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FINDING PEDAGOGICAL STRATEGIES FOR COMBINED CLASSICAL AND JAZZ SAXOPHONE APPLIED STUDIES AT THE COLLEGE LEVEL

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FINDING PEDAGOGICAL STRATEGIES FOR COMBINED CLASSICAL AND JAZZ SAXOPHONE APPLIED STUDIES AT THE COLLEGE LEVEL: BASED ON INTERVIEWS AND A PANEL DISCUSSION WITH BRANFORD MARSALIS, DONALD SINTA, THOMAS WALSH, THOMAS BERGERON, ANDREW BISHOP, ANDREW DAHLKE, GUNNAR MOSSBLAD, JAMES RIGGS, RICK VANMATRE, STEVE DUKE

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has been approved as meeting the requirement for the Degree of Doctor of Arts in College of Performing and Visual Arts in School of Music, Program of Saxophone Performance

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ABSTRACT

Eriksson, Ulf Johan. *Finding pedagogical strategies for combined classical and jazz saxophone applied studies at the college level: Based on interviews and a panel discussion with Branford Marsalis, Donald Sinta, Thomas Walsh, Thomas Bergeron, Andrew Bishop, Andrew Dahlke, Gunnar Mossblad, James Riggs, Rick VanMatre, Steve Duke.* Published Doctor of Arts dissertation, University of Northern Colorado, 2012.

The saxophonist, due to the instrument's strong link to jazz music, has become an integral part of college jazz programs. However, American music schools maintain a strong link to European conservatory traditions, thus the saxophonist is also expected to fit into, and to serve, the prevailing model based on the western European classical tradition. This development has created a demand for saxophonists that are able to perform and teach in both classical and jazz genres. This dissertation aims to find more effective and efficient teaching strategies for the university educator teaching classical and jazz to the college-level saxophonist, as there has been minimal substantive research presented in the field of saxophone pedagogy for the multi-faceted saxophone educator.

This dissertation compares and contrasts expert opinions on a wide array of themes related to multi-faceted saxophone performance and pedagogy. Ten leading saxophone pedagogues and performers are participating in the research and share their ideas and pedagogical strategies. The interviews have been synthesized by themes and subthemes, and the reader is able to see direct comparisons between the experts on each subtheme and will be able to learn from the majority and minority opinions.

Themes covered include differences and overlapping areas in jazz and classical saxophone technique: embouchure, tonguing, tone, oral cavity and throat position. It also covers philosophical themes: conception, managing teaching and practice time, time-saving strategies, improvisation as part of lessons, becoming a multi-faceted saxophonist, and responding to market demands. The participating experts outline clear strategies and solutions to these themes.

DEDICATION

This dissertation is dedicated to my wife Katie Eriksson who, through multiple proof readings, has become a reluctant expert on multi-faceted saxophone pedagogy. She has supported me throughout this entire process. This dissertation belongs to her as much as it does to me.

ACKNOWLEDGEMENTS

I would like to acknowledge all the dissertation participants who generously donated their time and expertise. They represent the best of our profession: Thomas Bergeron, Andrew Bishop, Andrew Dahlke, Steve Duke, Branford Marsalis, Gunnar Mossblad, James Riggs, Donald Sinta, Rick VanMatre, and Thomas Walsh.

I would also like to acknowledge my dissertation committee members who had to spend many hours reading this dissertation: Caleb Harris, Erik Applegate, and Norman Peercy. Thank you also to Dana Landry.

I am especially grateful to Andrew Dahlke, my adviser, teacher, and dissertation committee chair. Thank you for taking your weekends and breaks to improve this dissertation.

As this dissertation is the culmination of my formal education, I would like to thank my past saxophone instructors for helping me reach my goal of being a university saxophone professor and professional saxophonist: Lars-Gunnar Pettersson, Magnus Nilsson, Tommy Wiklund, Craig Whittaker, Steve Stusek, Steve Duke, and Andrew Dahlke.

Finally, I would like to acknowledge and thank Christopher Zumski-Finke for lending his considerable language and editing expertise to this project.

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CHAPTER I

INTRODUCTION

The North Texas Teachers College[1] introduced the first jazz studies program in higher education[2] in 1947. Beginning in the 1970s, universities across the United States have seen a proliferation of jazz studies programs and degrees. The saxophonist, due to the instrument's strong link to jazz music, became an integral part of these new programs. North American music schools maintain a strong link to European conservatory traditions, thus the saxophonist was also expected to fit into, and to serve, the prevailing model based on the western European classical tradition. This development has created a demand for saxophonists that are able to perform and teach in both classical and jazz genres. This research project aims to find more effective and efficient teaching strategies for the university educator teaching classical and jazz styles to the college-level saxophonist.

Although there is a body of saxophone pedagogy resources for the specialized classical or jazz educator, there has been minimal substantive research presented in the field of saxophone pedagogy for the multi-faceted[3] saxophone educator. For various reasons, colleges commonly require that the saxophone instructor's skill-base is broad

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[1] The "North Texas Teachers College" is known today as the University of North Texas.
[2] This jazz studies degree was officially known as the "Dance Band Degree". Though there had been several schools that offered jazz within the curriculum, this was the first time that jazz was considered a major.
[3] The term "multi-faceted" will be used to depict the saxophonist that performs and teaches in both classical and jazz styles.

enough to support the diverse musical needs of students studying both classical and jazz. Most colleges are unable or unwilling to hire two specialists. In order to produce performers and educators that can compete in the modern market it is imperative that saxophone pedagogy is equipped to teach two genres simultaneously at a high degree of competency. The demand for competence in both styles makes it necessary to find overlapping, time-saving strategies between styles and technique.

As stated above, the saxophone professor is frequently expected to teach in both the jazz and classical areas. On the other hand, faculty members in the jazz area at large are typically not expected to teach in the classical area. For other instruments, the expectation is not as strong for classical professors to teach in the jazz area. Woodwind departments rarely consist of anything but classically trained clarinet, oboe, bassoon and flute professors. Since none of these instruments are traditional jazz instruments, these professors may have little understanding of the technical differences of jazz and classical styles. In most universities, jazz saxophone students are held to the same rigorous classical woodwind department jury[4] standards as the other instruments. Universities with strong jazz programs typically require a sophomore level of classical proficiency for their jazz majors. The student is often simultaneously in several classical and jazz ensembles. More often than not, it is in the best interest of the saxophonist to graduate with competent jazz and improvisational skills, even if he or she was primarily classically trained. All of these factors place great time demands on the university saxophone student. The argument can be made that, without strategies for overlapping styles and techniques during practice, the student's practice workload has been doubled. This places

[4] "Jury" refers to the end of the semester required student performance in front of the department faculty.

a great amount of pressure and responsibility on the saxophone instructor to balance the students' needs, the requirements of the school, and the students' preparation for the marketplace.

The stylistic demands of classical and jazz are different, and thus create different demands on saxophone technique. The embouchure[5], throat-position, mouthpiece angle, tonguing, use of air, and tone are all areas which present stylistic differences. There are also philosophical, as well as practical concerns, to consider: Is it wise to divide the time between two musical styles? If so, what is the most effective way to do this? When should a new style be added? Can the average saxophonist become proficient in two equally demanding styles? Can the multi-faceted saxophonist reach his/her greatest potential while focusing on two styles? Could a multi-faceted saxophone educator win a position usually awarded to a specialist? Will the multi-faceted artist/educator have an advantage in the job market? Have there been trends in the past between specialists and multi-faceted saxophonists? Do multi-faceted artists approach their practice differently than specialists? Should an educator push a student to pursue a style where the student's interest is not as high as his primary style?

Due to the lack of existing research, these technical demands and philosophical considerations will be addressed in this dissertation by getting firsthand accounts from experts who specialize in both jazz and classical saxophone pedagogy.

[5]"Embouchure" refers the shape of the mouth around the mouthpiece.

In collaboration with Dr. Andrew Dahlke[6], himself a leading expert in this field, I compiled a list[7] of interview subjects based on the following criterion:

> 1. The participant must have pursued both genres as a performer and should be nationally recognized in at least one of the genres.
>
> 2. The participant must have a proven record in saxophone pedagogy and music education.
>
> 3. The participant must be a leading saxophone pedagogue at the university level or be a world class performer with some university teaching experience.

The following artists and educators met these criteria and agreed to be participants in this dissertation project:

Dr. Andrew Bishop: Professor of Jazz Studies at the University of Michigan. Dr. Bishop is a world-class jazz saxophonist and strong classical saxophonist. He is a multi-instrumentalist and has recorded several albums on clarinet. He is an internationally renowned composer in classical and jazz styles and provides a unique viewpoint as a multi-instrumentalist and composer.

Dr. Andrew Dahlke: Professor of Saxophone at the University of Northern Colorado. Dr. Dahlke specializes in teaching multi-faceted saxophone students at the university level and maintains a performance career in both styles. While it is unconventional to have a dissertation committee chair as a participant in the research, I feel that it is justified based on Dr. Dahlke's credentials as a leading expert in this field.

Professor Steve Duke: Professor of Saxophone at Northern Illinois University (retired 2011). Professor Duke has more than 30 years experience in the field of multi-

[6] Andrew Dahlke is Professor of Saxophone at the University of Northern Colorado.
[7] The interview subjects are presented in alphabetical order based on their last names.

faceted saxophone pedagogy. He presents a unique perspective as a Feldenkrais Method[8] instructor. He has recorded for both jazz and classical labels (including a third-stream[9] recording[10] for Columbia Records). Professor Duke authored some of the earliest research[11] in this field of study (Duke, 1987).

Mr. Branford Marsalis: Mr. Marsalis is a world renowned jazz saxophonist. He is unique among his jazz saxophone peers because he has also pursued a career as a concert saxophonist. Along with numerous jazz and commercial recordings, he has released two classical saxophone recordings[12]. These classical recordings were 15 years apart, and the careful listener can hear both technical and stylistic improvements between the two recordings. Mr. Marsalis' experience and perspective about learning jazz and classical saxophone is highly relevant to this topic of study.

Professor Donald Sinta: Professor of Saxophone at the University of Michigan. Professor Sinta is a world-renowned concert saxophonist. While he is not, by his own admission, a strong jazz saxophonist, he is one of the only world-class concert saxophonists that began studying jazz late in his career. Professor Sinta took a sabbatical in the mid-90s and exclusively studied jazz for one semester. He was then in his late-50s. His perspective on learning jazz saxophone balances Mr. Marsalis' perspective on pursuing the concert saxophone.

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[8] Feldenkrais Method is a movement and body-awareness method developed by Israeli physicist Moshe Feldenkrais (1904-1984).
[9] "Third-stream" refers to a musical genre which is a synthesis between classical and jazz.
[10] Duke, S. (1994). Monk by 2 [CD] New York, N.Y.: Columbia.
[11] Steve Duke's 1987 article "An Integrated Approach to Playing Saxophone" was the first to specifically address multi-faceted pedagogical issues. It can be found on www.steveduke.net.
[12] Marsalis, B. (1986). Romances for Saxophone [CD] New York, N.Y.: Columbia. (1990) Marsalis, B. (2001). Creation [CD] New York, N.Y.: Sony Music.

Professor Rick VanMatre: Professor of Saxophone at the Cincinnati Conservatory and College of Music. Professor VanMatre is perhaps the most prolific lecturer in the multi-faceted saxophone pedagogy field. His lectures include stylistic considerations and technical solutions to multi-style saxophone-related problems.

Dr. Thomas Walsh: Professor of Saxophone at Indiana University. Professor Walsh has doctoral students that specialize in either jazz or classical saxophone, as well as graduate students that are multi-faceted artists. He is one of the most well-known saxophone pedagogues and multi-faceted saxophonists in the country.

In addition to the interviews with these saxophonists, I have included include my transcription of an unpublished North American Saxophone Alliance panel discussion[13] from 2002: "Teaching Crossover Styles in Private Lessons at the College Level". The discussion panel consists of the aforementioned professors Steve Duke, Rick VanMatre, Thomas Walsh[14] and the following saxophone pedagogues:

Dr. Thomas Bergeron: Professor of Saxophone at Western Oregon University. At the time of the panel discussion, Professor Bergeron was teaching all the woodwinds at the University and thus can provide a multi-instrumentalist's perspective on style and technique.

Professor Gunnar Mossblad: Director of Jazz Studies at the University of Toledo[15]. Professor Mossblad is a multi-faceted saxophonist whose primary strength is in the jazz studies area.

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[13] The audio CD was provided by Professor Thomas Walsh with the hope that it could be made public.
[14] Professor Thomas Walsh serves as the panel discussion facilitator.
[15] Professor Mossblad was on faculty at Westchester University in 2002 when the panel discussion took place.

Professor James Riggs: Recently retired[16] Professor of Saxophone at the University of North Texas. Many saxophone educators consider Professor Riggs the most important multi-faceted saxophone pedagogue in the country. His students have gained university saxophone faculty positions across the country. Professors Andrew Dahlke, Steve Duke and Rick VanMatre are all former students of Professor Riggs.

[16] At the time of the panel discussion (2002) James Riggs was professor of saxophone at the University of North Texas (along with Dr. Eric Nestler).

CHAPTER II

LITERATURE REVIEW

Multi-faceted saxophonists have existed throughout the saxophone's history, but only recently has saxophone pedagogy begun to explore the effectiveness of current teaching methods. Only literature that specifically deals with the challenges of multi-faceted and multi-style saxophone performance, methods, or technique has been included in the literature review. There is a fairly large amount of existing research dealing with methods and techniques that are specific to only jazz or classical saxophone specialization. This research will not be included since it does not deal with the combined aspect of multi-faceted saxophone pedagogy. Original research is needed within this field, as minimal substantive research has been done.

Professor Steve Duke's article "An Integrated Approach to Playing Saxophone" (1987) was the first piece of writing that specifically addressed the challenges of the multi-faceted[17] saxophonist. He is highly qualified to discuss the topic as he is a proficient performer in both jazz and classical styles and studied with some of the most well-known saxophone pedagogues[18] in both styles. In this article, Professor Duke dealt with difficulties that are specific to moving from jazz to classical saxophone performance, as well as the difficulties of moving from classical to jazz saxophone

[17] Professor Duke uses the term "crossover" instead of "multi-faceted".
[18] Steve Duke lists James Riggs, Donald Sinta and James Ogilvy as particularly influential on the ideas presented in the article.

performance. Sections of his article were dedicated to embouchure, the jaw in the jazz style, the tongue in the jazz style, and creating a clear concept of improvisation by transcribing jazz solos. There were also suggested solutions for overcoming problems related to classical performance techniques that are incompatible with jazz saxophone techniques. This article is an important introduction to multi-faceted saxophone-related problems. Duke's article is concise and it laid the groundwork for areas within multi-faceted saxophone pedagogy which need further study. I say "introduction" because it is only 7 pages long. As stated by the author, it was his intention to turn this introductory article into a book, but this has not come to pass.

Especially relevant to my proposed study are the lists in Professor Duke's article concerning "Jazz to Classical Difficulties" and "Classical to Jazz Difficulties", as they helped design the interview questions. While some of the difficulties of moving between jazz and classical styles are presented in Professor Duke's article, many of them are not solved. Professor Duke is given an opportunity to solve most of the difficulties that he presented in his article via my interviews[19] with him.

Three articles of note were published in 1996 which provided resources for the multi-faceted saxophone pedagogue and performer. In the *Saxophone Journal* article "Saxophone Performance Techniques--Playing on Both Sides of the Fence: Performing Classical and Jazz", Frank Bongiorno briefly discussed both philosophical and practical issues confronting the multi-faceted artist (1996). The article focused on the equipment needed to play both styles, and Bongiorno included a selection of appropriate

[19] These interviews were conducted on January 18th and February 1st, 2010.

mouthpieces, instruments and reeds. While equipment is not my focus for the dissertation, it undoubtedly plays a part in multi-faceted pedagogy and is discussed when appropriate in the dissertation interviews.

Similar in scope and topic is Richard Kravchak's *"*Masterclass*"* in *Windplayer*, "Classical vs. Jazz Techniques" (1996). Kravchak provided a brief overview of the varying techniques between the genres and focused on embouchure, mouthpieces, vibrato and articulation. Due to its narrow scope and subject matter this article mostly overlapped with Steve Duke's 1987 article[20].

More applicable to this dissertation is Keith Young's woodwind clinic titled: "Saxophone Versatility" (1996) in *The Instrumentalist*. The article included exercises and techniques to help the multi-faceted saxophonist move between genres. There is a brief overview of the history of the saxophone as a versatile instrument that has historically been a multi-stylistic voice - equally suited for classical, jazz and commercial styles. Specific techniques discussed are intonation, vibrato, reeds, scales, and the altissimo[21] register. This was the first reference to the altissimo register in connection with multi-faceted techniques. While nothing new is presented with regards to technique (altissimo register excluded), the overview is important as a historic framework for this topic.

Saxophonist Paul Haar explored the stylistic flexibility of the multi-faceted artist in two different *Saxophone Journal* entries. He answered a reader's question about how to become proficient in both styles in "Switch Hitting on Saxophone: Classical Saxophone – Jazz Saxophone" (2004). The article did not bring up new technical insights, but it placed an emphasis on stylistic flexibility. Haar continued this line of

[20] "An Integrated Approach to Playing Saxophone", Steve Duke (1987). www.steveduke.net.
[21] "Altissimo" refers to the high note register of the saxophone.

thought two years later in his article, “Musical Orientation for the Modern Saxophonist” (2006). He argued that saxophonists are often blinded by their own stylistic prejudice, and he did not exclude himself from this critique. He argued that the classical saxophonists primarily see the saxophone as a classical instrument, and that jazz saxophonists see it as a jazz instrument. He discussed ways of moving between the two genres with equal enjoyment. I believe this philosophical distinction between styles is paramount to the approach a performer has to a genre and the instrument in general.

The challenge of switching between classical and jazz was further discussed in Thomas Erdmann’s *Saxophone Journal* interview with saxophonist Andrew Dahlke[22] (2008) and in his interview with saxophonist Christopher Creviston (2009). These interviews focus on the careers of Professor Creviston and Professor Dahlke. The interviews were not designed to gain insight into specific methodology, but are helpful because both artists are highly proficient in both jazz and classical styles.

In his article ”Jazz Sound for Classical Saxophonists” in *Teaching Music*, author Neil Wetzel discussed the difficulty for middle school and high school saxophone students to internalize the differences between classical and jazz styles (2005). This article focused on the primary differences between the genres such as: timbre, articulation, equipment and sound production. He included musical notation examples to demonstrate the differences in technique and phrasing. Wetzel also included a list of recommended recordings in both genres for the inexperienced listener. While the focus of the article is on middle school and high school multi-style saxophone methods, the fundamental difficulties remain the same at the college level.

[22] Andrew Dahlke is chairman of this dissertation’s committee and a dissertation interview subject.

Saxophonist Gunnar Mossblad[23] explored various sound concepts in his *Saxophone Journal* article, "Your Embouchure: To Roll In, or Not to Roll in… That is the Question" (2006). The title of the article refers to the various preferred lower lip positions in saxophone playing. It is a narrow topic, but one that was frequently discussed in the conducted dissertation interviews. The lower lip position can drastically alter the tone and thus be used to manipulate it. Since tone considerations are a main focus of the multi-faceted saxophonist, this is a pertinent article.

It is clear that, when taken as a whole, the research on this topic is severely lacking in scope. There are no books dedicated to the field of multi-faceted saxophone pedagogy, and current research is presented in short journal and magazine articles. No comparative studies exist, and the current research is based on the individual author's or interviewee's own experiences without a template for comparison. Each of the listed articles brings up important questions and, at times, finds solutions to problems consistently encountered by the multi-faceted saxophonist. However, due to the limited journal space allotted, the articles often bring up more questions than answers. I have the opportunity to give each expert in my interviews substantial time to expand on each subtheme[24]. With this format, I also have the ability to present the findings in agreement or in disagreement with other experts' opinions on the same subtheme. My hope is that this dissertation will stand as authoritative research on the topic of multi-faceted saxophone pedagogical methods and techniques.

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[23] Professor Mossblad is part of the North American Saxophone Alliance panel discussion included in the dissertation (Appendix H).

[24] Some examples of subthemes include: the use of subtone, jazz vs. classical tonguing, embouchure considerations, etc.

CHAPTER III

METHODOLOGY

I have drawn comparisons and conclusions based on interviews that I have completed with recognized leading experts in the multi-faceted saxophone field over the past three years. In addition to the data gained from these interviews, I have also transcribed and included a previously unpublished panel discussion held at the 2002 North American Saxophone Alliance Conference at the University of North Texas, "Teaching Crossover Styles in Private Saxophone Lessons at the College Level". All proposed participants are nationally recognized saxophone pedagogues at leading university schools of music or, in the case of Mr. Branford Marsalis, an internationally recognized multi-faceted saxophonist.

As this research is based on human research subjects, Institutional Review Board (IRB) approval was obtained and each participant signed a letter of consent[25] for participation and publication purposes. All research materials were handled according to IRB rules and regulation.

Each participant was allowed to edit[26] their transcript in order to ensure clarity of thought and intent. The themes[27] of the transcriptions were compiled and synthesized demonstrating a coherent pedagogical approach to each theme and subthemes. A

[25] Appendix I, p.362
[26] The option to further edit the interview could be waived by the participant, and the transcript was then used as edited by the author of the dissertation.
[27] Some examples of themes include: tonguing, subtone, mouthpiece pitch, embouchure, use of air, etc.

conclusion was drawn in each case. This format will ensure optimal visual clarity and coherency. If, for example, eight out of the nine educators agree that anchor tonguing[28] is preferred to tip tonguing[29] when performing in a jazz style, then a convincing case for teaching anchor tonguing in jazz could be made. Though this would not prove that there is only one correct solution, it shows that the majority of multi-faceted experts prefer a specific solution.

The reader will be able to learn from the majority opinion as well as learn from the reasoning of any contradictory opinions. If consistency does not exist on a subtheme, then it suggests that there are several accepted procedures or techniques within an area. While a unified conclusion will not be drawn in such a case, the reader will still be able to learn from the experts' opinions and use the techniques advocated by one or several of the participants. Organizing and synthesizing the experts' comments and opinions based on particular subthemes will provide clarity for the reader. The subthemes will be cross-referenced to the complete transcripts of the interviews and the panel discussion. These transcripts will be added as appendices to the dissertation in order for the reader to verify context.

The interviews were designed to ensure consistency in the questioning and hence allow for a research study where comparisons can be drawn. The interviews have three separate sections: Overview, Philosophical, Tone and Tonguing. The first two sections have broad, open-ended questions. Specific questions on technique will be asked in the third section. The interviewer retained the right to ask pertinent follow-up questions in

[28] "Anchor tonguing" refers to the technique of using the back part of the tongue to rearticulate a note. Some saxophonists like to "anchor" the tongue behind the lower back teeth, hence the name "anchor-tonguing".
[29] "Tip tonguing" refers to the technique of using the front part of the tongue to rearticulate a note.

order to preserve clarity and flow during the interviews. A section of miscellaneous and equipment-based questions was added in order to discuss any related topics brought up by the interviewees.

The interviews were based on a pool of questions approved by the doctoral committee chairman, saxophonist Dr. Andrew Dahlke.

Interview Questions

Section 1: Overview

Q1. When you were in college, was it common for performers to play both jazz and classical? How has it changed?

Q2 What advice do you have for performers trying to become proficient in both styles, or would you perhaps advise against it?

Q3 Has the ability to perform in both styles opened doors for you? If so, how?

Q4 Have there been occasions where it has been a negative?

Q5 How does playing both styles give you a differing viewpoint within the music community? (Both in approaching music and dealing with specialized jazz or classical musicians)

Q6 How do you approach your own practice time? Dividing it up between jazz and classical? Do you try to keep them separate? Has this approach changed much over time?

Q7 At what point in your career, and why, did you choose to pursue both styles?

Q8 What is some of the best advice that you have gotten from your own teachers or fellow musicians when trying to become proficient in both styles?

Q9 Briefly, what are the key components to learning and practicing classical saxophone.

Q10 Briefly, what are the key components to learning and practicing jazz saxophone.

Q11 What time saving strategies have you discovered for learning proficiency in both styles?

Q12 The topic of jazz improvisation is too big to cover in this dissertation. However, regarding jazz and classical saxophone education, is there anything that you want to mention about teaching jazz improvisation?

Q13 Learning a new style is largely about having a clear conception of what the style should sound like. How do you go about giving a student that conception if he/she does not already have it?

Section 2: Philosophical

Q14 Is it a positive or a negative that many college programs require undergraduate jazz studies majors to study classical saxophone for two years? This is typically

not the case for other instruments. No classical instrumentalist is required to take jazz. Thoughts?

Q15 Due to the competitive job market, many saxophonists try to become equally proficient in both jazz and classical styles. Is this good or bad for the saxophone as an instrument? Is it possible to become a world class performer in both styles?

Q16 Classical saxophone has been criticized by some, citing tone, use of vibrato and repertoire as their main concerns. Thoughts?[30]

Q17 Jazz saxophone has been criticized as a teaching tool by some within academia, citing technique and lack of uniformity of tone, embouchure, feel, etc. Thoughts?[31]

Q18 Some educators state that within pedagogy, classical saxophone teaches "proper" technique and thus, should be the prevailing method within academia? Thoughts?

Q19 As a musician that plays both styles, do you often run into these views (questions 14-16) or do you ever feel that you are subject to other types of bias because you play both? For example, search committees made up by classical woodwind musicians or jazz department "jazz purists", etc.

Q20 Are these views changing as more saxophonists study both styles?

Q21 In your view, is the saxophone within academia going to move towards increased specialization or favor players that play both jazz and classical?

Q22 Currently it seems as though smaller schools favor players that can teach both styles while bigger schools tend to favor specialists (you and a few other people participating in this dissertation being exceptions). Is this trend going to continue? Is it a fair statement?

Q23 Are there any questions that relate to philosophy of the instrument that I have not asked that should be asked?

Section 3: Tone and Tonguing

Q24 When a student first starts out learning an unfamiliar style, how do you go about teaching tone concepts to him/her? Do you differentiate in your approach towards a jazz player or classical player? Take me through the steps.

Q25 What about mouthpiece pitches? How do you go about using them (if at all)?

Q26 It can be a challenge to keep two different sound concepts separate. What strategies have worked for you and your students?

Q27 The embouchure for classical is fairly universal, with most teachers advocating pulled down corners and puckered "oooo" sound shape to the lips and oral cavity (if you disagree please stop me), but with jazz you see endless variations. What do you tell your classical students when they begin their jazz studies with regards to embouchure shape?

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[30] An example of this type of discourse within the saxophone community can be read at the mail forum on the topic of classical saxophone repertoire: http://www.mailarchive.com/finale@shsu.edu/msg48633.html

[31] One high profile example of this type of criticism was leveled by Phil Woods at New York University in 2005. The transcript is available at a *saxontheweb* forum: http://forum.saxontheweb.net/showthread.php?129776-Differential-Methods-in-Classical-Saxophone-Pedagogy

Q28 How separate should the initial teaching of these styles be? Do you tell your jazz student not to play any jazz during a period while learning classical and vice versa, or do you try to have the styles co-exist from the beginning? Have you tried both approaches? If so, what did you find?

Q29 Many jazz players use a lot of subtone while a classical player typically does not. How do you teach a student to play soft in the low register without the use of subtone?

Q30 How do you teach subtone to classical players?

Q31 What are the common pitfalls for a jazz player learning a classical tonal approach and how do you solve them?

Q32 What are the common pitfalls for a classical player learning a jazz tonal approach and how do you solve them?

Q33 Do classical and jazz players use their air differently?

Q34 How do you go about teaching classical tonguing to a jazz student? What are the common pitfalls and how do you address these?

Q35 Many jazz students are used to clipping the ending of notes (to get the percussive effect desired in jazz) and have trouble avoiding this while playing classical. How do you help them unlearn this habit?

Q36 Many jazz students naturally move their jaw to place emphasis on certain notes. How do you help them unlearn this habit?

Q37 Jazz players use a lot of "ghost tonguing"[32], how do you teach this to a classical student?

Q38 Many jazz students struggle with sounding "jazzy" as they play classical music. What causes this and how do you help them get a more authentic classical sound? I realize this is a very broad question, feel free to expand on anything and everything.

