Developing and Implementing the Double and Triple Tongue Techniques Through Study of J.J. Johnson and Curtis Fuller: A Guide for Jazz Trombonists

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DEVELOPING AND IMPLEMENTING THE DOUBLE AND TRIPLE TONGUE TECHNIQUES THROUGH STUDY OF J.J. JOHNSON AND CURTIS FULLER: A GUIDE FOR JAZZ TROMBONISTS

By

Javier Nero

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

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DEVELOPING AND IMPLEMENTING THE DOUBLE AND TRIPLE TONGUE TECHNIQUES THROUGH STUDY OF J.J. JOHNSON AND CURTIS FULLER: A GUIDE FOR JAZZ TROMBONISTS

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The purpose of this essay is to provide a method that student and professional jazz trombonists can follow in order to develop and implement the double and triple tongue techniques into their playing. Trombonists J.J. Johnson and Curtis Fuller were selected as prime examples of these techniques due to their high level of mastery of fast tempos and fast phrases. Jazz trombone articulation styles are very personal in nature. This method will provide a stepping-stone for the jazz trombonist to begin exploration of multiple-tongue articulation, and eventually find their own personal way of expressing themselves. Three transcriptions from each player that exemplify multiple tonguing and up-tempo phrasing are included in the appendices. Each solo transcription includes chord changes above the written pitches, along with syllabic articulations to help explore one of the many possible ways to execute the passages. Also included in the appendices are double and triple tonguing exercises, scale exercises, and bebop compositions with alternate slide positions, syllables, and conducted telephone interviews with jazz trombonists Steve Turre, Andre Hayward and Ron Westray for further insight on how these techniques can be developed.
ACKNOWLEDGEMENTS

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CHAPTER ONE
INTRODUCTION

During the inception of jazz in New Orleans, the trombone had a very stable place in the frontline alongside the trumpet and clarinet. However, over the years as jazz has evolved, the trombone has had a much more difficult time adapting to the demands of new styles. In modern styles of jazz, the trombone often finds itself on the sidelines as many bands employ the now typical frontline of the trumpet and saxophone pairing made popular during the bebop era.¹ Emmet Price in his novel, “The Non-Classical Nature of America’s Classical Music”, once spoke against jazz being called a classical art form because it changes so often. “There is nothing classical about jazz. Classical implies static, non-changing; a relic frozen in time. Jazz has never been static, non-changing or frozen”. ² If Price is correct, it is now more necessary than ever for the modern trombonist to develop and implement a technique suitable for executing the fast passages and technical demands that the new repertoire requires. European classical music has hundreds of years of performance practices and pedagogy, while jazz, itself, is only a little over 100 years old, still growing and constantly changing. In 1987, the 100th Congress of the U.S.A. passed a bill that stated that jazz is:

“a national treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated… Jazz is a true music of the people, finding its inspiration in


the cultures and most personal experiences of the diverse people that constitute our nation.”

As modern trombonists, we have been given the commission to devote our attention, support and resources to make certain our voice continues to have a place in the frontline. It should come as exciting, not crippling news that we can be a part of the generation that can alter the future of this instrument’s relevance in this great American art form called jazz.

The Bebop Era began in 1945 with pivotal recordings by Dizzy Gillespie and Charlie Parker that revolutionized Jazz. The technical facility required to perform this style of jazz has largely affected all subsequent styles. In his novel Birth of Bebop: A Social and Musical History, author Scott DeVeaux describes the importance of the bebop era: “But bebop is the point at which our contemporary ideas of jazz come into focus. It is both the source of the present-‘that great revolution in jazz which made all subsequent jazz modernisms possible’-and the prism through which we absorb the past. To understand jazz, one must understand bebop.” Two trombonists and pioneers who understood the bebop style are J.J. Johnson and Curtis Fuller. In his obituary for J.J. Johnson in the magazine, The Independent, Steve Voce describes Johnson’s style and technique:

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5 Ibid.
“J.J. Johnson turned jazz trombone playing on its head. By 1945 the Bebop style had matured at the hands of Dizzy Gillespie, Charlie Parker and Bud Powell. Their lightning-fast eloquence had laid out the methods for trumpet, saxophone and piano. But the trombone was a more cumbersome instrument. It wasn't suitable for the quick-fingered complexities of the new music.

Johnson found a way of adapting the instrument to Bebop that was to influence every jazz trombonist that followed. Up until then, the trombone had kept its majesty and full tone in the hands of the style-setters Jack Teagarden and Bill Harris. Johnson changed all that. The melodic and harmonic structure of Bebop demanded a nimble attack, and one of the first things Johnson did was to sacrifice the brazen sound of the instrument. He manipulated the slide quickly and precisely to produce showers of notes with machine-gun-like dexterity. His single-handed reappraisal of the trombone was the most radical revolution to affect any instrument in jazz. He made hundreds of records, each of them a textbook for trombonists throughout the world.”

Jazz trombonists J.J. Johnson and Curtis Fuller have led successful careers as both leaders and sidemen due to their technical abilities and musicianship. The double and triple tonguing techniques they utilize are effective in executing the technical passages of bebop and modern jazz styles. Their ability to adapt and thrive within the new styles of jazz emergent in their time greatly contributed to their success. Although their style is not contemporary, it constitutes the inception from which jazz trombonists can comprehend the musical language and technical requirements of modern jazz.

The website, IsraBox.eu, lists 38 albums to Johnson’s credit as a leader, and 22 albums to Fuller’s credit as leader. The sheer number of recordings in which the two of these trombonists have participated in shows what the trombone’s true potential can be in the modern jazz scene. In his article for the Los Angeles Times Jon Thurber, quotes jazz critic Leonard Feather: “J.J. Johnson was to the trombone what [Dizzy] Gillespie was to

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the trumpet—the definitive trendsetter who established beyond a doubt that bebop was not beyond the technical possibilities of the instrument.”

Despite their success and popularity, there has been little to no published works on their techniques and how they can be taught and implemented into performance for professional as well as student-level trombonists. A thorough understanding of multiple tonguing techniques is key to becoming a modern and relevant trombonist in the rapidly changing idiom of jazz.

**Purpose of the Study**

The purpose of this essay is to propose a technique capable of producing a similar technical mastery and dexterity used by two pioneers of jazz trombone multiple tonguing techniques: J.J. Johnson and Curtis Fuller. This essay will serve as a guide for student and/or professional trombonists interested in furthering their technical mastery of the trombone and successfully executing fast passages typically found in bebop and modern jazz styles. Johnson and Fuller were chosen specifically for their originality in utilizing multiple tonguing techniques, their high level mastery of these techniques, and for their high level of success in the bebop and modern jazz styles. Studying both of these trombonists’ styles and techniques will prove useful to trombonists of all levels. As David Liebman states:

“For jazz, the most valuable form of imitation is a direct master-apprentice relationship in which the live model (master) demonstrates directly to the student demanding immediate and exact repetition until mastered before moving on. Learning in this way becomes a natural outgrowth of constant exposure and reinforcement on the spot. But without that opportunity, I have found

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transcription is the next best method…the best players are usually the ones who will tell you immediately that so and so was their main inspiration and they began copying him. This is a process – a means to and end and to my mind very necessary.”

**Need for Study**

Compared to the wealth of method books and literature available to trumpet players on articulation and tonguing, the trombone player has very scarce resources in which to reference. Of the literature that is currently available, very little pertains specifically to jazz trombonists, and none of it focuses on the techniques used by the some of the most influential and successful players, such as Johnson and Fuller. Other literary sources focus on a tonguing style called doodle tonguing that often does not produce the same sound quality or clarity of articulation as displayed by Johnson and Fuller. The intent of this essay is to make this method readily available for serious student and professional trombonists to develop and incorporate these techniques into their own playing. With the proper tools developed, the trombonist may once again find a common place as a leader, sideman and soloist within the modern jazz scene.

The three main questions that will be addressed through the course of this research are as follows:

1. What are the double and triple tongue techniques?
2. What are possible exercises that can be practiced to develop these techniques in a jazz context?
3. How can the double and triple tongue techniques be applied to improvisation and personal expression?

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Summary

This essay will provide transcriptions of six improvised solos by J.J. Johnson and Curtis Fuller. It will also include a list of excerpts and phrases, ranked from simple to difficult from the solos that can be practiced as a method to develop these techniques in a jazz context. In addition, this essay will provide direct interviews with jazz trombonists Steve Turre (a protégé of J.J. Johnson), Andre Hayward, and Ron Westray, for additional insight on how to develop and implement these techniques into practice and performance. This essay will serve as a guide to aspiring student and professional trombonists that wish to sharpen their technical mastery of the instrument. This essay will provide the tools necessary for a trombonist to become and remain relevant in the rapidly changing and increasingly technical styles of modern Jazz.
CHAPTER TWO

LITERATURE REVIEW

There has been little research or published texts up to this point that specifically pertain to fast playing and articulation for the jazz trombonist. Many of the method books used for trombone students in developing multiple tonguing techniques were written specifically for classical trumpet and later adapted for students studying classical trombone. These method books offer preliminary methods for beginning to learn multiple tonguing techniques, but often fail to offer a method for a student to employ exercises to advance from novice to adept. Up to this point the methods used by J.J. Johnson and Curtis Fuller have been passed down aurally by mimicking the sounds heard on their recordings. However, many attempts have often led to personal methods and techniques that a student may learn only if they personally study with a trombonist that has developed such a technique. Often these methods do not produce the consistency of sound quality and clarity of articulation found in the playing of Johnson and Fuller. Some of these personal techniques include a combination of double and triple tonguing, doodle tonguing and natural slurs.

Why is Articulation Important?

Articulation is the defining element of any musical phrase. Without articulation, music would sound like a wash of sounds and pitches that flow together without clarity or rhythm. The Oxford Music Online database defines articulation as:

“A term denoting the degree to which each of a succession of notes is separated in performance; it may lie at either of the extremes of staccato and legato, or anywhere between the two. Articulation may be expressive or structural; if the latter, it is analogous to the use of punctuation in language. The shaping of
phrases is largely dependent on articulation, particularly on keyboard instruments, where finely controlled attack and decay on individual notes is prescribed”.9

In his dissertation, *Virtuoso Trumpet Technique and the Art of Transcription*, Dr. Lorenzo Felciano Trujillo lists tonguing, among other aspects, as a necessity in reaching the virtuoso level. “Just like the subtleties heard in language articulation and differences in accents found in language, tonguing can either decorate or distract from the music”.10

In many cases understanding and mastering articulation can be the defining characteristic for some trombonists that separate them from the virtuosic level of Johnson and Fuller.

Although Johnson himself did not think of his playing as virtuosic:

> “Contrary to popular opinion, I was never, never ever, preoccupied and consumed with speed and a virtuoso-type technique. Never! I have been, always was, and still am consumed and preoccupied with the business of playing the instrument with clarity and with logic and with some kind of expressiveness, if you will. So that if my trombone playing has a persona--I hope that it does--it is based on that desire to project on the instrument an improvisation with logic and with clarity, leaving no question in your mind as to, "What was he trying to do?"”11

In striving for clarity and logic in performance one may find themselves becoming virtuosic, and in striving for a virtuosic technique one may find themselves becoming more clear and logical.


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10 Lorenzo Feliciano Trujillo, “Virtuoso Trumpet Technique and the Art of Transcription” (DMA Essay, University of California Los Angeles, 2007), 19.

Trombone Performance, lists four fundamental components of trombone technique: breathing and air support, embouchure control and flexibility, slide precision and timing, and articulation.\textsuperscript{12} He, alongside many other writers, always list articulation as a fundamental component of technique. Johnson believed that, “The trombonist’s rate of success and progress in musical performance is directly related to his/her mastery of these fundamental components”\textsuperscript{13}

\section*{Development of Early Articulation Skills}

Articulation is an extremely important component to performance on any instrument. Despite this, it is often overlooked, especially at the beginning stages of learning an instrument. “So much time in the early lessons is devoted to putting the horn together correctly, forming an embouchure, and learning the positions that the way notes are begun is overlooked.”\textsuperscript{14} Because articulation is not often talked about in early the stages, a student can develop myriad problems due to the lack of attention to this fundamental component. In his dissertation, An Analysis of Methods for Teaching Middle School Band Students to Articulate, Dr. Paul Joseph Budde describes the many faulty syllabic interpretations that often develop in young students:

“Rather than using the tip of the tongue as the primary way to initiate a musical tone (such as TAH or DAH), young musicians too often articulate in ways that lack clarity, such as THAH or YAH. Others use velar-stops (using the

\footnotesize{\textsuperscript{12} Adam Johnson, “The Fundamental Approach to Trombone Technique: a Comprehensive Strategy for Addressing Common Technical Deficiencies in Trombone Performance” (DMA Essay, Ball State University, 2010), 1-2.}

\footnotesize{\textsuperscript{13} Ibid.}

\footnotesize{\textsuperscript{14} Kolwinska, J. (2007). Trombone legato: Start teaching articulation early, The Instrumentalist, 61(6), 48.}
back of the tongue and soft palate), including KAH or GAH. Finally, some young musicians do not use their tongue at all during articulation and thus resort to the use of air-starts (as in HAH) or glottal-stops (a disruption of the airstream in the throat, as in AH-AH). Once in place, these ineffective habits can be difficult to correct and can lead to frustration for both student and teacher.”

If the double and triple tongue techniques are developed and implemented at an earlier stage of development, the execution of more challenging and rapid phrases would come as second nature to the jazz trombonist. However, if these techniques are overlooked, an attempt to learn them after habits have been formed over years will create difficulty in the learning process. Budde also stated that “Articulation must be taught carefully upon the onset of music instruction and reviewed regularly to ensure that correct techniques are developed and maintained by young musicians.” This statement is true for musicians of all ages and levels of proficiency. A consistent routine and regimen to reevaluate is a key component to developing, implementing and maintaining a high level of proficiency within any technique. Because tonguing is a technique that is overlooked, and often developed improperly, it is of great importance to take special care of how it is practiced and maintained.

This essay seeks to form a method that can be used for beginning to advanced-level students and rectify these types of problems before they can occur. Prevention in the formation of bad habits and development of correct ones will greatly increase the speed of development of any student. “It takes an enormous amount of study and concentration

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16 Ibid.
to overcome this fault [misuse of the tongue during articulation], which never would have
developed if the process had been properly presented and explained to the student”

**Difficulty Developing Jazz Specific Techniques Within The Public and Higher Education System**

Jazz education in public schools and higher education is often viewed as
supplementary to the core curriculum, and as a result many students that study jazz at any
point through their K-12 education are taught by under qualified teachers that have little
to no training in this area. The inadequacy of jazz instruction found within the
educational system is due to the lack of research availability, differing methodologies,
and technique books that are jazz specific. Craig Michael Treinen in his dissertation,
*Kansas High School Band Directors and College Faculties’ Attitudes Towards Teacher
Preparation in Jazz Education*, speaks about the state of jazz education training in public
school and higher education:

“Higher education and teacher accrediting agencies must realize that
without jazz as a major component in the preparation of music educators, public
school music programs will continue to be taught by unqualified teachers. Higher
education needs to structure a balanced curriculum to enable music students the
opportunity to study jazz, popular music and other forms of musical literature.
Faculty need to provide instructional-based courses for music education students
that introduces specific teaching methods and practical skills for teaching jazz in
public schools. Higher education needs to reexamine the music teacher education
curriculum to search for ways that the profession might better prepare future
music teachers.”

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1217-1218.

18 Treinen, Craig Michael. "Kansas High School Band Directors and College Faculties’ Attitudes
Towards Teacher Preparation in Jazz Education" (PhD diss., Kansas State University, 2011).
As a result, young musicians that have an interest in jazz often are not given the proper tools and their education of this art form goes through the filter of a more traditional European classical music curriculum. The double and triple tongue techniques, if taught at all within a jazz context, currently are presented through an orchestral or classical context. Obviously this is not to say that classical training does not benefit the student or aspiring professional. Traditional classical methods provide a stable and consistent method for students to develop their technique on their instruments. In the book, *The Future of Jazz*, John F. Szwed wrote that: “All too often, music departments hinder efforts to develop jazz programs by claiming it [jazz] infringes on their turf.”19 The attitude that classical training is more important is so deeply imbedded in our education system that we often do not notice the glaring imbalance in almost every jazz institution. Treinen noted that: “Jazz educators today teach and perform several styles of music. Most are encouraged, if not required, to study classical literature during their undergraduate degrees”.20 While jazz players are required to have classical training through their K-12 and undergraduate education, classical instrumentalists and music education students are never required to take jazz courses.

Admission to many of the most prestigious collegiate jazz programs requires classical auditions, in addition to a jazz audition. “Undergraduates will need to audition both for the jazz major and for instrumental concentration (which is also referred to as the
"classical" audition).”21 In addition, many schools require that a student first test out of proficiency before they can begin taking private jazz specific lessons. While you won’t find the exact definition on their websites, the colleges use the word proficiency as a “code” word for a student demonstrating basic classical or orchestral skills on their instrument.

“Before beginning the Jazz BFA, each student is issued a booklet that describes the minimum skills that must be developed on his or her instrument to demonstrate basic instrumental proficiency. Upon entry, all students are evaluated based on these guidelines. Students placing “in proficiency” (IP) are required to take private lessons with an assigned teacher deemed appropriate to the individual’s needs. Proficiency requirements and instrumental faculty are subject to change. Meeting proficiency standards is a graduation requirement.”22

Attitudes that express views that orchestral training is more important, or more serious than jazz training, and that express a sense of struggling for turf is where the problems lie. It is our responsibility as future educators to attempt to rectify the currently imbalanced standard that surrounds public and higher education jazz curriculum.

