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An Oral History of the Horn in Jazz

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UNIVERSITY OF MIAMI

AN ORAL HISTORY OF THE HORN IN JAZZ

By

Stanley J. Spinola

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2013

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UNIVERSITY OF MIAMI

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AN ORAL HISTORY OF THE HORN IN JAZZ

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The horn first appeared in jazz music in the late 1930's. Over time, the horn found a significant place as a side instrument in music of Chet Baker, John Coltrane, Miles Davis, Gil Evans, Dizzy Gillespie, Freddy Hubbard, Stan Kenton, Charles Mingus, Thelonius Monk, Wes Montgomery, Jaco Pastorius, and Oscar Peterson. Furthermore, there have been notable jazz horn soloists and a growing list of compositions for solo jazz horn.

There is a significant place for the horn in jazz. Unfortunately, there is a considerable lack of scholarship to help aspiring players learn this style. Virtually all aspiring horn players can and will receive classical training on the horn. This training, however, does little to help prepare that student to play jazz music competently.

There is a limited amount of published information about the jazz horn in pedagogy and in performance. Furthermore, the information is not presented in a unified format. This study will detail the careers of notable jazz horn players. The players will discuss how they were introduced into jazz, how they learned to play jazz, and how they learned to be successful in a non-traditional field. This oral history is a necessity because it will provide a reference for aspiring jazz horn players that currently does not exist.

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Chapter 1

Introduction

“The horn is such a treacherous instrument I can’t see just starting out on horn as a jazz instrument.”¹ That was Peter Gordon’s response given to the question, “How does one learn to play jazz on the French horn.” Gordon is a New York area jazz horn player who has recorded and toured with Gil Evans, Chick Corea, and Thad Jones.² Satish Kamath has observed that horn players cannot swing.³ While that is not necessarily true, performing jazz music on a predominantly classical instrument can prove quite difficult. Today there is substantial solo and ensemble literature written for the horn in jazz style.⁴ Unfortunately, horn players typically have only a few jazz players and fewer jazz teachers to look at as models. Moreover, there is very little written on how to interpret jazz on the horn.

¹ Jeffrey Agrell, “Jazz and the Horn: Peter Gordon,” *Brass Bulletin* No. 50 (1985): 34.

² Harlan Feinstein, “The Jazz Horn,” <http://feinsteins.net/music/jazzhorn.html> (accessed September 19, 2011).

³ Satish Kamath, “This Horn is Far from Noisy,” *The Hindu*, <http://inventors.about.com/gi/o.htm?zi=1/XJ&zTi=1&sdn=inventors&cdn=money&tm=21&f=00&tt=2&bt=1&bts=1&zu=http%3A//www.hindu.com/thehindu/mp/2003/02/20/stories/2003022000320300.htm> (accessed October 20, 2011). Kamath states, “The French horn is a pure classical instrument. You don’t find horns if jazz or popular music. For the record, the horn is also the most treacherous of all brass instruments that misbehave badly at times!”

⁴ Harlan Feinstein, “The Jazz Horn,” <http://feinsteins.net/music/jazzhorn.html> (accessed September 19, 2011).

Background

The modern horn is an evolutionary product of the hunting horn. In 1753 a German musician named Hampel, invented pitched crooks that allowed the horn to sound in different keys; prior to this invention the horn was limited to playing in one key.⁵ In 1760 the technique of hand stopping was invented.⁶ This technique, which was favored from the classical to the middle of the Romantic period, called for the player to place his hand over and inside the bell to artificially create tones not natural to the crook used in the horn. Heinrich Stoelzel is credited with inventing the valve in 1814.⁷ The valve allowed the horn to play in all keys at any time, and eliminated the need to hand stop or change crooks. Moreover, the valve gave composers the freedom to write every chromatic note for the instrument. The first known work for the valved horn was a concertino for three natural horns and chromatic horn written by Georg Schneider in October of 1818.⁸ Franz Schubert was the first composer of prominent stature to composer to composer for the valved horn.⁹ In 1900 Fritz Kruspe invented the first double horn, a horn seated in the key of F and Bb, which today is the favored instrument of professional horn players.¹⁰

⁵ Mary Bellis, "Horns – History of the French Horn," About.com, http://inventors.about.com/od/fstartinventions/a/French_Horn.htm (accessed October 20, 2011).

⁶ Ibid.

⁷ Ibid.

⁸ John Ericson, "The First Works for the Valved Horn: Two works from before 1820," *Horn Articles Online*, http://www.public.asu.edu/~jquercus/vh_first_works.htm (accessed October 16, 2012).

⁹ Ibid. The work, *Nachtgesang im Walde*, was composed in 1827.

¹⁰ Mary Bellis, "Horns – History of the French Horn," About.com, http://inventors.about.com/od/fstartinventions/a/French_Horn.htm (accessed October 20, 2011).

Mr. Kamath describes the horn's traditional function in ensemble settings as follows:

The horn is today an important part of the orchestra. The three horns in the orchestras of today keep playing together for much of the time, giving the orchestra a harmonic richness with their tone. It is hard to find a significant composition from Mozart to Stravinsky where the horns have not had melodies and lengthy parts to play throughout the composition. The concertos by Mozart for the horn are among his best written for any instrument. We cannot imagine a symphonic works without the horns constantly droning in the background or playing a lusty melody—mostly Romantic as in the case of Tchaikovsky or heroic as in Wagner or Mahler.¹¹

The horn first appeared in jazz music in 1939.¹² Junior Collins was Glen Miller's hornist in the Army Air Force Band that played in England.¹³ Around that same time, the legendary jazz hornist Julius Watkins was recording with Kenny Clarke and Babs Gonzales.¹⁴ In the 1950s John Graas pioneered the jazz horn in Los Angeles, performing with Stan Kenton, Pete Rugolo, and Shorty Rogers.¹⁵ Gradually, the horn found a place in the repertoire of compositional luminaries, including Chet Baker, John Coltrane, Miles Davis, Gil Evans, Dizzy Gillespie, Freddy Hubbard, Stan Kenton, Charles Mingus, Thelonius Monk, Wes Montgomery, Jaco Pastorius, and Oscar Peterson.¹⁶

¹¹ Satish Kamath, "This Horn is Far from Noisy," *The Hindu*, <http://inventors.about.com/gi/o.htm?zi=1/XJ&zTi=1&sdn=inventors&cdn=money&tm=21&f=00&tt=2&bt=1&bts=1&zu=http%3A//www.hindu.com/thehindu/mp/2003/02/20/stories/2003022000320300.htm> (accessed October 20, 2011).

¹² Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Miami: Warner Brothers, Publications, 2001), 103.

¹³ Harlan Feinstein, "The Jazz Horn," <http://feinsteins.net/music/jazzhorn.html> (accessed September 19, 2011).

¹⁴ Scott Yanow, "Julius Watkins: Biography," AllMusic, <http://www.allmusic.com/artist/julius-watkins-p7783> (accessed September 19, 2011).

¹⁵ Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Miami: Warner Brothers, Publications, 2001), 103.

¹⁶ Harlan Feinstein, "The Jazz Horn," <http://feinsteins.net/music/jazzhorn.html> (accessed September 19, 2011).

In addition to large ensemble players, there have been successful jazz horn soloists as well. David Amram, John Clark, Peter Gordon, John Graas, Willie Ruff, Arkady Shilkloper, Richard Todd, Adam Unsworth, Tom Varner, and Julius Watkins are among the individuals who have had success as jazz soloists.¹⁷ The careers of these individuals and others will be detailed in the review of literature chapter. It is important to note that these players have found success playing jazz by way of different career paths: Varner is exclusively involved in jazz, as was the late Julius Watkins. David Amram is a composer and performer working in various styles (and who performs on a variety of instruments). Willie Ruff is both an accomplished jazz horn player as well as a bassist. Peter Gordon, John Graas, Arkady Shilkloper, and Adam Unsworth were all members of different symphony orchestras before beginning their jazz careers. Richard Todd has had a versatile career including studio, classical, and jazz performance.

Jazz horn playing is not limited to one place: John Clark and Peter Gordon, among others, are based out of New York City. Adam Unsworth is the professor of horn at the University of Michigan. John Graas and Richard Todd were both based out of Los Angeles, though Richard Todd has since joined the faculty at the University of Miami's Frost School of Music. Tom Varner, originally based in New York, has now moved to Seattle. Finally, Arkady Shilkloper is based in Moscow. Thus, the jazz horn has roots in all four corners of the United States, as well as abroad.

There is a growing list of solo compositions for the horn in jazz style. Composers that have written works in this manner include Jeffrey Agrell, David Amram, Christopher

¹⁷ Jeffrey L. Snedeker, "Some Thoughts on Improvisation and Jazz Horn Resources" (master class presented at the 40th *International Horn Society Symposium*, Denver, CO, July 22-27, 2008).

Caliendo, Douglas Hill, Bernhard Krol, and Alec Wilder. These composers use the following performance mediums for the compositions: unaccompanied solos, sonatas for horn and piano, lead-sheet work that call for improvisation, and concerto. Some of these works have entered into the standard repertoire for the horn.

There is a significant place for the horn in jazz. Unfortunately, there is a considerable lack of scholarship to help aspiring players learn this style. Virtually all aspiring horn players can and will receive classical training on the horn. This training, however, does little to help prepare that student to play jazz music competently. As far as can be determined, the only college or university that offers a degree program specifically for jazz horn performance in the United States is the Manhattan School of Music in New York.¹⁸

Humber College in Ontario is the only other institution the author has found that offers any sort of curriculum that focuses solely on jazz horn performance. Humber has a two-semester certificate program in jazz performance that is an introduction to commercial jazz; horn is an instrument included in this program. The mission statement for the certificate is as follows:

Although popular music and rock recordings continue to dominate the Canadian market, sales of jazz and blues labels are growing the fastest, soaring 45.4 per cent in a recent two-year period. As a student of jazz performance-introduction to commercial jazz, you will have the opportunity to study with many of Canada's finest jazz musicians, thereby learning the craft directly from the pros. The program will help you develop the ability to accurately and

¹⁸ "Jazz Arts," Manhattan School of Music, <http://www.msmnyc.edu/Instruction-Faculty/Academic-Departments/Jazz> (accessed October 11, 2012).

confidently assess your skills in relation to existing vocational opportunities and future career directions.¹⁹

It must be mentioned that the Berklee College of Music in Boston and the University of Miami's Frost School of Music are destinations to study the horn in broadened musical atmosphere. The Henry Mancini Institute at the University of Miami offers students the opportunity to expand their musical horizons by participating in a variety of genres, including jazz, Afro-Cuban, and Latin.²⁰ The legendary jazz trumpeter Terence Blanchard is the artistic director of the Mancini Institute and Richard Todd is the University of Miami's professor of horn.

Berklee College similarly does not offer a degree in jazz French horn performance, but its degree in instrumental performance would certainly include that genre. The mission statement for the brass department at Berklee concludes as follows:

We respect the classical traditions that you may have established in your studies. We also know how your instrument fits in today's music world, and we give it the attention and respect it deserves. Brass instruments are versatile and can be effective in any musical style. Studying at a college that offers you all those styles is the most important way for you to turn your playing into a career.²¹

Richard Sebring is the professor of horn at Berklee; he is listed as "part-time" faculty.²²

¹⁹ "Jazz Performance – Introduction to Commercial Jazz," Humber College, <http://www.humber.ca/program/jazz-performance--introduction-commercial-jazz> (accessed September 19, 2011).

²⁰ "Real World Experience – Henry Mancini Institute," University of Miami Frost School of Music, http://www.miami.edu/frost/index.php/henry_mancini_institute/about_us/real-world_experience/ (accessed December 1, 2011).

²¹ "Brass Department," Berklee College of Music, <http://www.berklee.edu/departments/brass.html> (accessed October 20, 2011).

²² "Richard 'Gus' Sebring, Professor – Faculty Biography," Berklee College of Music, <http://www.berklee.edu/faculty/detail/richard-gus-sebring>

Need for the Study

In addition to the lack of educational opportunities in jazz French horn, there is a dearth of literature on the subject. John Clark's method book for jazz French horn is the only exercise book the author has found on the subject.²³ After conducting a literature search of scholarly databases, the author was able to find three dissertations/theses focused on jazz horn. Jeffrey Agrell has published several articles focused on the jazz horn in various brass journals. These articles briefly discuss prominent jazz horn performers, style, and improvisation techniques.²⁴ A final item was a lecture handout from a master class given by Dr. Jeffrey Snedeker. The master class gave suggestions for learning how to improvise, recommended jazz method books, texts and recordings, and a list of prominent jazz horn soloists and sidemen.²⁵ Outside of the items listed above, the only other information is found on the web, with the most detailed site being Harlan Feinstein's "The Jazz Horn," which also provides links to web pages of jazz horn players.²⁶

(accessed October 20, 2011). Richard Sebring is the Associate Principal horn of the Boston Symphony and Principal horn and arranger for the Boston Pops.

²³ John Clark, *Exercises for Jazz French Horn or Improvisation Oriented Exercises for Horn* (New York: Hidden Meaning Music, 1993).

²⁴ "Jeffrey Agrell – About the Horn Studio – The University of Iowa," The University of Iowa, <http://www.uiowa.edu/somhorn/studio/agrell/agrell/agrell/agrellartjazz.html> (accessed December 7, 2011).

²⁵ Jeffrey L. Snedeker, "Some Thoughts on Improvisation and Jazz Horn Resources" (master class presented at the 40th *International Horn Society Symposium*, Denver, CO, July 22-27, 2008), <http://www.hornsociety.org/en/component/search/?searchword=snedeker+jazz&ordering=&searchphrase=all> (accessed September 20, 2011).

²⁶ Harlan Feinstein, "The Jazz Horn," <http://feinsteins.net/music/jazzhorn.html> (accessed September 19, 2011).

There is a limited amount of published information about the jazz horn in pedagogy and in performance. Furthermore, the information is not presented in a unified format. This study will detail the careers of notable jazz horn players. The players will discuss how they were introduced into jazz, how they learned to play jazz, and how they learned to be successful in a non-traditional field. This oral history is a necessity because it will provide a reference for aspiring jazz horn players that currently does not exist.

Purpose of the Study

The purpose of this study is to create an oral history of the jazz French horn by interviewing and detailing the careers of prominent jazz horn players. The research questions directly related to my stated purpose are as follows:

1. How does a horn player enter into the field of jazz?
2. What are the problems horn players are faced with when learning to play and interpret jazz music?
3. What solutions are found to the problems posed in question number 2 by experienced jazz horn players?
4. How does a horn player gain acceptance and achieved success in the field of jazz when playing a non-traditional jazz instrument?

Chapter 2

REVIEW OF LITERATURE

This chapter will review the literature available on jazz style horn playing. It will focus on articles, books, dissertations, method books, and theses related to the horn in jazz.

