author of Jazz Styles: History and Analysis, defined jazz
improvisation: “To improvise is to compose and perform at the same time” (p. 4). He
continued to explore his definition, citing that jazz improvisation is similar to language,
when people speak “off the cuff.” In addition, he believed that “improvisation is essential
to jazz” (p. 5). Though not all improvisation is spontaneous, a great deal of it is original
and most musicians aim to play differently each time they perform. Gridley stated that
most jazz contains a “swing feeling,” which he defined as follows: “it has an abundance of syncopated rhythms, swing eighth-notes, and a continuous rise and fall of tension” (p. 10).

Gridley (1997) also discussed what he believed an improvising jazz musician must be able to do. He stressed that jazz musicians must have good control over their chosen instruments. They must have knowledge of harmony. They should have knowledge of the piano to aid with visualizing possibilities melodically and harmonically. The improviser should develop good ears for pitch and rhythm. They should work to have good aural memories, such as remembering phrases that they have heard and chord progressions. Lastly, most jazz improvisers work on composition skills (p. 19-20).

The following are studies that have been done to examine aspects of jazz improvisation teaching and learning. In an ethnomusicological study Berliner (1994) interviewed fifty jazz musicians. Three were trombonists. He asked them to identify the processes they went through in learning to improvise and their ideas on improvising in general. The musicians’ beginnings spanned the 1930s through the 1960s. Throughout the duration of the study, Berliner took jazz trumpet lessons, attended rehearsals and recordings, and transcribed solos. While not a book on jazz education and teaching improvisation per se, in his study Berliner discovered that the musicians he interviewed learned initially from listening to others. They may have learned solo techniques through imitation, through transcription, and through watching live performances. The book continued into thought processes involved in advanced improvisation. He examined deciphering changes, playing quotations, and the focus on rhythm, melody, scales and intervals required during solos.

Kratus (1996) developed a model for teaching improvisation “in a way that links the early, musically intuitive behaviours with the mature, musically sophisticated ones” (p. 27). He defined characteristics that all improvisations have: (1) They “are the result of purposeful, non-random movements to create musical sounds over time.” (2) They are the
final musical product, without the possibility of revision. (3) The performers are free “to choose pitches and rhythms within certain constraints” (p. 27).

Kratus listed differences between novice and expert improvisations. (1) Advanced improvisers can hear the sounds they intend to make internally. (2) Experts often improvise for others and for the end result as compared to novices who usually just do it for the sake of doing it, but that is not to say that experts do not enjoy this process. (3) Experts tend to be able to use their instrument or voice without having to worry about it while performing. (4) “An expert employs learned strategies for developing ideas over the course of an improvisation to provide cohesion, direction, and interest to the improvisation” (p. 29). (5) An expert improviser is able to draw upon a learned repertoire of stylistic conventions, such as rhythmic patterns, chord changes, and timbral effects that refer to a broader context of musical style. Kratus believed that improvisers go through a seven-tiered process in becoming advanced improvisers: exploration, process-oriented, product-oriented, fluid improvisation, structural, stylistic, and personal.

Bash (1984) compared three methods of teaching jazz improvisation. Method 1 was a technical treatment with emphasis on scales and chords. Similar to Method 1, Method 2 employed aural perception, although it added vocal rote blues patterns, having the subjects improvise vocally to the blues, and performing instrumental echo patterns. Method 3 was an historical approach. It kept the fundamentals of Method 1, adding historical analysis of examples from the *Smithsonian Collection of Classic Jazz*. In addition, Bash looked at predictors of gender, age, musical aptitude, instrumental achievement, maturity, and previous improvisation experience. High school instrumental students (N = 60) were randomly assigned into groups. A control-group, pretest-posttest design was implemented. Preliminary improvisation experience was found to be a significant predictor of success in jazz improvisation. Teaching effectiveness was determined using a multivariate analysis of covariance with two parts of the Musical
Aptitude Profile (Tempo and Phrasing) and previous improvisation experience as the covariates against the posttest of instrumental achievement. Statistically, Methods 2 and 3 were shown to produce superior results over the technical method (Method 1). No significant difference was noted between Methods 2 and 3. While the size of N might be considered an issue spread among four groups, the results of the study were significant.

It is not surprising that most jazz musicians believe that learning by ear is a superior method. Rosenthal (1984) considered the effects of modeling on instrumentalists’ performance. She looked at four methods of learning: guided models, model only, verbal explanation only, and practice only. After evaluating correct pitches, rhythms, dynamics, tempi, phrasing and articulation, she discovered that the model-only group scored significantly higher than all other groups. The guided-model group ranked second.

In an exploratory study, Tumlinson (1991) examined jazz improvisation literature and devised a model that represented what variables are present in jazz solos. They were as follows: harmonic appropriateness, rhythmic usage, melodic usage, jazz style, individuality, expressiveness and form. From these variables the investigator developed 35 more specific variables that were reduced to 33 performance variables after pilot testing. One hundred twenty improvised jazz performances were compiled. The performance levels ranged from students through professionals. Two judges, using the investigator-designed Descriptive Improvisation Measurement Instrument (DIMI), described the performances. For example, “Displays control in selecting tones that correspond with the sounding chord” (p. 118). A factor analysis was performed on the judges’ responses. In response to the question, “Which constructs characterize jazz solos from students?” the judges’ DIMI responses from the sixty student performances presented on the tape were analyzed. The factors that appeared deviated from the model: rhythmic and melodic variety, fluency, jazz style/time feel, melodic breadth, and harmonic and melodic congruity, yielded 80 percent of the variance. A factor analysis was
performed on the responses from the professional performances. A similar response arose. Jazz style/time, congruity, melodic development, balance of rhythmic repetition, variety, and fluency accounted for 75 percent of the variance.

Moorman (1984) analyzed 25 improvised solos to determine what students need to know in order to improvise at a high level. A jury was randomly selected from 429 jazz educators. The jury of five rated improvisational methods as to the strength of teaching concepts for improvisation. Comparing findings from the solo transcriptions and teaching methods, Moorman made recommendations. For learning melody he determined that major, minor, diminished, whole-tone, chromatic and blues scales should be included. For work on rhythm, he found that eighth notes are the primary compositional vehicle in most jazz solos, though studies in syncopation should be included, with tempi ranging from 72- to 168 beats per minute. The ii-V7 chord progression was the most predominant and was recommended as a central focus of harmonic study.

Madura (1996) investigated predictive factors in vocal jazz improvisation success. The factors included jazz theory knowledge, imitative ability, jazz experience, instrumental lessons, voice lessons, gender and general creativity. College students (N = 101) from seven different schools who were enrolled in vocal jazz courses participated in the study. Students were asked to perform different tasks. They were asked to sing in imitation. They took a jazz theory test used to measure both written and aural knowledge of jazz chords and scales. They completed a questionnaire about their previous jazz experience. Finally, they took the Torrance Tests of Creative Thinking Verbal Form A. The dependent variables were the scores students achieved on two performance tasks: improvising over a blues progression and over a ii-V7-I progression. Three judges evaluated the taped performances. Interjudge reliability was determined through the use of Cronbach’s alpha and found to have a range of .63 on dynamic variety to .90 on the Composite Improvisation Measure. She attributed the lower reliability between the
judges to the instrumental background of two of the judges. She found that, on the blues
task, jazz theory knowledge, jazz experience and imitative ability were the ordered
predictors. Students improvised significantly better on the blues task compared to the ii-
V\(^7\)-I task. For the ii-V\(^7\)-I progression, imitative ability, jazz theory knowledge, and jazz
experience were the ordered predictors. Overall, the composite order of predictors on both
tasks together was jazz theory knowledge, imitative ability, and jazz experience.
Instrumental lessons, voice lessons, gender and general creative ability were not found to
be significant factors.

In an experimental study Damron (1973) sought to determine the effectiveness of a
programmed sequence in teaching jazz improvisation. The sequence included “structured
creative responses, applied ear training, applied theory, transcription, analysis, and
improvisation” (p. 1141). Damron randomly selected 40 students from five Maryland
secondary schools. Half of the students were in concert band and the other half in stage
band. Students were randomly assigned into experimental and control groups. The
control group did not take part in the treatment. After five weeks all subjects took a
performance test. The experimental group performed significantly better (p < .05) than
the control group. No differences were found in achievement between the concert band
and stage band musicians.

Zwick (1987) developed a recommended sequence of instruction for jazz improvisation.
His sequence was developed by comparing written materials with strategies
recommended by other authors. After drawing conclusions, he devised a sequence of
study by coding 17 instructional areas. He determined which areas were stressed the
most by how many pages of text were devoted to the subject in his review of materials.
Looking at the scores of central tendency, he placed the subjects into rank order to
determine sequencing.
Gordon (1997) discussed improvisation in his book, *Learning Sequences in Music*. Gordon was a bassist in Gene Krupa’s band before earning his doctorate. He believed that “the ability to improvise a melody using tonal patterns and rhythm patterns is necessary in order to learn to improvise a melody over harmonic patterns” (p. 285). He defined three stages of readiness for improvisation as follows: (1) some students have no readiness; (2) some students have typical readiness; and (3) some students have superior readiness. He recommended the sequence of events in learning improvisation should include audiation of chords by rote first, moving from a primary chord to a different chord, back to a primary chord. After students could audiate a harmonic pattern, they could improvise a melody over it. Gordon suggested having students sing before using any instruments. He recommended limiting note choices of early improvisation to chord tones. Gordon admonished,

> It is well to remember when teaching instrumental improvisation that the practicing of scales contribute little to the art of improvisation, even for students who are excellent technicians. Audiation, however, must always precede instrumental technique, if improvisation, not repetition and imitation is to flourish. Perhaps least forgiving is to tell students that they need to learn a “blues scale” to engage in jazz improvisation. In actuality there is no blues scale, there is only blues sound, and that is best acquired through audiation, not by practicing a theoretical scale that becomes a boring perpetual melody. (p. 302)

Gordon (2000) studied methods of teaching improvisation in order to determine a list of common harmonic patterns. He ranked the difficulty in hearing and replaying the patterns internally (audiating). The purpose of the study was to aid in developing better sequential instruction for jazz educators. Two readiness tests were devised: the

*Harmonic Improvisation Readiness Record* and the *Rhythmic Improvisation Readiness Record*. In order to promote improvisation readiness, Gordon recommended that students
work on activities that include listening, movement and singing. He also suggested that building a repertoire of tunes that they know by ear is important. From that foundation, he advised students to improvise over harmonic patterns they can hear easily, such as dominant-tonic patterns. In order to improve the audiation.instrument connection, he advocated that students sing what they intend to play before they play it and try to match it on their instruments.

After students could readily improvise to I-IV-V7 progressions, Gordon believed then students could progress to the next level of difficulty in chord progressions, including such chords as vi7, vii dim7, and ii min7. Using the modes at this point was deemed appropriate, as was learning Major versus minor parallel relationships. Above all, Gordon stressed that the development of the ear must precede any concerns of instrumental technique.

Undergraduate non-music majors (N=141) enrolled in a music fundamentals class were involved in a pitch-matching study done by Price (2000). Students were asked to sing minor-third intervals. Between interval pairs a randomly generated pitch was played to clear any sense of tonality. The order of interval presenters was alternated between tenor adult male, bass adult male and sine wave. In addition, the subjects sang “Happy Birthday” to determine whether they were certain, modulating, or uncertain singers. Two evaluators agreed 89% of the time. Data were analyzed using an ANOVA, comparing male or female students to the results (uncertain, modulating or certain) of their singing “Happy Birthday.” In addition, comparisons were made between the timbres used and the octave of presentation. No significant difference was found in interval accuracy between men and women. No significant difference was found in the mode of presentation timbre and accuracy of pitch matching. There was a significant difference found in the octave of presentation and accuracy of singing. Uncertain singers sang less in tune than modulating and certain singers. The women responded more accurately to
the higher stimuli, while for the men no difference was found in using different presenters. While this study related to pitch-matching in singers, pitch-matching in general and the ability to imitate are important assets to the improviser.

In a study examining ability to play by ear, Delzell, Rohwer and Ballard (1999) sought to determine if certain melodic examples were more difficult to play than others. They also looked at factors of instrument family, tonal aptitude and age to see if there were any correlations between them and the ability to play by ear. Twenty-five seventh-grade and 23 tenth-grade students participated. It was discovered that descending patterns and patterns in minor modes were more difficult to perform than ascending and major patterns. Students also tended to play finger patterns that were familiar, even when they knew notes sounded incorrect. They found that age and instrument were not significant predictors for the ability to play by ear. There was, however, a slight positive correlation between 7th-grade students and tonal aptitude and the ability to play by ear.

In an experimental study, Coy (1989) examined the effects of a multisensory approach of teaching improvisation. Method 1 incorporated eurhythmics, aural perception, verbal association, symbolic association and synthesis. Method 2 used an instructional manual that included rhythm cards, blues scales in three keys, historical listening examples and an accompaniment tape. Sixty middle school band students from two schools of similar populations participated. Thirty students received the manual packets every day for 30 days with no teacher participation. The experimental group of 30 received 20 minutes of daily, multisensory instruction during band. A pretest, posttest design was utilized. The test consisted of three parts: a rhythm test, an attitude survey, and an improvisation performance. Data was analyzed using an ANCOVA. Three judges with an interreliability of \( r_{.33} = .81 \) found that the experimental group significantly \( (\alpha = .002) \) scored higher on rhythmic accuracy compared to the control group. While both groups demonstrated progress on performance and rhythm, the experimental group once again
showed a significant gain in improvisational ability compared to the control group ($\alpha = .001$). No reports were made in this abstract as to the changes, if any, of attitude.

In summary, jazz improvisation studies have analyzed processes musicians go through when learning to improvise (Berliner, 1994), comparing improvisation teaching methodologies (Bash, 1984; Coy, 1989), and designing sequences of jazz improvisation instruction (Damron, 1973; Zwick, 1987, Gordon, 1997). Models have been developed for teaching improvisation (Kratus, 1996). Modeling has been tested as a method of teaching (Rosenthal, 1984). Models as artifacts have been analyzed to discern what variables are present in jazz solos (Tumlinson, 1991) and what students should know in order to improvise at a high level (Moorman, 1984). Imitation was investigated (Delzell, Rohwer, Ballard, 1999) as was pitch-matching (Price, 2000). Predictive factors for success at vocal improvisation were examined (Madura, 1996). No studies were found as to the current existing practices of jazz improvisation teaching at the college level.

Studies and Articles on Jazz Trombone Playing, Technique and Styles

The following were studies related to jazz trombone playing, its specific technical demands, styles and history. Sheridan-Rabideau (1998) investigated the uses of jazz pedagogy in the traditional college and university trombone studio. After randomly selecting a sample of 100 National Association of Schools of Music member schools, a questionnaire was sent to trombone instructors to ask them about their attitudes and practices of incorporating jazz in their applied studio lessons. Four musicians were interviewed in detail about their instructional methods, selected due to their diverse performance experiences and their reputations as teachers. A point to be considered, “Jazz pedagogy, unlike traditional music educational methods, centers around an oral tradition, contrasting the notated methods affiliated with classical training. Consistent with an oral tradition, a body of literature is not a necessary component in this mentor-
based method” (p. 5). He also observed that lessons are the place where most music majors learn aspects of style, interpretation and technique, though jazz is rarely incorporated. Examples of this philosophy are demonstrated by the lack of inclusion of jazz techniques in the well-known trombone texts by Fink (1977), Kleinhammer (1963), and Wick (1971). The response to his survey indicated that forty percent of the respondents did not feel qualified to teach jazz.

Wickman (1999) studied jazz trombone vibrato. He examined the following issues: (1) whether or not to use vibrato, (2) which method of vibrato to use, (3) when it should begin, (4) whether it should be wide or narrow, and (5) the speed. He stated that it is important to maintain stylistic integrity when playing in different eras of jazz, as vibrato can often be a defining aspect of jazz eras. Wickman described different types of vibrato available to a trombonist. Above all, he emphasized the need for listening, both to recordings and to others in rehearsal and concert settings. The consensus from most players was to use vibrato sparingly in ensemble settings except in music of the Swing Era, and to use vibrato as a singer might when performing ballads.

Millar (1999), as part of his D.M.A. studies, interviewed Los Angeles studio trombonists including Lloyd Ulyate, Milt Bernhart, Dick Nash, Roy Main, Chauncey Welsch, George Roberts, Phil Teele, and Jeff Reynolds. He asked the musicians to discuss their musical influences. The trombonists detailed studio playing requirements during busy times of their careers. In addition, this book provided historical insight into L.A. trombonists during the 1950s and ’60s.

Wilson (1974) briefly examined contributions of three trombonists: Jack Teagarden, Vic Dickenson, and Carl Fontana. Wilson believed that each made important steps leading to today’s trombone styles. Teagarden brought the trombone from the tailgate phase into an equal, melodic voice. Dickenson, a Basie trombonist, was an artist of tone
Fontana’s fluid tonguing along with his endless creative supply of melodic ideas has been emulated by many, helping the trombone to stand along side the saxophone in bebop.

Davis (1999), trying to improve clarity in teaching and playing, took articulations from the National Stage Band Camp (legato, accent, staccato, marcato, shake, turn, flip, fall, doit, bend, smear, glissando, rip, plop, du-wah, ghost note), and defined them both in written and aural forms.

Lankford (1999) examined the use of the trombone in conjunto styles of salsa music. His opening discussion analyzed the stylistic development of salsa music. Lankford discussed forms, rhythms, styles and the significance of the danzón, son, mambo, cha-cha- chá, rhumba and rumba, and pachanga. He discussed how African music influenced Latin American styles. Many aspects of the styles ultimately originated in the music of Africa, particularly in areas of polyrhythm, call and response, non-Western scales, and various percussion instruments. He cited the cross influence of Latin American music with American jazz and how new forms emerged from marriages of styles. One example he cited was the beginnings of boogaloo, a combination of rhythm and blues with Latin rhythms that began in the 1960s. Lankford also described influences from the Dominican Republic and Puerto Rico.

Other studies have been done on the history and style of jazz trombonists through transcriptions, sometimes combined with interviews. Bourgois, after writing his doctoral dissertation on the early career of J.J. Johnson (1986), collaborated with Berrett to write a history of J.J. Johnson’s life and career (1999). They examined Johnson’s recordings and associations through transcriptions and interviews. An extensive 190-page listing of compositions, films and recordings including personnel and dates completed the book.

Duke Ellington’s trombonists were discussed in Dietrich’s book, Duke’s Bones (1995), based on Dietrich’s dissertation (D.M.A., 1989), though expanded to include more
trombonists. Dietrich examined professional lives and solo contributions. He included transcriptions and excerpts from interviews.


A variety of topics have been studied related to playing jazz trombone. Jazz pedagogy in the traditional trombone studio (Sheridan-Rabideau, 1998), jazz trombone vibrato (Wickman, 1999), jazz articulation (Davis, 1999), the trombone in conjunto styles of salsa music (Landkford, 1999). In addition, many have analyzed transcriptions of jazz trombonists (Melville, 1995; Rickard, 1998; Webb, 1992; and Baker, 1979). Others have documented the careers, history or influences of jazz trombonists (Bourgois & Berrett, 1999; Dietrich, 1995; Wilson, 1974; Millar, 1999). While a large spectrum of studies related to jazz trombone have been considered, absent to the point are studies on jazz trombone pedagogy.

Studies on Trombone Playing in General

Information on fundamental, “classical” approaches to the trombone can be read in Fink (1977), Wick (1975), Kleinhammer (1963) and Kleinhammer & Yeo (1997). These books addressed many of the tools a jazz trombonist will use, but they did not address issues of jazz articulation, style, improvisation and doodle tonguing. While Dempster (1994) extended the possibilities of what a modern trombonist can do, sharing thoughts on range, circular breathing, multiphonics, microtones and a huge range of timbral effects, his book’s intention was not to encompass improvisation on trombone.
Froelich (1990) investigated the mouthpiece forces used during trombone playing, comparing three groups of musicians: seven symphony musicians, 23 professional musicians, including some jazz performers, and 25 college-age student musicians. Though the musicians could use their own instruments, they performed on a mouthpiece that was rigged to measure direct and shear forces. He found that students used the most force, followed by professionals then symphony musicians. In addition, more direct force was used for playing fortissimo than pianissimo and more pressure was used to play high than to play low pitches. Shear force, or the force of pushing up or pulling down on the mouthpiece, was also measured. Oddly, the least shear force was used to play in the middle range, with the most force used in playing high notes. Froelich found similar results for direct force in who used the most pressure, though some symphony players used no shear force whatsoever.

Vivona (1987) did a follow-up study of mouth pressures in playing trombone, originally examined by him for his 1965 Ohio State master’s thesis. Vivona looked at the relationships of membrane tension and air pressure in playing three different pitch levels (low, medium and high) and volume levels (soft, medium and loud). Eleven college students served as subjects. He had each subject play the nine B-flats, three at each pitch and volume level for four seconds each. All subjects played the test twice within a half-hour period of time and then again at a later date to check for pressure variation between identical tones on the same day as well as different days. Pressure was measured using a subminiature absolute pressure transducer. Results showed that pressures in the oral cavity differed from subject to subject. Pressure also varied within the same subject on pitches of different pitch or volume. Oral pressure seemed to increase with increases in volume and also with rising pitch level. Also considered in the study was oral pressure as it related to playing ability. The study found there was no correlation between playing ability and consistency of oral pressure.
Garcia and Garcia Oller (1994) explored the question: why do I need my nose in order to breathe through my mouth? In addition, they addressed concerns some people may have over breathing while congested. They identified some disadvantages to breathing in through the mouth and the nose at the same time. It was found that breathing through both slows the intake of air, as the epiglottis must be forced aside before air can be released. This can create airflow resistance, and some of the air is misdirected into the stomach. The student who is chronically congested may become used to breathing incorrectly, causing undue resistance.

Lammers and Kruger (1991) did two studies involving the trombonist’s right arm. In the first study, seven professionals and seven undergraduate students were evaluated with electronic movement devices commonly used in learning about movement for athletes. They sought to determine if there was a difference in muscle activity and wrist and elbow angle from one group to the other. Results showed that even though the muscle activity was similar, professionals showed less activity than the students. The professionals also used less elbow angle in playing extended positions than students and took less time in moving from one position to the next.

The second study looked at ten undergraduate trombone students to determine specifically what the wrist is doing while a musical passage is being played. It was found that the five better players used less adduction of the wrist and more hyperextension than the other five in most instances, with the exception of playing in sixth and seventh positions. There, the higher ability group used less extension and more wrist adduction than those in the lower ability group. From these findings Lammers and Kruger recommended the following: (1) Relax the tension in the right arm enabling less muscle to be used. (2) Use a flexed elbow to reach positions two through seven, though using the
shoulder to aid in extension in the farther positions. (3) Move quickly between positions. (4) Use hyper-extension of the wrist in positions one through five, and use more adduction in six and seven.

Roberts (2000) reviewed literature on fitness and brass playing. Findings were as one might intuitively expect—being healthy and fit contributed to ease of playing. Benefits included higher stamina and energy levels, better sleep patterns, greater strength, balanced and efficient posture, greater concentration and focus, reduced stress, and other benefits such as weight control and greater self-esteem. Roberts found that experts have underscored the importance of fitness for effective brass playing.

Overall, studies on trombone playing encompassed a wide range of topics. These included mouthpiece pressures and forces used in playing (Froelich, 1990; Vivona, 1987), breathing and the nose (Garcia & Garcia Oller, 1994), the right arm in playing (Lammers & Kruger, 1991), and fitness in playing (Roberts, 2000).
CHAPTER 3
METHODS AND PROCEDURES

The purpose of this study was to identify and assess methods of teaching and learning jazz trombone improvisation that have been implemented at the collegiate level by professional jazz trombonists/teachers. Its intent was to describe learning procedures and three areas of trombone study:

(1) early stages of development; (2) teaching; and (3) technical skills.

The research questions were as follows:

I. Early stages of development
   A. When did most college and university jazz trombone teachers learn how to improvise?
   B. What processes were used in learning how to improvise?
   C. Who influenced early development in the trombonists learning to play jazz?
   D. To what extent did the public schools aid in the development of the trombonists learning to play jazz?

II. Teaching
   A. How do university jazz trombone teachers help their students to develop concepts of playing in jazz styles?
   B. What processes do university jazz trombone teachers use to teach their students to improvise?
C. How do university jazz trombone teachers foster a connection between the audiation process and being able to play what is heard on the trombone?

D. What steps do jazz trombone teachers take in fostering melodic imagination in their students?

E. What is an appropriate teaching sequence for learning to improvise on trombone?

III. Technical skills

A. What rapid tonguing system(s) do trombonists advocate?

B. What concepts do jazz trombonists consider when performing a ballad?

C. Do jazz trombonists consciously think about harmony as they perform?

D. How important is transcribing in the development of improvisers?

E. How do jazz trombonists work on training the ears?

F. What are technical necessities a trombonist needs in order to be an effective jazz musician?

The Sample

In order to answer the previously stated research questions, college and university jazz trombone professors were surveyed. These jazz trombone teachers were employed at schools that have a jazz studies program identified by National Association of Schools of Music or were listed in the College Music Society’s Directory of Music Faculties in College and Universities, U.S. and Canada. After perusing the list of jazz trombone teachers derived from consulting the NASM list of schools that had Jazz Studies programs, it was apparent that a large percentage of jazz trombone teachers were not accounted for in the
list. In order to find a more complete population, the College Music Society’s *Directory of Music Faculties in College and Universities, U.S. and Canada* was consulted. Those individuals who were listed as teaching both trombone and jazz were added to the list. A few inaccuracies were noted, as a few trombonists were not listed as teaching both when they are known to do so. However, the reference was used to augment the population.

It was decided to communicate with the trombone teachers by e-mail, as most collegiate teachers are issued an e-mail account. However, some teachers did not have readily available e-mail addresses. The number with no e-mail was larger than anticipated, so in order to enhance the response rate, a written form of the survey was printed and mailed to the school address of those teachers ($n = 94$).

**Procedures**

A questionnaire was developed that was derived from a review of jazz trombone study materials and interviews with 20 professional jazz trombonists. The e-mail questionnaire was pilot-tested ($N = 9$) to check for speed and ease of use, validity, reliability, and clarity of statements. Front Page®, a software program used to design web pages, enabled the survey to be delivered in a web-based (point-and-click) format. Questionnaires were sent on October 10, 2002. In the event that the e-mail questionnaires were not answered, a follow-up copy was sent on November 8, 2002. Postcard reminders were mailed to those who had received paper questionnaires. When no reply from that was received, a random number ($n = 90$) of those who did not reply were contacted via telephone and surveyed using the e-mail questionnaire form, with an attempt to increase the number of returned, completed surveys.
Evaluation and Analysis of Data

The data were compiled after receiving questionnaire responses. In addition, quantitative data from the questionnaires were examined, looking at the responses’ central tendencies. Recommendations were made regarding how jazz improvising on the trombone might be taught. Specific idiosyncrasies of trombone performance, such as slide technique concerns and articulation, were addressed.

Limitations

Those surveyed were professional jazz trombonists who teach in the United States. For the purpose of this study, a professional jazz trombonist was defined as someone who has played or plays improvised jazz in a situation where he or she is paid or has been paid on a regular basis. Individuals who taught exclusively in settings other than colleges and universities were not surveyed. In addition, only materials related to jazz improvisation (as opposed to other types of improvisation) were included in the literature review.

Pilot Test

The pilot test of the survey instrument was administered to nine jazz trombonists, eight of whom were jazz trombone students and one of whom was a jazz trombone teacher. The length of completion time averaged 10-15 minutes. Comments from the trombonists were noted. All felt the survey had very strong content validity and that the format was easy to follow. Four persons submitted questions they wished to have answered in addition to the ones already on the survey. These questions were added when they were not already in the survey. One trombonist did not have a workable e-mail account accessible through the campus e-mail system. This person completed a
paper copy of the survey instrument. Interestingly, it took longer to complete the paper
copy (25 minutes) compared to the e-mail survey, which consistently took between 10-to-
15 minutes.