Q39 How do you go about teaching jazz tonguing to a classical student? What are the common pitfalls and how do you address these?

Q40 Many classical students are not used to moving their jaw while playing. How do you help them get into the habit of using the jaw for tonal inflections?

Q41 Classical players often struggle with sounding "square" while playing jazz. What causes this and how do you help them get a more authentic jazz sound? I realize this is a very broad question, feel free to expand on anything and everything.

Q42 What tonguing issues do you feel have not been addressed (within the confines of the topic)?

Q43 Is there any question that should have been asked in this interview that was not?

Addendum: Miscellaneous and Equipment

Q44 Do you ever have your students transcribe classical pieces? Why or why not?

Q45 Do you discuss equipment needs and requirements with the student (reed strength, etc)? What are your recommendations for the initial studies? Jazz equipment? Classical equipment?

[32] "Ghost tonguing" is also referred to as "dampen tonguing", or "half tonguing".

Q46 Are there any particular mouthpieces that you have had more success using while teaching tone?

Q47 What tone related issues do you feel have not been addressed (within the confines of this topic)

Due to time-constraints, not every question was asked in each interview. The interviews are unique due to the distinctive viewpoint, speech pattern, approach and experiences of the interviewee. Some of the experts answer specific questions with limited, question specific answers, while others elaborate freely and often touch upon several different themes with each additional answer. I encouraged the participants to feel free to elaborate on a theme or move in a different direction if they felt that it was pertinent to the discussion. Each interview begins with the interviewer giving the interviewee the parameters of the interview:

> The interview basically has three separate sections. It will begin with an overview, a philosophical section and then move to tone and tonguing. The first two sections will have more open-ended questions. More specific questions on technique will be asked in the later sections. The goal is finding ways of teaching both jazz and classical in a more efficient manner. The goal is not to get every question answered, but to learn from your experience and viewpoint, so feel free to expand on any answer in any direction that you see fit.[33]

The goal was to get nuanced answers that were not limited to the specific questions given. While this approach makes comparisons more difficult, I believe that the quality of the research was improved due to the flexibility and increased opportunity for more nuanced answers. If one of the dissertation participants is not represented in the synthesis of a given theme or subtheme, it is because he did not touch upon the topic in a substantial way during the interview. Some of the participants are more frequently

[33] Introduction was taken from dissertation interview with Dr. Thomas Walsh, Indiana University. Interview was conducted on January 10th, 2009.

represented than others. It is important to note that this is neither due to author bias nor to the importance of the participant's contribution, but to the length of the transcript available from each participant.

CHAPTER IV

BECOMING A MULTI-FACETED SAXOPHONIST: SPECIALIZING OR MULTI-STYLE?

This dissertation is about exploring the dynamics of learning multi-styles on the saxophone. However, it is important to question why or if saxophonists should pursue multi-styles. It is also important to explore the positives and negatives of that choice.

Most of the participants have dedicated their entire lives to both classical and jazz saxophone, with the exceptions of Donald Sinta and Branford Marsalis, who came to embrace multi-style later in their careers. The participants were chosen because of their expertise as multi-faceted saxophonists, and thus they are perhaps more likely to be biased towards pursuing multi-styles than would a specialist. However, specialists do not have experience with methodically learning multi-styles, and therefore their opinion on the topic would be less insightful.

This chapter will explore the following questions and themes: Why did the participants chose to pursue multi-styles? Should multi-styles be systematically taught at the college level? What are the positives of pursuing both styles? What are the negatives of pursuing both styles? Does the saxophone community risk having students and teachers that do not excel in either style by using a multi-faceted approach? Who does the academic job market favor – specialists or multi-faceted saxophonists?

Why Did the Participants Decide to Pursue Multi-Styles?

The participants all have different reasons for why they made the choice to pursue multi-styles. Andrew Bishop, for example, struggled with the choice between multi-style and specialist as he found it time consuming to pursue multi-styles in addition to pursuing a composition degree. What ultimately informed his decision was the support of his University of Michigan teachers William Albright[34] and Donald Sinta, who encouraged him to pursue all of his musical interests. They felt that it would be limiting for him to narrow his focus.[35] Thomas Walsh focused on jazz in his early years, but later realized he wanted to become a university applied saxophone professor and spent several years focusing mainly on classical in graduate school.[36]

Branford Marsalis felt that being exposed to both styles in elementary school helped him develop as a musician, though he did not seriously pursue classical saxophone until he was already a renowned jazz artist. He says that it was the idea of Sony executive producer Christine Reed to have him record a classical album. Though he was initially apprehensive, he decided to take it on as a challenge. [37] Mr. Marsalis has continued to pursue various classical music projects ever since.

Andrew Dahlke was trained as a classical saxophonist and began learning jazz in high school.[38] He struggled to come to terms with his musical identity, and for a long time he felt that his value as a musician and person were tied to the level of his jazz

[34] William Albright (1944-1998), American composer and educator.
[35] Appendix A, p.140-141
[36] Appendix G, p.308-309
[37] Marsalis, B. (1986). Romances for Saxophone [CD] New York, N.Y.: Columbia. (1990)
[38] Appendix E, p.274

playing.[39] This is a common theme among the participants, as most of them initially forge a stronger musical identity in one of the styles. Donald Sinta is the most radical example, as he did not pursue jazz until he was in his late-fifties.[40] He was by then considered one of the foremost classical saxophone performers and pedagogues in the world. He made the choice to learn jazz because he felt apprehensive about improvisation and playing chord changes.[41] What all the interviewees have in common is that once the decision was made to pursue multi-styles, they did it with discipline and passion.

Should Multi-Styles Be Systematically Taught at the College Level?

The participants disagree on whether multi-styles should be the recommended teaching method in college saxophone studios. Donald Sinta and James Riggs feel that pursuing multi-styles needs to be the choice of the student. Branford Marsalis finds the concept of teaching multi-styles problematic. He says that he has not seen an academic environment where students can flourish in both styles, though he adds "that doesn't mean that it can't work"[42]. It is very difficult, he says, to introduce a student to an unfamiliar style as late as college and expect them to grasp the style in an authentic way. Donald Sinta states:

> How does one find balance? I don't know. I think if we started early, fine. Ultimately, the person that is the most successful is a driven, passionate person. I don't know of a person that's equally driven, skilled, and passionate about both musical idioms.[43]

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[39] Appendix B, p.167
[40] For more information see *BDG-Band Director Guide Nov-Dec/ 1994.*
[41] Appendix E, p.261
[42] Appendix D, p.240
[43] Appendix E, p.272

James Riggs adds that the only reason to learn and play jazz is if the performer loves it.[44]

Rick VanMatre argues that students should be free to specialize but that does not mean that the student should not study other forms of music in order to become a well-rounded musician.[45] Thomas Walsh has a similar perspective and references Eugene Rousseau[46] as an example. He says that players of Rousseau's generation tended to have a broad background that included playing commercial gigs and doubling[47]. Dr. Walsh states that a lot of classical players do not have a sophisticated understanding about harmony and he feels that this is detrimental to musicianship.[48] Andrew Dahlke believes that the choice between multi-styles or specialization depends to some extent on what degree the student is pursuing. He says that most classical saxophone majors are open to exploring jazz. The jazz majors are required to take two years of classical studies at the University of Northern Colorado, and thus the choice between multi-style and specialization is made for them (see Chapter 7). Many of the students will end up teaching and their classical training makes their saxophone pedagogy stronger.[49] While he encourages students to explore both styles, he believes that for some students specialization is the best option.[50]

Steve Duke, Gunnar Mossblad and Tom Bergeron have another perspective. They feel that saxophonists should be required to learn both styles regardless of their focus or interests. Professor Mossblad and Professor Bergeron are both uncomfortable with

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[44] Appendix H, p.348
[45] Appendix F, p.300-301
[46] Eugene Rousseau is *Distinguished Professor Emeritus of Music* at the Indiana University Jacobs School of Music and is professor of saxophone at the University of Minnesota.
[47] "Doubling" refers to the ability of performing on more than one instrument.
[48] Appendix G, p.331
[49] Appendix B, p.161
[50] Appendix B, p.167

graduating saxophonists that cannot play both jazz and classical. Professor Mossblad cites the necessity for music education majors to teach both styles, and for classical performance majors to at least be able to blend and take a basic solo in jazz settings.[51] Professor Bergeron states, "I feel pretty strongly that they should be able to do anything that a saxophonist would be expected to do." He adds that it is challenging enough to be a professional saxophonist without having to turn down opportunities due to lack of stylistic proficiency.[52]

Steve Duke agrees, though he has a different perspective:

> This is what the instrument is. If you play the saxophone, then you need to understand the instrument and you need to understand all the styles of the instrument, as well as the traditions of the instrument. And [you need to understand] the artistic and professional dominant standard, which is jazz.[53]

Professor Duke feels that it is better to be broad as an undergraduate and choose to specialize later, rather than specializing as an undergraduate and trying to learn a new style later in the musical development. He feels that there are a lot of concepts that are neglected by focusing solely on one style, and that this is detrimental to the saxophonist's musicianship, as well as to the professional standards of the instrument.[54]

What are the Positives of Pursuing Both Styles?

Some of the positives have already been addressed in the previous section. By learning multi-styles the saxophonist is exposed to a wider pallet of sounds, techniques, and concepts. Stylistic flexibility increases and may lead to more professional opportunities. Jazz teaches improvisation and harmony, while classical teaches nuance

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[51] Appendix H, p.349
[52] Appendix H, p.350
[53] Appendix C2, p.226
[54] Appendix C, p.181

and precision.[55] Many of the interviewees believe that the broader pursuit of multi-styles improves their overall musicianship regardless of style. Rick VanMatre says that stylistic awareness increases the level of musicianship and improves the performer, even if he/she has a preferred style.[56] Steve Duke agrees:

> How many times have you heard a piece of repertoire that was very clearly more jazz-influenced than classically-influenced and the classical performer goes out and butchers the style? It's, to me, bad playing. Yet, to that person, or to saxophone players that don't do any jazz, it sounds perfectly fine.[57]

Thomas Walsh says that teachers must help students become proficient in blending in any musical situation, regardless of the style. Professor Walsh gives the example of playing a pops concert with an orchestra, a situation where he finds multi-style training to be highly beneficial. The saxophonist has to be able to blend with the orchestra, be able to perform in the various styles (jazz, rock, movie scores, etc), take improvised solos, and be flexible about sound and the equipment required to produce that sound.[58] He states:

> There are certain situations where somebody who only has jazz training is not going to fit in very well. And there are certain situations where somebody who only has classical training is not going to fit in. But is one the greater or lesser of two evils?...Like somebody could hide on second alto [in a big band] as a classical player better than a jazz player could hide on second alto in a concert band.[59]

What are the Negatives of Pursuing Both Styles?

While the participants all seem to agree that they become better all-around musicians by studying multi-styles, most agree that there are negatives involved with a

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[55] Appendix B, p.161
[56] Appendix F, p.301
[57] Appendix C, p.197
[58] Appendix G, p.336-337
[59] Appendix G, p.337

multi-faceted approach. The most cited problem is lack of time.[60] Another negative is being viewed as a "jack-of-all-trades", and the seeming inability to fit into a specific musical community.[61] Some of the participants also feel that they could have been more proficient in one style had they specialized.[62]

Both styles are becoming increasingly difficult to master as the repertoire grows. Donald Sinta and Rick VanMatre point out all the extended techniques that the modern classical saxophonist has to master in order to be competitive in the field, and Thomas Walsh adds that every new generation has more jazz repertoire to learn than the previous one.[63] Dr. Walsh finds it a source of frustration that his students cannot learn as much classical repertoire because of their divided time.[64] Rick VanMatre acknowledges that there are not enough hours in the day to accomplish everything, and as a result he tends to spend more time practicing jazz.[65]

Andrew Dahlke feels that musicians may make assumptions about your ability if they know that you pursue multi-styles. Steve Duke agrees that there is a "tremendous amount of prejudice in music."[66] He feels that he often needs to prove to other musicians that, as a multi-faceted artist, he meets the standards of their particular field. He also finds that musicians make assumptions based on their own expertise. "I find that people, because they don't improvise, they assume you don't improvise; or if they can't play a sonata, that you can't play a sonata."[67]

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[60] Appendix F, p.290
[61] Appendix C, p.186
[62] Appendix A, p.152-153
[63] Appendix E, p.272, Appendix F, p.289, Appendix G, p.333-334
[64] Appendix G, p.330
[65] Appendix F, p.290
[66] Appendix C, p.197
[67] Appendix C, p.197

Do We Risk Having Students and Teachers That Do Not Excel in Either Style Using a Multi-Faceted Approach?

The question arises in this discussion: Is there a reason why multi-faceted artists are less respected in specialized musical communities, or is it just prejudice? The participants have differing views, but most acknowledge that it is difficult to become highly respected in two separate styles. Andrew Dahlke believes that there is some truth to the assumption that if you divide your time between styles you will sacrifice quality to some degree. However, he feels that as the years progress the styles have begun feeding each other – if one improves the other does too.[68] Andrew Bishop has similar sentiments. While he believes that he might have been further along in particulars had he specialized, he also feels that as the years have progressed he sees more similarities than differences between the styles. Ultimately, he says, pursuing several different areas has developed his musical mind.[69] However, both caution that it takes a long time to become comfortable in both styles. Andrew Bishop thinks that as pedagogy improves in both areas, there will be some extraordinary multi-faceted performers over the next 20-50 years.[70]

Steve Duke does not believe that quality is sacrificed by being a multi-faceted saxophonist. He argues that by being more flexible the multi-faceted saxophonist has more choices at his disposal, and therefore may do a better job in any given musical situation. He states:

> To me the professional standards are very inclusive. So, the question is, "Who is meeting the professional standards here?" A person that just plays sonatas? Of course not! Now, you can argue that they have

[68] Appendix B, p.162
[69] Appendix A, p.152
[70] Appendix A, p.153

> finesse and all that. That's true and there are choices in that level too, but not if you become compulsive, not if you have no choice in these very broad ways.[71]

Donald Sinta feels that the professional market and the academic system filter out deficient players. In order to win an academic saxophone position today a performer must be extremely proficient in at least one style, regardless if he/she is a specialist or a multi-faceted saxophonist. The same is true outside of academia. If the saxophonist is deficient, then he/she will not find work. Professor Sinta stresses a high level of proficiency regardless if the student specializes or pursues multi-style. [72]

Branford Marsalis holds a different opinion. While he feels that a good teacher does not necessarily have to be a great player, he also feels that a lot of teachers do not live up to the professional standard of the styles (especially in jazz), regardless of whether they are multi-faceted or specialists. The real issue, according to Mr. Marsalis, is that jazz and classical saxophone often lack authenticity.[73] Classical saxophone often does not sound *classical*, it sounds like *classical saxophone*.[74] Conversely, he feels that many jazz saxophonists today do not understand the cultural underpinnings of the music, and therefore their sound lacks authenticity.[75]

Rick VanMatre cautions that a lot of students try to do too much and do not develop good fundamentals in either area.[76] Thomas Walsh and Steve Duke stress the amount of hours it takes to becoming a proficient musician. Professor Duke estimates sufficient practice time to be at least four to six hours per day, and Dr. Walsh says that if

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[71] Appendix C, p.186
[72] Appendix E, p.272
[73] Appendix D, p.235-236
[74] Appendix D, p.236
[75] Appendix D, p.242
[76] Appendix H, p.253

the student is pursuing both styles simultaneously[77] then the student should spend approximately three hours on each style per day.[78] He says that excelling in multi-styles takes an extremely dedicated individual that has affinity for both classical and jazz.

Who Does the Academic Job Market Favor - Specialists or Multi-Faceted Saxophonists?

There is general agreement that the broader the saxophonist's skill base the more professional opportunities will result.[79] Steve Duke finds that most saxophonists, regardless of field (academia, performance, etc), use multi-style on a daily basis.[80] Donald Sinta stresses proficiency on doubles. He also emphasizes the importance of viewing the profession from a music education standpoint in order to increase job opportunities.[81] Andrew Bishop finds that a poor economy favors multi-faceted saxophonists since schools' budgets rarely allow for two specialist saxophone instructors.[82] Thomas Walsh and Andrew Dahlke argue that bigger universities often hire two specialists, while smaller music schools tend to hire multi-faceted saxophonists.[83] Walsh adds that metropolitan areas often hire adjunct specialists, while rural areas tend to hire multi-faceted saxophonists that can cover more curriculum.[84]

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[77] Dr. Walsh discourages students to pursue both styles simultaneously with equal intensity and focus. He is an advocate of focusing on one style while merely maintaining the other.
[78] Appendix C, p.222, Appendix G, p.309
[79] Examples: Appendix B, p.153, Appendix G, p.306-308
[80] Appendix C, p.185-186
[81] Appendix E, p.274, 283
[82] Appendix A, p.153-154
[83] Appendix B, p.177, Appendix G, p.307-308
[84] Appendix G, p.307-308

CHAPTER V

CHANGES IN EXPECTATIONS OVER TIME: SPECIALIZATION AND MULTI-STYLE AND PERCEPTION OF THE CLASSICAL SAXOPHONE OVER TIME

> It is only in recent years as the gigs have dried up a little bit that we have a lot more specialization happening. It's almost funny that we look at it like, "Oh! This is a new thing, people playing jazz and classical." Maybe it is more of a new thing that we are paying attention more closely to the profound differences that go into becoming a really fine classical player versus becoming a really fine jazz player and acknowledging those things.[85] – Thomas Walsh

This chapter will focus on the changes and the dynamics that the participants have perceived in the last six[86] decades between specialization and multi-style. Is it more common for saxophonists to be multifaceted today than in the interviewees' early careers? Or do the participants perceive specialization to have increased?

Thomas Walsh states that most current college saxophone job descriptions require experience in both classical and jazz. At the same time the participants agree that the level of proficiency and the difficulty of the repertoire are increasing in both styles, making it ever more difficult to perform at a high level in both.

This chapter will also focus on how the perception of the saxophone as a classical instrument has changed. The saxophone has long been perceived as a "jazz instrument", and pioneering classical saxophonists struggled to become accepted as equals among

[85] Appendix G, p.306
[86] Donald Sinta discusses Detroit as far back as the 1950s in Appendix E.

classical musicians.[87] The interviewees address some of the issues that led to an unfavorable perception of the classical saxophone and how these perceptions have changed in their careers.

Specialization and Multi-Style

The participants agree that being a multifaceted saxophonist is not a new phenomenon. Donald Sinta points out that there used to be a lot more opportunities for musicians early in his career, and everyone was playing commercial gigs regardless of whether they were considered jazz or classical players. He points out that both he and Larry Teal[88] would play commercial gigs in Detroit on a weekly basis.[89] Thomas Walsh says that Eugene Rousseau's resume includes a one week stint with the Woody Herman Big Band, one of the most important big bands of its time. He continues:

> I would expect that basically anyone who is older than a certain age, and further research might reveal around what period that cut-off can be found, was involved in playing gigs. They played big band gigs and they might have had to improvise a little bit. Maybe they never felt really comfortable with it, but they have that experience.[90]

Steve Duke agrees, "When I was in college, I made a living playing in big bands and shows. Forget that, you couldn't possibly do that today."[91] Many of the participants have similar experiences to Professor Duke and Professor Sinta, and they stress that the expectations have changed due to the different demands in the job market (fewer gigs mean more competition and often favor specialists). However, due to budget cuts within academia, university level saxophone positions tend to favor multifaceted saxophonists (see Chapter 4). The interviewees agree that this is a fairly new phenomenon within

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[87] Appendix G, p.334
[88] Larry Teal (1905-1984), American saxophonist and pedagogue. Professor Sinta studied with Mr. Teal.
[89] Appendix E, p.261, 274
[90] Appendix G, p.306
[91] Appendix C, p.199

academia as, traditionally, college saxophone positions were classically oriented.[92] Rick VanMatre points out the dichotomy between the increased demand for multifaceted saxophone educators and increasingly specialized techniques:

> Since there are relatively few college teaching jobs, many [saxophonists] expect to do both kinds of teaching. That's another reason why there could be more "switch-hitters", people who are interested in both nowadays. But at the same time, as the bar goes up in terms of what modern and classical saxophonists are being expected to know, in some ways the opposite of what I am saying can also be prevalent. There is much more repertoire than before, including contemporary repertoire with multi-phonics, circular breathing, double-tonguing and all that. If you're really going to be a virtuoso and keeping up with all this repertoire and all these techniques, in some ways it's even harder than it was before to divide yourself between classical and jazz.[93]

Steve Duke points out that due to these changes in job market expectations the students' emphasis has also changed:

> Twenty or thirty years ago it was perfectly reasonable for a student to expect to play musical shows and lots of live gigs or maybe in an act coming to town. When I was in college, I made a living playing in big bands and shows. You couldn't possibly do that today as a college student. So, the techniques and what they'll emphasize will change accordingly.[94]

The interviewees agree that the increased competition has made the students' overall level improve over time. Thomas Walsh confesses that he would not have admitted his younger self to Indiana University's Masters Degree in saxophone today.[95] Andrew Dahlke adds, "What I've seen is that the general level of playing is going up, which is a good thing."[96]

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[92] Appendix F, p.289
[93] Appendix F, p.289
[94] Appendix C, p.199
[95] Appendix G, p.306-307
[96] Appendix B, p.166

Perception of the Classical Saxophone over Time

> The level is coming up, and it has to. I think there's still an issue about us fitting in though. It seems we [classical saxophonists] kind of develop in our own world. We developed in isolation, and so it's cool to play with a ridiculous vibrato...[97] – Andrew Dahlke

Dr. Dahlke addresses issues perceived in classical saxophone and adds, "Sometimes I hear overvoicing. The tone is so manipulated and I don't hear that in other instruments. I don't hear that in an orchestra. I don't hear anybody doing that." Many modern classical saxophonists have addressed these technique issues, but Dr. Dahlke specifically mentions Steve Duke and James Riggs. He points out that saxophonists rarely get to play with orchestras, and as a result saxophonists tend to phrase in a way that does not fit in with orchestras. This contributes to the general lack of acceptance for the saxophone in classical settings.[98] Branford Marsalis agrees and adds that part of the problem with classical saxophone lies with the current level of the top performers:

> The problem with a saxophone player is that you don't get that experience [of hearing a saxophonist at Yo-Yo Ma's level]. That's number one, and we don't get to that level, we don't get it. We are in think-tank mode. We've got to get out of think-tank mode and put it towards music. The saxophone is a beautiful instrument and it can be played beautifully in the classical setting, but it is up to the musicians to prove that. And when you have these hundreds of records that are coming out, they are not doing a good job of proving that.[99]

Steve Duke says that the issue is complicated because of the difficulty of making a living as a classical saxophone soloist.

> The unfortunate thing in classical saxophone is that the models are not particularly mature. If you go and hear Horowitz [100]play or you hear Heifitz[101] play the violin, those are extremely mature models. But

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[97] Appendix B, p.166
[98] Appendix B, p.166
[99] Appendix D, p.253
[100] Vladimir Horowitz (1903-1989), Russian pianist.
[101] Jascha Heifetz (1901-1987), Lithuanian violinist.

> classical saxophone does not have people at that caliber who only play concertos. We have to teach… We don't have that on saxophone; the model is the teacher and the studio. "Do it this way. Let me show you…" There are good recordings, but there has never been a recording that becomes the standard that everyone aspires too. And yet, this exists in jazz. If you want a sound like Coltrane, no one sounds better at doing Coltrane than Coltrane.[102]

Negative perceptions of the classical saxophone are improving as a result of the efforts of the pioneering classical saxophonists, Thomas Walsh says:

> Yes, we have a divide in terms of how different people perceive the saxophone. I have heard the comments many times. One of Eugene Rousseau's missions in life was to have the saxophone accepted as a classical instrument on par with the other orchestral instruments. Nowadays, I do not know that many saxophonists think about that, especially the young classical players who are really enthusiastic… They might not have that sense of history like a few decades ago…[103]

Saxophonists like Fred Hemke and Eugene Rousseau fought prejudices and educated people about the saxophone as "a wonderful vehicle of expression in the classical idiom"[104]. But, Dr. Walsh says, there is still more education that can be done to show people the full scope of the saxophone.

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[102] Appendix C, p.190
[103] Appendix G, p.334
[104] Appendix G, p.335

CHAPTER VI

RESPONDING TO MARKET DEMANDS IN THE SAXOPHONE STUDIO: MULTI-STYLE AND DOUBLES

> When I'm teaching my students, I teach them as though they are all going to be professionals because, even if they aren't, they'll become better people for just having gone through the process.[105] – Branford Marsalis

College level saxophone educators often find themselves in a somewhat unique position. They, and their saxophone students, are frequently part of the jazz studies department and the woodwind department. These two departments have radically different professional standards due to differing market demands. As part of this dichotomy, saxophone educators are often expected to teach classical, jazz and improvisation as part of the limited lesson schedule. In addition, jazz and commercial saxophonists are often expected to be proficient doublers[106]. While the saxophone educator rarely teaches doubles in lessons, doubles put additional restraint on the students' time. This chapter will focus on reconciling teaching and market demands.

> I think classical pedagogy at this point in time really needs to be looked at seriously. Somebody needs to blow it up. From the standpoint of, 'Where is the profession going'? You have so many classical players who just do that, and whether there's a market for that…? And the same thing is also true of jazz… I mean there is no handsome market for jazz playing.[107] – Donald Sinta

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[105] Appendix D, p.238
[106] "Doublers" refers to musicians that are proficient at more than one instrument. Clarinet and flute are traditional doubles for saxophonists.
[107] Appendix E, p.270

Donald Sinta points out the growing competition in already oversaturated markets. While the opportunities for live performance are increasingly limited, the increasing number of graduating saxophonists across the country does not reflect this market trend. Professor Sinta worries that saxophone students' education is based more on tradition than on market demands. He says, "The constant, holy idea of playing symphony band five days a week and not being able to play music that's written in cut-time and swing patterns, I'm really worried about that…"[108]

Professor Sinta points out that he grew up focusing on saxophone, flute and clarinet in order to be versatile enough to make a living. He played commercial gigs on all three instruments. Today, he finds it difficult to motivate his classical students to pursue doubles.[109] Andrew Bishop finds the differences in oral cavity shape between clarinet and jazz saxophone to be somewhat similar to the differences in oral cavity shape between jazz and classical saxophone, and thus doubling may have helped him gain quicker transitions between styles on the saxophone.[110] Professor Sinta finds the clarinet throat and tongue position to be too different from the saxophone, and thus practicing a lot of clarinet hurts his saxophone sound. However, he feels that practicing flute has excellent affect on his saxophone sound due to the instrument's insistence on having a fast air column. Professor Sinta adds that, according to a manager at Selmer[111],

[108] Appendix E, p.274
[109] Appendix E, p.283
[110] Appendix B, 144-145
[111] Henri Selmer Paris Company

the number one double for saxophonists is neither clarinet nor flute, as accorded to tradition, but keyboards.[112] He cites his former student, and Rolling Stones saxophonist, Tim Ries[113] as an example of a saxophonist that doubles on keyboard.

Steve Duke finds that market demands and academia often conflict. He finds it problematic that the saxophone is grouped with the other woodwind instruments (as part of the woodwind department) because the professional standards are very different. Saxophonists may meet the standards of their woodwind department, but they will fall short of meeting the professional standards for the instrument. He states, "When there was only classical music in woodwind studios, the performance standards were based on flute, clarinet, oboe and bassoon, not the saxophone. That idea persists today."[114] Professor Duke finds it imperative that saxophone educators seek professional experience outside of academia in order to stay current with market demands. While tenure allows professors to "create our own world"[115], it is not a bad situation as long as that world reflects the market. Tenure allows the educator to pursue market trends without considering job security.[116] He says it is difficult to reach the point where the educator trusts that making changes to pedagogy and going against tradition can improve the pedagogy. He says that as long as the institutional standards are met, and the ensemble directors are happy with their saxophone sections, the saxophone educator has flexibility.[117] Professor Duke feels that learning both classical and jazz is the best way to help the students explore a wide variety of sounds. It gives them flexibility in sound and

[112] Appendix E, p.284
[113] Tim Ries is professor of saxophone at the University of Toronto and saxophonist with the "Rolling Stones".
[114] Appendix C, p.202
[115] Appendix C, p.200
[116] Appendix C, p.200
[117] Appendix C, p.201

style. He says that as a professional performer, it is important to gain perspective on how to change the sound, or the saxophonist risks becoming irrelevant as the market demands change.[118]

Branford Marsalis finds that, as the market demands have changed, academia actually contributes to lowering the level of jazz performance. He says today's young saxophonists can no longer work in commercial music because keyboards and synthesizers have taken their traditional role, and there is little studio work left.