Articles Related to the Horn in Jazz

Jeffrey Agrell, professor of horn at the University of Iowa, has written numerous articles on the horn in *The Horn Call* and the *Brass Bulletin*. A significant portion of his writing has been devoted to the horn in jazz, discussing the pedagogy of jazz horn performance as well as interviewing the past pioneers and current leaders of the jazz horn. One of his earliest articles in jazz details the life of the late Julius Watkins. The article begins with Watkins' early experiences with the horn while growing up in Detroit. When asked why he chose the horn and why the jazz style, Julius Watkins said:

I liked the sound. I don't know exactly why, and I still can't explain it [sic] satisfactorily. But I fell in love with the sound and the instrument. I wanted to be a soloist, but there is very little repertoire for classical music for solo French horn. So I leaned to jazz.²⁷

²⁷ Jeffrey Agrell, "Jazz and the Horn: Julius Watkins," *Brass Bulletin* No. 41 (1983): 20.

Julius' first experiences playing with jazz groups in Detroit were not fruitful. Bandleaders wanted him to play the trumpet and he wanted to play the horn, which the composers struggled to write for.²⁸ Watkins next moved to New York and enrolled in the Manhattan School of Music. Opportunities to play jazz were much better in New York, and in the late 1950's he was playing with Pete Rugolo and Oscar Pettiford.²⁹ Charlie Rouse, the saxophonist in Pettiford's Sextet, began to play with Watkins on the side and noted of Watkins' playing:

Most people associate a misterioso sound quality – that far away Alpine horn sound used by Wagner and Mahler – with the French horn. That is just one of the sounds that Julius gets from it. His horn [can also have] all the virility and hard masculine quality of the trumpet and trombone. There is so much more in the French horn than the symphony orchestra players ever realized, and Julius is the person who has made everybody aware of this. And don't let him kid you, he can play plenty of notes, too.³⁰

The article proceeds to detail the rest of Watkins' career as a jazz chamber musician, as a studio and Broadway artist, and as a sideman for jazz greats such as Jimmy Heath, Sonny Rollins, Gil Evans, Charles Mingus, and John Coltrane.³¹

Jeffrey Agrell's article/interview with Tom Varner discusses Varner's early experiences in playing jazz on the horn. Varner began his studies at age nine, but realized early in his training that he wanted to play jazz: "The freedom, creativity, and spontaneity of the jazz musician appealed to me much more than the idea of a professional horn player in an orchestra, but initially, I just figured, 'Oh, well, I'll never

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid., 21.

³¹ Ibid., 23.

be able to that because of my instrument.”³² Varner discusses his post high school education on the horn, first studying with Julius Watkins in New York before moving to the New England Conservatory.³³

Varner next describes the difficulties of playing jazz on the horn, such as “projection, articulation getting past the ‘slipperiness,’ etc.”³⁴ Varner describes the main problem facing the jazz hornist as “developing a strong yet smooth feel for swing, to get past the ‘schoppyness’ and stiffness of the instrument... When I took some lessons from the saxophonist Dave Leibman, he said, ‘I don’t know anything about the horn, but that’s your problem, not mine... you’ve gotta make it swing like a saxophone.’”³⁵ Varner next describes his approach to fixing these issues, such as practicing without tonguing to smooth out his lines and putting the metronome on beats two and four to help with the rhythmic feel.³⁶ The article ends with Varner describing the performing landscape for a young, unknown player (as he was at the time of this interview) playing a non-traditional jazz instrument.

In 1985 Jeffrey Agrell interviewed Peter Gordon. Peter Gordon is a prominent musician in New York who has successfully navigated the many genres of music. The article discusses Gordon’s early life in music; he came from a musical family (17 relatives in the Detroit and NBC Symphonies) and attended Indiana University for his

³² Jeffrey Agrell, “Jazz and the Horn: Tom Varner,” *Brass Bulletin* No. 47 (1984): 56.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid., 57.

³⁶ Ibid.

undergraduate study, where he was a student of Philip Farkas.³⁷ After playing in the Metropolitan Opera for three years, Gordon left the orchestra in 1973 to freelance in the city, playing on Broadway, in big bands, and in the studio recording commercial tunes.³⁸ He returned to the symphonic realm, playing 2nd horn with the Boston Symphony for two years; however, he found the experience to be artistically limiting and returned to New York.³⁹ Upon his return to New York, Gordon, “wanted to show that the French horn can be a viable instrument, jazzwise.”⁴⁰ He formed a group called “French Kiss,” now known as “French Toast,” which has proved successful.⁴¹

The next part of the article focuses on how Peter Gordon learned jazz and his attitude towards learning that genre on the horn. Gordon claims he knew little about jazz until he got to Indiana University; he played horn in the jazz band and studied with the legendary David Baker.⁴² When asked what the typical response was to a horn player playing jazz, Gordon replied:

Stupefaction at the beginning. After I play with them for a while, they begin to realize that it’s possible to have it as a real instrument. If I go into a situation with strangers who don’t know anything about my playing, I don’t mind. I don’t feel bad if they don’t know what I’m doing: I’ll show them what I’m doing. I feel confident in what I do. If I have that confidence, then they’ll believe it.⁴³

As for learning jazz on the horn:

The horn is such a treacherous instrument, I can’t see just starting out on the horn as a jazz instrument. Learn the instrument with a good horn teacher, and learn jazz from a jazz player who is a good teacher. I feel that the horn playing

³⁷ Jeffrey Agrell, “Jazz and the Horn: Peter Gordon,” *Brass Bulletin* No. 50 (1985): 31-32.

³⁸ *Ibid.*, 32.

³⁹ *Ibid.*

⁴⁰ *Ibid.*, 33.

⁴¹ *Ibid.*

⁴² *Ibid.*

⁴³ *Ibid.*

schools that are being taught today are just so limited, so staid. The teachers are not aware of the fact that the French horn can be a popular instrument, and it sounds good as a popular instrument. People have to learn to accept that the music is not on the page, but only what comes out of the bell.⁴⁴

The rest of the article discusses Gordon's choice of equipment, the versatility of his ensemble, and his love of improvisation.⁴⁵

The next "Jazz and the Horn" article by Agrell is an interview with John Clark conducted by the previously mentioned Tom Varner. Varner considers Clark, "the best horn player in jazz, and certainly the best known since Julius Watkins."⁴⁶ Varner details Clark's musical beginnings and his collegiate experience. Clark credits his time as a Master's student at the New England Conservatory as his introduction to jazz horn:

We used to have jam sessions all night long, every night. After about a year of this I sort of drifted away from playing classical music and realized that improvising was what I wanted to do.⁴⁷

His jazz teachers and supporters were Gunther Schuller, George Russell, Ran Blake, and Jaki Byard.⁴⁸ When asked how he learned to improvise Clark replied:

Besides studying George's theory [George Russell's "Lydian Chromatic Concept"], I would take private lessons with Jaki. I would learn tunes, listen a lot, transcribe and memorize solos, learn patterns in all keys. I used to practice a lot in those days. Sometimes I would spend 4, 5, 6 hours in a practice room – I would play horn a while, play piano a while, go back and forth. I never was too conscious of the fact that the French horn was a difficult instrument to play. No teacher even told me it wasn't possible to play jazz on the horn, so I just played... I still believe that most everything that can be played on the trumpet can be played on the horn... it's just a little harder.⁴⁹

⁴⁴ Ibid., 34.

⁴⁵ Ibid., 33-34.

⁴⁶ Jeffrey Agrell, "Jazz and the Horn: John Clark," *Brass Bulletin* No. 52 (1985): 61.

⁴⁷ Ibid., 62.

⁴⁸ Ibid.

⁴⁹ Ibid.

Following his graduation from NEC, Clark free-lanced in Boston for one year before moving to New York.⁵⁰ Once in New York, he played on Broadway, worked in the studios and was playing with the ensembles of Gil Evans, Carla Bley, and Leroy Jenkins.⁵¹ Established in the New York scene, Clark recorded two solo jazz horn albums, “Song of Light” in 1978 and “Faces” in 1981.⁵² In spite of the success of these albums, Clark found it difficult to gain acceptance as a jazz musician on a non-traditional instrument:

The biggest difficulty in playing jazz on the horn is that no one ever calls you for a gig. They’ll call a saxophone player or a trumpet player or a trombone... rarely do they want a French horn as a sideman, except in a big band. Why? Stereotype. Lack of available players. Sometimes they say, “Wow, this sounds great – but what if we can’t get you the next time – then who do we get?” That’s why we (Clark, Peter Gordon, Tom Varner) have our own bands. Vincent Chancey would be a lot better known if he had his own band.⁵³

All that said, Clark maintains that there are few obstacles in playing jazz on the horn.⁵⁴ Clark then discusses the equipment he uses (horns and microphones, etc.) and why. Next he discusses the unique role the horn can bring to the ensemble; he credits the sound of the horn and the sonorous combinations it has with other jazz instruments, including percussion, as being its best asset.⁵⁵

The article concludes with Clark’s thoughts on how a classically oriented player should approach learning jazz and the benefits therein:

I like the Jamey Aebersold (jazz play-along) records – I use them to practice a lot. Of course there are many people who teach improvisation – get a good teacher! Listen to records of trombone, trumpet and sax and transcribe and

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid., 63.

⁵⁴ Ibid.

⁵⁵ Ibid., 64.

analyze the solos. If your main thing is playing Mozart, and you learn a few Charlie Parker tunes and how to improvise on them, it can only help you to do what you do better.⁵⁶

Agrell's next article on jazz horn discusses an interview (conducted by Matt Shevrin) with Richard Todd. Todd's playing spans all genres of instrumental music, classical, studio, and jazz. The interview focuses on Todd's training in jazz as well as his first jazz album, "New Ideas," that was produced by Gunther Schuller. Todd states that his interest in playing jazz developed while he was playing principal horn in the New Orleans Symphony.⁵⁷ He studied with Ellis Marsalis privately and played in clubs with Ellis' sons Wynton and Branford. Todd said that his lessons with Ellis

consisted of discussing different players, composers and styles: Miles, Bird, Clifford Brown, Bud Powell, Herbie Hancock, Wayne Shorter, John Coltrane, Monk, and so on. Once I really started listening to them, I started really understanding where all this is coming from. And realizing how difficult it really is.⁵⁸

"New Ideas" was released in 1985 and received positive reviews.⁵⁹ The album was half-classical and half-jazz, thus uniting the two genres. Todd details the recording techniques used for the album and discusses his (then) future projects with Gunther Schuller.⁶⁰

Agrell's first jazz article in *The Horn Call* discusses how to get started playing jazz on the horn. According to jazz pedagogue Jamey Aebersold, "I have never met anyone who couldn't improvise, but I have met many who *think* they can't improvise."⁶¹

⁵⁶ Ibid.

⁵⁷ Jeffrey Agrell, "Jazz and the Horn: An Interview with Richard Todd," *Brass Bulletin* No. 68 (1989): 70.

⁵⁸ Ibid., 70-71.

⁵⁹ Ibid., 70.

⁶⁰ Ibid., 72-73.

⁶¹ Jeffrey Agrell, "Jazz Clinic," *Horn Call* No. 16 (April 1986): 25.

Agrell asserts that with the wealth of jazz literature, teachers, and recordings available any musician can learn to improvise.⁶² The article discusses how someone would learn to improvise largely on his or her own accord and the steps he or she should take to be successful in this venture.

First, Agrell recommends using the play-along tapes published by Aebersold.⁶³ The author discusses the volumes a student should begin with in sequential fashion before moving onto more complex patterns and charts. Next Agrell discusses jazz reference books and texts that will aid in developing ear training, improvisation, and pattern recognition.⁶⁴ His next suggestion is to play with other musicians, both aspiring and accomplished; this can include attending workshops, joining or forming ensembles, and seeking out a good teacher.⁶⁵ Finally, the author discusses the element of listening. Agrell stresses the importance of listening beyond pleasure and the need to transcribe solos both aurally and in a written manner.⁶⁶ These steps should allow the student to better understand the musical, harmonic, technical, and nuanced elements of jazz improvisation.

The last article to be discussed by Jeffrey Agrell is his profile of Russian jazz hornist Arkady Shilkloper. The article is mixed into two parts, combining the experience of attending a live concert featuring Shilkloper along with biographical information and interview responses. Shilkloper began his musical training at the age of six on the alto horn and modern horn before attending the Military Music School until the age of

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Ibid., 26.

⁶⁵ Ibid.

⁶⁶ Ibid.

seventeen.⁶⁷ After this training, Shilkloper studied improvisation in Moscow and played in a big band for two years, transcribing and transposing whatever parts were needed to fill in the ensemble.⁶⁸ The artist then goes on to describe his equipment, his quest in learning to circular-breathe, and his choice to play the flugelhorn.

At this point Agrell describes the scene at the concert and then discusses Shilkloper's ensemble. The band started out as a duo consisting of Shilkloper and pianist Mischa Alperin before later adding Sergei Starostin. The music can best be described as eclectic, combining elements of Moldavian-Jewish folk music with jazz and Russian classical idioms.⁶⁹ Next the author discusses a recording session with the ECM record label and the different styles the band is portraying:

What is this? Folk music? Swing? Boogie? Lennie Tristano style bebop? The audience is swept along this river of musical magic and has the feeling of being privileged to be present at the creation of something special and spontaneous.⁷⁰

The article closes with a discussion of the future of Shilkloper and his ensemble. Arkady would like to form a jazz horn quartet with Tom Varner among others.⁷¹ The ensemble is focusing more on world music, not sticking to one idiom. Shilkloper states, “we’re making a recording with four different Russian composers, and the ensemble includes a Mongolian singer, a choir, a blues singer, plus Moldavian melodica and natural horn. This is not eclectic – this is organic!”⁷²

⁶⁷ Jeffrey Agrell, “Profile: Arkady Shilkloper, Russian Jazz Hornist,” *The Horn Call* No. 22 (April 1992): 31.

⁶⁸ Ibid.

⁶⁹ Ibid., 32.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid., 33.

From the same issue of *The Horn Call*, we encounter an article by Kevin Frey entitled, “Jazz Clinic: Jazz Horn Interaction.”⁷³ Frey’s article discusses the concept of interaction and provides a good introduction to begin one’s jazz studies. Interaction can be applied to working with others, practicing with pre-recorded tracks on a variety of mediums, and listening to jazz. Frey encourages that the aspiring jazz musician become familiar with scales, modes, the circle of fifths progression, and chromatic chords. The author recommends the play-along tapes by Jamey Aebersold and Jerry Coker’s *Complete Method for Improvisation*, and he provides a partial list of standard and bebop tunes that should be in a jazz musician’s repertoire.⁷⁴ The article closes with a familiar refrain, that the student should seek out a teacher, clinics and workshops, and find situations to interact with other jazz musicians.