To be certain that the e-mailed versions of the survey were received, the writer
examined the account for the web page. It was duly noted that all surveys had been
received. One problem that was observed, however, was that it was not possible to
determine who had returned a survey. For the pilot test this was not an issue, but for the
actual survey, knowing who had and who had not returned surveys would be an
important piece of information for following up on nonrespondents. A brief identification
tag was added to remedy this. Confidentiality was assured with the following statement:
“All of your answers will be kept confidential. The information gathered here will be
compiled into the dissertation data chapters. Any specific comments you make will be
identified with your respondent number.”

While compiling the list of jazz trombone teachers, it was difficult on occasion to
determine if the person was truly a jazz trombone teacher. Some schools had one
trombone teacher, and it was not known whether or not that person actually taught jazz
improvisation privately. Therefore, a sorting question was added to determine whether
the teacher fit the criteria of those in the population. If they did not teach jazz trombone,
they were advised to submit the form after entering their e-mail identifications.

Sample

Initially, 41 teachers replied after the first mailing, including both the e-mail and
paper versions of the survey. After the second mailing the number of responses increased
to 86. Five mail questionnaires were returned as “undeliverable” due to teachers no
longer teaching at those institutions and were not included in the total. Three trombone
instructors indicated that when they tried to open the survey website, their computers
would shut down. One of those who had this difficulty said that it was probably because he had a very old computer. In order to insure that all could participate via e-mail if they wanted, the survey was also pasted into the body of the message. Respondents could then complete it by indicating “forward,” and typing their answers onto the form. This seemed to provide other options and a viable solution.

To increase the response rate, phone calls were made to one-third \((n = 90)\) of nonrespondents selected randomly. However, as the population of this survey was generally itinerant and part-time, it was difficult to speak to the trombonists in person. Therefore, voice messages were left in most instances. This increased the responses by 20. Of the 25 who responded to the phone calls, five were not trombonists, six had never taught improvisation, five were no longer employed at the listed institution (according to their secretaries) and were not included as respondents. Nine responded affirmatively as being teachers of jazz improvisation and trombone. Of the random nonrespondent sampling, 45 percent (of the 20 available) qualified as respondents.

Questionnaires were sent to 377 teachers. Only those with no accessible e-mail addresses were sent the paper version. Of the 377, 106 teachers (28%) responded. Of the 106 who responded, 58 (55%) noted that they taught both improvisation and played trombone, while the other 45% did not meet the specified criteria.
CHAPTER 4
DATA PRESENTATION

The purpose of this study was to identify and assess methods of teaching and learning collegiate jazz trombone improvisation that have been put into practice by professional jazz trombonists/teachers. Its intent was to describe learning procedures and areas of trombone study. This chapter presents findings compiled from the survey data. In order to identify and assess jazz trombone teaching, three general areas were explored. These three areas included (1) early stages of development; (2) teaching; and (3) technical skills.

Data Reporting Procedures

In order to determine both the teachers’ backgrounds and current methods of teaching, a survey used as the most efficient means for obtaining information. Data were reported primarily as mean scores and percentages throughout.

The Survey Population

As described in Chapter 3, efforts were made to obtain a representative sample of collegiate jazz trombone instructors by using the information listed by the National Association of Schools of Music. In addition, the Directory of Music Faculties in Colleges and Universities, U.S. and Canada was consulted. Fifty-eight professors participated fully in the study.
Area One

Early Stages of Development

This section sought to obtain background information on the respondents regarding their experiences as students and as professional musicians.

**Years Playing Trombone.** To begin, the trombonists were asked how long they had been playing. Of the 58 who answered, the average number of years playing trombone was 35.68 years, with a range of 17-60 years.

**Starting Instrument.** Thirty-two (55%) began on the trombone, with 25 (43%) starting on another instrument. One person indicated that he began on both piano and trombone at the same time.

For those who started on an instrument other than trombone, the majority ($n = 14$) started on piano, followed by trumpet/cornet/hugle ($n = 5$), baritone horn ($n = 3$) and then saxophone ($n = 1$), guitar ($n = 1$), and drums ($n = 1$).

**Musical Environment.** Regarding the musical environment in the trombonists’ families, 76% of those surveyed indicated that members of the family were musicians.

Findings listed in Table 4.1 show that, among the families, there were 27 piano/keyboard players, 22 woodwinds, 27 brass—10 of whom were trombonists—16 string musicians, nine percussionists, seven singers, and one each, respectively, on accordion and harmonica. Though the number of trombonists was strong ($n = 10$), there did not appear to be any correlation between trombonists in the family and the choice of playing trombone, as the numbers indicated there was a large spectrum of other instruments chosen.

**Rhythm Section Instrument Experience.** As rhythm section instruments are used in most jazz groups, it was deemed appropriate to ask about the teachers’ rhythm section instrument experience. Many respondents selected more than one answer. Of those who answered ($n = 55$), 17 (31%) noted that they did not play any rhythm section instruments.
Twenty-seven said they played piano and 16, bass. The response was not as strong for guitar \(n = 4\) or vibes \(n = 2\), though drums \(n = 8\) and auxiliary percussion \(n = 9\) had modest replies.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>(n)</th>
<th>Instrument</th>
<th>(n)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano/Keyboards</td>
<td>27</td>
<td>Trumpet</td>
<td>12</td>
</tr>
<tr>
<td>Flute</td>
<td>9</td>
<td>French horn</td>
<td>2</td>
</tr>
<tr>
<td>Clarinet</td>
<td>5</td>
<td>Trombone</td>
<td>10</td>
</tr>
<tr>
<td>Saxophone</td>
<td>6</td>
<td>Baritone/Euphonium</td>
<td>1</td>
</tr>
<tr>
<td>Bassoon</td>
<td>1</td>
<td>Tuba</td>
<td>3</td>
</tr>
<tr>
<td>Woodwinds</td>
<td>1</td>
<td>Percussion</td>
<td>9</td>
</tr>
<tr>
<td>Violin</td>
<td>5</td>
<td>Accordion</td>
<td>1</td>
</tr>
<tr>
<td>“Fiddle”</td>
<td>1</td>
<td>Harmonica</td>
<td>1</td>
</tr>
<tr>
<td>Viola</td>
<td>2</td>
<td>Voice</td>
<td>7</td>
</tr>
<tr>
<td>Cello</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harp</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 4.1. Instrument Choices of Family Members

**Instruments Played Most Frequently.** The results in Table 4.2 indicated that most respondents played more than one instrument on a regular basis. A large percentage (91%) played tenor trombone. Nearly half (46%) played bass trombone, followed by euphonium (40%) as an instrument on which to double.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>(n)</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenor Trombone</td>
<td>52</td>
<td>91</td>
</tr>
<tr>
<td>Bass Trombone</td>
<td>26</td>
<td>46</td>
</tr>
<tr>
<td>Euphonium</td>
<td>23</td>
<td>40</td>
</tr>
<tr>
<td>Alto Trombone</td>
<td>15</td>
<td>26</td>
</tr>
<tr>
<td>Valve Trombone</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td>Tuba</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td>No response</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

Table 4.2. Instruments Played Most Frequently by Jazz Trombone Professors

**Tenor Trombone Equipment.** Table 4.3 gives a complete listing of the tenor trombone makes and mouthpieces played by the jazz trombone professors. The chart provides each
individual's choice of instrument with his or her preferred mouthpieces. The instrument/mouthpiece combinations were varied. The combinations were rarely duplicated across all the respondents. The data showed a tendency to use larger mouthpieces with larger trombones. For example, a Conn 88H was often paired with either a 5 (Bach sizing) or 51 (Schilke sizing) mouthpiece compared to those playing a Bach 16, who often used either a 7C or 11C mouthpiece.

<table>
<thead>
<tr>
<th>Tenor Trombone Makes</th>
<th>Mouthpieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>Giardinelli</td>
</tr>
<tr>
<td>Bach</td>
<td></td>
</tr>
<tr>
<td>Bach 12</td>
<td>11C</td>
</tr>
<tr>
<td>Bach 12</td>
<td>Bach 11C</td>
</tr>
<tr>
<td>Bach 16</td>
<td></td>
</tr>
<tr>
<td>Bach 16 (dual bore)</td>
<td>Schilke 46D</td>
</tr>
<tr>
<td>Bach 16M</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>Bach 16M</td>
<td>Bach 11C</td>
</tr>
<tr>
<td>Bach 16M (with gold bell)</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>Bach 16M with custom leadpipe</td>
<td>Schilke 50</td>
</tr>
<tr>
<td>Bach 16M with sterling bell</td>
<td>Schilke 50</td>
</tr>
<tr>
<td>Bach 16M, .509 bore, 7.5&quot; bell, lightweight slide</td>
<td>Bach 6-1/2 AL</td>
</tr>
<tr>
<td>Bach 32</td>
<td></td>
</tr>
<tr>
<td>Bach 34</td>
<td>Giardinelli 3 deep/medium cup</td>
</tr>
<tr>
<td>Bach 36</td>
<td>6-1/2 AL</td>
</tr>
<tr>
<td>Bach 36</td>
<td>Bach 6-3/4 C</td>
</tr>
<tr>
<td>Bach 36</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>Bach 36</td>
<td>6-1/2 AL</td>
</tr>
<tr>
<td>Bach 36B</td>
<td>Giardinelli 3 deep/medium cup</td>
</tr>
<tr>
<td>Bach 36B</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>Bach 36B</td>
<td>Bach 6-1/2 A</td>
</tr>
<tr>
<td>Bach 36B</td>
<td>Schilke 51D</td>
</tr>
<tr>
<td>Bach 42</td>
<td>Laskey 57D</td>
</tr>
<tr>
<td>Bach 42</td>
<td>Greg Black 4G·5G</td>
</tr>
<tr>
<td>Bach 42</td>
<td>Joe Alessi Model 3</td>
</tr>
<tr>
<td>Bach 42B</td>
<td>3G</td>
</tr>
<tr>
<td>Bach 42K</td>
<td>Wick 4AL</td>
</tr>
<tr>
<td>Bach 42T</td>
<td>Greg Black 4G·5G</td>
</tr>
<tr>
<td>Benge 170</td>
<td>Doug Elliott custom</td>
</tr>
<tr>
<td>Benge 190F Orchestral</td>
<td>Bach 5-1/2 GS</td>
</tr>
<tr>
<td>Benge Marcellus model</td>
<td>Bach 5C</td>
</tr>
<tr>
<td>Conn</td>
<td></td>
</tr>
<tr>
<td>Conn 8H</td>
<td>Marcellus Benge</td>
</tr>
</tbody>
</table>

Table 4.3. Tenor Trombone Makes Commonly Used
Table 4.3. continued

<table>
<thead>
<tr>
<th>Tenor Trombone Makes</th>
<th>Mouthpieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conn 6H</td>
<td>Yamaha 48</td>
</tr>
<tr>
<td>Conn 6H (old)</td>
<td>custom</td>
</tr>
<tr>
<td>Conn 6H for jazz</td>
<td>Bach 6-1/2 AL</td>
</tr>
<tr>
<td>Conn 8H</td>
<td>Schilke 51 &amp; Bach 6-1/2 AL</td>
</tr>
<tr>
<td>Conn 8H (Commercial)</td>
<td>Bach 5GS</td>
</tr>
<tr>
<td>Conn 88 (with convertible open wrap P-attachment)</td>
<td>Jazz - Bach 6-1/2 AL: Large Bore, Concert/Lessons Schilke 51C4</td>
</tr>
<tr>
<td>Conn 88CL</td>
<td>Bach 5G</td>
</tr>
<tr>
<td>Conn 88H</td>
<td>UMI 5G</td>
</tr>
<tr>
<td>Conn 88H</td>
<td>Remington</td>
</tr>
<tr>
<td>Conn 88H</td>
<td>Bach 5G</td>
</tr>
<tr>
<td>Conn 88H</td>
<td>Doug Elliott 100F8</td>
</tr>
<tr>
<td>Conn 88H</td>
<td>Custom, slightly larger 6-1/2 A</td>
</tr>
<tr>
<td>Conn 88H</td>
<td>Laskey 57D</td>
</tr>
<tr>
<td>Conn 88H</td>
<td>Denis Wick 4AL</td>
</tr>
<tr>
<td>Conn 88H</td>
<td>Marcellus Benge</td>
</tr>
<tr>
<td>Conn 88H (1959 vintage)</td>
<td>Bach 5GS</td>
</tr>
<tr>
<td>Conn 88H (1967)</td>
<td>7C or 6-1/2 AL Schilke 51 &amp; Bach 6-1/2 AL</td>
</tr>
<tr>
<td>Conn 88H with Thayer valve</td>
<td></td>
</tr>
<tr>
<td>Conn 88HTO for orchestral work, sometimes with a 50's era 78H bell.</td>
<td></td>
</tr>
<tr>
<td>Conn 100H</td>
<td>Doug Elliott 100C2</td>
</tr>
<tr>
<td>Conn 100H</td>
<td>Schilke 51 and Bach 6-1/2 AL</td>
</tr>
<tr>
<td>Courtois #155 (large bore/no trigger)</td>
<td>Giardanelli sym AL</td>
</tr>
<tr>
<td>Edwards</td>
<td>Denis Wick 6BS</td>
</tr>
<tr>
<td>Edwards</td>
<td>Joe Alessi Model 3</td>
</tr>
<tr>
<td>Edwards .500 bore</td>
<td>Doug Elliott C cup 101 rim</td>
</tr>
<tr>
<td>Edwards for legit</td>
<td>Bach 5G</td>
</tr>
<tr>
<td>Getzen Custom</td>
<td>Giardinelli Beversdorf</td>
</tr>
<tr>
<td>King 2B</td>
<td>Bach 12</td>
</tr>
<tr>
<td>King 2B</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>King 2B</td>
<td>Marcinkiewicz ET3</td>
</tr>
<tr>
<td>King 2B (50 years old)</td>
<td>Bach 8 cup and 8-1/2BW rim</td>
</tr>
<tr>
<td>King 2B</td>
<td>Jiggs Whigham King</td>
</tr>
<tr>
<td>[50s era inner slide, 40's era bell, Jiggs Whigham outer slide] Kanstul copy of a Bach 11C</td>
<td></td>
</tr>
<tr>
<td>King 2B, circa 1950-H.N. White</td>
<td>Zattola custom</td>
</tr>
<tr>
<td>King 3B</td>
<td>Bach 6-1/2 AL</td>
</tr>
<tr>
<td>King 3B</td>
<td>Marcinkiewicz 8H for jazz continued</td>
</tr>
</tbody>
</table>
Table 4.3. continued

<table>
<thead>
<tr>
<th>Tenor Trombone Makes</th>
<th>Mouthpieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>King 3B</td>
<td>Giardinelli 3</td>
</tr>
<tr>
<td></td>
<td>deep/medium cup</td>
</tr>
<tr>
<td>King 3B</td>
<td>Bach 6-1/2 AL</td>
</tr>
<tr>
<td>King 3B</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>King 3B (1964)</td>
<td>Schilke 47B</td>
</tr>
<tr>
<td>King 3B jazz - Currently [12/02]</td>
<td>Schilke 47B</td>
</tr>
<tr>
<td>King 3B Silver Sonic</td>
<td>Bach 12C</td>
</tr>
<tr>
<td>King 3B Silver Sonic</td>
<td>Bach 6-1/2 AL</td>
</tr>
<tr>
<td>Lawler .500 bore with 8-inch bell</td>
<td>Schilke 47B</td>
</tr>
<tr>
<td>Minick 100H small-bore tenor</td>
<td>Bach 9 mp</td>
</tr>
<tr>
<td>Minick 500</td>
<td>Bach 6-1/2 AL</td>
</tr>
<tr>
<td>New York 12</td>
<td>7C</td>
</tr>
<tr>
<td>Olds Super</td>
<td></td>
</tr>
<tr>
<td>Quadro</td>
<td>Schilke 47B</td>
</tr>
<tr>
<td>Schmelzer #1</td>
<td>Schilke 47B</td>
</tr>
<tr>
<td>Schmelzer Model 2</td>
<td>7C</td>
</tr>
<tr>
<td>Shires</td>
<td>Greg Black Custom for classical</td>
</tr>
<tr>
<td>Shires Custom Large Bore</td>
<td>Doug Elliott</td>
</tr>
<tr>
<td>Yamaha</td>
<td>Bach 6-1/2 AL</td>
</tr>
<tr>
<td>Yamaha (2)</td>
<td>Bach 7</td>
</tr>
<tr>
<td>Yamaha 643R2 (out of production)</td>
<td>Denis Wick 6BL</td>
</tr>
<tr>
<td>Yamaha 691</td>
<td>Bach 6-3/4C</td>
</tr>
<tr>
<td>Yamaha YSL 682</td>
<td>Schilke 51</td>
</tr>
<tr>
<td>Yamaha YSL 682G</td>
<td>Schilke 51</td>
</tr>
<tr>
<td>Yamaha YSL 684B</td>
<td>Doug Elliott LTF cup, LT100, .F4 backbore</td>
</tr>
<tr>
<td></td>
<td>Doug Elliott 102 rim</td>
</tr>
<tr>
<td></td>
<td>with C &amp; D cups</td>
</tr>
<tr>
<td>Yamaha YSL·691</td>
<td>Schilke 51</td>
</tr>
</tbody>
</table>

Bass trombonists also preferred a wide range of makes given in Table 4.4, though several ($n = 7$) specified the Bach 50 as their instrument of choice. Mouthpieces ranged in size from a $\frac{1}{4}$-G to a 5.

<table>
<thead>
<tr>
<th>Bass Trombone Makes</th>
<th>Mouthpieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach 50</td>
<td>Schilke 59</td>
</tr>
<tr>
<td>Bach 50</td>
<td>Black 1·1/4 G</td>
</tr>
</tbody>
</table>

Table 4.4. Bass Trombone Makes Commonly Used
Concerning other equipment in Table 4.5, the trombonists often played alto trombone

\((n = 13)\), with six of them preferring Yamaha instruments with various mouthpieces.

Many \((n = 27)\) played either baritone or euphonium, preferring the makes of Yamaha \((n = 8)\) or Besson \((n = 8)\) with many different sizes and makes of mouthpieces. In addition,
other instruments listed included bass, piano, cornet/trumpet/flugelhorn, tuba, valve trombone, bass trumpet, saxophone, alto horn in F, and didjeridu.

<table>
<thead>
<tr>
<th><strong>Other Equipment Makes - Models</strong></th>
<th><strong>Mouthpieces</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Alto Horn in F - Mirafone</td>
<td>Doug Elliott 102 rim/C cup</td>
</tr>
<tr>
<td>Alto Saxophone - Conn</td>
<td></td>
</tr>
<tr>
<td>Alto Trombone - Bach</td>
<td></td>
</tr>
<tr>
<td>Alto Trombone - Bach 39</td>
<td>15D</td>
</tr>
<tr>
<td>Alto Trombone - Conn 34H</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>Alto Trombone - Conn 36H</td>
<td></td>
</tr>
<tr>
<td>Alto Trombone - Pfzner (it's German)</td>
<td>Lindberg</td>
</tr>
<tr>
<td>Alto Trombone - Yamaha</td>
<td></td>
</tr>
<tr>
<td>Alto Trombone - Yamaha 15E</td>
<td>Bach 15</td>
</tr>
<tr>
<td>Alto Trombone - Yamaha</td>
<td></td>
</tr>
<tr>
<td>Alto Trombone - Yamaha 48A</td>
<td>Yamaha 48A</td>
</tr>
<tr>
<td>Alto Trombone - Yamaha YSL 671</td>
<td>Custom Schilke 51 rim, 45B cup</td>
</tr>
<tr>
<td>Alto Trombone - Yamaha</td>
<td>Schilke 51B</td>
</tr>
<tr>
<td>Baritone – Cerveny 4-valve pre-WWI</td>
<td></td>
</tr>
<tr>
<td>Baritone - cheaper 4-valve</td>
<td></td>
</tr>
<tr>
<td>Baritone - Conn</td>
<td>Bach 6 1/2 AL</td>
</tr>
<tr>
<td>Baritone - Conn Constellation</td>
<td>Giardinelli 3 with either deep or medium cup</td>
</tr>
<tr>
<td>Bass Trumpet - Bach</td>
<td></td>
</tr>
<tr>
<td>Bass Trumpet - Conn</td>
<td></td>
</tr>
<tr>
<td>Bass Trumpet - Mirafone</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>Cornet – Bach</td>
<td></td>
</tr>
<tr>
<td>Didjeridu - 6 to choose from</td>
<td>Beeswax or no mouthpiece</td>
</tr>
<tr>
<td>Bass - Ampeg Baby Bass</td>
<td></td>
</tr>
<tr>
<td>Electric Bass - Gibson EBD2 hollow body</td>
<td></td>
</tr>
<tr>
<td>English Baritone – Besson 3-valve non-compensating</td>
<td>Wick Steven Mead A</td>
</tr>
<tr>
<td>English Baritone - Besson Sovereign</td>
<td></td>
</tr>
<tr>
<td>English Baritone – Yamaha – also play jazz on it</td>
<td>Bach 11C</td>
</tr>
<tr>
<td>Euphonium - Besson</td>
<td></td>
</tr>
<tr>
<td>Euphonium - Besson 3G</td>
<td>3G</td>
</tr>
<tr>
<td>Euphonium - Besson (old)</td>
<td>Giardinelli 3 with either deep or medium cup</td>
</tr>
<tr>
<td>Euphonium - Besson 1920s vintage</td>
<td>Wick 6BM</td>
</tr>
<tr>
<td>Euphonium - Besson 968</td>
<td>Doug Elliot 102J</td>
</tr>
<tr>
<td>Euphonium - Besson New Standard</td>
<td>Steven Mead Wick 3.5</td>
</tr>
<tr>
<td>Euphonium – Conn double-belled 5-valve, ca. 1902</td>
<td>Conn ca. 1910</td>
</tr>
</tbody>
</table>

Table 4.5. Other Musical Equipment Commonly Used

47
Table 4.5 continued

<table>
<thead>
<tr>
<th>Other Instrument Makes · Models</th>
<th>Mouthpieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Euphonium · I like but don’t own valve compensating model</td>
<td>Bach 5G</td>
</tr>
<tr>
<td>Euphonium · Reynolds 4-valve ca. 1963</td>
<td>Schilke 51</td>
</tr>
<tr>
<td>Euphonium · Sterling</td>
<td>Perantucci AH-1</td>
</tr>
<tr>
<td></td>
<td>heavyweight</td>
</tr>
<tr>
<td>Euphonium · Sterling Perantucci</td>
<td>Wick 4AL</td>
</tr>
<tr>
<td>Euphonium · Willson</td>
<td>9</td>
</tr>
<tr>
<td>Euphonium · Yamaha</td>
<td>Bach 6 1/2AL</td>
</tr>
<tr>
<td>Euphonium · Yamaha</td>
<td>Marcellus Benge (same as on tenor trombone)</td>
</tr>
<tr>
<td>Euphonium – Yamaha – compensating model</td>
<td>Wick 4AL</td>
</tr>
<tr>
<td>Euphonium · Yamaha 321</td>
<td>Elliott H cup 101 rim</td>
</tr>
<tr>
<td>Euphonium · Yamaha 642</td>
<td>Brian Bowman/DEG &amp;</td>
</tr>
<tr>
<td></td>
<td>Schilke 51D</td>
</tr>
<tr>
<td>Euphonium – Yamaha YEP</td>
<td>Bach 6 1/2 AL</td>
</tr>
<tr>
<td>Flugelbone – King</td>
<td></td>
</tr>
<tr>
<td>Flugelhorn · Getzen 4-valve</td>
<td></td>
</tr>
<tr>
<td>Grand Piano · Yamaha C-3</td>
<td></td>
</tr>
<tr>
<td>Keyboard · Kurzweil PC88 and various other keyboard instruments</td>
<td></td>
</tr>
<tr>
<td>Piano · Electric Keyboard · Yamaha</td>
<td></td>
</tr>
<tr>
<td>Piano · whatever is available</td>
<td></td>
</tr>
<tr>
<td>Soprano Trombone – Czechoslovakian early 1920s</td>
<td>Bach 1B</td>
</tr>
<tr>
<td>Tenor Saxophone · Conn</td>
<td></td>
</tr>
<tr>
<td>Trumpet · Bach Strad 37ML Sterling Silver Plus</td>
<td>Marcinkiewicz &quot;Senescu&quot;</td>
</tr>
<tr>
<td>Trumpet · Benge MLP</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>Tuba – Besson BBb 4-valve compensating</td>
<td></td>
</tr>
<tr>
<td>Tuba · Mirafone</td>
<td></td>
</tr>
<tr>
<td>Tuba · Mirafone 185</td>
<td>Bach 18</td>
</tr>
<tr>
<td>Tuba – Reynolds BBb – 4-valve</td>
<td>Parke·Offenlach</td>
</tr>
<tr>
<td>Tuba · Yamaha 103 BBb Compensating Model</td>
<td></td>
</tr>
<tr>
<td>Tuba · Yamaha Eb</td>
<td></td>
</tr>
<tr>
<td>Valve Trombone · Holton Special 1913</td>
<td>Bach 7C</td>
</tr>
<tr>
<td>Valve Trombone · King</td>
<td>Jiggs Whigham King</td>
</tr>
<tr>
<td>Valve Trombone · Olds</td>
<td></td>
</tr>
<tr>
<td>Vintage horns: York, Holton, Conn, Jaubert, and King (1880-1957)</td>
<td>Various original</td>
</tr>
</tbody>
</table>

**Age of First Improvisation.** Data showed the musicians started improvising on trombone at a range of ages. The largest percentage started in high school (45.5%) and in jr. high school (31.5%). Eighteen percent began after high school, and only five percent began before seventh grade.
**First Influences on Learning to Improvise**. Questions 14-26 asked the respondents to evaluate how much of a role each item listed played in their first stages of learning to improvise on trombone. The items that respondents felt played the more important roles included listening to recordings and playing along with them (M = 4.26), teaching themselves (M = 3.95), jam sessions (3.50), and college instruction and experience (3.44). While 77% noted that they initially learned to improvise between grades 7-12, the average (3.44) indicated that college instruction and experience played an important role in their early development. Other items deemed somewhat important included learning from others of the same age (3.1), and learning with the help of books and other published materials (3.08). Other items are listed in Table 4.6. Learning from those in the family (1.67) was not viewed as important. This last result is perhaps surprising, considering the large percentage (76%) of jazz trombone teachers with musicians in the family.

<table>
<thead>
<tr>
<th>Question #</th>
<th>Improvisation Influences</th>
<th>n</th>
<th>M</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.</td>
<td>I learned from listening to records and playing along with them.</td>
<td>57</td>
<td>4.26</td>
</tr>
<tr>
<td>14.</td>
<td>I learned on my own (self-taught).</td>
<td>57</td>
<td>3.95</td>
</tr>
<tr>
<td>25.</td>
<td>I learned while playing at jam sessions.</td>
<td>57</td>
<td>3.50</td>
</tr>
<tr>
<td>23.</td>
<td>I learned how in college.</td>
<td>56</td>
<td>3.44</td>
</tr>
<tr>
<td>18.</td>
<td>I learned from others my age.</td>
<td>56</td>
<td>3.10</td>
</tr>
<tr>
<td>19.</td>
<td>I learned with the help of books and other published materials.</td>
<td>56</td>
<td>3.08</td>
</tr>
<tr>
<td>22.</td>
<td>I learned from professional musicians helping me in person (not in a formal teaching setting).</td>
<td>56</td>
<td>2.86</td>
</tr>
<tr>
<td>21.</td>
<td>I learned from transcribing solos.</td>
<td>56</td>
<td>2.84</td>
</tr>
<tr>
<td>26.</td>
<td>I learned sitting in at other people’s gigs.</td>
<td>56</td>
<td>2.75</td>
</tr>
<tr>
<td>17.</td>
<td>I learned how at clinics and workshops.</td>
<td>55</td>
<td>2.53</td>
</tr>
<tr>
<td>15.</td>
<td>I learned how in school, grades 5-12.</td>
<td>55</td>
<td>2.36</td>
</tr>
<tr>
<td>16.</td>
<td>I learned how at band camp.</td>
<td>55</td>
<td>1.93</td>
</tr>
<tr>
<td>24.</td>
<td>I learned how from those in my family.</td>
<td>56</td>
<td>1.67</td>
</tr>
</tbody>
</table>

1 = not at all (important)  
2 = low  
3 = neutral  
4 = moderate  
5 = high

Table 4.6. First Influences on Learning to Improvise in Rank Order
**Importance of Transcription on Development as an Improviser.** Question 27 examined the importance of using transcription to promote development as an improviser. The mean score indicated 3.25, a modestly positive response.

