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Recommended Citation

University of Denver, "A Comparative Analysis of Classical Trombone Pedagogy and Curriculum in France and the United States During the 20th Century: Annotated Bibliography" (2020). *Musicology and Ethnomusicology: Student Scholarship*. 83.

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Annotated Bibliography

Classical trombone pedagogy and curriculum are areas of music education that were greatly developed during the twentieth century in France and the United States. Although postsecondary trombone instruction was uncommon during the nineteenth and early twentieth centuries, the Paris Conservatory held a succession of highly regarded trombone pedagogues during this time who helped establish curriculum standards through music treatises, method and etude books, as well as the annual solo concours. Their education model led to an explosion of trombone literature and impacted the structure of curriculum in both French and American conservatories. Similarly, pedagogues in the United States like Emory Remington and Robert Marsteller also formalized instruction through method books and transcriptions, while additionally developing the concept of the modern trombone choir. This annotated bibliography attempts to illustrate the ways in which the practices and curricular developments of pedagogues in both countries led to an advancement in trombone education and performance during this century.

Dissertations and Theses

Carlson, Anthony Philip. "The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory." DMA diss., University of Alabama, Tuscaloosa, 2015. ProQuest Dissertations & Theses Global.

Carlson's dissertation serves to address pedagogical questions regarding the technical challenges presented by a collection of solo compositions commissioned through the Paris Conservatory. This dissertation is divided into two major sections; the first section describes the history of the Paris Conservatory, its trombone professors, and the tradition of the solo concours, while the second section is a pedagogical analysis of commonly performed French trombone solos regarding technical challenges in rhythm, articulation, range, slide technique, among others. While these four solos are frequently performed works, they are only but a small fraction of French solo works to come out of the Paris Conservatory solo concours. Carlson argues that the Paris Conservatory's tradition of its annual solo competitions and development of solo repertoire would shape curriculum not only in France but also in the United States through juries. Furthermore, Carlson engages Jeffrey Jon Lemke's idea that early trombone professors in the conservatory preserved the slide trombone's presence in French music due to its superior sound quality, range, and intonation in comparison to the emerging valve trombone. Lastly, future teachers would begin transcribing and commissioning works for solo trombone, as well as writing their own method books, increasing the curriculum for trombonists. Although this dissertation appears to be Carlson's only scholarly writing currently available, the University of Alabama has also produced at least one other dissertation related to trombone in the last ten years.

Colegrove, John Dwight DeForest. "Emory Remington (1891-1971), William Cramer (1917-1989), and Robert Marsteller (1918-1975): A Description of Trombone Teaching

Techniques and a Discussion of their Influence upon Trombone Teaching Methodology.” DMA diss., University of North Carolina, Greensboro, 1999. ProQuest Dissertations & Theses Global.

Colegrove’s dissertation provides background information on the development of trombone pedagogy in the United States while emphasizing the contributions of Emory Remington, William Cramer, and Robert Marsteller to trombone pedagogy and curriculum during the twentieth century. Divided into four chapters, Colegrove describes a brief history of trombone pedagogy in Europe and the United States followed by a discussion of the careers, teaching approach, and influence of the aforementioned professors. A substantial amount of Colegrove’s research is based on interviews of students and relatives of Remington, Cramer, and Marsteller, yet due to the limited scope of discussion, offers no further perspective of other American pedagogues. Furthermore, having the structure of the latter three chapters being supported by the anecdotal information from these interviews, Colegrove does not significantly engage the method books produced by these pedagogues. This is currently the only academic literature produced by Colegrove.

Dixon, Adam L. “Augmenting Jean Baptiste Arban’s Complete Method for Trombone Based upon the Demands of the Most-Performed Tenor Trombone Solo Literature.” DMA diss., Arizona State University, Tempe, 2018. ProQuest Dissertations & Theses Global.

Dixon’s dissertation on Arban’s *Complete Method for Trombone* provides a critical view on the thoroughness of this method book in relation to contemporary trombone solo literature. While Dixon regards Arban’s *Complete Method* as “one of the leading trombone method books in the world”, he denotes the shortcomings of this book by noting the facets in which Arban’s *Complete Method* may not be fully applicable in addressing the technical issues in the most commonly performed trombone solos according to the International Trombone Association Journal. Due to these limitations, Dixon’s suggestions for supplementing the *Complete Method* include utilizing contemporary method books that might address study on certain facets of contemporary trombone skills, edit given Arban exercises to include different time signatures scale patterns, and clefs, as well as provide a section on the history of the trombone. The last three appendices provide compiled data from performances of trombone solos as listen in the International Trombone Association Journal from 1972 to the present, a sample lesson plan utilizing Dixon’s augmentation, as well as samples of Dixon’s vision of Arban’s new book. Dixon obtained his Doctor of Musical Arts from Arizona State University, an institution that has produced other dissertations on the trombone within the last ten years.