Books Related to the Horn in Jazz

A Call to Assembly: the Autobiography of a Musical Storyteller, details the life of jazz hornist and bassist Willie Ruff. Ruff is best known for performing with Miles Davis, Dizzy Gillespie and Lionel Hampton in addition to his duo with pianist Dwiki Mitchell, the Mitchell-Ruff duo, which dates back to 1955.⁷⁵ Ruff’s autobiography describes his early life through the publication of the book in 1991:

Jazz musician Ruff has come a long way from the poor black neighborhood in Sheffield, Ala., where he grew up learning about music any way

⁷³ Kevin Frey, “Jazz clinic: Jazz Horn Interaction,” *The Horn Call* No. 22 (April 1992): 57.

⁷⁴ Ibid.

⁷⁵ Harlan Feinstein’s Home Page, “The Jazz Horn,” Harlan Feinstein, <http://feinsteins.net/music/jazzhorn.html> (accessed September 12, 2011).

he could--from the boy next door, the drummer at the Sanctified Church, the sound of the steam-driven calliopes on Tennessee River stern-wheel paddleboats. At 14, seeing a way out of poverty, he lied about his age and enlisted in the Army, where he reveled in daily showers, plentiful food, new clothes and, above all, opportunities to make music. He joined the all-black band as a drummer, but when told he would have to leave because there were too many men on drums, taught himself French horn so he could stay (until then, the band had no French horn players because the instrument was considered too difficult for blacks). After receiving a high school equivalency diploma, he left the service and entered Yale (one of nine black students enrolled in 1949), studied with Paul Hindemith, played in the New Haven Symphony Orchestra and earned a master's degree. Turning down Erich Leinsdorf's invitation to play horn with the Buffalo (N.Y.) Philharmonic, Ruff chose a career in jazz, first appearing with Lionel Hampton and later forming a duo with the brilliant pianist Dwiki Mitchell. A composer, filmmaker and professor of music at Yale, Ruff travels all over the world teaching people about jazz. He seems to have unlimited talent and energy. His book is an account of his own remarkable life, but it is also a tribute to many people who have helped and inspired him: his mother, who taught him how to keep his dignity and survive the South's brutal segregation laws; John Brice, the bandmaster who was determined to make the 766th Air Corps Band at the all-black air base in Lockbourne, Ohio, a symphonic ensemble to rival the all-white Army Air Corps Band in Washington, D.C.; the secondhand clothier in New Haven who gave him memorable advice on how to survive at Yale: "Dress British, think Yiddish." Ruff tells his inspiring story wonderfully well.⁷⁶

In 2001 Douglas Hill published his book, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*. Hill is the professor of horn, emeritus, at the University of Wisconsin-Madison; he taught horn at UWM for over 35 years. His book discusses horn technique, teaching, learning, and creativity, and it reviews the repertoire and literature for the instrument. Chapter eighteen, entitled, "Jazz and Horn and More," begins with a history of the jazz horn and its performers.⁷⁷ In this section, Mr.

⁷⁶ Publishers Weekly, "A Call to Assembly: an American Success Story," review of *A Call to Assembly: the Autobiography of a Musical Storyteller*, by Willie Ruff, *Publishers Weekly Nonfiction Review*, July 1, 1991, <http://www.publishersweekly.com/978-0-670-83800-4> (accessed October 10, 2011).

⁷⁷ Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Miami: Warner Brothers, Publications, 2001), 103-104.

Hill more specifically highlights the careers and contributions of Julius Watkins, Willie Ruff, John Clark, and Tom Varner.

Next the author poses the question, “have you ever wished you could play jazz on your horn?”⁷⁸ Hill discusses the technique of improvisation from a compositional and personal perspective. He suggests that jazz, “communicates better than any other language across cultures, races, and nationalities,”⁷⁹ because instead of communicating someone else’s idea (classical) the artist is communicating his or her own idea (jazz).⁸⁰

The remainder of the chapter discusses the initial fear that a performer, in this case a horn player, would have when first learning to improvise. He specifically points to the fear of sharing personal creativity, the fear of being wrong (especially in front of others), and the fear of, “sounding stupid, under-prepared, or untalented.”⁸¹ The author shares his first experience improvising on stage; at first he feels it is a disaster and the audience is clapping for him out of pity, and by the end of the performance he feels as though he’s connected with the audience, culminating in success.⁸² Hill discusses the process of overcoming fear and the general development that must occur to master improvisation.⁸³ The chapter closes with words of encouragement as well as recommended readings, method books, and recording artists relevant to jazz horn.

Gunther Schuller’s *Horn Technique* is not a book about the jazz horn. Rather, it thoroughly discusses horn technique as it largely pertains to classical music. With that said, Schuller briefly discusses the emerging role of the horn in jazz in the preface to the

⁷⁸ Ibid., 104.

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid., 105.

⁸² Ibid., 106.

⁸³ Ibid., 106-107.

second edition of this book. Mr. Schuller identifies Jack Cave as being the first horn player to record with a jazz orchestra and mentions John Graas, Sandy Siegelstein, John Barrows, James Buffington, David Amram, Edwin London, Julius Watkins, and himself as forerunners in this field.⁸⁴

Schuller notes that in the following years there was an emergence of, “truly outstanding improvising horn players,” and that this occurred because the notion that classical and jazz horn playing were incompatible proved to be false.⁸⁵ The author credits Wynton Marsalis as a preeminent example of dual musical excellence and then identifies current jazz horn players and the positions they hold in the classical and jazz realms.

Gunther Schuller’s *The Swing Era: The Development of Jazz 1930-1945* discusses the introduction of the horn into jazz ensembles. This book is the second volume in Schuller’s *History of Jazz* series. Schuller thoroughly details and pointedly analyzes the major soloists, the ensembles and compositional trends during this period. The author mentions the use of the horn in the 1940’s by Harry James, Red Perkins, Artie Shaw, and Charlie Teagarden.⁸⁶ Also of note is the inclusion of the horn in Igor Stravinsky’s *Ebony Concerto*, which was written for and performed by the Woody Herman orchestra in March of 1946.⁸⁷

⁸⁴ Gunther Schuller, *Horn Technique: 2nd Edition* (New York: Oxford University Press, 1962, 1992), viii. Cave recorded on Artie Shaw’s *Frenesi* in 1939.

⁸⁵ *Ibid.*

⁸⁶ Gunther Schuller, *The Swing Era: The Development of Jazz 1930-1945* (New York: Oxford University Press, 1989), 605, 702, 748, 787.

⁸⁷ *Ibid.*, 739.

Schuller's most involved commentary on the horn in jazz is linked to Claude Thornhill's second band. In 1941, Dick Hall and Vinny Jacobs joined Thornhill's ensemble and were often featured in slow pieces. In 1940, ASCAP prevented its copyrighted material from being performed on the radio; as a result, popular works of classical composers and traditional tunes were used as source material for composition.⁸⁸ Thornhill and his arrangers, Bill Borden, Andy Phillips, and Gil Evans, sought to create a unique style and sound for their big band that would differ from the likes of Glenn Miller and Benny Goodman's respective ensembles. The horn was used for its dark color and tone, frequently in the middle and lower registers of the instrument.⁸⁹ Thornhill's band was likely a precursor to the Miles Davis nonet that recorded "The Birth of the Cool." Schuller notes the role Gil Evans had in creating the Davis nonet as well as the similarity of instrumentation between Miles' and Claude's ensembles.⁹⁰

Vibrations by David Amram is an autobiography detailing the first thirty-seven years of the composer's life.⁹¹ Amram is a pioneer of the jazz horn and an accomplished pianist, flautist, percussionist as well as folk music instrumentalist.⁹² By the time the memoir had been published, Amram had composed for Broadway and Hollywood, was named the first composer-in-residence for the New York Philharmonic at the request of Leonard Bernstein, and had performed with Charlie Parker, Charles Mingus, Thelonius

⁸⁸ Ibid., 755-757.

⁸⁹ Ibid., 755.

⁹⁰ Ibid., 755. The horn player in Davis' nonet was Sandy Siegelstein.

⁹¹ David Amram, *Vibrations* (New York: Macmillan Co., 1968), i.

⁹² David Amram, "Composer, Conductor & Multi-Instrumentalist," David Amram, <http://david-amram.blogspot.com/2010/05/david-amram-has-composed-more-than-100.html> (accessed September 13, 2012).

Monk, Sonny Rollins, Lionel Hampton, and George Plimpton, among others.⁹³ That said, this book focuses on Amram's life away from music:

Vibrations is the story of one boy's adventures growing up on a farm in Pennsylvania, working odd jobs, misfitting in the Army, barnstorming through Europe with the famous Seventh Army Symphony, exiling in Paris, scuffling on the Lower East Side, day-laboring—often down but never out—finally emerging as a major musical force.⁹⁴

William Zinsser's *Willie and Dwiki: An American Profile*, discusses the lives of hornist Willie Ruff and his musical partner Dwiki Mitchell. The novel highlights the individual upbringing of each man and shares tales from their careers together:

Willie is Willie Ruff, an Alabama-born, classically trained jazzman (bass, french horn) who speaks seven languages and teaches music and Afro-American studies at Yale—where Zinsser, a college-master and amateur jazz musician, met him. Dwiki is Dwiki Mitchell, the Florida-born jazz pianist who is Ruff's longtime partner in a traveling/teaching duo. And this often-captivating profile begins with a short opening 1981 chapter that overshadows everything that follows: a mesmerizing evocation of “the first American jazz concert ever presented to the Chinese”—with Willie and Dwiki in Shanghai, taking a Conservatory of Music from the very basics of jazz (Willie genially lecturing in Mandarin) to the highest of musical highs (improvising on a Chinese melody they've never heard before). Three chapters fill in background: the two musicians' childhoods; their informal/haphazard early musical studies; their intense musical education (and familial joy) as part of the 1940s band a Lockbourne Air Force Base—where they met. Then, however, it's back to the 1980s—four five days with Willie and Dwiki as they come as “visiting artists” to four small Iowa cities: concerts with bad pianos, with students eating lunch (“Mitchell is probing the keyboard like a doctor examining a dying patient for some signs of life”); a glum master class, but more than a few moments of stirring education/entertainment breakthrough—with eloquent dramatization of the importance of community-arts programs. And the final two chapters focus first on pianist Mitchell (his Manhattan teaching, his father's death), then on horn-player Ruff—who goes to

⁹³ Kirkus Reviews, “Vibrations,” review of *Vibrations*, by David Amram, *Kirkus Reviews Online*, September 1, 1968, <https://www.kirkusreviews.com/book-reviews/david-amram-2/vibrations/#review> (accessed September 13, 2012).

⁹⁴ Paradigm Publishers, “Vibrations: A Memoir,” *Paradigm Publishers Online*, 2008, <http://www.paradigmpublishers.com/books/BookDetail.aspx?productID=208947> (accessed September 13, 2012).

Venice and, while recalling the influence of Hindemith and Stravinsky, realizes his dream of playing his horn in St. Mark's cathedral at night, recording the acoustical effect.⁹⁵

Dissertations and Theses Related to the Horn in Jazz

The author has found three dissertations and/or theses that discuss the horn in jazz music. A dissertation by Patrick Gregory Smith discusses the life and legacy of jazz hornist Julius Watkins. Smith asserts that Watkins has received little attention from the music community since his death in 1977. As a result, the purpose of Smith's study is "to document his complete life story for the first time in biographical form, to determine his performance characteristics within chamber jazz ensembles of various instrumental combinations, and to explore the development of the jazz French horn genre from 1977 to 2005."⁹⁶

Smith details the life of Watkins by analyzing the written history of the artist. This history consists of journal, magazine and newspaper articles, as well as information contained in the liner notes of recordings featuring Julius Watkins. Recorded interviews with Watkins' former colleagues, students, and friends were also used to piece together the biography of the great artist. Watkins' performance techniques are analyzed via recordings and interviews with prominent jazz horn players.⁹⁷

⁹⁵ Kirkus Reviews, "Willie and Dwike: An American Profile," review of *Willie and Dwike: An American Profile*, by William Zinsser, *Kirkus Reviews Online*, May 15, 1984, <https://www.kirkusreviews.com/book-reviews/william-zinsser-5/willie-and-dwike-an-american-profile/> (accessed September 6, 2012).

⁹⁶ Patrick Gregory Smith, "Julius Watkins and the Evolution of the Jazz French Horn Genre" (PhD diss., University of Florida, 2005).

⁹⁷ *Ibid.*, 61-74.

Smith's chapter on the evolution of jazz horn playing discusses the period from Watkins' death through the present. Smith describes the horn's changing role in jazz music beginning as a supporting instrument in combo ensembles, to its current acceptance as a headlining instrument.⁹⁸ The chapter discusses the careers of Tom Bacon, Vincent Chancey, John Graas, Arkady Shilkloper, Mark Taylor, Rick Todd, Tom Varner, and Ken Wiley, all prominent jazz horn players.⁹⁹ Smith describes the influential aspects and differences between Watkins and the individuals listed above.¹⁰⁰ The dissertation ends with a summary of Watkins' life and legacy as well as thoughts on the growing future of jazz horn playing.

A thesis by Kathryn Bridwell-Briner details specific resources for classically trained horn players interested in jazz.¹⁰¹ Bridwell-Briner recounts the horn being used as a jazz instrument in the early 1940's in the bands of Harry James, Glenn Miller, and Claude Thornhill. The author briefly describes the evolution of the horn in jazz but states, "the world of jazz horn, though expanding, is still exceedingly small. Horn players ready to explore the idiom of jazz may find teachers, resources and opportunities to be in short supply."¹⁰²

Bridwell-Briner's solution to the aforementioned lack of available resources is to create a database of information herself. The author's thesis is mostly comprised of appendices that cover a wide spectrum of literature and pedagogical tools that might aid a

⁹⁸ Ibid., 75.

⁹⁹ Ibid., 75-98.

¹⁰⁰ Ibid.

¹⁰¹ Kathryn Bridwell-Briner, "Chasing the Changes: A Survey of Selected Resources for Classical Horn Players Interested in Jazz, Including Transcriptions of Three Songs as Performed by Willie Ruff," (MA Thesis, Florida Atlantic University, 2006).