**Role of Public Schools on Development as an Improviser.** In regard to the public schools, respondents rated the extent of the schools’ role in learning to play jazz as 2.49 on a scale of one to five. Note that this does not reflect the current status of jazz education in the public schools, because those who responded went through their respective schools ranged from 10-60 years ago. This is slightly higher than the schools as an influence in first learning to improvise (M = 2.36), as indicated in Table 4.6.

**School Jazz Ensemble Experience.** Fifty-three percent had the opportunity to perform in their middle school or jr. high jazz ensembles. Of the 43% who did not, 39% attended schools where jazz ensemble was not available. Two respondents stated that they played during jr. high but not in school.

Question 30 inquired about high school jazz ensemble experience. Comparatively, a larger percentage performed during sr. high school (86%) than in jr. high school (53%). Fourteen percent, however, did not, with 13% of that total due to lack of the opportunity of such a school group. Of the 49 who had high school jazz ensemble experience, 94% stated they had played lead trombone. A majority (63%) had section experience, and a solid 61% had the opportunity to improvise in jazz band. Only one-fifth (20%) played bass trombone parts, though 41% played in small groups during high school.

**Composition Study.** Respondents were asked whether or not they had ever taken composition classes. Sixty-seven percent affirmed that they had. Of those (n =38), 97% of trombone teachers had taken these classes during college. However, some (n =10) noted that they had classes both in college and in other locations. Other results are listed in Table 4.7.
Location of Composition Classes

<table>
<thead>
<tr>
<th>Location of Composition Classes</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary school, grades K-5</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Middle School, 6-8</td>
<td>1</td>
<td>3.0</td>
</tr>
<tr>
<td>High School, 9-12</td>
<td>4</td>
<td>10.5</td>
</tr>
<tr>
<td>Community Music School</td>
<td>1</td>
<td>3.0</td>
</tr>
<tr>
<td>College</td>
<td>37</td>
<td>97.0</td>
</tr>
<tr>
<td>Other:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a) Private Lessons</td>
<td>1</td>
<td>3.0</td>
</tr>
<tr>
<td>b) Personal Study</td>
<td>1</td>
<td>3.0</td>
</tr>
<tr>
<td>c) Summer Jazz Camp</td>
<td>1</td>
<td>3.0</td>
</tr>
<tr>
<td>d) Graduate School</td>
<td>1</td>
<td>3.0</td>
</tr>
</tbody>
</table>

Table 4.7. Location of Composition Classes

**College Study.** Not surprisingly, 100 percent of respondents attended college. Most (n = 35) majored in Trombone Performance, while the second most common major was Music Education (n = 26). Most respondents, however, listed more than one major. The most common double major, listed by 12 teachers, was Trombone Performance/Music Education. Of the 58 respondents, nine had majored in Jazz Studies. The rest of the results are presented in Table 4.8 according to response.

<table>
<thead>
<tr>
<th>College Major</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trombone Performance</td>
<td>35</td>
</tr>
<tr>
<td>Music Education</td>
<td>26</td>
</tr>
<tr>
<td>Jazz Studies</td>
<td>9</td>
</tr>
<tr>
<td>Theory and Composition</td>
<td>6</td>
</tr>
<tr>
<td>Commercial Music</td>
<td>6</td>
</tr>
<tr>
<td>Music Technology</td>
<td>0</td>
</tr>
<tr>
<td>Musicology/Music History</td>
<td>1</td>
</tr>
<tr>
<td>Ethnomusicology</td>
<td>0</td>
</tr>
<tr>
<td>Other:</td>
<td></td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>1</td>
</tr>
<tr>
<td>Conducting</td>
<td>2</td>
</tr>
<tr>
<td>Economics</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.8. College Major

**Emphasis of Study During College.** Emphases of study given in Table 4.9 closely mirrored that of the majors, though with 15 selecting an emphasis in Jazz Studies, and
nine in Theory and Composition. Few (15) of the respondents had an emphasis or major
(9) in Jazz Studies considering their jobs as jazz trombone professors.

<table>
<thead>
<tr>
<th>College Emphasis</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trombone Performance</td>
<td>37</td>
</tr>
<tr>
<td>Music Education</td>
<td>28</td>
</tr>
<tr>
<td>Jazz Studies</td>
<td>15</td>
</tr>
<tr>
<td>Theory and Composition</td>
<td>9</td>
</tr>
<tr>
<td>Commercial Music</td>
<td>4</td>
</tr>
<tr>
<td>Music Technology</td>
<td>1</td>
</tr>
<tr>
<td>Musicology/Music History</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>College Emphasis</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting</td>
<td>2</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>1</td>
</tr>
<tr>
<td>Jazz Writing</td>
<td>1</td>
</tr>
<tr>
<td>Tuba Performance</td>
<td>1</td>
</tr>
<tr>
<td>Euphonium Performance</td>
<td>1</td>
</tr>
<tr>
<td>Economics</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.9. Emphasis of Study During College

**College Jazz Performance Experiences.** Question 37 asked what performance experiences the teachers had in college. Overall, they had participated fully in most college jazz experiences. Most (82.5%) had been lead trombonists or section players (77%) in their college big bands. A smaller percentage (30%) had performed as big band bass trombonists. Regarding improvisation, 77.5% were improvising jazz players in their big bands, and 67% had participated in combos.

**Professional Jazz Performance Experiences.** Question 38 pertained to the types of professional playing experience the teachers had. The results are presented in Table 4.10 according to response. One hundred percent indicated that they had professionally performed in big bands, followed by 98% as classical musicians, 91% in traditional jazz groups, 90% in the musical pits, and 88% as studio musicians. In addition, 77% had performed in combos, 65% in blues bands, and 68% in funk or soul bands. Nearly half (49%) said they believed they had performed in just about everything a trombonist does.

Specifically regarding professional jazz experience, 68% had toured as jazz musicians. Many (83%) of the teachers were experienced professional lead trombonists, followed closely with experience as section players (81%). More (51%) had performed as bass trombonists professionally than had in college. Regarding improvisation, three quarters
(77%) of the trombonists had professional experience as improvising big band trombonists and also as combo musicians (77%). Over half (54%) had been featured as solo artists.

<table>
<thead>
<tr>
<th>Professional Performance Experiences</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Band</td>
<td>57</td>
<td>100</td>
</tr>
<tr>
<td>Classical</td>
<td>56</td>
<td>98</td>
</tr>
<tr>
<td>Traditional Jazz</td>
<td>52</td>
<td>91</td>
</tr>
<tr>
<td>Musicals</td>
<td>51</td>
<td>90</td>
</tr>
<tr>
<td>Studio Music</td>
<td>50</td>
<td>88</td>
</tr>
<tr>
<td>Small Group/Modern Jazz</td>
<td>44</td>
<td>77</td>
</tr>
<tr>
<td>Rock</td>
<td>43</td>
<td>75</td>
</tr>
<tr>
<td>Funk or Soul</td>
<td>39</td>
<td>68</td>
</tr>
<tr>
<td>Blues</td>
<td>37</td>
<td>65</td>
</tr>
<tr>
<td>I've played in just about everything a trombonist does.</td>
<td>28</td>
<td>49</td>
</tr>
<tr>
<td>Ragtime</td>
<td>24</td>
<td>42</td>
</tr>
<tr>
<td>Ska</td>
<td>11</td>
<td>19</td>
</tr>
</tbody>
</table>

Table 4.10. Professional Performance Experiences

**Perfect Pitch, Photographic and Phonographic Memory.** Memorizing tunes is a common task for an improvising jazz trombonist. Considering the ease of memorizing tunes, the teachers were asked whether they had perfect pitch, phonographic and photographic recall. While only 12% signified they had perfect pitch, a large percentage (70%) said they had relative pitch. Five percent, a fairly small number, had a photographic memory. A slightly larger number of teachers had a phonographic memory (18%), though some commented that their phonographic memory was realistically limited to shorter phrases.

**Summary of Area One**

Teachers’ average number of years playing trombone was 35.68, ranging from 17-60 years. Three-quarters (76%) of the respondents came from musical families. All attended college (100%). The majority had studied either Trombone Performance (n = 35) or Music Education (n = 26). Sixty-seven percent had taken coursework in Composition. Most (91%) of the trombonists played tenor trombone on a regular basis. All had professional big band performance experience, with 68% who had toured as jazz musicians. A strong
98% had professional classical performing experience as well. Most (77%) learned to improvise between grades 7-12. The items considered more important in learning to improvise included listening to recordings and playing along with them (M = 4.26), and teaching themselves (3.95). While 77% noted they initially learned to improvise between grades 7-12, the average score (3.44) indicated that college played an important role in their early development. A mean score of 3.25 on a scale of one to five showed a modest, positive response on the importance of transcribing for a developing improviser. In regard to the public schools, respondents rated the extent of the schools’ role in teaching them to improvise as 2.49 on a scale of one to five. A large percentage of the trombonists had relative pitch (70%), with a few (18%) who had a phonographic memory and very few who possessed a photographic memory (5%).

Area Two
Teaching

Area Two presents the results of how the jazz trombone professors have taught their students. In this section professors explained the following: their approaches to teaching improvisation; books and music they have used; how they taught students to memorize tunes; how jazz language was taught; and suggestions on what students should know after given intervals of study.

Years Teaching Jazz Trombone. Question 44 asked how many years the teachers had been teaching others to play jazz trombone. Referring to Table 4.11, the distribution among years of teaching was spread fairly evenly, with slightly fewer who had taught for one-to-five years (9%), and slightly more who had been teaching for 31+ years (19%). Those who had been teaching for 26+ years totaled 31% of those who completed the questionnaire.
Table 4.11. Years Teaching Jazz Trombone

<table>
<thead>
<tr>
<th>Years Teaching</th>
<th>n</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>6-10</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td>11-15</td>
<td>9</td>
<td>16</td>
</tr>
<tr>
<td>16-20</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>21-25</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>26-30</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>31+</td>
<td>11</td>
<td>19</td>
</tr>
<tr>
<td>Total:</td>
<td>57</td>
<td>100</td>
</tr>
</tbody>
</table>

Years Teaching in Present School. Most (47%) of those surveyed had been teaching in their present situation from one-to-five years. Fifteen percent had been in their current school for 16-to-20 years, and eleven percent had been where they teach for six-to-ten years.

Number of Current Jazz Trombone Students. A large percentage (81.5%) when surveyed had one-to-five students, with 17 percent who have six-to-ten students. Only one teacher indicated that he had 21-25 students. One teacher stated that he did not teach jazz trombone students privately, but rather, only in a big band setting.

Opportunities for Students to Learn and to Play Jazz. Questions 47-50 were centered on opportunities for students to learn and to play jazz. Data showed that 84% of schools had combos available for student participation. On a scale of one to five, with five being highly important, the teachers asserted that combo playing rated 4.86 in helping students make improvisational progress (n = 55). Sixty-seven percent of the responses indicated that students participated in jam sessions, though 15% were not sure whether or not their students went.

Question 50 sought to identify in what music groups students performed. Most students participated in concert band/wind ensemble (n = 53), big band (n = 54), and combos (n = 48) with lower participation numbers in orchestra (n = 41), chamber music (n = 41) and musicals (n = 38). There was some participation noted in marching band (n =
funk or soul bands \( (n = 23) \), rock bands \( (n = 24) \), blues bands \( (n = 18) \), and traditional jazz band \( (n = 19) \). Twenty-one teachers noted that students participated in most groups that have trombones.

**Time When Students Should Learn to Improvise.** Question 51 inquired about when students should ideally learn to improvise. Thirty-five percent stated that students should begin to improvise after they have established the basics of embouchure, tone, and have learned a few notes. Twenty-four percent of the teachers felt that students should start to improvise immediately upon beginning. Nineteen percent thought desire was the only limiting factor, and eleven percent of trombone teachers believed students should wait until after they have learned all major scales.

**Teaching Methods for Beginning to Advanced Students.** The purpose of Questions 52-54 was to determine methods of teaching used for beginning-through-advanced levels of jazz trombone lessons. Teachers were asked to rank the given items from one to seven, with one being the most important method. The resultant scores in Table 4.12 were not far apart numerically. In addition, the standard deviation was high, demonstrating disagreement as to the given rankings. Looking at the scores for beginning students, the teachers ranked items from one to seven as follows: (1) listening and playing along with recordings; (2) learning scales, patterns and jazz language “licks;” (3) using books; (4) call-and-response playing; (5) transcribing; (6) other; and (7) composing tunes. The “other” category ranked sixth, though noticeably the standard deviation on this category is especially high, indicating differing opinions. Composing tunes was consistently ranked last across level categories.

The intermediate- and advanced-level methodologies were ranked very closely to each other. For both levels, learning scales, licks and patterns were viewed as most important. Second followed listening and playing along with recordings. Third was using books.
Beginning                                                   Intermediate                                 Advanced
M         n   SD                        M        n       SD                         M        n        SD
I teach with the help of books.                           3.82     50      1.74        3.71      45     1.80       3.83     41      2.06
I have students listen to recordings and play along with them
3.20     50      2.05              3.24      45     2.00           3.48      42     2.05
I have students transcribe solos.                         3.98     46      1.69              4.19      43     1.91           4.13      39     2.15
I assign scales, licks, and patterns.                     3.36     50      1.84             3.07      44     1.70           3.45      40     1.81
My students improvise playing in a call-and-response fashion with me.
3.86     50      1.82              4.21      43     1.73           4.03      40     1.66
I have students compose tunes over chord progressions they are studying.
4.83     47      2.07              4.64     44       2.08           4.49      41     2.00
Other                                                   4.50     26      2.76               4.05     20      2.77           3.96      22     2.85
1 = most important    7 = least important

Table 4.12. Rankings of Teaching Methods for Beginning to Advanced Students

Fourth for both intermediate and advanced levels was the “other” category, the details of which are given in Appendix D. After the fourth ranking, the teachers diverged slightly in their approaches for teaching the intermediate and advanced levels. For intermediate students, playing in a call-and-response manner came next. Transcribing was ranked sixth. For advanced students, transcribing was rated slightly higher than playing using call and response.

The given rankings for each category varied substantially. One teacher stated that he viewed all items as equally important when teaching. Another teacher had a comment in the advice section of the survey. He believed that each student is unique and so deserves an individually tailored approach.

A cross-comparison was done between years teaching (1-10 years, 11-10 years, and 21+ years) and how the teachers ranked the importance of each item in Questions 52-54,
which pertained to teaching methods at the beginning, intermediate and advanced levels.

A Median Test was used to check for significant differences. The results are given in Table 4.13, displaying the significance for each comparison. If the rating was higher than 1.0, a significant difference was found between age levels. However, no significance differences were found for any item, confirming a variety of opinions across years of teaching.

<table>
<thead>
<tr>
<th>Improvisation Teaching Methodologies</th>
<th>Beginning</th>
<th>Intermediate</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>I teach with the help of books.</td>
<td>.705</td>
<td>.048</td>
<td>.309</td>
</tr>
<tr>
<td>I have students listen to recordings and play along with them</td>
<td>.161</td>
<td>.311</td>
<td>.575</td>
</tr>
<tr>
<td>I have students transcribe solos.</td>
<td>.450</td>
<td>.119</td>
<td>.434</td>
</tr>
<tr>
<td>I assign scales, licks, and patterns.</td>
<td>.125</td>
<td>.333</td>
<td>.197</td>
</tr>
<tr>
<td>My students improvise playing in a call-and-response fashion with me.</td>
<td>.949</td>
<td>.418</td>
<td>.519</td>
</tr>
<tr>
<td>I have students compose tunes over chord progressions they are studying.</td>
<td>.808</td>
<td>.709</td>
<td>.642</td>
</tr>
<tr>
<td>Other</td>
<td>.747</td>
<td>.621</td>
<td>.856</td>
</tr>
</tbody>
</table>

1.0+ = significant

Table 4.13. Comparison of Years Teaching and Importance of Teaching Methods

The only item nearing significance was playing in a call-and-response fashion with the teacher at the beginning level. There, a decreasing level of importance was placed upon this teaching technique in direct relationship to years of teaching. Teachers with 1-10 years experience had a mean score of 3.6 (SD= 1.7): teachers of 11-20 years experience
had a mean score of 3.9 (SD=1.9); and teachers with 21+ years rated this technique 4.1 (SD = 1.9). While mean score differences were noted across all items and between all ages, no consistent trends were found.

**Recommended Teaching Materials.**

Part of the survey was to complete lists of recommended materials teachers might use for beginning, intermediate and advanced students. Teachers were asked to list solos for their students to transcribe. These included improvised solos done by trombonists or any jazz instrument or voice.

**Beginning Solos to Transcribe.** For beginning solos to transcribe, the most commonly listed were those played by J.J. Johnson (13), Dexter Gordon (10) or Miles Davis (5). Some teachers ($n = 8$) stated that they let the students select solos to transcribe or perform. Artists are listed in Table 4.14 with specific solos where given. The artists are listed according to instrument, frequency and also alphabetically. A complete listing with teacher comments is given in Appendix E. One respondent said that he selects from early 1930s Swing trombonists. Another said that he starts students transcribing with solos that are not too hard or too fast. One said that he “was not big on transcribing.” If a tune is given and no album title appears, it was not assumed that the tune mentioned was only in the album that others listed.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Instrument</th>
<th># Teachers</th>
<th>Artist</th>
<th>Song Title</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td></td>
<td>“Blue Bossa”</td>
<td>We’ll Be Together</td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td></td>
<td>“Nutville”</td>
<td>Again</td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td></td>
<td>“Old Devil Moon”</td>
<td>Cape Verdean Blues</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Horace Silver</td>
</tr>
</tbody>
</table>

Table 4.14. Beginning Solos to Transcribe for Beginning Collegiate Trombonists
<table>
<thead>
<tr>
<th>Artist</th>
<th>Instrument</th>
<th># Teachers</th>
<th>Song Title</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td>“Our Love Is Here to Stay”</td>
<td>Dial JJ5</td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td>“Satin Doll”</td>
<td></td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td>“See See Rider”</td>
<td>Standards – Live at the Village Vanguard</td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td>“You Stepped Out of a Dream”</td>
<td>Standards – Live at the Village Vanguard</td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td>“So What” (also called “Say When”)</td>
<td>J.J. Johnson with Big Band</td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td>“Stella by Starlight”</td>
<td></td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td>“Minor Blues”</td>
<td>Blue Trombone</td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>trombone</td>
<td>13</td>
<td>“Stella by Starlight”</td>
<td>Proof Positive</td>
</tr>
<tr>
<td>Carl Fontana</td>
<td>trombone</td>
<td>4</td>
<td>“Hey There”</td>
<td></td>
</tr>
<tr>
<td>Carl Fontana</td>
<td>trombone</td>
<td>4</td>
<td>“A Beautiful Friendship”</td>
<td>The Hanna/Fontana Band</td>
</tr>
<tr>
<td>Carl Fontana</td>
<td>trombone</td>
<td>4</td>
<td>“A Beautiful Friendship”</td>
<td>Heavyweights with Bobby Shew</td>
</tr>
<tr>
<td>Carl Fontana</td>
<td>trombone</td>
<td>4</td>
<td>“The Girl from Ipanema”</td>
<td></td>
</tr>
<tr>
<td>Curtis Fuller</td>
<td>trombone</td>
<td>2</td>
<td>“Solar”</td>
<td>Roots</td>
</tr>
<tr>
<td>Bennie Green</td>
<td>trombone</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Hampton</td>
<td>trombone</td>
<td>2</td>
<td>“Moon Alley”</td>
<td>Hit the Bricks</td>
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<tr>
<td>Lawrence Brookmeyer</td>
<td>trombone</td>
<td>1</td>
<td>“I’m Getting Sentimental Over You”</td>
<td>Maynard Ferguson Presents: Tom Garling</td>
</tr>
<tr>
<td>Brown</td>
<td>trombone</td>
<td>1</td>
<td>“Moon Alley”</td>
<td></td>
</tr>
<tr>
<td>Vic Dickenson</td>
<td>trombone</td>
<td>1</td>
<td>“I’m Getting Sentimental Over You”</td>
<td></td>
</tr>
<tr>
<td>John Fedchock</td>
<td>trombone</td>
<td>1</td>
<td>“Moon Alley”</td>
<td></td>
</tr>
<tr>
<td>Tom Garling</td>
<td>trombone</td>
<td>1</td>
<td>“I’m Getting Sentimental Over You”</td>
<td></td>
</tr>
<tr>
<td>Mark Nightingale</td>
<td>trombone</td>
<td>1</td>
<td>“Whisper Not”</td>
<td>Destiny</td>
</tr>
<tr>
<td>Mark Nightingale</td>
<td>trombone</td>
<td>1</td>
<td>“The Song Is You”</td>
<td>Destiny</td>
</tr>
<tr>
<td>Mark Nightingale</td>
<td>trombone</td>
<td>1</td>
<td>“I’m Old Fashioned”</td>
<td>Destiny</td>
</tr>
<tr>
<td>Mark Nightingale</td>
<td>trombone</td>
<td>1</td>
<td>“I’m Old Fashioned”</td>
<td>Destiny</td>
</tr>
<tr>
<td>Kid Ory</td>
<td>trombone</td>
<td>1</td>
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</table>

continued
Table 4.14. continued

<table>
<thead>
<tr>
<th>Artist</th>
<th>Instrument</th>
<th># Teachers</th>
<th>Artist</th>
<th>Song Title</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jack Teagarden</td>
<td>trombone</td>
<td>1</td>
<td>Kai Winding</td>
<td>trombone</td>
<td>1</td>
</tr>
<tr>
<td>Miles Davis</td>
<td>trumpet</td>
<td>5</td>
<td>Miles Davis</td>
<td>trumpet</td>
<td>&quot;Freddie Freeloader&quot;</td>
</tr>
<tr>
<td>Miles Davis</td>
<td>trumpet</td>
<td>5</td>
<td>Miles Davis</td>
<td>trumpet</td>
<td>&quot;So What&quot;</td>
</tr>
<tr>
<td>Miles Davis</td>
<td>trumpet</td>
<td>5</td>
<td>Miles Davis</td>
<td>trumpet</td>
<td>&quot;Straight, No Chaser&quot;</td>
</tr>
<tr>
<td>Freddie Hubbard</td>
<td>trumpet</td>
<td>2</td>
<td>&quot;Takin' Off&quot;</td>
<td>Herbie Hancock</td>
<td></td>
</tr>
<tr>
<td>Freddie Hubbard</td>
<td>trumpet</td>
<td>2</td>
<td>&quot;Moose the Mooche&quot;</td>
<td>Mel Lewis &amp; Friends</td>
<td></td>
</tr>
<tr>
<td>Chet Baker</td>
<td>trumpet</td>
<td>1</td>
<td>&quot;Lady Bird&quot;</td>
<td>Chet Baker in Milan</td>
<td></td>
</tr>
<tr>
<td>Chet Baker</td>
<td>trumpet</td>
<td>1</td>
<td>&quot;Autumn Leaves&quot;</td>
<td>She Was Too Good To Me</td>
<td></td>
</tr>
<tr>
<td>Chet Baker</td>
<td>trumpet</td>
<td>1</td>
<td>&quot;Tangerine&quot;</td>
<td>She Was Too Good To Me</td>
<td></td>
</tr>
<tr>
<td>Clifford Brown</td>
<td>trumpet</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Art Farmer</td>
<td>trumpet</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fats Navarro</td>
<td>trumpet</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Dexter Gordon</td>
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<td></td>
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<tr>
<td>Hank Mobley</td>
<td>saxophone</td>
<td>3</td>
<td>&quot;Some Day My Prince Will Come&quot;</td>
<td>Some Day My Prince Will Come – Miles Davis</td>
<td></td>
</tr>
<tr>
<td>Gene Ammons</td>
<td>saxophone</td>
<td>1</td>
<td>&quot;Tangerine&quot;</td>
<td>Jug</td>
<td></td>
</tr>
<tr>
<td>Kenny Garrett</td>
<td>saxophone</td>
<td>1</td>
<td>&quot;Mack the Knife&quot;</td>
<td>African Exchange Student</td>
<td></td>
</tr>
<tr>
<td>Eddie Harris</td>
<td>saxophone</td>
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<td>&quot;S' Wonderful&quot;</td>
<td>The In Sound</td>
<td></td>
</tr>
<tr>
<td>Joe Henderson</td>
<td>saxophone</td>
<td>1</td>
<td>&quot;UMMG&quot;</td>
<td>The Music of Billy Strayhorn</td>
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<tr>
<td>Charlie Parker</td>
<td>saxophone</td>
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<td></td>
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</tr>
<tr>
<td>Sonny Rollins</td>
<td>saxophone</td>
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<tr>
<td>Sonny Stitt</td>
<td>saxophone</td>
<td>1</td>
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</tr>
<tr>
<td>Phil Woods</td>
<td>saxophone</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horace Silver</td>
<td>piano</td>
<td>1</td>
<td></td>
<td></td>
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</tbody>
</table>
For beginning books and music, the professors listed a range of publications with quite a few \( n = 22 \) mentioning Jamey Aebersold’s play-along recordings. Table 4.15 is a compilation of the books and music cited.