English, Bryan. “Philosophical Implications on Trombone Performance and Pedagogy in Andre Lafosse’s Curriculum at the Paris Conservatory.” DMA diss., University of North Texas, Denton, 2005. ProQuest Dissertations & Theses Global.

In this dissertation, English denotes the influence of Andre Lafosse in the Paris Conservatory by analyzing his curriculum, pedagogy, and emphasis on trombone technique. Regarding Lafosse’s experience as a French orchestral trombonist and France’s deeply established orchestral culture, English conveys that Lafosse’s curriculum revolved around French orchestral music and solo repertoire, yet his approach is based on general techniques for

trombone performance. This emphasis on technique was due to the case that trombone students entering the Paris Conservatory rarely had any private instruction before their acceptance. Furthermore, France's lack of performance opportunities outside an orchestra led Lafosse to develop his method book to most effectively speed his student's learning curve and become familiar with orchestral playing techniques for their future careers. English also describes how Lafosse's treaty on the slide trombone and his complete method book were meant to be used conjunctively, but the treaty has received little attention since its publishing in 1955. Nonetheless, Lafosse's development of a curriculum based on technique proved to be successful with his students in France as well as with trombonists around the world. English obtained his Doctor of Musical Arts from the University of North Texas, a highly acclaimed music institution with one of the largest trombone studios in the country. This university has published various other dissertations on the trombone in the last twenty years.

Hawthorne, Jessica Ann. "A Performance and Pedagogical Exploration of *Quinze Etudes de Rythme pour Trombone* by Marcel Bitsch." DMA diss., University of Miami, Coral Gables, 2019. ProQuest Dissertations & Theses Global.

Hawthorne's dissertation is a pedagogical analysis and practical guide for the study of five selected rhythmic etudes by Marcel Bitsch. This dissertation provides background on the significance of the Paris Conservatory regarding trombone pedagogy and literature, reviews related books and dissertations on Bitsch and other popular method books, the methodology of selecting and analyzing the given rhythmic etudes, along with the performance guide for the five etudes selected. Intended for collegiate students and professors alike, Hawthorne describes the value of these etudes in regard to the development of range, intervals, articulations, and extended harmony. While Bitsch does not provide any commentary to address the challenges posed by these etudes, Hawthorne attempts to solve this issue by providing general performance aspects of the five given etudes along with harmonic, rhythmic, and technical solutions related to each specific etude. Hawthorne obtained her Master of Music and Doctor of Musical Arts from the University of Miami and has served as Adjunct Professor of Trombone at Florida Atlantic University. No further academic writings have been published by Hawthorne, but she has published this dissertation and various recordings of Bitsch's etudes on her website.

Music Scores

Bitsch, Marcel. *Quinze études de rythme pour trombone*. Articulations et mouvements métronomiques de Gabriel Masson. Paris: Alphonse Leduc, 1956.

Marcel Bitsch's collection of fifteen rhythmic etudes for trombone is among one of the few that tackles this specific facet of trombone technique. Bitsch was a composer and professor at the Paris Conservatory where he taught from 1956 to 1988. Although not a trombonist, Bitsch's compositions landed him various awards throughout his career, including the Grand Prix de Rome in 1943. While these etudes are not organized progressively in accordance to difficulty, they are a useful study for collegiate trombonists who seek to improve their acuity on uncommon rhythms, time signatures, intervals, ranges, articulations, among other musical challenges. No commentary is provided by the composer in regard to addressing these musical challenges. However, trombonist Gabriel Masson from the Théâtre National de l'Opéra et aux

Concerts Colonne provides the only performance guidelines for these etudes through articulation and metronome markings.

Bordogni, Marco. *Melodious Etudes for Trombone: Selected from the Vocalises of Marco Bordogni*. Transcribed and Progressively Arranged by Joannès Rochut. New York: Carl Fischer, 1928.

This first edition of Marco Bordogni etudes transcribed for trombone by Joannès Rochut is possibly one of the most used etude books in the collegiate level. Although Rochut was born in Paris and studied at the Paris Conservatory in 1902, he ultimately became principal trombonist of the Boston Symphony Orchestra in 1925 and professor at the New England Conservatory in 1926. Published during his professorship there, this collection of 120 vocalises is intended for the progressive study of lyrical trombone playing. The vocalises become progressively more challenging in terms of rhythms, time signatures, and key signatures, but their main pedagogical emphasis is for the trombonist to maintain a connected and singing quality in each etude. These transcriptions are not meant to be used as a complete method book in comparison to Lafosse or Arban, but they are a valuable resource for developing trombonists to practice and improve on their lyrical playing and smooth slide technique.