¹⁰² Ibid., 1.

horn student or professor in learning how to perform jazz. These appendices include a key to notations used in transcriptions, three transcriptions by Willie Ruff, jazz horn method books, jazz studies, published music for jazz horn, books, and research documents related to the history of jazz horn. Bridwell-Briner's thesis also includes a list of horn players associated with jazz, websites of interest, and a selected discography of jazz horn music.¹⁰³

Verle Alvin Ormsby, Jr.'s dissertation details the life and music of John Jacob Graas, Jr. The purpose of this paper is to trace the life and career of Mr. Graas and "to examine his involvement in the West Coast cool jazz era of the 1950's, selected examples of his original compositions and arrangements in order to trace his compositional development."¹⁰⁴ Much of Ormsby's source material came from the John Graas Memorabilia and Memorial Library, which is housed by Ball State University in Muncie, IN.¹⁰⁵

Ormsby's dissertation can be divided into three parts. The first part, and first chapter, gives a basic history of jazz from 1930 to 1960. The second part of the paper, chapters two through four, details the life and playing career of Graas. Much of this information comes from correspondence, newspaper articles as well as reel-to-reel tapes containing conversations, radio interviews, and rehearsals.¹⁰⁶

The third part of the dissertation focuses on the compositions of John Graas. The author describes Graas' compositional style and often gives written examples of Graas'

¹⁰³ Ibid., v-vi.

¹⁰⁴ Verle Alvin Ormsby, Jr., "John Jacob Graas, Jr.: Jazz Horn Performer, Jazz Composer, and Arranger," (DA diss., Ball State University, 1988), vi.

¹⁰⁵ Ibid., v.

¹⁰⁶ Ibid., 8-37.

solos, counterpoint, chordal progressions, and variations. Ormsby illustrates the formal and tonal structure of Graas' compositions, the difficulties that the performer encounters in playing these works, Graas' style in interpreting his own works, and evolution of Graas' compositional style as he transitions into his later West Coast period.¹⁰⁷ Ormsby's paper concludes with a summary of what was largely discussed in previous chapters and a compelling statement regarding Graas' legacy:

It is the belief of this writer that John Graas made a significant contribution to the field of jazz. To his credit he has composed and arranged over one hundred works, most of which are in the cool jazz style. The writer also believes that Graas showed true pioneer spirit by not limiting himself to traditional roles placed upon his instrument by classical tradition. Rather, he worked very hard to constantly remove these limitations in order to reach a new and different standard of performance. It is this drive and hard work that set his high standards of musical excellence and established new boundaries in the field of jazz horn performance and composition.¹⁰⁸

Jazz Horn Method Books

Exercises for Jazz French Horn is a method book written by the previously mentioned John Clark. As far as can be determined, this is the only method book available for jazz horn. The concept for such a book came from Clark's colleagues in the recording business; other wind players would hear Clark warming up and say to him, "Hey, you should write those down so we could use them too!"¹⁰⁹ Although not meant to be a comprehensive guide to mastering jazz (and it isn't given it is 27 pages in duration),

¹⁰⁷ Ibid.

¹⁰⁸ Ibid., 89-90.

¹⁰⁹ Clark, John, *Exercises for Jazz French Horn or Improvisation Oriented Exercises for Horn* (New York: Hidden Meaning Music, 1993), 1.

the aim of the book is to give a beginning jazz horn player some exercises for learning how to improvise.¹¹⁰

The first exercises Clark lists are his warm-up exercises and daily routine. These exercises lie mostly in the low register and focus on loosening up the chops and fingers while improving flexibility. “Section 1,” the next set of exercises, consists of twenty-one interval-based patterns. These exercises are derived from the different interval patterns, scales (modal and non-modal) and tunes from other jazz artists such as Woody Shaw, John Coltrane and Eddie Daniels. “Section 2” consists of five pentatonic patterns. “Section 3” consists of ten miscellaneous scale patterns that cover the wide range of the horn in various rhythmic meters. “Section 4” contains nine chromatic exercises.

Finally there are two Appendices that contain earlier exercises that are now presented in their full form; Mr. Clark opts not to write out the vast majority of these exercises, rather he presents a pattern that the player should play in all keys and if possible, improvise. The reason for this practice is described by Mr. Clark as follows:

Some books that deal with technique and scales have had everything written out for the student. Not so here. When you play a jazz solo or improvise in any style, you won't have music to look at. Therefore, most of the exercises are deliberately not written out in every key. (However, in Appendix A and Appendix B, two of the exercises are completely written out, for those of you who just might not want to get started otherwise.) But what you must do eventually is to memorize each pattern, whether by ear or by interval, and transpose it into all the other keys without looking at any music. This will be fairly difficult at first, especially if you've never done anything like this before. Try not to get discouraged. Pick an exercise that you particularly like the sound of; go slowly at first and take your time. Learn each pattern before trying to play it perfectly and gain speed. Have faith and persevere. Once you know a pattern, you're not likely to forget it! Other benefits of learning these exercises by ear include: improving mental agility, accuracy, ear training and discipline.¹¹¹

¹¹⁰ Ibid.

¹¹¹ Ibid., 5.

The final “Appendix C” is a transcription of Miles Davis’ trumpet solo from “So What.” Clark encourages the player to listen to the recording and try to, “duplicate it as best you can.”¹¹² The player is also encouraged to incorporate some of the patterns from earlier exercises into the solo as well.¹¹³

Extended Techniques for the Horn is a method book written by Douglas Hill.¹¹⁴ The book serves to identify extended techniques used mostly in contemporary music, and some of these effects are used in jazz music. According to Gunther Schuller, “some of the devices described herein already have a venerable history, others are truly new. For much of what is to be found here comes from the world of jazz.”¹¹⁵ The book is divided into chapters, each describing a general technique. Within the chapter all of the possible variants of the technique are discussed with increased specificity, detailing why and for what the technique would be used concluding with examples both in and out of context. Some of the more jazz specific techniques include bends and dips, doinks and doits, glissandi, and various forms of mutes and mutings.¹¹⁶

¹¹² Ibid., 26.

¹¹³ Ibid., 7.

¹¹⁴ “UW School of Music: Douglas Hill,” University of Wisconsin – Madison, http://www.music.wisc.edu/faculty/bio?faculty_id=3 (accessed September 18, 2012). Professor Hill is currently an *Emeritus* faculty member at UW-M.

¹¹⁵ Douglas Hill, *Extended Techniques for the Horn: A Practical Handbook for Students, Performers and Composers* (Miami: Warner Brothers, Publications, 1996), 6.

¹¹⁶ Ibid., 7.

Lecture Materials

Dr. Jeffrey Snedeker is the professor of horn at Central Washington University. In July of 2008 at the 40th *International Horn Society Symposium*, Dr. Snedeker gave a lecture entitled, “Some Thoughts on Improvisation and Jazz Horn Resources.” The handout presented at this lecture begins with a section entitled, “Suggestions for Beginning to Learn to Improvise Jazz Tunes.” Snedeker suggests that improvisation can be used in conjunction with a melody and/or chord changes; subsequently, the author offers suggestions to approach improvisation successfully in this manner.¹¹⁷

The next section in Dr. Snedeker’s handout deals with suggested jazz methods and texts that are both specific and non-specific to the horn. This is followed by a selected list of jazz horn players that have performed as studio, ensemble, solo, or combo settings. Snedeker offers a list of groups to listen for and the horn players associated with these ensembles and recordings if necessary. The handout concludes with a list of bands or artists that frequently used horns and a recommended discography of solo jazz horn recordings.

¹¹⁷ Jeffrey L. Snedeker, “Some Thoughts on Improvisation and Jazz Horn Resources” (master class presented at the 40th *International Horn Society Symposium*, Denver, CO, July 22-27, 2008), <http://www.hornsociety.org/en/component/search/?searchword=snedeker+jazz&ordering=&searchphrase=all> (accessed September 20, 2011).

Chapter 3

METHOD

Overview

The purpose of this study is to create an oral history of the jazz French horn by interviewing and detailing the careers of several prominent jazz horn players. The research questions directly related to my stated purpose as follows:

1. How does a horn player enter into the field of jazz?
2. What are the problems horn players are faced with when learning to play and interpret jazz music?
3. What solutions are found to the problems posed in question number two by experienced jazz horn players?
4. How does a horn player gain acceptance and achieve success in the field of jazz when playing a non-traditional jazz instrument?

Participants

The criteria used to select the participants for this study are: the participant must be an acknowledged master of jazz horn performance. The individual has had a significant career in jazz performance, has solo and ensemble recording credits to his or her name and has been established in the field for a significant amount of time. This

author used three resources to help identify and confirm the credibility of possible subjects: Harlan Feinstein's jazz horn webpage,¹¹⁸ Jeffrey Snedeker's master class lecture materials,¹¹⁹ and the information gathered in Jeffrey Agrell's journal articles pertaining to the jazz horn.¹²⁰

The participants in this study are: John Clark, Mark Taylor, Richard Todd, and Tom Varner. John Clark and Mark Taylor are prominent jazz horn players based out of New York City.¹²¹ Tom Varner was a New York City jazz horn player now based in Seattle, WA.¹²² Richard Todd was a studio, classical and jazz hornist based out of Los Angeles and is now the professor of horn at the University of Miami, FL.

The author contacted all of the horn players by email to ask for their participation in this study via email correspondence. Upon confirmation of their participation, each horn player received an email with the following questions pertaining to jazz horn performance and history.

¹¹⁸ Harlan Feinstein, "The Jazz Horn," <http://feinsteins.net/music/jazzhorn.html> (accessed September 19, 2011).

¹¹⁹ Jeffrey L. Snedeker, "Some Thoughts on Improvisation and Jazz Horn Resources" (master class presented at the 40th *International Horn Society Symposium*, Denver, CO, July 22-27, 2008), <http://www.hornsociety.org/en/component/search/?searchword=snedeker+jazz&ordering=&searchphrase=all> (accessed September 20, 2011).

¹²⁰ "Jeffrey Agrell – About the Horn Studio – The University of Iowa," The University of Iowa, <http://www.uiowa.edu/~somhorn/studio/agrell/agrell/agrell/agrellartjazz.html> (accessed December 7, 2011).

¹²¹ Harlan Feinstein, "The Jazz Horn," <http://feinsteins.net/music/jazzhorn.html> (accessed September 19, 2011).

¹²² "Tom Varner: Composer/French hornist," <http://www.tomvarnermusic.com/biography.htm> (accessed December 1, 2011).

Questions

The following questions were designed to satisfy the research questions as related to the stated purpose of this study. The first question pertains to the participants' formative horn study. The second through fifth questions relate to the first research question in the discussion of formative jazz training, which would be needed to enter into that field. Question number six directly relates to research question number two. The seventh, eighth, and tenth questions directly relates to research question number three. Questions number nine and eleven directly relate to the fourth research question.

1. Please discuss your training on the horn.
2. When did you begin to study and perform jazz on the horn and what was/were the reasons for doing so?
3. Did you seek out a jazz teacher and/or specific method books in your early jazz studies? If so, please elaborate.
4. Who were your early jazz influences?
5. What styles of jazz were of early influence?
6. What were the initial problems faced with learning jazz music, albeit on a non-traditional jazz instrument?
7. What were the solutions to the problems discussed in item number six?
8. Did you make any technical or equipment changes to facilitate the transition to jazz performance? If so, please elaborate.

9. Did you encounter any difficulty while gaining acceptance in the jazz community because you play the horn, a non-traditional jazz instrument? How did you overcome this difficulty?
10. Who were your musical influences throughout your development as a musician and have they changed? If so, how?
11. What are your personal views on the horn as a jazz instrument?

Data Analysis

This study consists of a chapter dedicated to the participants and the responses received to the performance and historical questions stated above. Each chapter includes biographical information for the participants gathered from previously published material. All of the responses are displayed for each question in order with the original text as they were received, citing approval from the participants.¹²³ Following the end of each question is a summary of the responses. The author identifies similar trends in the responses that may serve as a model for successful jazz horn performance. Where answers differ, the differences are highlighted; the path to success is not a fixed route, but rather one that is unique to each player.

¹²³ In separate emails to the author, both John Clark and Tom Varner asked that previously published materials be used to supplement their respective answers to the eleven questions asked by the author.

Chapter 4

PANEL OF EXPERTS AND THEIR RESPONSES

This chapter is divided into two sections. The first section contains biographical information of the selected panel of experts. The second section is a full account of the panel's responses to the eleven questions posed by the author. The responses are organized by question, and are accompanied by a brief analysis identifying similar or dissimilar trends occurring within the responses.

Biographies

John Clark

John Clark was born on September 21, 1944 in Brooklyn, New York. Most of Clark's childhood was spent in Rochester, NY where his father was a professor at the University of Rochester. Clark began his musical studies on the piano at age seven, the trumpet at age nine, the horn at ten, and the guitar at fifteen; during this time, he performed in rock bands on the trumpet and guitar.¹²⁴ Clark received his B.A. in 1966 at the

¹²⁴ Jeffrey Agrell, "Jazz and the Horn: John Clark," *Brass Bulletin* No. 52 (1985): 62.

University of Rochester where he studied the horn with Verne Reynolds.¹²⁵ Upon graduation he joined the Coast Guard Band in Connecticut and in 1970 enrolled in Master of Music degree at the New England Conservatory.¹²⁶ During this time, Clark studied horn with James Stagliano, Thomas Newell, and Paul Ingraham and jazz composition and improvisation with Gunther Schuller, Jaki Byard, Ran Blake, and George Russell.

Mr. Clark free-lanced in Boston immediately after his graduation. In one year's time he moved to New York City and established himself in the bands of Gil Evans, Carla Bley, and Leroy Jenkins, as well as in Broadway, classical orchestral, and studio work.¹²⁷ Throughout his career, Mr. Clark has performed with legendary jazz and pop icons such as J.J. Johnson, McCoy Tyner, Pat Metheny, Sting, Billy Joel, Diana Krall, Frank Sinatra, Toots Thielemans, and Bela Fleck, to name a few.¹²⁸ Mr. Clark has performed on numerous live television broadcasts, commercial and film recordings, and live Broadway shows.¹²⁹ As a bandleader, John Clark has released four albums: *Song of Light* (1980), *Faces* (1981), *Il Suono* (1992), and *I Will* (1997).

Education has also been a consistent force in Mr. Clark's career. He has taught at Brown University and Queens College, led master classes and workshops all over the United States and in Europe, was formerly on the board of directors for the Manhattan New Music Project, and has regularly performed in prisons throughout

¹²⁵ Clark, John (Trevor),” Jazz.com, <http://www.jazz.com/encyclopedia/clark-john-trevor> (accessed February 7, 2013).

¹²⁶ Jeffrey Agrell, “Jazz and the Horn: John Clark,” *Brass Bulletin* No. 52 (1985): 62.

¹²⁷ Ibid.

¹²⁸ Clark, John (Trevor),” Jazz.com, <http://www.jazz.com/encyclopedia/clark-john-trevor> (accessed February 7, 2013).

¹²⁹ Ibid.

Massachusetts.¹³⁰ Currently, John Clark is a member of the jazz faculty at the Manhattan School of Music in New York City.