<table>
<thead>
<tr>
<th>Author</th>
<th>(# teachers who cited author)</th>
<th>Book Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jamey Aebersold</td>
<td>(22)</td>
<td>Vol. 1 Jazz: How to Play and Improvise</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 2 Nothin' But Blues</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 3 The II/V7/I Progression</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 4 Movin' On</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 5 Time to Play Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 11 Herbie Hancock</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 15 Pavin' Dues</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 16 Turnarounds, Cycles &amp; II/V7s</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 21 Getting' It Together</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 24 Major and Minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 34 Jam Session</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 38 Blue Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 42 Blues</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 47 Rhythm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 48 Duke Ellington In a Mellow Tone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 54 Maiden Voyage</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vol. 70 Killer Joe</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vols. 1-125 [There are currently 105 volumes]</td>
</tr>
<tr>
<td>Jamey Aebersold &amp; Ken Slone</td>
<td>(1)</td>
<td>Charlie Parker Omnibook</td>
</tr>
<tr>
<td>David Baker</td>
<td>(1)</td>
<td>Bass Clef Expressions and Explorations</td>
</tr>
<tr>
<td>David Baker</td>
<td>(1)</td>
<td>Practicing Jazz: A Creative Approach</td>
</tr>
<tr>
<td>David Baker</td>
<td>(1)</td>
<td>Trombone: Jazz Styles and Analysis</td>
</tr>
<tr>
<td>Tony Baker</td>
<td>(1)</td>
<td>710 Apollo Street</td>
</tr>
<tr>
<td>Mike Bogle</td>
<td>(1)</td>
<td>The Mystic Chord</td>
</tr>
<tr>
<td>Bugs Bower</td>
<td>(1)</td>
<td>Jazz Duets</td>
</tr>
<tr>
<td>Jerry Coker</td>
<td>(1)</td>
<td>Elements of Jazz</td>
</tr>
<tr>
<td>Jerry Coker</td>
<td>(1)</td>
<td>Patterns for Jazz</td>
</tr>
<tr>
<td>Hal Crook</td>
<td>(1)</td>
<td>How to Improvise</td>
</tr>
<tr>
<td>Dennis DiBlasio/Steve Weist</td>
<td>(1)</td>
<td>The Bop Shop</td>
</tr>
<tr>
<td>Tom Ervin</td>
<td>(1)</td>
<td>Rangebuilding on Trombone</td>
</tr>
<tr>
<td>Jack Gale</td>
<td>(1)</td>
<td>24 Jazz Etudes</td>
</tr>
<tr>
<td>Dan Haerle</td>
<td>(2)</td>
<td>Scales for Jazz Improvisation</td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>(1)</td>
<td>Exercises and Etudes for Trombone</td>
</tr>
<tr>
<td>Mark Levine</td>
<td>(1)</td>
<td>The Jazz Piano Book</td>
</tr>
<tr>
<td>Fred Lipsius</td>
<td>(1)</td>
<td>Reading Key Jazz Rhythms</td>
</tr>
<tr>
<td>Frank Mantooth</td>
<td>(1)</td>
<td>Patterns for Improvisation</td>
</tr>
<tr>
<td>Bob McChesney</td>
<td>(1)</td>
<td>Doodle Studies and Etudes for Trombone</td>
</tr>
<tr>
<td>Bruce Pearson</td>
<td>(1)</td>
<td>Pearson Jazz Ensemble Method</td>
</tr>
<tr>
<td>Tommy Pederson</td>
<td>(1)</td>
<td>Jazz Duets</td>
</tr>
</tbody>
</table>

Table 4.15. Beginning Collegiate Jazz Trombone Books and Music
Table 4.15 continued

<table>
<thead>
<tr>
<th>Author (# teachers who cited author)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alan Raph (1)</td>
<td>Dance Band Reading</td>
</tr>
<tr>
<td>Ramon Ricker (1)</td>
<td>The Developing Improviser, Vol. 4</td>
</tr>
<tr>
<td>George Roberts (1)</td>
<td>Big Band Ballads for Trombone.</td>
</tr>
<tr>
<td>George Roberts (1)</td>
<td>Unsung Hero: The Artistry of George Roberts.</td>
</tr>
<tr>
<td>Jack Shneidman (1)</td>
<td>1001 Jazz Licks</td>
</tr>
<tr>
<td>Jim Snidero (2)</td>
<td>Easy Jazz Conception</td>
</tr>
<tr>
<td>Jim Snidero (4)</td>
<td>Jazz Conception</td>
</tr>
<tr>
<td>Willie Thomas (1)</td>
<td>Jazz Anyone? Vol. 1-3</td>
</tr>
<tr>
<td>Henry Wolking (1)</td>
<td>Jazz Exercises and Etudes for Bass Clef Instruments</td>
</tr>
</tbody>
</table>

**Intermediate Jazz Trombone Materials.** The list of intermediate-level solos in Table 4.16 tended to be more general in that the teachers often listed an artist but no specific recording or tune. J.J. Johnson solos again were a main staple of many studios. Fewer trombone professors (n = 24) responded to this question than for the beginning level (n = 39). The number listed in parentheses represents the number of responses for each.

<table>
<thead>
<tr>
<th>Trombonists (# of teachers who cited artist)</th>
</tr>
</thead>
<tbody>
<tr>
<td>J.J. Johnson (9)</td>
</tr>
<tr>
<td>Locksley “Slide” Hampton (3)</td>
</tr>
<tr>
<td>Carl Fontana (2)</td>
</tr>
<tr>
<td>Curtis Fuller (2)</td>
</tr>
<tr>
<td>Urbie Green (1)</td>
</tr>
<tr>
<td>Frank Rosolino (1)</td>
</tr>
<tr>
<td>Fond Memories Of</td>
</tr>
<tr>
<td>Free for All</td>
</tr>
<tr>
<td>Turn Me Loose</td>
</tr>
<tr>
<td>Jack Teagarden (1)</td>
</tr>
<tr>
<td>Kai Winding (1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Saxophonists (# teachers who cited artist)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hank Mobley (2)</td>
</tr>
<tr>
<td>Cannonball Adderly (1)</td>
</tr>
<tr>
<td>Michael Brecker (1)</td>
</tr>
<tr>
<td>John Coltrane (1)</td>
</tr>
<tr>
<td>Dexter Gordon (1)</td>
</tr>
<tr>
<td>Charlie Parker (1)</td>
</tr>
<tr>
<td>Sonny Rollins (1)</td>
</tr>
<tr>
<td>Sonny Stitt (1)</td>
</tr>
<tr>
<td>Phil Woods (1)</td>
</tr>
</tbody>
</table>

Table 4.16. Jazz Solos/Soloists to Transcribe for Intermediate Collegiate Trombonists
Table 4.16 continued

**Trumpet Players (# teachers who cited artist)**

<table>
<thead>
<tr>
<th>Author</th>
<th>(# teachers who cited artist)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clifford Brown</td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>Chet Baker</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>Kenny Dorham</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>Art Farmer</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>Tom Harrell</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>Fats Navarro</td>
<td>(1)</td>
<td></td>
</tr>
</tbody>
</table>

As with Beginning Books and Music, many \( n = 11 \) professors listed volumes of the Jamey Aebersold play-along jazz series for their intermediate students. A few \( n = 6 \) also cited Snidero’s *Jazz Conception* as a book they use with students. Notice the selection of play-along recordings in Table 4.17 shifted to different volumes from those listed for beginners.

**Author (# teachers who cited author) Title**

<table>
<thead>
<tr>
<th>Author</th>
<th>(# teachers who cited author)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>(author unknown)</td>
<td>(1)</td>
<td>Essential Styles, Book 2</td>
</tr>
<tr>
<td>Jamey Aebersold</td>
<td>(11)</td>
<td>Jazz Play-Along Sets</td>
</tr>
<tr>
<td>Vol. 1 Jazz: How to Play and Improvise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 3 The II/V7/I Progression</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 12 Duke Ellington</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 13 Cannonball Adderley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 15 Pavin’ Dues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 16 Turnarounds, Cycles &amp; II/V7s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 17 Horace Silver</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 18 Horace Silver</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 21 Getting’ It Together</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 23 One Dozen Standards</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 25 All-Time Standards</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 34 Jam Session</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 38 Blue Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vol. 54 Maiden Voyage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vols. 1-125 [currently 105 volumes exist]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jamey Aebersold &amp; Ken Slone</td>
<td>(3)</td>
<td>Charlie Parker Omnibook</td>
</tr>
<tr>
<td>David Baker (2)</td>
<td>Practicing Jazz: A Creative Approach</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Trombone: Jazz Styles and Analysis</td>
<td></td>
</tr>
<tr>
<td>Shelton Berg (1)</td>
<td>The Goal-Note Method</td>
<td></td>
</tr>
<tr>
<td>Jerry Bergonzi (1)</td>
<td>Bebop Scales</td>
<td></td>
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</tbody>
</table>

continued

Table 4.17. Intermediate Collegiate Jazz Trombone Books and Music

64
### Table 4.17 continued

<table>
<thead>
<tr>
<th>Author (number of teachers who cited author)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mike Bogle (1)</td>
<td>The Mystic Chord</td>
</tr>
<tr>
<td>Bugs Bower (1) Jerry Coker (3)</td>
<td>Elements of Jazz</td>
</tr>
<tr>
<td></td>
<td>Improvisation in Fourths</td>
</tr>
<tr>
<td></td>
<td>Patterns for Jazz</td>
</tr>
<tr>
<td>Hal Crook (1)</td>
<td>How to Improvise</td>
</tr>
<tr>
<td>Rik Elings (1)</td>
<td>Moments of Swing</td>
</tr>
<tr>
<td>Jack Gale (1)</td>
<td>jazz etudes</td>
</tr>
<tr>
<td>Dan Haerle (1)</td>
<td>The Jazz Language</td>
</tr>
<tr>
<td>J.J. Johnson (1)</td>
<td>Exercises and Etudes for Trombone</td>
</tr>
<tr>
<td>Fred Lipsius (1)</td>
<td>Reading Key Jazz Rhythms</td>
</tr>
<tr>
<td>Bob McChesney (2)</td>
<td>Doodle Tonguing Studies and Etudes for Trombone</td>
</tr>
<tr>
<td>Bob Mintzer (1)</td>
<td>14 Blues and Funk Etudes</td>
</tr>
<tr>
<td>Mark Nightingale (2)</td>
<td>20 Jazz Etudes</td>
</tr>
<tr>
<td>Ben Paisner (1)</td>
<td>Progressive Swing Readings, Volume One</td>
</tr>
<tr>
<td>Bruce Pearson (1)</td>
<td>Jazz Ensemble Method</td>
</tr>
<tr>
<td>Scott Reeves (1)</td>
<td>Creative Jazz Improvisation</td>
</tr>
<tr>
<td>George Roberts (1)</td>
<td>play-alongs</td>
</tr>
<tr>
<td>Joannes Rochut (1)</td>
<td>Melodious Etudes for Trombone</td>
</tr>
<tr>
<td>Jack Shneidman (1)</td>
<td>1001 Jazz Licks</td>
</tr>
<tr>
<td>Jim Snidero (6)</td>
<td>The Jazz Conception</td>
</tr>
<tr>
<td>Bill Watrous &amp; Alan Raph (1)</td>
<td>Trombonisms</td>
</tr>
<tr>
<td>Scott Whitfield (1)</td>
<td>The J.J. Johnson Collection</td>
</tr>
</tbody>
</table>

**Advanced Jazz Trombone Materials.** For the advanced students, teachers did not list particular solos. Table 4.18 lists the soloists with the number who suggested them in parentheses. Once again, J.J. Johnson received the most votes (n = 7) as a soloist to hear and to transcribe. In addition to the soloists, two teachers recommended using the computer software Band-in-a-Box as an aid.

### Table 4.18. Advanced Jazz Soloists to Transcribe

<table>
<thead>
<tr>
<th>Trombonists (number of teachers who cited artist)</th>
<th>Trombonists (number of teachers who cited artist)</th>
</tr>
</thead>
<tbody>
<tr>
<td>J.J. Johnson (7)</td>
<td>Hal Crook (1)</td>
</tr>
<tr>
<td>Carl Fontana (4)</td>
<td>Slide Hampton (1)</td>
</tr>
<tr>
<td>Curtis Fuller (3)</td>
<td>Conrad Herwig (1)</td>
</tr>
<tr>
<td>Bob Brookmeyer (2)</td>
<td>Jim Pugh (1)</td>
</tr>
<tr>
<td>Bill Watrous (2)</td>
<td>Frank Rosolino (1)</td>
</tr>
<tr>
<td></td>
<td>Trummy Young (1)</td>
</tr>
<tr>
<td></td>
<td>continued</td>
</tr>
</tbody>
</table>

Table 4.18. Advanced Jazz Soloists to Transcribe
### Table 4.18 continued

<table>
<thead>
<tr>
<th>Saxophonists (# teachers who cited artist)</th>
<th>Saxophonists (# teachers who cited artist)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hank Mobley (3)</td>
<td>Michael Brecker (1)</td>
</tr>
<tr>
<td>Charlie Parker (3)</td>
<td>Stan Getz (1)</td>
</tr>
<tr>
<td>John Coltrane (2)</td>
<td>Dexter Gordon (1)</td>
</tr>
<tr>
<td>Sonny Rollins (2)</td>
<td>Joe Henderson (1)</td>
</tr>
<tr>
<td>Sonny Stitt (2)</td>
<td>Phil Woods (1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Trumpeters (# teachers who cited artist)</th>
<th>Trumpeters (# teachers who cited artist)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woody Shaw (2)</td>
<td>Art Farmer (1)</td>
</tr>
<tr>
<td>Clifford Brown (1)</td>
<td>Fats Navarro (1)</td>
</tr>
<tr>
<td>Miles Davis (1)</td>
<td></td>
</tr>
</tbody>
</table>

#### Pianists (# teachers who cited artist)

- Shelton Berg (1)

#### Other Comments

- Other instruments: trumpet, sax, piano (1)
- Students find their own. (7)

Advanced books and music were similar to intermediate titles. However, the tunes to learn listed under the Aebersold series contain faster selections and more complex harmonies. This is consistent with recommendations made for what students should know after each year of collegiate jazz trombone study, discussed below.

### Author (# teachers who cited author) Title

- **Jamey Aebersold (13) Jazz Play-Along Sets**
  - Vol. 40  *’Round Midnight*
  - Vol. 43  *Groovin’ High*
  - Vol. 47  *Rhythm*
  - Vol. 55  *Yesterdays*
  - Vol. 57  *Minor Blues in All Keys*
  - Vol. 61  *Burnin!! Up-Tempo Jazz Standards*
  - Vol. 68  *Giant Steps*
  - Vol. 75  *Countdown to Giant Steps*
  - Vol. 76  *How to Learn Tunes*
  - Vol. 84  *Dominant 7th Workout*
  - Vols. 1-125 [currently there are 105 volumes.]

- **Jamey Aebersold & Ken Slone (2) Charlie Parker Omnibook**

- **David Baker (3)**
  - Trombone: Jazz Transcription and Analysis
  - Practicing Jazz: A Creative Approach

- **Mike Bogle (1) The Mystic Chord**

---

66
Table 4.19 continued

<table>
<thead>
<tr>
<th>Author</th>
<th>(# teachers who cited author)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bugs Bower</td>
<td>(1)</td>
<td>Jazz Duets</td>
</tr>
<tr>
<td>Jerry Coker</td>
<td>(1)</td>
<td>Elements of Jazz</td>
</tr>
<tr>
<td>Jack Gale</td>
<td>(1)</td>
<td>etudes</td>
</tr>
<tr>
<td>Dan Haerle</td>
<td>(1)</td>
<td>The Jazz Sound</td>
</tr>
<tr>
<td>J.J. Johnson</td>
<td>(1)</td>
<td>Exercises and Etudes for Trombone</td>
</tr>
<tr>
<td>Mark Levine</td>
<td>(1)</td>
<td>The Jazz Theory Book</td>
</tr>
<tr>
<td>Fred Lipsius</td>
<td>(1)</td>
<td>Reading Key Jazz Rhythms</td>
</tr>
<tr>
<td>Frank Mantooth</td>
<td>(1)</td>
<td>Voicings for Jazz Piano</td>
</tr>
<tr>
<td>Rebecca Mauleon</td>
<td>(1)</td>
<td>The Salsa Guide Book</td>
</tr>
<tr>
<td>Bob McChesney</td>
<td>(1)</td>
<td>Doodle Tonguing Studies and Etudes for Trombone</td>
</tr>
<tr>
<td>Bob Mintzer</td>
<td>(1)</td>
<td>14 Jazz And Funk Studies</td>
</tr>
<tr>
<td>Mark Nightingale</td>
<td>(1)</td>
<td>20 Jazz Etudes</td>
</tr>
<tr>
<td>Scott Reeves</td>
<td>(1)</td>
<td>Creative Jazz Improvisation</td>
</tr>
<tr>
<td>Jack Shneidman</td>
<td>(1)</td>
<td>1001 Jazz Licks</td>
</tr>
<tr>
<td>Jim Snidero</td>
<td>(3)</td>
<td>The Jazz Conception</td>
</tr>
<tr>
<td>Walt Weiskopf</td>
<td>(1)</td>
<td>Intervallic Improvisation</td>
</tr>
</tbody>
</table>

**Strategies for Teaching Students to Memorize Tunes.** Questions 58 and 59 pertained to memorizing tunes. Teachers were asked to select all those strategies they employed with their own students. For beginning students, answers in order of frequency are presented in Table 4.20. These included repetition \((n = 31)\), imitating others \((n = 30)\), playing chord tones \((n = 29)\), followed by singing and then playing lines \((n = 28)\). Fewer noted that they had students practice changes on piano \((n = 18)\) or to listen and transcribe \((n = 20)\) to aid

<table>
<thead>
<tr>
<th>Strategies for Tune Memorization</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is no substitution for repetition.</td>
<td>31</td>
</tr>
<tr>
<td>Imitate others.</td>
<td>30</td>
</tr>
<tr>
<td>I have them play roots, thirds, fifths, etc. of tunes to learn them.</td>
<td>29</td>
</tr>
<tr>
<td>I have them sing what they wish to learn, and then play it.</td>
<td>28</td>
</tr>
<tr>
<td>I have them listen and transcribe solos of tunes they wish to learn.</td>
<td>20</td>
</tr>
<tr>
<td>I have them practice changes on the piano.</td>
<td>18</td>
</tr>
<tr>
<td>Other:</td>
<td>16</td>
</tr>
</tbody>
</table>

Table 4.20. Strategies for Teaching Beginning-Level College Jazz Trombonists to Memorize Tunes
in the memorization process. Sixteen had other suggestions. One of those 16 stated that he does not teach others to memorize tunes. Six of the “other” category believed that listening to and copying original recordings were very important. One teacher recommended starting with the melody before adding anything else. In addition, teachers suggested that finding “short-cuts” when learning form, such as using Roman numerals, was helpful. Specific “other” responses are listed in Appendix K.

Question 59 was an open-ended response. Teachers gave suggestions as to how they might help their intermediate and advanced students learn to memorize tunes. The answers for this were so varied, it illustrates how individual of an art teaching can be. However, there were answers similar to those given for Question 58. The two most common suggestions were listening \( (n = 5) \) and repetition \( (n = 5) \). Unlike the responses for beginners, two teachers suggested that “hands-on” experience playing on gigs or in groups was an effective method. Two teachers approached memorization by learning the tunes by ear first. One advocated the process of “Hear it. Sing it. Play it.” Other responses are given in Appendix K.

**Methods of Learning Jazz Language.** Jazz language consists of the note choices, rhythm, harmonies and inflections common in styles of jazz. Above all, the teachers highly recommended imitating others \( (n = 42) \) as the best manner of learning jazz language. Listening and transcribing of solos, and singing then playing rated the same \( (n = 28) \). One teacher had a method based upon Clark Terry’s ideas of “Imitate.

<table>
<thead>
<tr>
<th>Methods of Learning Jazz Language</th>
<th>( n )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imitate others.</td>
<td>42</td>
</tr>
<tr>
<td>I have them listen and transcribe solos of tunes they wish to learn.</td>
<td>28</td>
</tr>
<tr>
<td>I have them sing what they wish to learn, and then play it on trombone.</td>
<td>28</td>
</tr>
<tr>
<td>Other:</td>
<td>14</td>
</tr>
</tbody>
</table>

Table 4.21. Methods of Learning Jazz Language for Beginning Collegiate Jazz Trombonists
Assimilate. Innovate.” In the “other” category eight responses suggested absorbing jazz nuance by learning ideas in context of jazz recordings. Two teachers suggested that students compose. “Other” answers are listed in Appendix L.

**Methods of Learning Ballads.** Ballads are a standard part of the jazz repertoire. The next question asked how students are taught to perform ballads. The highest percentages favored imitating those they enjoy playing ballads (74%) and imitating singers on trombone (70%). A little more than half (54%) suggested that students learn the words to songs, while 23% had their own suggestions as given in Appendix M. The “other” responses were varied in nature; no two were exactly the same. Three, in essence, recommended working on legato etudes or excerpts to work on ballad style (see # 3, 5 & 8 in Appendix M). One teacher suggested isolating particular elements of expressive playing, such as anticipating, delaying, stretching and rushing phrases. Another offered that students should try to “leave space” and to “let us hear your nice sound” (#10, Appendix M).

**Methods of Developing Melodic Imagination.** To create original improvisations, musicians must cultivate the ability to imagine melodic ideas. Questions 62-67 pertained to developing melodic imagination. Teachers were asked to rate on a scale of one to five their views on how items aided melodic development in their students’ solo improvisational playing. Table 4.22 shows the mean score results for each. Teachers rated listening (4.89) as a very important means of tapping into melodic development.

<table>
<thead>
<tr>
<th>Methods of Developing Melodic Imagination</th>
<th>M</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening</td>
<td>4.89</td>
<td>52</td>
</tr>
<tr>
<td>Learning a Large Body of Tunes</td>
<td>4.20</td>
<td>52</td>
</tr>
<tr>
<td>Writing Tunes</td>
<td>4.06</td>
<td>51</td>
</tr>
<tr>
<td>Playing in a Call-and-Response Fashion with Others</td>
<td>3.97</td>
<td>52</td>
</tr>
<tr>
<td>Discussing Motivic Development</td>
<td>3.95</td>
<td>51</td>
</tr>
<tr>
<td>Solo Transcription</td>
<td>3.86</td>
<td>51</td>
</tr>
</tbody>
</table>

1 = not at all important   5 = highly important

Table 4.22. Methods of Developing Melodic Imagination
Following that, both learning (4.20) and writing (4.06) tunes scored highly. Playing in a call-and-response fashion (3.97), motivic development discussions (3.95) and solo transcriptions (3.86) were deemed moderately important.

A comparison was made between years of teaching jazz trombone and methods of teaching melodic imagination. The group was divided into three: teaching for 1-10 years, 11-20 years, and 21+ years. Then, a Median Test was done comparing each response relating to melodic imagination. The results are presented in Table 4.23. For Listening, using a Median Test to check for differences was not possible, as all values were either less or equal to the median. Therefore, a Kruskal-Wallis Test was used instead for that item. Overall, no significant differences were found, though learning many tunes almost achieved that level (1.0). Comparing mean scores for learning many tunes on a scale of one to five, those with 1-10 years experience rated it 4.1 (SD = 1.1); those with 11-20 years rated it 4.4 (SD = .7); and those with 21+ years of experience rated it 4.2 (SD = .9) in importance, indicating that those teaching for 11-20 years believed learning many tunes to be slightly more important than the others did.

<table>
<thead>
<tr>
<th>Methods of Teaching Melodic Imagination</th>
<th>Sig.</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening</td>
<td>.799*</td>
<td>52</td>
</tr>
<tr>
<td>Learning a Large Body of Tunes</td>
<td>.953</td>
<td>52</td>
</tr>
<tr>
<td>Writing Tunes</td>
<td>.519</td>
<td>51</td>
</tr>
<tr>
<td>Playing in a Call-and-Response Fashion with Others</td>
<td>.579</td>
<td>52</td>
</tr>
<tr>
<td>Discussing Motivic Development</td>
<td>.642</td>
<td>51</td>
</tr>
<tr>
<td>Solo Transcription</td>
<td>.123</td>
<td>51</td>
</tr>
</tbody>
</table>

*Kruskal-Wallis Test

Table 4.23. Comparison of Years Teaching and Methods of Teaching Melodic Imagination

**Curricular Sequence.** In order to develop a sense of curricular sequence of what to teach, teachers were asked to describe freely what they thought their students should know after each of four years of college jazz trombone study. They were asked to start with average entering freshmen trombonists who had played in their high school jazz.
ensembles, but who had very limited improvisational experience before arriving to study.

The specific results are given in Appendix N, keeping the respondent order the same so
the thought processes can be traced across four years.

There was not a strong consensus regarding what trombonists should know. In
addition, not as many trombonists responded in detail to these questions. A summary is
given here, attempting to consolidate the comments into general suggestions and
competencies. For each year teachers listed (a) scales, patterns, chord knowledge (both
written and in performance), (b) styles, musical forms, repertoire and (c) improvisational
processes.

First Year of Study.

(a) Scales, Patterns, Chord Knowledge (both written and in performance)

For the first year of study, teachers recommended a healthy dose of scales, emphasizing
the major scale ($n = 8$) and its corresponding modes, such as Dorian ($n = 4$),
Mixolydian/Dominant ($n = 4$). In addition, some recommended work on blues scales ($n =
4$). Regarding patterns, seven teachers had their students work on patterns over ii-V7-I
chord progressions in all keys. Related to that, they believed that students should be able
to identify ii-V7-I chords by ear, as well as developing a sense of major and minor
tonalities, and hearing blues forms. This was a time when students were expected to
learn basic chord structures theoretically ($n = 4$).

(b) Styles, Musical Forms, Repertoire

Jazz style in general was addressed as being an area of study during the first year, listed
by seven teachers. Specifically, they emphasized swing ($n = 4$) and Latin styles ($n = 4$),
with some ballad playing ($n = 2$), bebop ($n = 1$) and rock ($n = 1$) advocated. The blues
received 14 votes as a form to cover. Nine endorsed teaching easy standards such as
“Blue Bossa.” Three recommended learning modal tunes such as “So What” at this time.
(c) **Improvisational Processes**

What students should be able to do after one year of study as improvisers varied. Student success at improvising a modest, tuneful solo \((n = 6)\) was listed by some. Other methods to aid in improving improvisation included transcribing simple solos \((n = 2)\) and the start of a tune-learning process \((n = 2)\). A couple teachers \((n = 2)\) stressed the importance of trombone fundamentals during this time.

### Second Year of Study

(a) **Scales, Patterns, Chord Knowledge (both written and in performance)**

After two years of lessons, more instructors increased the scale vocabulary to include minor scales \((n = 5)\), more modal study \((n = 10)\), diminished scales \((n = 2)\), whole-tone scales \((n = 1)\), and altered varieties \((n = 3)\). There was a greater importance placed upon learning ii-V7-I patterns, both in sound \((n = 3)\) and in performance \((n = 8)\). Teachers recommended that students explore more aspects of voice-leading and guide-tones \((n = 3)\) at this time.

(b) **Styles, Musical Forms, Repertoire**

After the second year, styles of all types \((n = 7)\) were viewed as necessary for the student to know. During the second year repertoire study added “I Got Rhythm” changes \((n = 9)\), standards that emphasized ii-V7-I progressions \((n = 2)\), and the blues. Many teachers believed that the students should increase their repertoire to include more tunes during the second year \((n = 11)\). Specific tunes recommended included “Confirmation,” “Body and Soul,” “All the Things You Are,” and “What Is This Thing Called Love.”

(c) **Improvisational Processes**

Students were expected to be able to improvise with greater fluency over moderately difficult standards [“What Is This Thing Called Love”] and over modal tunes [“So What”]. Other comments suggested that, after extensive listening, students would start to form more individualized ideas \((n = 4)\). Four teachers advocated transcribing moderately
difficult solos during the second year. They recommended that students expand their awareness of the rhythm section \((n = 2)\) and in playing what they hear \((n = 2)\).

**Third Year of Study.**

Fewer teachers answered this section of the survey \((n = 32)\) compared to after the first year of study \((n = 45)\), with three of the 32 explaining that they only teach students for two years.

(a) **Scales, Patterns, Chord Knowledge (both written and in performance)**

After three years the emphasis shifted from scales and patterns to tune learning. In addition, aural awareness and theoretical knowledge \((n = 2)\) of a greater variety of chords was recommended. Theoretical knowledge expanded to include non-functional harmony \((n = 1)\), altered chords on standard progressions \((n = 2)\) and slash-chord changes \((n = 1)\).

(b) **Styles, Musical Forms, Repertoire**

Jazz styles grew to include more modern styles, such as bebop, fusion, and free jazz. Ballads became more important \((n = 3)\), as did more up-tempo tunes \((n = 3)\), such as “Cherokee” in all 12 keys. Teachers hoped students would expand repertoire \((n = 8)\). In addition, one teacher each suggested that students learn more tunes by Charlie Parker, John Coltrane, and more complex forms. Specifically, some of the tunes they recommended were “Moment’s Notice,” “Joy Spring,” “Daahoud” and “The Song Is You.”

(b) **Improvisational Processes**

Teachers hoped students would be more aware as musicians, expanding knowledge of players, and communication with others while performing \((n = 1\) for each). In addition, they hoped that students would transcribe more complex solos and achieve a sense of relative pitch while soloing \((n = 1\) for each). Teachers wanted students to have a better concept of making correlations between chords and scales, and appropriate choices for
tougher harmonic situations. Of a slightly more sophisticated nature, one teacher hoped that students could demonstrate the differences in styles of various professionals playing.