> [So] they take jazz classes and call themselves jazz players. It's really complicated, problematic, and it's really bad. The character of jazz is really tragic right now. It's top heavy because the musicians don't understand the music.[119]

Mr. Marsalis also criticizes the traditional jury process in music schools for being too slow and focusing on the wrong things. He feels that the main criteria should be the beauty of the music. Instead, he says, teachers look for mistakes.

> All of a sudden you graduate having successfully not made mistakes, and now you have to go and play for people who don't give a shit about mistakes. How do you turn that off once it has been turned on?[120]

Students become obsessed with not making physical mistakes and instead they make musical mistakes that are not addressed.[121] The audience wants to be moved in some way. They do not know what is hard or what is easy, and the focus should be on the musical experience.[122]

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[118] Appendix C, p.182-183
[119] Appendix D, p.257
[120] Appendix D, p.249
[121] Appendix D, p.249
[122] Appendix D, p.249

CHAPTER VII

MANAGING TEACHING TIME AND PRACTICE TIME FOR THE MULTI-FACETED SAXOPHONIST

"Of course there is a huge overlap in terms of basic fundamentals, but once you get beyond that, the application of the fundamentals is very different."[123] Thomas Walsh points out the necessity of learning the stylistic application of fundamentals. In order to address fundamentals from a style-specific standpoint the saxophonist must learn how to divide up his/her practice time. The college-level saxophone educator must also learn how to divide up their limited teaching time between the styles in an efficient manner. This chapter will be divided into two parts: the experts' experience with managing their own practice times and their approach to dividing up the teaching time between styles.

Dividing up the Practice Time

A strong theme emerged among the experience of the participants of focusing on one style for a prolonged period of time while the other style is merely being maintained. Thomas Walsh is perhaps the most extreme case, as he spent years focusing on one style at a time. He states, "There was a period where I was very intensely focused on jazz, and that period was at least five years. Then there was a period where I was very intensely

[123] Appendix G, p.317

focused on classical playing."[124] Dr. Walsh spent his graduate school years intensely focused on classical saxophone. He came to the realization early on that he needed to keep the styles separate as much as possible.

> It gets to this idea of sound concept and stylistic concept. Personally, I realize that I would need to keep these concepts separate in my mind and I literally imagine them being stored in different parts of my brain. I liken it to playing a different instrument. In the beginning, and this goes back to my freshman year of college, I can remember it very clearly. I would practice classical in the morning and I would practice jazz in the afternoon. I tried to separate them physically in my practice and mentally in my brain… I am approaching it as different instruments.[125]

Early in his career Steve Duke used a similar approach to Dr. Walsh. In his collegiate studies and early career he exclusively dedicated six months of the year to classical and six months to jazz. Professor Duke found that this approach gave him a fresh approximation to what he was learning. He found that he became increasingly proficient at regaining a style after exclusively dedicating himself to the other style.[126] As he aged, Professor Duke's approach has changed over time.

> When you're younger, it is just how your brain works, it is a good time to add information. And as you grow older into your 50's and 60's your brain is really good at reorganizing what you've learned. It's a different focus of learning.[127]

His current practice routine is based on his performance schedule and on what his artistic goals are at a particular time.[128]

Andrew Bishop also focuses on one style at a time. He dedicates two-to-four months per style while maintaining the other. Dr. Bishop says, "Giving it that kind of

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[124] Appendix H, p.354
[125] Appendix G, p.317
[126] Appendix C, p.186-187
[127] Appendix C, p.186
[128] Appendix C. p.188

focus, a shorter focus, maybe, then an entire degree program, where I did only one or the other, was very helpful for me."[129]

Andrew Dahlke's approach is less extreme, though he also separates the two styles. He says, "I'm either practicing classical or I'm practicing jazz. I have a hard time doing both in the same day."[130] Tom Bergeron has a similar perspective. "I have always found it, personally, hard to push the envelope in two different directions at once. I focus on repertoire or improvisation, one at a time."[131]

Branford Marsalis practiced several styles simultaneously out of necessity. While preparing to record his first classical album[132], he was also filming a performance documentary[133] with pop artist Sting[134]. Mr. Marsalis says:

> I didn't have a teacher and so I wasn't dealing with tone, I wasn't dealing with sound, I wasn't dealing with the instrument stuff, just the music stuff… So that record really highlighted how many technical deficiencies I had and that I had to fix.[135]

In 2002, after recording his second classical album[136], Mr. Marsalis began to take lessons with Harvey Pittel[137]. He says that this was a starting point for him to begin to improve as a saxophonist. He later brought more dedication and focus to his subsequent classical tours with the Philharmonia Brasileira[138].

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[129] Appendix A, p.143
[130] Appendix B, p.163
[131] Appendix H, p.356
[132] Marsalis, B. (1986). Romances for Saxophone [CD] New York, N.Y.: Columbia. (1990)
[133] Apded, M. (Director). (1985). *Sting: Bring on the Night* [Documentary]. USA: Megahitrecords.
[134] "Sting" (Gordon Sumner), English musician, songwriter and pop star.
[135] Appendix D, p.245
[136] Marsalis, B. (2001). Creation [CD] New York, N.Y.: Sony Music.
[137] Harvey Pittel is professor of saxophone at the University of Texas at Austin.
[138] Mr. Marsalis performed the music of Heitor Villa-Lobos with this Brazilian orchestra.

Dividing up the Teaching Time

While it is a challenge to find a balance between jazz and classical during practice, it is perhaps even more difficult to divide up the teaching time between the styles. Most higher education institutions offer one-hour-per-week lessons to saxophone majors, regardless of whether the student is pursuing multiple styles or specializing. Finding enough time to teach both styles and jazz improvisation in lessons can be challenging. In addition, the saxophone professor must take into account the requirements of the various degree programs at the school. Are there proficiencies/juries/boards conducted in both styles? What is the balance of styles in their ensemble load? Is the student's ensemble load too large (wind ensemble, jazz ensemble, saxophone quartet, jazz combo, etc)? Students varying professional goals and aspirations must also be accounted for. How much should the saxophone professor tailor each student's education? These are all questions that most saxophone professors face at some point. In many cases the decision to pursue both styles is imposed by music school regulations stating that a student must pursue two years of classical study regardless of their degree focus, effectively forcing the professor to teach multiple styles to students.

The participants agree that finding the time to teach both styles and dividing up the lessons is difficult. However, they do not all believe that teaching both styles in lessons is necessarily a good idea (See Chapter 4). This chapter is dedicated to dividing up teaching time once the decision to pursue both styles has been made; it does not deal with the initial decision.

The factor that puts the most stress on the multi-faceted saxophone educators' teaching time is teaching improvisation in lessons. However, the NASA[139] panel discussion participants (Appendix H) agree that jazz improvisation should be part of the lesson curriculum for any student that pursues both styles, and for any student that focuses solely on jazz. While the panel members acknowledge that students may learn improvisation in classes outside of lessons (jazz improvisation, jazz theory, jazz styles, jazz analysis, jazz combo, jazz ensemble, etc), they agree that there are saxophone specifics that can only be addressed in lessons (see Chapter 9).[140]

In addition to dividing up the teaching time in lessons, the added issue of balancing styles outside of lessons must be addressed. This problem seems to correlate to the size of the school. Large music schools such as Indiana University and North Texas University have enough saxophonists to fill the top ensembles with different students and this gives the top players a break. It is more difficult for medium size or smaller music schools, such as Northern Illinois University, to balance the ensembles without overextending the top students. Steve Duke addresses this problem:

> I have a set class of 15-16 students … I am very careful in coordinating what ensembles they are playing in… Are they in a normal theory class or in a jazz theory class? There is a lot of coordinating with curriculum and ensembles with the lessons… [If] they are getting it over there and it is being reinforced in that area, [then] you can go on and move on to something else.[141]

Professor Duke says that balancing the needs of the students and the ensemble directors can be a challenge.[142] He stresses the importance of keeping a good relationship with the ensemble directors while educating them about the students' emphasis and

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[139] North American Saxophone Alliance
[140] Appendix H, p.346
[141] Appendix H, p.355
[142] Appendix C, p.202

focus. It is not in the students' best interest to be in every ensemble each semester if they pursue multiple styles. He says, "We've got ensembles that routinely rehearse 5-6 hours a week with sectionals and it's a killer. They don't realize when you have three ensembles like that it is really eating up the time."[143]

Thomas Walsh addresses the requirement of many schools to have two years of classical study regardless of the student's degree focus:

> If a school is taking a jazz major and forcing them to only play classical for two years and not allowing them to do any jazz study, that is a mistake because that person in their junior year is going to be a lot farther behind in their jazz playing. On the other hand, if you take someone who is only interested in jazz and you say, "We are just going to work on your jazz playing and we are not going to deal with any classical…" and this happens in some schools. Some programs have become very specialized. I think that player is going to be missing some things too.[144]

Dr. Walsh believes the answer is to have the student work on both styles simultaneously while at times emphasizing one style more than the other. The vast majority of his lessons are divided between classical and jazz, with careful consideration to what degree the student is pursuing. "As far as classical playing goes: there are classical [performance] majors, music education majors, and then the jazz majors. Those are three different levels of ability."[145] He stresses that standards and emphasis are going to be different depending on the degree. He acknowledges that this can be a source of frustration for the educator, as the student might not get the desired depth of study within a particular style. James Riggs also believes that if the student wishes to pursue both styles, then both styles should be taught from the beginning. However, he stresses that this decision must not be forced on the student. The course of study must correspond with

[143] Appendix C. p.215
[144] Appendix G, p.329
[145] Appendix G, p.330

the student's aspirations.[146] Steve Duke and Gunnar Mossblad disagree with Professor Riggs in the panel[147] discussion. They both require their music education majors to study both styles, as they feel that the students will be teaching both styles in the classroom. Professor Mossblad states:

> I think that music education majors should be required to study jazz in applied lessons. I can't tell you the number of students that have called me up, [students] that didn't want to do jazz, and they go out and get a music education job. They are on the phone with me the next week saying, "You've got help me. I didn't study enough jazz with you, and now I have got to do this jazz band".[148]

Steve Duke takes it further stating that he does not feel that a baccalaureate experience should be specialized. He explains:

> This is what the instrument is. If you play the saxophone, then you need to understand the instrument and you need to understand all the styles of the instrument, as well as the traditions of the instrument. And [you need to understand] the dominant artistic and professional standard which is jazz.[149]

Professor Duke advocates having the students learn both styles from the beginning, but with special emphasis on improvisation and harmony. He states, "I used to start with just technique, but I switched it to jazz… because I think it takes longer to develop thinking skills in jazz than interpreting skills."[150] Professor Duke splits the lessons between styles, but he finds it helpful to begin the lesson with a particular style on alternate weeks. This way, he says, he does not "rob" one style of time. It is too difficult to keep the division at exactly 30 minutes each, and thus he solves the problem by beginning one week with classical and the following week with jazz.[151]

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[146] Appendix H, p.347-348
[147] NASA panel discussion, Appendix H
[148] Appendix H, p.348
[149] Appendix C2, p.226
[150] Appendix C2, p.225
[151] Appendix C2, p.225

Rick VanMatre emphasizes the importance of teaching sound and style on a continuum rather than separating the concepts completely:

> If people see things on a continuum, on this hand there is a subtone low note on jazz tenor, and on this hand we have high, loud, classical notes on Eb clarinet; then the lead alto is here, and Paul Desmond[152] is here, but Hank Crawford[153] is here, and pit orchestra alto is here, and classical playing in an orchestra is here, and Dixieland[154] clarinet is here. This does seem to help somewhat in getting people's heads together.[155]

Andrew Dahlke supports the requirement of having jazz majors study classical for two years, and he encourages his classical students to explore jazz. He feels that both styles teach concepts that might be overlooked by specializing. [156]

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[152] Paul Desmond (1924-1977), American jazz saxophonist.
[153] Hank Crawford (1934-2009), American R&B and soul saxophonist.
[154] Dixieland is an early style of jazz.
[155] Appendix H, p.356
[156] Appendix B, p.160-161

CHAPTER VIII

TIME-SAVING STRATEGIES: TIME MANEGEMENT AND OVERLAPPING AREAS

> In teaching classical and jazz, one of the things I learned as a teacher is that it forces me to think and rethink about how I am doing this, and how can we do this more efficiently so that we can do it faster. We do have to cover all this stuff… killing two birds with one stone is really important.[157] – Steve Duke

Becoming proficient in jazz or classical saxophone is a lifetime commitment. Each style is so demanding that it becomes of paramount importance when learning both styles to find time-saving strategies during practice.

The interviewees agree that there are no shortcuts to becoming proficient in musical styles. However, there are overlapping areas and time management strategies that may increase a saxophonist's practice efficiency.

Time Management

According to Steve Duke, most incoming freshmen are not accustomed to managing their own time and they are often unaware of how they spend much of their time. In order to raise awareness of time management, Professor Duke assigns students to keep track of every 15 minutes of every day for one full week. In addition, they are assigned to keep a folder with their long term priorities and goals. At the end of the week Professor Duke and the student will go over that week's detailed time schedule and the goals together. The purpose is to see if the student's habits are conducive to reaching the

[157] Appendix H, p.358

stated goals and, if not, identify the habits that take time away from meeting these goals.[158] Professor Duke finds it important to impress upon the student that they are in charge of their own time in college. He says, "It is difficult for young students to say 'No, I can't do that. I must focus on this. This is more important,'"[159] and it is difficult for the young students to prioritize when there are so many distractions.[160]

Andrew Bishop finds that it helps him and his students to focus on "projects".[161] He got the idea from Dave Douglas[162] (prolific jazz performer, recording artist, and composer) who learned this strategy from saxophonist, bandleader, and composer John Zorn[163]. These projects will range from one month, to four months, to a year, and are designed to help focus the student's time on what is deemed the most important. It could be an important upcoming performance, or a recording date, or a specific instrumental technique that should be mastered. The focus will be on that particular project while everything else is merely being maintained. Dr. Bishop illustrates his point, "Ten percent of your time is going to be spent on this, 30 percent of your time on this, 50 percent of your time is on this because it's more pressing at the moment."[164] This method of focusing on one specific project while maintaining other obligations is a common theme among the interviewees (see Chapter 7).

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[158] Appendix C2, p.223
[159] Appendix C2, p.223
[160] Appendix C2, p.223
[161] Appendix A, p.143
[162] Dave Douglas, American jazz trumpeter and composer.
[163] John Zorn, American saxophonist and composer.
[164] Appendix A, p.156

Overlapping Areas

Rick VanMatre finds overlap between the jazz and classical styles:

> That is a pet peeve of mine, when people talk about: "Get your fundamentals in classical." There are all different kinds of fundamentals. If we are talking about finger technique, you can work on finger technique playing scales and you can do that with jazz articulation, or you can do it classically, or all slurred. You can swing or not, but clean finger technique is clean finger technique.[165]

Steve Duke has a similar perspective and adds that when pursuing multiple styles, one should always try to "kill two birds with one stone"[166]. He recommends adapting technique exercises to not only improve instrumental technique, but also improvisation.[167] As most technique exercises and etudes are based on harmonic patterns or scales, it is easy to adopt them into a jazz improvisation context.

Andrew Dahlke continues this line of thinking and adds more specifics:

> As far as combining them, why not practice jazz patterns, melodies or ii-V-I's, but practice them in a classical style? So you're killing two birds with one stone. You're doing this with classical sound and classical articulation techniques, but you're learning it melodically as something that you could use in a jazz improvisation context.[168]

Dr. Dahlke acknowledges the dangers involved in this approach, as it becomes more difficult to avoid "stylistic bleeding"[169]. He says that as stylistic conception becomes clearer, it becomes easier to practice with stylistic overlap.

Steve Duke feels there is no faster way to learn a passage than to turn it into an improvisational exercise. "They [jazz and classical] don't have to be opposites, they can

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[165] Appendix H, p.351
[166] Appendix H, p.358
[167] Appendix C, p.215
[168] Appendix B, p.164
[169] "Stylistic bleeding" refers to the phenomenon of one style unintentionally showing up in the sound of the other style.

reinforce each other, and the student can learn to improvise at the same time".[170] Professor Duke seems to agree with Dr. Dahlke that having clarity of intention is the key to playing in a multi-style format. "The issue is not perfection. The issue is, 'Are you doing what you intend to do, and how clear are you?'"[171] . He stresses the importance of giving the student warm-up exercises that emphasize flexibility and thereby enable the student to more easily switch between styles.[172]

While the interviewees acknowledge that there are overlapping areas that can be practiced in either style, there are also significant differences. Rick VanMatre cautions:

> Being aware of the difference in how you are tonguing, or how you are forming your embouchure or your oral cavity… being aware of those things can sometimes help and eliminate some confusion and frustration. Although, no matter what you do, if you really want to achieve a higher artistic level at jazz or classical, you have to immerse yourself in that kind of playing for a long time… To a certain extent, there are no shortcuts, and you can't really do anything that is significantly time-saving, but you can be efficient with your practice and be aware of the differences in the technique.[173]

[170] Appendix C, p.215
[171] Appendix C, p.193
[172] Appendix C2, p.224
[173] Appendix F, p.300

CHAPTER IX

SHOULD IMPROVISATION BE TAUGHT IN LESSONS?

This section is dedicated to the *philosophy* of teaching improvisation in lessons, not the *technique* of improvisation.[174] I highly recommend reading the transcript of the NASA panel discussion dedicated to this topic in Appendix H.[175]

Many of the participants expressed discomfort graduating saxophonists that cannot improvise due to the instrument's closely linked identity to jazz. World class concert saxophonist Donald Sinta decided to confront his own inability to improvise late in his career because he felt apprehensive about playing chord changes.[176] However, in the NASA discussion (Appendix H) the panel members disagree on whether jazz and improvisation should be mandatory. Some of the interviewees seem to differ on the topic as well. While some[177] of the participants feel that all saxophone students should learn, at least, a basic level of improvisation and jazz, others[178] state that the student must be passionate about pursuing multi-styles in order to excel. Many of the participants encourage pursuing multi-styles but do not require it (see Chapter 4).[179]

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[174] While the technique of improvisation is an important topic, it is much too broad for the intended scope of this dissertation.
[175] Appendix H includes James Riggs, Thomas Walsh, Steve Duke, Tom Bergeron, Gunnar Mossblad and Rick VanMatre.
[176] Appendix E, p.261
[177] Steve Duke, Tom Bergeron, Gunnar Mossblad.
[178] James Riggs, Donald Sinta, Branford Marsalis.
[179] Andrew Dahlke, Andrew Bishop, Thomas Walsh, Rick VanMatre.

The National Association of Music Schools[180] requires all music majors to study improvisation (musical improvisation in any style) (National Association of Music Schools [NASM], 2011, Section VIII.B.3). According to Thomas Walsh, this is not happening. Improvisation is perhaps the biggest obstacle for pursuing multi-styles in lessons as it is such a broad and time-consuming topic. Many music schools have separate courses teaching improvisation, jazz theory, jazz piano, etc. If the saxophone educator could rely on these courses to teach improvisation in-depth enough to make the saxophone student a proficient improviser, then the educator could save a lot of lesson time. However, the participants agree that if jazz style is part of the lesson, then improvisation must be taught at the lesson level as well. There are too many saxophone specifics that can only be addressed by saxophonists.[181] Dr. Walsh feels that the goal in lessons is to learn the repertoire required for the instrument, and improvisation is an integral part of the repertoire in jazz. He also feels that improvisation should be studied by all musicians (though not necessarily jazz improvisation) because, "It helps people understand the creative process, and it helps people to transcend ways of thinking that are limiting and pigeonholing ideas."[182] Donald Sinta states that if he was a public school band director he would have the students learn music aurally and by improvising at least every other day. He points out that there is a disconnect between what the students can do with their voices and what they can do with their instruments. He feels that this can best be addressed by learning music aurally. [183] Dr. Walsh points out that there are many skills that go into jazz improvisation that may not be part of classical saxophone lessons, or

[180] NASM is a certifying agency of music schools in North America.
[181] Appendix H, p.346
[182] Appendix G, p.339
[183] Appendix E, p.285

even part of lessons focusing on jazz style. The focus on improvisation tends to lean towards different approaches to harmony, rather than on interpreting melody, or various aspects of saxophone sound and technique. Steve Duke points out that the fastest way to learn any musical passage is to turn it into an improvisational exercise, and thus improvisation can be used to reinforce both styles (see Chapter 8).[184]

Donald Sinta says the aural approach of jazz needs to coalesce into classical pedagogy.[185] Steve Duke seems to agree and adds that schools of music must confront the separation between classical and jazz within academia if they wish to teach multi-style more effectively. He says the schools' answer so far has been to add more courses, but the situation becomes untenable for the students, as their schedules become more difficult to balance.[186]

[184] Appendix C, p.215
[185] Appendix E, p.285
[186] Appendix C, p.215

CHAPTER X

EQUIPMENT

> You can give a jazz mouthpiece to a classical player and they still sound classical with it, and vice versa.[187] – Rick VanMatre

Equipment was not a focus of this dissertation, but the topic did come up in the Rick VanMatre and Steve Duke interviews. Neither expert is dogmatic about using certain equipment, but both caution against substandard equipment. Rick VanMatre says that equipment is not the major factor, but if the student has a bad mouthpiece or reed it is hard to achieve the desired results.[188] Steve Duke adds that it can be difficult to make students switch from substandard equipment once they are used to and comfortable on that equipment. But it is important for the educator to be persistent until the student plays on quality equipment. [189]

Professor VanMatre cites aural perception and transcribing as more important factors to sound production than equipment. He states:

> Equipment is certainly not everything and you can always be fooled. Just when you think you've figured something out about equipment you find some mouthpiece or reed that breaks the rules, or you'll come across a wonderful virtuoso player in classical or jazz that has an unconventional mouthpiece, unconventional reed and unconventional embouchure.[190]

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[187] Appendix F, p.299
[188] Appendix F, p.299
[189] Appendix C, p.219-220
[190] Appendix F, p.299

He eloquently adds, “It is a matter of balance – don’t get crazy about equipment, but do consider it. Everything in art and life is a matter of balance.”[191]

[191] Appendix F, p.299

CHAPTER XI

CONCEPTION

> There are so many prejudices about what is *classical* technique and what is *jazz* technique… Forget what you think these styles are, in terms of techniques. This is about the spectrum, the pallet of what the instrument does.[192] – Steve Duke

There seems to be general agreement among the interviewees that gaining conception[193] of what a style sounds like is the most important factor when learning a new style. Without having a clear conception of the style, the performer is destined to fail in reproducing the required overall sound. Due to its importance, conception is the subject that the interviewees spent the most time discussing.

In order to gain conception of a style, the interviewees identified several themes: in depth listening over time, transcribing[194] (in jazz and classical styles), imitation, body awareness and psychomotor[195] skills, cultural/historic awareness of the style, and recording/listening back. If any of these pieces are missing, then producing an authentic and stylistically accurate sound will be challenging.

In addition, this chapter contains a section on perception of styles and a section contrasting and comparing the experiences of Branford Marsalis and Donald Sinta in learning a new style late in their careers.

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[192] Appendix C, p.182
[193] "Conception" refers to having a broad understanding
[194] "Transcribing" refers to the method of learning recorded music note-by-note by aural means only.
[195] "Psychomotor" relates to bodily movement triggered by mental activity, especially voluntary muscle action.

In Depth Listening over Time

> When I get a kid who plays badly, I always ask … "Do you have any Arno Bornkamp[196] CDs? Any Delangle[197] CDs? Any Londeix[198] CDs? Any McAllister[199] CDs?" The answer is "No". So when they get the letter of rejection, they might put two and two together that says, "Hmm, maybe I ought to listen more…"[200] – Donald Sinta

Donald Sinta says that he knows when a student has not done enough listening because their playing will inevitably sound bad. Thomas Walsh agrees, and adds that if a student does not have the repository knowledge from years of listening to a style, then the student will sound superficial. He likens it to a math student with knowledge of algebra trying to do calculus.[201] James Riggs states unequivocally that in order to be a good jazz player the student needs to have years of listening as a foundation.[202] Donald Sinta adds that without this repository knowledge, musicians will listen with stylistic bias. They will listen to a new style from a perspective they are familiar with, and therefore filter out the subtleties of the new style. He likens it to not being able to hear a person's accent. [203] Professor Sinta points out that many students cannot hear the difference between themselves and great saxophonists because they listen in a simplified and superficial manner. In order to truly listen, you need to be involved in "the attack, the duration, the vibrato, the color", etc. [204] Steve Duke adds that most students today listen to music frequently (on iPods, MP3 players, phones, computers, etc) but not necessarily in a deep and beneficial way, nor are they necessarily listening to quality artists. The listening is

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[196] Arno Bornkamp, Dutch concert saxophonist.
[197] Claude Delangle, French concert saxophonist.
[198] Jean-Marie Londeix, French concert saxophonist.
[199] Timothy McAllister, American concert saxophonist.
[200] Appendix E, 282
[201] Appendix H, p.354
[202] Appendix H, p.348
[203] Appendix E, p.267
[204] Appendix E, p.281

different today because students are not listening in a stationary space, focusing solely on the music. Therefore, they are distracted. It is also important to guide their listening in order to expose them to models of quality.[205] He says, "I think the listening part is very important. If you don't listen to music, you can't learn how to play it".[206]

Branford Marsalis feels that most students seek *affirmation* rather than *information*. Therefore they tend to listen to artists that play in a similar manner to themselves, rather than listening to artists that challenge their assumptions.[207]

Steve Duke emphasizes that listening skills are an example of cybernetics[208], an ever evolving loop of "action, perception, and image". Once students have learned a specific technique, they will be able to instantly hear it, reinforcing listening skills and counteracting their listening bias. Thus, the *action* of learning a new technique changes what they *perceive*, and it gives them a clearer *image* of what they are hearing. Professor Duke says that it is less about the style and more about "how we learn". It is about being able to organize the sounds into something that is familiar and that makes sense.[209]

Branford Marsalis credits his brother Wynton[210] with teaching him about how to approach recording-based learning:

> There are three things you can learn from every record you listen to: stuff that you can do - kind of like affirmation - stuff that you want to learn how to do, and stuff that you don't want to learn how to do. So I'll listen to everything even if the end result is, "I don't want to learn that."[211]

Branford Marsalis feels that what separates him from many students and teachers is that he has built up a library of thousands of recordings and therefore has an "intimate

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[205] Appendix C, p.191
[206] Appendix C, p.191
[207] Appendix D, p.254
[208] "Cybernetics" is the interdisciplinary study of the structure of regulatory systems.
[209] Appendix C, p.192
[210] Wynton Marsalis, American jazz trumpeter and composer.
[211] Appendix D, p. 248

idea of what I want the instrument to sound like [in any given situation]". Once a musician knows what he/she wants to sound like, then it is a matter of mastering the techniques that will help achieve that goal.[212]

Transcribing

> Transcription is 90 percent of it [gaining conception]. The word 'transcription' can be misunderstood… [It] does not necessarily mean writing it [the music] down. In fact, writing it down can sometimes act as a detriment.[213] – Rick VanMatre

The act of aurally transcribing solos note-for-note has long been an established part of jazz pedagogy. Andrew Dahlke calls it "the common practice" for jazz musicians.[214] There are endless anecdotes in jazz history about great jazz players being able to play "every note that so-and-so ever played". Transcribing is rightfully considered the best way for learning jazz by most jazz musicians and educators. It involves in-depth listening, imitation/physically reproducing sounds, ear-training, ear-finger connections, and stylistic authenticity.[215]

The participants are all in agreement that in order to learn jazz at a high level, a musician must aurally transcribe. The interviewees recommend transcribing jazz by memorizing the music first, and only writing the music down once the material has been thoroughly mastered.[216] Steve Duke recommends using software programs such as *Transcribe!* because the student can see a visual graph of the performer's sound. He says

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[212] Appendix D, p.238
[213] Appendix F, p.290
[214] Appendix B, p.165
[215] Transcribing also develops jazz vocabulary, rhythmic integrity and harmonic awareness, though these benefits were not broached in the interviews.
[216] Appendix C, p.191, Appendix F, p.290-291

this helps in order to get a detailed understanding of how the artist uses different attacks, releases and air. It also allows the student to listen to a specific sound or technique at any speed. [217]

Many of the participants use transcribing to help their students gain authenticity in classical styles, but they seem to use transcribing differently from the note-by-note transcriptions of jazz. The interviewees use the recording as a model from which students transcribe musical nuances onto their already notated music, such as: dynamics, phrasing, vibrato, tapers, breath marks, rhythmic emphasis, etc. Andrew Dahlke feels that transcribing should be a large part of classical pedagogy and he cites his own experiences transcribing Rostropovich's[218] interpretation of the Bach cello suites.[219] Rick VanMatre will sometimes have students transcribe entire classical pieces. The problem with transcribing note-by-note, he says, is that it is time consuming. While it is better for internalization, it is not always possible from a time standpoint to aurally transcribe longer classical pieces. He says that all great classical artists transcribe, though the process is not as obvious as the note-by-note transcribing of jazz artists. He says that in order to internalize classical styles the student must transcribe rather than solely relying on the teacher's comments about authentic phrasing. Professor VanMatre recommends having the student transcribe several different quality recordings of a piece in order to gain a broader perspective on classical style.[220] Steve Duke gives the same

[217] Appendix C, p.191-192
[218] Mstislav Rostropovich (1927-2007), Russian cellist.
[219] Appendix B, p.164
[220] Appendix F, p.291

recommendation and adds that it is important to have students listen to, and transcribe, great classical artists outside the saxophone realm, such as Elisabeth Schwarzkopf[221] or Mstislav Rostropovich[222].[223]

Imitation

Imitation is closely related to transcribing, but it can more easily be adapted within the lesson context. Rather than transcribing longer sections of music, imitation might involve attacking a single note or learning how to get a smooth taper. It can also be used for improving phrasing, dynamics, etc, over longer sections of music. Donald Sinta finds imitation a powerful tool for breaking down stylistic listening bias and for teaching style-specific techniques. He says:

> [I'll have the student] imitate my first attack, imitate my vibrato, imitate my dynamics, copy everything I do on that first note. Then we're going to worry about getting the second note. If we can get you to begin to copy note-one to note-two, that's a big step, as opposed to giving the kid the whole piece.[224]

Thomas Walsh says that sometimes "analysis leads to paralysis".[225] If the student is over-thinking a technique then he/she may be less likely to succeed. He finds the "I play, you imitate" approach useful to avoid over-analyzing. However, this approach should go hand in hand with the teacher analyzing what the student is physically doing, as sometimes problems are not caused by a conceptual deficiency, but a physical inability or misconception that needs to be addressed.[226] Steve Duke offers a different perspective:

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[221] Elisabeth Schwarzkopf (1915-2006), German born Austrian/British opera singer.
[222] Mstislav Rostropovich (1927-2007), Russian cellist.
[223] Appendix C, p.191
[224] Appendix E, p.280
[225] Appendix G, p.310
[226] Appendix G, p.310

"I feel that technique and style are really the same thing. It is essentially the same. You cannot physically do something if you do not have the style."[227] Therefore, the way students imitate a technique reveals how they perceive the style.