Jazz has its own set of standards, traditions, and practices and it is important that this art form be given its due respect by producing proper and thorough method books outlining the pedagogical process for future educators, as has been done for the European orchestral tradition. As it currently stands: “Despite the popularity of jazz programs in the United States, little research exists that has examined jazz education in general or specific

21 “Division of Jazz Studies,” Admission into the UNT Jazz Studies Program (Undergraduate and Graduate) | Division of Jazz Studies, accessed March 14, 2017, http://jazz.unt.edu/jazz-studies-admission-instructions.

This essay will serve as a small step in the right direction by offering another approach to articulation within the jazz context that has not yet been fully explored. This essay will provide another perspective and method that will help educate another generation of jazz trombone students.

**Articulation Problems Unique to the Trombone**

The trombone presents a unique set of challenges while articulating. As opposed to the trumpet or saxophone where the valves or keys move less than an inch while changing pitches, the trombone slide demands much more movement through physical space. This makes it much harder to coordinate the tongue with the slide while moving pitches. Lack of coordination in this aspect can cause all types of technical and musical problems. Development of an effective tonguing technique is also of far greater importance for trombonists because of the continuous nature of the slide between notes. When a trumpeter or saxophonist blows air and engages the valve or key, a natural break occurs, creating an artificial legato articulation. A trombonist, however, that decides to blow air and move the slide will produce a glissando and continuous flowing intonation until the desired pitch is reached. Tonguing for trombonists takes on an exceptionally important role. Robin Gregory in his book, *The Trombone: The Instrument and its Music*, elaborated on a similar conclusion:

“The trombone is often compared with the stringed instruments in its ability to achieve accuracy of intonation, but there is a fundamental difference. Whereas the passage from one note to another on a stringed instrument can be made by a change of finger position without touching on the intervening notes, the process of shortening or lengthening a tube

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cannot be made stepwise except by means of a valve. If a slide is used instead the change is inevitably continuous. In this physical fact lies the difference between the trombone and that of all other wind instruments. It is the price it has to pay for its infinite variability of intonation, and one of the consequences is that tonguing on this instrument assumes an all-important role, for in the great majority of cases a change of position involves a new articulation. It might, then, be imagined that a flowing legato style is foreign to the nature of the trombone, but this is far from being the case.”

Donald Knaub lists some of the problems that lack of coordination of tongue and slide movement can create in his book, *Trombone Teaching Techniques*:

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

Perfection of coordination of tongue and slide is difficult at any tempo. But when a fast tempo or fast passage is introduced, combined with an alternating syllabic approach to execute a double or triple tongued phrase such as *dah-gah* or *dah-gah-dah*, coordination almost needs to be relearned completely. Students often struggle moving the slide outward or inward while attempting to articulate on the second half of the syllables, or “*gah*” syllable. This can disrupt the airflow, creating a disconnected phrase and also introduce easily noticeable or subtle glissandi within a moving line. Paul Gay in his book, “*Trombone Studies for Legato and Slide Technique*” mentions that in order to make a

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smooth phrase, “The tongue motion begins first, then slide arm moves as quickly as possible without disrupting the embouchure or air stream.”

Edward Kleinhammer in *The Art of Trombone Playing* describes some of the unique challenges the trombonist faces as compared to other instrumentalists:

“Although the trombone is a member of the brass family, which includes cornet, trumpet French horn, baritone, tuba and their variations, it remains in a class of its own because of the slide. The slide, which is advantageous in that intonation is readily at the players fingertips, can also contribute to distasteful sounds if it is used inaccurately or is manipulated too slowly between tones, allowing even a slight glissando to accompany a pitch change. A trombone player sometimes has almost two feet of slide motion, and never less than three inches, to maneuver while competing in speed and accuracy with the half inch or so that the trumpet player moves his fingers to change the length of his tubing by use of the valves. Theoretically, the trombonist should accomplish this in the same interval of time as the as the trumpeter. Yet as the trumpeters right hand complements his left hand in steadying his instrument as he holds it, the trombonist’s right arm and hand are performing gymnastics, leaving the left hand alone to steady the instrument. If the slide work is not done in a highly relaxed yet speedy manner, the motion of the right arm can transfer jerkiness to the instrument and mouthpiece which is contrary to the delicate adjustments in the area of the embouchure.

In slurred playing, other instruments in the brass family blow a steady stream accompanied by valve manipulation. Whereas the trombonist must maintain the same steady airstream and the use of “legato tongue” with most slide movements to eliminate the otherwise resultant glissando. In addition to this, the trombonist creates a vacuum and compression in his instrument as the slide is pushed out or pulled in, which in some instances must be compensated for in breath adjustments.”

**Existing Literature Pertinent to Trombone Articulation**


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method that produces a fast and smooth articulation that can be used at fast tempos and specifically pertains to the jazz trombonist. However, in this text, McChesney describes this technique as personal and something he developed unknowingly.\textsuperscript{28} Many students have used McChesney’s method over the years but it does not produce the same attack and sound of the techniques employed by J.J. Johnson and Curtis Fuller.

As mentioned earlier, most methods of fast articulation for trombone students come from the trumpet literature. One such book is \textit{Trumpet Technique} written by Frank Gabriel Campos. In chapter four of his book entitled \textit{The Oral Cavity, Tongue and Jaw}, Campos discusses the methods used by many professional players in order to successfully utilize the double and triple tongue techniques.\textsuperscript{29} Although Campos’s text includes the raw means to begin learning the technique, the text does not include exercises for the trumpet player to practice in order to master the technique and ultimately implement it into performance practice.

In trumpet player Carmine Caruso’s book \textit{Musical Calisthenics for Brass} he describes his method of how tonguing should be approached. “When tonguing, use the syllables “TS” (instead of “TU, TOO, TA, or DA”) to prevent the chin from bouncing.”\textsuperscript{30} This method may be effective for trumpet players, but when applied to the trombone, a much larger instrument that requires more air, the “TS” syllable can impede the airstream causing an unsupported tone quality. The strong consonant “T” at the beginning of each


\textsuperscript{29} Frank Gabriel Campos, \textit{Trumpet Technique} (New York: Oxford University Press, USA, 2005), 82-95.

note is also more suited to more separated or marcato orchestral styles. The desired attack to produce the sound of Johnson and Fuller lies somewhere between the soft attack produced by the doodle tongue technique and the more orchestral and separated double tongue technique.

In Emory Remington’s book, The Remington Warm-Up Studies, he alludes to a method of articulation that could potentially produce the desired attack for jazz. “In establishing a technique of tonguing, I have insisted on the student placing the tongue behind the upper teeth. The use of a T or D consonant provides a flexibility of hardness or softness of attack, and when used with the various vowel sounds, enables the player to completely control attacks in all registers and at any dynamic level.”^^31 It is noteworthy that Remington mentioned the variability in dynamic level possibilities. One of the main constraints of the doodle tongue technique, similar to the “TS” syllable mentioned by Caruso, is that the tongue is often in the way of the airstream, making it difficult to play with a full sound while utilizing the technique. A major characteristic of Johnson and Fuller’s playing that made them special is their ability to play without a microphone and be heard clearly at a full dynamic level, even while performing brisk tempos. Remington, however, fails to explain how to double or triple tongue in his book. It focuses only on single tongue techniques.

Another well-known method book is the Arban Complete Method for Trombone and Euphonium. Although originally written as a trumpet technique book by Jean Batiste

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Arban, this version was re-written and adapted for trombone and euphonium players and again more recently by Joseph Alessi and Dr. Brian Bowman. This book describes in detail from Alessi and Bowman the way the multiple tonguing techniques can be employed. It also offers simple to difficult exercises to aid the student advance from a novice to adept level. However, the articulation and sound quality that is desired and described in this method book pertains to the classical trombonist, and may not be exactly what the jazz trombonist would employ during fast tempo written phrases or improvised solos.

Mr. Alessi describes the syllabic articulations of the double and triple tongue technique in the multiple tonguing chapter of the book preceding the more classical or orchestral exercises that follow. “I also prefer the traditional method of multiple tonguing-TAH-TAH-KAH for triple and TAH – KAH for double.” Brian Bowman describes the same syllabic articulations for double and triple tonguing preceding the chapter: “In current practice there are several ways of developing triple tonguing. Some use the KAH syllable in the middle- TAH-KAH-TAH-and others alternate syllables actually using a double tongue with changing accents- TAH-KAH-TAH-KAH-TAH-KAH. I prefer the traditional syllables of TAH-KAH-TAH.”

Both of these instrumentalists, Alessi a trombonist, and Bowman a Euphonium player, are respected and considered experts in the classical music world. Joseph Alessi has played with numerous symphony orchestras including the Philadelphia orchestra, the Montreal Symphony Orchestra, and has held the position of Principal Trombone in the

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New York Philharmonic since 1985. Brian Bowman’s experience is just as extensive. He currently holds the position of Professor of Music (Euphonium) at the University of North Texas while also maintaining a rigorous schedule as one of the foremost euphonium soloists in the world. Bowman was the first euphonium player to hold a recital in the prestigious Carnegie Hall in New York City. While these exercises certainly can help strengthen multiple tonguing technique, they do not strengthen the ear to hear phrasing in the more legato and connected style is that is desired for jazz articulation.

Alex Isles is a prominent trombonist and educator in Southern California that performs regularly in the both the jazz and classical styles. In an interview for the Online Trombone Journal, Isles described his process for learning quick passages. He used the march Rolling Thunder by Henry Fillmore to demonstrate his process, and in the final phase of his process he described the syllabic articulations he used to achieve fast phrases in the classical style. “Now that my lips and slide were lined up in sync, I just needed to add enough articulation to make it presentable (in this case, I found “tuh kuh” and effective articulation).” Once again, a more separated and delineated attack was described as the desired articulation for the classical style.


34 J.B Arban, Complete Method For Trombone & Euphonium, 7.


Other literature such as *Clarke’s Technical Studies for the Cornet* written by Herbert Lincoln Clarke, all *Cello Suites* by Johann Sebastian Bach, and *Melodious Etudes for Trombone* by Joahannes Rochut, are examples of materials written for other instruments that trombonists have adapted for use in study of articulation and musical expression. Rochut’s book is a collection of vocal transcriptions for use in developing legato articulation. Bach’s Cello Suites are often adapted and played by trombonists for flexibility, legato articulation and evenness of tone. Clarke’s studies can be adapted to develop legato multiple tonguing technique.

*Fifteen Rhythmical Studies for Trombone* by Marcel Bitsch is a rare example of a book written specifically for the trombone that is often used for articulation studies. The main focus of this book is rhythmic accuracy, and due to the high level of difficulty in this area, a trombonist may find themself spending more time decoding difficult rhythms than focusing on articulation.

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37 Herbert Lincoln Clarke, *Clarke’s Technical Studies for the Cornet* (Elkhart: L.B. Clarke, 1912).


CHAPTER 3

METHODOLOGY

The purpose of this essay is to propose a technique capable of producing a similar technical mastery and dexterity used by two pioneers of jazz trombone multiple tonguing techniques: J.J. Johnson and Curtis Fuller. This essay will serve as a guide for the student or professional trombonist interested in furthering their technical mastery of the trombone and executing fast passages typical in bebop and modern jazz styles. Johnson and Fuller were chosen specifically for their originality in utilizing these techniques, for their high level of mastery of these techniques, and for their high level of success in the bebop and modern jazz styles. Studying both of these trombonists’ styles and techniques will prove useful to the trombonist at all levels.

The three main topics of research discussed in this essay will be:

1. What are the double and triple tongue techniques?
2. What are possible exercises that can be practiced to develop these techniques in a jazz context?
3. How can the double and triple tongue techniques be applied to improvisation and personal expression?

Defining and Understanding the Double and Triple Tongue Techniques

Several definitions and explanations of these techniques have been made over the years. Most definitions and explanations of the double and triple tongue techniques in the past have been made for use for classical trumpet and trombone students. The most common descriptions on achieving this technique include harder syllabic interpretation as
described earlier by Dr. Bowman and Mr. Alessi: TAH-KAH for double and TAH-KAH-TAH for triple.\(^{41}\) Other definitions of the technique also mention these harder and more separated syllabic interpretations as well. Dictionary.com describes the technique as a way “To interrupt the wind flow by moving the tongue as if pronouncing t and k alternately, especially in playing rapid passages or staccato notes on a brass instrument.”\(^{42}\) Dictionary.com describes triple tonguing in a similar manner: “To interrupt the wind flow by moving the tongue as if pronouncing t and t and k successively, especially in playing rapid passages or staccato notes on a brass instrument.”\(^{43}\)

The association of harder consonants at the beginning of each note as well as the association of short, separated, or staccato notes play a major role in why the double and triple tongue techniques are not often emphasized in jazz trombone pedagogy. Typically a more legato articulation is desired within the jazz setting, and due to the instruction a student goes through during their musical education it is not often easy for them to realize that there is a legato form of the double tongue technique. Association of these techniques with the classical and orchestral styles as a means to achieve separated and staccato articulations are deeply imbedded from an early stage of learning and developing the techniques. Some of the faults in the jazz education system instituted in public and higher education will be discussed later. Many students see double and triple tonguing as the classical technique and doodle tonguing as the jazz technique. There is a very clear

\(^{41}\) J.B Arban, *Complete Method For Trombone & Euphonium*, 174-175.


\(^{43}\) Ibid.
divide and association of these techniques with different styles of music. However if the same logic was applied to anything else in music, whichever style popularized an instrument, a chord, or melodic idea first, would forever have dominion over those characteristics. Orchestral music was the first style of music to utilize brass instruments, and yet no one questions the use of trumpet or trombone in jazz while other brass instruments such as the French horn, euphonium and tuba still have a more deeply imbedded association with that style. The reason is simple: because these instruments have not been used in jazz as often. By simply switching the harder consonants \( t \) and \( k \) to softer ones, \( dah \) and \( gah \), a more legato and connected phrase can be achieved using the same “classical” technique. The more this technique is utilized and explored within the jazz community it will become less associated as a classical technique and become simply a technique a trombonist can use to achieve articulation on florid passages.

**Developing the Double and Triple Tongue Techniques in a Jazz Context**

The double and triple tongue techniques have primarily been used and developed by classical musicians for use in a classical stylistic context. Existing method books and explanations of the techniques appear within that context as well. The exercises used to develop these techniques within these method books are written in a classical style. This allows the student to simultaneously develop an ear for the style while also perfecting the technique. With the exception of McChesney’s *Doodle Studies and Etude* book, which focuses on a different technique, there is currently no existing multiple tonguing
technique book written specifically for the jazz trombonist that includes exercises for further development of stylistic elements while simultaneously perfecting the technique.\textsuperscript{44} A total of six transcriptions will be provided: Three up-tempo solos from J.J. Johnson, and three up-tempo solos from Curtis Fuller. The full transcriptions will be provided in the appendices along with basic exercises to help develop the technique on one note, and scale exercises to develop the technique while moving the slide. In addition to the above, transcriptions of interviews with three prominent jazz trombonists: Steve Turre, Andre Hayward and Ron Westray will be included in the appendices sections with excerpts and exercises included from both Turre and Westray. The author will also provide personal exercises for developing these techniques. All exercises will include syllabic interpretations and alternate fingerings above the written pitches to aid the student in applying the techniques as they develop them.

\textbf{Implementing the Techniques into Improvisation and Personal Expression}

In addition to syllabic interpretations and alternate fingerings written above the pitches of the solos, chord changes will be provided above each and every excerpt and exercise. These indicators will aid the reader in understanding the harmonic context of these phrases so that they can adapt any and all phrases for use in their personal improvisations.

Jazz trumpeter Clark Terry believed that the art of learning jazz could be summed up into three words: Imitation, Assimilation, and Innovation.\textsuperscript{45} The exercises and solos

\textsuperscript{44}Bob McChesney, \textit{Doodle Studies and Etudes}, 5.
provided should not be practiced as mere routine or technical exercises. The student should be fully aware of the context, harmonic intent, and vocabulary that are being presented. If this is fully realized by the student, these exercises will bolster technique, vocabulary and understanding of jazz harmony which will aid in enhancing improvisational skills. This will guide the student through the first two phases that Terry explained: Imitation and Assimilation.46

Through repetition the student will begin to understand the method for applying these techniques to jazz phrases. This will make it possible for the student to apply these skills and techniques onto music he/she encounters in the future. Eventually, these techniques will become personal and second nature, thus leading the student to the third and final phase of learning jazz: Innovation.47


46 Ibid.

47 Ibid.
CHAPTER 4
REDEFINING AND MANIPULATING THE TECHNIQUES FOR JAZZ

Background

The double and triple tongue techniques have been used for many years in classical trombone pedagogy and orchestral music. Despite their success and prevalence of use in these styles these techniques are rarely discussed within a jazz context. When multiple tonguing techniques are discussed within a jazz context, frequently, the doodle tongue method is seen as the uncontested and undisputed jazz multiple tonguing method. This chapter will define the double and triple tonguing techniques, explain how these techniques can be manipulated for use in a jazz context and lastly, provide exercises that a jazz trombonist can practice to develop and finally implement these techniques into their own personal improvisational style.

What are the Double and Triple Tongue Techniques?

Many jazz trombonists see the double and triple tongue techniques as classical techniques. As discussed previously, this is due to the lack of discussion of these techniques within a jazz context, and also a strong association of the techniques with a more separated and pronounced orchestral style. The double and triple tongue techniques as defined by principal trombonist of the New York Philharmonic, Joseph Alessi, are “TAH-TAH-KAH for triple and TAH-KAH for double.” 48 This style of double and triple tonguing produces the separated and pronounced style that is well suited for orchestral trombonists.