Secondary or Tertiary Monographs

Arban, Jean-Baptiste. *Complete Method for Trombone & Euphonium: Preparation for Bass Clef and Commentary by Joseph Alessi and Brian Bowman*, edited by Wesley Jacobs. Troy, MI.: Encore Music, 2002.

This transposed and edited version of Arban's original *Complete Method* provides a large variety of studies, scales, and technical exercises on various musical concepts, as well as commentaries by two current and prominent American educators and performers. Joseph Alessi is the principal trombonist at the New York Philharmonic and trombone professor at the Juilliard School. Brian Bowman is professor emeritus at the University of North Texas and has had a prolific career as a musician in various military bands in the United States. Arban's book has been transposed for trombone and euphonium in various previous and subsequent editions, but this specific edition offers an American musician's perspective to approaching these concepts and exercises. In the commentary section before any given section, Mr. Alessi often explains how a given exercise might help the performance of various orchestral excerpts, giving a more pragmatic approach to these exercises. Overall, this book attempts to tackle as many facets of brass playing by providing as many possible musical patterns for brass players to practice and develop consistency on any given technique or skill.

Hunsberger, Donald. *The Remington Warm-Up Studies: An Annotated Collection of the Famous Daily Routine Developed by Emory Remington at the Eastman School of Music*. North Greece, NY: Accura Music, 1980.

This book prepared by Donald Hunsberger is a collection of standardized warm-up studies and exercises by Emory Remington, former trombone professor at the Eastman School of Music. Donald Hunsberger, conductor emeritus of the Eastman Wind Ensemble and former

colleague of Remington, edited this collection along with a brief biography and interview questions with Remington on different aspects of trombone playing. Hunsberger notes in his introductory comments that this book is incomplete as Remington had many variations of the exercises, each slightly different according to the student. Nonetheless, Hunsberger solicited the help of former students of Remington to assemble the studies presented in the book. He also encourages teachers and students alike to be as inventive and creative as Remington with these exercises. This book is divided into seven major sections, presenting exercises in a somewhat progressive manner. Similarly to Marsteller's *Basic Routines for Trombone*, this book is meant to provide a foundation for a daily warm-up routine, yet the variations of studies encourage students to rotate different exercises in each section according to their daily needs.

Lafosse, Andre. *Méthode complète de trombone à coulisse: Nouvelle édition en trois volumes*. Paris: Alphonse Leduc, 1946.

This book is Lafosse's complete method intended for pedagogy on the slide trombone. Originally published in 1921 during the early years of his professorship at the Paris Conservatory, Lafosse released this new edition in three separate volumes. This method book contains commentary by Lafosse in French, German, Spanish, and English regarding different techniques and idiosyncrasies of the trombone, diagrams depicting the different parts of the trombone and proper hand slide grip, as well as a variety of exercises, duets, and etudes. Lafosse's method is intended to be read and practiced progressively, becoming increasingly more challenging while encompassing various aspects of French solo and orchestral repertoire. Nonetheless, this method book contains little to no emphasis on the lower to pedal range on the trombone due to the smaller equipment used in France as well as the lack of presence of the bass trombone in French music during the time. Alphonse Leduc is an established music publisher in Paris and was the main publisher of most French solo repertoire during the twentieth century.

Marsteller, Robert. *Basic Routines for Trombone*. San Antonio: Southern Music, 1974.

Marsteller's *Basic Routines for Trombone* is a compilation of exercises meant to aid trombonists' technical skills on the instrument. Known as one of Emory Remington's most prominent students, Marsteller published this book near the end of his professorship at the University of Southern California. Unlike Lafosse's *Complete Method*, which is compiled progressively for study, Marsteller's exercises are divided into four technical categories to be practiced along with a daily routine. Furthermore, the majority of exercises found in this book are not suitable for young players due to their extended range or specialized technique, but Marsteller reaffirms that they may still be practiced by beginners and other brass players alike as long as they play in a register according to their abilities. There is general commentary at the beginning of each section of the book with brief instructions between exercises to inform the reader how to best perform each exercise. Most exercises are not fully written out as they are often repeatable patterns based on the harmonic series. Southern Music is a publishing company based in San Antonio, Texas which is known nationally and internationally for its brass and wind band publications.

Sound and Video Recordings

Remington, Emory. *The Legacy of Emory Remington and the Eastman Trombone Choir*.
Recorded 1971, 1996. WMP 1001, 1996. CD.

This historical recording on the legacy of Emory Remington illustrates musical performances by the Eastman Trombone Choir, as well as commentaries and reference recordings of selected exercises found in *The Remington Warm-Up Studies* by Donald Hunsberger. The first recordings feature various arrangements as well as compositions specifically for trombone choir. The latter recordings were performed by former student of Remington and previous principal trombonist of the Los Angeles Philharmonic, Ralph Sauer. Remington's legacy to the conceptualization and establishment of the trombone choir as a new type of ensemble has allowed for trombone choirs to develop across the country and world.