Body Awareness and Psychomotor Skills

> One of our own assumptions about this issue is that, if you have a classically oriented saxophonist that plays jazz unconvincingly, he is considered to have a conceptual deficiency. But if you are jazz oriented and you play classical music unconvincingly, then you are considered to have a technical deficiency. They are both technical and conceptual… It is a shift from, "What is *technique,* and what is *style*?"[228] – Steve Duke

Professor Duke says that learning music is not about differentiating between styles; it is about "perception and how the whole body is integrated into what you do, and how quickly you can learn something, and how a person becomes compulsive, and perfection versus clarity."[229] The language of pedagogy shifts towards separation by focusing on stylistic idiosyncrasies, rather than finding common denominators. Steve Duke and Rick VanMatre recommend teaching style by focusing on the full spectrum of sound rather than isolating each style. Professor Duke is a certified Feldenkrais Method[230] instructor and will use body movement to teach music, literally having the musicians act out their parts.[231] He says that much of our established pedagogy is based on tradition rather than on how people actually learn.[232]

Thomas Walsh says that there are a lot of psychological and psychomotor skills (tonguing, jaw movement, finger technique, etc) that go into learning. He states that even

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[227] Appendix H, p.351
[228] Appendix H, p.351
[229] Appendix C2, p.231
[230] Moshe Feldenkrais (1904-1984), Israeli physicist that developed a method for "Self-awareness through movement".
[231] Appendix C2, p.231-232
[232] Appendix C, p.232

though a student may have built up repository knowledge through years of listening to a particular style, it does not guarantee that the student can reproduce the sound. He says, "While somebody may have listened a lot, they may not be able to develop the psychomotor skills to produce something that sounds authentic, and this is a huge challenge."[233] Dr. Walsh recommends a combination of "I play, you imitate", as well as analysis of what the student is physically doing, to help resolve issues.[234] While listening is a key factor for learning a style, he says that for many students it is not enough and it comes down to a "long list of psychomotor skills".[235]

Cultural and Historic Awareness of the Style

> It is weird that we can put Stravinsky[236] and Bach[237] on the same concert and no one is really that freaked out about it. But if you put Ellington[238] and Stravinsky on the same concert, that is a big deal. These people were contemporaries, they breathed the same air. The idea that someone from an era before electricity, combustible engines, and where the fastest traveling speed was walking, would have more in common with a 20th century composer than a jazz composer is ridiculous.[239] – Steve Duke

Professor Duke finds absurdity in how styles are separated. He points out that contemporary classical music has more in common with jazz than early classical predecessors. He feels that the separation has to do with not only traditions and separation within pedagogy, but also with racial dynamics and prejudice within our society.[240]

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[233] Appendix G, p.310
[234] Appendix G, p.311
[235] Appendix G, p.311
[236] Igor Stravinsky (1882-1971), Russian composer.
[237] Johann Sebastian Bach (1685-1750), German composer.
[238] Duke Ellington (1899-1974), American jazz pianist, composer and bandleader.
[239] Appendix C, p.184
[240] Appendix C, p.184-185

Andrew Bishop also believes that modern jazz and classical music are closely related and adds that saxophonists that are proficient in both styles have an advantage when performing modern classical music.[241]

According to Branford Marsalis, in order to deal with music in an authentic way, performers and educators must also deal with the culture from which the music was created. He points to Mozart as an example. "His Italian opera sounds Italian. And then when he started writing in German the sound changed completely… People don't tend to teach that way, nor do they think that way."[242] Mr. Marsalis states that, as a musician from New Orleans, it is amazing that he plays classical music at all, as it is not a major part of the culture.[243] He finds that jazz is generally played poorly today because the roots of jazz are "still clearly delineated in the black Baptist church", but many of the players do not understand that context. He recommends that educators and ensemble directors expose their jazz students to that environment in order for them to gain authenticity in their performance. [244]

Recording and Listening Back

> It is this problem of hearing your voice recorded and you say, "Is that what I sound like?" For a lot of people, their experience is the same when they hear themselves playing on a recording, they'll say, "Is that what I sound like?"[245] – Thomas Walsh

Many musicians are unaware of how they sound, Thomas Walsh says, and the key to bringing awareness is to record and listen back. Steve Duke adds, "The point is that the

[241] Appendix A, p.142
[242] Appendix D, p.242
[243] Appendix D, p.242
[244] Appendix D, p.242
[245] Appendix G, p.312

students don't lie on the instrument. They are going for what they think is attractive."[246] He says that the educator has to use what is attractive in the student's mind as a starting point and then help expand upon, or change, that sound image.

Dr. Walsh states that there are various physical considerations that distort the actual sound for the saxophonist.[247] There is a mouthpiece inside the mouth making noise, vibrations against the teeth and skull, and the sound is physically moving away from the saxophonist (hence the sound changes when playing against a wall and the sound wave bounces back). He states that there are two major questions to consider when gaining conception of sound: "What do I *want* to sound like?" and "What *do* I sound like?"[248] There must be clarity in the answers to both of these questions in order to address overall sound. The interviewees already covered how a musician should address the first question - years of in-depth listening to quality musicians. The answer to the second question is, as stated by the participants, to record and listen back.

Gunnar Mossblad finds that having students record the entire lesson saves lesson time because there is no need for writing anything down. It also ensures that when the student gets something right it is recorded. This way he/she can go back to the recording in the practice room and confirm that they are still on track. He also finds recording software, which instantly notates what the musician is playing, helpful for teaching improvisation. The software makes it easy to visually see various theoretical aspects of jazz improvisation: scale choices, harmonic considerations, etc.[249]

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[246] Appendix C, p.211
[247] Appendix G, p.312
[248] Appendix G, p.312
[249] Appendix H, p.357-358

Donald Sinta recorded all of his practice sessions when he took a sabbatical[250] to learn jazz. He says, "I would bring a tape recorder into rehearsal. Then I would play it in the car and I would get sick [listening to it] on the way home."[251] Despite the fact that it made him feel frustrated and defeated due to the slow pace of his improvement, he recorded himself because he knew that it was the only honest method to evaluate himself.

James Riggs uses student recordings on a daily basis in his lessons. He gives the student an assignment to learn a piece of music and then asks him/her to bring the top two recorded takes from their practicing that week into the lesson. Professor Riggs and the student listen to the takes and discuss the recording from two different perspectives: that of music fans, and that of saxophonists. The first perspective addresses excitement, musicality, etc, and the second perspective is used to analyze tone, articulation, technique, etc. Professor Riggs states, "The tape-recorder is a great teacher, the best teacher".[252]

Perception of Style

> [Jazz] is like a conversation, so it does not have that exactness that one would have in a play. Jazz is like a really good conversation and classical music is like a play because you have to develop a character. You have to make that character convincing to your audience, and then there are a 100,000 words you have to memorize…[In jazz] you can develop the character however you want.[253] – Branford Marsalis

Branford Marsalis' description of classical and jazz styles reveals how he perceives them. An interesting facet about conception is that every person perceives

[250] Information can be found in *BDG-Band Director Guide Nov. Dec/ 1994.*
[251] Appendix E, p.262
[252] Appendix H, p. 352
[253] Appendix D, p.238-239

music and style differently. Therefore, no matter how much musicians listen, transcribe, or imitate, they will always be unique. In fact, Rick VanMatre says, it is by doing all of those things that an artist finds his/her own voice.[254]

Andrew Dahlke feels that there is a difference in how time is perceived in the styles. He likens jazz to African or Hip Hop dance with a strong beat-to-beat emphasis, while he feels classical is more like the floating horizontal time perception of ballet. He says that a jazz phrase typically has more points where the musician must be "digging into certain beats".[255]

Many of the interviewees feel that classical music requires a more nuanced approach. Branford Marsalis specifically states, "A lot of the technical specificity [in jazz] is not as important as the technical specificity in classical".[256] Andrew Dahlke says:

> To be expressive in the classical medium, it requires a more sensitive… I hate to say it, but a more nuanced and sensitive approach. You're really paying attention to your sound on a microscopic level. You're paying attention to your dynamics and your timbre in a way that is different from jazz, and your articulation is very refined.[257]

Donald Sinta adds, "Jazz players are a little more reckless, and I don't mean that in a pejorative[258] way".[259]

Tom Bergeron separates improvisation and jazz. "Improvisation is a skill and jazz is a style. You can improvise without ever having heard jazz, but you can't play jazz

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[254] Appendix F, p.299-300
[255] Appendix B, p.175
[256] Appendix D, p.239
[257] Appendix B, p.161
[258] "Pejorative" refers to expressing criticism or disapproval.
[259] Appendix E, p.266

without ever having heard it."[260] James Riggs adds that interpreting notes in a jazz style is completely different from improvising. "Students have to know how to interpret different styles in music, all within the notation realm".[261]

Comparing and Contrasting the Experiences of Branford Marsalis and Donald Sinta

Most of the participants have pursued both jazz and classical styles for most of their careers, but two of the interviewees began focusing on a new style later in their careers. It is interesting to compare and contrast the experiences of Donald Sinta and Branford Marsalis, two world-class artists within their specialization. Donald Sinta has long been considered one of the world's foremost classical saxophonists and Branford Marsalis is one of the most important and influential modern jazz saxophonists.

It is important to note that Professor Sinta grew up in Detroit and gained some experience playing in jazz and commercial settings. In addition, he has many years experience of listening to jazz.[262] Branford Marsalis has a similar background listening to classical music and hearing his brother Wynton[263] practicing classical music several hours per day.[264] Thus both artists had the prerequisite repository knowledge to pursue a new style.

Both artists cite *ego* as an obstacle for improving in an unfamiliar style. Professor Sinta finds the lack of rewards in the initial stages of learning jazz problematic. "It was silly at 60 years of age to be inflicting this on myself, but then I realized it was a choice

[260] Appendix H, p.346
[261] Appendix H, p.349
[262] Appendix E, p.261
[263] Wynton Marsalis, American jazz and classical trumpet player and composer.
[264] Appendix D, p.239

and that it was a choice that I had made"[265]. He recommends that educators are mindful that it is largely about getting over the psychological aspects when classically proficient saxophonists approach jazz.[266]

Mr. Marsalis has a different perspective on ego and says that it often comes down to insecurity:

> One of my observations is that when we accuse people of having big egos, they don't. They have really small egos, because the person with the big ego can accept sounding like shit and still try to fix it. A person with a small ego and a big insecurity problem likes to pretend that they are great and stare down anybody that will say otherwise. Then we tend to call that behavior arrogant, when it's really insecurity. My ego is so fucking big that I'll be the first one to admit that I suck when I do.[267]

Mr. Marsalis fought the urge to stay within his comfort zone. He says that most people are not willing to put themselves through the frustration and embarrassment of sounding bad:

> [Their insecurities] would never allow them to do what I've done to become a better classical musician, which is to sound like shit in front of people for four or five years and still stand up there. And when it's at its lowest, then you're standing on stage saying, 'Why do I put myself through this shit?' That happened to me a lot of the time.[268]

While both artists cite frustration and lack of immediate rewards as an obstacle, they also found that learning a new style made them reconsider assumptions about their own preferred styles. Mr. Marsalis found that the extensive use of dynamics in classical music influenced the way he approaches jazz with his group today.[269] He says that dynamics are rarely a consideration when practicing jazz, but there is no reason why it should not be a part of jazz performance and practice. In addition, he found that he

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[265] Appendix E, p.264
[266] Appendix E, p.279
[267] Appendix D, p.258
[268] Appendix D, p.257
[269] Appendix D, p.246-247

became more aware of group blend and more sensitive to being in the background versus foreground. He tells an amusing story about rehearsing with the Orpheus Chamber Orchestra to illustrate the point:

> They started playing through the piece and I'm playing all loud and shit because that's what I knew how to do. Then at the end of it they looked at each other and said, "Who has the melody here?" And I'm going, "What the hell do they mean? I have the melody, I'm the sax player." Then I heard them discussing the score and I picked up the score and heard them talking about it, and I go, "Holy shit, I don't have the melody [laughs]!"[270]

In jazz, he says, staying in the background as a saxophonist is rarely an issue because in jazz, the "guy in front"[271] has the melody.[272]

Donald Sinta's experience was equally illuminating. He says that after learning more about improvisation, he views the composer's process differently:

> I looked back at the etudes that I teach, and I realized, "Why didn't my teachers tell me that the Berbiguier etudes[273] are based on simple harmonic functions, I-IV-V-I?" Why don't we tell kids when they play Ferling etudes[274] to simply take a pencil and analyze the harmonic structure? And then, why not play the changes[275] of Ferling etudes? They can use all of that stuff. I mean, there is harmonic function [written out] in rock n' roll and popular music, but none of our [classical] books have harmonic information in them.[276]

As he had no point of reference in learning jazz, he discovered the repository knowledge he already had from years of classical studies could assist him in jazz improvisation. He found that he could use the harmonic information contained in etudes and classical repertoire and apply it to jazz improvisation, thus using something familiar in an unfamiliar setting. He says that learning to improvise has helped him in

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[270] Appendix D, p.246
[271] Refers to the traditional placement of the saxophone player in a jazz combo.
[272] Appendix D, p.246
[273] *18 Exercices Ou Etudes D'apres Berbiguier Tous Saxophones* - Marcel Mule
[274] Ferling, W. (1958). *48 Famous Studies for Oboe or Saxophone*. San Antonio, TX: Southern Music Company.
[275] "Play the changes" refers to improvising over the underlying harmonies of a piece of music.
[276] Appendix E, p.265

approaching form, harmony, and motific development in classical settings.[277] Steve Duke calls this being able to think *in music* – thinking harmonically, and he says that almost all young students lack this ability.[278] Therefore he has begun teaching harmony on the piano in the first semester of freshman year because he feels that, "It takes longer to develop thinking skills in jazz than interpreting skills. Improvisational skills take longer to develop than interpretive skills."[279]

It is interesting to compare these great artists' experiences in learning contrasting styles. They found the journey frustrating, but they both found elements that they did not know were lacking in their own playing and approach. Both artists not only learned and improved in an unfamiliar style, but added depth to their prior skills and improved their pedagogy.[280]

[277] Appendix E, p. 265-266
[278] Appendix C, p.193-194
[279] Appendix C2, p.225
[280] Appendix D, p.246, Appendix E, p.265-266

CHAPTER XII

EMBOUCHURE: MOVING BETWEEN STYLES

> It's a complicated thing because there are classical schools of playing that emphasize the ring of muscles a lot more and advocate reeds that are a little bit on the softer side. And then there are jazz schools of playing that recommend a relatively hard reed and a firmer, flatter embouchure with more jaw pressure. So, actually, you can find the classical and jazz embouchures overlapping in some cases.[281] – Rick VanMatre

Rick VanMatre's observation characterizes the differing opinions of the interviewees on this subject. The jazz embouchure is a particularly complicated topic due to the wide range of acceptable timbres in jazz. Depending on what type of tone the performer wants, the embouchure tends to differ. While the interviewees have differing opinions on what the embouchure shape should be when moving between styles, there was general agreement on certain key points, such as jaw pressure and lower lip tendencies.

It is important to establish the parameters within the definition of a "classical" embouchure since many of the interviewees discussed the jazz embouchure by asking: "How is it different from the classical embouchure?" The participants are in agreement that a classical embouchure should have the lower lip rolled in, top teeth should be on the mouthpiece, the corners of the mouth should be tucked in and down (puckered), and the

[281] Appendix F, p.292-293

embouchure should have a forward leaning focus (think "ooo").[282] There is also general agreement that the classical embouchure uses more jaw pressure and embouchure pressure than the jazz embouchure.

Andrew Dahlke and Andrew Bishop prefer to keep the same shape of the embouchure when changing styles. Dr. Dahlke states:

> I think that your jazz embouchure, in terms of how it's formed, can be very similar to the classical embouchure. I actually believe that it should be. There are a lot of jazz players that play with their lip really far out on the bottom lip. When you look at Coltrane or Wayne Shorter[283], they didn't do that. I see pictures of Coltrane's embouchure, and it looks like a perfect classical embouchure to me.[284]

Dr. Dahlke adds that the main differences lie in using less jaw pressure when playing jazz and also in the control of the air. He finds his endurance goes down when he plays with the lower lip rolled further out. Dr. Dahlke is very specific when teaching a classical embouchure to students, but is much less concerned about the jazz embouchure as long as the jaw pressure is loose. Andrew Bishop echoes Dr. Dahlke, but adds that keeping the same shape embouchure between styles is probably done by a minority of players. After experimenting with both "fat lip" embouchure (bottom lip rolled out) and "double" embouchure (top lip rolled over top teeth), he chose to stay with his classical embouchure for jazz, though using less jaw pressure. He says, "To me, different tonguing and different embouchures are sort of the same; you can find a way of making any of them work."[285]

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[282] For examples see: Appendix B, p. 168-169, Appendix C, p.218-219, Appendix G, p.318
[283] John Coltrane (1926-1967) and Wayne Shorter (b.1933), American jazz saxophonists.
[284] Appendix B, p.168
[285] Appendix A, p.149

Donald Sinta, Steve Duke and Thomas Walsh advocate using two different embouchures for classical and jazz. Professor Sinta emphasizes the need to start this training early on:

> I think you almost have to teach two embouchures, and I think that kids can learn to do that if you start early enough. I don't think you can play jazz well with a classical face, and I don't think you can play classical well with a good jazz face because of all of the colors, all of the articulation differences, and the idea of subtone.[286]

Steve Duke also believes that two different embouchures should be used, but he cautions that the embouchure is not the primary concern. He emphasizes that the embouchure is dependent on what comes before (air, throat, tongue, oral cavity, etc) and if the fundamentals are sound, the embouchure becomes much less of a problem:

> We can't look at the embouchure separately. It's the last thing down the chain… They [the students] are doing what they have to do to make the sound. It is intelligent. We must always recognize that the student is doing what they have to do to make it work… We have to change what goes on *before*. I tend to not emphasize the embouchure too much. It's like the tail wagging the dog in my opinion.[287]

Therefore, Professor Duke argues, the emphasis should be on how the student uses the air, their throat position, and their tongue position. If these things are working, it will allow the student to be flexible in the embouchure and chin.

Thomas Walsh agrees that proper use of air is more important than embouchure shape in jazz. He puts the lower lip out which exposes more reed inside the mouth and creates a brighter sound. However, he does not mandate his students to use a particular jazz embouchure shape. [288] Dr. Walsh theorizes that the classical mouthpiece setups are typically more resistant than jazz setups and therefore more embouchure muscles are

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[286] Appendix E, p.276
[287] Appendix C, p.219
[288] Appendix G, p.319

needed to control the sound. Based on his observations of his Indiana University saxophone colleague Otis Murphy, he theorizes further that many classical saxophonists take in less mouthpiece than do jazz saxophonists, "Even when I am playing classically, I am still taking more mouthpiece than he [Otis Murphy] does…"[289] By taking in less mouthpiece the classical saxophonist dampens the reed more and thus gets a more covered and easily controlled sound.

The interviewees fall into two factions on this topic. Andrew Dahlke and Andrew Bishop prefer to keep the same shape of the embouchure when moving between styles, while Steve Duke, Thomas Walsh and Donald Sinta believe it to be necessary to use two different embouchures in order to help facilitate the different techniques/sounds required for each style. However, the differences between the two factions are slight and the main difference is whether to roll out the lower lip or not.[290] Dr. Dahlke and Dr. Bishop acknowledge that they have students who change their embouchures when changing styles and neither educator discourages this. The interviewees agree that generally speaking less jaw pressure is used when performing jazz. Although Rick VanMatre cautions that there are schools of jazz where hard reeds, a flat embouchure, and more jaw pressure is being utilized. [291]

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[289] Appendix G, p.319-320
[290] For more information on this topic see: Mossblad, Gunnar. "Your Embouchure: To Roll In, or Not to Roll In…That is the Question". Saxophone Journal 30:3 (January-February 2006) p. 4-5
[291] Appendix F, p.292-293

CHAPTER XIII

SUBTONE AND JAW MOVEMENT

> Previous to the Orpheus record, when I played low notes, I would subtone them because I didn't know [how not to]. I didn't have the technique to play down the octave without the notes splitting. I really started to practice for that recording. That's when I said. "Oh my god! You're like a really shitty saxophone player."[292] – Branford Marsalis

When preparing for his second classical CD[293], Branford Marsalis discovered that he was unable to play in the low register without using subtone. Many jazz saxophonists naturally use subtone as it is part of jazz style, but have trouble breaking the subtone habit when playing classical, which calls for much less use of subtone. Jazz saxophonists often use forward jaw movement to put emphasis on important notes (forward jaw movement allows the reed to vibrate more, increasing volume). Conversely, classical saxophonists have been trained not to move their embouchure and jaw when playing, and often have trouble learning how to use the jaw as a tool for subtone and note emphasis.

This chapter will be divided into four categories: Subtone introduction, jaw movement introduction, subtone and jaw movement (moving from jazz to classical), and subtone and jaw movement (moving from classical to jazz).

Subtone Introduction

According to Rick VanMatre, there is a myth among saxophonists that subtone is created by dropping the jaw. This can be disproved by keeping a classical embouchure

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[292] Appendix D, p.251
[293] Marsalis, B. (2001). Creation [CD] New York, N.Y.: Sony Music.

and dropping the jaw. Instead of subtone, a "flat, uncentered version of a straight tone" is produced.[294] Subtone is not created by dropping the jaw; it is created by having the lower jaw move out towards the tip of the reed. Professor VanMatre continues:

> Once you come out on the reed, you can drop your jaw along with that and that may be helpful. It may give you a more exaggerated "woofy", big subtone, but that's not the essence of what is acoustically and scientifically causing the subtone.[295]

Steve Duke adds, "If you can get them [students] so that their jaw is past the top of the reed… if you do that then you get [jazz] subtone."[296] He points out that subtone is used in both styles, not just jazz:

> The subtone is fundamental to jazz tone, but subtone is part of classical tone too… It is just a different subtone. The subtone is more covered. You can't just play with a bright tone; you have to cover the tone. I call that the classical subtone.[297]

Rick VanMatre adds that subtone is part of a continuum:

> One end of the spectrum is full straight tone… At the other end of the spectrum would be the exaggerated "woofy", wispy subtone. I like to teach all gradations in between and that's one of the hardest things to do… Rarely would you want to play real softly without any subtone at all. Maybe you want to have a 70 – 30, 70 percent straight tone, 30 percent subtone. That would give you a nice warm sound that's really locked in, and it could be soft too. In other cases you're playing a ballad, and then maybe you want to be completely subtone. So, everything to me is just about finding the spot.[298]

Jaw Movement Introduction

Jazz players typically move their jaw from the centered, neutral playing position for two reasons: they move their jaw back to create subtone, and they move their jaw

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[294] Appendix F, p.294
[295] Appendix F, p.294-295
[296] Appendix C, p.217
[297] Appendix C, p.217
[298] Appendix F, p.294

forward to create extra volume and emphasis at the various peaks of a melodic line. The previous section addressed the jaw moving back to create subtone. This section will focus on moving the jaw forward to create emphasis.

Jazz melody lines are different from their classical counterparts because dynamics created by using more air do not play a large part in jazz. The early jazz players were forced to play loud most of the time in order to be heard over the rhythm section, brass instruments, and the noise of the audience dancing and talking. They typically played in bars, dance halls, outdoors, and usually without amplification. This environment created a style of playing where being able to cut through noise was essential, but this leads to the question: If the saxophonist is already playing loud, how can he/she then emphasize specific notes? The answer is to push the jaw forward so that the reed can vibrate more freely, resulting in increased volume. This is typically done at peaks within a jazz 8th note melody line (any time the melody turns around from an ascending shape to a descending shape).

Subtone and Jaw Movement – Moving from Jazz to Classical

> The average jazz saxophone player plays with the instrument slung low because it's cool, looks great, but it is also technically inefficient. The ones who played all over the horn, like Charlie Parker, you notice his alto was higher.[299] – Branford Marsalis

Branford Marsalis provides another reason why jazz players tend to play with their saxophone slung low. It produces a natural subtone because it creates a downward angle at the mouthpiece, making the jaw naturally come out on the reed. He continues:

[299] Appendix D, p.251

> What you need to do is hike the saxophone up so that you get the sound out. I said, "I'm not going to be putting frost[300] on those other guys[301] because they were just making music and they didn't have instruction. It's amazing that they were able to just pick up the instrument and invent ways to play, and that's the beauty of jazz. But now we're in 2008[302] and when you play low C, B and Bb, sound the notes! When you're on the gig, then you subtone them." There are certain times in jazz where subtoning has a better effect than sounding a note, but there is no longer an excuse for not playing the note right.[303]

As Branford Marsalis pointed out in the beginning of this chapter, most jazz players subtone the low register because it is part of jazz style, but when they move to classical they do it mainly because many are not technically capable of playing a softer sound in the low register without using subtone. The use of subtone in the low register can easily become a crutch, and the habit can be difficult to break because students are often not aware that they are moving their jaw.