48 J.B Arban, *Complete Method For Trombone & Euphonium*, 174-175.
How Can the Double and Triple Tongue Techniques Be Manipulated For Use in Jazz?

By simply changing the harder consonants of $T$ and $K$, that are commonly used in the orchestral styles, to softer consonants of $Dah$ and $Gah$ a much more legato and connected articulation can be achieved using the same movement of the tongue. At the discretion of the performer, at any given moment they can switch to harder or softer consonants to create accents or ghosted notes, as are stylistically idiomatic in swing and bebop styles. Although his technique was not presented in a jazz context, Emory Remington mentions the use of the legato tongue: “I always emphasize to a student using this exercise for the first time that it is done with a soft stroke of the tongue ([dah]) which starts from its primary position behind the upper teeth.”\footnote{Emory Remington, and Donald Hunsberger. The Remington warm-up studies, 12-13.} He later states that “The soft tongue is so important because it keeps your embouchure closed, and when you change to the harder $T$ articulation, you already have your formation and you can still play very lightly.”\footnote{Ibid.} For years the distinction between harder and softer consonants to achieve separated or legato phrasing has been known. Somehow most jazz trombonists have not made the connection to simply use the legato style to create the connected lines that they desire in a jazz context.

The strong sense of tradition within the orchestral styles may play a role in why many trombonists shy away from manipulating traditional techniques within the jazz context. Another reason is that this technique takes time, diligence, and repetition to master. There are many pitfalls that a jazz trombonist can encounter at any level in regards to articulation. The addition of the second syllable; $Gah$, only adds to the
complexity of articulation, and is enough to make many players that do not see instant results shy away from learning it at all. Albert Stoutamire in his book, *The Deviled Tongue*, mentioned how frequently tonguing and articulation are a problem among his students: “I estimate that more than half of the private brass students I have taught have had serious articulation problems stemming from the improper use of the tongue.”

This is not to discourage jazz trombonists from beginning to study these techniques. The examples above are to show that this technique is not easy, and will require patience and repetition. Any dedicated jazz trombonist willing to put in the time and due diligence will be able to develop and master these techniques and eventually implement them into their own personal playing style. The following chapter will provide the exact process the author of this essay has found to be successful through years of rigorous study, research, private lessons, failure, and diligence.

Following the final chapter, the student will find full transcriptions of six solos by J.J. Johnson and Curtis Fuller, and three classic bebop melodies with fully annotated syllabic articulations and alternate slide positions to leave no question as to how these phrases can be articulated and executed in the most efficient means. Do not forget that slow practice and patience are both of utmost importance on the pathway to mastery of these techniques.

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CHAPTER 5
DEVELOPING AND IMPLEMENTING THE DOUBLE AND TRIPLE TONGUE TECHNIQUES

Speaking the Syllables

The construction of the trombone and every other brass instrument acts as an amplifier to make the instrument more acoustically effective. Anything that happens inside of the mouth will become readily more apparent as it travels through the instrument and out the bell. This makes it extremely important that our articulations are exact and intentional. A good way of beginning to learn the double and triple tongue techniques is by simply speaking or whispering the syllables softly to yourself. You can develop much, if not all of the coordination necessary to perform the technique on a single pitch without the instrument. Five to ten minutes a day of whispering or speaking Dah-Gah for double or Dah-Gah-Dah for triple will play a large role in the successful execution of the syllables.

As you begin speaking the syllables you will notice “the most difficult aspect of multiple tonguing is to train the tongue to be comfortable with the KAH syllable…Practice very slowly using TAH-TAH-KAH for triple, and TAH-KAH for double tongue, always accenting the KAH syllable.” For use in the jazz style the more legato and connected syllables Dah-Gah-Dah for triple and Dah-Gah for double are recommended. Most trombonists have been trained from the beginning to use the Tah or Dah syllable for single tongue articulation. The Kah or Gah syllables as a result will feel

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52 Alessi and Bowman, “J.B. Arban”, 174.
unnatural and weak in the beginning. Accenting *Gah* for the first few weeks of practice is recommended until it feels even with the familiar *Dah* syllable.

Also notice that when speaking the *Gah* syllable, the tongue touches closer to the middle of the roof of the mouth, as opposed to the *Tah* or *Gah* syllable which should be touching closer to the front of the mouth, just where the teeth meet the gums. “The accepted contact of the tongue with the mouth in the “too” attack is behind the upper front teeth. It may be near the gum line or more toward the bottom of the upper teeth.”

To offset the familiarity, natural accent and muscle memory that has been built over years with *Tah* and *Dah*, we also need to compensate for the fact the *Kah* and *Gah* are located farther from the instrument in the mouth. “In time these syllables will become even in strength and control.”

Whispering or speaking the syllables on the way to work or to school is a good way to implement practicing the technique as part of your daily routine. Joseph Alessi also speaks about the importance of speaking the syllables: “I recommend students practice speaking these patterns with repetition. Speaking these patterns for 5 minutes each day will accelerate progress in this area.” Remember that slow practice and repetition is the only way these techniques will begin to feel natural. Do not shy away if instant results are not achieved.

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54 Ibid.

55 Alessi and Bowman, “J.B. Arban”, 174-175.
Developing Clean Articulation on a Single Note

“As far as technical gymnastics, walk before you run! -work out the parts slowly and steadily, and use lots of alternate positions.” 56 A method of learning a multiple tonguing system would not be complete if it did not include and stress the importance of a solid foundation. In the case of multiple tonguing, the foundation is single tongue articulation. (A discussion of alternate positions will take place later.) As a trombonist it is of utmost importance that the single tongue technique has been solidified before beginning to learn the double and triple tongue techniques. Both the double and triple tongue techniques are composite techniques made up of the Dah and Gah syllable. If a player is not capable of performing a clean articulation on Dah alone, adding the Gah syllable will result in a muddy, unclear, and undesirable articulation style. Similarly if the Gah syllable cannot be executed separately, continue to work on this syllable alone, before moving on. Simple exercises to strengthen and speed up the single tongue technique on both the Dah and Gah syllables can be found below in Example 1, Example 2, and in Appendix A. The examples below can be played on any note or spoken.

Example 1. Single Tongue Articulation on Dah Syllable.

![Example 1. Single Tongue Articulation on Dah Syllable.](image)

Example 2. Single Tongue Articulation on *Gah* Syllable

2 Single Tongue with "Ga" Syllable

It is important for trombonists to find a personal threshold of agility when it comes to tonguing. Set up a metronome and find the place where it is no longer possible to tongue four sixteenth notes to the quarter note for double tongue, or six sixteenth note triplets to the quarter note for triple tongue. Examples 3 and 4 below describe the exercise:

Example 3. Double Tongue

3 Double Tongue

Example 4. Triple Tongue

4 Triple Tongue

Start the exercise in a comfortable range and articulate only on a single note. Move the metronome up each week, but only if the exercise can be played cleanly and
evenly. Once the syllables become even, begin moving the exercise through the full range of the horn starting from the lowest comfortable pitch and moving up chromatically to the highest comfortable pitch. Do not practice the exercises in extreme registers. This can create tension in the embouchure and can result in injury, development of bad habits, and unpleasant sounds. Remember to “walk before you run”.  

**Common Pitfalls While Multiple Tonguing**

Two common problems that many trombonists encounter while utilizing a multiple tonguing technique is the tendency to close off the airstream and to minimize the size of the inside of the mouth. The two problems are related in that the size and shape of inside of the mouth control the speed and volume of air that leaves the mouth and enters the instrument. This affects the tone quality that is produced. An open cavity produces full and resonant tone qualities, while a closed oral cavity will produce a pinched and strained tone, especially while using the double or triple tongue technique. If the airstream is open and flowing, the tongue will follow in like manner. However if the airstream is constricted the tongue will often slow down and become fatigued very quickly. It is very important that the inside of the mouth is kept just as wide and open when multiple tonguing as when single tonguing. This will allow the air to flow outward without impediment and make the sound of the double and triple tongue virtually indistinguishable from the single tongue technique. The goal in implementing these techniques into performance is not for them to sound like a special extended technique or

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57 Ibid.
gimmick. The goal is to be able to execute fast passages in a musical manner that is appropriate for whatever style is being called for.

**Alternate Positions for Efficiency and Economy of Movement**

Although it may seem obvious, it is significant that the trombone is the only instrument with a slide. “It remains in a class of it’s own because of the slide.”

Because of the physical movement necessary to transition from note to note on the trombone, it is of special importance to be aware of ways to minimize this movement for efficiency and economy. “A trombone player sometimes has almost two feet of slide motion, and never less than three inches, to maneuver while competing in speed and accuracy with the half inch or so that the trumpet player moves his fingers to change the length of his tubing by use of the valves.”

Despite the seemingly apparent necessity of minimizing movement, many trombonists never spend the time practicing alternate positions and implementing them into performance. Bebop and other modern styles of jazz music require the execution of many fast passages in direct competition with the trumpet and saxophone that do not have to move nearly as far to transition from note to note. Developing and implementing the use of alternate positions offers a way that slide movement can become less “jerky” and awkward while executing a difficult passage.

“The trombonist must face the facts in this matter. A slide change from seventh position to first position is a distance of approximately two feet. Theoretically, this slide movement should consume the same amount of time as a movement from second position to first position. Any slide change is in competition with the speed of valve movements on a trumpet, horn, tuba, etc.”

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59 Ibid.

60 Ibid.
In Figure 5 below, an excerpt is taken from the up-tempo bebop composition *Donna Lee* by Charlie Parker:

**Example 5. Donna Lee Excerpt With Natural Positions**

In Example 5, as depicted above, numbers are placed above specific moments where alternate positions would minimize slide movement and maximize efficiency. Beats two and three in measure two are a good example of unnecessary pumping of the slide from second to sixth position. Also in measure two, on the upbeat of four leading into beats one and two of measure three, unnecessary movements from first position to fifth are seen in succession.

Example 6, as seen below, gives an example of a more efficient way this passage can be played with less “jerking” and movement of the slide. Numbers above the note indicate when an alternate position can be used in place of the natural position.
Example 6. Donna Lee With Alternate Slide Positions

In Example 6 shown above, much of the unnecessary movements and jerking of the slide have been minimized by use of alternate positions. Measures two and three in particular eliminate the quick movements from second to sixth position and first to fifth position by introducing alternates on notes A and F in sixth position.

Alternate positions take time, slow practice, and repetition to feel natural. You will notice tone quality, and pitch problems when first attempting alternate positions. With time and diligence, these notes will become just as rich and in-tune as the natural positions. The full melody of Donna Lee and three other standard bebop melodies can be found in the appendices. All four melodies are accompanied by alternate slide positions.

Moving the Slide While Alternating Syllables

The single most difficult aspect of developing the double and triple tongue techniques might be coordinating the slide movement with the alternating syllables dah-gah for double and dag-gah-dah for triple. There is no easy way around building coordination in this regard. Slow practice and repetition is the only way for the technique to begin to feel comfortable and natural. A good starting point is to practice performing a
comfortable major scale using the single tongue technique. Listen closely to the articulation and strive for a true legato and connected style. Now attempt to play the same scale and match the articulation and tone quality while alternating syllables. Eventually all twelve major scales can be practiced in this way through the full range of the instrument. Example 7 illustrates how this exercise can be practiced on the Bb major scale:

**Example 7. Major Scale with Alternating Syllables**

Remember to practice slowly, and play the scale first with only the *dah* syllable. This trains the ear to match the articulation and legato achieved with the single tongue while employing the double tongue technique. A complete list of major scales with alternate slide positions and syllables can be found in the appendices.

**Applying the Techniques Within Jazz Vocabulary**

Now that the fundamentals of this technique have been addressed, the next step is to apply the technique to jazz vocabulary. After transcribing a solo, it is important to break it down into smaller digestible chunks and phrases. These phrases can be used to strengthen technique and bolster jazz vocabulary for use in improvisation and personal
expression. The first step in applying the double and triple tongue technique is to sing the phrase out loud and think about which syllables are best suited and most natural within that given context. The next step is to decide if there are any passages that can be made more efficient by use of alternate slide positions. Once both of these considerations have been made, the phrase can be practiced slowly and taken through all twelve keys to maximize its potential for use in improvisation. Example 8 below illustrates a fast phrase that the double tongue technique can be applied to. The excerpt comes from measure forty-nine of J.J. Johnson’s solo on the composition *Laura*. There are no alternate positions necessary in this example.

**Example 8. J.J. Johnson Minor ii-V-i Phrase**

The phrase is performed over a standard minor ii-V-I progression, thus the phrase can be used in improvisation anytime this progression occurs within any song. If the phrase is memorized and taken through all twelve keys, it can be effective on various compositions that have a similar harmonic progression regardless of the key. Each key will have its own unique alternate slide positions, so it is important to practice slowly and be sure that each key is being navigated with the most efficient slide movement. The full solo transcriptions by J.J. Johnson and Curtis Fuller can be found in the appendices. Each trombonist can find phrases within the solos that are of particular interest to them and use
them to develop the double and triple tongue techniques as well as use of alternate slide positions. J.J. Johnson and Curtis Fuller’s solos are ideal models, full of phrases where these techniques can be applied and practiced.

**Conclusion**

The double and triple tongue techniques are an important tool for the modern jazz trombonist to develop. The ability to execute a phrase on any instrument with a clean articulation is often what separates the virtuosic performer from the amateur. It is especially important for trombonists to master this skill, as our instrument requires more use of the tongue while changing from note to note.

While there are many opposing opinions and methods available to study, a solid foundation in double and triple tonguing will not hinder the forward movement of a trombonist’s technique. This essay offers a unique perspective and style that has not yet been discussed. However, the purpose of this essay is not to become the final step in the process for the aspiring student. Study of multiple techniques and methods will produce the most versatile and personal technique.

**For Further Study**

The writer of this essay has included transcriptions of interviews from three relevant jazz trombonists: Steve Turre, Andre Hayward and Ron Westray in Appendices D, E, and F. All three trombonists hold differing opinions regarding the use of the double and triple tongue techniques discussed in this essay. It is important that the aspiring jazz trombonist continue to develop their skills while simultaneously taking in information
that challenges their perspective and beliefs. Any philosophy that teaches the cessation of
new information or the conclusion of study is one that is hindering growth and self-
discovery. Only through ample diligence, study, and repetition can mastery be achieved.
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Clarke, Herbert Lincoln. Clarke’s Technical Studies for the Cornet (Elkhardt: L.B. Clarke, 1912)


APPENDIX A

Basic Double and Triple Tongue Exercises
Simple Single/Double/Triple Tongue Exercises

Javier Nero

1  Single Tongue

2  Single Tongue with "Ga" Syllable

3  Double Tongue

4  Triple Tongue

*Play each exercise starting in a comfortable range descending/ascending chromatically to into the lowest/highest comfortable range.

*Set the metronome differently on each exercise depending upon your personal strengths and weaknesses. Increase metronome only when every note can be clearly and evenly articulated.