Fourth Year of Study.

(a) Scales, Patterns, Chord Knowledge (both written and in performance)

After four years, teachers hoped that students would cover and implement substitute chords and chord alterations. Students were expected to play all major, minor and modal scales in all keys \(n = 5\).

(b) Styles, Musical Forms, Repertoire

By far, the greatest emphasis during the fourth year was expanding the repertoire and applying knowledge \(n = 11\). The suggested number of memorized tunes ranged from 30 \(n = 1\) to over 100 \(n = 2\). It was hoped that students could attempt advanced standards, such as “Giant Steps” \(n = 3\) at this time. Other tunes included advanced ballads \(n = 1\), more angular changes \(n = 1\), and tunes by John Coltrane \(n = 3\), Wayne Shorter \(n = 1\), and Woody Shaw \(n = 1\).

(c) Improvisational Processes

Teachers recommended that students play at all tempi \(n = 2\), in all styles \(n = 6\), and with greater artistic impact \(n = 1\), using space \(n = 1\), motivic development \(n = 1\), and more shape in solos \(n = 1\). They suggested that students expand their transcribing practice and listening to include other instruments \(n = 2\). They wanted students to try to get more “real-world” performance experience by participating in jam sessions, sitting in at other people’s gigs, and starting their own groups. Lastly, students were expected to be able to sight-read chord changes better and to be flexible in live situations at “faking” or “site-hearing” tunes.
Area Three

Technical Skills

**Importance of Technical Skills for Jazz Trombone Students.** Questions 72-88 dealt with the technical demands that trombonists face when playing jazz. The teachers were asked to rate each item of trombone technique in terms of how important it would be for a student trombonist to develop each particular item. Table 4.24 presents mean scores and standard deviations. The mean score reflects a range of one for low importance and five for high importance throughout. Noticeably, the standard deviation scores for all technical skills are fairly low, indicating that the teachers generally agreed as to the importance of each skill.

A strange computer glitch developed on Question 72, which pertained to playing in all major and minor keys, and not all data were reported from Internet-submitted surveys. Therefore, the \( n \) is noticeably smaller on this particular question and also on Question 82, regarding ability to play in a section. However, the results that were submitted rated playing in all keys as very important (4.96).

<table>
<thead>
<tr>
<th>Technique</th>
<th>( n )</th>
<th>( M )</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q. 80. Can play in a rhythmically swinging manner.</td>
<td>53</td>
<td>4.98</td>
<td>.14</td>
</tr>
<tr>
<td>Q. 72. Able to play in all keys major and minor.</td>
<td>25</td>
<td>4.96</td>
<td>.20</td>
</tr>
<tr>
<td>Q. 74. Has the ability to imagine musical ideas.</td>
<td>52</td>
<td>4.90</td>
<td>.36</td>
</tr>
<tr>
<td>Q. 84. Has a personal, characteristic sound.</td>
<td>53</td>
<td>4.81</td>
<td>.44</td>
</tr>
<tr>
<td>Q. 87. Is an all-around solid trombone player.</td>
<td>53</td>
<td>4.79</td>
<td>.41</td>
</tr>
</tbody>
</table>

Table 4.24. Technical Skills for Jazz Trombone Students in Order of Importance
Table 4.24 continued

<table>
<thead>
<tr>
<th>Technique</th>
<th>n</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q. 75. Has the ability to play imagined ideas on the trombone.</td>
<td>53</td>
<td>4.64</td>
<td>.81</td>
</tr>
<tr>
<td>Q. 76. Has the ability to play many jazz styles in written music.</td>
<td>53</td>
<td>4.57</td>
<td>.61</td>
</tr>
<tr>
<td>Q. 77. Can improvise in different jazz styles.</td>
<td>53</td>
<td>4.53</td>
<td>.82</td>
</tr>
<tr>
<td>Q. 82. Is a capable section player.</td>
<td>44</td>
<td>4.52</td>
<td>.70</td>
</tr>
<tr>
<td>Q. 81. Can adapt vibrato according to the musical situation.</td>
<td>53</td>
<td>4.49</td>
<td>.67</td>
</tr>
<tr>
<td>Q. 73. Has a tonguing system that allows him or her to play quickly.</td>
<td>53</td>
<td>4.47</td>
<td>.73</td>
</tr>
<tr>
<td>Q. 86. Has the ability to play high and low ranges easily.</td>
<td>53</td>
<td>4.47</td>
<td>.62</td>
</tr>
<tr>
<td>Q. 85. Knows a large number of standard jazz tunes by heart.</td>
<td>52</td>
<td>4.25</td>
<td>.82</td>
</tr>
<tr>
<td>Q. 83. Can solo using a plunger mute.</td>
<td>53</td>
<td>3.81</td>
<td>.90</td>
</tr>
<tr>
<td>Q. 88. Writes original tunes.</td>
<td>52</td>
<td>3.04</td>
<td>1.08</td>
</tr>
<tr>
<td>Q. 79. Can use multiphonics.</td>
<td>53</td>
<td>1.91</td>
<td>.99</td>
</tr>
<tr>
<td>Q. 78. Can circular breathe.</td>
<td>53</td>
<td>1.66</td>
<td>.79</td>
</tr>
</tbody>
</table>

Overall, most techniques were viewed as being highly important. Exceptions were circular breathing (1.66), and multiphonics (1.91), soloing with a plunger mute (3.81) and writing original tunes (3.04). Writing original tunes and soloing using a plunger mute were deemed important, but only moderately so. Both circular breathing and multiphonics were not viewed as being very important for students to develop.
The four most important techniques were as follows: playing in a rhythmically
swinging manner (4.98), being able to play in all keys major and minor (4.96), having the
ability to imagine musical ideas (4.90), and having a personal, characteristic sound (4.81).

<table>
<thead>
<tr>
<th>Tonguing Methods for Rapid Passages</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>I vary it depending on the musical situation.</td>
<td>40</td>
<td>69</td>
</tr>
<tr>
<td>I single tongue everything.</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>I primarily doodle tongue.</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>I primarily double or triple tongue.</td>
<td>6</td>
<td>11</td>
</tr>
</tbody>
</table>

Table 4.25. Teacher-Preferred Tonguing Methods for Rapid Passages

**Rapid Articulation.** Teachers were asked what method of tonguing they personally used
for articulating rapid passages. The majority (69%) of them said that they actually
employed a variety of techniques, depending on the musical situation. Some (n = 6)
respondents selected more than one reply, which is why the percentages do not add up to
100. For example, they might primarily doodle tongue, but then they vary their tonguing
depending upon the situation. The results for those who selected more than one option
are located in Table 4.26 according to response.

<table>
<thead>
<tr>
<th>Combination of Tonguing Methods</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primarily doodle tongue but vary it:</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Primarily multiple tongue but vary it:</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Primarily single tongue but vary it:</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Primarily multiple tongue, but also doodle some and vary it:</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.26. Teacher-Preferred Tonguing: Combination of Methods

**Ear-Training.** Questions 90-93 addressed methods of ear-training the teachers valued for
improving their students’ hearing. Each item was rated highly on a scale of one to five,
with imitating others being the primary method of ear-training preferred. However, the
teachers valued the importance of specific classes in ear-training for their students (4.54). Not far behind the classes, however, singing (4.50) and transcribing (4.30) were considered important as well.

**Connecting Thoughts to Performance.** One technique that all jazz musicians must master is connecting musical thoughts to musical performance on their respective instruments. The method used most by these teachers was having their students sing lines, and then playing the lines on the trombone (72%). Both transcription (48%) and imitation (46%) rated about the same. Very few (6%) left the process up to the students to discover.

**Aural Models.** The professors were asked to provide a list of jazz trombonists they felt would be effective in presenting excellent models of jazz trombone playing for their students to hear. The results are listed in Table 4.27 according to the votes each received.

J.J. Johnson (41), Carl Fontana (31), Frank Rosolino (31), Urbie Green (15) and Bill Watrous (14) were the top five of the many listed. One respondent felt that Carl Fontana’s playing was an especially excellent source for melodic inspiration, and that Urbie Green’s high range was a great model.

<table>
<thead>
<tr>
<th>Artist</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>J.J. Johnson</td>
<td>41</td>
</tr>
<tr>
<td>Carl Fontana</td>
<td>31</td>
</tr>
<tr>
<td>Frank Rosolino</td>
<td>31</td>
</tr>
<tr>
<td>Urbie Green</td>
<td>15</td>
</tr>
<tr>
<td>Bill Watrous</td>
<td>14</td>
</tr>
<tr>
<td>Slide Hampton</td>
<td>9</td>
</tr>
<tr>
<td>Jack Teagarden</td>
<td>9</td>
</tr>
<tr>
<td>Curtis Fuller</td>
<td>8</td>
</tr>
<tr>
<td>Conrad Herwig</td>
<td>7</td>
</tr>
<tr>
<td>Hal Crook</td>
<td>5</td>
</tr>
<tr>
<td>Andy Martin</td>
<td>5</td>
</tr>
<tr>
<td>Ray Anderson</td>
<td>4</td>
</tr>
<tr>
<td>Bob Brookmeyer</td>
<td>4</td>
</tr>
<tr>
<td>Jimmy Cleveland</td>
<td>4</td>
</tr>
<tr>
<td>Wycliffe Gordon</td>
<td>4</td>
</tr>
<tr>
<td>Albert Mangelsdorff</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 4.27. Trombonists to Emulate for Excellent Playing
Table 4.27. continued

<table>
<thead>
<tr>
<th>Artist</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kai Winding</td>
<td>4</td>
</tr>
<tr>
<td>Tommy Dorsey</td>
<td>3</td>
</tr>
<tr>
<td>Bill Reichenbach</td>
<td>3</td>
</tr>
<tr>
<td>Jiggs Whigham</td>
<td>3</td>
</tr>
<tr>
<td>John Fedchock</td>
<td>2</td>
</tr>
<tr>
<td>Al Grey</td>
<td>2</td>
</tr>
<tr>
<td>“Tricky Sam” Nanton</td>
<td>2</td>
</tr>
<tr>
<td>Jim Pugh</td>
<td>2</td>
</tr>
<tr>
<td>Dave Steinmeyer</td>
<td>2</td>
</tr>
<tr>
<td>Joe Alessi</td>
<td>1</td>
</tr>
<tr>
<td>John Allred</td>
<td>1</td>
</tr>
<tr>
<td>Dan Barrett</td>
<td>1</td>
</tr>
<tr>
<td>Harold Betters</td>
<td>1</td>
</tr>
<tr>
<td>Lawrence Brown</td>
<td>1</td>
</tr>
<tr>
<td>Tom Garling</td>
<td>1</td>
</tr>
<tr>
<td>Dave Graf</td>
<td>1</td>
</tr>
<tr>
<td>Bill Harris</td>
<td>1</td>
</tr>
<tr>
<td>Alex Iles</td>
<td>1</td>
</tr>
<tr>
<td>Bob McChesney</td>
<td>1</td>
</tr>
<tr>
<td>Rob McConnell</td>
<td>1</td>
</tr>
<tr>
<td>Ian McDougal</td>
<td>1</td>
</tr>
<tr>
<td>James Morrison</td>
<td>1</td>
</tr>
<tr>
<td>Kid Ory</td>
<td>1</td>
</tr>
<tr>
<td>James Pankow</td>
<td>1</td>
</tr>
<tr>
<td>Roswell Rudd</td>
<td>1</td>
</tr>
<tr>
<td>Jim Tremble</td>
<td>1</td>
</tr>
<tr>
<td>Steve Turre</td>
<td>1</td>
</tr>
<tr>
<td>Fred Wesley</td>
<td>1</td>
</tr>
<tr>
<td>Phil Wilson</td>
<td>1</td>
</tr>
<tr>
<td>Trummy Young</td>
<td>1</td>
</tr>
</tbody>
</table>

Hopefully they can learn something from me in a live or recorded setting.

**Trombonists for Jazz Style.** The trombonists listed in Table 4.28 had four or more responses from teachers as trombonists to listen to as models of jazz styles. The top five given in this instance were J.J. Johnson (40), Carl Fontana (27), Frank Rosolino (22), Bill Watrous (13), and Kai Winding (9). Each artist is further listed in Appendix O with specific album titles or tunes. The trombonists for the specific albums are listed alphabetically. A couple of answers were not trombone players (Louis Armstrong, Charlie Parker). Since the respondents listed them, they are presented in the appendix as well.
Definitive Jazz Recordings. Teachers were asked to list albums they thought that all jazz musicians should own, regardless of instrument or voice. The albums listed in Table 4.29 had three or more responses. Recordings that received two or fewer votes are listed in Appendix P by artist and number of responses. There was an overwhelming response for Miles Davis’ album, Kind of Blue \((n = 26)\) over all others. After that, the work of John Coltrane on four different albums was recommended. Louis Armstrong, Herbie Hancock, J.J. Johnson with Stan Getz, John Coltrane on one album, and Oliver Nelson all tied on specific albums with three votes apiece.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>(n)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miles Davis</td>
<td>Kind of Blue</td>
<td>26</td>
</tr>
<tr>
<td>John Coltrane</td>
<td>Giant Steps</td>
<td>5</td>
</tr>
<tr>
<td>John Coltrane</td>
<td>Blue Train</td>
<td>4</td>
</tr>
<tr>
<td>John Coltrane</td>
<td>Love Supreme</td>
<td>4</td>
</tr>
<tr>
<td>Louis Armstrong</td>
<td>Hot 5s and Hot 7s</td>
<td>3</td>
</tr>
<tr>
<td>John Coltrane</td>
<td>Ballads</td>
<td>3</td>
</tr>
<tr>
<td>Herbie Hancock</td>
<td>Maiden Voyage</td>
<td>3</td>
</tr>
<tr>
<td>J.J. Johnson &amp; Stan Getz</td>
<td>Live at the Opera House</td>
<td>3</td>
</tr>
<tr>
<td>Oliver Nelson</td>
<td>Blues and the Abstract Truth</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 4.29. Recommended Jazz Recordings of All Instruments
While they often agreed upon their teaching goals, the jazz trombone professors taught using methods often as individual as their students. For example, they might hope their students could perform a well-constructed solo over a blues after two years, but they might use different instructional tools and methods to achieve that result. This summary, however, presents some commonalities and generalizations of their collective ideas. It is organized according to the research questions presented earlier. When a number is shown with no alphabetic letter in parentheses, it represents a mean score from the compiled data presented earlier in Chapter 4.

Early stages of development

When did most college and university jazz trombone teachers learn how to improvise?

Most (77%) trombone professors in this study learned to improvise between 7th-12th grades.

What processes were used in learning how to improvise?

The teachers identified listening to records and playing along with them as the most important means (4.26) of learning to improvise in their personal growth. They also identified playing at jam sessions (3.50), learning from others the same age (3.10) and published materials (3.08) as having an impact on early stages of improvising.

Who influenced early development in the trombonists learning to play jazz?

Learning improvisation occurred on their own for many (M = 3.95), though others cited college (3.44) and published materials as important resources (3.08). A surprising result,
due to the high percentage of trombonists with musicians in the family (76%), family members had little impact on learning to improvise (M = 1.67).

*To what extent did the public schools aid in the development of the trombonists learning to play jazz?*

While 77% of those surveyed learned to improvise between 7th-12th grades, respondents did not identify the public schools as being particularly helpful (M=2.49) in their learning to improvise. The public schools did, however, provide a variety of jazz experiences. Fifty-three percent played in their middle school jazz ensembles and 86% performed in their high school ensembles, with 61% receiving improvising opportunities in a big band setting. Forty-one percent had combo experience during their high school years.

**Teaching**

*How do university jazz trombone teachers help their students to develop concepts of playing in jazz styles?*

Becoming acquainted with jazz styles, a priority cited as being especially important in the first and second years of jazz trombone lessons, was taught through a variety of means. Some teachers (n = 2) composed their own jazz etudes for students. Others had students play from existing materials, such as Snidero's *Jazz Conception* books or Gale's jazz etude books. Teachers recommended that students learn style through listening, transcribing, and learning repertoire by ear. Surprisingly, no one mentioned the importance of ensemble performance as a means of learning jazz style. This was most likely an oversight, due to completing the survey in a rapid fashion.

*What processes do university jazz trombone teachers use to teach their students to improvise?*

Teachers ranked listening and playing-along with recordings as an important means of learning to improvise at all levels (beginning: M=3.20; intermediate: M=3.24; and
advanced: M=3.48). Also quite important in the rankings was playing scales, licks and patterns (B: 3.36; I: 3.07; A: 3.45). Other methods included playing in a call-and-response fashion with others (B: 3.86; I: 4.21; A: 4.03), and transcription (B: 3.98; I: 4.19; A: 4.13).

In addition, the theoretical knowledge included playing patterns and arpeggios over chords. Teachers underlined the importance of students becoming overall trombonists a priority in lessons. More information is summarized below under the appropriate teaching sequence of learning. Results suggest that providing soloing opportunities such as combos for students and jam sessions could be especially helpful in the third and fourth years of collegiate jazz trombone study.

*How do university jazz trombone teachers foster a connection between the audiation process and being able to play what is heard on the trombone?*

Seventy-two percent of those surveyed used the process of singing and then playing lines to help make the connection between audiation and performance of lines. Others used transcription (48%) or imitation (46%) to aid in the process.

*What steps do jazz trombone teachers take in fostering melodic imagination in their students?*

Teachers stressed listening (4.89) as the most important means of developing melodic imagination. They also thought that learning a large body of tunes helped (4.06). Still viewed as viable means, composing tunes (4.06), playing in a call-and-response fashion with others (3.97), discussions on motivic development (3.95) and transcription (3.86) were other options.

*What is an appropriate teaching sequence for learning to improvise on trombone?*

Teaching sequence in this study related to the curricular succession of events that occur over the course of study. Teachers believed in implementing trombone technique and facility studies in first- and second- year lessons. They had students work on scales and patterns of increasing complexity throughout their four years. They stressed that
theoretical knowledge was important as well as developing the ear through listening and transcription. The first two years, standard progressions (ii-V7-I), and blues and rhythm changes forms were studied. Melodic imagination was developed through listening and learning tunes as well as through transcription.

The third and fourth years of lessons expanded students’ depth and complexity of theoretical knowledge, exploring altered chords and scales, making connections between harmonies and scale possibilities. During the later two years, teachers stressed the importance of learning standard jazz tunes and playing in “real-world” situations such as jam sessions, gigs, and sitting in with others.

Technical skills

*What rapid tonguing system(s) do trombonists advocate?*

The majority (69%) of trombone teachers personally used a variety of tonguing techniques for rapid passages. Most articulation choices were dependent upon the musical situation.

*What concepts do jazz trombonists consider when performing a ballad?*

For ballad performance, teachers recommended using a variety of approaches conceptually. Imitating either singers (70%) or other soloists (74%) rated the highest. Learning the lyrics (54%) was considered valuable also. Other methods included playing legato etudes and excerpts expressively.

*Do jazz trombonists consciously think about harmony as they perform?*

The trombone professors discussed the importance of their students’ theoretical knowledge. Teachers were asked to recommend what students should know after one to four years of jazz trombone lessons. They listed the study of theory at each level. The teachers suggested that the student should begin with basic study of major scales, their corresponding modes and chords. During the second year harmonic knowledge expanded to include other types of scales such as diminished and whole tone. Other chord progressions included ii-V7-I progressions and forms like the blues. The third year’s
theory ventured into extended chords and altered harmonies, scales, and chord-scale relationships. The fourth year included study of substitute chords and chord alterations. Interestingly, this finding confirms recommendations made by Moorman (1984).

*How important is transcribing in the development of improvisers?*

The trombonists personally did not believe transcribing had a great impact on their own personal development (M = 2.84). As teachers, however, transcription was viewed as somewhat important, though slightly more so for the beginning (3.98 ranked from 1 to 7) than for more advanced levels (intermediate: 4.19; advanced: 4.13).

*How did jazz trombonists work on training the ears?*

The teachers rated all given areas presented in the survey instrument highly. The most highly rated recommendations for ear training were imitating others (M = 4.63), classes in ear-training (4.54), singing (4.40) and transcribing (4.30).

*What are technical necessities a trombonist needs in order to be an effective jazz musician?*

Technical necessities as a whole were considered to be very important. Being rhythmically swinging (4.98), able to perform in all major and minor keys (4.96), imagining musical ideas (4.90), having a personal characteristic sound (4.81) and being a solid player in general (4.79) scored as high technical priorities to work on with students. However, becoming fluent in jazz styles (4.57), low and high ranges (4.47) and having a tonguing system that worked in rapid passages (4.47) were viewed as being important as well. Teachers recommended study of against-the-grain technique and doodle tonguing for their advanced students.
Conclusions

While the focus of this dissertation was on collegiate jazz trombone teaching and learning, the results presented herein could be applied to teachers and students other than those at the collegiate level. In addition, many of the teaching methods could apply to the teaching of jazz improvisation in general. These conclusions will encompass the opinions of when students should start to improvise, teaching methodologies, and the teaching of jazz styles, theory, transcription, and trombone playing technique.

It is interesting to note that teachers did not state that the public schools aided them much (M=2.36) in their first development as improvising musicians. Evidence from this study strongly supports the premise that most schools (5-12) are not successfully educating their students in playing jazz. Moreover, it is striking to note that the trombone teachers rated school music instruction in their own learning only slightly higher than they did the band camps and clinics, which was rated (M=1.93). Further the school’s role ranked 11th of 13 early influences. Clearly, these findings suggest that the teachers did not value their experiences from school (grades 5-12), though the fact that they were in school from 10-60 years ago must be taken into consideration.

The results of this study point to pre-college jazz education as an important factor for most aspiring jazz trombonists. This writer believes that, when students are first learning to improvise, they should ideally have a teacher with strong experience in jazz pedagogy. This underscores the importance of providing courses in jazz pedagogy for teachers, especially during their undergraduate coursework, as recommended by Kirkland (1996), Adderly (1999) and Payne (1973). These findings have clear curricular implications for undergraduate music teacher education programs.
The jazz trombone teachers were divided in their opinions on when students should start to improvise. As no consensus exists, it could provide a fruitful area for future study.

Also lacking in consensus, at this time, collegiate jazz trombone teaching consists of highly individualized approaches. In addition, however, findings from this study conclude that learning jazz trombone is developmental in nature. A more philosophical question arises from this: Should jazz teaching become “standardized”? The reason for this question stems from the fact that, while jazz musicians ground their playing in the rich traditions and heritage of the music, musicians still strive to make personal statements. In order to reach personal ideals musically, would teaching everyone in the same manner produce musical clones? It strikes this writer that, based on the findings here, stylistic similarities would likely occur. However, as students progressed and obtained mastery over the tools necessary for effective improvised solos, they would find their own musically divergent voices.

This project investigated how jazz trombonists teach their college students to improvise. Many of these methods would certainly apply to the teaching of jazz improvisation in general. The writer believes, based upon the findings, that developing aural concepts are the foundations of jazz study. Teachers must be of aware of this fact and realize that not all students will have the same aural readiness. Therefore, listening activities should occur not only in private trombone jazz study, but should begin much earlier, in grade school. The writer agrees with the findings that students will grow musically in both technique and improvisation by (1) improving aural conception through extensive listening; and (2) internalizing jazz solo language.

The ability to effectively perform distinct jazz styles directly reflects a clear aural conception of them. While students in the U.S. today hear jazz in television commercials, as movie soundtracks, and on the radio, not all students will have any history of
consciously listening to jazz. Because the necessity of listening to appropriate models was found here to be highly important, teachers should be required to acquire a knowledge of jazz styles in order to teach their students. Studies cited earlier (Adderly, Kirkland, Payne) illustrate that jazz study of any means is not currently required of music education majors. It is striking to note that jazz, an American music recognized internationally as an art music, is still not valued in its land of birth. This is clearly demonstrated by the value that collegiate music schools, the leaders of musicians and artistic musical taste and cultivation of this nation, still place upon jazz in the higher education music curriculum for all except jazz majors.

Teachers should investigate and acquire strategies for teaching jazz styles. For example, ever since jazz recordings have been readily available, transcription has been a method of learning to play jazz. Transcription should be used in order to show how to apply all the tools of creating an effective solo stylistically, rhythmically, melodically, and theoretically. Transcribing solos, then, can be used effectively in many areas and should be encouraged.

Interestingly, when asked for recommendations on albums all jazz musicians should own, with the exception of J.J. Johnson, no albums with trombonists as leaders were cited. The question arises, why are there few trombonists topping this list? Is it due to the large numbers of people playing saxophone and trumpet, and therefore the higher percentages of excellent musicians simply playing those instruments? Is it due to more professional or even scholastic opportunities available to people on these other instruments? Or, is it due to the fact that some recent musical innovators on trombone have as of yet to stand the test of time, as most albums listed by the teachers are 30+ years old? Perhaps if this question can be answered accurately, a stronger future for jazz trombonists in the professional music world can be forged.
Jazz history informs us that a mentoring climate among more experienced and less experienced jazz musicians has existed. McDaniel (1993) stated:

Music pedagogy was not a new phenomenon for pioneering Black musicians. It was part of the African oral continuum and, therefore, somewhat incomprehensible to those steeped in the traditional written and annotated pedagogy of Western music. Oral tradition, by definition, presumes a great amount of “teaching” in order to preserve and advance the culture. The jazz tradition was oral, reflecting its African-American music history of passing down songs and tunes from generation to generation, group to group, and person to person. (McDaniel, 1993, p. 119)

Teachers should recognize the existence and even importance of learning from peers, which can often be more effective and motivational than instruction coming from an authority figure. In order to promote peer learning, schools should consistently offer student combos and jam sessions, which emphasize improvisation over ensemble playing. The finding here seems obvious, and yet combos are not offered at all schools. If students are to learn to improvise, they must have live performing opportunities where they can employ and hone their skills.

Putting theoretical concepts into practice, a benefit of playing jazz, can be exploited by teachers of jazz at all levels of teaching and playing. Jazz teachers, then, should be able to discuss and teach their students basic chordal harmony. Teachers of standard college music theory classes should include jazz also, where, today, jazz, to my knowledge, is not usually discussed or analyzed unless it is specifically a jazz theory class.

Regarding technical necessities on trombone, teachers should insure that students are exposed to music that develops technical skills in all realms. These skills include playing rhythmically, in all keys, in many styles, and other areas listed previously in Chapter 4.
The main purpose for learning technique is to provide students with the tools and palettes of colors necessary so they can ultimately express themselves articulately on the trombone.

In view of the fact that teachers identified providing effective aural models of ballad performances as key to good ballad style conception, all teachers should identify soloists they feel would be good models for students. In addition, teachers should encourage playing lyrically in all styles as methods of improving ballad playing.

A growing amount of jazz materials are available for those who seek them. Play-along recordings, published in increasing numbers, should be used as valuable teaching tools. Because they are staples of many collegiate jazz trombone studios, aspiring jazz trombone teachers and students should familiarize themselves with books written by Snidero, Nightingale, Gale, and the play-along list of Aebersold.

Recommendations for Teachers and Students

Using the data submitted by the collegiate jazz trombone professors, some recommendations for teachers and students can be made. It is recommended that students be given the opportunity to play by ear and improvise freely before theoretical constructs are introduced, specifically during jr. high school years, when many of the instructors learned to improvise. This supports recommendations made by MENC in *National Standards for Arts Education*. In order to learn to play jazz styles, listening, imitating, transcribing, and performing in jazz ensembles is highly suggested, as well as attending live performances. For those who study privately, playing jazz etudes and duets with their teachers can be valuable.