Mark Taylor

Mark Taylor was born on May 22, 1961 in Chattanooga, Tennessee. Taylor began his musical studies on the piano at age six. At age seven he joined the Chattanooga Boy's Choir and at age nine he took up the clarinet and later the French horn. Taylor attended the University of Tennessee in Knoxville as a horn performance student preparing for a career in the orchestral and studio realms.¹³¹ After an introduction to the music of jazz, specifically Julius Watkins, Taylor transferred into the jazz program and studied with education icon Jerry Coker.¹³² After completing his undergraduate studies in 1986, Taylor enrolled at the New England Conservatory in Boston where he studied with Dave Holland and George Russell.¹³³

Mark Taylor has since been an active performer in New York City. As a jazz musician he has performed with Max Roach, McCoy Tyner, Abdullah Ibrahim, Muhal Richard Abrams, Lester Bowie, Henry Threadgill and Grover Mitchell.¹³⁴ Taylor has also performed with both full and chamber sized orchestras, recording ensembles (including BeBe Winans and Michael Bolton), jazz groups ranging from trios to thirty-

¹³⁰ Ibid.

¹³¹ "Musician Mark Taylor," All About Jazz, <http://musicians.allaboutjazz.com/musician.php?id=1490#.UQgJBEIbaao> (accessed January 29, 2013).

¹³² Ibid.

¹³³ Ibid.

¹³⁴ Harlan Feinstein, "The Jazz Horn," <http://feinsteins.net/music/jazzhorn.html> (accessed September 19, 2011).

piece big bands.¹³⁵ Taylor has released four jazz albums as a bandleader: *QuietLand* (1997), *Circle Squared* (2003), *At What Age* (2011), and *Live At the Freight* (2012). Praise for Mark Taylor's prowess on the jazz horn is not limited to the following: "The French horn is a notoriously finicky beast to master in a fast paced improv setting which is probably why not many players have made their mark with the instrument. Add Mark Taylor's name to the list of the chosen few."¹³⁶

In addition to performing, Taylor is also an active composer. He has been commissioned to write for theatre and dance, and has scored documentaries and movies. His most recent work involved transcribing the music of bandleader James Reese Europe for the Brooklyn Repertory Ensemble.¹³⁷ The seminal bandleader was the lieutenant of the 369th Regiment known as the "Harlem Hellfighters."¹³⁸ He is credited with introducing the French to African-American improvised music during World War 1.

Richard Todd

Richard Todd was born in Salem, Oregon and spent his childhood in southern California. He attended the University of Southern California and graduated with his Bachelor's degree in 1977. Following graduation he joined the Utah Symphony for one

¹³⁵ "Musician Mark Taylor," All About Jazz, <http://musicians.allaboutjazz.com/musician.php?id=1490#.UQgJBEIbaao> (accessed January 29, 2013).

¹³⁶ Mark Taylor/Press," ReverbNation, <http://www.reverbnation.com/marktaylormusic/press/> (accessed January 29, 2013).

¹³⁷ "Musician Mark Taylor," All About Jazz, <http://musicians.allaboutjazz.com/musician.php?id=1490#.UQgJBEIbaao> (accessed January 29, 2013).

¹³⁸ Performing Arts Encyclopedia, "James Reese Europe," Library of Congress, <http://lcweb2.loc.gov/diglib/ihis/loc.natlib.ihis.200038842/default.html> (accessed February 26, 2013).

year playing Assistant Principal Horn. Accepting a request from Leonard Slatkin, he became the Principal Horn of the New Orleans Philharmonic from 1978-1980. During his time in New Orleans, Todd developed an interest in learning to play jazz on the horn. He sought out Ellis Marsalis as his teacher and began to play in clubs with Ellis' two sons, Branford and Wynton. In 1980 Todd returned to Los Angeles to join the Los Angeles Chamber Orchestra as Principal Horn.

Today Todd is best known as a studio musician and classical and jazz soloist. He was the gold medal winner of the 1980 Concours Internationale Toulon and is a Pro Musicus International Foundation award winner.¹³⁹ He has recorded over 2,000 motion picture films and has recorded albums with Madonna, Barbara Streisand, Michael Jackson, and the Red Hot Chili Peppers, among others.¹⁴⁰ As a jazz artist he has performed with McCoy Tyner, Clark Terry, Ray Brown, Woody Herman, Lalo Shifrin, and Andre Previn.¹⁴¹ No stranger to the orchestral realm, Todd has performed under Leonard Bernstein, Carlo Maria Giulini, Sir Neville Marriner, Maurice Abravanel, Seiji Ozawa, Helmuth Rilling, and Gunther Schuller.¹⁴² Todd's solo recordings display a level of versatility rivaled by few horn players. He was personally selected by Gunther Schuller to record the composer's *Concerto No. 1 for horn and orchestra* with the Saarbrücken Radio Symphony Orchestra.¹⁴³ He has three solo jazz albums, *New Ideas*

¹³⁹ "Richard Todd, Principal Horn," Los Angeles Chamber Orchestra, <http://www.laco.org/artists/67/> (accessed February 19, 2013).

¹⁴⁰ "Richard Todd Music," Richard Todd Music, <http://www.richardtoddmusic.com/biographyframe.html> (accessed February 19, 2013).

¹⁴¹ Ibid.

¹⁴² "Richard Todd, Principal Horn," Los Angeles Chamber Orchestra, <http://www.laco.org/artists/67/> (accessed February 19, 2013).

¹⁴³ Ibid.

(classical and jazz), *Rickterscale*, and *With A Twist* and performed in Andre Previn's *What Headphones?*¹⁴⁴ Todd's classical recordings consist of *French Chamber Music*, *Horn Sonatas of Three Centuries*, and *Rhapsody for Horn and Orchestra*.¹⁴⁵

Rounding out his career as a musician is Richard Todd's commitment to education. He is a former faculty member at the University of California at Los Angeles (1985-1989), the University of Southern California's Thornton School of Music (adjunct 1982-1985, full time 1989-2007), CalArts, and the Chatauqua and Bowdoin music festivals.¹⁴⁶ From 2007-2009, Todd was a guest faculty member at Indiana University's Jacobs School of Music. Todd is currently the Associate Professor of Horn, Advisor to the Henry Mancini Institute, and Brass Program Director at the University of Miami's Frost School of Music.

Tom Varner

Tom Varner was born in Morristown, New Jersey on June 17, 1957. Varner began playing the horn as a fourth-grader in Millburn, NJ and started taking private lessons in the ninth grade.¹⁴⁷ At age seventeen Varner was introduced to Thelonius Monk's *Friday the 13th* LP which featured Julius Watkins on horn; this moment inspired

¹⁴⁴ "Richard Todd Music," Richard Todd Music, <http://www.richardtoddmusic.com/biographyframe.html> (accessed February 19, 2013).

¹⁴⁵ Ibid.

¹⁴⁶ "Richard Todd, Principal Horn," Los Angeles Chamber Orchestra, <http://www.laco.org/artists/67/> (accessed February 19, 2013).

¹⁴⁷ Tom Varner: Composer/French hornist," Tom Varner Music, <http://www.tomvarnermusic.com/interview.htm> (accessed February 5, 2013).

Mr. Varner to consider the horn as a jazz instrument.¹⁴⁸ At age eighteen he enrolled at Oberlin College for two years before transferring to the New England Conservatory in Boston, Massachusetts.¹⁴⁹ His horn teacher in Boston was Thomas Newell and his jazz improvisation and composition teachers were Ran Blake, Jimmy Giuffre, George Russell, and Jaki Byard. During this time, Varner studied privately with jazz horn legend Julius Watkins.

After graduating in 1979, Varner moved to New York City where he played for twenty-six years as a jazz musician. As a leader, Varner has performed at the Parallel Worlds Festival (Vienna), the Seixal Jazz Festival in Portugal, and the Vancouver, Moers, Rotterdam, and Groningen Jazz Festivals.¹⁵⁰ He has regularly performed in the US with sideman Steve Wilson, Ed Jackson, Lee Konitz, Tony Malaby, Ellery Eskelin, Cameron Brown, Drew Gress, Dave Douglas, Mark Feldman, Mark Dresser, Bobby Previte, Billy Hart, and Tom Rainey.¹⁵¹ As a sideman, Varner has toured four continents with George Gruntz, Steve Lacy, Reggie Workman, John Zorn, the Mingus Orchestra, the Vienna Art Orchestra, Rabih Abou-Khalil, McCoy Tyner, and Quincy Jones, among others.¹⁵² Varner has recorded thirteen albums as a composer or bandleader and has appeared on over seventy as a sideman.

¹⁴⁸ Luigi Santosuosso, "Tom Varner Interview," Studiokontrast.net, <http://www.studiokontrast.net/jazzhalo/artikels/varner.html> (accessed February 5, 2013).

¹⁴⁹ Ibid.

¹⁵⁰ Tom Varner: Composer/French hornist," Tom Varner Music, <http://www.tomvarnermusic.com/biography.htm> (accessed February 5, 2013).

¹⁵¹ Ibid.

¹⁵² Ibid.

In 2005 Varner moved with his family to Seattle, Washington. In addition to playing in jazz ensembles and festivals, he is also an Assistant Professor of Jazz Performance at the Cornish College of the Arts.

Responses and Summaries¹⁵³

1. Please discuss your training on the horn.

John Clark: No direct response; this information is from an earlier interview: John Clark began his music making early: piano at seven, trumpet at nine, horn at ten, and guitar at fifteen. Most of his performing during his teens was in school bands and rock bands on trumpet and guitar. He played both horn and guitar during his four college years at the University of Rochester, where he studied horn with Verne Reynolds. He performed with many groups, but his interest in jazz was only in its beginning stages. After college he spent four years in the Coast Guard Band in Connecticut, studying horn with Yale's Paul Ingraham. Then, after a summer at the Tanglewood Music Festival, he entered a Masters Degree program at the New England Conservatory in Boston, with the intention of some day becoming a professional orchestral player. His horn teachers were James Stagliano and Thomas Newell.¹⁵⁴

Mark Taylor: I started playing Horn at age 13 (after piano, clarinet and bass clarinet, among other things). Participated in the usual activities in High School - band, orchestra, marching band - and went on to undergrad at the University of Tennessee with the intention of becoming, first, an orchestral player and then later decided I wanted to become a studio musician and play on film scores and commercial dates, etc. I "discovered" jazz during my sophomore year at UT but continued to study with the Horn professor, William Bommelje (a Yegudkin student, actually) throughout my time there.

Richard Todd: I began playing the horn at age 8 after five years of piano study. Principal teachers were Waldemar Linder, Vincent DeRosa, James Decker, and Gunther Schuller.

Tom Varner: I began playing the horn in 4th grade in NJ public schools. Began taking lessons in 9th grade with Thomas Appert. Played in school bands and orchestras and

¹⁵³ John Clark, email message to the author, January 21, 2013; Mark Taylor, December 24, 2012; Richard Todd, February 13, 2013; Tom Varner, January 7, 2013.

¹⁵⁴ Jeffrey Agrell, "Jazz and the Horn: John Clark," *Brass Bulletin* No. 52 (1985): 62.

community orchestras.¹⁵⁵ Had 2 years at Oberlin College (not the conservatory) and then 2 years at NEC. Teachers were Jim McNeely, Thomas Newell, Julius Watkins and Dave Liebman.¹⁵⁶

Summary: All four participants began with piano study and began their horn playing between the ages of eight and thirteen. All enrolled in music performance programs at major universities in the United States.

2. When did you begin to study and perform jazz on the horn and what was/were the reasons for doing so?

J.C.: No direct response; this information is from an earlier interview:

While at NEC, Clark was doing a fair amount of classical playing, but he was also in an environment where he could hear, play, and study jazz constantly. "We used to have jam sessions all night long, every night. After about a year of this I sort of drifted away from playing classical music and realized that improvising was what I wanted to do."¹⁵⁷

M.T.: I started listening to more different kinds of music, especially some of the more popular jazz at the time, Grover Washington, Jr., Bob James, Hubert Laws, all precursors to what would eventually become "smooth jazz" but at that time was quite a bit more interesting. A popular format was jazz soloist and rhythm section with what we used to call a "studio orchestra." CTI Records put out a lot of this kind of stuff with mostly Bob James arrangements, so the Horn was there in the mix and I started wondering why the featured soloist was never a Hornist. Why were there no Horn players featured in any "popular" music. That, coupled with my interest in studio playing and composing led me to begin investigation jazz in general and jazz on the Horn, in particular. Additionally, as I look back on it, I was also drawn to jazz music because it was the first time in my life that I had run across a music of such complexity and beauty that was primarily created by people who looked like me, not that I realized this at the time.

R.T.: I began studying in earnest while living in New Orleans where I was Principal Horn of the New Orleans Symphony. I began by listening to recordings and attempting to match what I heard – timbre, articulation, rhythm, phrasing, swing. I listened to trumpet players, pianists, big bands, and singers.

T.V.: I fell in love with jazz at around 10th grade--the freedom, the improvisation, the 'flying' quality of the soloist, the groove, the swing. At around 17, I realized that, yes, one can be a jazz improviser on the horn, after hearing the LP of Julius Watkins with

¹⁵⁵ Tom Varner: "Composer/French hornist," Tom Varner Music, <http://www.tomvarnermusic.com/studentq-a.htm> (accessed February 5, 2013).

¹⁵⁶ Ibid., <http://www.tomvarnermusic.com/credits-education.htm> (accessed February 5, 2013).

¹⁵⁷ Jeffrey Agrell, "Jazz and the Horn: John Clark," *Brass Bulletin* No. 52 (1985): 62.

Thelonious Monk. I also heard the Gil Evans Band in summer '74, with 2 horns—that was an eye-opener as well.

Summary: Here we have a wide range of responses. John Clark first began to study jazz while a graduate student at NEC. Mark Taylor began his jazz studies during his sophomore year and Richard Todd started once out of school and working professionally in New Orleans. It is notable that Mr. Clark, Mr. Taylor, and Mr. Todd's initial training was in the classical realm with the intention of playing the horn in a traditional orchestral setting. Mr. Varner's intention to play jazz on the horn began in high school. Mr. Clark and Mr. Varner were very drawn to the freedom of improvisation in the jazz genre. Mr. Taylor and Mr. Todd seemed drawn to jazz because it was different and more complex than traditional classical music.

3. Did you seek out a jazz teacher and/or specific method books in your early jazz studies? If so, please elaborate.

J.C.: No direct response; this information is from an earlier interview: His teachers were Gunther Schuller, George Russell, Ran Blake, and Jaki Byard.¹⁵⁸

M.T.: I was fortunate in that the University of Tennessee "Studio Music and Jazz" program was run by jazz education pioneer Jerry Coker. I simply started taking the classes offered to jazz majors as my electives and, later, changed majors from Horn performance to Jazz Studies.

R.T.: I sought out a teacher while in NO, and the name mentioned exclusively when asked was Ellis Marsalis. I had no method books, only fake books and my ears.