*Be conscious that all notes are even in volume and "frontal-explosiveness" even when alternating syllables.
2 Octave Major Scales
(Double Tongue Syllables and Alternate Fingerings)

*T= "Trigger" for F attachment players
*Numbers indicate slide positions out of the normal or natural position of that note
*All exercises should be played as legato as possible with matching articulation
2 Octave Major Scales

da ga da ga da ga da ga da ga da ga da

da ga da ga da ga da ga da ga da ga da ga
da ga da ga da ga da ga da ga da ga da
da ga da ga da ga da ga da ga da ga da ga
da ga da ga da ga da ga da ga da ga da ga

da ga da ga da ga da ga da ga da ga da ga
da ga da ga da ga da ga da ga da ga da ga
da ga da ga da ga da ga da ga da ga da ga

da ga da ga da ga da ga da ga da ga da ga

da ga da ga da ga da ga da ga da ga da ga
da ga da ga da ga da ga da ga da ga da ga

da ga da ga da ga da ga da ga da ga da ga
da ga da ga da ga da ga da ga da ga da ga

da ga da ga da ga da ga da ga da ga da ga
2 Octave Major Scales

T2

da ga da ga da ga da ga da ga da ga da ga da ga da ga

d7

T2

9

da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga
d10

T2

9

da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga
d11

9

da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga
d12

T2

9

da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga
d13

9
APPENDIX B

Selected Bebop Compositions and Scale Exercises by

Steve Turre, Ron Westray, and Javier Nero
Trombone Scale Studies By Steve Turre

Always play with a full bodied tone on each note and an even consistent (clear) attack on each note, even dynamic throughout.
2 Octave Arpeggios By Steve Turre

© 2010 Fruit Tree Publ. Co.
Donna Lee
(Charlie Parker/Javier Nero)
(Dbl/Tpl Tongue Syllables and Alternate Slide Fingerings)

Fast-Swing \( \frac{\text{d}}{\text{4}} = 220 \)
Oleo With Alternate Slide Positions By Steve Turre

\[ B^b \text{ Rhythm Changes} \]

```
Oleo

A

B

\text{Bridge} - \text{solo}

D7 - G7 - C7 - F7

(2) - (2) - (2) - (2) - (2)

\text{Form A-A-B-A}

\text{PLAY A with 2nd ending}
```

Sonny Rollins
Pentup House With Alternate Slide Positions By Steve Turre
Trombone

**The Bird**

\[ Cm \uparrow \quad Dm7^5 \quad G7 \quad Cm \quad Dm7^5 \quad G7 \]

\[ Cm \quad Dm7^5 \quad G7 \quad Cm7 \quad Gm7^5 \quad C7 \]

\[ Fm \quad Gm7^5 \quad C7_9 \quad Fm \quad C7_9 \quad Fm \]

\[ Bb7_13 \quad Fm7^5 \quad Eb7 \quad Fm7^5 \quad Dm7^5 \quad G7 \]

\[ Cm \quad G7^5 \quad Cm \quad G7^5 \quad Cm \quad Dm7^5 \quad G7 \quad Cm \quad (Dm7^5 \quad G7) \]
The Bird

Page 2

The Bird With Alternate Slide Positions By Steve Turre, Page 2
Locomotion Articulation Exercise By Ron Westray
Articulation Studies By Ron Westray

II. ARTICULATION STUDIES

b. Half Step Repetition
Range Expansion Exercise By Ron Westray

Chromatic "Five" Rhythm

III. Range Expansion

...
Articulation Studies By Ron Westray

c. Quartile/Quintal exercise

III. RANGE EXPANSION cont.
c. Quartile/Quint cont.
APPENDIX C

Six Selected Improvised Solos by J.J. Johnson and Curtis Fuller

with Alternate Slide Positions and Syllabic Articulations
Curtis Fuller's Solo on "Bang Bang"

Transcribed by Javier Nero

Swing!  $\frac{j}{\text{bar}}=380$

\[\text{Bb7}\]  \[\text{Eb7}\]  \[\text{Bb7}\]

\[\text{E7}\]  \[\text{Bb7}\]  \[\text{Dm7}\]  \[\text{G7}\]

\[\text{Cm7}\]  \[\text{F7}\]  \[\text{Bb7}\]  \[\text{F7}\]

\[\text{Cm7}\]  \[\text{F7}\]

\[\text{Bb7}\]  \[\text{E7}\]  \[\text{Bb7}\]

\[\text{Cm7}\]  \[\text{F7}\]  \[\text{Bb7}\]  \[\text{F7}\]

\[\text{Bb7}\]  \[\text{E7}\]  \[\text{Bb7}\]

\[\text{E7}\]  \[\text{Bb7}\]  \[\text{Dm7}\]  \[\text{G7}\]
Curtis Fuller's Solo on "Bang Bang"
Curtis Fuller's Solo on "Bang Bang"
Curtis Fuller's Solo on "It's Alright With Me"

Swing! 280

Fmaj7

Dmin7


Dmin7  D7  Gmin7

da ga da da ga da ga da ga da ga da ga da

Gmin7  C7  Amin7


G7

da ga da ga da ga da ga da da da da da da

Emin7/G  A7


Dmin7

da ga da da ga da da da da da da da

Dmin7  D7  Gmin7


Gmin7  C7  Amin7


Gmin7


Gmin7  C7  Fmaj7

Curtis Fuller's Solo on "It's Alright With Me"

```
Gmin7  C7  Am7  D7

--- da ga da ga da ga da da da ga da da ga da ga

Gmin7  C7  Fmaj7

da ga da ga da ga da ga da ga da ga da ga da ga da

Am7/D  D7  G7/9


Gmin7  C7  Fmaj7

da ga da ga da ga da ga da ga da ga da ga da ga da

Am7/D  D7  G7/9

da ga da ga da ga da ga da ga da ga da ga da ga da

Gmin7  C7  Am7/D  D7


Dmin  D7  Gmin7


Dmin  D7  Gmin7

```
Curtis Fuller's Solo on "The Court"

Swing! \( \text{\( \frac{d}{\text{bpm}} = 230 \)\} }

Transcribed by Javier Nero

\[
\begin{align*}
1 & \quad \text{Fmin7/C} \quad \text{C7}\#9 \quad \text{Fmin7/C} \quad \text{C7}\#9 \\
5 & \quad \text{Fmin7} \quad \text{E7} \quad \text{Emin7} \quad \text{A\#7} \\
9 & \quad \text{Dmaj7} \quad \text{Gmin7\#5} \quad \text{C7} \quad \text{Fmin7} \quad \text{Gmin7} \quad \text{C7} \\
13 & \quad \text{Fmaj7} \quad \text{F\#dim7} \quad \text{Gmin7} \quad \text{C7} \\
17 & \quad \text{Fmin7} \quad \text{Gmin7\#5} \quad \text{C7} \quad \text{Gmin7\#5} \quad \text{C7} \\
21 & \quad \text{Fmin7} \quad \text{E7} \quad \text{Emin7} \quad \text{A\#7} \\
25 & \quad \text{Dmaj7} \quad \text{Gmin7\#5} \quad \text{C7} \quad \text{Gmin7\#5} \quad \text{C7} \\
2 & \quad \text{Fmin7/C} \quad \text{C7}\#9 \quad \text{Fmin7/C} \quad \text{C7}\#9
\end{align*}
\]
J.J. Johnson's Solo on "Blue Trombone"

Transcribed by Javier Nero
J.J. Johnson's Solo on "Blue Trombone"
J.J. Johnson's Solo on "Coffee Pot"

Transcribed by Javier Nero

Swing! 288

Fmaj7

\[ \begin{align*}
\text{1} & \quad \text{Fmaj7} \quad \text{Dmin7} \quad \text{Gmin7} \quad \text{C7} \\
\text{2} & \quad \text{Fmaj7} \quad \text{Dmin7} \quad \text{Gmin7} \quad \text{C7} \\
\text{3} & \quad \text{Fmaj7} \quad \text{Dmin7} \quad \text{Gmin7} \quad \text{C7} \\
\text{4} & \quad \text{Amin7} \quad \text{D7} \\
\text{5} & \quad \text{Bmin75} \quad \text{E7} \quad \text{Amin7} \quad \text{D7} \quad \text{Gmin7} \quad \text{C7} \quad \text{Fmaj7} \\
\text{6} & \quad \text{Emin7} \quad \text{A7} \quad \text{Dmin7} \quad \text{G7} \quad \text{C7} \\
\text{7} & \quad \text{Fmaj7} \quad \text{Dmin7} \quad \text{Gmin7} \quad \text{C7} \\
\text{8} & \quad \text{Fmaj7} \quad \text{Dmin7} \quad \text{Gmin7} \quad \text{C7} \quad \text{Amin75} \quad \text{D7} \\
\end{align*} \]

Tbn.

\[ \begin{align*}
\text{da} & \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{da} \quad \text{da} \\
\text{da} & \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \\
\text{da} & \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{da} \\
\text{da} & \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \\
\text{da} & \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{da} \\
\text{da} & \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{da} \\
\text{da} & \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{ga} \quad \text{da} \quad \text{da} \\
\end{align*} \]
J.J. Johnson's Solo on "Coffee Pot"

```
Bmin7\#5  E7 4 4  Amin7  D7  Gmin7  C7  Fmaj7

da ga da ga da ga da ga da

Emin7\#5  A7  Dmin7  G7  C7

da ga ga da ga da ga da ga da ga da da

Fmaj7  Dmin7  Gmin7  C7  Fmaj7  Dmin7  Gmin7  C7


Fmaj7  Dmin7  Gmin7  C7  Amin7\#5  D7

da da da ga da da da ga da da da da ga

Bmin7\#5  E7  Amin7  D7  Gmin7  C7  Fmaj7

da ga da ga da ga da ga da ga da ga da da

Emin7\#5  A7  Dmin7  G7  C7

da da da da da da da da

Fmaj7  Dmin7  Gmin7  C7  Fmaj7  Dmin7  Gmin7  C7

```
J.J. Johnson's Solo on "Coffee Pot"
Score

J.J. Johnson's Solo on "Laura"

Transcribed by Javier Nero

 Swing! \( \downarrow \) 145

\[ Cmaj7 \quad Bmin75 \quad E7 \quad Amn7 \quad D7 \]

\[ da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \]

\[ Gmaj7 \quad C7 \quad Gmin7 \quad C7 \]

\[ da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \]

\[ Fmaj7 \quad Fmin7 \quad Bb7 \]

\[ da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \]

\[ Emaj7 \quad Cmin7 \quad Amn7 \quad D7 \]

\[ da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \]

\[ Bmin7 \quad Bmin7 \quad Amn7 \quad D7 \]

\[ da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \]

\[ Gmaj7 \quad Gmin7 \quad C7 \]

\[ da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \]

\[ Fmaj7 \quad Fmin7 \quad E/5 \quad Dmin75 \quad G7 \]

\[ da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \quad da \]


APPENDIX D

Interview With Steve Turre
Appendix D

Telephone Interview With Steve Turre March 6th, 2017

Steve Turre is a prominent jazz trombonist, recording artist, composer, and seashellist in New York City. He is a member of the faculty at the Juilliard School and has performed on the Saturday Night Live Band since 1984. Turre has recorded and toured with many artists including Art Blakey’s Jazz Messengers, Woody Shaw, and Ray Charles.

JN: Which trombonists do you think played the most crucial roles in adapting the trombone to the technical demands of bebop and other modern styles?

ST: Well of course J.J. did for the trombone what Charlie Parker did for the saxophone. I know, I've studied Laurence Brown a lot, depending on what tune he played on, some of his phrases were almost bebop, but he had a different sound and attack. Harmonically and rhythmically he went in that direction, more so than the others from earlier periods, but J.J. kind of led the charge. I mean, at first he was the only one that could play with Bird and hang in that company and then others followed his lead, he's a real pinnacle in the development of the trombone. He played on the same level of classical players, articulation, intonation, all the technical aspects and he added rhythm and creativity, he had it all.

JN: What are some aspects that make bebop and other modern jazz styles more difficult for the trombone than other instruments?

ST: Well, obviously the slide and the fact of did you have to tongue all the notes, and you can’t just play a fast scale moving the slide alone, you have to articulate each note. There's the legato tongue tongue which we use for jazz, in either case it is the in between the two extremes, and then any kind of combination of those you hear you can also use you know. Starting with Bebop, a lot of the music is written in registers for trumpet and alto saxophone. And you know the classic tenor players before Lester Young, Coleman Hawkins, Ben Webster, and you know all the guys from earlier before Bird, they played almost in the staff bass clef, mid-range for the trombone. Coltrane played high on the horn, a lot of the more modern music is written higher and even if you can execute it on the trombone, that isn't the meat of the sound of the horn. But some of it, if you put it down an octave, it's too low and sounds or is awkward unless you have a trigger and you have to be real good with it. I find that when I'm dealing with Bird's music, some of those go too low to go on the trombone, so I have to flip the octaves around at certain points to make it practical. But I'm still playing the music, I remember hearing a trombone player one time, he could play high notes with a very small sound. He played Donna Lee in the same range as the trumpet did, but to be honest with you it didn't sound good. I'd rather hear a trumpet where it sounds relaxed and normal and clear than a trombone where it sounds like your struggling or it sounds mushy. The beauty of the trombone is in the middle register and then the extremes, I save those for expressive moments. But that's my
personal thing, the trombone, you know, I think the biggest challenge is the slide and the fact that we have to tongue all the notes whether they're legato or articulated.

[00:07:50]

JN: How important would you say slide technique and coordination of slide is for being able to play fast and execute fast passages?

ST: It's of the upmost importance and also alternate positions. Certain patterns are only executable using alternate positions, then if you have a slight change in the pattern you might use the home positions for certain parts of it, it just depends on where you're going and where you're coming from. Remember when I showed you Oleo with the alternate positions? And it's so easy to play blistering fast, but you try to play blistering fast in the home positions you look like a fool and you sound like one, too. [laughs]

JN: [laughs] Actually, if you'd be willing to send me a couple of those bebop charts that you have that you used to give me with the alternates that would be great, that would be something I could include in the appendices as well. I wrote out some major scales with alternate fingerings. The appendices will have some practice tools and excerpts for people to check out.

[00:09:38]

ST: Yeah sure.

JN: One of my plans is to have below the notes, the articulations; each note will have an articulation so the student will know how to articulate at a fast tempo, above that I would have alternate fingerings.

ST: I guess it's good for documentation, but in actuality and practice it is not a cut and dry thing. I mean different articulations have different sounds and different nuances, I know for a fact that when it gets really upstairs, I generally do a legato tongue, sometimes I do a note or two against the grain, or use a couple of quick single tongues or triple tongues thrown in and it depends on the accent and how the rhythm of the phrase moves and at a certain point I don't think about it, I just combine things so it flows and hits the rhythm right instead of have every note be the same like in classical music. European classical music, jazz is Americas classical music, if you're playing Bach, it's hard to do, to play all the notes the same. You know what I mean? With our music you don't do that. Different notes have different crescendos on them or different dynamics which makes the rhythm come alive and different tonguing you know- so there's no cut and dry thing like that you know?... Have you seen my book?

JN: No, I haven't.
ST: Hal Leonard got a book of my solos and when the guy transcribed them, they had some yoyo transcribe my stuff, and the very first, one I said send it to me, I want to make sure you have it right, and they sent me all these transcriptions, and the very first had 60 mistakes. All of them had be-tween 30-40 mistakes and I told them you can't put this out, this is not what I played! I said I would do it myself. A friend of mine John Farnsworth, he has excellent ears and he's a good transcriber. I relearned my solos, that's one of the hardest things I've ever done, it started coming back and I got the alternate positions, so I put all the alternate positions on it, but in the heat of the moment I'll be damned if I can remember all the alternations I use. You know, I put in the alternate positions, it’s called the Steve Turre collection, Hal Leonard. It's pretty thorough but I didn't put in tongue strokes.

JN: It gives people that have no idea at least a starting point. So I guess we answered number 3, why is articulation important for trombonists, you mentioned because of the slide and we have to tongue everything but do you have anything else to add to that?

ST: Well, the clarity of your rhythm is defined as the clarity of articulation. Especially with the trombone methods because we have the slide, you have to coordinate the tongue and the slide, the clearer your articulation the more it swings. If you're hearing the rhythm the right way, even if you hear it the right way, if it is sloppy it will affect the clarity of what comes out.

[00:15:01]

JN: Yep.

ST: So, I guess that's the main reason.

JN: Um, lets see. The next question says, “How do you believe J.J. Johnson and Curtis Fuller were able to adapt the trombone to modern styles?”

ST: Well J. came first, Curtis is coming out of J. What J.J. told me is that when he was coming up, Lester Young was his idol, and I hear that a lot in his style, you know how Lester Young was very melodically oriented? Well J. is too, you know. I think that if you really check out his solos they're always melodic in nature, and even though he doesn't play Lester Young's licks I think that's an extension of listening to him. Then he told me he was into Lester Young and he heard Charlie Parker and it was all over, he had to figure out how to do that and figure it out he did. He opened the door for all the rest of us.

JN: I'm going to skip down a little bit, I don't know if you’re familiar with the jazz trombonists on Facebook.

ST: I don't usually look at it.
JN: I don't either but recently I posted on there about my paper and started a debate, so this is question 8 on the list but I said "How do you believe J.J. Johnson and Curtis Fuller articulate? What do you think they use for faster articulation"?

ST: Well, I think with rare exception unless it was a real long phrase or fast tempo, J.J. Single tongues phrases. He had an extremely fast single tongue, as does Eubanks, but up to a certain point. I don't care how fast it is, you have to find another way to move, but you know, I know Curtis has more legato double tongue. J.J., he combines different things, it isn't any one thing that he does. He might do a burst of single, and then a few doubles, and doodle tongue has a certain kind of sound. Generally speaking people that doodle tongue don't have a resonate sound, because the tongue blocks the air stream. But when you analyze it doodle tongue is a type of double tongue. It's a double action, the tongue goes forward and back, it just uses different syllables. The trumpet doesn't take as much air. Clarke wasn't a high note player, he could, but he didn't usually. His solos were in the mid register. Trumpet doesn't take as much air as trombone, and trombone doesn't take as much as tuba, and all that comes into effect. If you really want to fill up the trombone and get a good sound, it's hard if you're doodle tonguing in the mid to low registers your tongue will be in the way, you can do it to some affect in the high register. I've heard of some recordings of J.J. playing "One Note Samba" with a doodle tongue, and I can tell what the articulation is by listening, you know what I mean? Generally speaking he'll do a burst and then a melody, you know and the burst is 9 out of 10 times single tongue for a hot minute, but he combines things, there's no one articulation. I think Curtis plays more lines than J.J., he plays more melodies, that's just the way they hear. Curtis, he'd be burning through stuff, but I can tell he's doing more of a legato kind of double tongue. He keeps the air stream open and connected. All the doodle tonguers I've heard have a fuzzy kind of attack, if they do it the way the books tell you how, if you do it that way you can't hear them unless they're in the mic.

[00:21:07]

JN: Yeah, it's interesting because you were talking about the trumpet and how people would use the doodle tongue. My argument is that the valves have an articulation as well, so a very soft doodle tongue makes it that much more articulate.

ST: Yeah, when he (Clarke Terry) did it had a good effect of making it more so.

JN: Yeah, exactly. **What articulation style do you use?**

ST: I primarily use a legato double tongue. Sometimes I throw in against the grain, I pop a couple notes, throw in a triple there, it just depends! The register of the phrase, I feel most relaxed, in control with a double tongue is in the middle register, say from a low Bb or an A up to a high C or D. Above a high C or D is very difficult for me personally to double tongue, or down by a low G or lower is
very difficult to get the same openness and same tongue quality. And you know I imagine if someone had, and it is as important to them and they took the time trying to learn how to double tongue in a lower register they might be able to do it, but you know 98% of what I play when I play fast I'm not hearing in that register anyway, so I'm working on more developed quality of my sound. I practice playing clean. When I practice a scale I make sure the sound is good and make sure I have a good attack on there.

JN: Why do you think that teaching double and triple tonguing in jazz studies programs is not stressed as much as the doodle tongue technique?