The collegiate trombone professors recommended that their students should work to become overall trombonists, working on all technical and musical aspects of playing. As all technical skills except for circular breathing and multiphonics were viewed as highly
important for students to learn, it would be advisable for teachers to set up a syllabus to include all areas of technique. This should include mute usages and musical situations that require students to expand harmonic and stylistic knowledge in a gradual, building process of complexity and harmonic sophistication, also recommended by teachers as what students should know after four years of jazz trombone study. Teachers advocated nurturing an environment that allows for mistakes and exploration while still providing aural goals and incentives for learning. Students should work to develop their ears and theoretical knowledge through classes, singing and transcription. Teachers and students should employ play-along series as aids to learning jazz literature. Students should be reminded that playing music is about communication and emotion. Other advice from the professors suggested that students should, above all, listen and practice.

As students progress, grouping students into combos or levels for jam sessions could create a peer-learning environment that is appropriate for each person’s improvisational abilities and educational needs. In addition, giving students a need to practice by assigning specific tasks for performance situations can be highly motivational and aid in their progress as improvising jazz trombonists. Related to the previous statement, it is further recommended that jazz ensemble instructors create solo opportunities for trombonists by opening up solo sections in pieces to include all musicians. In order to give all students an opportunity to learn the art of improvisation, students must do just that – improvise.

Using the Internet as a tool to conduct survey research is a fairly recent occurrence. For future reference, a comparison was made between response rates of those who received mail questionnaires and e-mail questionnaires. Of the 94 mailed questionnaires, 29 responded. That yielded a 31% return rate of both eligible and ineligible participants. Of the remaining 283 e-mail questionnaires, 77 responded, yielding a 27% return rate. In this instance, the mailed version yielded slightly better (4%) returns than the e-mailed
version. This may have been due to a variety of reasons: the abundance of “spam” or junk e-mail, the ease of deleting messages without reading the contents, or the length of the questionnaire. Those doing future e-mail surveys might consider reducing the length of the survey instrument for better response rates.

Recommendations for future study

As jazz education is still a fairly young field of study at this time (2003), there are many areas yet to research. The following is a list of recommendations derived from the findings of this study:

1. The same study for other traditional jazz instruments would prove to be an interesting comparison.
2. Study the effects of undergraduate collegiate jazz study and pedagogy on ability to effectively teach jazz ensemble compared to recent graduates with no required coursework.
3. Explore ideal times in achievement regarding when jazz improvisation should start.

One logical line of research includes isolating and exploring specific methodologies of teaching improvisation and their effectiveness in helping others to learn to play jazz. For example,

4. Isolate the effects of structured combo playing or jam sessions and their effects on improvisational progress.
5. Identify and explore student issues and concerns as they learn to improvise, and, from that, devise and test methods to aid students in those identified points of difficulty.
(6) Explore standardized versus individualized instruction on performance achievement and “personal” musicianship in improvised solos.

(7) Examine the effects of call-and-response playing on improvisational skill.

(8) Test the effects of vocalizing on playing jazz style for instrumentalists.

(9) Study qualitatively the mentoring climate between novice and more experienced jazz students.

(10) As a large portion (67%) of the jazz trombone professors included composition in their studies, the effects of composition study on improvisation achievement could be considered.

Not related to the study of jazz, but a question that arose from this study, exploration into response rates for e-mail surveys is warranted at this time.
Jazz Trombone Survey

If you have Internet access, this survey is faster to complete online at www.jgendrich.com. Thank you for your help in completing this survey! Your input will help me and others understand jazz improvisation teaching on the trombone. Given the small number of jazz trombone teachers nationally, your response is important. Please answer the questions candidly. The survey takes approximately 20 minutes to complete. All of your answers will be kept confidential. The information gathered here will be compiled into the dissertation data chapters. Any specific comments you make will be identified with your respondent number. Below is a consent statement.

By checking the box below, you consent to participate voluntarily in this study. Furthermore, if you would like to withdraw from or discontinue the study at any time, you are free to do so. You are not required to answer any questions you do not wish to answer.

I consent to the above:  

If you wish to receive the findings of this survey, please check the box here:

For information or correspondence, please contact me as follows:

Julie Gendrich
Music Department
PO Box 223
Institute, WV 25112
(304) 766-3190 office
tobeortobop@hotmail.com

Thanks again!
Please continue.

Do you now or have you ever taught trombonists to improvise?

[] Yes. If you answered “Yes,” please continue with the survey.
[] No. If you answered “No,” please place survey in the envelope provided and mail. Thanks for your assistance.

Do you play trombone?

[] Yes. If you answered “Yes,” please continue with the survey.
[] No. If you answered “No,” please place survey in the envelope provided and mail. Thanks!
Part I. Demographics & Personal Experience

How many years have you been playing trombone?


Did you start on trombone, or did you begin on something else?

[] I began on trombone.
[] I began on something else.

If you started on something else, what instrument was it?


Are other members of your family musicians?

[] Yes
[] No

If the above answer is “yes,” what do they play?


Do you play any rhythm section instruments? If so, which ones?

[] No.  [] piano  [] bass  [] drums

[] guitar  [] auxiliary percussion  [] vibes

What instruments do you play most? (Please check all that apply.)

[] tenor trombone  [] bass trombone
[] valve trombone  [] alto trombone
[] euphonium  [] tuba

If you play tenor trombone, what make(s) and model(s) do you use? Please include mouthpieces.


If you play bass trombone, what make(s) and model(s) do you use? Please include mouthpieces.
If you play anything else, please list the instrument or instruments with make, model and mouthpiece below.

When did you first start improvising on trombone?

- [ ] in grade school (K-6)
- [ ] in jr. high school (7-8)
- [ ] in high school (9-12)
- [ ] age 19-24
- [ ] age 25-30
- [ ] 31+

How did you first learn how to improvise? On a scale of 1 to 5, please evaluate how much of a role each of the following played in your early stages of improvising on trombone.

1 = not at all
2 = low
3 = neutral
4 = moderate
5 = high

I learned on my own (self-taught).

1 2 3 4 5

I was taught how in school, grades 5-12.

1 2 3 4 5

I learned how at band camp.

1 2 3 4 5

I learned how at clinics and workshops.

1 2 3 4 5

I learned from others my age.

1 2 3 4 5
I learned with the help of books and other published materials.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

I learned from listening to records and playing along with them.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

I learned from transcribing solos

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

I learned from professional musicians helping me in person (not in a formal teaching setting).

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

I learned how in college.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

I learned from those in my family.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

I learned while playing at jam sessions.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

I learned sitting in at other people’s gigs.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
0 & 0 & 0 & 0 & 0 \\
\end{array}
\]
On a scale of 1 to 5, how important was transcribing solos in your development as an improviser?

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On a scale of 1 to 5, to what extent did your school system (grades K-12) help you in learning to play jazz?

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Did you play in your school’s jazz ensemble or “stage band” during middle school/jr. high school?

[ ] Yes  [ ] No  [ ] No, our school did not have one.

Did you play in your school’s jazz ensemble during high school?

[ ] Yes  [ ] No  [ ] No, our school did not have one.

If you answered “yes” to the above question, which of the following experiences did you have in your high school ensemble? Select all that apply.

[ ] Lead trombone player  
[ ] Section player  
[ ] Bass trombonist  
[ ] Improvising jazz player in a big band  
[ ] Small group/Combo playing

Have you ever taken classes in composition?

[ ] Yes  [ ] No

If the above answer is “yes,” where did you have these composition classes? Please mark all that apply.

[ ] elementary school, grades K-5  
[ ] middle school, 6-8  
[ ] high school, 9-12  
[ ] community music school  
[ ] college  
[ ] other (please list:) ________________________________
Did you attend college?

[ ] Yes  [ ] No

If you answered “yes,” what was your major? Check all that apply.

[ ] Jazz Studies
[ ] Trombone Performance
[ ] Music Education
[ ] Theory and Composition
[ ] Commercial Music
[ ] Music Technology
[ ] Musicology/Music History
[ ] Ethnomusicology
[ ] Other (Please explain:)

What was your emphasis of study during college? For example, you might have majored in Trombone Performance with an emphasis in Jazz Studies. Please select all that apply.

[ ] Jazz Studies
[ ] Trombone Performance
[ ] Music Education
[ ] Theory and Composition
[ ] Commercial Music
[ ] Music Technology
[ ] Musicology/Music History
[ ] Ethnomusicology
[ ] Other (Please explain:)

If you attended college, which of the following music experiences did you have while in school there? Please check all that apply.

[ ] Lead trombone player in big band
[ ] Section player in big band
[ ] Bass trombonist in big band
[ ] Improvising jazz player in big band
[ ] Small group/Combo playing

What styles of music have you played professionally? Please select all that apply.

[ ] classical  [ ] ragtime  [ ] studio music
[ ] blues  [ ] big band  [ ] traditional jazz
[ ] small group modern jazz  [ ] musicals
[ ] ska  [ ] rock  [ ] funk or soul

[ ] I think I’ve played in just about everything a trombonist does.
Have you ever toured as a jazz musician?

[] Yes  [] No

In what capacities have you performed as a jazz musician professionally?

[] Lead trombone player in big band
[] Section player in big band
[] Bass trombonist in big band
[] Improvising jazz player in big band
[] Small group/Combo playing
[] Featured solo artist

Do you have perfect pitch?

[] Yes
[] No
[] No, but I have relative pitch.

The following two questions pertain to the ease you have in memorizing tunes:

Do you have a photographic memory? (the ability to “see” written music in your head that you have viewed only once)

[] Yes  [] No

Do you have a phonographic memory? (the ability to remember exactly what you heard after one hearing)

[] Yes  [] No
Part II – Teaching

How many years have you been teaching others to play jazz trombone?

[] 1-5
[] 6-10
[] 11-15
[] 16-20
[] 21-25
[] 26-30
[] 31+

How many years have you been teaching jazz trombone in your present school?

[] 1-5
[] 6-10
[] 11-15
[] 16-20
[] 21-25
[] 26-30
[] 31+

How many jazz trombone students do you currently have?

[] 1-5
[] 6-10
[] 11-15
[] 16-20
[] 21-25
[] 26-30
[] 31+

Does your school have combos for students?

[] Yes  [] No  [] I don’t know.

On a scale from 1 to 5, how important is combo playing in contributing to your students’ improvisational progress?

[] 1. not at all
[] 2. low
[] 3. neutral
[] 4. moderate
[] 5. high
Do your students participate in jam sessions nearby?

[ ] Yes  [ ] No  [ ] I don’t know.

In what music groups do your students participate? Please mark all that apply.

[ ] concert band/wind ensemble  [ ] orchestra  [ ] chamber music
[ ] marching band  [ ] blues band  [ ] big band
[ ] jazz combo  [ ] traditional (New Orleans) jazz group
[ ] funk or soul band  [ ] rock band  [ ] musicals

[ ] They participate in most kinds of groups that have trombones.

Ideally, at what point in a student’s development on trombone do you think he or she should start to improvise?

[ ] Immediately upon beginning.
[ ] After they have established the basics of embouchure, tone, and learned a few notes.
[ ] I think desire is the only limiting factor of when to start.
[ ] After students have learned all of their major scales.
[ ] Other (Please explain:)

What methods do you use in teaching jazz improvisation to college students who have command over the trombone, but who are beginning-level improvisers? Please rank the following items in terms of importance from 1-7.

_____ I teach with the help of books.
_____ I have students listen to recordings and play along with them.
_____ I have students transcribe solos.
_____ I assign scales, licks, and patterns.
_____ My students improvise playing in a call-and-response fashion with me.
_____ I have students compose tunes over chord progressions they are studying.
_____ Other (please explain:)
What methods do you use in teaching jazz improvisation to college students who are intermediate-level improvisers? Please rank the following items in terms of importance from 1-7.

_____ I teach with the help of books.

_____ I have students listen to recordings and play along with them.

_____ I have students transcribe solos.

_____ I assign scales, licks, and patterns.

_____ My students improvise playing in a call-and-response fashion with me.

_____ I have students compose tunes over chord progressions they are studying.

_____ Other (please explain):

What methods do you employ in teaching jazz improvisation to your advanced-level college trombone students? Please rank the following items from 1 to 7 in importance.

_____ I teach with the help of books.

_____ I have students listen to recordings and play along with them.

_____ I have students transcribe solos.

_____ I assign scales, licks, and patterns.

_____ My students improvise playing in a call-and-response fashion with me.

_____ I have students compose tunes over chord progressions they are studying.

_____ Other (please explain):

Related to the above question, please list below the specific beginning solos you have students transcribe and books/music you have them play:

Solos:

Books/Music:
Related to the above question, please list below the specific intermediate-level solos you have students transcribe and books/music you have them play:

Solos:

Books/Music:

Related to the above question, please list below the specific advanced-level solos you have students transcribe and books/music you have them play:

Solos:

Books/Music:

How do you teach beginning-level college jazz students to memorize tunes? Please select all that apply.

- I have them practice changes on the piano.
- I have them play roots, thirds, fifths, etc. of tunes to learn them.
- I have them listen and transcribe solos of tunes they wish to learn.
- There is no substitution for repetition.
- I have them sing what they wish to learn, and then play it.
- Imitate others.
- Other (Please describe below:)

For students who are at the intermediate and advanced levels of improvisation, how do you suggest they work to memorize tunes? Please describe below:

How do you teach beginning-level college students various aspects of the “jazz language”?

- I have them listen and transcribe solos of tunes they wish to learn.
- I have them sing what they wish to learn, and then play it on trombone.
- Imitate others.
- Other (Please describe below:)

105
For college students who play at intermediate and advanced levels, how do you recommend they learn to play in a ballad style? (Select all that apply.)

- I suggest they learn ballads vocally, including the words.
- Imitate singers on trombone.
- Imitate soloists they enjoy playing ballads.
- Other (please explain:)

As a jazz trombone teacher, to what extent do you think each of the following contributes to the development of melodic imagination in your students? Please rate each from 1 to 5.

1 = not at all
2 = low
3 = neutral
4 = moderate
5 = high

Solo Transcription

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Listening

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Writing Tunes

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Discussing motivic development

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Learning a large body of tunes

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Playing in a call-and-response fashion with others

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For the following four questions, please answer them considering college students who are average entering freshman trombonists who have played in their high school jazz bands, but who have very limited improvisational experience when starting to study with you.

After one year of taking jazz trombone lessons with you, what do you hope your students will be able to play and hear as jazz trombonists? Please answer freely below:

After two years of taking jazz trombone lessons with you, what do you hope your students will be able to play and hear as jazz trombonists? Please answer freely below:

After three years of taking jazz trombone lessons with you, what do you hope your students will be able to play and hear as jazz trombonists? Please answer freely below:

After four years of taking jazz trombone lessons with you, what do you hope your students will be able to play and hear as jazz trombonists? Please answer freely below:

Part III – Technical Skills
An improvising jazz trombonist has many technical demands. How important do you think it is for your jazz trombone students to develop each item listed below? Please rate each from 1 to 5 in terms of importance.

1 = not at all  
2 = low  
3 = neutral  
4 = moderate  
5 = high

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<tr>
<th>Item</th>
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<tr>
<td>Able to play in all keys, major and minor.</td>
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<tr>
<td>Has a tonguing system that allows him or her to play quickly.</td>
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<tr>
<td>Has the ability to imagine musical ideas.</td>
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<tr>
<td>Has the ability to play imagined ideas on the trombone.</td>
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<tr>
<td>Has the ability to play many jazz styles in written music.</td>
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<tr>
<td>Can improvise in different jazz styles.</td>
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<tr>
<td>Can circular breathe.</td>
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<td>Can use multiphonics.</td>
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1 = not at all
Can play in a rhythmically swinging manner.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

Can adapt vibrato according to the musical situation.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

Is a capable section player.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

Can solo using a plunger mute.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

Has a personal, characteristically good sound.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

Knows a large number of standard jazz tunes by heart.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

Has the ability to play high and low ranges easily.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

Is an all-around solid trombone player.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

Writes original tunes.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

1 = not at all
What type of rapid tonguing system do you personally use when playing rapid passages?
[] I single tongue everything.
[] I primarily double or triple tongue.
[] I primarily doodle tongue.
[] I vary it depending on the musical situation.

How important do you think the following items are in helping your students work on ear training? Please rate each in regard to importance on a scale of 1 to 5.

Classes in ear training.

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Transcribing.

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Imitating others.

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Singing.

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Related to the previous question, how do you help students to make the connection between what they hear internally to playing their ideas on the trombone?

[] I don’t address it. I leave it up to the student to discover this.
[] I have them sing and then play lines to aid in this process.
[] I use transcription to work on this.
[] I have them imitate me
Please list five jazz trombonists you would recommend your students hear to model excellent playing:

1. 
2. 
3. 
4. 
5. 

Please list five recordings that you think effectively demonstrate jazz trombone styles:

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<tr>
<th>Trombonist</th>
<th>Album title</th>
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Please list five recordings you think all jazz musicians should have in their collections (not necessarily trombonists):

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<tr>
<th>Artist</th>
<th>Album title</th>
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Do you have any other advice that you think would be helpful for either the jazz teacher or jazz trombone student? Please include below:

Thank you so much for your help! I am very interested and excited in what you have to share, as I am sure others will be.

Please place the questionnaire in the provided envelope and mail by Nov 1. If you discover it is past this date, please send it anyhow. Thank you!
APPENDIX B

PILOT-TEST RESPONSE FORM
PILOT-TEST RESPONSE FORM

Thank you for taking the time to help improve this survey. Your feedback is very important!

Please provide the following information.

Name ________________________________
e-mail address: _______________________
phone number (in case there is a question): _______________________
Major: ______________________________

Time you began survey: __________________ Time you ended survey: __________________

Did you encounter any difficulties in getting to the survey online?

Were all instructions clear?

Did you have any difficulties in completing the survey?

Do you think all items validly pertained to the topic of teaching and playing jazz trombone?  Yes  No - Please elaborate below.

___________________________________________________________________________________

___________________________________________________________________________________

___________________________________________________________________________________
Were any items or questions confusing?

___________________________________________________________________________________

___________________________________________________________________________________

___________________________________________________________________________________

Do you have any other thoughts on how this might be improved?

___________________________________________________________________________________

___________________________________________________________________________________

___________________________________________________________________________________

Thank you!
APPENDIX C

RECRUITING SCRIPTS
A1) E-mail Recruitment Script:

Dear Jazz Trombone Professor:
Tomorrow you will be receiving an e-mail survey about teaching jazz trombonists. Would you be so kind as to take a few minutes to complete the e-mail form? (No stamps required!)

You are part of a very small, elite number of jazz trombonists who teach at the college level, so your feedback holds great impact. The survey is aiming to discover if there are common practices among jazz trombone teachers regarding their methods of teaching, sequencing, and tools. Hopefully, the results will help music educators improve their methods of teaching jazz.

Would you be so kind to help a fellow trombonist trying to finish a degree?

Thanks kindly for your help!

Julie Gendrich
Ohio State University

A2) Dear Jazz Trombone Professor:
It looks like you’ve been busy. Would you take a moment to complete the jazz trombone survey linked below? You are part of a very small group of expert jazz trombone teachers, so your input is important!

Thank you so much for your help!

Sincerely,

Julie Gendrich
Ohio State University
B) Telephone Script

May I speak to _____________________ (jazz trombone professor)?
Thank you. This is Julie Gendrich calling. I am doing some research about jazz trombone playing through Ohio State, and was wondering if you might have some time to answer some survey questions?

Yes? Thank you so much! Before I can ask the questions, may I have your consent to use your answers with the understanding that your identity will remain anonymous?

Yes? Thank you. One last item and then we can begin, you do not have to answer any question you do not wish to, and if you feel uncomfortable we can stop any time you say so. Okay?

Thank you!

Just a little background information about you to begin. (Begin survey form.)

After survey is over, “Thanks so much for taking the time to help. I really appreciate it!”
APPENDIX D

OTHER COMMENTS ON METHODS OF TEACHING JAZZ IMPROVISATION
OTHER COMMENTS ON METHODS OF TEACHING JAZZ IMPROVISATION

Beginning Methods: Other Comments

1. with the help of play-along recordings

2. blues

3. I have students practice improvisation while placing certain constraints on their improvising (i.e., use lots of space, play only chord tones, improvise over scales, use only long notes, etc.). These constraints can be broken down into *what* to play, *when* to play, and *how* to play.

4. Aebersold "Play-along" CDs

5. I have students compose "study lines" which consist of connected scale and chord lines through the chord changes of a tune. This activity follows playing through the roots and fifths of chords and composing lines of "guide tones" based on the 3rds and 7ths of chords. All of this precedes the composition of an original melody referred to above in the survey.

6. that pretty much covers it.

7. I also have my students transcribe their scatted solos.

8. In general, the students that I teach at UW-Whitewater are Music Ed. students who don't have the time in their schedules to pursue the jazz language at a serious level. I do, however, have some heroic students from time-to-time that rise above the degree and give it a go. Therefore, my answers to all of your jazz pedagogy questions are with those heroes in mind!

9. Aebersold play-along CDs

10. Memorization of transcribed solos. Transposition of Licks and patterns. Improvisation practice w/Band in a Box software.

11. The students (particularly at the college level) should have a good understanding of harmony, i.e. piano voicings, voice leading, etc. This correlates immediately to their own understanding of what they're trying to play (the language of improvisation) on the trombone. Rhythm (understanding of the drums) is vital, as well.

12. We work on jazz tunes, using whatever methods seem appropriate for improvising with those tunes.

13. free improvisation with no right or wrong.

14. I have them memorize tunes along with the changes.

15. Play the blues well --tis the fountain.

16. I coach them working with changes they're playing in big band or combo.
17. Scale, arpeggio exercises, compositions scales, etc.

18. Aebersold play-alongs

19. 1) Play simple tunes in many keys; maybe all keys. Then faster!
2) Books to help with the theory.
3) Piano to help with the auditory part, the sonorities.
4) Scales in jazz rhythms, licks, patterns, great.
5) A great deal of listening: but only a few seem able to play along.
6) Some call and response.
7) Transcriptions, sometimes, but my students usually find this too tedious: they are wrong of course, but few take up on it.
8) Writing out “improvised” solos does surely help them to get the hang of it all.

20. (a) All my students are required to sing along with recorded solos before transcribing them or even if they never transcribe them. They are required to sing their own improvised solos as well. Singing is the most important step in attaining lyricism in improvisation, just as so many classical teachers and students sing passages in order to internalize them.

(b) There is a phobia about wrong notes: not just in new improvisers but even in seasoned ones. I require all my students to play and explore all the “wrong” notes. For example, just yesterday my most advanced student sounded very confined while playing over a ballad because he was restricting himself to the notes that fit the changes: His solo was bland, predictable, and without emotion. I had him play legato quarter-notes ascending in half-steps, then eventually down, listening to and making all the odd pitches resolve beautifully. When he next soloed, he was able to explore the “tasty,” dissonant notes that are so expressive in any musical genre.

21. Aebersold’s play alongs

22. Modal type playing gets a student’s head off the changes and limits note choice so they learn to control what they play. Aebersold Vol. 1 is a must! Vol. 50 is also very good.

22. I comp. & they play: 2. I write etudes (jazz solos)

24. These are all equally important.

Intermediate Methods: Other Comments

1. with the help of play-along recordings

2. blues

3. I have students practice improvisation while placing certain constraints on their improvising (i.e., use lots of space, play only chord tones, improvise over scales, use only long notes, etc.). These constraints can be broken down into *what* to play, *when* to play, and *how* to play. You can make these exercises as easy or as hard as needed for the level of the student.

4. Aebersold “Play-along” CDs
5. I also have my students transcribe their scatted solos.

6. Aebersold CDs

7. Memorization of transcribed solos. Transposition of Licks and patterns. Improvisation practice w/Band in a Box software.

8. Same as above: Understanding the piano, bass and drums... functional harmony and rhythmic acumen.

9. We work on jazz tunes, using whatever methods seem appropriate for improvising with those tunes.

10. n/a

11. Memorize tunes

12. Play the blues all day · tis the fountain: greasy/slow/12/8/med/funky/shuffle/bop/all variations: all keys.

13. Scale, arpeggio exercises, composit scales, etc.

14. Aebersolds

15. Same order as previous question [see #19 above]. Adding in more and more Aebersolds.

16. Same [as #20 above] (The material gets more advanced, but the methods are timeless.)

17. Aebersolds

18. Play blues progression starting with 3 note then expand. i.e. 1, b3, b7, add 5 or 4 then #4.

19. I comp. they play. 3 · Jazz etudes.

20. These are all equally important.

**Advanced Methods: Other Comments**

1. with the help of play-along recordings

2. Blues

3. I have students practice improvisation while placing certain constraints on their improvising (i.e., use lots of space, play only chord tones, improvise over scales, use only long notes, etc.). These constraints can be broken down into *what* to play, *when* to play, and *how* to play.

4. Aebersold "Play-along" CDs.
5. I also have my students transcribe their scatted solos.

6. I’ve never had the opportunity to teach an ‘advanced-level’ trombonist jazz improv.

7. Aebersold CDs

8. Memorization of transcribed solos. Transposition of Licks and patterns. Improvisation practice w/Band in a Box software

9. We work on jazz tunes, using whatever methods seem appropriate for improvising with those tunes.

10. n/a

11. Memorize tunes.

12. Play more blues in all keys and keep it simple.

13. scales, arpeggio exercises, composit scales, etc.

14. Aebersolds

15. Same order as above [#20 in beginning comments].

16. Play what you hear. Whatever you play, play it in time for all levels.

17. no advanced level students

18. Aebersolds/combo work


20. I verbally point out inaccurate, artificial and ineffective elements in students’ improv and recommend ways to avoid them. 2 · Jazz solo etudes.

21. These are all equally important.
APPENDIX E

SPECIFIC COMMENTS ON BEGINNING SOLOS FOR COLLEGIATE JAZZ TROMBONISTS
SPECIFIC COMMENTS ON BEGINNING SOLOS FOR COLLEGIATE JAZZ TROMBONISTS

1. I don't assign solos to transcribe: I have the student find their own solo. If the student really enjoys the solo it will have a stronger impact than an assigned solo.

2. J.J. Johnson - Satin Doll, Anything by Vic Dickenson, Lawrence Brown, Benny Green

3. various

4. For trombonists at all levels, I use essentially the same material. However, I customize it to that student's level of development. I feel it is very important to be teaching the jazz language at all levels. Therefore, here are my most often used resources: Recordings: Trombone: J.J. Johnson, Slide Hampton, Curtis Fuller, and Carl Fontana recordings. Saxophone recordings for trombonists: Hank Mobley, Dexter Gordon, (Coltrane for advanced).

5. J.J. Johnson solos, Blues, So What

6. n/a

7. J.J. Johnson: Blue Trombone


9. Miles Davis - "All Blues" album

10. various Miles Davis solos seem to work well.


12. I'm not big into transcribing.

13. Miles Davis "So What" J.J. Johnson, "Old Devil Moon"

14. I don't assign a particular solo for my students to transcribe. Instead, during lessons we spend time listening together, and then I loan them the recordings and encourage them to choose the solo they'd like to lift. It's important to get them to buy into the process and having a choice seems to work well.

15. Horace Silver, J.J., for example.

16. Freddie Hubbard's solo off of Herbie Hancock "Takin' Off" Kenny Garrett's solos on "Mack the Knife" and Blues with Woody Shaw, Freddie Hubbard (forgot name).

17. Their choices. Should be players they might be able to emulate, not the burning virtuoso solos beyond their technique.

18. J.J. Johnson, Bob Brookmeyer
19. J.J. Johnson and many others.

20. Essential styles, Book One

21. Various solos on recordings by J.J. Johnson, Kai Winding

22. Pick a medium-swing trombonist · let them choose. For ex. J.J. "Stella by Starlight" Curtis Fuller. Carl Fontana · "Hey, There" "Beautiful Friendship."