T.V.: As a college freshman, I began to write out many, many tunes in F, by hand. Practiced scales and patterns and arpeggios to go with the chord patterns, and the bass lines that go with the tunes. No formal 'jazz books.' In Jan. 1976, winter break, freshman year, I took about 5 lessons with Julius Watkins. Also, I took 'jazz improvisation' classes at Oberlin, and played in small groups and big band as well. While at NEC, I studied with Jaki Byard and played in George Russell's student sextet.¹⁵⁹ I worked hard at trying to get a sax/trumpet-like non-choppy jazz phrasing ability—not easy, but doable, after a lot of hard work. Not having to tongue every note was the key. IE, a mix of slurring and tonguing in a natural shifting mix, as a hard-bop jazz trumpet player would do.

Summary: As a result of studying at the same conservatory, Mr. Clark and Mr. Varner had a very similar jazz education, with Jaki Byard and George Russell being their major

¹⁵⁸ Ibid.

¹⁵⁹ Peter Monaghan, "A French Horn Great Blows into Town," *Earshot Jazz* 22, no. 1 (2006), http://www.tomvarnermusic.com/media/Earshot_0601_Varner_feature.pdf (accessed February 26, 2013), 5.

teachers. Richard Todd studied privately with Ellis Marsalis. Mark Taylor created a unique path in his jazz education by majoring in jazz studies on the horn. As discussed earlier, this is a rare achievement in the North American educational system. No specific jazz method books are discussed, though Mr. Clark and Mr. Varner would have been well schooled with George Russell's "*Lydian Chromatic Concept*."

4. Who were your early jazz influences?

J.C.: Miles Davis and John Coltrane were very huge for me. Some others not quite so much: Dizzy & Bird, Art Tatum (all of the beboppers, really). In retrospect I believe I was unconsciously drawn to the fact that Miles and Trane were still striving hard to make their music develop and change at the time that I began listening to them (mid-60's).

M.T.: Initially, Grover Washington, Jr., Bob James, Hubert Laws and Earl Klugh. All performers that you could hear on the radio at the time and who made records with large studio orchestras or were featured on Bob James' "jazzified" arrangements of classical warhorses. One day, as I was leaving my Horn lesson, I was approached by the the sax professor at UT, Billy Scarlett. He shoved a cassette at me and said, "If you're gonna play jazz on that thing, you need to hear this guy!" The cassette was of the sides Julius Watkins recorded with Thelonius Monk and was the first time I'd heard any jazz Horn players at all.

R.T.: My early influences were Clifford Brown, Clark Terry, Oscar Peterson, Count Basie, Sarah Vaughan, Ella Fitzgerald, Frank Sinatra, Joe Pass, Art Tatum. It was later that I discovered Dizzy Gillespie, Bird, Trane, Miles, Duke Ellington, and many, many others.

T.V.: Julius Watkins, Freddie Hubbard, Miles Davis, Ornette Coleman.

Summary: The importance of Julius Watkins cannot be understated, as he was the pioneer for the horn in jazz.

5. What styles of jazz were of early influence?

J.C.: Initially, bebop was very important (Bud Powell, Dizzy & Bird). Later, modern jazz and even fusion (Herbie Hancock, McCoy Tyner, Chick Corea). It seemed that everyone I was playing with was trying to learn and perform the latest tunes, not that they didn't respect bebop, but they weren't playing the earlier styles.

M.T.: As stated above, my first connection was through the proto-smooth jazz of Washington, James, etc. Once I started taking classes, I was thrown headfirst into the bebop language and conventions (Charlie Parker, Dizzy Gillespie, etc.) as that's considered the common practice period in jazz pedagogy. Cool jazz (Miles Davis, Gil Evans) was a revelation partially because many of those ensembles also included Julius Watkins, Bob Northern or Gunther Schuller with Watkins often sharing in the improvisational duties.

R.T.: I listened to bebop, Jazz at the Philharmonic, big bands, and jazz singers. My ears were not developed enough yet for some bebop or post bop eras. Also it was an epiphany when I discovered Louis Armstrong.

T.V.: Hard bop, and the early-70s electric Miles Davis and the fusion (Chick Corea, Mahavishnu), and a bit later, free jazz, such as Ornette Coleman and Eric Dolphy and Don Cherry and Steve Lacy and sax/composers such as Anthony Braxton.

Summary: Bebop was an agreed-upon response by the panel. Richard Todd's responses yield a broad spectrum of jazz legends, notably singers. The smooth jazz artists influenced Mark Taylor and Tom Varner was immersed in modern jazz conventions.

6. What were the initial problems faced with learning jazz music, albeit on a non-traditional jazz instrument?

J.C.: There isn't as much solo material for you to transcribe, as there is for a trumpet or saxophone player. I recommend you look to the trumpet and trombone players for material: JJ Johnson, Clifford Brown, Lee Morgan, Woody Shaw...just to name a few; there are so many others.

M.T.: For me, the biggest issue at first was simply technique. Getting around the instrument the way a saxophonist or pianist does is directly contradictory to the playing concept of orchestral Horn playing. There were also issues with projection and balance with drums and amplified instruments.

R.T.: Getting the feel right. Understanding the use of articulation. Timing of phrases and inflections. Learning the basics and nuances of the jazz language, which is mostly a polar opposite of classical nuance and phrasings.

T.V.: To get control over the slipperiness of the horn.

Further information: The French horn was *so* difficult to make swing in jazz. It's like trying to do beautiful ballet dancing with only your socks on on ice; you're slipping and sliding and you can't get the accuracy that you need, especially if you're improvising and turning on a dime. It's hard enough to play one note.¹⁶⁰

Summary: We have three problems identified by the panel. Both Mr. Taylor and Mr. Varner identified the horn as being an obstacle due to the technical difficulties of the instrument. Mer. Clark found the lack of musical scholarship to be a problem and for Mr. Todd it was the musical differences between the classical and jazz idioms that posed difficulties.

¹⁶⁰ Tom Varner: Composer/French hornist," Tom Varner Music, <http://www.tomvarnermusic.com/interview.htm> (accessed February 5, 2013).

7. What were the solutions to the problems discussed in item number six?

J.C.: The same way as anyone else—hang out, go to clubs and concerts, meet musicians, attend an institution that has a jazz program. Of course, prior to all these steps, you should be LISTENING and LEARNING and trying out things on your instrument. Maybe even TRANSCRIBING solos, tunes, and licks. Practicing patterns, and scales to develop your technique. Some people will welcome you, and others not so much.... So treasure your relationships with those who do! Also, you don't have to give up classical music. Playing all kinds of music will only help your jazz playing.

Sometimes in an ensemble you might have a problem projecting your sound. I use AMT mics, both wireless and hard-wired. In the past I did use the Barcus-Berry and other pickups, but they never had a sound that I like. The AMT mics are vastly superior in sound. I recorded "Six Moods" on the "Confluence" album using my AMT wireless, in a hotel room in Japan!

Further information: Besides studying George's theory [George Russell's "Lydian Chromatic Concept"], I would take private lessons with Jaki. I would learn tunes, listen a lot, transcribe and memorize solos, learn patterns in all keys. I liked the Jamey Aebersold (jazz play-along) records. I used to practice a lot in those days. Sometimes I would spend 4, 5, 6 hours in a practice room—I would play horn a while, play piano a while, go back and forth. I never was too conscious of the fact that the French horn was a difficult instrument to play. No teacher even told me it wasn't possible to play jazz on the horn, so I just played... I still believe that most everything that can be played on the trumpet can be played on the horn... it's just a little harder.¹⁶¹

M.T.: Initially, I used a mic and amp setup for the balance issues (I was never a very loud player in the first place) but eventually improved in that regard. For the technique issues, after spending quite a while trying to find a "trick" to playing like that, I finally realized the necessity of practicing the scales and patterns needed to improvise competently and put in the work.

R.T.: Listening, matching....Listening, matching.....

T.V.: Practice! Breath control, getting accuracy withOUT tonguing every note, and phrasing like a jazz trumpet player.

Summary: Mr. Clark, Mr. Todd, and Mr. Varner cited listening as the remedy for the problems they faced. Mr. Clark and Mr. Taylor found success in learning scales and patterns properly. In addition, Mr. Taylor and Mr. Clark highlighted the need for amplification equipment.

¹⁶¹ Jeffrey Agrell, "Jazz and the Horn: John Clark," *Brass Bulletin* No. 52 (1985): 62-63. Previously cited in Review of Literature above, pages 13-14.

8. Did you make any technical or equipment changes to facilitate the transition to jazz performance? If so, please elaborate.

J.C.: Like everyone else, I played a standard double horn from the time I started. Around the late 70's I started playing a triple horn and found that the High F horn really worked for me. I quickly switched to a Bb/High F descant horn and have stuck with that configuration ever since (I have played the Conn 12D for many years now). I could go on at length about this but the reason is, in a word, clarity.

M.T.: In graduate school, after corresponding with John Clark, I decided to take his advice and switch to Bb/f descant Horn. By the end of my playing career, I was convinced that I could actually do what I do on a good single Bb. For some reason, I do love a good triplehorn, though. Technique wise, I discovered that I needed to play WAY in front of the beat to be on time with everyone else. I moved to a smaller bore mouthpiece as well. Not too small, between a 9 and a 12, but with a big(ish) cup/inner diameter. I was after stronger high harmonics in the sound which I think helps projection. That's just me, though.

R.T.: I discovered that playing a full double horn for me would create a lack of clarity in what I wished to say. For me I was concerned about the full double horn limitation with the style I wished to present. I found that a double descant fit me much better. So I play all my jazz on a Hoyer RT91.

T.V.: Not really. I played an Olds single B-flat from 4th grade to junior year in high school, then a Conn 8D with a Lawson leadpipe until age 32. Further information: Then a Paxman 20-M (medium normal double) from '89 on, with some 18-month tries on a Conn 10D, and a Paxman 25-L (large). Still on that 20-M now. And that's it. Mouthpiece is Giardinelli (Joe Singer) S-14, with very few changes over the years. Sometimes in the past I played a Giardinelli C-7 and also a C-12.¹⁶²

Summary: Clarity was the most important attribute the panel sought for when selecting equipment and the results in equipment chosen were rather similar. Both John Clark and Richard Todd play Bb/f descant horns and while Mark Taylor has used three different types (single Bb, triple, Bb/f descant) the constant is a horn seated in Bb with the option of adding the high f side. Regardless, the Bb side will give the clarity desired by the player. Tom Varner was the only member playing a traditional full double, and it was interesting to note that he went from a single Bb to the double, and stayed there. That said, the Paxman 20M is a lighter and brighter horn than a Conn 8D.

¹⁶² Tom Varner, "A Conversation with Jeff Stockham and Tom Varner: Can We Play Both French horn and Trumpet? (Part II)," Horn Matters – French Horn and Brass Site Resource, <http://hornmatters.com/2011/05/a-conversation-with-jeff-stockham-and-tom-varner-can-we-play-both-french-horn-and-trumpet-part-ii/> (accessed February 26, 2013).

9. Did you encounter any difficulty while gaining acceptance in the jazz community because you play the horn, a non-traditional jazz instrument? How did you overcome this difficulty?

J.C.: There are prejudiced people out there who believe that the Horn has no place in Jazz... The best solution is to ignore them completely. If they slam a door in your face, knock on another door. There are so many doors... OR, if you prefer to confront them...reference the discography of Julius Watkins, David Amram and Willie Ruff. You can point out to them that Dizzy Gillespie, Thelonius Monk, Sonny Rollins, Jimmy Heath and many other 'giants' of jazz felt that there was a place in jazz for the Horn!

Many places that you go in the jazz world, people will be quite open-minded and welcome your participation. Make the most of those opportunities and nurture your relationships with those people and groups. Showing interest is important: go to gigs and concerts, meet musicians, talk to them, get to know them, study their music. When people see that you are sincere and have something to say, they will tend to accept you. For me, it was a matter of desire; I wanted very much to gain that acceptance and so was very persistent and focused. Although I seem to have always kept one foot in other worlds (classical, commercial) I hoped it would be obvious that jazz was my first priority. Many, many times I turned down a more lucrative gig in order to be able to do some creative gig.

Further information: The biggest difficulty in playing jazz on the horn is that no one ever calls you for a gig. They'll call a saxophone player or a trumpet player or a trombone... rarely do they want a French horn as a sideman, except in a big band. Why? Stereotype. Lack of available players. Sometimes they say, "Wow, this sounds great – but what if we can't get you the next time – then who do we get?" That's why we (John Clark, Peter Gordon, Tom Varner) have our own bands.¹⁶³

M.T.: Not really. I was fortunate in that I was introduced to the NY jazz community by people like Max Roach and Muhal Richard Abrams. People tend to listen to them! I have gotten reviews of performances where the writers stated the opinion that Horn shouldn't be a lead jazz instrument, but who cares about them? The issue, to me, is that most people don't think about adding Horn to a project they're doing until there are 10 or 12 other people on the stage!

R.T.: Not difficulty, only skepticism. As horn players, we are not privy to sitting in as a sub in a big band like the more traditional instruments do. As a result, I had to create most of my own gigs. Only through time and reputation, and my recordings, could I create a space for myself in the jazz world.

T.V.: Some, at times. I created my own playing situations! Start my own Band! Become the 'one' to hire if someone wanted a flexible, reading, jazz-playing, free-improvising French horn player!

¹⁶³ Jeffrey Agrell, "Jazz and the Horn: John Clark," *Brass Bulletin* No. 52 (1985): 63. Previously cited in Review of Literature above, page 14.

Further information: I had heroes I could look up to, one of whom was Steve Lacy. At an earlier point, when I realized he was saying "No, I'm *only* going to play the soprano sax" when everybody thought that was sort of weird, I figured "Well, if he could do it, then I'm going to try to stick to this instrument...." I knew I needed to write situations for my instrument because not enough other people were going to do it. I wanted to be a composer, as well.... I needed to be a leader in one way or another.¹⁶⁴

Summary: The common response to this question was that people don't think about hiring a horn unless the band is going to be large, so the panel found it necessary to create their own playing situations. All four acknowledged doubters or skeptics as obstacles, but those were overcome in time through support and creativity.

10. Who were your musical influences throughout your development as a musician and have they changed? If so, how?

J.C.: I was so steeped in the developing music at the time (Gil Evans, Mingus, Miles & Trane) and there was so much to learn and be exposed to, that I missed out on studying jazz history in an organized way, and learning earlier styles. I would highly recommend to any student, that they pay a lot of attention to 'the tradition' and learn Louis Armstrong's and Ellington's music. I would also like to mention that my teachers (Jaki Byard, George Russell, Ran Blake and Gunther Schuller) all had big influences on me, each in his own way of course.