ST: Well, it depends on where you are talking about…the red state schools? I'm being serious! The schools in the red states, mid-west, Florida, they stress doodle tonguing. They ain't going to acknowledge J.J. Carl Fontana couldn't play half as fast as Curtis Fuller and he has a shitty sound, I'll put it on the record. He has a nice flow, he flows and that's something to be admired, but that's like minor league baseball and major league, and I really think it is a racial thing personally.

[00:25:12]

JN: That is interesting to hear that.

ST: Well you know when I look at who is really into it, unless they grew up in a white area and were taught by those kind of teachers in our culture, real jazz is African oriented. Who did Carl Fontana play with? Any black musicians? Nope, not a one, Frank Rosolino did a record with Sunny Stitt did you know that?

JN: I did not know that. I would like to hear that.

ST: Yeah, he grew up in Detroit. It's a black town, and a real jazz town, too.

ST: Yeah, syncopated. If you do them all the same, it don't mean nothing. Dizzy taught me that. It's like the hand drums, African drums. The tongue is your hand or the stick of the drum, if you play everything the same it’s boring rhythmically, you know? If you top that off with not having an open, warm, resonate sound…next! [laughs]

JN: [laughs] Yes, I mean you see the correlation, you think the double and triple tongue technique is closer to mimicking more of an African rhythm and the articulation you would play with the hand drum or something?

ST: Yeah, because you can bring out accents more because you're using more energy and more air. The energy is in everything, but the longer I play the more I realize it is all about the air, you know, the tongue is your valve.
JN: Yeah.

ST: So, you know.

JN: **What specific syllables do you think about when you articulate at a fast tempo?**

ST: When I'm actually performing I don't even think about it.

JN: Yeah, well I guess I mean particularly like an 8th note line, a fast swing tempo or something like that.

ST: I don't think about it, when I practice I think about it. But when I'm playing I just hear a song and try to put myself in a trance state where I'm not consciously thinking. I'm just letting my body go with the sound. When I practice single tongue, do or doo, daa, doo for low register dee for up high. You know it's the same thing with the simple stuff. Same idea. Same syllable, if you say da, you could say ga, it is the same thing, that's how I practice it, when I play it and it comes out I don't know, I'm listening to the music and trying to make the sound, the process of performing is very different than practicing.

[00:30:47]

JN: For me in conversations I've had with young trombonists, the resistance to using double tongue in jazz is that the articulation is too harsh and too separated.

ST: It can be unless you have control of it, you have to be able to hear the rhythm that way. I think most of them don't hear it that way. You can't play it if you can't hear it so they don't get it anyway. I've heard people do it where it is hard and harsh and I've also got one student that does pretty good with it you know man? I've got a couple good players here, you know but to do it with the big sound, it is much harder to do it the right way. To me doodle tongue is almost like a trick because if you hear the best of the best Al Grey, people with the real sound, how can you be a master of an instrument unless you have a good sound? None of the doodle tonguers I've heard have a good sound, they do those little tricks, but harmonically that stuff is not adventurous, creative, or saying anything. It's just of a means to show off playing fast you know, but you know some people just have a gift to create things, for other people it is about showing off and "look ma no hands!" you know? Then there's every combination of those things. Some people are both. Some people got more one, more the other, a little of each, we're all different, and that's okay. I just personally, I think your sound should come first and then you put that with clear articulation. Then you put that with harmony. But even if you got good rhythm and a crappy sound, you know, what is it? Have you ever heard Christian Lindberg? You've heard his records right? You've heard the winter trombone, where he plays Vivaldi’s Four Seasons on an alto trombone?
JN: No I haven't heard that.

ST: YouTube it or something, man it's stupid man and that ain't no doodle tongue. If someone played in front of a symphony orchestra like Carl Fontana the orchestra would walk off the stage, unacceptable! JJ could play with an orchestra. All the orchestral musicians I know love JJ, why? Because he got a sound! The red states, they don't care about that, they care about the fact that he's a black man, I'm just telling you what I'm feeling, you can tell that's still alive if you look at this fucking election and this yoyo we have in the White House.

[Story about a racial encounter in Miami]

[00:36:29]

[Discussion about race and politics]

ST: I know that doesn't have anything to do with your dissertation directly, but there are cultural differences in the way it is presented, big cultural differences. I learned from the source. If you really want to learn to play in an orchestra, I'm not knocking it, there's wonderful people and wonderful musicians in all genres, but if you really want to get to the heart and core of European music, the New York Philharmonic is great, but the Berlin Philharmonic is on another level, and the whole concept is a little different. It's still very closely related, like the red state doodle tongue jazz is basically the same. Same tune, basically the same changes, but if you hear Carl Fontana and Art Pepper and tell me that's on par with Dizzy Gillespie and Charlie Parker, I don't think so! They're copying, they aren't creating. But the way this country is, they would rather see a white person imitate a black person rather than give credit to the black man. And the white musicians that can really swing and have created something, most of the time they don't want to give any credit. You know they made a big deal out of Gerry Mulligan, he could play, I like him, but if you break it down he's playing Lester Young note for note, down in the lower register. That's Lester Young's language, when you listen to Pepper Adams that played on Blue Note records and all that stuff, could really swing, had his own style, didn't copy nobody, they didn't give him the time of day! That's just one example, you know, and that's not the whole answer, but I know that does come into play. It's part of the picture, and then, another part of it is I know in those red states if the teacher started teaching J.J. Johnson and the kid brought home pictures with black men on them some of the parents would have a fit and call the school try to get the teacher fired. Whenever I go to the young people, they want to learn, they're tired of this. The older ones are carrying the poison and trying to put it in the next generation. So I mean anyway, excuse me for going off on a tangent.

[00:41:26]

JN: No, I mean that's all good information though, that's stuff that people need to hear.
ST: You know it is related unfortunately. Now there's some people that cross all boundaries and for instance everybody loves Louis Armstrong, Ray Charles. Even Tea party people like Ray Charles, Bill Evans, great pianist, everybody can appreciate him, you know what I'm saying? There's always exceptions. But some are still carrying those antiquated concepts of humanity, for lack of a better word.

JN: **What particular methods or exercises did you use to start developing your up tempo playing and your double and triple tongue?**

ST: I just tried to play scales at first, you know, major scale, minor scale, just diatonically. Then arpeggios and thirds. When intervals become wider it becomes more difficult. In my solid middle register I can do 4ths and 5ths, but above A, Bb, forget it, same in extreme low registers. It's hard unless it's on the down stroke, but on an extremely low note, I haven't got that together yet. I would say start diatonically, then thirds and take it from there, it's just like learning to walk you know.

JN: **Would you say any other classical technique book influenced your development of this type of articulation style?**

ST: Not really, the Arban book, the one I had had *tu-ku-tu-ku* for double tongue. That was the one that was really harsh sounding. The harsh sound is what a lot of guys don't like. You know, it hasn't influenced my advanced playing, no. I really don't think there's a classical book that expresses articulation the way we use it in jazz because the articulation is the way we express rhythm and it's directly connected to the rhythm. Nothing in classical music is the equivalent in jazz. That make sense? It doesn't line up, European music has some great articulations and rhythms, but its a different concept and a totally different way.

JN: **Who are some musicians on other instruments that you think played a role in the development of your articulation style?** You can touch on how playing in a horn section on a bebop tune with a trumpet or saxophone influenced how you had to articulate etc.

ST: Well the two main trumpet players, because brass is different than saxophone, Woody first and Dizzy second. I recorded more with Woody, but Dizzy showed me some profound things. The way I got more from Woody was matching his sound. I've had classical teachers tell me you have to hear it before you can play it, I would just try to match it and eventually my body found whatever it was to match that sound. I wasn't thinking about it, I was just trying things trying to get that clear sound, we were playing a lot more back then, six nights. We'd play a month tour, six nights in Chicago, six in Seattle, stuff like that. That’s when you build night after night on what you did the night before, so you don't lose it. You get a chance to build it and lock it in so to speak. I don't know exactly where I put
my tongue, but I used intuition and sound, listened to the sound and matched the sound. I listened until I said "ooh, that’s what he did" and then try again the next night. It was a process, if you tongue it this way you get the sound. You know, everybody's tongue is a different size, some people have skinny, short tongue, the shape of your mouth, all these things come into effect. Ultimately we have to find it for ourselves, each one of us, but there are general rules that will apply to most people. Does that make sense?

JN: Yeah that makes perfect sense, can you think of any of those general rules just to state?

ST: One thing I've found is that in order to get a clear attack, you have to perfectly coordinate three things. I've taken lessons with a classical teacher, Per Brevig, he was showing me how to breathe using my lips to use a little more air. To get that working he had me do these certain exercises. Everything was a breath attack. Form your embouchure to the note you dig? When you do a breath attack you are not using your tongue, so you have to form your embouchure to notes and the notes speak because the embouchure forms at the same time that the air arrives, right? You have to form your embouchure to match when the air starts moving at your lips. When you add the tongue to that it gives it even more clarity. So you have to do three things: embouchure, air, and tongue. If you can get those in perfect coordination, anybody can get a beautiful attack, but the only way you can perfect that is by practice. I asked Curtis Fuller, "How do you flow like that? How did you develop your velocity?" Curtis said: "Practice slow". I practice slow, but when I get a gig I play fast! I really think slow is important man, I can't stress that enough, practice slow and when you play fast it just comes out better. I practice double tongue and slow. All of that. Woody showed me about getting clarity and that bell ringing kind of sound on certain notes you want to bring out. But Dizzy showed me about using your attack that did the dynamics. With Dizzy the rehearsals were sound checks, that was it, that’s all you got, you're supposed to know his music if you're working with him. He showed me slow, so I learned it from him and I played it for him. He said "no!" I said "would you play it again?" He played it again, and I played it back, and he said no! I said what am I missing? He said: “well, you played the notes I played, you played the rhythms I played, but you didn't play the phrase I played”. I said really? He said: “no you played them all the at the same dynamic like Bach or something, that’s not how we do it.” He put emphasis on certain notes and that made it swing. The other ones they don't swing, I'm hearing that so much now, every note is the same kind of flat line, I mean it's hard, but its more like the European tradition.

[00:54:41]

JN: Colleges and universities come from the Greek tradition. The whole academic jazz education system is filtered through a European lens.
ST: Exactly, yep, you got it. Yeah but some of them sound like they have the goddamn fisheye lens or something all distorted. So you know out of context, I mean any kind of music if you take it out of context doesn't represent the culture it came from. Different people from different genres get together and make music, I've heard some beautiful creations with that approach, but the people doing it learn something from each other and learn each others basic approaches and they know how it is and know how to play with it. I heard this record where this avant-garde sax player did a record with African drummers. He didn't know any of the rhythms, he didn't play any of the rhythms, he did the stuff he always does, and they did their thing. If he would have learned some of their phrases, there would have been a common ground instead of "look at here". To me if you've ever seen a canvas with a line down the middle, where one side is yellow, and the other is pink or some stuff, that's what its like! So jazz is original music, if you want to go there. It brings different cultural aspects through the lens of Africa, because that's the people who created it, and there's still people in this country that don't want to acknowledge that. Maybe with words, but not actions and teaching. I mean all those people that talk about Mr. doodle tongue, if you mention J.J. they'll say "oh yeah he was great" but teach their kids about Carl Fontana saying he's the greatest that ever lived, give me a break.

[Conversation about Ben Carson]

ST: I'm telling you it's unbelievable, but look at the blues. Jazz comes from the blues, it's a form of protest music to soothe the soul because you're suffering. When you take the blues out it, ain't really jazz no more, that's my way of thinking. But anyway, maybe I'm old fashioned, but I know when I listen to somebody that got that I feel, it makes me feel good, but Woody Shaw and Dizzy Gillespie were my primary influences outside of trombone, J.J. Curtis.

[01:00:14]

JN: Any particular saxophonist or piano player, that had an impact on you?

ST: Saxophone players have helped me with line and harmony and piano players too. Not so much with articulation, because the process is very different, they have something inside their mouth, a whole different thing. So I didn't really learn articulation from sax and piano, I learned melodic concepts and line from them. Did I ever practice in a shed with other instruments? Yes, but trumpet players more than sax players. But yeah they influence me because I would try to play as clean as the valves. He would just play and I would try to match that sound, I found the way especially in Woody's band. I could never completely match Dizzy. I felt like I wasn't matching him, I knew I was matching Woody, we was like one tongue. [Laughs] That came after we played together a couple years, night after night you hear it and you gravitate your body, adjust on a subconscious level to make that sound you desire. It's not like programming a computer, if you ever notice if you learn a song by reading a lead sheet or a chart or something, if you memorize it, is different than if someone showed you to tune with no music and somebody said "now play this" and you do, and I mean you imitate, when you
learn that way it's by the sound. You learn it better, more musical, and you don't forget.

JN: That's getting toward some neuroscience and how our brains learn most efficiently.

ST: To me music is like a language. It's best to learn that way, you hear that articulation and you imitate it. My mom would tell me "the" and you imitate it, some people say the word like "da dog", some people "THe dog" even more pronounced, you know. When I was little would say "da dog", my mom would say if you want to speak proper English you should make that TH sound with your tongue, and I learned from watching her, and doing it too. You don't think about it, you just imitate. Eventually you find it.

ST: [Discussion about John Cage] [01:07:28]

JN: Who are some of your favorite pianists and saxophonists?

ST: Ones I've played with that directly influenced me is Ceder Walton and McCoy big time. Other ones, well they would influence me but not in the way that someone like Herbie has. He has a way with harmony like nobody else, he makes you play stuff you don't normally play because he enables you by putting certain sounds in the air that make you play certain things. I can't come up with the things I play with him unless he's there, I can't figure that one out. Another one that astounds me is Art Tatum, you're into him right? That stuff is ridiculous man. You can't get to that on trombone and I ain't even going to try! It's not in the instrument anymore, than playing a tailgate is on the piano. I still love Art Tatum. Saxophone, Dexter, I played with Dexter, his sound was like J.J.'s, he could just play a simple melody and it was just as powerful as if you ripped off some really deep tune. And of course I love Trane and Bird and Lester Young and Ben Webster, and Johnny Hodges, you know Jackie McClean. I like his feeling, his intonation can bother me sometimes, but I still love him. Sonny Stitt, what a master he is.

JN: I've recently started appreciating his playing…

ST: He never sounds like he's off, he's always on. I've heard Freddie too. When he was in his prime, just astounding, though I saw Dizzy wipe him out. He can't mess with Dizzy man. But, interestingly enough too, the drummers have influenced me a lot, Max Roach, you know Art Blakey really taught all of us how to build a solo and use dynamics. In that respect, don't start out playing everything you know, take your time, tell a story. And then he would help you to do that. Max, nobody could play fast tempos like him. He would play so fast my tongue
would get a cramp it. Going that fast taught you how to phrase at those ridiculous tempos. So you had to change your phrasing, the language of your phrasing because of your tongue. You had to change the way you phrased in order to make the rhythm. That opened me up conceptually. Elvin would stop you from rushing. If you rushed he would make you sound like you came in at the and of 4. He wouldn't let you rush. So I've learned a lot of stuff from drummers.

[01:13:46]

JN: **Do you have any specific or general advice to jazz trombonists?**

ST: Well, I'm going to pass on something Herbie Hancock dropped on me that Miles had dropped on him, so it's a hand me down. He said Miles told him the best musicians are the best listeners, which means the level that you listen on would definitely determine the level you play on, you dig it? Our improvisation is actually instantaneous composition and its important to listen to that and put it together in your own unique way and practice slow. There's no such thing as new music and old music, just good music and bad music. Embrace all of it, we wouldn't be here if it wasn't for our parents and grandparents, it's the same with music. If Louis Armstrong hadn't did what he did there would be no lineage, so you got to listen. When I was in college, I had a little record player in my room. After I finished my studies I would listen to records. Mostly J.J. because I loved his tone, proof positive had just come out, it sounds so much better on vinyl then it does on the CD reissue. I used to like to not have anyone in there talking to me, you can't listen when you're talking. You got to close your eyes and listen to every little detail. If you have a song that's your favorite song, figure out why it knocks you out, listen to all the little details and nuances. You can hear all that shit if you take the time to focus your hearing, just like you can focus your eyes on something far away. There it is, I guess that's about it, that's all I got!

[01:17:52]

JN: Hey, thanks so much for doing this I got a lot of great stuff.

ST: My pleasure, bye bye!
APPENDIX E

Interview With Andre Hayward
Appendix E

Telephone Interview With Andre Hayward March 13\textsuperscript{th}, 2017

Andre Hayward is a jazz trombonist, composer, and educator. He has performed and recorded with Roy Hargrove, The Duke Ellington Orchestra, the San Francisco Jazz Collective, the Lincoln Center Jazz Orchestra with Wynton Marsalis, and is the only trombonist to win the prestigious International Thelonious Monk Jazz Competition.

JN: Cool I’ll just dig right in then here is question number one um-\textbf{Which trombonists do you believe played the most crucial roles in adapting the trombone to the new technical demands of bebop and other modern styles?}

AH: As far as the most crucial, I would say the introductory to the bebop styles, we would have to trace that back to Jack Teagarden and Tommy Dorsey. I would say Jack Teagarden would be one of the first to play the trombone in a linear fashion as opposed to some of the earlier players like a Vic Dickinson or J.C. Higginbotham uh- he was one that really stressed the trombone technically beyond just that supportive role or the more economic styles of those earlier players that I mentioned. Tommy Dorsey is another one- another player that I think really stretched the limits of the trombone for example that recording of his “Tromboneology” that’s his composition, its an excellent example of “pre-bebop” playing. Now, as we as we transition into the period, one that I feel had a foot in the past and the future was Benny Green. You know Benny had a very bluesy style but in addition to that he certainly had the technical capabilities of being able to play long, flowing melodies. Then of course that brings us to J.J. Johnson and then someone that really doesn’t get a whole lot of mention is Kai Winding.