Many of the interviewees point out that the solution to the problem of moving the jaw (for any reason) when playing classical is practicing in front of a mirror.[304] Andrew Dahlke's opinion is representative of the majority:

> I stick them right in front of the mirror and call them out when the jaw moves. Slow everything down. That's basically it. Get down to a scale in whole notes, and when they change notes I make sure that they are not moving the jaw… A lot of times it's a matter of them just identifying it because they don't realize they are doing it.[305]

Rick VanMatre points out the importance of understanding the style in order to change undesired habits. Ingrained habits are rarely solved by analyzing them. It comes down to listening. The musician must reach a point of clarity in what the distinguishing

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[300] "Putting frost" is slang for criticizing.
[301] "Those guys" refers to the pioneers and early players of jazz.
[302] The interview was conducted on September 8th, 2008.
[303] Appendix D, p.251-252
[304] Examples: Appendix B, p.174. Appendix F, p.295.
[305] Appendix B, p.174

elements of the style sound like. Professor VanMatre states, "You really have to immerse yourself in both [styles]."[306] Thomas Walsh adds that some students will move the jaw because they are unsure of where the target note's pitch is centered. It is a matter of "ear-to-instrument-connection"[307]. He says that the saxophonist needs to be able to hear the note and know what it feels like to play the note before the note is played. There should be a physical connection to the aural awareness. Many students overcompensate with jaw movement because they are unsure of where the intended target note is located (both physically and in pitch/frequency). [308] Dr. Walsh advocates using breath attacks to find the pitch center of the low register and using octave slurs in front of a mirror in order to help the student find the notes without moving the jaw. One trick, he says, is to have the instructor finger the low notes and have the student blow air through the instrument. The student will begin to notice if he/she is "trying to guess which note you are going to play and whether they have to move [the jaw] ".[309]

Subtone and Jaw Movement – Moving from Classical to Jazz

It can be challenging for a classically trained saxophonist to learn how to utilize the jaw when playing jazz. There are several obstacles. It is uncomfortable to move the jaw when you have been trained hold the jaw still. It is difficult to learn *how* to move the jaw when playing without affecting pitch. It is difficult to learn *when* to move the jaw to be stylistically accurate, and it is difficult to learn how to subtone by moving the jaw out on the reed.

[306] Appendix F, p.295
[307] Appendix G, p.324
[308] Appendix G, p.324
[309] Appendix G, p.324

Rick VanMatre and Steve Duke have already demonstrated how to create a jazz subtone, and how to teach subtone (see "Subtone Introduction" in this chapter). Donald Sinta addresses being uncomfortable:

> You can't get a [unwilling] classical player to play jazz, because it's too uncomfortable. You can help a classical player learn to play jazz by telling them it's hard and that they need to have patience. They need to work really hard and it's possible, but the player has to really want to do that.[310]

Steve Duke addresses the *how* by using the melody from the tune "Night Train"[311] as an exercise. He has the student push the jaw back and forth to see how it affects the tone, and will then have them play the "Night Train" melody by pushing the jaw forward on the off-beats.[312] Professor Duke teaches jaw movement in combination with on-off tonguing (see Chapter 16).

Andrew Dahlke teaches jaw movement from a conceptual standpoint and addresses the problem of *when* to move the jaw:

> Look at it in terms of inflection. I would pull out the Omni Book[313] with the recording and pick a certain phrase and say, "Listen to how Charlie Parker[314] plays this". Then play it with them, or I would play it for them and have them try and duplicate it. You're not going to get that effect, or that inflection, unless you do it with your jaw. So start with a phrase and then use the music to try and manipulate the body. I think that's something as a general principle. Sometimes, to achieve what you are trying to get with a student, you manipulate the body in order to produce the desired sound or effect, but you can start with the sound first.[315]

Donald Sinta points out that many classical players conceptually emphasize the wrong things when they move their jaw. "The first thing that classical players think that

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[310] Appendix E, p.279
[311] "Night Train" was originally recorded by Jimmy Forrest in 1952, but uses riffs from Johnny Hodges' "That's the Blues, Old Man" first recorded in 1940.
[312] Appendix C, p.207-208
[313] Transcription book with Charlie Parker solos. Aebersold, J. (1978). *Charlie Parker Omni Book*. Lynbrook, NY: Atlantic Music Corp.
[314] Charlie Parker (1920-1955), American jazz saxophonist.
[315] Appendix B, p.174

jazz is about is scooping. That's what they hear. Guard against that".[316] Thomas Walsh calls it the "high school scoop"[317]. He says that it is caused by the saxophonist hitting "the note at pitch, drops down and then comes back up", instead of starting "at the lowest point and moving upwards". Dr. Walsh emphasizes that the student must develop flexibility in the throat, oral cavity, and jaw in order to be able to stylistically execute authentic jazz scoops. He continues:

> But if they do not have the skill to manipulate the pitch with the jaw and the oral cavity, they could just play a clean grace note and it is going to sound a heck of a lot better than that scooping that kind of makes your stomach churn.[318]

Dr. Walsh addresses how to learn to move the jaw and how to scoop in great depth (Appendix G, p.43-48). I highly recommend reading his solution in the full interview.

[316] Appendix E, p.268
[317] Appendix G, p.326
[318] Appendix G, p.326

CHAPTER XIV

THE ORAL CAVITY: PITCH CENTER AND VOICING, MOUTHPIECE PITCHES, AND TONGUE POSITION

> Why is it that we all know people who are mainly classical players and then they put on a supposedly jazz mouthpiece, maybe even a really powerful jazz mouthpiece, and they still don't sound like jazz? And then, conversely, somebody who is a die-hard jazz player, you can give them the darkest classical mouthpiece in the world and they still have great difficulty producing an appropriate dark, refined, classical tone.[319] - Rick VanMatre

Rick VanMatre answers his own query, "That's partly, I believe, because the oral cavity shape they're used to playing with is so ingrained."[320]

Throat and oral positions can be radically different when performing in classical and jazz. This difference creates intonation problems and poses challenges to achieving appropriate timbre and tone colors. As Professor VanMatre states, throat and oral cavity positions become so ingrained that the saxophonist becomes compulsive about the throat, tongue and oral cavity position, thus losing the flexibility needed to be a successful multi-faceted saxophonist.

On this subject, three themes emerged in the interviews when discussing the topic of oral cavity: pitch center and voicing[321], the use of mouthpiece pitches, and tongue position.

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[319] Appendix F, p.292
[320] Appendix F, p.292
[321] Author's note: I use the term "voicing" to be equivalent to throat position.

Pitch Center and Voicing

This theme deals with finding the most suitable throat position for the desired tone and timbre. Both of these parameters (tone and timbre) change as the style changes, therefore the voicing must also change between styles. General agreement exists among the interviewees that overtone exercises and throat flexibility exercises (such as pitch bends) are important for providing the student the necessary tools to switch to the appropriate tone and timbre for the style.

Two of the participants, Andrew Bishop and Steve Duke, discussed their solutions to voicing problems in detail. Dr. Bishop has found overlap between the styles in the areas of pitch center and voicing, and believes that playing through Donald Sinta's *"Voicing": An Approach to the Saxophone's Third Register* (1992), regardless of what style the student is working towards, is the most successful way of developing control in voicing and timbre. Once the student has gone through the exercises in one style, it is fairly easy to switch equipment and play through the book in the other style.[322] This, he says, creates an awareness of the entire oral cavity.[323]

Steve Duke says that pitch center and voicing is closely related to how the student uses air. He states,

> If they have done these air exercises, the pitch center generally drops because what keeps the pitch too high is stuff like tight embouchure, tight throat, tight jaw. Once they free that up, everything can let go, they realize that they can control this without forcing it, without trying to control it. Then things begin to drop. Sometimes, I don't have to do anymore than that for it to change.[324]

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[322] Appendix B, 151
[323] Dr. Bishop is composing pieces based on the concepts articulated in the book and he is hoping to publish them as a saxophone etude collection once he has composed a sufficient mass.
[324] Appendix C, p.210

He adds that one reason why many inexperienced saxophonists' pitch is not consistent throughout the registers is that they try to play with their mouthpiece too far out on the cork:

> If you pull [the mouthpiece] out you are going to be flatter in the lower register and sharper in the upper register because you are going to be playing at the top of the pitch and you can bend the pitch more up high. That's why you play out of tune on your horn.[325]

Professor Duke has found a solution on gaining throat flexibility based on conception rather than technique.[326] He asks the student to play an attractive sound. He says that it will inevitably be soft and sharp. Then he asks them to play an ugly sound, which will be loud and flat. Professor Duke will then play a loud sound and ask the student if it was an ugly sound. The student answers "No". This begins to address student perceptions. He states, "I address what they perceive as ugly, because what they're doing is avoiding unattractive. When they understand that, what they think is unattractive is not actually bad."[327] By playing an "ugly" sound, the student has lowered their pitch center and released tension in their throat, effectively lowering their voicing. Professor Duke continues to push the student to play various gradations of "ugly", which demonstrates how much resonance the student tolerates. In order to take the "ugly" (flat) out of the sound, the student just needs to push in the mouthpiece. By doing so the student will realize that volume in itself does not mean anything, but by allowing the pitch center to be stable and in tune the "ugly" disappears. "The point is that the students don't lie on the

[325] Appendix C. p.212 (this is provided that the student is capable of hearing good pitch, otherwise, by having the mouthpiece pulled out too far, the result would be flat throughout all the registers)
[326] Appendix C, p. 210-212 (Authors note: I highly recommend reading Professor Duke's own narrative).
[327] Appendix C. p.210

instrument. They are going for what they think is attractive. I look at what is attractive in their mind."[328] Then he works on recalibrating what the student perceives as attractive: Instead of soft and sharp, it will eventually become resonant and in tune.[329]

Mouthpiece Pitches[330]

There is general agreement among the participants that mouthpiece pitches are a useful tool for centering both pitch and voicing while moving between styles. Even interviewees that do not use mouthpiece pitches as part of their general pedagogy acknowledge their effectiveness.[331] The approaches to using mouthpiece pitches vary, but the general consensus is that the jazz mouthpiece pitch should be slightly lower than its classical counterpart.

Andrew Bishop, Thomas Walsh and Rick VanMatre are all advocates for using mouthpiece pitches. Andrew Bishop says that learning to play an unwavering concert 'A' on his classical mouthpiece helped him center his tone when learning to play classical saxophone.[332] Thomas Walsh advocates using very specific pitches depending on the type of saxophone (soprano, alto, tenor, bari) and style:

> Here is where there are some specifics related to classical and jazz. If we are just talking about the alto saxophone for classical, I use a concert A on the mouthpiece. For jazz, I would use something lower, like a G or a F#. For classical tenor saxophone, I use a concert G on the mouthpiece. For jazz, I use an F or an E. For baritone, I go with the concert D, whether it is classical or jazz. I have not spent enough time with jazz baritone or classical baritone to really experiment with using different pitches… I go

[328] Steve Duke, Appendix C, p.210-211
[329] Appendix C, p.210-212 (entire previous paragraph synopsis of p.210-212)
[330] Many saxophone educators use mouthpiece pitches in their pedagogy. Playing specific pitches on the mouthpiece may help a student center the throat and tongue position to a proper position.
[331] Appendix B, p.171
[332] Appendix A, p.149

> with the concert C on soprano, same for classical and jazz. The pitch is so flexible on the soprano. I do not think it is worth trying to play a lower mouthpiece pitch than that.[333]

Rick VanMatre is more hesitant to assign specific pitches:

> I am not a big fan of telling the student that it has to be an exact pitch because I feel some of that depends on the particular student's oral cavity, on his sinus cavities, the kind of reed that he has, and the sound that he is looking for.[334]

While he echoes Dr. Walsh's opinion that jazz tone needs a lower mouthpiece pitch than classical, he cautions that it cannot be too low as this causes an unfocused, wobbly and immature jazz sound. Professor VanMatre often sees this with classically trained students playing jazz.[335] He adds that there is a quick solution to this problem by telling the student:

> "Why don't you split the difference? You're trying so hard to create a jazz sound that it sounds like you're not comfortable with it. Why don't you just split the difference between your classical sound and your jazz sound? Don't make your jazz embouchure or oral cavity all that much different than your classical"…I have had a lot of luck with that. The student immediately sounds a lot more sophisticated, mature and centered with their jazz sound."[336]

Tongue Position

The specific topic of tongue position came up in three of the interviews: Steve Duke's, Andrew Dahlke's and Rick VanMatre's. They all seem to agree differences exist in tongue position between jazz and classical. This is important, as the tongue position affects both intonation and timbre. Rick VanMatre says:

> The main points about oral cavity are that I think that jazz players are probably lowering the back of the tongue just a little bit more, perhaps closing their glottis just a tiny bit more. The front of the tongue is maybe just a little bit higher and more arched forward as well as closer to the

[333] Appendix G, p.316-317
[334] Appendix F, p.293
[335] Appendix F, p.293
[336] Appendix F, p.293

> reed. Some of the same things that give one the ability to play altissimo or to bend pitches down, when applied to the regular range it can also give you a little bit more "zing" in the jazz sound.[337]

Steve Duke emphasizes the importance of the arched tongue in classical playing and how it affects the embouchure:

> The problem is going to be the tongue position. The tongue position will dictate the embouchure, because if the tongue is too low or if it's not focused in a way that allows the air column to control the sound, they will never get the embouchure right.[338]

Andrew Dahlke says that while the tongue position seems to vary somewhat between individuals, it often helps his jazz students to think of the classical tongue position as being more arched in the back. He uses the vowel "E" to demonstrate the proper classical tongue position. Dr. Dahlke observes that the classical tone is much less voiced than the jazz tone. Once everything (embouchure, tongue position, voicing, etc) is set in the classical style, the tone should naturally flow and only minor adjustment should be made, while the jazz sound is much more manipulated.[339]

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[337] Appendix F, p.292
[338] Appendix C, p.219
[339] Appendix B, p.170

CHAPTER XV

TONE: OVERLAPPING ASPECTS AND DIFFERENCES IN STYLISTIC APPROACH

This chapter focuses on finding overlapping aspects and differences between stylistic approaches to tone, as well as answering the question, "Do jazz and classical saxophonists use their air differently?"

There is general agreement among the interviewees that jazz and classical saxophonists do use their air differently, but there are also several aspects that overlap in tone production. The focus is on Steve Duke's and Thomas Walsh's interviews as they covered this topic in depth (Rick VanMatre, Andrew Dahlke and Branford Marsalis are also represented).

Overlapping Aspects of Tone between Styles

> "How do you use your air in a way that will create an excellent sound?" and "What is an excellent sound?" There is something that is subjective there, but this is something that transcends style. I like to go with the word "resonance". It needs to be a resonant sound and we can agree on resonance. Maybe it can even be measured scientifically... And then we get into the question of color - brighter, darker and so on. That is where the stylistic parameters come in. First the ability to get a resonant sound, and second, being able to control the tone color… That is not specific to classical or jazz, it is universal.[340] - Thomas Walsh

Thomas Walsh address the issue directly by asking, "How do you use your air in a way that will create an excellent sound?" and "What is an excellent sound?" According to Dr. Walsh, the main element of an excellent sound is resonance and that resonance

[340] Appendix G, p.313

transcends style. He then brings up tone colors and the particular characteristics of the tone, and this is where the multi-faceted saxophonist faces challenges. Dr.Walsh continues to state that sound is partly about controlling the tone color and that this also transcends style. I highly recommend reading Dr.Walsh's in depth analysis of how to breathe in and exhale for ultimate efficiency (see Appendix G, p.313-316). Steve Duke says, "Conserving air is the worst thing for your tone because the character of the tone comes from how you waste air."[341] He points out the error of speaking about tone without its context:

> There are so many misconceptions about what we think goes on in music when we get into only one style. This is a problem. Take, for example, the misconception about tone. Look at the attack transient; the attack and the release. This is a big part of the tone and it is a big part of the style. That's how we largely identify the quality of tone.[342]

Professor Duke cites an experiment that he conducted. He recorded soprano, alto, tenor, baritone saxophone playing first with a jazz tone and then a classical tone. He also recorded clarinet and French horn playing with a classical tone only. The parameters of the experiment were as follows: all the instruments were recorded separately playing the same pitch with no vibrato (vibrato was not used because it gives away the style). Professor Duke then removed the attack and the release using computer software. He then played the "tones without attack or release" in random order at a presentation at a NASA[343] conference asking the audience of saxophonists to identify the proper sound in writing. The results were 98 percent incorrect. How can a room full of saxophonists not hear the difference between a clarinet and jazz baritone? Professor Duke says, "What does that tell you about the tone? Jazz tone is largely style. It is what you do with this

[341] Appendix C, p.212
[342] Appendix C, p.184
[343] NASA = North American Saxophone Alliance

sound that makes the sound identifiable, not just the tone by itself."[344] Professor Duke proved that much of how we perceive tone lies in the attack and the release of the sound, not in the sound itself.

Thomas Walsh agrees that the wide palette of "acceptable" sounds in jazz makes the perception of tone color one of taste:

> If I say that classical playing has a purity aesthetic, in jazz, there is much wider latitude of what is acceptable. First imagine Paul Desmond[345], and then imagine David Sanborn[346] or Arthur Blythe[347]. There are just radically different sounds that are acceptable. But even within one person's sound, for example Paul Desmond's sound…even though we will say that it is very mellow and more classical sounding, it is going to have greater variety of tone color than a classical player who is playing the Creston[348] Sonata.[349]

Steve Duke adds that there is another aspect to consider when discussing tone color and that is *pitch*. He cites his experience with students almost always playing loud and flat when asked to play an "ugly" sound.[350] He states:

> It goes to show you that these things are related. You cannot imagine a tone and not have pitch. They are not elements, they are aspects of the sound and how we think about sound. I get them to recognize that the pitch center is part of the tone.[351]

Steve Duke and Thomas Walsh recognize that there are several aspects to consider in regards to tone that transcend style. Pitch is part of tone (not a separate element); the attack/release defines the tone. Resonance and proper breathing are key to having an "excellent" sound.

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[344] Appendix C, p.184
[345] Paul Desmond (1924-1977), American jazz saxophonist known for his sweet, mellow sound.
[346] David Sanborn, American commercial saxophonist known for his cutting "rock n'roll" sound.
[347] Arthur Blythe, American jazz saxophonist known for his distinct vibrato.
[348] Paul Creston (1906-1985), Italian-American composer.
[349] Appendix G, p.321-322
[350] Appendix C, p.210-212. See also Chapter 14.
[351] Appendix C, p.211

Differences in Tone between Styles

While these similarities exist, jazz and classical tones do sound different. What creates these differences? Steve Duke has pointed out that the attack/release transient plays an important role in how the tone is perceived in different styles (see Chapter 15). The interviewees agree that the air is being used differently in the styles. Steve Duke, on jazz saxophone, says:

> The changes that happen in jazz happen more at the mouthpiece, and so you're blowing on the mouthpiece… I'm resonating the horn and I'm filling the horn up, and so there's the feeling that you're blowing. In jazz I want the flexibility, but it is filling out the room, especially when you are playing tenor. With alto it is more like projecting that sound out, throwing it out… When I go to jazz, it is about how much I can get that horn to vibrate and how much of a consonant sound there is in my attack versus vowel sound. There are resonating and non-resonating consonants "vvv" versus "fff". They are the same, except one is vocalized and one is not. The idea is, "How do I incorporate all those consonants and all those non-tones in my sound?"[352]

Steve Duke, on playing classical saxophone, says:

> When you are playing classical the changes happen with the air… I have to get this real close connection with the air and the tone when I'm playing classical, so that it feels like it's coming out like a voice… what I really want is this immediate, quick, bubbly type of response from my air…I want to have that air be really free, and I want a tone that blends, as well as being very flexible… I really do a clean breath attack and I really get the *niente*[353]. Those are the two things I want to have happen, and to be very sensitive of how the throat and the air affect that.… When you're in the classical mode, the story is told in the attack and the release...[354]

Professor Duke says that once there is clarity in these changes, switching between styles becomes instantaneous and is not difficult.[355]

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[352] Appendix C, p.212
[353] "Niente" refers to a gradual decrescendo on a note until there is no tone left.
[354] Appendix C, p.212
[355] Appendix C, p.212

Andrew Dahlke advocates considering the use of a cold airstream when playing jazz and warmer airstream when playing classical. Though he cautions that in the French school of classical saxophone many use a cold air approach. He feels that his air is more focused for jazz "like a laser" at the tip of the mouthpiece and further back in the mouth and throat for classical. [356]

Branford Marsalis discusses the benefits of practicing tone in both styles, "My tone, after studying with Harvey [Pittel] for the last six years, has completely changed on the saxophone, both for jazz and classical"[357] Rick VanMatre advocates transcribing tone in both styles[358] and Thomas Walsh recommends listening for three things when practicing long tones: "steady volume, steady tone color, and steady pitch."[359]

[356] Appendix B, p.168
[357] Appendix D, p.239
[358] Appendix F. p.292
[359] Appendix G, p.315

CHAPTER XVI

TONGUING

Perhaps one of the most pervasive issues in moving between jazz and classical styles is whether multiple tonguing styles and techniques should be used. Should the multi-faceted performer learn how to tip tongue for classical and anchor tongue for jazz? How does a classical saxophonist become proficient in using ghost tonguing[360] in a stylistically authentic way when playing jazz? How does the jazz performer unlearn the habit of clipping[361] notes at phrase endings?

These questions speak to the heart of performing with stylistic integrity and must be addressed by the multi-faceted saxophone performer and educator. Three major themes emerged while discussing tonguing during the interviews (the last two themes are further divided into three subthemes each):

1. Tip tonguing versus anchor tonguing.
2. Tonguing problems moving from jazz to classical -
    a. Airy attacks
    b. Heavy tonguing
    c. Clipping notes

[360] Ghost tonguing is also referred to as muffle-tonguing, dampen-tonguing, and half-tonguing.
[361] Clipping refers to the technique of ending the sound by putting the tongue on the reed, resulting in a percussive, abrupt end to the tone. This technique is habitually used by jazz saxophonists.

3. Tonguing problems moving from classical to jazz -
    a. Off-beat tonguing[362]
    b. Smooth legato vs. hard accents
    c. tonguing

Tip Tonguing vs. Anchor Tonguing

> What we should always talk about is that it is not about the technique but the sound. It doesn't make any difference whether you anchor tongue or not. If you're getting the sound right, then that's all that's required because you can go to two great players and they do it differently. We shouldn't get too caught up in a pedagogical technique and whether it is proper. In a general way that's a good thing to look at, but what needs to happen will always show up in the sound.[363] – Steve Duke

Steve Duke's opinion represents the general opinion of the interviewees on the theme of anchor tonguing versus tip tonguing. It is a common assumption in the saxophone community that jazz saxophonists anchor tongue and classical saxophonists tip tongue. The interviewees agree that this is a false assumption.

Concert saxophonist Donald Sinta states:

> I anchor tongue as a classical player. When you start getting inside the mouth, you're in a very funny territory. We're all different… I tongue pretty far back on my tongue. I have proof of that. I'm an advocate of whatever you need to make it sound great.[364]

Thomas Walsh and Andrew Dahlke also specifically state that they anchor tongue at all times regardless of the style.[365] While Rick VanMatre does not specify his own tonguing preference, he states that the selection of tonguing technique is dependent on the anatomy of the student[366], a sentiment echoed by many of the interviewees. Thomas

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[362] "Off-beat tonguing" is sometimes also referred to as back-tonguing, on-off tonguing, and doodle-tonguing.
[363] Appendix C, p.204
[364] Appendix E, p.266-277
[365] Appendix B, p.148. Appendix G, p.327
[366] Appendix F, p.297

Walsh recommends reading Larry Teal's *The Art of Saxophone Playing* and viewing Teal's diagrams of different tongue anatomies (Teal, 1963, p. 79). Dr. Walsh states:

> Somebody with a short tongue is not going to be able to anchor tongue. It is going to be totally unnatural to them. Somebody with a long tongue who has a teacher who says, "No, you have to tongue tip to tip", that is going to be incredibly awkward.[367]

Rick VanMatre echoes Dr. Walsh's opinion, "I am more likely to suggest tip tonguing or anchor tonguing, or some compromise based on what's comfortable for the student and how long the student's tongue is."[368] Professor VanMatre makes the important distinction that the issue is not whether a saxophonist uses tip tongue or anchor tongue; there is a continuum of possible points on the tongue where it may strike the reed, and each person will use a different striking point depending on their anatomy.[369]

Only Andrew Bishop specifically states that he prefers to use tip tonguing regardless of style[370], though he is an advocate of whatever feels comfortable for the student. He states, "To me, different tonguing and different embouchures are sort of the same, you can find a way of making any of them work."[371] Dr. Bishop uses a variety of tonguing techniques when he performs jazz in order to gain the desired sound at a particular moment.[372] It is interesting to note that the two University of Michigan saxophone professors, Donald Sinta and Andrew Bishop, both contradict the common assumption that classical saxophonists tip tongue and that jazz saxophonists anchor tongue.

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[367] Appendix G, p.328
[368] Appendix F, p.297
[369] Appendix F, p.297
[370] Appendix A, p.148
[371] Appendix A, p.149
[372] Appendix A, p.148

Few topics covered in this dissertation have as much agreement among the participants as this particular topic. While the nuances of tonguing in different styles might change, the agreement among the expert participants is that tonguing technique selection will depend on the performer's anatomy and it is not dependent on the musical style.

Tonguing Problems: Moving from Jazz to Classical

This large theme covers tonguing issues that are often encountered when a saxophonist primarily trained in jazz tries to become proficient in classical performance. Three subthemes emerged: airy initial attacks, heavy tonguing, and clipping the end of notes. Two of these are problematic pedagogical issues, as airy attacks and clipping the end of certain notes are necessary in order to sound authentic in jazz, and they are often ingrained in the performer's technique. If you listen to Lester Young's[373] tongue attacks, you will hear air before the note sounds. The short-note phrase endings in Charlie Parker's[374] bebop lines demonstrate a percussive end to the sound caused by putting the tongue on the reed. This technique is referred to as "clipping".