M.T.: Horn players: Julius Watkins, Dennis Brain, Barry Tuckwell, Hermann Baumann, John Clark, Vincent Chancey, Tom Varner. Others: Miles Davis, J.S. Bach, Kenny Wheeler, Dave Holland, Mozart, Henry Threadgill, Anthony Braxton, Charlie Parker, Woody Shaw, Pat Metheny... I could go on and on. I'd have to say that my influences have gotten broader over the years. Because I played the Horn, I found myself in more and more "avant" ensembles which opened my ears to newer composers and music.

R.T.: My musical influences have been many – my mother who was my first piano teacher and biggest cheerleader, my teachers already mentioned, teachers and mentors from other instruments such as Mitchell Lurie (clarinet) and Tommy Johnson (tuba), the aforementioned jazz artists listed above, conductors such as Leonard Bernstein, Maurice Abravanel, Dietrich Fisher – Dieskau, Dennis Brain. The great studio artists I worked with in LA, Leonard Pennario, and many others.

T.V.: No direct response; this information is from an earlier interview:
I enjoy a wide range of music and I think it shows. I love so many different styles. "Straight-ahead jazz," free improvisation, new "classical music", folk musics from all over the world, etc. When I was learning to play jazz in the mid and late 70's, I was listening to Anthony Braxton, Art Ensemble of Chicago, Ornette, AND Clifford Brown,

¹⁶⁴ Tom Varner: Composer/French hornist," Tom Varner Music, <http://www.tomvarnermusic.com/interview.htm> (accessed February 5, 2013).

Sonny Rollins, Miles, AND Schoenberg and Berg and Webern and Messaien, AND Steve Reich and Philip Glass, AND African music and American folk music. You get the picture. I try, in some way that is not forced and with a personal vision, to incorporate all these musical loves.¹⁶⁵

Summary: These answers displayed open-mindedness covering a broad spectrum of musical artists.

11. What are your personal views on the horn as a jazz instrument?

J.C.: Many non-traditional instruments have found a place in jazz: harmonica, violin, banjo. The main thing is to understand your harmonic and melodic elements (use the piano for this) and just apply them to whatever instrument you like.

Further information: The horn offers a beautiful sound, rich with a lot of overtones. You're playing in a different part of the harmonic series than you are with a trumpet or trombone. Because of that, it blends so well with any instrument. You can take an ensemble of any other instruments, and when you put the French horn into it, it fills everything out, like bran in bread... it gives everything else something to stick to. It makes the whole thing sound bigger. It has this haunting lyrical sound, but at the same time, the horn can also sound direct and up front, like a trumpet or trombone.¹⁶⁶

M.T.: Complicated. I believe that the Horn can be very effective as an improvising instrument in many contexts. In jazz - meaning 40s, 50s and 60s straight ahead jazz - it's a sound out of context (it's taken me a long time to admit that) which isn't bad, it's just not THAT sound. The more contemporary or experimental the music, the better the Horn fits, in my opinion. I'm looking forward to hearing how future generations of Horn players find new contexts in which to place the instrument. We HAVE to be doing more than just orchestral music and I've been very concerned with the apparent lack of Hornists in new music ensembles (but I could just have very limited exposure to that community).

R.T.: I think the horn is a very viable sound in jazz, but it is not the instrument that makes jazz, it is the person playing the instrument. By necessity, the horn has a tradition of sound and technique that is deeply based in classical style of both fundamentals and performance. In order to command the horn this tradition must be adhered to – support, air, evenness of sound, total mastery of range, dynamics, and technique, etc. It is important that a great understanding of the classical concepts be ingrained before beginning the introduction of the language of jazz. Then a new language must be learned on its terms, then melded with the most important principles of classical playing. When both of those elements are kept in proper balance, great jazz playing can be achieved. Then breaking our own inhibitions of improvisation and playing with ears tuned to

¹⁶⁵ Luigi Santosuosso, "Tom Varner Interview," Studiokontrast.net, <http://www.studiokontrast.net/jazzhalo/artikels/varner.html> (accessed February 5, 2013).

¹⁶⁶ Jeffrey Agrell, "Jazz and the Horn: John Clark," *Brass Bulletin* No. 52 (1985): 64.

harmony – something not emphasized in traditional classical playing – allows us to enter the world of real jazz playing. Any effort less than this will lead to compromise, something that music should never be allowed to be – compromised.

T.V.: No direct response; this information is from an earlier interview:

My career has been a combination of making my own situations, because you have no other choice, and slowly getting people to see that it's a wonderful instrument for jazz. It's not weird; it's wonderfully melodic, and expressive. But at this late date, 60 years after *Birth of the Cool* [on which Miles Davis and Gil Evans employed three French horn players], it's still considered strange. It's a wonderful sound that blends so well with saxes, and trumpets, and when it's played with another instrument, something is different and you don't know for sure what it is. It's like a glue. Jim McNeely says that.¹⁶⁷

¹⁶⁷ Peter Monaghan, "A French Horn Great Blows into Town," *Earshot Jazz* 22, no. 1 (2006), http://www.tomvarnermusic.com/media/Earshot_0601_Varner_feature.pdf (accessed February 26, 2013), 5.

Chapter 5

Conclusion

There is a place for the horn in jazz. The responses from the panel of experts detail that entry into the field of jazz on the horn is difficult, but not impossible. In addition to John Clark, Mark Taylor, Richard Todd, and Tom Varner, there are and have been many horn players that successfully carved out a career as solo jazz horn players.

Desire and creativity are the most important components to have in this endeavor. All of the horn players interviewed in this study independently and aggressively pushed to get a jazz education, start their own bands, create their own playing situations, and record their own albums. The variety of the responses showed that there is not a single path to accomplish this goal. A teacher must be sought out to teach the basics accompanied by many individual hours of listening, matching, transcribing, and memorizing patterns.

Technique was a major hurdle for members of the panel to overcome. The horn is a treacherous instrument in its native classical realm, and a greater challenge awaits the player in jazz. Projection, smoothness of articulation, and finding the right sound and feel were common ills that needed to be addressed in this area. The responses showed that practice and getting the right equipment helped to improve these aspects. As stated

previously, the majority of the panel plays similar instruments, and both John Clark and Mark Taylor use amplification equipment to help the balance and projection issues.

Finally, there is the question as to the future of the horn in jazz. The panel observed that there is an underlying doubt or skepticism that exists towards horn players entering the field of jazz. Clearly, this attitude needs to be set aside. Max Roach, Gil Evans, Miles Davis, John Coltrane, and Charlie Mingus are just a handful of jazz legends that felt there was a place for the horn in their music. The horn provides a different color and a different sound that adds to the group, and as Richard Todd stated, “it is not the instrument that makes jazz, it is the person playing the instrument.” Perhaps that is the best way to conclude this study of a non-traditional instrument in the field of jazz; if you want to play jazz, play it, without compromise; the results can be very rewarding.

APPENDIX A

Participant Invitation Letter

Dear Mr./Professor _____,

My name is Stan Spinola and I am a DMA student under the tutelage of Richard Todd at the University of Miami's Frost School of Music. I am writing a dissertation on the subject of the jazz horn and I am wondering if you would like to be a participant in this project. The purpose of my study is to create an oral history of the jazz horn by interviewing and detailing the careers prominent artists in that field. My research questions are as follows:

1. How does a horn player enter into the field of jazz?
2. What are the problems horn players are faced with when learning to play and interpret jazz music?
3. What solutions are found to the problems posed in question number two by experienced jazz horn players?
4. How does a horn player gain acceptance and achieve success in the field of jazz when playing a non-traditional jazz instrument?

If you are willing to participate in this project, I would like to ask you eleven questions related to the four listed above. If possible I would like the correspondence to be via email. The goal of this dissertation is to provide a resource for aspiring jazz horn players to have in learning how to get started and how to find a niche playing the jazz horn. I believe this to be essential as there are few jazz horn teachers available and even fewer colleges or universities that offer "jazz horn performance" as a degree program. Please let me know of your intention to join this project and I will look forward to your response.

Sincerely,
Stan Spinola

APPENDIX B

Published Solo Jazz Horn Recordings

- AB+. 2005. *AB+*. Alex Brofsky, horn. AB+/CD Baby.
- AB+. 2004. *Absolution*. Alex Brofsky, horn. Ghost Robots.
- AB+. 2005. *ABstrumentals*. Alex Brofsky, horn. Ghost Robots.
- AB+. 2005. *Aloneness*. Alex Brofsky, horn. Ghost Robots.
- AB+. 2011. *And So I*. Alex Brofsky, horn. AB+/CD Baby.
- AB+. 2008. *Distant*. Alex Brofsky, horn. Ghost Robots.
- AB+. 2011. *My World*. Alex Brofsky, horn. AB+/CD Baby.
- AB+. 2004. *One*. Alex Brofsky, horn. Ghost Robots.
- AB+. 2004. *Red Diaper Baby*. Alex Brofsky, horn. Ghost Robots.
- AB+. 2005. *Seething*. Alex Brofsky, horn. Ghost Robots.
- AB+. 2011. *Solitude*. Alex Brofsky, horn. AB+/CD Baby.
- AB+. 2004. *Working Class*. Alex Brofsky, horn. Ghost Robots.
- Agrell, Jeffrey. 2004. *Repercussions*. Jeffrey Agrell, horn. Wildwind Records.
- Bacon, Tom. 1993. *The Flipside: Jazz Horn Solos*. Tom Bacon, horn. Summit Records.
- Chancey, Vincent. 1998. *Next Mode*. Vincent Chancey, horn. DIW (Japan).
- Chancey, Vincent. 1989. *Welcome Mr. Chancey*. Vincent Chancey, horn. In & Out.
- Clark, John. 1981. *Faces*. John Clark, horn. ECM.
- Clark, John. 1992. *Il Suono*. John Clark, horn. CMP Records.
- Clark, John. 1997. *I Will*. John Clark, horn. Postcards.
- Clark, John. 1980. *Song of Light*. John Clark, horn. Hidden Meaning.

- Graas, John. 1959. *Coup de Graas*. John Graas, horn. Unknown.
- Graas, John. 1954. *French Horn Jazz*. John Graas, horn. Trend Records.
- Graas, John. 1958. *International Premiere in Jazz*. John Graas, horn. VSOP.
- Graas, John. 1958. *Jazzmantics*. John Graas, horn. Lone Hill Jazz.
- Graas, John. 1953-1954. *Jazz Studio, Vols. 1-2*. John Graas, horn. Decca.
- Graas, John. 1955-1956. *Jazz Studio, Vols. 3-4*. John Graas, horn. Decca.
- Graas, John. 1956. *Jazz Lab 1*. John Graas, horn. Decca.
- Graas, John. 1957. *Jazz Lab 2*. John Graas, horn. Decca.
- Graas, John. 1953. *Music of John Graas*. John Graas, horn. Trend Records.
- Johannesen, Fred. 2004. *Cooly Horn*. Fred Johannesen, horn. Acoustic Records.
- Lee, Dave. 2004. *Under the Influence*. Dave Lee, horn. Quartz.
- MacDonald, James. 2006. *French Horn sans Frontieres*. James Macdonald, horn.
James Macdonald.
- Mayes, Martin. 1997. *Unique Horn 1997*. Martin mayes, horn. Randomacoustics.
- Rattigan, Jim. 2005. *Jazz French Horn*. Jim Rattigan, horn. 33JazzRecords.
- Rattigan, Jim. 2000. *Unfamiliar Guise*. Jim Rattigan, horn. Black Box Jazz.
- Routch, Bobby. 1990. *Something Old, Something New*. Bobby Routch, horn.
Sunnyside.
- Mitchell-Ruff Duo. 1966. *After This Message*. Willie Ruff, horn. Unknown.
- Mitchell-Ruff Duo. 1958. *Appearing Nightly*. Willie Ruff, horn. Unknown.
- Mitchell-Ruff Duo. 1966. *Brazilian Trip*. Willie Ruff, horn. Epic.
- Mitchell-Ruff Duo. 1957. *Campus Concert*. Willie Ruff, horn. Epic.
- Mitchell-Ruff Duo. 1959. *Jazz for Juniors*. Willie Ruff, horn. Roulette Records.
- Mitchell-Ruff Duo. 1959. *Jazz Mission to Moscow*. Willie Ruff, horn. Unknown.

- Mitchell-Ruff Duo. 1956. *The Mitchell-Ruff Duo 1956*. Willie Ruff, horn. Epic.
- Mitchell-Ruff Duo. 1965. *The Mitchell-Ruff Duo 1965*. Willie Ruff, horn. Atco.
- Mitchell-Ruff Duo. 1958. *The Mitchell-Ruff Duo Plus Strings and Brass*. Willie Ruff, horn. Roulette Records.
- Mitchell-Ruff Duo. 1960. *The Sound of Music*. Willie Ruff, horn. Roulette Records.
- Mitchell-Ruff Duo. 1972. *Strayhorn*. Willie Ruff, horn. Mainstream.
- Mitchell-Ruff Duo. 1961. *Trio*. Willie Ruff, horn. Atlantic.
- Mitchell-Ruff Duo. 1983. *Virtuoso Elegance in Jazz*. Willie Ruff, horn. Kepler.
- Ruff, Willie. *The Smooth Side of Ruff*. Willie Ruff, horn. Columbia.
- Ruff, Willie. *Under the Blanket*. Willie Ruff, horn. Universal.
- Shilkloper, Arkady. 2000. *The Brass Complot*. Arkady Shilkloper, horn. Jaro.
- Shilkloper, Arkady. 2000. *Hornology*. Arkady Shilkloper, horn. Jaro.
- Shilkloper, Arkady. 2000. *Jazz Selections*. Arkady Shilkloper, horn. Boheme Music.
- Shilkloper, Arkady. 2000. *Live in Norway*. Arkady Shilkloper, horn. Boheme Music.
- Shilkloper, Arkady. 2003. *Mauve*. Arkady Shilkloper, horn. Quinton/Quinlan Road.
- Shilkloper, Arkady. *Outline*. Arkady Shilkloper, horn. Leo Records.
- Shilkloper, Arkady. 2000. *Overture/Etude/Alone/Russian Folk Song*. Arkady Shilkloper, horn. Boheme Music.
- Shilkloper, Arkady. 2000. *Pilatus*. Arkady Shilkloper, horn. Jaro.
- Shilkloper, Arkady. 2005. *Presente Para Mascou*. Arkady Shilkloper, horn. Jaro.
- Shilkloper, Arkady. 1989. *Wave of Sorrow*. Arkady Shilkloper, horn. ECM.
- Snedeker, Jeffrey. 2000. *First Time*. Jeffrey Snedeker, horn. Orchard.
- Taylor, Mark. 2002. *Circle Squared*. Mark Taylor, horn. Taymons.
- Taylor, Mark. 1997. *QuietLand*. Mark Taylor, horn. Mapleshade Records.