JN: Yeah.

AH: Yeah Kai, Kai Winding is another one that plays- to me it had that early style but also was one that stretched the limits of the trombone technically and adapted it to the harmonic innovations of bebop.

JN: Yeah

AH: And then lastly I would say Carl Fontana, Carl Fontana was one that introduced the technique of doodle tonguing, and I know we're speaking of double and triple tonguing in this interview, but of course the doodle-tongue is a [inaudible] form of multiple tonguing, which is a very important articulation, technique, to facilitate lines and rapid phrases.
JN: Hmm…

AH: So those are players that I think ones that really took the trombone and adapted the new style of bebop.

JN: Gotcha. Cool, and then question number two: **What are some aspects that make bebop and other modern jazz styles uh- particularly more difficult for the trombone?**

AH: Oh okay, well… J.J. Johnson was the first to adapt the rhythmic style of Charlie Parker, and you know, Charlie Parker was a master of the eighth note running style. I would say that in itself was a challenge to just to be able to take long smooth eighth notes to a bar, a set of bars. Another thing is the accents, you know where you place a phrase. You know most bebop music, lets say its a tune like Donna Lee, that’s a perfect example of… You would have to put your accents at certain parts of a phrase, usually it’s at the top of a line, or the end of the beat, and you know trombone sort of lends itself to playing more downbeat oriented melodies instead of playing things more on the up on the ends of the beat, so I would say that would be a big challenge for us, just trying to interpret lines or play lines that don't fall on regular beats.

JN: Hmm

AH: The other thing is just harmonic challenges with bebop. You know, making sure that we clearly delineate the harmonies of songs and of course a lot of those harmonies came from standard tunes and you know alterations and substitutions. Those are the two thing I would say, the rhythm and the harmonic.

JN: Yeah. **Any, particular things that you think make it hard with this instrument (the trombone), with the slide as opposed to valves or pistons?**

AH: Well yeah, you know once again as far as eighth note running is concerned its a matter of coordination between air and tongue and also making use of what I call, I don’t like the term alternate positions, I call them position combinations, so you know, just finding ways to get to align without the “hurky jerky” motion of a slide.

JN: Exactly, yeah, okay. Yeah okay, number three: **Why is articulation important, especially for trombonists?**
AH: Well back to Charlie Parker once again, he was the master of eighth note running, you know I consider John Coltrane the master of the sixteenth note, so uh- if we’re gonna do that as trombonist, the timing and the natural breaks are great, but it doesn’t really make for great definition and I say 95% of what happens in the style of bebop is rhythm, if we don’t use the tongue things tend to get really mushy, so its very important that we work on all the different articulations, single, double, triple, and the legato form, which I mentioned before, the doodle tongue.

JN: Mhm. **How do you believe J.J. Johnson and Curtis Fuller and even yourself, how were you able to adapt the trombone to these more modern styles?**

AH: J.J. was a huge fan of Lester Young, and there is something that went with what Marsalis told me years ago, there’s two schools of harmony the school [unknown] school and [he] played in the more vertical style, the more choral approach and Lester Young was one that was more of a linear player that played across the changes, more scales than anything. I’ve read in interviews, he really studied Lester Young, he transcribed every solo from recording and really analyzed his solos and copied them on the trombone. I think that was one of J.J.’s first influences, next to Lester Young would be somebody like Dicky Wells that played with Count Basie and Dicky Wells was somebody I should’ve mentioned earlier that played in a more linear fashion and played the more I- well, maybe not gimmicky, but he didn’t play the tricks, you know, you can actually hear clear melodic lines from Dicky Wells. Somebody that never gets mentioned in the trombone world, and was an influence of J.J., was Fred Beckett. He was from Kansas City and played with the territory band Harland Leonard and his Rockets. I was listening to the recording yesterday and definitely can hear the influence, Fred played the very lyrical linear style, had complete command of the horn, top to bottom. For reference, some of his recordings, check out the solo on “All Our Bridges” there is a compilation CD of Harland Leonard and his Rockets and there’s another recording, I want to say its blues, but if you can get your hands on those recording you could definitely hear where J.J. was coming from.

JN: That’s cool I never really checked him out before.

AH: Yeah, Curtis Fuller of course is a direct disciple of J.J.’s coming out of his style, but in addition to that Curtis Fuller came up in Detroit, and I’m sure you’re familiar with Barry Harris, you know Barry was one of the leading educators, and you know he’s still teaching workshops in New York, but he didn’t come up in Detroit without going through Barry Harris, I’m sure Curtis and I can’t speak directly for Curtis, but I’m sure he gained a lot from studying with Barry.
[00:12:35]

JN: Mhm.

AH: Curtis was also a huge fan of Miles Davis and I’ve read where Curtis used to copy Miles Davis’s solos.

JN: Oh interesting.

AH: Yeah, and I would also say that John Coltrane and his association with [him] and some of the recording he’s done particularly Blue Train, Coltrane definitely challenged him to expand his vocabulary as well. You know Coltrane would often write out melodic lines for him to work on so Curtis spent a lot of time developing himself through those uh influences as well as some of John Coltrane’s [inaudible].

JN: Yeah, interesting.

AH: And you asked about my style, of playing. I started listening to J.J. Johnson during my high school years, had a couple of trombonists that would come to my high school. Jason Goudaeu who lives in Kansas city I was attending high school, performing visual arts and Jason was a graduate from HSPVA and he came to the school and he was the one that turned me on to J.J. Johnson because prior to that I had been listening to Bill Watrous and Carl Fontana. And because I had affiliation, affinity for the valves, I always wanted to play the trombone in a valve like fashion, so you had J.J. Johnson and that’s what really made the connection for me, to hear somebody not playing and using the slide so much and you know, just kinda surface kind of phrasing, that made a big impact on me and I wanted to investigate that more and started transcribing his solos in high school in addition to Curtis Fuller and the later on people like Wayne Henderson with the Jazz Crusaders.

JN: Cool, I guess, I’m thinking more of like in some ways like in relation to the topic in a more technical fashion, so you talked about your influences musically, but what kind of things did you work on in order to be able to-

AH: Yeah, one of the things that really helped me was the melodic Etudes for Trombone [inaudible] So I practiced early on in my high school years, and also I would work on various skill exercises to help me develop [inaudible]. You know, scales and, yeah [inaudible] as well as making up my own exercises.

JN: Number five can still be asked: How do you believe Curtis and J.J.’s style was different or unique verses the players that came before?

AH: Well, it was unique in the way that they approach the harmony of tunes. J.J. of course was just a master of being able to take a line and really play
across the changes, as opposed to some of the earlier players who much of
the music was blues oriented and you know the content of what they
played was more riff style. So J.J. took the harmonic innovations of
Charlie Parker and made that something that was able to be used
as a vehicle on the trombone, Curtis Fuller, same thing. And as I mentioned
with John Coltrane giving him lines to play, he could write out lines or
write out certain harmonic progressions for him to work on, that in itself to
me was what really made him unique from an earlier trombonist.

JN: Yeah, man. I’d love to get a hold of some of those lines and
progressions that Trane would write out for Curtis, does he have them
written down anymore?

AH: You know I’m not sure if Curtis has those documented at all, maybe he
does.

JN: That would be amazing to see.

AH: Yeah.

JN: This is an interesting question because I think everyone has an
idea of the way J.J. and Curtis, what style of tongue they used because you
mentioned double, triple and also doodle tongue technique, I was just
wondering what technique do you think that J.J. and Curtis used?

AH: You know for a long time I- transcribed a lot of J.J. Johnson’s solos, and
one of the solos that comes to mind is daily double from the eminent J.J.
Johnson? It starts off in the key of C and then it modulates to a key in E
flat and then you have some kinda chromatic changes in the bridge, but
um for a long time, I thought J.J. was single tonguing a lot of things, he
just- which he did mash with a single tongue at a very fast tempo and you
know I find myself going back over those solos and the more I play those
solos I realize that J.J. really went beyond single tonguing and this is a
conclusion that I drew from David Baker, you know David studied with
J.J. Johnson?

[00:20:03]

JN: Oh I didn’t know that actually.

AH: Yeah you know he played trombone with George Russell so you know
there’s a book called 20th century trombone techniques.

JN: I’ll have to check that out.
JN: Yeah, now and [inaudible] about “tuddle” tonguing as opposed to the doodle or the softer attack, and in my opinion I think J.J. made faster tempos using more multiple tongue and with that tuddle syllable. So “ta-da-la-da-la” or you could make use of the vowel syllables “te-da-le-dal-e” or “ti-di-li-di-li” “to-do-lo-do-lo” tu-du-lu-du-lu. Um, that’s something that I’ve kinda discovered recently and trying to work on mastering that on my horn. And you know of course to J.J., single tonguing was important.

JN: You think that he used that in lines as well? Because J.J. will do stuff in solos where he’ll be on one note like in “Blue Trombone” he’d be like “da ga-da-ga-da” you know what I mean? Like on that high G.

AH: Yeah a lot of it was single tongue, but I’d like to suggest that faster tempos he was making use of kinda sharper form of the doodle tongue, sharper, you know instead of the softer doodle tongue, I wanna say that it was more like a “tuddle” tonguing. Curtis Fuller you know he was another one I would study and I didn’t transcribe a whole lot of him but from the few solos I transcribed I thought he was single tonguing and I’ve had conversations with Curtis about single tonguing and Curtis would practice things in groups, he called it groupetto. It was a way of practicing groups that would help develop the tonguing. And now when I go back and hear him I’m starting to hear more double tongue, a really elongated, not the real compact double tongue you’d hear in symphonic music, symphonic trombone playing, more like “da-da-da” And even at medium tempos “da-da-da-da-da” and it still swings as composed to the conventional way of double or triple tonguing. Yeah, so if you check him out on Blue Train next time, I’m sure you know the solo but check it out with the da-da-da-da-da-da-da-da and you find notes tend to pop out and you get more weight behind it, because when you’re single tonguing, the tip of the tongue is right at the tongue line, so you get an attack out of it but not the type of weight you get out of double tonguing.

[00:24:05]

JN: Yeah I hear a lot of his Blue Train, the da-da-da-da-da-da-da-da, you know?

AH: Exactly. The end of it is more elongated as opposed to the conventional way, the real tight compact way of multiple tonguing.

JN: Yeah so what kind of technique do you use when you’re playing up tempos?

AH: You know for years I worked on my single tonguing and tried to get it up to speed, in addition I also make use of the natural breaks on the horn for the sake of not making the sound so ricky-ticky, you know? I’m not looking for that straight razor approach of doubling up, I kind of want that approach to almost stack and
make something similar to Sonny Rollins or Hank Mobley, so as opposed to da-da-da-da-da it has all the natural breaks and the single tonguing in addition to use of breath phrasing. Da-da-da-do-do-dod. And at times I do use the doodle tongue, and I’m also trying to incorporate this tuddle tonguing approach too because I think of tonguing as parts of speech or vocalizing. So I tend to try to get as many colors and textures out of a line as possible, so I try to make sure I vary it, you know? I say that your tonguing should be in service to the line of the moment, because it’s all communication.

JN: **Do you ever use double tongue or triple tongue when you’re playing up tempos?**

AH: Well yeah I do use some doodle tonguing, but it accommodates a variety of different tonguing, I try to remain open, it’s all in the heat of the moment, so I try to work on these things individually so I’m up to speed, but I’m not thinking one approach when it comes to articulation, I’m grabbing from all.

JN: Interesting. **Was there any particular method you used to begin implementing these techniques with your improvisation?** You could start as early as just working on the technique itself and going on to how you got it to flow naturally while you’re improvising.

AH: Oh okay, one of my earlier teachers, from high school was Steve Baxter, he lives in the LA area and I met Steve through my church, they were putting on a play and they hired a horn section, and Steve and I were the trombone section. So I remember hearing Steve warming up to a Curtis Fuller solo and I ask him about taking lessons, so he would come by my house or meet me at the church for a lesson, one of the earliest things that we talked about was taking one note and developing your tonguing that way, not just from a technical standpoint but also for rhythm, he would play one note and have me play it back to him, I found just from that simple exercise that helped me develop my linear playing. So we would go through triplets, all sorts of rhythmic value making sure everything sounds the same even playing around with different accents.

[00:29:20]

JN: And you would do that with the doodle tongue or just different types of-

AH: You know in the beginning stages I was doing this with just a single tongue. There were some cases where I would work on the double tongue or the triple tongue. If I was working on triplets I would work on the triple tongue. working on that in the beginning kind of helped me out so working on these single note things I would work on to more scaler ideas and move around on the instrument a lot
more. Some of that would be just simple scales, running it up and down or playing in thirds or playing the triads off the scale or seventh chords off the scale, those were really good exercises that helped me develop the eighth note running.

JN: Got you. I asked Steve Turre to do this as well, he already has some exercises written out that he gives to students, but if you have any tonguing exercises or up tempo fast playing exercises that you have written down that would be great I could add them to the appendices of my paper. Because the whole purpose of this is to help students develop a methodology. Because as it stands Bob McChesney’s book and a couple other things, there’s basically only methodology books out there for doodle tonguing and I’m trying to put together something for another technique that people could try to use, an amalgamation of different people’s ideas.

AH: Now here’s another thing I want to talk about, my thing was really trying to master the legato technique, it was done with single tonguing, da-da-da, just trying to make sure that’s really connected, but there are alternate syllables you could also make use of like na, using the n syllables na-na-na-na, or even la-la-la-la-la-la. Those kind of things when you combine them really help smooth out the lines. So, or you could uh- lets say you go da-da-da-da, mixing up the combinations, da-blda-da-dabl-da-da, tatla-tatla-ta, you know, so one of legato was very important to me but I also practice staccato styles, so that was important. A lot of that was walking through the [inaudible] books, you know there were things that I would work on a lot and there was one other book that I used to practice from, “The Tyrell Studies”, I don’t know if you’re familiar with that book.

JN: No I’m not familiar.

AH: Yeah and if I remember, oh “The Characteristic Studies” is another book, page 61 with the arpeggios, ba-da-bdada-bada-babo-bummm, kind of slurred to tongue two, tongue three, tongue one combinations, those were exercises that I worked on, Steve Baxter turned me on to those exercises.

JN: Gotcha. Did any classical technique book influence your development of these techniques?

AH: Yes certainly. Those books that I mentioned to you.

JN: Maybe if you could list your top five books that you studied out of a lot as far as articulation studies and flowing studies you know.

AH: Okay, flowing studies, okay the [inaudible] book, um… Tyrell studies, there was also [inaudible] which would spread to beginning, intermediate and advanced, so I would do intermediate and advanced books, they’re not even published anymore, and lastly trying to think- what is the name- oh
the Remington book. Yeah, there were a lot of great exercises in the Remington book, every one had a lot of warm up exercises in them and there were some tonguing things in the back of the book that I worked on.

JN: Those are all good sources, I’ll check those out, um- I guess this is directly applicable to you also. **Why do you think developing double and triple tongue technique is not often emphasized to jazz trombone players?**

AH: Uh- you know I think that double and triple tongue tends to be techniques that are associated with symphonic trombone playing and may jazz players have made use of it, I’ve heard Urbie Green make use of the double and triple in his solos and Robin Eubanks and Steve Turre are true masters of double and triple tongue. Well first of all there’s not a whole lot of literature that pertains to jazz trombone playing, J.J. wrote a book before he passed away and of course you mentioned McChesney and there are many books out on doodle tonguing, for some reason you don’t see many books that speak on the subject of double or triple tonguing, I think it’s one of the most important, equally as important as developing legato or doodle tongue.

JN: **Do you think is there a legato double tongue?**

AH: That’s what the doodle tongue is, because you have two syllables going, do and then **duhl, do-duhl do-duhl-do**, the first syllable hits the gum line and then you annunciate **duhl**, you can feel the air from the sides of the tongue, so its kind of a to and fro motion with the tongue, upward downward motion that happens.

[00:38:46]

JN: I guess what I was getting at is like, as opposed to more symphonic approach to double tongue, that you would hear in Star Wars, more like **da-ga-da-ga-da-ga**.

AH: Yes certainly, now Jenny Greenland is someone that we didn’t mention, certainly another great example of one who made use of the double tongue. The double and triple tongue, even outside of the jazz circle, Arthur Pryor, Blue Bells of Scotland and the variations get faster, Arthur was the progenitor of the doodle tongue technique. I mean its all connected, the triplets and the sixteenth notes and the movements, you can clearly hear some form of doodle tonguing.
JN: Interesting. What do you think about Frank Rosolino? There’s a lot of debate about his articulation style, to me it sounds like double and triple, but people argue that he uses a doodle tongue.

AH: Unlike J.J. and Curtis’s, Slide kind of makes use of the softer syllables, Frank’s tonguing style to me seems more poignant, I think he was more of a Ti syllable user as opposed to the da-da da-da, kind of straight connected thing, even when he would do his turns, tali tali, you can really hear the point of the tonguing in the beginning of a phrase. A lot of really tight staccato type tonguing, very separated. His is very unique and very very hard to imitate. But in my opinion it was a harder form of tonguing.

JN: Did musicians on other instruments play a role in development of your articulation style and technique?