Airy Attacks

As stated earlier, airy attacks are necessary in order to sound stylistically authentic in jazz. However, in classical performance they are considered poor technique. This presents a significant problem for the multi-faceted saxophonist, as the styles call for opposite techniques in order to sound authentic in this particular situation. Two participants, Donald Sinta and Steve Duke, discussed airy attacks in depth. Donald Sinta

[373] Lester Young (1909-1959), American jazz saxophonist.
[374] Charlie Parker (1920-1955), American jazz saxophonist.

advocates approaching the topic of airy attacks by sound alone and expresses that each student will find the solution after having been taught to hear the differences in a sound with an airy attack and one without. He states:

> I think I would do it totally by sound… "I don't care what you do inside your mouth. The note was late… the attack had fuzz on it. The note didn't have the same color as the note before…" I will never tell a person, "Move your tongue from the side to the back, and move it more forward." I would simply say, "It's late. It's not clean. It's too fuzzy in the bottom. Fix it, fix it, fix it!" And, basically, they'll figure their own way out. We all have our own ways."[375]

Northern Illinois University is known for its jazz program, and Steve Duke's students tend to come in with a jazz background. They often exhibit this problem when learning classical articulation. Professor Duke discusses his solution in great length[376] and I highly recommended reading his full comments in the interview. He echoes Professor Sinta, stating that the problem is in part that the student cannot hear the air noise before the attack. But he adds that students often become compulsive about how they initiate the attack.[377] Once students become compulsive about how to execute a technique they lose flexibility, an important quality in a multi-faceted saxophonist. Professor Duke goes on to say that this issue has much more to do with how the student uses his/her air than how the tongue is being utilized.[378] Tension in the diaphragm, throat or other place restricts the air, and this will cause the student to accelerate the air rather than just letting the air go.[379] In addition, most students' throat position is not in a suitable place to actually begin the

[375] Appendix E , p.277
[376] Appendix C, p. 204-209
[377] Appendix C, p.205
[378] Appendix C, p.205
[379] Appendix C, p.205

note[380]. Therefore the note will have air noise before it until the throat finds the correct position to start the sound. Professor Duke makes the students realize that the tongue has nothing to do with starting the note by having them do breath attacks. The tongue should only be used to clean up the initial attack, not to start the sound. The first step in solving the problem is making the student become aware of the air noise before the note. Professor Duke then demonstrates how to let go of the air (much like a sigh) without restricting it. Once the student can do this, he assists him/her in finding the ultimate throat position for getting immediate sound. Once the student is aware of the air noise before the tone, is able to release air without tension, and has a suitable throat position to begin the note, the student will be able to use a light tongue attack, as he/she is no longer dependent on the tongue to initiate the attack.[381]

Heavy Tonguing

Rick VanMatre brings up the point that jazz players learning a classical style tend to tongue in a vague, unfocused manner. He states that their tongue might be too harsh, or it might be too gentle, but in both cases the tonguing is too vague and unfocused.[382] Andrew Dahlke finds that many students need to build flexibility for classical tonguing, and that many of them tongue by using either too much tongue on the reed or by using a hard tongue. He recommends having the student "bump the airstream" (having the tongue

[380] You can experiment with the throat position by going between blowing air through the instrument and sounding a note, without any break in the airstream and without letting up on any pressure in the embouchure.
[381] Appendix C, 204-209 (synopsis)
[382] Appendix F, p.298

lightly bounce against the vibrating reed) using "dee-dee" syllables.[383] Steve Duke adds, "It brushes the vibration of the reed and that's all you need. Jazz will be much, much heavier than that."[384] He states:

> How you use the throat focus will affect things, so you have to coordinate the air, the throat and the tongue. And now you have three variables that you can adjust to get the quality of the attack that you want. And then we start playing with that. That's different than jazz.[385]

Clipping

The "clip" is a common problem while ending a note for many jazz saxophonists learning classical saxophone. As stated earlier, clipping the end of notes is necessary in jazz in order to get authentic percussive phrase endings, and for most jazz players it has become reflex. Many jazz players are completely unaware that they are clipping, and it carries over into their classical playing. The interviewees seem to agree that the student must be made aware of the tendency, and it needs to be brought to their attention every time it happens. Andrew Bishop states that it takes a lot of time and patience to learn how to control this tendency.[386] Andrew Dahlke recommends working on the relationship between airflow and embouchure pressure. In addition, he finds it helpful if the student can ghost tongue[387], as this can help show the student how the air flow moves throughout the note and how it lets the reed continue to vibrate.[388]

Thomas Walsh uses Ferling Etude (1958) #24 in F#-Minor as a teaching tool because it exposes the clipping issue. The opening statement of the etude contains "two 16th notes followed by two 8th notes in 3/8. The 16ths are cut off with the tongue, and

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[383] Appendix B, p.175-176
[384] Appendix C, p.207
[385] Appendix C, p.207
[386] Appendix A, p.147
[387] "Ghost tonguing" is also referred to as "muffle tonguing", "dampen tonguing" and "half tonguing".
[388] Appendix B, p.173-174

the 8th notes are released with the air."[389] Dr. Walsh recommends teaching the note taper as a "very fast decrescendo"[390], as the jazz student understands this point of reference. In this particular situation, he advocates an "I play, you play" approach where the student imitates the sound and release of the instructor. He states:

> We just go back and forth to compare, and then I work from there, from one note, then two notes that are farther apart. And then you bring those closer and closer, so they can hear the difference, because for some people … [When] you go closer they might accidentally clip the first one. It is a psychomotor skill. The problem is that the tongue is getting back to the reed too early… They think they are doing what you are doing and they do not realize that they are clipping it with the tongue.[391]

The participating experts seem to agree that the habit of clipping notes can be challenging to break when performing in a classical style. They advocate making the student aware of each instance where it is happening. They recommend several solutions including working on airflow and embouchure pressure, using a demonstrate/imitate approach, as well as assuring the student that this habit takes time, patience and discipline to redirect.

Tonguing Problems: Moving from Classical to Jazz

This large theme covers tonguing issues that are often initially encountered when a saxophonist primarily trained in classical style pursues jazz style. There were three subthemes that primarily emerged on this topic: the challenge of off-beat tonguing, the dichotomy of smooth articulation interspersed with hard accents, and ghost tonguing[392].

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[389] Appendix G, p.323
[390] Appendix G, p.323
[391] Appendix G, p.323
[392] "Ghost tonguing" is often referred to as "muffle tonguing", "dampen tonguing", and "half tonguing".

These three subthemes present significant challenges to the inexperienced jazz player, as all of them need to become reflex when performing in a jazz style and none of them are common while playing in classical styles.

Off-beat Tonguing

Off-beat tonguing, also sometimes called back-tonguing, on-off tonguing, or doodle-tonguing, is the jazz saxophonist's habit of tonguing the up-beats in an 8th note line.[393] It is an essential part of the swing feel and of jazz saxophone style. Donald Sinta describes the difficulty for someone primarily trained in classical saxophone to master this technique: "I still fight with jazz tonguing. I mean, the idea of getting on the back side of a scale [sings] 'ba-du-ba-du-ba-dat', I can do it, but I struggle like crazy with it."[394]

Andrew Bishop recommends transcribing and listening to the "Eternal Triangle"[395], due to the different examples of jazz articulation performed by Sonny Stitt[396] and Sonny Rollins[397]. Dr. Bishop finds it imperative for the student to lighten up the tongue and work on specifically tonguing the off-beats. He uses a modification of tonguing exercises that he learned from saxophonist Jeff Clayton[398], where he encourages the student to play with different sounds of "da" and "ta" at various dynamic levels. Once the student gains flexibility in the tonguing, Dr. Bishop finds teaching the concept fairly easy.[399]

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[393] This is an over-simplification as jazz players use a wide variety of tonguing techniques in 8th note lines.
[394] Appendix E, p.266
[395] Gillespie, J. (1957). Eternal Triangle [recorded by Gillespie]. On *Sonny Side Up* [CD] USA.: Verve. (1997)
[396] Sonny Stitt (1924-1982), American jazz saxophonist.
[397] Sonny Rollins, American jazz saxophonist.
[398] Jeff Clayton, American jazz saxophonist.
[399] Appendix A, p.147

Steve Duke points out that the early jazz players were not conservatory trained and therefore the tonguing happened in a natural way. Jazz tonguing, he says, is basically just very lazy tonguing. It benefits the student to think of jazz tonguing in this way, rather than as two sounds (on and off) which is not natural and does not promote legato articulation. He says that putting the "lazy" part of the sound on the beat results in "on-off" tonguing. You may think "nn-da-nn-da" syllables. [400] He also stresses the importance that the tonguing cannot interfere with the air in any way, since jazz players use a constant airstream.[401]

Smooth Legato vs. Hard Accents

Rick VanMatre points out the difficulty maintaining light, lazy tonguing interspersed with very hard accents. He asserts that most of the difficulties in solving this seeming contradiction for inexperienced jazz players lie in the fact that most students have not listened closely enough to jazz masters in order to maintain the appropriate phrasing. He states that the inexperienced jazz player's tonguing is not legato enough and that there is a lack of connection between the running 8th notes. "That's the paradox here. Jazz needs to have incredibly buttery and smooth articulation on consecutive 8th notes, but… when you do have a cap accent or a note at the end of a phrase, then you need to have a definite tongue cut-off."[402] The interviewees recommend transcribing the jazz masters in order to get the appropriate articulations for jazz phrasing. Professor Duke finds it helpful to use software such as *Transcribe!* because you can visually see the difference in the sound graph between various players' articulations.[403]

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[400] Appendix C, p.208
[401] Appendix C, p.208
[402] Appendix F, p.298
[403] Appendix C, p.208

Ghost Tonguing

The third subtheme that emerged in the topic of moving from a classically oriented tonguing style to jazz was the extensive use of ghost tonguing in jazz. Ghost tonguing is also referred to as muffle tonguing, dampen tonguing, or half tonguing. Rick VanMatre points out that learning how to ghost tongue can be challenging for any student regardless of stylistic emphasis. He believes it is "the most advanced thing, even among the more experienced jazz students".[404] According to Thomas Walsh there are two different ways to perform this technique. One version is to use the softer part further back on the tongue and place it on the reed lightly enough for the reed to continue to vibrate. The tone gets dampened or muffled (hence the names muffle, dampen, and ghost tonguing). The other version is to place the tongue in the corner of the reed, stopping one side of the reed from vibrating, resulting in the same effect (hence the name half tonguing). Professor Walsh feels that the later version is a bigger deviation from the normal tonguing pattern and thus causes more work, but he concedes that a lot of jazz players prefer this way.[405]

Steve Duke teaches the second version of ghost tonguing (half tonguing) in his studio. After the student has learned the rudimentary technique, Professor Duke recommends using the tune "Night Train" to practice the concept. The student will ghost

[404] Appendix F, p.299
[405] Appendix G, p.328

tongue every other note (starting on beat one with the ghost tongue).[406] Rick VanMatre recommends learning the technique from the standpoint of the most common[407] situations where ghost tonguing is used.[408]

In all the interviews where ghost tonguing was broached, there was agreement that it is essential for the jazz style and that it can be difficult to learn from a technical standpoint for any student, regardless of stylistic training. There seems to be general agreement that transcribing is necessary in order to learn ghost tonguing from a stylistic perspective.

[406] Appendix C, p.207-208
[407] Professor VanMatre did not specify these situations in the interview.
[408] Appendix F, p.299

CHAPTER XVII

RECOMMENDATIONS AND CONCLUSIONS

This chapter synthesizes the opinions and recommendations of the participants according to the topic and themes within each chapter. The recommendations will not include explanations as to why a particular pedagogical strategy is suggested, as this is covered in depth in the previous chapters and in the full interviews (see appendixes). Instead, each recommendation will be cross-referenced to the full length interviews in the appendixes. This format will ensure that the recommendations will appear in succinct form and that the reader can quickly verify context. If a participant is not represented on a particular theme, it means that he did not address the theme at length. Each theme will be introduced by either stating a research question (Q)[409] or a research theme (T)[410]. The participants' answers, opinions, and recommendations will be presented as (A). Each question, theme, and answer will be designated a number for the sake of clarity. Numbers related to questions or themes will begin anew with each chapter. Numbers related to answers will begin anew with each new question/theme. Conclusions and recommendations lacking a specific cited participant are often themes that surfaced in several interviews. In those cases the reader may refer to the footnotes. Chapters 1-3 are

[409] (Q) Research questions are stated in their original form from the pool of dissertation interview questions (see Chapter 3, p. 15-18).
[410] (T) Research themes are questions that help summarize opinions on specific themes that emerged throughout the dissertation interviews.

not included in this chapter, as they relate to the introduction of the topic, literature review, and methodology. All conclusions and recommendations are based on the expert participants' experience and opinion.

Chapter IV: Becoming a Multi-Faceted Saxophonist: Specializing or Multi-Style

Q1: Should multi-style be systematically taught at the college level?

A1: Steve Duke, Gunnar Mossblad and Thomas Bergeron believe it benefits undergraduate saxophone majors to learn both classical and jazz.[411] Professor Mossblad argues that it should be mandatory for all saxophonist music education majors, as they will likely teach both styles.[412] Professor Duke argues that it important to learn both classical and jazz in order to meet the professional standards of the instrument.[413]

A2: Donald Sinta, Branford Marsalis and James Riggs feel that multi-style is problematic if the student does not have repository knowledge built up from years of listening to both styles. They feel that it must be the choice of the student.[414]

A3: Andrew Dahlke, Thomas Walsh, Rick VanMatre argue that students should be free to specialize, but encourage students to pursue both styles in order to become more well-rounded.

Dr. Dahlke points out that the student's degree requirements will also help determine the student's musical direction.[415]

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[411] Appendix C2, p.226, Appendix H, p.349, Appendix H, p.350
[412] Appendix H, p.349
[413] Appendix C2, p.181
[414] Appendix E, p.272, Appendix D, p.240, Appendix H, p.348
[415] Appendix B, p.161, Appendix G, p.331, Appendix F, p. 300-301

Q2: What are the positives of pursuing both styles?

A1: The saxophonist is exposed to a wider pallet of sounds, techniques and concepts.[416]

A2: Stylistic flexibility increases.[417]

A3: Marketability may increase.[418]

A4: Overall musicianship improves as the musician become well-versed in jazz concepts such as improvisation and harmony, and the classical focus on dynamics, nuance and precision.[419]

A5: Crossover repertoire is performed with increased authenticity.[420]

A6: Meeting more of the saxophone's professional standards.[421]

Q3: What are the negatives of pursuing both styles?

A1: Lack of time.[422]

A2: Being viewed as a "Jack-of-all-trades" in the music community, and target of prejudice.[423]

A3: May not live up to the full potential of specialization.[424]

A4: Less in-depth repertory knowledge.[425]

Q4: Do we risk having students and teachers that do not excel in either style using a multi-faceted approach?

A1: Donald Sinta feels that the market and the academic system will filter out deficient saxophonists regardless of their focus. [426]

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[416] Appendix C, p.180-183
[417] Appendix F, p.301, Appendix G, p.336-337
[418] Appendix F, p.300-301, Appendix C, p.182-183
[419] Appendix B, p.161
[420] Appendix C, p.197
[421] Appendix C2, p.226
[422] Appendix F, p.290
[423] Appendix C, p.197
[424] Appendix A, p.152-153, Appendix E, p.272, Appendix F, p.289
[425] Appendix G, p.333-334

A2: Andrew Bishop and Andrew Dahlke argue that while initially classical and jazz feel like opposites and take away focus from one another, over time the styles enhance each other.[427]

A3: Steve Duke does not believe that quality is sacrificed by being a multi-faceted saxophonist. He argues that by being more flexible, the multi-faceted saxophonist has more choices at his disposal, and therefore may do a better job in any given musical situation.[428]

A4: Branford Marsalis argues that a lot of teachers do not live up to the professional standard of the styles (especially in jazz), regardless of whether they are multi-faceted or specialists. He feels that performers often lack authenticity in both styles.[429]

A5: Rick VanMatre cautions that many students try to do too much and fail to develop solid fundamentals in either style.[430]

A6: Steve Duke and Thomas Walsh argue that many students fail to realize the amount of practice it takes to become proficient in multiple styles.[431]

Q5: Who does the academic job market favor – specialists or multi-faceted saxophonists?

A1: Metropolitan areas often hire adjunct specialists, while rural areas tend to hire multi-faceted saxophonists that can cover more curriculum.[432]

A2: The current poor economy favors multi-faceted saxophonists as schools' budgets rarely allow for two specialist saxophone instructors.[433]

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[426] Appendix E, p.272
[427] Appendix A, p.152, Appendix B, p.162
[428] Appendix C, p.186
[429] Appendix D, p.235-236
[430] Appendix H, p.253
[431] Appendix C, p.222, Appendix G, p.309
[432] Appendix G, p.307-308
[433] Appendix A, p.153-154

A3: Thomas Walsh and Andrew Dahlke argue that bigger universities often hire two specialists, while smaller music schools tend to hire multi-faceted saxophonists.[434]

A4: Steve Duke, Andrew Bishop, Rick VanMatre, and Donald Sinta argue that the broader the skill base one has, the more professional opportunities will result.[435] Steve Duke finds that most saxophonists, regardless of field (academia, performance, etc), use multi-style on a daily basis.[436] Donald Sinta stresses proficiency on doubles. He also emphasizes the importance of viewing the profession from a music education standpoint.[437]

Chapter V: Changes in Expectations over Time: Specialization and Multi-Style and Perception of the Classical Saxophone over Time

T1: What tendencies and changes have the interviewees experienced over the span of their careers?

A1: Commercial opportunities for musicians have decreased significantly in the last few decades.[438]

A2: The general level of playing is going up.[439]

A3: Academic saxophone positions tend to require multi-style. This is a fairly new phenomenon, and yet performing in multi-styles has been common from, at least, the 1950s[440] onwards.[441]

A4: Branford Marsalis and Steve Duke argue that while the level of the top classical saxophone performers has gone up, they do not compare to the level of the top classical

[434] Appendix B, p.177, Appendix G, p.307-308
[435] Examples: Appendix B, p.153, Appendix G, p.306-308
[436] Appendix C, p.185-186
[437] Appendix E, p.274, 283
[438] Appendix G, p.306, Appendix C, p.199, Appendix F, p.289, Appendix E, p.261, 274
[439] Appendix B, p.166, Appendix G, p.306-307
[440] The 1950s is as far as the interviewees' experiences date back.
[441] Appendix F, p.289

performance on instruments such as cello, voice, or violin.[442] Steve Duke states that reaching the same level as the top level string and vocal performers is a complicated problem. The classical saxophone does not have performers that can exclusively make a living as orchestral soloists; most saxophonists have to teach.[443]

A5: Negative perceptions of the saxophone as a classical instrument are improving due to the efforts of pioneering classical saxophonists and the general progress in performance level.[444]

Chapter VI: Responding to Market Demands in the Saxophone Studio: Multi-Styles and Doubles

T1: What problems do the interviewees see between current market demands and college saxophone studios?

A1: Donald Sinta and Steve Duke worry that the current academic system is based more on tradition than market demands.[445] Professor Sinta argues that the professional opportunities in both classical and jazz are increasingly limited.[446] Steve Duke argues that the current academic system of having the saxophone as part of the woodwind department is outdated due to differing professional standards.[447] He further argues that the tenure system allows professors to reflect current market demands in their studios, but stresses that they must be courageous enough to go against established pedagogical traditions.[448]

[442] Appendix D, p.253
[443] Appendix C, p.190
[444] Appendix G, p.334-335
[445] Appendix E, p.238, 274, Appendix C, p.202, 232
[446] Appendix E, p.238
[447] Appendix C, p.202
[448] Appendix C, p.232

A2: Donald Sinta and Andrew Bishop stress the importance of being proficient on doubles.[449] Professor Sinta states that the number one double for saxophonists is no longer clarinet or flute, but keyboards.[450]

A3: Steve Duke argues that the best way of gaining stylistic flexibility is to learn classical and jazz, as they are perceived opposites on the sound spectrum. Professional performers must have perspective on how to change their sounds, or they risk becoming irrelevant as market demands change.[451] He finds it imperative that saxophone professors seek professional opportunities outside of academia in order to stay current with the market.[452]

A4: Branford Marsalis finds the current academic system to contribute to lowering the level of jazz performance.[453] He argues that the traditional jury system in music schools is too slow and focuses too much on note perfection, as opposed to musical beauty.[454]

Chapter VII: Managing Teaching and Practice Time for the Multi-Faceted Saxophonist

Q1: How do you approach your own practice time? Dividing it up between jazz and classical? Do you try to keep them separate? Has this approach changed much over time?

A1: It is better to separate the styles as much as possible in the years of early development. As the saxophonist's conception of the styles become stronger, the styles begin to reinforce each other.[455] In early development, Thomas Walsh spent years focusing on one style at a time[456], while Steve Duke would alternate styles every six months.[457] Andrew Bishop alternates focus on a "project basis", ranging from two

[449] Appendix E, p.283, Appendix B, 144-145
[450] Appendix E, p.284
[451] Appendix C, p.182-183
[452] Appendix C, p.200
[453] Appendix D, p.257
[454] Appendix D, p.249
[455] Appendix B, p.163
[456] Appendix H, p.354
[457] Appendix C, p.186-187

months to one year.[458] Andrew Dahlke and Thomas Bergeron also find it difficult to focus on both styles simultaneously and prefer to maintain one, while focusing on the other.[459] Branford Marsalis had to focus on both styles simultaneously due to his performance schedule.[460]

A2: Students tend to find a rotating schedule that works best for them.[461]

A3: The current academic system makes dividing up styles difficult as students often perform in classical and jazz on a daily basis due to their degree requirements.[462]

T1: How do the interviewees propose to divide up the teaching time?

A1: Teaching time must reflect the student's professional goals, degree requirements, and ensemble load.[463]

A2: Jazz improvisation is the most time consuming concept, but the saxophone professor should not rely on outside classes to solely teach improvisation, as too much of it is saxophone specific and must be addressed in lessons.[464]

A3: It is important to help students balance their ensemble load, as it is not in a student's best interest to play in every ensemble every semester.[465]

A4: If a school of music has a classical proficiency requirement in the sophomore year, it is a mistake to wait with jazz instruction until the proficiency is passed. The styles should

[458] Appendix A, p.143
[459] Appendix B, p.163, Appendix H, p.356
[460] Appendix D, p.245
[461] Appendix B, p.163
[462] Appendix H, p.355
[463] Appendix H, p.355
[464] Appendix H, p.346 – Specifics were not mentioned in the panel discussion.
[465] Appendix H, p.355

be taught simultaneously from the beginning.[466] Steve Duke argues that it takes longer to "develop thinking skills in jazz than interpreting skills [in classical]."[467]

A5: Steve Duke and Thomas Walsh advocate alternating lessons by week, or splitting a lesson and using half-hour segments for jazz and classical each lesson.[468]

A6: Rick VanMatre argues that teaching sound on a continuum rather than separating concepts may help the student gain flexibility.[469]

Chapter VIII: Time Saving Strategies: Time Management and Overlapping Areas

Q1: What time saving strategies have you discovered for learning proficiency in both styles?

A1: Most incoming freshmen are not used to being in charge of their own time. Therefore, they are often inefficient with their time. Steve Duke suggests having the freshmen track every 15 minutes of their time for one whole week. If the time spent is not in line with their professional goals, then adjustments must be made. [470]

A2: Andrew Bishop suggests focusing on "projects", while merely maintaining everything else. [471]

A3: Students must be taught to say "No" to keep from overextending themselves.[472]

Overlapping Areas

A4: It is of utmost importance to always attempt to "kill two birds with one stone"[473] for the multi-faceted saxophonist and educator. Technique exercises should be adjusted to apply to both classical and jazz technique, as well as jazz improvisation. Harmonic

[466] Appendix G, p.329
[467] Appendix C2, p.225
[468] Appendix C2, p.225, Appendix G, p.330
[469] Appendix H, p.356
[470] Appendix C2, p.223
[471] Appendix A, p.143, 156
[472] Appendix C2, p.223
[473] Appendix H, p.358

analysis should be part of classical etudes and repertoire. Steve Duke argues that classical passages can most quickly be learned by turning them into improvisational exercises. [474]

A5: Warm-up exercises emphasizing flexibility will help the student with multi-style.[475]

A6: Any finger technique exercise can be adapted to classical or jazz style/articulation.[476]

A7: Clarity of intention is of utmost importance when pursuing multi-style, as this prevents "stylistic bleeding"[477]. [478]

A8: Much like learning a new language, learning a new musical style requires total immersion into the new sound and culture.[479]

Chapter IX: Should Improvisation be Part of Lessons?

Q1: Should Improvisation be Part of Lessons?

A1: If the decision has been made to include jazz style in lessons, then improvisation must be part of lessons as well.[480]

A2: The National Association of Music Schools[481] requires all music majors to study improvisation (musical improvisation in any style).[482]

A3: Thomas Walsh argues that improvisation helps students understand the "creative process".[483]

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[474] Appendix C, p.215 – Professor Duke did not address specific improvisational exercises.
[475] Appendix C2, p.224
[476] Appendix B, p.164, Appendix H, p.358
[477] "Stylistic bleeding" refers to the phenomenon of one style unintentionally showing up in the sound of the other style.
[478] Appendix C, p.193
[479] Appendix F, p.300
[480] Appendix H, p.346
[481] NASM is a certifying agency of music schools in North America.
[482] NASM *Handbook*, Section VIII.B.3.
[483] Appendix G, p.339

A4: Donald Sinta feels that students develop better relative pitch[484] by learning music aurally and improvising.[485] He feels that the aural approach of jazz needs to coalesce into classical pedagogy.[486]

Chapter X: Equipment

T1: How important is equipment for sounding authentic in jazz and classical styles?

A1: The interviewees caution against substandard equipment[487], but stress that transcribing and aural perception are more important factors to sound production than equipment.[488]

Chapter XI: Conception

The general consensus among the interviewees is that gaining conception[489] of what a style sounds like is the most important factor when learning a new style. The following themes were identified by the participants: in depth listening over time, transcribing[490] (in jazz and classical styles), imitation, body awareness and psychomotor[491] skills, cultural/historic awareness of the style, and recording/listening back. This chapter also contains a section comparing and contrasting the experiences of Donald Sinta and Branford Marsalis, who both learned a new style after already having established themselves as world class artists in their specialization.

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[484] "Relative pitch" refers to the aural and physical connection that musicians develop on their instruments over time.
[485] Appendix E, p.285
[486] Appendix E, p.285
[487] Appendix F, p.299, Appendix C, p.219-220
[488] Appendix F, p.299
[489] "Conception" refers to having a broad understanding of the style.
[490] Transcribing refers to the method of learning recorded music note-by-note by aural means only.
[491] "Psychomotor" relates to bodily movement triggered by mental activity, especially voluntary muscle action.

Q1: Learning a new style is largely about having a clear conception of what the style should sound like. How do you go about giving a student that conception if he/she does not already have it?

In Depth Listening over Time

A1: In depth listening over time gives the student the repository knowledge needed to play with authenticity, and without stylistic bias. [492]

A2: Listening without distractions in a stationary space is recommended. [493]

A3: It is important to guide students to models of quality.[494]

A4: Branford Marsalis feels that most students seek *affirmation* rather than *information*. Therefore, they tend to listen to artists that play in a similar manner to themselves, rather than listening to artists that challenge their assumptions.[495] He further argues that record based learning should involve three aspects: affirmation of what you can already do, acknowledge things that you want to be able to do, and recognize elements that you wish to avoid.[496] Once a musician knows what he/she wants to sound like, then it is a matter of mastering the techniques that will help achieve that goal.[497]

A5: Listening skills are an example of cybernetics[498], an ever evolving loop of "action, perception, and image". Thus, the *action* of learning a new technique changes what students *perceive*, and it gives them a clearer *image* of what they are hearing.[499]

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[492] Appendix E, 267, 281-282, Appendix H, p.354, Appendix H, p.348
[493] Appendix C, p.191
[494] Appendix C, p.191
[495] Appendix D, p.254
[496] Appendix D, p. 248
[497] Appendix D, p.238
[498] "Cybernetics" is the interdisciplinary study of the structure of regulatory systems.
[499] Appendix C, p.192

Transcribing

A6: Transcribing involves in-depth listening, imitation/physically reproducing sounds, ear-training, ear-finger connections, and stylistic authenticity. Therefore, transcribing is one of the most valuable teaching tools for helping students gain conception of a style.[500]

A7: To become a high level jazz musician, the saxophonist must transcribe. The music should be memorized before it is written down.[501]

A8: Software such as *Transcribe!* can help the student to get a detailed understanding of how the artist uses different attacks, releases and air through visual graphs. It also allows the student to listen to a specific sound or technique at any speed. [502]

A9: Classical transcription is necessary to attain a high level in classical performance, though the transcription process is often different from the note-by-note transcriptions of jazz. The interviewees use the recording as a model from which students transcribe musical nuances onto their already notated music. Students should transcribe several versions of a piece in order to gain a broader perspective on classical style.[503] It is better for internalization to aurally transcribe note-for-note, but it is not always possible from a time standpoint to aurally transcribe longer classical pieces. Students should transcribe great classical artists outside the saxophone area, as the models are often more mature. [504]

[500] Appendix B, p.165
[501] Appendix C, p.191, Appendix F, p.290-291
[502] Appendix C, p.191
[503] Appendix F, p.291
[504] Appendix C, p.191

Imitation

A10: Donald Sinta finds imitation a powerful tool for breaking down stylistic listening bias and for teaching style-specific techniques.[505]

A11: Thomas Walsh finds that sometimes "analysis leads to paralysis".[506] He finds the "I play, you imitate" approach useful to avoid over-analyzing. However, this approach should coincide with the teacher analyzing what the student is physically doing, as sometimes problems are not caused by a conceptual deficiency, but a physical inability or misconception that needs to be addressed.[507]

A12: The way students imitate a technique reveals how they perceive the style.[508]

Body Awareness and Psychomotor Skills

A13: Much of our established pedagogy is based on tradition rather than on how people actually learn.[509]

A14: Even though a student may have built up repository knowledge through years of listening to a particular style, it does not guarantee that the student can reproduce the sound, as "they may not be able to develop the psychomotor skills to produce something that sounds authentic".[510]

[505] Appendix E, p.280
[506] Appendix G, p.310
[507] Appendix G, p.310
[508] Appendix H, p.351
[509] Appendix C, p.232
[510] Appendix G, p.310

Cultural and Historic Awareness of the Style

A15: Contemporary classical music often has more in common with jazz than its early classical predecessors.[511]

A16: Steve Duke and Andrew Bishop feel that multi-faceted saxophonists often have an advantage when performing modern classical music. [512]

A17: Branford Marsalis points to Mozart as an example of a performer/composer who dealt with the culture of the music. "His Italian opera sounds Italian. And then when he started writing in German the sound changed completely… People don't tend to teach that way, nor do they think that way."[513] He finds that jazz is generally played poorly today because the roots of jazz are "still clearly delineated in the black Baptist church", but many of the players do not understand that context. Mr. Marsalis recommends that students experience the culture of the music as much as possible.[514]

Recording and Listening Back

A18: Various physical considerations distort the actual sound for the saxophonist.[515] There is a mouthpiece inside the mouth making noise, vibrations against the teeth and skull, and the sound physically moves away from the saxophonist. According to Dr. Walsh, many saxophonists are unaware of how they sound, and the key to awareness is recording and listing back.[516]

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[511] Appendix C, p.184-185
[512] Appendix A, p.142, Appendix C, p.184-185
[513] Appendix D, p.242
[514] Appendix D, p.242
[515] Appendix G, p.312
[516] Appendix G, p.312

A19: Steve Duke finds that, "Students don't lie on the instrument. They are going for what they think is attractive."[517]

A20: Recording lessons will ensure that the student can verify that they are on track in the practice room.[518]

A21: Recording and listening back to practice sessions is an invaluable tool to both student and instructor, according to James Riggs. "The tape-recorder is a great teacher, the best teacher".[519]

Perception of Style

A22: Everyone perceives music differently. Therefore, no matter how much musicians listen, transcribe, or imitate, they will always be unique. Rick VanMatre argues that by doing all of those things, an artist finds his/her own voice.[520]

A23: Andrew Dahlke finds that both time feel and the attention to detail differ between classical and jazz.[521] Branford Marsalis feels that technical specificity is more important in classical music.[522]

A24: Thomas Bergeron points out, "Improvisation is a skill and jazz is a style. You can improvise without ever having heard jazz, but you can't play jazz without ever having heard it."[523]

A25: James Riggs points out that interpreting notes in a jazz style is completely different from improvising. "Students have to know how to interpret different styles in music, all within the notation realm".[524]

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[517] Appendix C, p.211
[518] Appendix H, p.357-358
[519] Appendix H, p. 352
[520] Appendix F, p.299-300
[521] Appendix B, p.175
[522] Appendix D, p.239
[523] Appendix H, p.346

Comparing and Contrasting the Experiences of Branford Marsalis and Donald Sinta

T1: What were the main difficulties about learning a new style after already being highly proficient within your specialization? What were the main benefits?