23. I have them bring in a solo they like.


25. My students each take 4 semesters of Jazz Ear Training. They are required to transcribe 4 solos per semester.

26. No hard and fast · some Kid Ory, some Jack Teagarden · early 30s swing (8-16 bar solos).

27. Miles solos

28. I just teach them in Band class · no private students.

29. Their choice

30. I let them choose.

31. Blue Bossa·JJ Johnson·We'll Be Together Again
   Satin Doll·JJ·Trombone Master
   See See Rider·JJ·Standards·Live At the Village Vanguard
   You Stepped Out Of A Dream·JJ·Same CD
   Laura·JJ·The Trombone Master
   Straight, No Chaser·Miles Davis·Milestones
   Someday My Prince Will Come·Hank Mobley's solo from Miles CD
   Blue Trombone·JJ
   Solar·Slide Hampton·Roots
   Old Devil Moon·JJ·Eminent JJ, Volume II
   Our Love Is Here To Stay·JJ·Dial JJ5
   So What·JJ·JJ Johnson with Big Band/Also called Say When
   Lady Bird·Chet Baker·Chet Baker in Milan
   Autumn Leaves·Chet Baker·She Was Too Good To Me
   Tangerine·same CD
   Tangerine·Gene Ammons·Jug
   UMMG·Joe Henderson·The Music of Billy Strayhorn
   Nutville·JJ·Cape Verdean Blues·Horace Silver
   S' Wonderful·Eddie Harris·The In Sound
   Moon Alley·John Fedchock·Hit The Bricks
   A Beautiful Friendship·Carl Fontana·The Hanna/Fontana Band
   The Girl From Ipanema·Carl Fontana and Bobby Shew·Heavyweights
I'm Gettin' Sentimental Over You·Tom Garling·Maynard Ferguson
Presents·Tom Garling
Whisper Not, The Song Is You, and I'm Old Fashioned·Mark
Nightingale·Destiny
APPENDIX F
SPECIFIC COMMENTS ON BEGINNING COLLEGIATE JAZZ TROMBONE
BOOKS AND MUSIC
SPECIFIC COMMENTS ON BEGINNING COLLEGIATE JAZZ TROMBONE
BOOKS AND MUSIC

1. I utilize the Jamey Aebersold play-a-long series and Band-in-a-Box (computer rhythm section) in my teaching. I recommend, but don't require, students to obtain a copy of Hal Crook's *How to Improvise*.

2. Aebersold #54, 42, 47, Dan Haerle: *Scales for Jazz Improvisation*, The Bop Shop · DiBlasio & Weist


4. Pearson Jazz Ensemble Method

5. I start with Aebersold play-along recordings starting with all major scales/chords (Vol. 5 can't think of the title at the moment), then minor (dorian) scales using "Maiden Voyage", then dominant scales (any blues tune) then the ii-V-I patterns Vol. 3 Aebersold using the tune "All the Things You Are."

6. I use my book, *The Mystic Chord* and also the *Omnibook* no specific transcribed solos other than the *Omnibook* · Something they pick.

7. Aebersolds 1, 2, 48, 54, among others.

8. Jamey Aebersold · *Maiden Voyage*, *Killer Joe*, *Blues*

9. For all trombonists at all levels, I use essentially the same material. However, I customize it to that student's level of development. I feel it is very important to be teaching the jazz language at all levels. Texts: *David Baker: Practicing Jazz, A Creative Approach*, Jerry Coker: *Elements of Jazz*, Bob McChesney: *Doodle Studies and Etudes for Trombone*, J.J. Johnson: *Exercises and Etudes for Trombone*, Jim Snidero: *The Jazz Conception*.

10. Aebersold Vols. 1, 2; Coker *Patterns for Jazz*

11. I have used the Willie Thomas · *Jazz Anyone* series.

12. n/a

13. *Patterns for Improvisation* · Vol. I by Frank Mantooth; *Jazz Conception* · *Easy* by Jim Snidero.


15. Jamey Aebersold, Vol. 1 & 54

16. *Jazz Conception* · Jim Snidero; Jamey Aebersold Play-Along; Jazz Etudes · Jack Gale: George Roberts Play-Along.

17. We look at some transcription books.

128
18. “A Train,” “Satin Doll”

19. Aebersolds

20. Aebersold vol. 24, *Blues in All Keys,* "All the Things You Are"

21. Arban's, Rochut, Aebersold Vol. 1 - 125 (peruse for good cuts · about 1/2 are crap!)

22. *The Jazz Piano Book* by Mark Levine

23. “C Jam Blues,” “Killer Joe”

24. I use the Jamey Aebersold series.

25. Schneidman *- 1001 Jazz Licks*; David Baker's *Jazz Styles and Analysis: Trombone*; Lipsius *- Reading Key Jazz Rhythms*

26. Aebersold volumes 1, 3, 4, 5, 11, 16, 24

27. Aebersold vol. 54, *Easy Jazz Conception*

28. Raph *- Dance Band Reading*; Snidero

29. Jamey Aebersold, Blues scales

30. Aebersold Vols. I, III, 21

31. Jazz & Blues Play-along solos for trombone

32. *Jazz Etudes* by Jack Gale (Musicians Pub); Tommy Pedersen *Jazz Duets*; *Range Building on Trombone* · T. Ervin

33. Aebersold Books and CDs

34. *Scales for Improvisation* by Dan Haerle; ii-V7-I Jamey Aebersold; *Payin' Dues, Jam Session*


36. Haerle *- Scales for Jazz Improvisation*; Coker *- Patterns for Jazz*; Aebersold

37. Creative Jazz Improvisation

38. All the Aebersolds & my own book, *Jazz Exercises and Etudes*

39. David Baker *- Bass Clef Expressions and Explorations,* ii-V7-I patterns in all 12 keys; Ramon Ricker – *The Developing Improviser,* Jim Snidero – *Jazz Conception*
APPENDIX G

SPECIFIC COMMENTS ON

INTERMEDIATE COLLEGIATE JAZZ TROMBONE SOLOS
SPECIFIC COMMENTS ON INTERMEDIATE COLLEGIATE JAZZ TROMBONE SOLOS

1. I don't assign solos to transcribe; I have the student find their own solo. If the student really enjoys the solo it will have a stronger impact than an assigned solo.

2. Anything more up by J.J. Johnson

3. Various

4. For all trombonists at all levels, I use essentially the same material. However, I customize it to that student's level of development. I feel it is very important to be teaching the jazz language at all levels. Therefore, here are my most often used resources:

   Recordings:
   - Trombone: J.J. Johnson, Slide Hampton, Curtis Fuller, and Carl Fontana recordings.
   - Saxophone recordings for trombonists: Hank Mobley, Dexter Gordon, (Coltrane for advanced).

5. n/a


7. J.J. Johnson solos at moderate tempos

8. It depends on the individual student.

9. n/a

10. see above [I'm not big into transcribing]

11. same as above [I don't assign a particular solo for my students to transcribe. Instead, during lessons we spend time listening together, and then I loan them the recordings and encourage them to choose the solo they'd like to lift. It's important to get them to buy into the process and having a choice seems to work well.]

12. J.J. solos

13. Solos by Cannonball, Kenny Dorham, for example

14. Tom Harrell · variety: Chet Baker · variety

15. Their choices

16. J.J. Johnson solos, C. Fuller solos

17. Similar [J.J. Johnson and many others]

18. Rod McConnell solos [probably Rob McConnell]

19. Recorded solos by J.J. Johnson, Slide Hampton
20. Frank Rosolino - *Free for All, Turn Me Loose, Fond Memories of*, Michael Brecker solos

21. I have them bring in a solo they like.

22. My students each take 4 semesters of Jazz Ear Training. They are required to transcribe 4 solos per semester

23. No specific solos - depends on the student - but solos by Kai Winding/J.J. Johnson, Jack Teagarden, Urbie Green, etc. Clifford Brown for melodic ideas

24. Slide's solos

25. Whatever we are working on.
APPENDIX H

SPECIFIC COMMENTS ON INTERMEDIATE COLLEGIATE JAZZ TROMBONE

BOOKS AND MUSIC
SPECIFIC COMMENTS ON 
INTERMEDIATE COLLEGIATE JAZZ TROMBONE 
BOOKS AND MUSIC

1. Aebersold #23, 25, 34: The Jazz Language · Dan Haerle

2. I utilize the Jamey Aebersold play-a-long series and Band-in-a-Box (computer rhythm section) in my teaching. I recommend, but don’t require, students to obtain a copy of Hal Crook’s How to Improvise.

3. Bugs Bower – Aebersold

4. Doodle tonguing, scales and modes, Pearson Jazz Ensemble Method

5. Tunes from the J.J. Johnson transcription book that are found on the Aebersold play-along recordings (there are several)

6. I use my book, The Mystic Chord and also the Omnibook no specific transcribed solos other than the Omnibook. Something they pick.

7. Aebersolds such as vol. 25, various Realbooks

8. Aebersold ii-V-I

9. For all trombonists at all levels, I use essentially the same material. However, I customize it to that student’s level of development. I feel it is very important to be teaching the jazz language at all levels. Texts: David Baker: Practicing Jazz, A Creative Approach, Jerry Coker: Elements of Jazz, Bob McChesney: Doodle Studies and Etudes for Trombone, J.J. Johnson: Exercises and Etudes for Trombone, Jim Snidero: The Jazz Conception.

10. Rhythm changes tunes, Ellington tunes, Coker Patterns for Jazz, Aebersold


12. n/a

13. Essential Styles Book 2

14. Jazz Conception by Jim Snidero; 14 Blues and Funk Etudes by Bob Mintzer

15. The Goal Note Method, Jim Snidero The Jazz Conception

16. Jamey Aebersold, Vols. 1, 3, 21, 24, 54: Jazz Conception by Jim Snidero

17. Jazz Conception · Jim Snidero: Jamey Aebersold Play-Alongs; Jazz Etudes · Jack Gale: George Roberts Play-Alongs

18. varies
19. n/a

20. Aebersold volume 16, Nightingale 20 Jazz Etudes, Omnibook "Cherokee"

21. Arban's, Rochut, scales and more scales; Aebersold vols. 1-125 see above.

22. same as above

23. Schneidman · 1001 Jazz Licks; David Baker's Jazz Styles and Analysis: Trombone; Lipsius · Reading Key Jazz Rhythms

24. Aebersold vols 12, 13, 15, 17, 18, 38

25. Jazz Conception

26. Mark Nightingale, 20 Jazz Solos (?)

27. J.A., Mixolydian, Dorian modes

28. Moments of Swing [by Rik Elings]

29. David Baker's Jazz Solos (Jazz Etudes); (The) J.J. Johnson Collection [Whitfield, Scott], Trombonisms · Watrous and Raph

30. Aebersold books and CDs

31. Jerry Coker · Improv. in 4ths; Bob McChesney · Doodle Tonguing; Jerry Bergonzi · Bebop Scales

32. Aebersold vols. 3 & 12

33. Creative Jazz Improvisation · Reeves

34. New Real Book Vols. 1-3
APPENDIX I

SPECIFIC COMMENTS ON ADVANCED COLLEGIATE JAZZ TROMBONE SOLOS
SPECIFIC COMMENTS ON
ADVANCED COLLEGIATE JAZZ TROMBONE SOLOS

1. I don't assign solos to transcribe; I have the student find their own solo. If the student really enjoys the solo it will have a stronger impact than an assigned solo.

2. Solos by Carl Fontana, Hal Crook

3. For all trombonists at all levels, I use essentially the same material. However, I customize it to that student[s] level of development. I feel it is very important to be teaching the jazz language at all levels. Therefore, here are my most often used resources: Recordings: Trombone: J.J. Johnson, Slide Hampton, Curtis Fuller, and Carl Fontana recordings. Saxophone recordings for trombonists: Hank Mobley, Dexter Gordon, (Coltrane for advanced)

4. N/a

5. Various from Fats Navarro, Sonny Rollins, Clifford Brown, J.J. Johnson, Sonny Stitt, C[harlie Parker, Carl Fontana, Phil Woods, Art Farmer, Hank Mobley

5. Transcriptions of their interest

6. J.J. Johnson solos: Curtis Fuller, Bob Brookmeyer, as well as other instruments - Miles, Bird, Sonny Rollins, etc.

7. n/a

8. J.J., Frank Rosolino, Trummy Young.

9. Same as above

10. Joe Henderson, Woody Shaw, for example

11. Varies

12. Same

13. J.J. Johnson solos, C. Fuller solos

14. Carl Fontana and many others. You cannot categorize soloists into levels of difficulty: the best soloist[s] play solos of all difficulty levels.

15. Recorded solos by Bill Watrous & others incl. Stan Getz


17. I have them bring in a solo they like.
18. My students each take 4 semesters of Jazz Ear Training. They are required to transcribe 4 solos per semester.

19. Watrous, Pugh, Woody Shaw, Brookmeyer

20. J.J.'s solos

21. Whatever we are working on.

22. JJ is the one I go to the most for the kids to transcribe, play along with and study his solos.

23. No specific transcribed solos other than the Omnibook. Something they pick.
APPENDIX J

SPECIFIC COMMENTS ON ADVANCED COLLEGIATE JAZZ TROMBONE
BOOKS AND MUSIC
SPECIFIC COMMENTS ON
ADVANCED COLLEGIATE JAZZ TROMBONE BOOKS AND MUSIC

1. I utilize the Jamey Aebersold play-a-long series and Band-in-a-Box (computer rhythm section) in my teaching. I recommend, but don’t require, students to obtain a copy of Hal Crook’s How to Improvise.

2. Aebersold 76, 40, 43: The Jazz Sound · Dan Haerle

3. Same as above (Bugs Bower Jazz Duets) plus David Baker anthology of transcribed solos.

4. Patterns for Improvisation, Scales and modes

5. Jazz Conception by Jim Snidero; 14 Jazz and Funk Studies by Bob Mintzer

6. There are lots and quite varied using all the transcribed solo books available today. I wouldn’t know where to begin listing.

7. I use my book, The Mystic Chord and also the Omnibook.

8. Various advanced Aebersolds, various Realbooks


10. For all trombonists at all levels, I use essentially the same material. However, I customize it to that student’s level of development. I feel it is very important to be teaching the jazz language at all levels. Texts: David Baker: Practicing Jazz, A Creative Approach, Jerry Coker: Elements of Jazz, Bob McChesney: Doodle Studies and Etudes for Trombone, J.J. Johnson: Exercises and Etudes for Trombone, Jim Snidero: The Jazz Conception.

11. I don’t have any advanced improvisers.

12. Jack Gale has an excellent etude book · in general in answer to all of the above · I have them get Aebersold stuff as they need it. I mostly concentrate on teaching fundamentals [sic] of playing the trombone in all its styles. Arbans, Rochut, Bitsch, Bozza, Boutry, Bach, etc.

13. N/a

14. Aebersold Vols. 75, etc.: Walt Weiskopf · Intervalic Improvisation

15. Any Jamey Aebersold Play-along; Jazz Conception by Jim Snidero

16. I currently have no advanced improvisers.

17. Varies

18. N/a

19. Countdown to Giant Steps (Aebersold), J.J. Johnson’s "Yesterdays"
20. Everything you can get your hands on and see above.

21. Same as above

22. Schneidman - 1001 Jazz Licks; David Baker's Jazz Styles and Analysis: Trombone; Lipsius - Reading Key Jazz Rhythms

23. Any Aebersold, Mark Levine's Jazz Theory book

24. Varies

25. Same [Mark Nightingale 20 Jazz Etudes]

26. J.A., advanced scales

27. Jazz Favorites

28. Aebersold Books and CDs

29. Stick to basics in playing of Rochut, Arban. More harmonically complex, Michael Brecker licks, Piano books - see, hear, understand. Frank Mantooth - voicings in 4ths, Rhythm section - salsa - Rebecca Molione

30. Several Aebersolds plus Band in a Box.

31. Creative Jazz Improvisation
APPENDIX K

TUNE MEMORIZATION COMMENTS

FOR BEGINNING THROUGH ADVANCED COLLEGIATE JAZZ TROMBONISTS
TUNE MEMORIZATION COMMENTS

Beginning-Level Collegiate Trombonists:

1. Play guide tones from chord to chord

2. I advise them to learn the tune by ear. This not only helps them with their ear training, but also seems to help them put the tune into their long-term memory, rather than just short or medium-term memory.

3. "Band-in-a-Box" recordings of changes.

4. Listen to recordings and lots of repetition.

5. Start by learning the melody. Then learn the implied chordal structure, starting with the bass notes.

6. Most importantly, they must listen to original recordings and learn the tune in context.

7. Obtain recordings of tunes they are to learn, and use them as a basis for learning/understanding the song(s).


9. I have them memorize tunes along with the changes.

10. I spend time with each student, no matter what level, talking about the importance of trusting themselves, and having confidence in their ability. Then depending on the student, I’ll either turn off the lights, or just have them close their eyes to help get rid of the extraneous distracters, and then play along with a recording. This method does require a certain amount of trust between the teacher and the student to be effective.

11. Copying is *the best* teacher. Copy professionals. Comply with the heritage; it will not hurt your genius. Note, children do not learn language by copying other children; they learn it (English) by copying their parents, teachers, and television.

12. It depends.

13. Learn key centers of the tune: they’re much more important than the chords themselves.

14. Learn the form. Piano, too. Find the short cuts (Roman numerals for chords, for ex.).

15. I don’t teach students to memorize tunes.

16. 3-7 common-tone voice leading
Suggestions for Memorizing Tunes for Intermediate/Advanced Collegiate Jazz Trombonists:

1. Play guide tones from chord to chord.

2. Same as beg. Memorize other [I advise them to learn the tune by ear. This not only helps them with their ear training, but also seems to help them put the tune into their long-term memory, rather than just short or medium-term memory.]

3. "Band-in-a-Box" recordings of changes, listening to soloists of similar styles, changes.

4. Start by learning the melody. Then learn the implied chordal structure, starting with the bass notes.

5. Listening and repetition.


7. Most importantly, they must listen to original recordings and learn the tune in context.

8. By playing them in sessions and on gigs

9. Also obtain recordings and listen/study them, as well as playing along with the recording (if possible). And, of course, just practicing it over and over. But LISTENING is the key.

10. Understand form and melodic patterns.

11. Jam sessions.

12. Memorize melody. Play roots of progression (from memory) play arpeggios of progression (from memory) play progression on piano (from memory) play scales (grand scales) of progression (from memory) play "licks" on each chord of progression (from memory), learn, by ear, a solo from a recording (from memory), sing or whistle a good solo, play a good solo.

13. Play a phrase from a tune in all 12 keys. Work up to playing the entire tune in all keys. Start playing in the middle of the tune. Start the tune. Play each subsequent phrase in a different key.

14. I don't feel there is a standard way for every student to do it. For most, repetition, working a phrase at a time seems to be the most effective method.

15. Write them out.

16. N/a

17. Learn them by ear and repeat them over and over again.
18. Some students just can't memorize it. Bring the chart and the stand is the answer. Otherwise, dream about the form of the tune.

19. I spend time with each student, no matter what level, talking about the importance of trusting themselves, and having confidence in their ability. Then depending on the student, I’ll either turn off the lights, or just have them close their eyes to help get rid of the extraneous distracters, and then play along with a recording. This method does require a certain amount of trust between the teacher and the student to be effective.

20. Play bass lines, arpeggiate chords, use part of melody as motif, play ascending scale in quarter notes (for ex.) and move in one direction only moving in whole or half steps only (through the chords).

21. Repetition and identifying where they consistently make mistakes.

22. Learn it in 4 keys. If they cannot or will not do this, my question is frankly, "Are you too stupid for this, or are you simply not putting in the time?" Somehow the student of jazz must be infected, get infected, become highly motivated or this is simply not going to work. If they do not have the desire, I walk away from the project and we will work on Blazhevich or whatever as punishment!

23. Hear it, sing it, play it.

24. It depends.

25. Learn key centers of the tune: they're much more important than the chords themselves.

26. Pretty much a contrived combination of the above. Use play-along recordings w/out notation.

27. Work phrase by phrase.

28. Similar to above, repetition. Go sit in. Hands-on experience w/groups of their own.

29. Sing/Play by ear.

30. MIDI, Band-in-a-Box, Aebersold CDs (Smart music)


32. I don't teach students to memorize tunes.

33. Listen repeatedly to original recordings then practice their ass off.

34. You said it well above. Repetition is the Mother of learning.
APPENDIX L

OTHER COMMENTS ON TEACHING BEGINNING JAZZ LANGUAGE
OTHER COMMENTS ON TEACHING BEGINNING JAZZ LANGUAGE

1. I use my book, *The Mystic Chord*.

2. In general I subscribe to the method of teaching jazz vocabulary that Clark Terry describes as "Imitate, Assimilate, then Innovate." Transcribe solos by memorizing them first. I do not have them write it down until later. Also, it is better to have them transcribe partial solos to harvest vocabulary then no transcription at all. As they finish their transcription, I then have them isolate some ii-V material and transpose it through the circle of 4ths. Only after this process has been exhausted do I have them write down the solo and analyze it. In this way, by memorizing the solo first, the student learns vocabulary IN CONTEXT and WITH THE PROPER TIME AND NUANCE.

3. I think the key is listening and imitating.

4. Patterns/licks, scales

5. Play along with good recordings is most important.

6. Play the blues, and play with soul.

7. Write ideas over changes.

8. yes - I instruct them on nuances of jazz style.

9. It depends.

10. Learn ALL of the jazz scales.

11. Listen, listen, listen to all instruments.

12. Compare to speaking language - like a sentence: "How are you today?" Get into response levels. For ex., I play for them, break down into licks. What sounds good, can they hear, see over certain chords.

13. I write etudes comprised of jazz figures.

14. Play in combos!
APPENDIX M
OTHER METHODS OF LEARNING BALLADS
OTHER METHODS OF LEARNING BALLADS

1. Vocalize (no words)
2. Same way I teach other tunes
3. Play legato etudes.
4. N/a
5. Be yourself: think of beautiful operatic excerpts and keep it simple!
6. Yes: use part of melody as motif, use space, alter phrasing, use emotion
7. Practice lots · experience
8. I probably neglect the lyrics. Absolutely, however, they must listen to singers, and to the trombone balladeers. For the legato technique I strongly suggest they play Rochut, the slow ones, freely, and with vibrato and other jazz nuances.
9. Focus for a while on anticipating, delaying, stretching, or rushing phrases in a lyrical style.
10. Just because it’s slow doesn’t mean they have to fill it up w/3x as many notes. Leave space. Play sensitively. Let us hear your nice sound. Play a nice melody.
11. Use the Frank Sinatra Columbia records recordings · then use the Music Minus One · of the same tunes (can also use the George Roberts MMO CDs).
12. Listen, listen, listen.
APPENDIX N

TEACHER COMMENTS ON A FOUR-YEAR COURSE OF JAZZ TROMBONE STUDY
TEACHER COMMENTS ON A FOUR-YEAR COURSE OF JAZZ TROMBONE STUDY

This appendix is set up so that the reader may follow the teachers’ thought progressions across four years. Therefore, the teachers’ numbers remain constant and some blank numbers are present.

After one year of study:

1. Be able to fluently identify ii-V progressions and play them in any key. Be comfortable with all blues, major, Dorian minor, and dominant scales.

2. Play on a Blues progression in a variety of keys. Moderate skill at embellishing memorized melodies.

3. 1. Knowledge of and ability to play all major scales and some modes (Dorian, Mixolydian), pentatonic, and blues scales. 2. Ability to recognize and improvise over blues progressions and ii-V-I progressions in many keys. 3. Ability to play about 5 standards by memory. 4. Knowledge of basic chords and basic chord/scale relationships.

4. They should be able to hear the changes with more accuracy and be able to identify them with ease. The improvisation skills should be up through basic blues changes and some basic standards. They should also be able to compose on paper a basic 12-bar blues scale for a future student.

5.

6.

7. I don’t deal with jazz improvisation generally in my studio teaching. We have courses in jazz improvisation at the university (now taught by others) which I used to teach for 13 years, but so for the past 5 years. I occasionally work with an interested student in my studio in my current situation, but not very many at this point. With majors, there is just not enough time to deal with it in lesson time with all the other requirements.

8. After a year they should have a process for learning how to improvise over new tunes. This includes relating melodies to chords and hearing chord changes. They should also recognize familiar “patterns” of chord changes. (Blues, ii-V etc.)

9. Command of the blues scale, superlocrian scales, CMR licks (see "Mystic Chord" book), understand the Mystic Chord voicing, command of common jazz modes such as Dorian, and Lydian: good working knowledge of tune-learning, including Blues, Rhythm Changes, and other important standards.

10. I hope they’ll be able to play a convincing solo over a blues or song tunes such as “Satin Doll,” “Have You Met Miss Jones,” etc.

11. Blues in F, Bb, Dorian tunes (scales), easy jazz tunes (early like “Avalon,” etc.).
12. A passion for the music is the number one goal. If entering students don't have this, they shouldn't be music majors, in my opinion. After we have established the passion, then the next goal for the first year is developing a CD library and a mental picture of what a jazz trombonist sounds like. Also in the first year, the student must become very fluent with all aspects of jazz theory and the transcription process. It is of course a given that all through the first year the student will be improving as a trombonist: tenor clef, Bordogni, etc. etc.

13. Play patterns in every key, Blues in familiar keys, Rhythm changes, selected jazz standards, swing, [L]atin, ballad, bebop styles.

14. Certainly have a handle on the blues!

15. All major/minor scales, basic II-V-I turnarounds, basic patterns, etc.

16. Hear and play the notes of the triads. Play blues and simple modal I-V oriented tunes.

17. Tone, style indigenous patterns

18. Appropriate stylistically — a nice legato swing, [L]atin articulations/rhythms, etc. Recognize blues progressions aurally and be able to play a competent blues solo.

19. Major scales, Minor scales II-V-I, blues, "Rhythm' changes

20. Jazz incorporated into the students' regular (or "classical") lessons. They should be able to play and hear scale/chord qualities: major, dominant, minor, etc. Should be able to play and hear style: swing, Latin, etc. Should be able to play and hear basic chord progressions: ii, V, I, etc.

21. Students will be able to play comfortably in the swing, [L]atin, ballad and rock styles. They will be able to hear blues changes.

22. No students here have the opportunity to study jazz improvisation privately. They learn it as an outreach of their lessons and in group improvisation study through big band.

23. At that point, I'm mainly interested in their being able to play with a convincing jazz style. Other aspects are less important at this stage.

24. A better facility with getting out the bell what they hear in their head.

25. Play a pretty melody. Express yourself in any emotion or fashion. Make up a melody over chord changes. Stand up and solo.


27. Play a good blues. Be able to arpeggiate any chord. Read music much better. Have good interplay with other musicians. Play dynamically. Play soulfully. Play simply. Have personality and an original sound.
29. Twelve major scales – Minor scales with modes for each. Blues scale.
30. 
31. 
32. 
33. 
34. 
35. All major and ascending melodic minor scales and modes of those scales.
36. not enough time
37. Ok, college Freshman….What do I hope?----(mind you, I only rarely get to teach a whole lesson on nothing but jazz!)—Hmm--Please see my old article in IAJE Educator [November, 1995], if you can get it. If you can't find it, ask, and I will mail you a reprint. There are many areas (at least ten) that need to "come together" including ear training, tunes, range and technique, theory, listening and more. It will be necessary for the successful student to find his/her own balance among these, and it is difficult also, but absolutely necessary. Send me a postal address, and I'll drop this in the mail for you. Oh, there it is. Coming soon. If it doesn't arrive soon, nudge me, thanks.
38. *These 4 levels would be the "ideal" student. Play the blues, easy tunes, i.e. "Blue Bossa." Simple modal tunes - "So What."
39. I'm sorry, but these are simple questions that require complex answers. It's not a cookie-cutter art of teaching.
40. Tonalities, simple patterns in ALL major keys.
41. All the scales, ii V7 I; then second: iii, vi, ii, V7 I)
42. First year of trombone study includes "minimal" jazz
43. Be able to perform a small repertoire of standards.
45. I hope that they will be able to identify ii–V patterns, know the blues progression in most keys, and have a couple of easy solos committed to memory.
46. Chord structure, key relationships, guide tones
47. The answers to these students vary from student to student. I don't set basics from year to year.
48. Play a basic blues progression, be able to play a serviceable tailgate trombone part on a Dixie tune. Play the head on 10–20 tunes.
49. Blanket approach (play the key or scale). Start to recognize and play other key centers in a song (II-Vs).
52. Simple transcribed solos.
53.
54. Style, musicality/self-expression, technique (esp. legato tonguing).
55. I haven't thought about this enough to give a good answer. Varies with the student.
56. Standard body tunes with functional jazz harmonies (II-7 V7, etc.)
57.
58.