AH: Certainly, my early influences would trace back to my family, growing up in church you know, I come from a family of gospel musicians. My dad played organ and piano, I have aunts and uncles and cousins that sing and play, so my first influences are vocalists. And you know I’ve always tried to approach the trombone in a very lyrical vocal fashion. Next to all the trombone greats would be the trumpet, I do love playing the trumpet but I don’t make that switch often, I’m a big fan of Kenny Dorham, of course you had Clifford Brown and Woody Shaw, many trumpet players I enjoy, and Benny Bailey. I’m a huge fan of him.

JN: Not familiar with him.

AH: Yeah Benny was kind of obscure. He played with Quincy Jones’ big band, we lost Benny about 4 or 5 years ago, but definitely someone to check out.

[00:43:48]

JN: Cool. Did you ever practice with other horn players on other instruments?

AH: Oh yeah, certainly did, there was a guy that I went to high school before me, his name was Lauren, he lives in Brooklyn now, he went to Howard University and whenever he would come home for the holidays we would get together and practice. I used to practice out of his saxophone book and that really helped me to develop technically. We would go over basic things like scales and arpeggios off scales, harmonic minor scale and I found that just practicing from another perspective or with another instrumentalist really helped me develop a lot faster. Another friend of mine in Boston, we would get together and practice a lot, we would practice Jerry Coker patterns for jazz, we would practice out of David Baker’s books, how to play bebop, we were running the bebop scales, a lot of great
exercises in that book, as well as some other saxophone books that he had. I would spend a lot of time with other instrumentalists practicing, when I was living in Boston, other great trumpet players in the Boston and New York scene.

**JN:** How did those sessions and hanging out with those guys affect your articulation style?

**AH:** Well you know like with saxophones you’re dealing with keys and often times you can press a key down and get a certain percussiveness out of that whereas with the trombone you have really you know, make the articulation with the tongue, so just hearing the way a saxophone player would phrase influenced me to develop some alternative tonguing in order to be able to play in a connected way. So, instead of always going da-da-da-ta-ta-ta-ta, sometimes you can dow-dow-dow-dow, you know, you combine that with certain breath syllables, oudow-oudow, that’s another way you can approach the legato feel for trombone. So you know piano players, I have a friend of mine in Houston and he and I were in a gospel jazz group together. Calvin Mclemmet, now Calvin learned out of the thesaurus for scales and melodic patterns, and a lot of jazz musicians practiced out of that book, Charlie Parker, and the crusaders would get together and practice out of that book and it’s a compilation of piano exercises, fourths and fifths, I would practice those kinds of things with Calvin, anything I could do to get beyond trombonistic technique and learn from other instruments I made sure I did that.

**JN:** Cool. List a few of your favorite instrumentalists on other instruments, piano, saxophone, trumpet.

**AH:** Oh okay, piano. Let’s start with Barry Harris is definitely on the top of the list, Herbie Hancock is definitely another, Red Garland, um-saxophone, Sonny Rollins, Cannonball Adderley, Hank Mobley, uh, Yusef Latif, trumpet players, Kenny Dorham, Freddie Hubbard, Clifford Brown, and Benny Bailey.

[00:49:58]

**JN:** And I guess how about trombone players, favorite trombone players also?

**AH:** Well of course we’ve got to mention the great J.J. Johnson, I’m a big fan of Benny Green’s playing, Curtis Fuller, Slide Hampton, and uh I’ll just mention some of the more modern trombonists, Steve Davis, Steve Turre, Frank Lacy.

**JN:** If you have anything written out that you give to your students that would be a really great resource for me to use in the appendices, but what are some methods or exercises you personally use to aid in developing your
articulation technique? Do you have a routine that you go through every day?

AH: Okay, yeah what I do now I work out of the Clarke Gordon book, and you know that book is his trumpet method book but it’s been adapted to trombone, written in bass clef, so there’s lots of linear type exercises in there that work in keys. So that’s in a major key, but I also play it in a minor key, I play it in whole tone, like a whole tone scale and uh- so I work those kind of things through the keys, marcato, staccato, in addition to tongue slur two slung to tongue two, or slur three tongue one. So I try to implement all of the different staccato, marcato tongue, so I’m working on those exercises, there’s another exercise I do that comes out of advice I got from Freddie Hubbard, talking to him years ago, he used to practice interval trills, so I would pick an interval I would want to work on for the day, say its tritone intervals. I would start from the bottom of the instrument, low E, so I go E to B flat, move up chromatically, up to B natural, what I’m doing with those exercises is playing in quarter notes ascending or descending, 8th notes ascending and descending, triplets up and down, as well as 16th notes. And what I find with that exercise is that it gives the opportunity to explore the position combinations, so say we’re going from G to D flat, middle G to D flat, you have the option of playing G flat in the second position or D in the fifth position, also it helps in so many ways just maintaining a steady airstream, it helps with intonation, and most importantly with rhythmic balance. As well as clarity with the tongue.

JN: Gotcha. Would you do that as a single tongue or would you switch it up?

AH: In the beginning I would start with no tongue at all and natural breaks. Once I’m done with that I go back again and work the different tonguing techniques, staccato as well as marcato.

[00:54:56]

JN: What metronome mark would you say you would use working on something like that?

AH: Most of the time I would say anywhere from 60bpm on the low end to maybe 120. I’m deliberately working on it slow for the sake of being able to hear where my articulations are and making sure everything is sounding the same and all position combinations are a match. The next thing would be scale exercises. Just coming up with melodic phrases off of a scale, instead of 1 2 3 4 5 6 7, 1231, or 2432, those kind of things. You can already kind of hear where the accents lie in that. So yeah, so just making up scale exercises and of course you could write out these kind of lines and then making sure I get an even balance between horizontal
playing and vertical, so I’m also working on the triads on the scale, you know, up and down, as well as the seventh chords on the scale.

JN: So you’ll be like [scat singing] something like that?

AH: Exactly, 1357 and you know 2, 246, you know etc.

JN: **How could a beginning student find a starting place in developing a multiple tonguing technique?**

AH: Um, a beginning student-

JN: -Not necessarily beginning but someone trying to improve up-tempo playing.

AH: -Oh up tempo playing, well so I would say somebody just starting out most of the time when I’m dealing with beginning students I try to feed their ears. So without going into harmonic, you know harmonic concepts or anything like that the best way is to have them listen to records, listen to Carl Fontana, J.J. or Curtis Fuller and have them play along with the recording and build their reflexes up that way. When I first listened to Carl Fontana, the level with ease he played and the speed, I remember hearing Bob Morgan playing to recordings of Supersax with Carl Fontana and after hearing that I was so inspired I got my horn and just trying to noodle. And it was random stuff but it was last least an attempt, it wasn’t a doodle tongue, but I was double and triple tonguing stuff, no lines just kind of trying to make the sounds, so get the student imitating and searching for the sounds, that helps a great deal.

JN: Yep, it’s like the beginning of what Clark Terry says, imitation, assimilation, innovation. That brings us to our last question: **any advice specific to jazz trombonist?**

[00:59:22]

AH: Listening is 95% of really gaining the conception of what this music is supposed to be played, how the music is supposed to be played. Practice every day, routine, maintain a routine, get all your basics, flexibilities, tonguing, sight reading, in addition to transcribing, and I’m not speaking of transcribing an entire solo, but just a bar or a couple bars of what someone plays and write it out or take it down by ear. The other thing is just making sure to practice everything slowly and don’t try to rush for success, because things have to be laboriously worked on so we want to make sure we’re developing our range in a relaxed fashion and working on articulations where everything sounds the same and the attacks
are clean and in tune. Those are fundamental things that should be done on a daily basis.

JN: One thing just to add on, the opening paragraph of my paper when I showed it to the committee members they thought it was depressing because it was talking about how the trombone in some ways has lost its position in the forefront of jazz, it used to be part of the horn section from New Orleans music, the trumpet, the trombone, the clarinet and now lately it is not seen as often in small groups, **what do you think the reasoning is for that and where do you think the trombones potential is in the future?**

AH: Well, to be honest I kind of see it in a different light. I see more and more in the forefront, a lot of great young trombonist, Michael Dease is a great example. Somebody producing records and he's positioned himself as an educator. I'm going see him next week at the Sam Houston State Jazz festival March 30th-April 1st. A lot of wonderful trombonists, Trombone Shorty is out there doing his thing, he's kinda carved a niche for himself in hip-hop along with his New Orleans roots. Marshall Gilkes is out there doing his thing, you see these guys touring on a grand scale and producing records. I think there's a bright future for the horn, as long as we have young trombonists like yourself playing great. I mentioned Michael Dease, Marshall Gilkes, Andy Hunter, a couple students of mine I've taught at the University of Texas carving a niche for themselves. You certainly have a point about the horn, the trombone is playing a supportive, sort of subordinate role in the band.

JN: It seems to me actually in the modern times it seems like in order for trombonists to be working on the scene they have to carve it out for themselves, they're the leader and they aren't being used as side men in other people's creative music.

AH: Well you know in my case I [inaudible] with the San Francisco Jazz collective, that's an example of the trombone being used in a more creative way, I can't remember the name of his group... Origin! You know Dave Holland or Robin Eubanks, you know I see the trombone you know, being spotlighted pretty heavily these days, of course you know we could always use more.

[01:04:59]

JN: Well cool that's about it then, thanks a lot for your input.

AH: I certainly enjoyed this interview, I hope I answered all of your questions.

JN: I mean yeah, you had a very different opinion on a lot of things than Steve Turre which is good you know, this is about finding, getting information, its not about finding people who agree with my questions.
AH: Yeah, whenever you get everything transcribed and edited I would love to have a copy of it. Cool man, on the other side let's get together on Skype sometime when you get time, I'm looking forward to that. I enjoyed this.

JN: Great yeah thanks a lot.

AH: Okay, have a great day, take care.
APPENDIX F

Interview With Ron Westray
Appendix F

Telephone Interview With Ron Westray March 16th, 2017

Ron Westray is a jazz trombonist, composer and educator. He has played with Marcus Roberts, The Jazz at Lincoln Center Orchestra with Wynton Marsalis, and has been a regular member of the Mingus Big Band. In 2009 Westray was appointed to the Oscar Peterson Chair in jazz performance at York University in Toronto, Canada.

RW: Hey man how are you? It's been a long time.

JN: I know, it's been a minute.

RW: You've seen a lot of life since I last talked to you. You've done seen and heard all kinds of things since I last talked to you. [Laughs]

JN: [Laughs] That's funny. My paper is called developing and implementing the double and triple tongue techniques through study of J.J. Johnson and Curtis Fuller. So I'm trying to put together a method for students to put together this kind of multiple tongue technique, I've been interviewing a couple guys, Andre Hayward, Steve Turre, There's been a lot of books teaching people how to doodle tongue, but there hasn't been one that's jazz specific for the double tongue.

RW: So pointing out the fact that there's no consistent [inaudible] in relation to double tongue vocabulary basically, so in addition to the whole argument of doodle vs. single, or doodle vs. double your pointing out that there's no actual [inaudible] of that technique in jazz.

JN: It's like that, but the main focus is to compile some exercises and a method for people to be able to play faster lines on trombone, I've put together questions here.

RW: Let's just check it out, I'm good off the cuff. I definitely have different ways to describe it, I'm sure I have a kind of a preset philosophy because, of course I'm coming straight out of that school, the anti-doodle school, and I profess that, I tell my students I'm not a doodler, I'm coming straight out of Arban.

JN: I guess we can dig right in to these questions, number 1. Which trombonists do you believe played the most crucial roles in adapting the trombone to the new technical demands of bebop and other modern styles?

RW: Um- you know there's a default answer that would be J.J. but I would actually have to put Jimmy Knepper right up there with what he was doing
in the 50s in terms of velocity, that was unheard of at that point, Jimmy Knepper, I know that's like "whoa!" taking you off, just saying. I could easily say "of course J.J. man!" but as I think about it talking about radical styles, it would be Knepper, he admittedly was trying to play every note that Charlie Parker played, in doing that he came up with the style we hear which is really- you know you can imitate it. So I would say Knepper's up there, then I can talk more generically and say- well I would talk about Jack Teagarden in terms of sheer technique like Arban technique, Jack Teagarden is coming out of early jazz. If you're talking about sheer technique, Teagarden, but the question is pretty broad.

[00:05:54]

JN: I guess I'm talking about someone that kind of took it from that level, Jack Teagarden was coming out of that, and then I'm talking about more from bebop and on, the modernization of the trombone.

RW: Again, Jack Teagarden is not really a tailgate, you know, you listen to him you hear that technical breakthrough, he was one of those people that really started playing really clean, as we come on down the line you know. Pretty sure- obviously J.J.'s just come again in terms of the breakthrough we were looking for or whatever, J.J. is the centerpiece you know- for me, but bebop going forward, it's the usual three, Curtis Fuller, J.J., and Slide, you know, in terms of bringing single tongue language forward. Those are the three, it's their school basically, I look at it as the Fontana/Rosolino school and the J.J. school which is Slide, Johnson and Fuller, so you know after that it's just off court, it just goes off into- uh kind of directions, but you can't avoid the mighty three coming out of the ball pen, everything is coming out of that, we've had a lot of progression as far as responding to that language and going forward.

JN: **What are some aspects that make bebop and other modern jazz styles particularly difficult for the trombone?**

RW: Well these styles are based on ideas that have velocity as a foundation, so we're talking about compression, four beats, four notes per beat, and once you go up to a kind of "I can play four notes on every quarter" it doesn't take long for the tempos, when the language went to focusing on velocity the trombone is left behind because we don't have any buttons and we don't have any valves, the only thing left to create a signature is a partial break like how Jack Teagarden plays, or actually using your tongue to attack each note which is actually seemingly impossible and nearly impossible, but not impossible, and the people join that club of the muscular memories, the repetition, you know, that single tongue language literally with your tongue as your valve, as your button, there's just not a lot of players that were able to actually understand it, was almost like a
language issue, you know, it was not described like that, but the ability to say “T” that fast, that many times, only a small group of people crossed over into that in the 50s and the 60s and in our generation there's only a few guys that can single tongue at that speed and it's a defining type of technical breakthrough when you accomplish it on an instrument. So we were left behind because of the music at the time, lots of notes per quarter note, so unless you could move your tongue that fast and the fact that you have to move the slide, the only instrument that changes shape other than an accordion, the slide, the coordination of tongue to slide, it's a very difficult, the instrument was not designed with velocity in mind, for us to cross over in that language was really a dynamic feat for the nature of that instrument, the masters like J.J. and Slide showed it was possible. And then, of course there's a significant batch of players who could play like that and those that don't and are still respected, but players that play like that get attention, so that's why we got left behind, nature of music and construction of instrument, the only thing that would override that is your tongue, it came down to value of language almost in terms of having to overcompensate for the nature of the instrument. Like a person who can talk fast vs. a person who doesn't talk fast, these guys are moving their tongue real fast, that means they can talk real fast, think real fast, and so you got a certain range of individuals who made that connection like J.J. and Slide which had to do with their personality, sassy guys with fast moving tongues. It's like compared to other personalities.

[00:12:58]

JN: Let me move on, I'm gonna skip a couple because they got answered, how did J.J. Johnson's playing style or Curtis Fuller’s playing styles influence you?

RW: The major thing with J.J. was your point, I was always aware he was single tonguing, I could hear that he was, you know, like I knew he wasn't double tonguing, the first time I heard it I was like "oh shit" okay.

JN: You don't think J.J. ever uses a multiple tongue technique?

RW: I very rarely hear only when he's playing the same note over and over, he can do some shit like that but no man, I never hear it.

JN: How about Curtis?

RW: Curtis? I'm frankly trying to figure out in terms of when I'm trying to grab a sheer analysis of double or doodle, it seems to be, I don't know something very specific to him, I never studied with him, I'm told he's double tonguing but when I hear the recordings I don't get that feeling because it's so big and fat and not choppy like when I double tongue, I don't get that feeling but they say that's what it is, for me it's something
totally different. Curtis plays in groupings, like his tongue moves fast in spurts. you know, his little bursts, when they come up it's ferociously fast whereas J.J. had more linear endurance with the single tongue, so Curtis is playing like a groupetto a lot of times and I can't figure out how he turns those like that in his playing, it's still mysterious to me, I can't figure it out, they say it's double, even in just trying to, when I try to reference Curtis's playing it's one or two or three notes, something like that, but Curtis can group a lot of notes together in that one little groupetto, and so I'm saying that because with J.J. I knew it was single tonguing, I can't say T that fast, so uh- with Curtis I still am simply inspired by the style of the idea but I really don't understand what Curtis is doing, you may know better than I, and so- but I would say in conclusion that Curtis's tongue is moving that fast at a single tongue level, I think that is the spectacle of Curtis Fuller, J.J. has linear endurance, but Curtis has the ability to actually single tongue a burst of notes, he hears it in the air a certain way and can put 10 notes in a bubble of air with a single tongue pushing them, you can't believe he's going that fast, and it's big and puffy, that's the other thing, it's big and it's moving that fast which defies all physics. And that's Curtis, I believe if I had to reduce it it's the phenomenon of the Curtis single tongue, which is probably superior to J.J.'s single tongue in sheer dexterity, but maybe not it it's kind of linear sense. You know?

[00:18:33]

JN: What style of articulation do you use when you play up tempos?

RW: Most anything you hear me do is single, I've got recordings of me playing really fast, people say I couldn't be single tonguing but I am, because when I go to double, you'll know because it will be a ridiculous type of velocity you can hear cross to double, there's a black hole with me between the single tongue threshold and the double tongue minimum threshold, that tempo, you can't single tongue it but its too slow to double tongue.