- Thurlow, Deborah. 2001. *I Am*. Deborah Thurlow, horn. Capstone Records.
- Todd, Richard. 1990. *Rickter Scale*. Richard Todd, horn. GM Recordings.
- Todd, Richard. 2002. *With a Twist*. Richard Todd, horn. RCM.
- Unsworth, Adam. 2006. *Excerpt This!* Adam Unsworth, horn. Adam Unsworth.
- Varner, Tom. 1987. *Covert Action*. Tom Varner, horn. Unknown.
- Varner, Tom. 1985. *Jazz French Horn*. Tom Varner, horn. Soul Note (Italy).
- Varner, Tom. 1985. *Long Night Big Day*. Tom Varner, horn. New World Records.
- Varner, Tom. 1997. *Martian Heartache*. Tom Varner, horn. Soul Note (Italy).
- Varner, Tom. 1982. *Motion/Stillness*. Tom Varner, horn. Soul Note (Italy).
- Varner, Tom. 1992. *The Mystery of Compassion*. Tom Varner, horn. Soul Note (Italy).
- Varner, Tom. *Neo Neo*. Tom Varner, horn. CIMP.
- Varner, Tom. 2001. *Second Communion*. Tom Varner, horn. Omnitone.
- Varner, Tom. 1999. *Swimming*. Tom Varner, horn. Omnitone.
- Varner, Tom. *The Swiss Duos*. Tom Varner, horn. Unit.
- Varner, Tom. 1980. *Tom Varner Quartet*. Tom Varner, horn. Soul Note (Italy).
- Varner, Tom. 1998. *The Window Up Above: American Songs 1170-1998*. Tom Varner, horn. New World Records.
- Watkins, Julius. 1961. *French Horns for My Lady*. Julius Watkins, horn. Philips.
- Watkins, Julius. 1965. *Jazzville*. Julius Watkins, horn. Dawn.
- Watkins, Julius. 1998. *Julius Watkins Sextet*. Julius Watkins, horn. Blue Note.
- Watkins, Julius. 1955. *Julius Watkins Sextet, Vol. 2*. Julius Watkins, horn. Blue Note.
- Watkins, Julius. 1954. *New Faces-New Sounds*. Julius Watkins, horn. Blue Note.
- Wiley, Ken. 2000. *Highbridge Park*. Ken Wiley, horn. Krug Park Music.

Wiley, Ken. 2005. *Ken's Jazz Lounge*. Ken Wiley, horn. Krug Park Music.

Wiley, Ken. 2002. *Visage*. Ken Wiley, horn. Krug Park Music.

APPENDIX C

Published Jazz Recordings with the horn as a side instrument

- Ambrosetty, Franco. 1985. *Gin and Pentatonic*. Alex Brofsky, John Clark, horns. Enja.
- Abou-Khalil, Rabih. 2001. *The Cactus of Knowledge*. Tom Varner, horn. Enja.
- Amram, David. 1997. *Havana-New York*. David Amram, horn. Flying Fish.
- Baker, Chet. 1994. *Pacific Jazz Years*. Jimmy Buffington, horn. Pacific Jazz.
- Bargieri, Gato. 1974. *Chapter Three: Viva Emiliano Zapata*. Ray Alonge, horn. GRP/Impulse!
- Beat Demons. 1995. *Fat Jazzy Grooves 11+12*. Alex Brofsky, horn. New Breed.
- Beat Demons. 1996. *Fat Jazzy Grooves 13+14*. Alex Brofsky, horn. New Breed.
- Beat Demons. 1995. *Ghetto Jazz*. Alex Brofsky, horn. New Breed.
- Bley, Carla. 1977. *European Tour 1977*. John Clark, horn. ECM.
- Bley, Carla. 1992. *Live!* Vincent Chancey, horn. ECM/Watt.
- Bley, Carla. 1979. *Musique Mecanique*. John Clark, horn. Watt.
- Lester Bowie's Brass Fantasy. 1985. *I Only Have Eyes For You*. Vincent Chancey, horn. ECM.
- Lester Bowie's Brass Fantasy. 1986. *Avant Pop*. Vincent Chancey, horn. ECM.
- Calderazzo, Joey. 1995. *Secrets*. John Clark, horn. Audioquest Records.
- Christy, June. 1947. *Cool Christy*. Vincent DeRobertis, Vincent DeRosa, Richard Perissi, horns. Proper Pairs.
- Coltrane, John. 1961. *Complete Africa, Brass Sessions*. Julius Watkins, Donald Corrado, Bob Northern, Jimmy Buffington, Robert Swisshelm, horns. Impulse.
- Davis, Miles. 1956. *Birth of the Cool*. Junior Collins, Sandy Siegelstein, Gunther Schuller, horns. Blue Note.

- Davis, Miles. 1961. *At Carnegie Hall*. Julius Watkins, Paul Ingraham, Robert Swisshelm, horns. Columbia/Legacy.
- Davis, Miles. 1957. *Miles Ahead*. Willie Ruff, horn. Legacy/Sony Music Distribution.
- Davis, Miles. 1991. *Miles and Quincy live at Montreaux*. John Clark, Tom Varner, Alex Brofsky, Claudio Pontiggia, horns. Warner Bros.
- Davis, Miles. 1958. *Porgy and Bess*. Willie Ruff, Julius Watkins, Gunther Schuller, horns. Sony Music Distribution.
- Davis, Miles. 1960. *Sketches of Spain*. Jimmy Buffington, John Barrows, horns. Sony Music Distribution.
- Duval, Dominic. 2002. *American Scrapbook*. Tom Varner, horn. CIMP.
- East Down Septet. 1997. *Channel Surfing*. Tom Varner, horn. Hep.
- East Down Septet. 1995. *Out of Gridlock*. Tom Varner, horn. Hep.
- Ehrlich, Marty. 1995. *Just Before the Dawn*. Vincent Chancey, horn. New World Records.
- Evans, Gil. 1957. *Gil Evans & Ten*. Willie Ruff, horn. OJC.
- Evans, Gil. 1964. *The Individualism of Gil Evans*. Ray Alonge, Julius Watkins, horns. Verve.
- Faddis, Jon. 1991. *Hornucopia*. Peter Gordon, Jerry Peel, John Clark, Fred Griffen, horns. Epic.
- Fitzgerald, Ella. 1958. *Ella Swings Lightly*. Vincent DeRosa, horn. Verve. LP.
- Fitzgerald, Ella. 2007. *Dearly Beloved*. Vincent DeRosa, horn. Proper Box.
- Fitzgerald, Ella. 2007. *The Very Best of the Rodgers and Hart Song Book*. Vincent DeRosa, horn. Verve.
- Fitzgerald, Ella. 2007. *The Very Best of the Gershwin Song Book*. Vincent DeRosa, horn. Verve.
- Fuller, Curtis & Hawes, Hampton. 2001. *Curtis Fuller and Hampton Hawes with French Horns*. David Amram, Julius Watkins, horns. OJC.
- Gillespie, Dizzy. 2001. *Jazz Collection: Dizzy Gillespie*. Julius Watkins, John Burden, Andy McGovin, horns. Laserlight.

- Gillespie, Dizzy. 1961. *Gillespiana*. James Buffington, Al Richman, Gunther Schuller, Julius Watkins, John Barrows, Richard Berg, horns. Ais/Poll Winners Records.
- Gillespie, Dizzy. 1971. *Gillespie/Mitchell-Ruff Duo*. Willie Ruff, horn. Mainstream.
- Golson, Benny. 1957. *Benny Golson's New York Scene*. Julius Watkins, horn. Unknown.
- George Gruntz Concert Jazz Band. 1990. *First Prize*. Tom Varner, Sharon Freeman, horns. Enja.
- George Gruntz Concert Jazz Band. 1983. *Theatre*. Tom Varner, Peter Gordon, horns. ECM.
- Gryce, Gigi. 1960 *Nica's Tempo*. Gunther Schuller, Julius Watkins, horns. Savoy Jazz.
- Harvey, Mark & The Aardvark Jazz Orchestra. 1991. *Aardvark Steps Out*. Marshall Sealy, horn. Ninewinds.
- Hemphill, Julius. 1988. *Julius Hemphill Big Band*. Vincent Chancey, horn. Elektra/Musician.
- Horn, Shirley. 1963. *Loads of Love*. Polygram.
- Horn, Shirley. 1963. *Shirley Horn with Horns*. Classic Collection.
- Horn, Shirley. 1992. *Here's to Life*. Richard Todd, horn. Verve.
- Hubbard, Freddie. 1971. *First Light*. Ray Alonge, James Buffington, horns. CTI Records.
- Hubbard, Freddie. 1982. *Ride Like the Wind*. Vincent DeRosa, horn. Elektra Musician. LP.
- Italian Instabile Orchestra. 1977. *European Concerts '94-'97*. Martin Mayes, horn. Neljazz.
- Italian Instabile Orchestra. 1991. *Live in Noci & Rive-de-Gier*. Martin Mayes, horn. Leo.
- Italian Instabile Orchestra. 1994. *Skies of Europe*. Martin Mayes, horn. ECM.
- Jackson, Ed. 1994. *Wake Up Call*. Tom Varner, horn. New World Records.
- Jackson, Milt & Big Brass. 1989. *For Someone I Love*. Julius Watkins, Willie Ruff, Paul Ingraham, Ray Alonge, Robert Northern, horns. OJC.

- Jackson, Milt. 1956. *Meet Milt Jackson*. Julius Watkins, horn. Savoy.
- Jackson, Milt. 1956. *Roll 'Em Bags*. Julius Watkins, horn. Savoy.
- James, Bob. 1977. *Heads*. Peter Gordon, Jim Buffington, Brooks Tillotson, horns. Columbia.
- James, Bob. 1979. *Lucky Seven*. Peter Gordon, James Buffington, horns. Columbia.
- James, Bob. 1975. *Two*. Peter Gordon, Jimmy Buffington, Al Richmond, horns. Warner Bros./Tapan Zee.
- Johnson, J.J. 1997. *The Brass Orchestra*. John Clark, Bob Carlisle, Chris Komer, Marshall Sealy, horns. Verve.
- Kennel, Hans. 1996. *Habarigani Brass*. Tom Varner, horn. Hat Hut Records.
- Kenton, Stan. 1953. *City of Glass*. John Graas, Lloyd Otto, George Price, horns. GNP.
- Kenton, Stan. 1960. *Cuban Fire*. Julius Watkins, horn. Capitol.
- Kenton, Stan. 1966. *Stan Kenton Conducts The Los Angeles Neophonic Orchestra*. Arthur Maebe, Jack Cave, Richard Perissi, Bill Hinshaw, Vincent DeRosa, horns. Capitol. LP.
- Kirkwood, Neal. 2002. *Neal Kirkwood Octet*. Tom Verner, horn. Timescraper.
- Koglmann, Franz. 1995. *Cantos I-IV*. Tom Varner, horn. Hat Hut Records.
- Koglmann, Franz. 1999. *Make Believe*. Tom Varner, horn. Between The Lines.
- Les Jazz Modes. 1956. *Les Jazz Modes 1956*. Julius Watkins, horn. Blue Moon.
- Les Jazz Modes. 1959. *Les Jazz Modes 1959*. Julius Watkins, horn. Collectables.
- Les Jazz Modes. 1957. *Mood in Scarlet*. Julius Watkins, horn. Dawn.
- Les Jazz Modes. 1958. *The Most Happy Fella*. Julius Watkins, horn. Koch Jazz.
- Les Jazz Modes. 1995. *The Rare Dawn Sessions*. Julius Watkins, horn. Biograph.
- Les Miserables Brass Band. 1990. *Manic Traditions*. Marshall Sealy, horn. Northeastern/Popular Arts.
- Les Miserables Brass Band. 1995. *Om-Pah*. Marshall Sealy, horn. Global Village.

- Lewis, John. 1960. *The Golden Striker*. Gunther Schuller, Al Richman, Ray Alonge, John Barrows, horn. Atlantic.
- Lewis, John. 1960. *Wonderful World of Jazz*. Gunther Schuller, horn. Atlantic.
- Liebig, Stuart. 2001. *Pomegranate*. Tom Varner, horn. Cryptogramophone.
- Mancini, Henry. 1963. *Our Man In Hollywood*. Vincent DeRosa, horn. RCA Victor. LP.
- Mancini, Henry. 1965. *The Latin Sound of Henry Mancini*. Vincent DeRosa, horn. RCA Victor. LP.
- Mancini, Henry. 1966. *A Merry Mancini Christmas*. Vincent DeRosa, horn. RCA. LP.
- Mancini, Henry. 1967. *Mancini '67*. Vincent DeRosa, horn. RCA. LP.
- Mandel, Johnny & Mulligan, Gerry. 1958. *Johnny Mandel's Great Jazz Score I Want To Live!* Jack Cave, Richard Perissi, Sinclair Lott, Vincent DeRosa, horns. United Artists Records. LP.
- Mangione, Chuck. 1975. *Bellavia*. Vincent DeRosa, horn. A&M Records. LP.
- Mangione, Chuck. 1975. *Chase The Clouds Away*. Vincent DeRosa, horn. A&M Records. LP.
- Mangione, Chuck. 1978. *Children of Sanchez*. Dick Decker, George Stimpson, Brad Warner, horns. A&M Records. LP.
- Manhattan New Music Project. 1993. *Mood Swing*. Tom Varner, horn. Soul Note (Italy).
- Manhattan Transfer. 2005. *Christmas Album*. Jeff De Rosa, Marni Johnson, Rick Todd, horns. BMG Special Products.
- Manne, Shelly. 1965. *Manne – That's Gershwin!* Vincent DeRosa, horn. Capitol. LP.
- May, Billy. 2001. *Big Fat Brass/Bill's Bag*. Jim Decker, Jack Cave, Richard Perissi, Vincent DeRosa, horns. EMI.
- McConnell, Rob. 1982. *All in Good Time*. James MacDonald, George Stimpson, horns. Palo Alto Records.
- McConnell, Rob. 1985. *Boss Brass & Woods*. George Stimpson, Brad Warnaar, horns. Unknown.

- McConnell, Rob. 1992. *Brassy & Sassy*. James MacDonald, Gary Pattison, horns. Unknown.
- McConnell, Rob. 1995. *Don't Get Around Much Anymore*. James MacDonald, Judy Kay, horns. Unknown.
- McConnell, Rob. 1996. *Even Canadians Get The Blues*. James MacDonald, horn. Unknown.
- McConnell, Rob. 1993. *Our 25th Year*. James MacDonald, Gary Pattison, horns. Unknown.
- McConnell, Rob. 1994. *Overtime*. James MacDonald, Gary Pattison, horns. Unknown.
- McConnell, Rob & Torme, Mel. 1995. *Velvet and Brass*. George Stimpson, James MacDonald, horns. Unknown.
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