A26: Both artists had the required repository knowledge to pursue a new style from years of listening.[525]

A27: Both artists cite *ego* as an obstacle. Professor Sinta recommends that educators be mindful that there is little initial reward for an advanced player in learning a new style.[526]

A28: Both artists were frustrated with the slow progress of learning a new style.[527]

A29: Both artists began reconsidering assumptions about their own preferred styles after pursuing multi-styles. Mr. Marsalis became more aware of dynamics, background versus foreground, and playing in the low register without subtone.[528] Professor Sinta became more aware of the compositional process, harmony, and motivic development.[529]

A30: Both artists approach their own pedagogy differently after learning the new style.[530]

Chapter XII: Embouchure: Moving Between Styles

Q1: The embouchure for classical is fairly universal, with most teachers advocating pulled down corners and puckered "oooo" sound shape to the lips and oral cavity, but with jazz you see endless variations. What do you tell your classical students when they begin their jazz studies with regards to embouchure shape?

A1: The jazz embouchure is a particularly complicated topic due to the wide range of acceptable timbres in jazz. Depending on what type of tone the performer wants, the embouchure tends to differ.[531]

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[524] Appendix H, p.349
[525] Appendix E, p.264, Appendix D, p.258
[526] Appendix E, p.279
[527] Appendix D, p.257, Appendix E, p.264
[528] Appendix D, p.246
[529] Appendix E, p.265-266
[530] Appendix D, p.246, Appendix E, p.265-266
[531] Appendix F, p.292-293

A2: The participants agree that a classical embouchure should have the lower lip rolled in, top teeth should be on the mouthpiece, the corners of the mouth should be tucked in and down (puckered), and the embouchure should have a forward leaning focus (think "ooo").[532]

A3: Andrew Dahlke and Andrew Bishop prefer to keep the same shape of the embouchure when changing styles.[533]

A4: Donald Sinta, Steve Duke and Thomas Walsh advocate using two different embouchures for classical and jazz. The main difference is that jazz uses a more rolled out lower lip.[534]

A5: There is general consensus among the interviewees that there is less jaw pressure in jazz than classical, though Rick VanMatre cautions that some schools of jazz emphasize hard reeds, a flat embouchure, and more jaw pressure.[535]

A6: Steve Duke and Thomas Walsh feel that the embouchure is secondary to everything that comes before it, such as air, throat, tongue, and oral cavity. If these things are working, it will allow the student to be flexible in the embouchure and chin.[536]

Chapter VIII: Subtone and Jaw Movement

Subtone

Q1: Many jazz players use a lot of subtone while a classical player typically does not. How do you teach a student to play soft in the low register without the use of subtone? How do you teach subtone to classical players?

A1: Subtone is not created by dropping the jaw; it is created by having the lower jaw move out towards the tip of the reed.[537] Rick VanMatre states, "Once you come out on

[532] For examples see: Appendix B, p. 168-169, Appendix C, p.218-219, Appendix G, p.318
[533] Appendix B, p.168, Appendix A, p.149
[534] Appendix E, p.276, Appendix C, p.219, Appendix G, p.319
[535] Appendix F, p.292-293
[536] Appendix C, p.219, Appendix G, p.319

the reed, you can drop your jaw along with that and that may be helpful. It may give you a more exaggerated 'woofy', big subtone, but that's not the essence of what is acoustically and scientifically causing the subtone."[538]

A2: Subtone is also used in the classical style, but it is a more covered sound.[539]

A3: It is helpful both from a stylistic and pedagogical standpoint to teach subtone on a continuum.[540]

A4: Jazz players often play with their saxophone slung low, as this produces a natural subtone creating a downward angle at the mouthpiece and making the jaw naturally come out on the reed. Branford Marsalis finds this to be unnecessary and poor technique.[541]

Jaw Movement

Q2: Many jazz students naturally move their jaw to place emphasis on certain notes. How do you help them unlearn this habit? Many classical students are not used to moving their jaw while playing. How do you help them get into the habit of using the jaw for tonal inflections?

A1: It is difficult for classical saxophonists to learn *how* and *when* to move the jaw when playing jazz, as they have been trained to not move the jaw as they play. Andrew Dahlke recommends using the *Charlie Parker Omni Book*[542], along with the Parker[543] recordings, to learn *when* to move the jaw in a jazz style.[544] Steve Duke uses the melody for "Night Train"[545] to teach *how* to move the jaw in a jazz style.[546]

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[537] Appendix C, p.217, Appendix F, p.294
[538] Appendix F, p.294-295
[539] Appendix C, p.217
[540] Appendix F, p.294
[541] Appendix D, p.251
[542] Transcription book with Charlie Parker solos. Aebersold, J. (1978). *Charlie Parker Omni Book*. Lynbrook, NY: Atlantic Music Corp.
[543] Charlie Parker (1920-1955), American jazz saxophonist.
[544] Appendix B, p.174
[545] "Night Train" was originally recorded by Jimmy Forrest in 1953, but uses riffs from Johnny Hodges' "That's the Blues, Old Man" first recorded in 1940.
[546] Appendix C, p.207-208

A2: It is difficult for jazz players to stop moving their jaw as they perform in a classical style. The interviewees agree that the best solution is playing in front of a mirror, as the student is often not aware of moving the jaw.[547]

A3: Thomas Walsh argues that some students move their jaw because they are unsure of the pitch center. They need to build a physical connection to aural awareness.[548] He also recommends having the instructor finger low notes while the student is blowing air through the instrument.[549]

A4: Donald Sinta points out that many classical players overdo scoops when performing in a jazz style. Dr. Walsh calls this particular phenomenon the "high-school" scoop. It is caused by the saxophonist hitting "the note at pitch, drops down and then comes back up", instead of starting "at the lowest point and moving upwards"[550]. Dr. Walsh emphasizes that the student must develop flexibility in the throat, oral cavity, and jaw in order to be able to stylistically execute authentic jazz scoops.[551]

Chapter XIV: The Oral Cavity: Pitch Center and Voicing, Mouthpiece Pitches, and Tongue Position

T1: How can the saxophone student gain flexibility in voicing? What are problems related to voicing and pitch for the multi-faceted saxophonist?

A1: Dr. Bishop recommends Donald Sinta's *"Voicing": An Approach to the Saxophone's Third Register* (1992), regardless of style.[552] He finds that this book creates an awareness

[547] Example: Appendix B, p.174
[548] Appendix G, p.324
[549] Appendix E, p.268, Appendix G, p.324
[550] Appendix G, p.326
[551] Appendix G, p.326
[552] Appendix B, p.151

of the entire oral cavity, and stresses that the student should go through the exercises on both classical and jazz setups.[553]

A2: Steve Duke finds that pitch center and voicing is closely related to how the student uses air. He argues that tight embouchure, tight throat, and tight jaw are often the things interfering with the pitch center. Once these things are addressed, the pitch center drops, and he finds that he often does not need to address oral cavity further.[554]

A3: Professor Duke argues that the reason why many inexperienced saxophonists' pitch is not consistent throughout the registers is that they try to play with their mouthpiece too far out on the cork. He states:

> If you pull [the mouthpiece] out you are going to be flatter in the lower register and sharper in the upper register because you are going to be playing at the top of the pitch and you can bend the pitch more up high. That's why you play out of tune on your horn.[555]

Professor Duke addresses the students' throat flexibility by examining their conception of tone (see his full solution in Appendix C, p.210-212).[556]

Mouthpiece Pitches[557]

Q2: What about mouthpiece pitches? How do you go about using them (if at all)?

A1: Andrew Bishop, Thomas Walsh and Rick VanMatre all advocate using mouthpiece pitches. There is general consensus that the jazz mouthpiece pitch should be slightly lower than its classical counterpart.[558]

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[553] Dr. Bishop is composing pieces based on the concepts articulated in the book and he is hoping to publish them as a saxophone etude collection once he has composed a sufficient mass.
[554] Appendix C, p.210
[555] Appendix C. p.212 (this is provided that the student is capable of hearing good pitch, otherwise, by having the mouthpiece pulled too far out, the result would be flat throughout all the registers)
[556] Appendix C, p. 210-212 (entire previous paragraph synopsis of p.210-212)
[557] Many saxophone educators use mouthpiece pitches in their pedagogy. Playing specific pitches on the mouthpiece may help a student center the throat and tongue position to a proper position.
[558] Chapter 14, p.86

A2: Andrew Bishop found that learning to play an unwavering concert "A" on his classical mouthpiece helped him center his tone when learning to play classical saxophone.[559]

A3: Dr. Walsh advocates using very specific pitches depending on the type of saxophone and style. He specifies concert "A" for classical alto, concert "G " or "F#" for jazz alto, concert "G" for classical tenor, concert "F" or "E" for jazz tenor, concert "D" for classical and jazz bari, and concert "C" for classical and jazz soprano. [560]

A4: Professor VanMatre hesitates to assign an exact pitch, citing students' differing physical characteristics, such as oral and sinus cavities, as the main concern. He also cites reed strength and tone color as additional considerations.[561]

A5: Professor VanMatre finds that classical saxophonists learning jazz often play with a mouthpiece pitch that is too low. This causes an unfocused, wobbly and immature jazz sound. He recommends asking the student to "split the difference" between their jazz sound and their classical sound, and finds this solution to be successful.[562]

Tongue Position

T1: How does the tongue position differ between classical and jazz?

A1: Professor VanMatre feels that jazz players lower the back of the tongue a little more than classical players, and they may be closing their glottis a little more as well. The front of the tongue may be a slightly higher and more arched forward, as well as closer to the reed. [563]

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[559] Appendix A, p.149
[560] Appendix G, p.316-317
[561] Appendix F, p.293
[562] Appendix F, p.293
[563] Appendix F, p.292

A2: Professor Duke stresses that tongue position dictates the embouchure. If the student's tongue position is too low, or not focused in a way that will allow the airstream to control the sound, then they will not be able to play with an appropriate embouchure.[564]

A3: Dr. Dahlke finds that tongue position seems to vary somewhat between individuals based on physique, but finds that the classical tongue position is more arched in the back than the jazz tongue position. He recommends using the vowel "E" to demonstrate an appropriate tongue position for classical. He also observes that the classical tone is much less voiced than the jazz tone. Once everything (embouchure, tongue position, voicing, etc) is set in the classical style, the tone should naturally flow and only minor adjustment should be made (while the jazz sound is much more manipulated).[565]

Chapter XV: Tone: Overlapping Aspects and Differences in Stylistic Approach

There is general agreement among the interviewees that jazz and classical saxophonists use their air differently, but there are also several aspects that overlap in tone production.

Q1: When a student first starts out learning an unfamiliar style, how do you go about teaching tone concepts to him/her? Do you differentiate in your approach towards a jazz player or classical player?

A1: Dr. Walsh argues that the main element of an excellent sound is resonance and that resonance transcends style. He further argues that being able to control tone-color and timbre also transcends style. Dr. Walsh recommends Brian Frederiksen's book *Arnold Jacobs: Song and Wind* (1996) for learning how to use air efficiently, as this affects resonance, tone color and timbre.[566]

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[564] Appendix C, p.219
[565] Appendix B, p.170
[566] Appendix G, p.313-314

A2: Steve Duke also stresses efficient use of air. He states, "Conserving air is the worst thing for your tone because the character of the tone comes from how you waste air."[567]

A3: Professor Duke cites the attack and release transients as key aspects of tone. He argues that much of the character of the tone comes from the attack, the release and the vibrato. He conducted an experiment to prove the validity of this position (see Appendix C, p.184).[568]

A4: Tone color and pitch are not elements of tone, they are aspects. Therefore, when discussing tone color, pitch must be part of the equation.[569]

A4: Dr. Walsh recommends listening for three things when practicing long tones in either style: "steady volume, steady tone color, and steady pitch."[570]

Differences in Tone between Styles

A5: Jazz has a wide latitude regarding acceptable tone, while classical saxophone has a purity aesthetic.[571]

A6: Dr. Dahlke advocates use of a cold airstream when he plays jazz and warmer airstream when he plays classical. Though he cautions that in the French school of classical saxophone many use a cold air approach. He feels that his air is more focused at the tip of the mouthpiece for jazz, and more towards the back of the mouth for classical.[572]

A7: Professor Duke argues that jazz saxophone should have the feeling of blowing against the mouthpiece. It is largely about how much the saxophone resonates and how

[567] Appendix C, p.212
[568] Appendix C, p.184
[569] Appendix C, p.211
[570] Appendix G, p.315
[571] Appendix G, p.321-322
[572] Appendix B, p.168

much of a consonant sound there is in the attack.[573] Classical saxophone, he argues, is more about having a close connection between the air and the tone. He stresses having clean breath attacks (before adding tonguing), and being able to control the *niente*[574].[575]

Chapter XVI: Tonguing

Three major themes emerged while discussing tonguing during the interviews (the last two themes are further divided into three subthemes each):

1. Tip tonguing versus anchor tonguing.

2. Tonguing problems moving from jazz to classical -
    a. Airy attacks
    b. Heavy tonguing
    c. Clipping notes

3. Tonguing problems moving from classical to jazz -
    a. Off-beat tonguing[576]
    b. Smooth legato vs. hard accents
    c. Ghost tonguing

Tip Tonguing vs. Anchor Tonguing

T1: Do you advocate tip tonguing or anchor tonguing? Should tonguing change depending on style?

A1: Steve Duke states, "It doesn't make any difference whether you anchor tongue or not. If you're getting the sound right, then that's all that's required…"[577]

A2: Donald Sinta states, "I anchor tongue as a classical player…I'm an advocate of whatever you need to make it sound great."[578]

A3: Thomas Walsh and Andrew Dahlke anchor tongue regardless of style.[579]

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[573] Appendix C, p.212
[574] *Niente* refers to a gradual decrescendo on a note until there is no tone left.
[575] Appendix C, p.212
[576] "Off-beat tonguing" is also referred to as "back-tonguing", "on-off tonguing", and "doodle-tonguing".
[577] Appendix C, p.204
[578] Appendix E, p.266-277
[579] Appendix B, p.148. Appendix G, p.327

A4: Rick VanMatre and Dr. Walsh argue that the selection of tonguing technique is dependent on the anatomy of the student[580]

(a sentiment shared by the rest of the interviewees). Professor VanMatre makes the important distinction that the issue is not whether a saxophonist uses tip tongue or anchor tongue; there is a continuum of possible points on the tongue where it may strike the reed, and each person will use a different striking point depending on their anatomy.[581] Dr. Walsh echoes this sentiment and recommends reading Larry Teal's *The Art of Saxophone Playing* and viewing Teal's diagrams of different tongue anatomies (Teal, 1963, p. 79).

A5: Dr. Bishop prefers to tip tongue regardless of style.[582] He advocates whatever tonguing feels comfortable for the student, regardless of style.[583]

Tonguing Problems: Moving from Jazz to Classical

Airy Attacks. Airy attacks are necessary in order to sound stylistically authentic in jazz. However, in classical performance they are considered poor technique.

T2: How do you help a student articulate without air in the attack?

A1: Professor Sinta advocates approaching the topic of airy attacks by sound alone and expresses that each student will find the solution after having been taught to hear the differences in a sound with an airy attack and one without.[584]

A2: Professor Duke also finds it important to first teach the student to hear the difference in sound between the attacks. He finds that the cause is usually in how the student uses

[580] Appendix F, p.297, Appendix G, p.328
[581] Appendix F, p.297
[582] Appendix A, p.148
[583] Appendix A, p.149
[584] Appendix E , p.277

his/her air, rather than how the tongue is being utilized.[585] Tension in the diaphragm, throat or in another place restricts the air, and this will cause the student to accelerate the air rather than letting the air go.[586] In addition, most students' throat position is not in a suitable place to actually begin the note[587]. Professor Duke recommends working on breath attacks until the student is able to start the sound without any air before the tone. Once this is accomplished the student will be able to use a light tongue attack, as he/she is no longer dependent on the tongue to initiate the attack.[588]

Heavy Tonguing. T3: How do you help a student play with lighter tongue attacks?

A1: Andrew Dahlke finds that many students tongue by using either too much tongue on the reed or by using a hard tongue. He recommends having the student "bump the airstream" (having the tongue lightly bounce against the vibrating reed) using "dee-dee" syllables.[589]

A2: Professor VanMatre finds that jazz students often tongue in a vague, unfocused manner in the classical style.[590]

A3: Professor Duke recommends the tongue just "brushes the vibration of the reed and that's all you need".[591] He argues further that the classical saxophonist must "coordinate the air, the throat and the tongue. And now you have three variables that you can adjust to get the quality of the attack that you want."[592]

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[585] Appendix C, p.205
[586] Appendix C, p.205
[587] You can experiment with the throat position by going between blowing air through the instrument and sounding a note, without any break in the airstream and without letting up on any pressure in the embouchure.
[588] Appendix C, p. 204-209 (synopsis).
[589] Appendix B, p.175-176
[590] Appendix F, p.298
[591] Appendix C, p.207
[592] Appendix C, p.207

Clipping. Q1: Many jazz students are used to clipping the ending of notes (to get the percussive effect desired in jazz) and have trouble avoiding this while playing classical. How do you help them unlearn this habit?

A1: Andrew Bishop and Andrew Dahlke argue that the student must be made aware of the tendency, as they are often unaware of clipping notes. Dr. Bishop stresses that it takes time and patience to learn how to control this tendency.[593]

A2: Dr. Dahlke finds it helpful if the student knows how to ghost-tongue[594], as this can help show the student how the air flow moves throughout the note, and how it lets the reed continue to vibrate. He also recommends working on the relationship between airflow and embouchure pressure. [595]

A3: Dr. Walsh recommends using Ferling Etude (1958) #24 in F#-Minor as a teaching tool because it exposes the clipping issue. He also recommends teaching the note taper as a "very fast decrescendo"[596] and advocates using the "I play, you imitate" approach to help the student become aware of clipping.[597]

Tonguing Problems: Moving from Classical to Jazz

Off-beat Tonguing. T4: How do you teach off-beat tonguing?

A1: Dr. Bishop finds it imperative for the student to lighten up the tongue and work on specifically tonguing the off-beats. He encourages the student to play with different sounds of "da" and "ta" at various dynamic levels. He also recommends transcribing and

[593] Appendix A, p.147
[594] "Ghost tonguing" is also referred to as "muffle tonguing", "dampen tonguing" and "half tonguing".
[595] Appendix B, p.173-174
[596] Appendix G, p.323
[597] Appendix G, p.323

listening to the "Eternal Triangle"[598] (Gillespie, 1957), due to the different examples of jazz articulation performed by Sonny Stitt[599] and Sonny Rollins[600].[601]

A2: Steve Duke recommends teaching back tonguing as "lazy tonguing". It benefits the student to think of jazz tonguing in this way, rather than as two sounds (on and off), which is not natural and does not promote legato articulation.[602] He stresses that tonguing cannot interfere with the air in any way, since jazz players use a constant airstream.[603]

Smooth Legato vs. Hard Accents. Ghost tonguing is also referred to as muffle tonguing, dampen tonguing, or half tonguing and is extensively used in jazz.

Q2: Jazz players use a lot of "ghost tonguing" or "dampen tonguing", how do you teach this to a classical student?

A1: Dr. Walsh finds that there are two different ways to perform this technique. One version is to use the softer part further back on the tongue and place it on the reed lightly enough for the reed to continue to vibrate. The other version is to place the tongue in the corner of the reed, stopping one side of the reed from vibrating, resulting in the same effect (hence the name half tonguing). Professor Walsh feels that the latter version is a bigger deviation from the normal tonguing pattern and thus causes more work, but he concedes that a lot of jazz players prefer this way.[604]

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[598] Gillespie, J. (1957). Eternal Triangle [recorded by Gillespie]. On *Sonny Side Up* [CD] USA.: Verve. (1997)
[599] Sonny Stitt (1924-1982), American jazz saxophonist.
[600] Sonny Rollins, American jazz saxophonist.
[601] Appendix A, p.147
[602] Appendix C, p. 208
[603] Appendix C, p. 208
[604] Appendix G, p.328

A2: Professor Duke prefers half tonguing and recommends using the tune "Night Train" to practice the concept. The student will half tongue every other note (starting on beat one with the ghost tongue).[605]

A3: Professor VanMatre cautions that learning how to ghost tongue can be challenging for any student regardless of stylistic emphasis. He believes it is "the most advanced thing, even among the more experienced jazz students".[606] He recommends learning the technique from the standpoint of the most common[607] situations in which ghost tonguing is used.[608]

[605] Appendix C, p.207-208
[606] Appendix F, p.299
[607] Professor VanMatre did not specify these situations in the interview.
[608] Appendix F, p.299

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APPENDIX A

ANDREW BISHOP INTERVIEW[609]

[609] Andrew Bishop is Professor of Jazz Studies at the University of Michigan. The interview was conducted on July 8th, 2009. The interview length was 1:24:23.

Eriksson: Normally, this interview has four separates sections: overview, philosophical, tone and tonguing. These first two sections have more open ended questions. More specific questions on technique are covered in the later sections. The goal is to find more effective ways of teaching jazz and classical saxophone to the crossover student. However, you are unique among the project participants in that you have such a broad musical background. You have composition degrees, improvisation degrees, theory/composition degrees, saxophone performance degrees and you also play a lot of clarinet.

Bishop: Right.

Eriksson: I'm hoping to get your views on this topic, speaking not only from the perspective of the saxophonist, but also from the perspective of a multi-instrumentalist and a composer.

Bishop: Sure, of course. That will be more comfortable.

Eriksson: Right. So even though the questions might seem somewhat limited and narrow at times, just feel free to branch out as much as you want.

Bishop: Okay, cool.

Eriksson: I'm going to start with a few questions that are actually unique to this interview. The first question might be a pretty broad one, I guess. It seems that you divide your time pretty equally between composing in both jazz and classical styles and even mixing musical styles, as evident in your Hank Williams[610] project[611]. Could you expand on how composing in different styles, or mixing these styles, affects your own playing, your view of music, and your approach to performance?

Bishop: There were a few times when I thought that I'd better specialize. This was earlier in my career and when I was in school. Everybody just kept encouraging me. They said, "You could do this [specialize], but it seems like you would be limiting your

[610] Hank Williams (1923-1953), American singer-songwriter.
[611] Andrew Bishop arranged and recorded the music of Hank Williams.
Bishop, A. (2007). Hank Williams Project [CD] Ann Arbor, New York, NY.: Envoi Recordings.

possibilities." It's true that you might not have the same amount of time as somebody that is just writing this kind of music or just writing that kind of music or just playing a certain kind of music. I guess it was William Albright[612], who was my composition teacher at the time, who said, "You know, it just seems to me like you'd really be limiting yourself," and [Donald] Sinta[613] too, actually. They really encouraged me to just keep rolling along. As a result of just continuing to do it for years and years, things just began to kind of mesh a lot more. I'm always aware of the stylistic differences on the one hand, but on the other hand, they seem to have more similarities than differences.

As a composer I, even if I am composing in a jazz style, draw more from my classical side because it brings a lot of new texture. And vice-versa [moving from classical to jazz], I would say that the same is true as a performer. One thing that I got from playing classical music is to really try to get inside the piece and interpret it as best as it can possibly be interpreted, really get inside the composer's intent, mood and of course all the technique and those kinds of things. That translated into my jazz playing. When I play, I play a lot of music by a lot of other people. I just try to really dive in deep, like I would if I was playing a classical piece, and try to get inside the music.

As a jazz player, especially as an improviser, playing a lot of contemporary music or using a lot of extended techniques or playing in odd meters, you know… these are things that I improvise all the time. So, when I get to play them in a classical piece, they feel very free. I play in odd meters all the time [while playing jazz], so when playing a classical piece that has a lot of mixed meters or odd meter, it feels just as free as it does when improvising. Then, I would also say vice-versa. The discipline of having to learn how to read polyrhythm and really interpret a phrase has definitely impacted my playing.

If I can draw some closure to my comments, I'm aware of the stylistic differences, but they feel less separate than they once did. For a long time they felt very separate, and I was encouraged to continue to explore all of them. It is still a long ways to go [laughs], but they feel less separate than they once did.

Eriksson: Actually, that brings up a good point. You are aware of the differences in style, yet you see the similarities. You can still keep the separation in your mind. How did you

[612] William Albright (1944-1998), American composer and educator.
[613] Donald Sinta is professor of saxophone at the University of Michigan.

reach that point? This is a big problem with a lot of students that play jazz and classical saxophone, the styles bleed into each other. The classical players sound kind of "square" playing jazz, and the jazz players sounds "jazzy" playing classical?

Bishop: Right! Well, one thing I would say, as a composer and as a theorist, I had to study a lot and listen to a lot of music, listen beyond just the saxophone repertoire and just understanding the music better. I would say a big part was listening to pianists performing Chopin[614] or listening to early music or whatever. Because of my background and because it was part of my composition training, I ended up having a broader scope of the history of concert music. Then, as far as the jazz thing goes, and actually with both of them [jazz and classical], I think it was just continuing to make opportunities for myself that were maybe not comfortable, and to really push myself. I don't play as much classical music as I once did, but I still do some contemporary music, especially chamber music. I do not do my soloist stuff anymore.

So, I guess for me, it largely happened a little more organically than you might expect, by getting familiar with the sounds of the music and by just listening a lot to whatever. Apart from that, a lot of the more contemporary forms of jazz are influenced by modern concert music, 21st century concert music. Often, when I'm called as a classical player, they need somebody who can play both some jazz stuff and some classical stuff. I guess for me, looking back, it really just happened kind of organically by studying music more holistically.

Eriksson: Did reaching this point happen the same way in both your saxophone playing and in your composition?