JN: I heard a story that Slide Hampton used to like to call tempos on Curtis Fuller to put him on that threshold so he couldn't play his stuff.

RW: That's right! And that's interesting, I don't think I ever heard that story but you know, obviously you stay on the trombone as long as we have you know where these areas are.

JN: So it's like a premeditated vibe?

RW: Pretty much you know what I mean? So you know yeah, that's so funny. I still try to really figure out different ways to increase the threshold of
single tongue, being able to control my double tongue, on the 80/20 theory I'm 80% single tongue, 20% double.

JN: What specific syllables do you think about when you articulate fast tempos?

RW: T, double E, or Teh, you know and then double tongue just becomes ticka, tooka, never tah dah, I mean daga, never dooga daga for me, all ticka tocka.

JN: So you prefer more separation?

RW: Oh yeah, ultimate separation, because to me the nature of the instrument uh- you do it to overcompensate you know? It's just enough decades of just average language on the trombone, when I think about my development and what I'm trying to say I go into overdrive with it, people say it's so short and it's like yeah I'm conscious of that, I'm just going over the top with it because the instrument has spent enough time in the trenches, I'd rather be over articulate in other words, please excuse me of that, I'm playing a trombone.

[00:22:43]

JN: Why did you choose to develop a fast single tongue rather than the more widely taught doodle tongue technique?

RW: I do use, double, that 20% is big, just for certain tempo thresholds or effect you know hat I'm saying, I do use it, but doodle is not defined enough, oddly enough I heard Bill Watrous before I developed my J.J. Johnson listening collection, before I heard J.J. I heard Watrous, I was in high school, I had to hear it first. I heard J.J. really after I heard that, Watrous was the first guy to blow my mind, because I had come up self-teaching, [inaudible]. Then I heard Bill Watrous you know what I'm saying? That blew my freaking mind. That got me on to this idea that the trombone can be played like that, then I figured out he was a doodler, I got a lot out of that all the way up to lining up the language with the doodle, and I spend years and years trying, but my Arban influence was too strong to crossover into the doodle so I never latched on to it and decided early on I'm not going to and then it became the rage. Everywhere I looked, everybody is turning into these doodlers, you know? That's around the same time I was like, I'm not going to be doodling, I'm going to do single tonguing which is still the foundation of where I approach, straight Arban technique basically, that was my thing, everyone was coming up doodle tonguing, Wycliff came up doodle tonguing right along with our parallel, he came up with the hard doodle tongue, and Cory came up with that too, it's a hard doodle, I never heard that stuff until I heard Wycliff play like
that, he can play really fast ideas. May not be a pure bebop idea, but the velocity he played with you know what I mean, that hard doodle tonguing, that's acceptable because it's defined doodle tongue, but I've never heard anyone else do that. I think Vincent Gardner might be doing that too, he's doodling a hard doodle, but he was never articulate enough, but I'm naming the guys that took it and made it more pronounced, I just gave up on it and perfected standard Arban. Now I know it when I hear it, most guys sound like crap doing it, they all sound alike, they can't play beyond third position, I became an anti-doodle guy, I'll name the guys doing it in a kind of different way, Watrous to me, he's always acceptable, what he does because he's doing, he's the master of that language, he's just a monster. In terms of how well it is in other players, not so much, you know, so yeah, for the nature of the instrument again, something that keeps us in the undefined, marginalized vocabulary, just literally marginalized linear, I could do much more than moving my tongue.

[JN: ]

**Were there any particular exercises you used to develop your single tongue, especially coordinating alternating syllables moving the slide at a fast tempo double tonguing?**

**RW:**

Yeah man, I find it really hard not to over-compensate, add slow to fast, you know? And I could go off from there into all this micro-analysis, but the muscles in the tongue are like a bicep or tricep waiting to process you know? The first thing I did was start gauging where my threshold was, against say 60 bpm, most importantly you have to set a perimeter, figure out were you are with dexterity in your tongue, most people starting out, they cant even play 4, 16th notes in order at 60 bpm, that's like their threshold, maybe 60 beats per minute. So first off you have to find out and deal with your low threshold you've never measured basically, then it becomes a mathematical issue of raising that threshold, in times of the exercise itself, it's a very practical matter, repeating the T syllable, you know? By way of this threshold on the quarter notes, so I worked up from 60 whatever, not like everybody else, next thing I was at 100, then 120 beats per minute, or 140, you know? And so just following that threshold and that repetition, someone being in the gym doing reps all day every day, I'm raising that threshold, my bpm’s have moved 100 in a year, so just by paying attention to the threshold and repeating the T syllables, also the importance of the air to the tongue and understanding you have to have a full diaphragm of air to make the tongue buoyant, you have to be relaxed to play fast, and by relaxed we mean your sitting on a big table of air, using your tongue, you can't play fast against air, you know? You play fast because of the pressure that comes from your diaphragm fueling the tongue, once I figured out the relationship and how relaxed my belly felt it turned, I realized the more relaxed I am the more I let it go, the air, you
know, it's the air pushing that dexterity. The horn actually gives you resistance, once the resistance of the horn meets the relaxed air from the diaphragm you have a combustion with the pressure of the air coming out that makes the tongue battle, that's the relaxation, and so once I figured out this three-fold process, finding the threshold, developing the receptive process and filling it with air and riding that air, that was the realization, and you know my epitome, I was probably up around 140 bpm at the epitome of performance shops, now it's all maintenance shops, I know how to just kind of wind it up, I'm still always measuring that threshold, I'm good for 120 now.

[00:34:26]

JN: Interesting. Why do you think developing the double and triple tongue techniques is not often emphasized in jazz trombone pedagogy?

RW: Having taught so many guys from 0 to 100 you know, if all a guy can do to just be able to single tongue first and foremost, a lot of guys can't turn around and double tongue because people freak out, a guy just doesn't want to believe he can cough a note. A guy comes with a 4 year bachelors still can't double tongue, a lot can do a single tongue at an okay threshold, maybe 80, much less. It's almost like they look at it, they just laugh when you start working on double tongue, like its a novelty or something, like farting or something, it's almost like they see it in another realm like something they shouldn't be doing almost.

JN: It seems like a lot of schools will teach students about doodle tonguing but they don't mention that there's another strategy to use, you know, on fast tempos, the double or triple, or developing the single like you're talking about.

RW: Doodle, which your whole thing is about this issue, it becomes the alternative, the suitable alternative and it's like wait a minute, why not work on foundations, get the single tongue threshold up, and then with the double tonguing, that Dorian scale, all that stuff you learned single tonguing when you are ready to transfer, it's like transferring information from a hard drive to another hard drive, so all that language you know how to do single tonguing has crap to do with double tongue technique, you have to take all language you already know and go syllable by syllable double tonguing, you have to run your whole vocabulary back by attaching the and the ka to what you already know, until you do that transfer and re-line everything up slow to fast and you know, now everything, your two thoughts you have, single tonguing is now capable of supporting the double tongue, a lot of guys think I just learned to double tongue in isolation(?), but it's like no, not unless you've lined your vocabulary up, it's going to know, with the 'tu' and the 'ku', and so again
yeah, that's another, that's going to take you some time whether you know how to double tongue or not, there was this whole gap between a ferocious double tongue on one note, like okay that's cute, but take that and attach it to every note, add another 4 years you know what I'm saying? So you know, and those are the conscious realms man, those are the conscious realms of bringing together these lovers of articulation, then you just have to let it happen, at the unconscious realm, most of it is conscious, deliberate, just like language itself, if I sound sloppy, articulate, crisp, if I'm not I'm doing that. People don't understand that the language, it's just a megaphone, you know, look at it, all it is, all it's doing is amplifying what you're doing, if you're not crisp, it's not crisp if you're not speaking crisp, so this is me with dealing with students, but yeah what else you got?

[00:39:43]

JN: Um lets see, number 15, so we're almost to the end. Do musicians on other instruments play a role in your articulation style and technique?

RW: Yes, for certain, um, I really only went so far imitating trombonists, I didn't go as far as some and farther than others like anything, I can say I got off the boat pretty early in terms of using the history of jazz trombone to kinda figure out how the instrument is played, then my ear really turned to tenor saxophone [laugh], in terms of the types of ideas I want to be playing, I cut out viewing trombone as the only source of my vocabulary, you could hear this other dominate language that has nothing to do with the trombone, you know, if you know what I'm talking about, it's a dominate sound of jazz that has nothing to do with a slide, just a sound not about the trombone, did the sound, this other instrument, this other instrument have, it was this sound I wanted to- my- so the trombone became less of the issue, just the medium for the sound, for me it became less about the trombone really early on and just the sound like okay. Well when I play an idea I just want it to sound like this guy sounds, like okay Trane, fine, Bird, whoever you want to say, but I want my sound to have that type of uh- load to it, and that has to come from a trombone player. I think that a lot of my energy behind me developing immediately understood that I could not express anything faster than my tongue could move, if you have any sense and you're playing the trombone you can take on all these influences and all that, but unless you can move your tongue that fast and the slide with your tongue it won't do any good, so I realized I got to bring all this together like the sound that I hear, and you know I was like that's the proposition and that just bolstered my process and sold them right back into classical technique issues of repetition and the metronome, threshold, relaxation, diaphragm air, just reaching back and building. And it's like okay that's the same proposition in classical music, let me just get my single tonguing up, my ability to play through different ranges. You know, right? Arban had already set that up, you didn't have a context for
you try to play Trane solos and you can see why. It folded right back into classical technique issues that were always there anyway, then right back forward dealing with other instruments, the way Miles shapes his ideas is a big part of the way I want my phrase to sound rhythmically, I try to line up my sound with the technique of a lot of other players, on all instruments, you know just taking rhythmic values, melody and harmony and making it a part of the way I move.

[JN: \textbf{Were trumpet players a particular influence on your articulation style?}]

RW: I would say so, all of the majors, and then sitting in front of Wynton for 12 years didn't hurt in terms of this idea of wow, let me get my velocity up, you know what I'm saying? Wynton, sitting in front of him and listening to that clean velocity and watching how he shed and stuff like that, yeah definitely, Booker Little man, yeah, and my man, underrated as hell, Dizzy Reese, Lord have mercy, Kenny Dorham, I'm big on the trumpet players, and you know probably get accused of playing like a trumpet a lot, like I said man I'm not after anything in particular I just want to play the sound of jazz, when I'm doing it, whoever is killing I wanna sound like that, whatever you play, I might be trying to get to that in some kind of essence on the trombone, we have limitations as well, all instruments, there are limitations to how much we can do that's going to come off like other instruments, I've transcribed a lot of Coltrane solos, there's some of them, most of them are incapable of being able to be played on trombone in a sense, you can set it as a goal, whatever you know just bring it together, okay cool, but idiomatic is a thing you know what I mean? There's some idiomatic issues you can't, you're not going to get to it on a trombone from tenor sax language, you can use, try to take a best of the other values, tenor sax, trumpet, I take the best of the nature of those instruments and express it on trombone and that's a big part of going right back in to the only button we have which is our tongue, all that, you know what I mean? We got to take all that and synthesize it, we take all that we hear and understand, all the shit we want to do and say- we gotta move our tongue that fast to do it, once I understand I'm still on that plight of just maintaining now, just maintenance and keeping it going, we don't have nothing else, it's such a huge drop off, guys who understand that and guys who proceed in that fashion and guys who don't understand it take it for granted not concerned with it and they found you know, a lot of mediocre guys on trumpet, they don't mean no harm, they just don't understand the proposition of the language, they mean well, nice guys, you know, and they don't understand the imperative of uh- overcompensating at the articulation level, when you don't overcompensate you sound at least average [laughs], period! And that's fine you know, more power to you, do
your thing, don't expect to be perceived above average, if you're not actually, if that's not what your consciously doing, all the guys I know that understand that are pretty amazing players, you know? Yeah I'm trying to say something when I play the trombone man, I'm not just going to stand up and start babbling you know what I mean? I'm trying to say something, make sure it's heard, you know? So yes, single tonguing rules man, single tonguing, double tonguing, triple, the standard, the triple even comes in there in terms of just being able to turn the language as well. Um- not to mention that pretty much 80% of jazz compositions start with triplet.

[00:49:48]

JN: Did you ever practice or shed with other horn players on other instruments?

RW: Like where me and another guy shed simultaneously? Not really, it's all I can do man to you know, I wouldn't- I don't know, I'm maybe not a quick study, it takes me a long time to learn stuff, I have to do stuff over and over and it's clumsy at first, I had to put this stuff together on my own, I didn't have the pleasure of teaming up with guys, I had to shed on my own to get this stuff together, I've played with guys in a band, but shedding? No, all my shedding has been alone [laughs].

JN: What are some of your favorite instrumentalists on other instruments? Piano, saxophone, trumpet, etc?

RW: John Coltrane is my inspiration and not from the cliché sense that its cool to like Trane. I respect what he accomplished in his instrument in a mechanical sense, what he accomplished spiritually, recycling back into his music and his person, he's like my inspiration, I just like what he accomplished, people act like you can't say the man's name, why can't we celebrate this man because of the accomplishment which is tangible? Why does it have to be a cult issue when I call this man's name? You know? So, that- he's my guy man, he did everything you should do you know? On your instrument, Trane couldn't play, you could hear it, Bird couldn't play, everybody learned how to play, you know? So the fact Trane lived long enough to show us he learned how to play and we can go back and hear when he couldn't, if you can't respect that, you know what I'm saying? So he's my man. Then right off of the bat, I see Monk as the extension of Duke, he's essentially playing Duke Ellington's language if Duke were crazy, basically that's the way I see that, and didn't have a big band, so that- he would sound just like that, Duke, bipolar, without the band.

JN: What are some methods or exercises you personally use to aid and develop your articulation? Do you have any exercises you practice on a daily basis while you were articulating?
RW: Um-man literally I just ran everything I knew from a linear sense through the single tongue aspect, the chromatic scale, I basically, which is the resistance issue for trombone, what do all other instrumentalists do when they take their instruments out the case? What do they do? They play the chromatic. They go [scat singing]. Same as saxophonists when they pull their instruments out the case, trombone players too. So the chromatic scale is the resistance for the trombone, so I would say that the chromatic scale not only in your ability to play it in a high velocity, but the precision of your semitone adds a high velocity, the chromatic scale offers a lot of resistance with the issue of single tonguing, lining up the two with different linear aspects that you already know with the chromatic scale becoming more of your focus. Actually, I like to put exercises that work effectively for me, which is the chromatic scale at five rhythm, from the low E in like 7th and you go up, so E, F, F#, G, G#, F, F#, G, G#, A. Then coming down, like on a roller coaster it's easier to come down. Those type of exercises, chromaticism, okay, that's what I call the chromatic five rhythm, going down, basically you're putting that in a module of fives, increase a major third within that five rhythm, that was one and I had one other one I teach called the locomotion because it sounds like when you see old clips of the industrial age on the factory line, it reminds of that time, the age of the factories, it's like a major scale up to the fifths, so 1 2 3 5, Bb, C, D, F, then I go down a whole step, see what I'm saying? Two modules, one in Bb major, one in Ab major, 1 2 3 5, 1 2 3 5, 1 2 3 5, then it goes down a half step, A major to G major, A flat to G flat, that one was really useful for me, because there's just something simple you can learn to relax on, you don't need something complex when we're dealing with single tonguing issues speeding up the threshold you don't need complex, you need something predictable you can use, something pentatonic sounding, or chromaticism, something you can latch on to so the energy can go to relaxation and letting that happen, so it will be a couple of things, the chromaticism, like I said, the diatonic stuff like the major keys, Ab to Ab, using the horn, first, third, second, fourth, you know what I mean? I like to work the nature of the horn. You know just working the modular, I like to work the modular aspect of the horn like guitar players you know what I mean? It works here so slide your finger there, I like to use those type of building block when I'm working with tonguing issues the way it works from first to seventh, things like that just using the nature of the horn, etc, I just get my tongue moving and start playing parallel type exercises to gaze at relaxation basically.

[00:59:24]

JN: That makes sense, um, almost close to the last question. Here's the second to last: **How can a beginning student find a starting place and develop these techniques?**
RW: You gotta find that threshold, and I would just say Arban is telling you everything you need to do, it's in a context that you may not appreciate, but it essentially brings us all the way up through everything we need to know, so that's the book you need to deal with and the Remington exercises that don't deal with velocity issues, but they deal with slurring issues, that's the most important start, find that threshold, turn that metronome on and see how fast you can tongue first and foremost, see if you can play four notes on every quarter note, hopefully you can and we can say 60 bpm is your threshold and then go up to 65 and then a couple weeks in now we're at 80 bpm learning how to relax, okay cool, so it's just a slow to fast increment, it's not a overnight process man, of course that's where people don't understand the insane amount of repetition, when you think trombone think repetition, everything we do, students don't understand that, ex-wives don't understand that, it's all about repetition, just an insane amount of repetition, to play this instrument well it means you stayed in a corner with your instrument doing the same thing over and over.

JN: That's a good point you know. The last question is just any advice specific or general to jazz trombonists?

RW: Overcompensate with your articulation, it's a trombone. Secondly, it's just a tube, it needs air, and a lot of it, all the time, And three, don't play carefully, and that's it. Don't play the trombone carefully, it doesn't like that you know? So don't be careful, don't play carefully. Overcompensate with articulation and it's a tube, just look at how much tubing it is when you stretch the slide out, will you please blow the freaking horn? You know what I mean? Fill the tube with air and what was the last one? You got it on recording it's there. Well cool man, articulation, air, you know, and don't be careful. That's all I can tell them.

JN: Thanks so much, I'll let you know when I'm done.

[Discussion about school, and plans afterward].
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