**After two years of study:**

1. Be fluent with minor ii-V progressions, diminished scales, and altered scales.
2. Ability to improvise and read chord changes at sight (moderate level).
3. Continue as above, adding: 1. Knowledge of and ability to play [D]orian, [M]ixolydian, major, minor (all three forms), pentatonic, and blues scales. 2. Ability to recognize and improvise over rhythm changes in B flat. 3. Ability to play about 10-15 standards by memory.
4. Knowledge basic chord progressions (ii-V-I and turn-arounds), as well as more advanced jazz theory (extended harmonies).
5. Most "intermediate" standards including swing and funk styles. They should be able to recognize most changes by ear and key including modes and include transcribing "quotations". Cycle of fourths/fifths
6.
7.
8.
9. They should start to have more of an individual voice and know a larger body of tunes.
10. Command of the blues scale, superlocrian scales, CMR licks (see "Mystic Chord" book), understand the Mystic-Chord voicing, command of common jazz modes such as Dorian, and Lydian; good working knowledge of tune-learning, including Blues, Rhythm Changes, and other important standards. Memorize Parker solos from the Omnibook.
11. Same as above, but also be[b]op tunes such as “Confirmation.”
12. ii-V-I progressions (tunes containing rhythm changes, Bebop progressions
13. They should be very fluent with the syntax of J.J. Johnson, and should have a bunch of tunes memorized. If they have really been working hard, they will also have other jazz instrumentalists' language memorized and assimilated (able to use compositionally in a solo).
14. Play all Major, Minor, dominant seventh, minor seventh, flat 5 chords/scales.
15.
16. Major/minor scales and all modes. Be able to hear and negotiate through eight, twelve and sixteen bar progressions, esp. blues. Begin to develop a 'style' of sound—gleaned (hopefully) from a lot of listening to recordings of the pros.

17. Typical Dixieland countermelodies

18. same

19. More development on styles, blues as well as standards.

20. Modal improvisation, Substitute scales and usage plus all of the above

21. All of the above, plus: identify specific important players, ii, V I in minor keys. Begin faster tempos and ballad playing.

22.

23. Students will be able to play in all styles. They will be able to hear blues and "rhythm" changes. They will be able to hear ii\-V7\-I progressions in any form.

24. No students here have the opportunity to study jazz improvisation privately. They learn it as an outreach of their lessons and in-group improvisation study through big band.

25. By this time, I would hope that they would have a basic knowledge of "jazz theory," that is, the theoretical aspect of improvising.

26. Same.....it's all the same. We constantly strive to play what we hear. That's what jazz is.

27. n/a

28. Know standard tunes (melody and blowing) like "Bady and Sould “[sic], “All the Things You Are,” Rhythm changes, “What is This Thing Called Love”

29. The above x2.

30.

31.

32.

33.

34.

35.


37.

38.

39. Above plus "Rhythm" more advanced standards, start ballads, ii7\-V7\-I

40.

41.

42. Voice-leading, 3rds/7ths, root movement

43. 12 & 16-bar blues forms & harmony in usual jazz keys (G thru Db). Improvise on ii\-V\-I standard tunes of 32-bar length, reading changes, all at slow-to-medium-up tempi (60-180=quarter note) range up to CC.
45. Increased repertoire of standards in several keys.

46. More comfort in keys. Larger range while soloing. Awareness and response to rhythm section. ii-V7, trad combo.

47.

48. Be able to play the blues in all keys. Understand the harmonic language of jazz and know what scales fit what chords. Have expanded their knowledge of tunes.

49. Better transcription technique, core group of well-known tunes

50.

51. Be able to hear/play ii-Vs in various keys.

52. II-V-I in six keys

53. Moderate transcribed solos.

54.

55. Ditto: Style, musicality/self-expression, technique (esp. legato tonguing)

56. I haven't thought about this enough to give a good answer. Varies with the student.

57. More advanced bod. tunes - modal, mixed modal, tunes

58.

**After three years of study:**

1. Be able to fluently sight-read changes at a moderate tempo.

2. Spontaneous improvisation on complex chord changes.

3. As above, adding: 1. Knowledge of and ability to play over minor ii-V-is, with corresponding chord/scale relationships. 2 More advance jazz theory [sic] (altered dominant chords). 3. Ability to play about 20 standards by memory. 4. Ability to improvise over more advanced tunes and at faster tempos. 5. Ability to transpose learned tunes to other keys.

4. Advanced jazz ensemble music including bop, fusion [sic], and modern jazz. Heavy emphasis on modes and quotations. Cycle of fourths/fifths

5.

6.

7.

8. 2 magnified

9. Command of the blues scale, superlocrian scales, CMR licks (see "Mystic Chord" book), understand the Mystic-Chord voicing, command of common jazz modes such as Dorian, and Lydian; good working knowledge of tune-learning, including Blues, Rhythm Changes, and other important standards. Memorize Parker solos from the Omnibook. More tunes.
10. Same as above, but also Coltrane tunes such as “Moment's Notice”

11. No set curriculum, quite a few ballads and uptempo tunes, Latin

12. Very fluent in large amounts of modern jazz syntax. Many tunes memorized, able to improvise freely in many harmonic situations. Advanced trombone technique: doodle tonguing, against the grain patterns, highly developed range, along with an advanced repertoire of traditional solo literature (Grondahl, David, Hindemith, etc.).

13.
14.
15. Begin to develop a more sophisticated approach to improvisation, in terms of tonal/harmonic possibilities. Have a definite preference of style—what suits them best, i.e. mellow, smooth sound or a more gritty linear approach, etc. Encourage individuality i.e. mellow, smooth sound or a more gritty linear approach, etc. Encourage individuality in sound, style and presentation.

16. Play the bebop language, having developed a vocabulary of II-V and II-V-I licks.

17.
18.
19. A lot of tunes

20. All of the above plus: begin nonfunctional harmony; continue work with faster tempos; altered chords on standard progressions.

21.
22. Students will be able to play in any style. They will be able to hear standard changes. They will be able to hear major, minor, dominant 7th, and diminished chord qualities.

23. No students here have the opportunity to study jazz improvisation privately. They learn it as an outreach of their lessons and in group improvisation study through big band.

24. Continue to work to make progress in style, theoretical understanding; start to build a body of tunes in the repertory.

25.
26. N/a

27. “Cherokee” and others in all 12 keys. Ability to play in any style.

28. The previous times 3. Plus, they're getting crafty, going off to NY and studying with other heavy cats.

29.
30.
31.
32.
33.
34.
35. How to identify specific harmonic situations and make the correct choices for them
36.
37.
38. More advanced tunes, 3/4 time, ballads
39.
40.
41.
42. We only have freshman and sophomore students. Community college only teach the first 2 years.
43. Should handle more complex harmonic forms: i.e. "All the Things..." "The Song Is You" at up to 220 = quarter note. Memorized changes, range up to DD.
44. Solo comfortably over given chord changes.
46.
47. Expanded knowledge of tunes and players. Be able to demonstrate the differences in styles of various professionals playing. Be ready to tackle uptempo tunes.
48.
49.
50. Continued improvement in above facets, more tunes memorized, ability to "fake" through a tune, play changes on piano on most tunes, start working on modal playing and concepts, styles other than ballad and swing.
51. Sorry, I'm out of time and only teach 2 years
52. More involved transcriptions.
53.
54. Ditto: Style, musicality/self-expression, technique (esp. legato tonguing)
55. I haven't thought about this enough to give a good answer. Varies with the student.
56. Add altered scales, synthetic scales, slash-chord changes, "free improvisation" Also tunes like "Joy Spring" "Da[a]l'houd"
57.
58.
After four years of study:

1. Be able to fluently sight-read changes at a fast tempo.

2. More of the same.

3. As above, adding: 1. Advanced jazz theory (chord substitutions, playing outside the changes, etc.) 2. Ability to play about 30 standards by memory. 3. Ability to improvise over advanced tunes at fast tempos.

4. Heavy emphasis on all modes and keys. Bop.

5.

6.

7.

8.

9. Command of the blues scale, superlocrian scales, CMR licks (see "Mystic Chord" book), understand the Mystic-Chord voicing, command of common jazz modes such as Dorian, and Lydian; good working knowledge of tune-learning, including Blues, Rhythm Changes, and other important standards. Memorize Parker solos from the Omnibook. More tunes.

10. Anything and everything. They should be competent in all styles of jazz improv.

11. No set curriculum for 3rd and 4th year. Students usually study improvisation for 2 years.

12. Same as year 3, just more of it!

13.

14. All of these really depend on the students and I emphasize again that I concentrate on teaching to be a complete trombone player - with playing jazz being just a part of the whole.

15. I'm not sure! But I would think continued development of all of the above-mentioned items, as well as a better understanding/comprehension of theory, chords, harmonies, substitutions, etc.

16. Play over a hundred standards without music; get around on all the changes.

17. Same

18.

19. Up-tempo pieces, original compositions

20. All of the above and be able to improvise all styles, tempos, on standard tunes. Have a good concept of alterations, non-functional harmony

21.

22. Students will be able to play in any style. They will be able to hear and recognize standard chord progressions. They will be able to hear chord qualities of 7th and 9th chords. They will know tunes which would fit any given chord progression.
23. No students here have the opportunity to study jazz improvisation privately. They learn it as an outreach of their lessons and in-group improvisation study through big band.

24. Continue to work to make progress in style, theoretical understanding; start to build a body of tunes in the repertory.

25.
26. N/a

27. ‘Trane changes, Giant Steps, etc.

28. They’ve gone on tour or they quit!
29.
30.
31.
32.
33.
34.
35. Play an artistic solo, using space, motives, motivic development, interact with rhythm section, shape solo.

36.
37.
38. Control of all keys, scales, Mixolydian/Dorian modes, arpeggios, diminished, advanced ballads, Latin, standards
39.
40.
41.
42. We only have freshman and sophomore students. Community college [I]only teach the first 2 years.

43. All encompassing styles up to 240=quarter note & range up to Eeb.

44. Solo freely, even while sight-reading.


46.
47. Be ready to sit into jam sessions with a good repertoire of tunes and a basic ability to get by while sight reading or sight hearing a new tune.

48.
49.
50. All of the above, with greater fluency, and 100-150 tunes memorized, continued improvement in reading and playing new progressions.

51.
52. More involved transcriptions.
53.
54. Ditto: Style, musicality/self-expression, technique (esp. legato tonguing)

55. I haven't thought about this enough to give a good answer. Varies with the student.

56. Add "Giant Steps" to the mix. Should sound like Conrad Herwig.

57.
58.
APPENDIX O

SPECIFIC TROMBONISTS AND ALBUMS TO HEAR FOR JAZZ TROMBONE STYLES
SPECIFIC TROMBONISTS AND ALBUMS TO HEAR FOR JAZZ TROMBONE STYLES

The number of responses for each album or specific recordings is given in parentheses.

Quite often the musicians were listed with no album name or “anything by” that particular person. Responses such as these have been eliminated from the specific list. Though, if it was a specific response, as in “all with Coltrane and Cannonball” the answer remains.

Airmen of Note Trombone Section – 2
Noel (1) – especially “Silent Night”
Bone Voyage (1)

Ashley Alexander – 2
Bone Voyage with Frank Mantooth (1)
Ashley Alexander and His Alumni Band (1)

John Allred – 2
Focused (1)
John Allred/Wycliffe Gordon Head to Head (1)

Ray Anderson – 6
Blues Bred in the Bone (2)
Old Bottles, New Wine (1)
The Ray Anderson Big Band (1)
What Because (1)

Wayne Andre – 1
Kai Winding · The Trombone Sound (1)

Louis Armstrong – 1
Hot 5s and Hot 7s (1) – to learn early jazz style

Dan Barrett – 1
Strictly Instrumental (1)

Count Basie Trombone Section – 2

Bob Brookmeyer – 1
Stan Getz Interpretations (1)

Lawrence Brown – 1
Any Ellington recording – especially 1930′40s

Jimmy Cleveland – 1

Hal Crook – 1

Tommy Dorsey – 2

Ellington Trombonists – 7
“East St. Louis Toodle-Oo” (1)
“Rose of the Rio Grande” (1)
Far East Suite (1)

Robin Eubanks – 1
Dedication Duet album with Steve Turre (1)

John Fedchock – 1

Carl Fontana – 27
Any live performance (1)
Bill Watrous and Carl Fontana (2)
The Great Fontana (11)
Heavyweights (1)
Kai Winding Septet The Trombone Sound (1)
Live at Capozzelli’s (1) with Andy Martin
Live at Concord (2) Hanna/Fontana Band
Nice ‘n Easy (1) with Jiggs Whigham
With Supersax (1)

Curtis Fuller – 6
John Coltrane Blue Train (4)
From the late 1950s through early 1960s (1)

Tom Garling – 2
Maynard Ferguson Presents: Tom Garling (1)
Wycliffe Gordon – 4
Slidin' Home (1)
W/John Allred - Head to Head (1)

Bennie Green – 1
Best of Bennie Green (1)

Urbin Green – 7
21 Trombones (3)

Slide Hampton – 5
Mellow'dy (1)
Roots (1)
World of Trombones (2)

Wayne Henderson – 1

Conrad Herwig – 4
Latin Side of John Coltrane (1)

J.J. Johnson – 40
Best of J.J. Johnson, Vols. 1 & 2 (2)
Blue Trombone (2)
The Eminent J.J. Johnson (3)
J.J.'s Broadway (1)
Live at the Opera House (3) w/ Stan Getz
Proof Positive (2)
Standards: Live at the Village Vanguard (3)
Tangence (1)
Trombone Master (6)
Those listed below with Kai Winding

J.J. Johnson and Kai Winding – 8
The Great Kai and J.J. (2)
Jay & Kai: Plus 6 (2)
Trombone for Two (1)

Stan Kenton Trombonists – 4
Cuban Fire (1)
Artistry in Rhythm (1)

Bobby Knight – 1
Cream of the Crop (1)

Albert Mangelsdorff – 2
Any solo album (1)

Andy Martin – 3
Live at Capozelli's (1)
Walk the Walk (1)
West Coast All-Stars featuring Andy Martin (1)

Rob McConnell – 1

Ian McDougall – 1
The Brass Connection, vol. 2 (1)

Joe “Tricky Sam” Nanton – 3
Any Ellington recording to learn swing style, especially 1930s-1940s (1)
“East St. Louis Toodle-Oo” (1)

New York Trombone Conspiracy – 1

James Pankow – 1
Chicago IX (1)
Chicago X (1)

Charlie Parker – 1

Jim Pugh – 1
With Woody Herman (1)

Bill Reichenbach – 2

Frank Rosolino – 22
Conversations (4) – Rosolino has some great scat singing on it, too.
Fond Memories Of... (3)
Frankly Speaking (3)
Free for All (2)
Jazz Rolls Royce (1)
Just Friends (1)
Super Sax, Vols. 1 & 2 (1)
Thinking About You (1)
Turn Me Loose (1)

Dave Steinmeyer – 1
Airmen of Note Noel (1) especially “Silent Night”
Jack Teagarden – 7
  Capitol 1950s sessions (1)
  Coast Concert with Bobby Hackett (1)
  Jack Teagarden (1)
  Louis Armstrong Satchmo at Symphony Hall (1)

Tower of Power - 1
  For fusion style (1)

Steve Turre – 1
  Duet album with Robin Eubanks [Dedication] (1)

Tutti’s Trombones - 1

Lloyd Ulyate – 1
  Lloyd Ulyate and His Trombone (1)

Bill Watrous – 13
  Bill Watrous and Carl Fontana (2)
  Bone-ified (2)
  Manhattan Wildlife Refuge (2)
  Red Rodney Rides Again (1)
  Reflections (1)

Jiggs Whigham – 2
  Carl Fontana/Jiggs Whigham Nice and Easy (1)

Phil Wilson – 1
  Woody Herman My Kind of Broadway (1)

Kai Winding – 9
  The Great J & K (2) with J.J. Johnson
  Jay & Kai: Plus 6 (2) with J.J. Johnson
  Trombone for Two (1) with J.J. Johnson
  The Trombone Sound (1)

Trummy Young – 1
  Any Louis Armstrong or Jimmy Lunceford album (1)
APPENDIX P

RECOMMENDED RECORDINGS THAT ALL JAZZ MUSICIANS SHOULD OWN
RECOMMENDED RECORDINGS THAT ALL JAZZ MUSICIANS SHOULD OWN

The number of responses for each album or specific recording is given in parentheses.

Quite often the musicians were listed with no album name or “anything by” that particular person. Responses such as these have been eliminated from the specific list. Though, if it was a specific response, as in “all with Coltrane and Cannonball” the answer remains.

Miles Davis - 37
All with Coltrane and Cannonball (1)
Birth of the Cool (2)
Bitches Brew (1)
Kind of Blue (26)
Miles Ahead (1)
Miles in Europe (1)
Milestones (1)
Modal era (1)
Round Midnight (1)
Sketches of Spain (1)

John Coltrane - 21
Giant Steps (5)
Blue Train (4)
Love Supreme (4)
Ballads (3)
John Coltrane and Johnny Hartman (2)
Night Train (1)

Duke Ellington - 12
And His Mother Called Him Bill (1)
The Blanton-Webster Years (1)
Essential (1)
From the 1920s (1)
Greatest Hits (2)
Live at Newport 1956 (2)
Sophisticated Lady (1)

J.J. Johnson - 11
J.J. Johnson & Stan Getz - Live at the Opera House (3)
Best of, Vol. 1 & 2 (2)
J.J. and Kai (2)
Proof Positive (1)
Blue Note cuts (1)

Charlie Parker - 9
Charlie Parker with Strings (1)
Now’s the Time (1)
Bird and Diz (1)

Louis Armstrong - 8
Hot 5s and Hot 7s (3)
Live in Chicago (1960-61) (1)
Armstrong and Ellington (1)
West End Blues (1)

Clifford Brown - 5
Study in Brown (2)
Brown and Roach, Inc. (1)

Herbie Hancock - 5
Maiden Voyage (3)
Takin’ Off (1)
All with Wayne Shorter (1)

Count Basie - 5
April in Paris (1)
Ella and Basie! (1)
Diane Shuur and the Count Basie Orchestra (1)

Thad Jones/Mel Lewis - 3
Consummation (1)
Potpourri (1)

Charles Mingus - 3
Ah Uhm (1)
Shoes of a Fisherman’s Wife (1)
Bill Evans - 3
Sunday at the Village Vanguard (1)

Michael Brecker - 3
Steps Ahead Steps Ahead (2)

Oliver Nelson - 3
Blues and the Abstract Truth (3)

Dave Brubeck - 2
Take Five (1)
Time Out (1)

Pat Metheny - 2
Question and Answer (1)
Still Life Talking (1)

Chet Baker - 2
Last Concert (1)
My Funny Valentine (1)

Dizzy Gillespie - 2
Bird and Diz (1)
Dizzy at Newport (1)

Art Blakey and the Jazz Messengers - 2
Buhaina's Delight (1)
Moanin' (1)

Ella Fitzgerald - 2
Live in Berlin (1)
Ella and Basie! (1)

Freddie Hubbard - 2
Hob of Hubbard (1)
Pre-’80s – any record (1)

The following are artists with only one album named specifically. If more than one respondent suggested an artist, the number of responses is given in parentheses immediately following the artist’s name. The number who selected the album is given after the album.

Airmen of Note (2) – Bone Voyage (1)
Beck, Jeff (1) – Wired (1)
Benoit, David (1) – Waiting for Spring (1)
Bergonzi, Jerry (1) – Con Brio (1)
Burns, Ken (1) – jazz compilation (1)
Burton, Gary (2) – Reunion (1)
Clooney, Rosemary (1) – Dedicated to Nelson (1)
Coleman, Ornette (1) – Free Jazz (1)
Corea, Chick and Gary Burton (1) – Duets Live in Zurich (1)
Dukes of Dixieland (1)
Ellis, Don (1) – Electric Bath (1)
Ferguson, Maynard (1) – any (1)
Garrett, Kenny (1) – African Exchange Student (1)
Gordon, Dexter (2) – A Night in Copenhagen (1)
Hampton, Slide (1) – A Night in Copenhagen (1)
Hanna/Fontana Band (1)
Heath, Ted (1)
Herman, Woody (2) – 50th Anniversary Album (1)
Jarrett, Keith (1) – Live in Norway (1)
Kenton, Stan (2) – Cuban Fire (1)
Knight, Bobby (1) – Cream of the Crop (1)
Lande, Art (1) – Rubisia Patrol (1)
Many more, according to taste and interest (1)
Mintzer (Bob) Big Band (1)
Monk, Thelonious (1) – Best of (1)
Morgan, Lee (1) – Lee Way (1)
Nestico, Sammy (1) – Night Flight (1)
Palmieri, Eddie (1) – Masterpiece (1)
Pepper, Art (1) – Modern Art (1)
Puente, Tito (1) – Live at Birdland (1)
Rollins, Sonny (3) – Saxophone Colossus (2)
Rosolino, Frank (1)
Scotto, John (1) – Blue Matter (1)
Sebesky, Don (1) – I Remember Bill (1)
Silver, Horace (2) – Song for My Father (1)
Smithsonian Collection of Classic Jazz (2)
Stitt, Sonny (1) – Sonny Side Up (1)
To His Trombones (1)
Trombones, Incorporated (2) – East Coast/West Coast (1)
Watrous, Bill (2) – Manhattan Wildlife Refuge (1)
Weather Report (1) – Best of (1)
Woods, Phil (1)

Non-Jazz Recordings
Arthur Pryor (1) – Crystal Records CD 451
Emory Remington (1) – Williams Music WMP 1001
Jay Friedman (1) – educational Brass Recording EBR 2000
U Play Trombone (1) – Warwick House UP 001
Vienna Trombone Quintet (1) – Crmerstr 30CM-44f
APPENDIX Q

ADVICE FROM JAZZ TROMBONE PROFESSORS TO TEACHERS OR STUDENTS
ADVICE FROM JAZZ TROMBONE PROFESSORS TO TEACHERS OR STUDENTS

1. While completing this survey I found that I often had trouble trying to give very specific advice and information, since my approach to teaching is to try to find an approach that works best for each individual situation. Some students have a better ear than their ability to apply theory and vice versa, so I try to build from their strengths and improve on their weaknesses based on their particular skills. I also try to have my students get to the point of where they have the necessary background and abilities to become their own teacher. I consider myself more of a guide in this respect, than a teacher. I’m always willing to change my approach when something isn’t working for the student, in both the long and short term. This means that I must constantly address concepts from a different direction in order to see if a different method might have better results with a particular student. When something works well, I try to stick with that approach until the student is either not progressing any longer or needs something new to keep the lessons and practicing interesting.

2. Listen, listen, listen, play, play, play!

3. Do a lot of listening and practicing! Desire is the bottom line. I have found too many who rely on others only and are looking for someone with a "magic wand." They somehow think there is no work involved on their part; and that there is something just waiting to be unlocked in their brain (by someone else) before they will be able to improvise.

4. Listen as much as humanly possible. Do not be afraid to develop an individual voice.

5. Listen to lots of jazz, not just trombone. The challenge is not to "be a great jazz trombonist" but to "be a great jazz musician."

6. For students: LISTEN AND PRACTICE For teachers: Be patient while maintaining high standards.

7. Emphasize listening and transcribing above all else. If there is no passion to learn the music as it has been performed by the great masters, then there will be no foundation upon which to find a personal voice. I like this quote by Miles Davis: “Sometimes you have to work a long time to sound like yourself!” I also like this quote attributed to Monk: “Talking about music is like dancing about architecture.”

8. First learn to play by ear.

9. Be able to play anything. And play it well! There are very few "pure" gigs out there. The best do it all. I started as a jazz major at NEC and ended up principal with the NYC Ballet. I play jazz for the comfort of my soul.

10. Listen, listen, listen. And, then, LISTEN! Then play along to develop the ear, and your own style. The trombone is the simplest yet most seductive instrument with which to play jazz!

11. Focus on learning the jazz vocabulary by playing along with records and transcribing.

12. Think, listen and enjoy.
13. You gotta love it and be consumed by it! If these two criteria are present, you'll figure it out somehow.

14. Don’t forget to play by ear. Play along with the radio, pick out tunes and learn by ear. Learn to play piano.

15. More to come later!

16. Listen always. Practice a lot. Play whenever you have the opportunity.

17. Don’t teach trombone strictly from the standpoint of trombone. Listen to players of all instruments, and don’t get hung up on trombone technique, to the detriment of just plain "music."

18. Listen, listen, listen!

19. Listen to Good Music all the time!!!

20. Be yourself and play your ass off.

21. Julie, the one thing that always seems to get missed when we talk about music and improvisation, is emotion. A big part of what I teach is getting in touch with one's self and playing from the heart. I have my students close their eyes while they solo, I'll tell them play mad, or sad, or happy, etc. You get the picture. This can be very uncomfortable for some students, but without emotion, music is nothing but a bunch of meaningless notes!

22. I have a comment. While I have coached some of my trombone students on improvisation, both at the college and high school levels, I am primarily a studio trombone teacher. I teach improvisation only when a student expresses an interest. Thus, most of the questions in the latter part of this form aren’t really designed for my situation.

23. Don’t just listen to trombone players, become an interactive player with the rhythm section. Listen while you play. Be a good musician first and a trombone player second. Perform jazz as an art form.

24. Jazz is a small market, and shrinking and very competitive, and much luck is involved. Wise students will not be counting on jazz to make a living. But jazz is a fascinating study, plus great fun, and it will challenge your musicianship like no other musical endeavor. Give it a try. Be patient and persistent. An excellent book to read is by Paul Berliner, Thinking in Jazz – large book, but one of the best I know.

25. Develop your own style! Don’t be a clone.

26. Figure where they are going to use their skill.

27. It's not in the books. It's in listening singing, and imitating. Then the books might make some sense for growth. As Wynton [M]arsalis says, "An English book is only useful if you know some English." Too many people try to learn jazz improvisation without hearing any of it.

28. Keep your "ears" open.
29. Play in all styles. Don't just play jazz. Play in orchestras, brass bands, brass quintets, concert band.

30. Promote listening to all styles of trombone playing - classical including solo, ensemble and quartet recordings. Also, listen to tenor and baritone sax player, i.e. Getz, Stitt, Mulligan, etc.

31. Listen. Go to as many live performances as you can. Sit in whenever you can. Get Bob McChesney's doodle tongue etudes, which is especially instructional when trying to doodle tongue and play descending passages. Learn your alternate positions. The modern jazz trombonist can play fast and smoothly, so learn the natural slurs and about ghost notes. Kenny Werner's book, Effortless Mastery is an interesting read, especially in his concept of practicing simple things dozens of times in order to gain mastery.

32. Everyone must find that special method that turns on the light. One never knows when the light will come on; you have to be persistent and do it a little each day until suddenly, it seems easy.

33. Teachers · stay active as players and learners. Students · Try to teach others what you have learned. Teaching and learning are inverse processes.

34. Listen (to all styles, genres, including "classical") to put the sounds into the "computer." Jam with others, lots. Play with people who are better than you, lots. Listen to what they play and what they say. Develop good professional work habits. Transcribe a tune a day. Use any tool that will help you play better.

35. Listen as much as possible to everything! Wish I had the time to give this the thought it deserves.

36. Every jazz trombone student should at least try to play on tunes they don't know and without music or chord symbols.

37. All the Aebersold play-alongs
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