Bishop: I was definitely a jazz player before becoming a classical player, and I was certainly one of those musicians who had to work hard to get the [classical] sound right - play firm with a more closed mouthpiece, and not play with subtone down low. Those were all things that I just simply had to work on hard in college. But I think that just listening to great saxophonists that were around me and asking them questions, talking with my teacher, I was able to kind of solve those problems more organically. Now that I

[614] Frederic Chopin (1810-1849), Polish composer and pianist.

am teaching, I'm trying to think of more specific ways to help students conquer those things. If they are jazz players trying to get into classical, or vice-versa, these things have inherited problems. We can dive a lot more specifically into that as we go along.

Eriksson: Yes, we will definitely come back to that.

Bishop: Right! Again, for me, I never decided, for example, to take four years off from one to concentrate on the other. But, I did have maybe two months or maybe four months where one of them would be more of the focus than the other, and that helped out a lot too. For example, when I was an undergraduate, I was playing a lot of jazz gigs, and so I would just go play gigs. That would keep my jazz playing together and I would strictly concentrate on classical in the practice room. Giving it that kind of focus, a shorter focus, maybe, then an entire degree program, where I did only one or the other, was very helpful for me.

That was true in composition too. I would primarily write concert music during the school year, and then I would concentrate on my jazz writing in the summer. Those kind of concentrated spurts really were helpful. I found this to be pretty helpful for my students too, to have a 30 day goal. I'd say, "Okay, this is what we're working on for 30 days, and then we're going to evaluate after 30 days and see how you are progressing through this material. We will see if we want to head in a different direction or if we need to continue to push on." I found those projects to be helpful.

Eriksson: How does viewing music from the perspective of a composer/performer change your practice habits or the way you approach a new piece of music…if at all? You talked a little bit about how you approach the music, what about your approach to your instrument? Does that change at all?

Bishop: Definitely! I mean, as a jazz player I'm definitely more of… a lot of people have said that I sound more like a composer-improviser. I tend to be more focused on developing ideas. I guess my models were folks like Wayne Shorter[615]. Folks who were really good composers and that really integrated the composition into the improvisation. Certainly, as a jazz player, that really paid off. And as a contemporary composer of

[615] Wayne Shorter, American jazz saxophonist.

concert music, I would say that it is fairly similar. Because I have explored a lot of styles, I sometimes feel like I can get inside of the musical texture pretty fast. I can just see it and say, "Oh, okay, this is just sort of a Berio[616]-like passage, or an Elliott Carter[617], or Stravinsky[618] kind of texture". That's been really helpful because that is often the way I'm thinking as a composer.

I will say, as a kind of disclaimer, that sometimes I'll make really quick assumptions about a particular musical passage and be totally wrong about it and have to recalibrate it. I have often been very successful [in my assumptions], but then, sometimes a dismal failure, and I have to step back from my assumptions. Often we learn the passage wrong because it's not what we thought it was.

Eriksson: You also perform extensively on the clarinet. Do you see parallels between playing another woodwind instrument and the different techniques of jazz and classical saxophone? Has it helped your saxophone playing?

Bishop: I would say that's a really good question. I would have to say that I do see a lot of parallels, though I don't play concert music on the clarinet. Occasionally, I'll play a new music piece that maybe requires a Klezmer[619] kind of sound, or something that is maybe more out of the jazz or world music canon, but I don't play a lot of concert music on the clarinet. I would say that it has both helped and hurt my saxophone playing. The instruments feel pretty good now. I struggle a lot less with the clarinet now than I used to. I've played four or five summers in pit orchestras, and just by playing them both every day, you start noticing the idiosyncrasies of both instruments. I would say that, chances are, that I probably do many things that are out of the ordinary on the clarinet. At least as far as technique goes. I do things that may not fly in a classical studio. There are so many incredible classical clarinet players that I'm not going to really compete with, so I've largely just found my niche as a clarinetist and sort of stayed within that realm. Yes! Certainly the clarinet has both helped and hurt. I do see a lot of parallels in terms of the kind of voicing principles you apply and how the oral cavity works. I suppose I haven't

[616] Luciano Berio (1925-2003), Italian composer.
[617] Elliott Carter, American composer.
[618] Igor Stravinsky (1882-1971), Russian composer.
[619] "Klezmer" is a musical tradition of Ashkenazic Jews of Eastern European.

really given this much thought, but I suppose that maybe, subconsciously, the things that I had to do to adjust from my classical sound on saxophone versus jazz probably helps me get to the clarinet a little easier, and vice-versa.

Eriksson: I can see that.

Bishop: So by having to switch a lot probably helped me to find a way to adjust.

Eriksson: Let's back up a little bit. I got really curious earlier because your story describing the struggles of coming from a jazz perspective and then learning classical mirrors my own development. Could you go though the things that you found to be really difficult, coming from a jazz perspective to the classical saxophone?

Bishop: Sure. Absolutely! I think that the main thing, although I'm definitely not a giant equipment boss… just going from a really open mouthpiece, it was hard moving to a more closed mouthpiece. It was a big struggle for me at first. I could not even get a sound on the C-star[620] when I first started playing it. I played in concert band and things like that, but I hadn't really studied it like I did jazz. So, certainly that was one of the [difficult] areas for me.

I also had trouble with playing subtone in the low register, so everything from "D" down to "Bb" was essentially dropping out. I don't move my embouchure much, but that is the one place where I move it. Even getting used to the sound down low, let alone the technical issues, was a big struggle for me. I find this to be almost the number one issue. If it is a jazz player, you address the low register and full tone, get rid of the subtone. That was my biggest issue.

Eriksson: How did you overcome that? What were some specific things you did to retrain yourself?

Bishop: I do an exercise where I play slow descending scales, starting at "C" maybe "D-major", and then "C#-major", and then "C", and then "B", and then "Bb". Using my jazz embouchure, I would try to find as many different varieties of tones as I could during that

[620] Selmer C* S80: a common classical saxophone mouthpiece among professional concert saxophonists.

descending scale exercise. I got to the point where I could do maybe 10 different micro-level kinds of tones, from subtone to a sort of French classical approach down low. I found that to be a very effective exercise.

I often do the opposite with my classical players. I'll make them play a descending scale starting with their perfect classical tone, even on the classical set up. Then I'll just get them to loosen up a little bit. I will also have them open up and try different tongue positions, just so they can begin to feel and control that. I don't know if there is a better term for this now, but I call it the "breaking point". It's almost like what happens in the falsetto voice where there is sort of one or two of those notes in the middle, where all of the sudden you start getting these kind of uncontrolled squawks or uncontrolled tones in a low register. To plan how to get those under control, I found this [exercise] to be very helpful and largely effective. The beautiful thing about this too is that, going back to the earlier conversation about integrating this… trying to find those ten different tonal possibilities. Occasionally, even in a jazz piece, I'll draw on a more classical tone in the low register if the music calls for it. Learning how to control that really helped.

Eriksson: As your students do this exercise, do you care about the pitch?

Bishop: Great question! Usually not at first. I go ahead and let the pitch slide a little bit. Especially when you're loosening up, the pitch can go wacky. Just get the feeling at first, and then we begin to hone it and try to find and hear where the pitch is. So, feel first, but then quickly followed by controlling pitch.

Eriksson: Okay. Subtone was the big one for you, what about tonguing? Was that an issue?

Bishop: That's also a really good question. Yes and no. I learned to double tongue and that took me forever, but that's a little more specific. The tonguing wasn't especially hard for me because I'd spent a lot of time transcribing Sonny Rollins[621], who uses a lot of quick and fast tonguing. Even though that is sort of specialized and maybe even a little harder than [tonguing] in classical music, it was not a hard transition for me. I did find

[621] Sonny Rollins, American jazz saxophonist.

that getting really nice, light staccatos were tough, but I never found any miracle solutions for those. They were solved by just spending the time and focus on that one area.

If you want the vice-versa, the classical to jazz perspective, I find that to be pretty easy to teach. If you can get people to lighten up a little bit and think more "da"… and just getting the off-beat, more of the bebop tonguing where you play the 8th notes. I got a few exercises that Jeff Clayton[622] showed me that I could forward to you if you want?

Eriksson: That would be great.

Bishop: I made my own modification of them, but they are similar to the tone exercise where you are trying as many different varieties of one musical texture. I mean, with subtone versus full tone exercise where you find maybe three versions of "da", and three of "ta"; tongue as hard as possible, tongue as soft as possible, and try it with no tongue. I found it to be pretty easy teaching tonguing for the most part, going from the classical to jazz. I often have my students listen to "Eternal Triangle", which is such a funny contrast between Sonny Stitt[623] versus Sonny Rollins' way of articulating. Anyway, I didn't have a lot of struggles there. How about you, was that an area that you struggled with?

Eriksson: Yes, it was really hard for me. I think number one was that I was anchor tonguing, which is not necessarily a problem, but I think I was anchor tonguing pretty far back. I put a lot of tongue on the reed. Switching, so that I could have a crisper attack, was very difficult. I would also clip[624] the end of notes.

Bishop: The clip, right! Yeah, that was a problem for me, the clipped note thing. Definitely! But again, I never found any miracle cure for that. It just really required time and patience.

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[622] Jeff Clayton, American jazz saxophonist.
[623] Sonny Stitt (1924-1982), American jazz saxophonist.
[624] Jazz players will "clip" (end the note with the tongue on the reed) short notes with their tongue at the end of phrases, or at rests, in order to get a more percussive sound.

Eriksson: Yeah. I think that was similar for me. It took me a long time to be able to separate that because it was an automatic thing. If there was a rest after an up-beat 8th note then I would clip it.

Bishop: Right! Absolutely.

Eriksson: Everything sounded like it was bebop.

Bishop: Right. I did not anchor tongue, so that made it pretty easy. Although a lot of people teach anchor tonguing for clarinet, my teacher was not a big anchor tongue person, so that transition to clarinet was not a big deal. Now flute……that's another story [laughs]!

Eriksson: This makes me curious too. When you play jazz, you don't anchor tongue?

Bishop: That is correct, I don't, but my tongue moves around a lot more because I use a lot of varieties of tonguing.

Eriksson: Right. You are talking about ghost-tonguing[625] and things like that or...?

Bishop: Exactly. I guess I was always just esthetically attracted to players who used a lot of unusual articulations. I mentioned [Sonny] Rollins… Wayne Shorter and John Coltrane too. For me, "Cannonball" [Adderley][626] was sort of like the textbook articulator, but I was always secretly attracted to the folks who used strange articulations. And so, I move around a lot more, but I don't anchor tongue. Some of my students do and I don't discourage that.

Eriksson: It's interesting, before I started this project I had the assumption that jazz players anchor tongue and classical players do not, but so far I find that it is all over the board. Thomas Walsh[627], for example, anchor tongues when he plays both classical and

[625] "Ghost-tonguing" is a technique where the tongue is used to dampen the tone by placing the tongue lightly on the reed while the reed is still vibrating from constant airstream.
[626] Sonny Rollins, Wayne Shorter, John Coltrane (1926-1967) and Julian "Cannonball" Adderley (1928-1975), American jazz saxophonists.
[627] Thomas Walsh is professor of saxophone at Indiana University.

jazz. Donald Sinta[628] said that he actually anchor tongues pretty much all the time as well. Obviously, you can do whatever, depending on your physique and as long as it sounds good.

Bishop: Yeah, and they sound good too [laughs]. I am probably getting a little ahead of myself here, but I found the same thing to be true of embouchures. I know that I'm in the minority, but I put the top teeth on top of the mouthpiece, and I fold the bottom lip over the bottom teeth, so I essentially use my classical embouchure when I play jazz. Though, the embouchure is a little bit looser. I don't play "fat-lip-embouchure"[629] for jazz. However, I have students that do both. I also take in a little bit more mouthpiece. I was taught as a jazz player to play with "fat-lip-embouchure", but I just choose not to. I experimented with the "double-lip-embouchure"[630] for awhile after Branford Marsalis showed it to me at a jazz festival. I tried it out for a few months, but it didn't work for me. But he sure sounds good! So to me, different tonguing and different embouchures are sort of the same; you can find a way of making any of them work.

Eriksson: What about tone? Was that a difficult transition for you?

Bishop: Just a straight out tone?

Eriksson: Yes, if you disregard the bottom register of the instrument [since this was covered earlier].

Bishop: Absolutely! Yes, it was. I go back and forth about the importance of this, and I'm really curious to hear what the other people said about this. Mouthpiece pitch really did initially help me focus my classical tone a lot better. My undergraduate teacher, Jean Lansing, was a Eugene Rousseau[631] student, and so I learned "A" as the alto mouthpiece pitch and that really did help me, at least initially, to kind of center things. I found it to be pretty helpful, but tone was a struggle. Getting a really consistent, unwavering

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[628] Donald Sinta is professor of saxophone at the University of Michigan.
[629] "Fat-lip-embouchure" refers to rolling out the bottom lip more than a traditional classical embouchure. It puts more and softer lip on the reed.
[630] "Double-lip-embouchure" refers to rolling both the top and the bottom lip over the teeth. Therefore, the top teeth are not touching the mouthpiece.
[631] Eugene Rousseau is professor of saxophone at the University of Minnesota and is *Distinguished Professor Emeritus of Music* at Indiana University.

mouthpiece pitch was really helpful, and it promoted a centered tone. I would say that now, even in my classical playing, I'm probably all over the place, but initially it really helped my tone focus. Also, listening helped. My teachers had me listen to a lot of recordings, just like I would have as a jazz player. That really helped me out, just to hear players like Donald Sinta, Eugene Rousseau and Fred Hemke[632]. Just to get a concept of what it should sound like from top to bottom.

Eriksson: Is there anything that you see with your students that keeps coming up? Something that you might not have struggled with, but that you see them having issues with?

Bishop: If my students come in with really crazy embouchures, that is a big struggle. To get them to play with a more classical embouchure, that one is big. I would also say control. I mentioned the control in the extreme low register, but I would also say that the other issue that comes up pretty consistently is a kind of overdrive playing, playing intense in the upper register, vocalizing, or even screaming through the horn. Many jazz players purposely try to get the altissimo to be more of a multi-phonic rather than a pure tone. I see that one a lot. I have players that come in, and that's the only way that they have approached the upper register because they heard Coltrane or Brecker[633] doing that. To get them to play with a really clean sound up high is rather difficult. Usually, what I find is that it requires you to go back to square one. But fortunately, usually you can move through the stuff a little bit quicker because they've done this at least once. But, going back to the basic overtone exercises and playing them more like a classical player really helps out.

Eriksson: …so just getting their voicing right?

[632] Frederick Hemke is professor of saxophone at Northwestern University.
[633] Michael Brecker (1947-2007), American jazz saxophonist.

Bishop: Exactly, so that they are used to it in both venues, so to speak. Certainly I don't mind giving him good press [laughs], but I have found Donald Sinta's voicing book[634] (1992) to be pretty much the most effective book.

Eriksson: I would agree. It's *the* book dealing with voicings as far as I'm concerned.

Bishop: I use this book for both classical and jazz voicing issues; it is just such an effective book. I have my students try the voicings in both styles, and usually, when they have done it once, they get through the other pretty quickly. I didn't approach that book early on in my own development, but now that's pretty much lesson number one….moving through those materials regardless as to what area we will focus on. I have found that it is the most successful way to create effective control over the instrument on either jazz or classical.

Eriksson: Yes, it's getting the awareness of the different voicings.

Bishop: Yeah. Just the oral cavity… where is the tongue? You know, those things have been extremely helpful. I've been very slowly composing some pieces that are based on a lot of those exercises. It just started out for my own benefit, but I have given them to some students and they really appreciated them in terms of making musical context to a lot of those things [overtone exercises].

Eriksson: So the pieces are basically based on playing overtones on the low note fingerings?

Bishop: Exactly - pitch bending, using the reverse voicing exercise where you're playing the octave key, but playing on the low register and then just trying to make some musical context of them.

Eriksson: Are you publishing any of that yet? I would be interested in this for my own sake, and it would be great for my own students.

[634] Sinta, Donald J. "Voicing": An Approach to the Saxophone's Third Register. Laurel, MD: Sintafest Music Co, c1992.

Bishop: I hope to [publish them] at some point, when I have more of them. I'm going to send them out to people and get some feedback about the layout of them. I would like to publish them with the idea that they could be performed by either a classical or a jazz player, on either a classical or jazz set-up, primarily as etudes, but also as legitimate pieces. When I get a critical mass of them all I'll be sending them out, and I'll definitely include you on that.

Eriksson: That would be great. Your background is really broad. Do you have advice, or perhaps cautions, for players that want to do a lot of different things, or at least both jazz and classical?

Bishop: I guess the main thing is that it took…is taking a really long time. If I had focused on one area, who knows, maybe I'd be further ahead. Perhaps I could have mastered counterpoint or have a broader range of classical repertoire under my belt, or maybe I would know more tunes. It's definitely a trade off. I guess, for me, I had people that are really respected, that early on in my development were very encouraging of me continuing to explore all of the paths. I took, and have taught, all kinds of crazy classes that I had to read up on. I taught theory for a while, as well as composition and saxophone. I guess the caution is that it seems like it takes a long time to feel like those things are separate. To give you an example, I just performed with this group called opus 21, which is a really good contemporary concert music group, and I learned two new pieces. Within that week I played several jazz gigs and it didn't feel like a stretch, but that took 25 years [to get to that point]. It just took a really long time. For me, it takes focused energy on one particular project. In the meantime I have a series of maintenance exercises. These keep the other things rolling. These take maybe an hour or two a day when I'm in a heavy composing phase. I guess that's my caution. Hindsight is 20/20, and it is hard to know if concentrating on one area would have put me further ahead in one area versus the other. However, by continuing to do all of these things, it ultimately formed my musical mind. First and foremost, I am just really interested in all of these areas. But secondly, the benefit has been that this has been my professional niche. So yeah, it takes a really long time. I guess that's the main caution, but I'm pretty convinced that the jazz and the classical thing can work really well together. I think that, and we're

already seeing this, over the next 20 to 50 years we're going to see some really, really extraordinary things open up as far as players who are extremely personal in both [jazz and classical]…..beyond where we are at now.

Eriksson: I felt that, in order to have a secure job, I needed to be able to teach both and be able to perform both. Is this where it is going? If we're just discussing academia right now, hiring people that can do both versus just one, where do you see that going? And could that be bad for the instrument? Are we risking having people that are kind of mediocre in both?

Bishop: Yes, sure, but that's such an interesting question. I think you're right. I should say that by being broad, this opened me up for a lot more opportunities. When I finished my doctorate I was applying for positions in composition, jazz, theory and, to some extent, even history. The history positions were more teaching positions rather than musicology positions. I was also applying for saxophone positions. Compare that to my composer colleagues who were just applying for composition jobs, and my friends who played clarinet and only applied for clarinet positions. So, my chances virtually quadrupled. I'd be remiss if I didn't say that, certainly, it was in the back of my mind that the feasibility of getting a job was much greater with the broader skills.

I don't know about the mediocrity question. I think time is going to have to weave that one out, because I see more and more people who are able to do both….if you are open to both. I think, by the way, that is something that we haven't really talked about. I saw many of my jazz friends just shut off the classical thing and just because "that's not cool, that's not hip". Also, vice-versa, when a child feels he/she will never be able to get the jazz thing together. That kind of psychological struggle that happens early on is, I think, very real. The reality is that there are few places, especially in this economy, that can have two saxophone professors. The truth of the matter is, say you're a dean of a smaller school and you have an opening in saxophone, and you want to hire a concert saxophone performer because you have a great wind ensemble. However, you don't have a jazz, or perhaps just a small jazz program, and you have the opportunity to hire somebody who can do both at a high level. I think that this person has the advantage over the person who just does one. And I haven't done the research on how many places

actually have two saxophone professors. Jazz saxophone, I should say, is just one of my duties. I teach jazz improvisation and jazz composition too. So I'm not even a fulltime jazz saxophone professor. I really think the ability to do both is going to increase the job possibilities.

Eriksson: I found it interesting that you're talking about how you have to be, at least a little bit, passionate about learning both.

Bishop: Absolutely.

Eriksson: Is there a way of influencing a student who does not seem interested in trying the other style? Or is it bad to push a student in a direction in which they have no self-motivation to go?

Bishop: Wow! Yeah, that's huge. Especially at bigger schools, you see somebody who can already do this stuff and often really well. When I was in graduate school, Tim McAllister[635] was an undergraduate student and I was just like, "Oh, my gosh!" He was just ferocious. He was already playing incredibly challenging literature at an extremely high level, and that's one barrier. You think, "They can already do that, so I better concentrate on what I know." But, I guess for me, the most effective strategy in combating this is focusing on reinforcing the idea that you're going to get very different things from both of these places. The ultimate musicianship that will be built from understanding both sides will have a lasting impact. Through concert music you're going to get consistency and the discipline to really work through a passage, and in your jazz playing you're going to dive into more esthetic sort of things - improvisation, learning chords, etc. I think that the only effective strategy that I found is to lead by example and be very encouraging and nonjudgmental of either approach. Just as a point of reference, in my jazz composition class, when we talked about modality, we looked at Debussy. If I added a long disclaimer about why we're looking at this in a jazz class, there might have been some raised eyebrows. Instead I just go in and say, "Debussy is a master of this stuff. Look how he used this, and look at how interesting it is that this transitioned to that." You can see light bulbs go off. Again, the most effective strategy I've had is just

[635] Timothy McAllister is professor of saxophone at the University of Arizona.

trying to be an example. [Donald] Sinta was always that way with me. He was very encouraging that I continue to do both. So, I never felt discouraged by my teachers about doing both styles in saxophone, composition or theory.

Eriksson: More than anyone else interviewed for this project, you deal with time constrictions because you're doing so many different things. Have you found any time saving strategies when moving between styles and disciplines?

Bishop: I call them projects. They range from one month, to four months, to maybe one-year projects. These are specifically one versus the other, and they allow me to really focus my time. For example, right now I am getting ready to do a trio record that's happening in August, and so that's the project right now. It involves writing a few more pieces that will round out the recording. I'm playing mostly saxophone, but also clarinet, bass clarinet and some flute. And so, right now, everything is kind of focused on that one project.

Eriksson: Is this with Gerald Cleaver[636]?

Bishop: Yeah, Bishop/Cleaver/Flood[637] Trio. I think that this has been the most valuable thing, and usually while I'm doing a project I am thinking ahead to the next project. I try to have at least a one to five year plan. So now, for the next two months, it's the trio project, and then I'll concentrate maybe a month and a half on these solo pieces. That will involve me both composing and practicing them. There is a chamber music project in the spring with Dave Liebman[638]. I'll be arranging some of his stuff, and my attention will turn to there, so then my practice will turn into maintenance or small-gig kind of practice. Often I will have a one to four month goal while keeping the other things at a maintenance level. I had to come to terms with the fact that occasionally parts of my playing or writing was going to be maintenance.

I guess number two is having monthly discussions about practice schedules or work schedules with your students. Staying with one schedule and setting it up for 30 days, and then reevaluating has been really helpful for me. Saying, "What are we

[636] Gerald Cleaver is professor of jazz studies at the University of Michigan.
[637] Tim Flood, American jazz bassist.
[638] Dave Liebman, American jazz saxophonist.

working on this month? What are our long term goals? Here is our warm up for this month. Here are the scales and patterns we're going to work on. Here are the tunes or the repertoire we're working on. You're composing this; you're going to compose three pieces for this recital that is happening within four months." Then in 30 days we reevaluate and say: "How are you progressing? Do we need to modify? What do we need to modify? Is there something we need to add?" I think the long term projects and then just being very organized about how you lay out your day is very useful.

Eriksson: Do you have them write out what they are going to practice, and then do you evaluate how that went?

Bishop: Sometimes, if I feel like they are not putting in the time. But mostly what I do is say, "10 percent of your time is going to be spent on this, 30 percent of your time on this, 50 percent of your time is on this because it's more pressing at the moment." Usually, I have found that my students are pretty good about plotting their time based around their class schedule. In my own schedule I've had to lighten up a little bit because it was stressing me out. I have a calendar, and I just plug in different times, "This is my two hours for composing, and if anyone calls, if anyone wants me to do something during that time, I'm busy." You know, it's like I contracted myself for that time. It's harder now that I have kids [laughs]. I found that I have to be extremely organized and focused on those long term projects. I guess I learned that from Dave Douglas[639]. I heard him talk one time, and somebody asked him, "How do you do all these different things?" He said, "Well, I have my little projects, and they serve like they're the focus for the next three months. I have this long term goal happening too, and I'm also trying to get better on the trumpet, but the primary focus is this." I can certainly see that I was not that organized as an undergraduate and didn't really have good guidance. If I had had a plan of doing, say, three contemporary pieces as my project, doing this warm up and, as a jazz player for these four months, I will be playing in big band and combo and likely doing maintenance exercises, just to keep things going. Then in the spring term I'm doing a jazz recital, I'm going to write three new tunes for that, and arrange two standards. I think that would have really helped out a lot.

[639] Dave Douglas, American jazz trumpeter and composer.

Eriksson: It worked for Dave Douglas…

Bishop: Yes, absolutely! I was really blown away with that since, especially for a while, he was putting out a new record every three months or something like that. When I heard him speak about the way he structures his time I thought that really made sense for somebody who is really broad-minded.

Eriksson: Right, the [Dave Douglas] albums that I have are "Magic Triangle", "The Infinite" and "Convergence". And like you said, all of them are completely different. It's just amazing.

Bishop: Yeah. Just to give credit where credit is due. I'm not totally sure of this, but I'm pretty sure he credited the idea of dividing his time into projects to John Zorn[640]. Dave Douglas asked him the same thing, and John Zorn said, "Oh, I just have projects. I'm doing my jazz thing right now, and I'm writing concert music over the summer."

I guess the minuses are that we lose consistency. Someone like Donald Sinta has given his whole life to really thinking through the saxophone. I mean, he is certainly a broad thinker, but he just blows me away with how he has just thought of everything saxophone related. To go back to an earlier question about what we lose, what we potentially lose as a broader community….potentially we lose that sort of player, thinker and teacher. I know Andy[641] is a very non-dogmatic teacher, and I tend to be that way too. Sometimes it's really helpful to say, "No, you do it this way." But I tend to be a lot more flexible about it, and that has advantages and disadvantages.

Eriksson: Are there questions that you anticipated getting in this interview that you haven't gotten asked?

Bishop: No, I think I addressed those as I was kind of thinking about them today. You essentially provided an open canvass, and somebody's ideology will come through.

[640] John Zorn, American saxophonist and composer.
[641] Andrew Dahlke is professor of saxophone at the University of Northern Colorado.

Eriksson: More and more, actually. I've done a few of these interviews now. At first I was trying to be really specific, trying to get all these very specific questions answered, but I realized how much I was missing out by doing that.

Bishop: Right. It would be really interesting to see how you are going to lay this out [in the dissertation]. I'm always interested in how people layout the typical standards for saxophone pedagogy, "How important is mouthpiece pitch? Do you do overtones? Anchor tonguing versus [tip tonguing]? Embouchure…?" Those are things from my own selfish stand point. I could really benefit from seeing this when they're laid out. You could see that there is consistency or that there really isn't.

[Interview ends]

[1:24:23]

APPENDIX B

ANDREW DAHLKE INTERVIEW[642]

[642] Andrew Dahlke is Professor of Saxophone at the University of Northern Colorado. The interview was conducted on October 9th, 2009. The interview length was 1:06:21

Eriksson: The interview has four separate sections. The first two sections are more of a general overview and more philosophical. The last sections are technique oriented, tone and tonguing…that sort of thing. The first two sections will contain more open-ended questions. Some of them are extremely broad. More specific questions on technique will be asked in the later sections. The goal is finding ways of teaching both jazz and classical saxophone to the cross-over student in a more efficient manner. It is not my goal to get every question answered, but to learn from your point of view. If you want to expand on any questions, or move in a different direction, feel free to do so.

Dahlke: Okay.

Eriksson: What advice do you have for college level saxophonists trying to become proficient in both styles? Or would you perhaps advise against it?

Dahlke: What advice do I have if they want to do both to begin with?

Eriksson: Good question! In your studio, if a student doesn't have an interest in, for example, jazz, would you still want him/her to pursue some jazz? Or would you not push jazz if the interest is not there to begin with?

Dahlke: No. I don't shut it down like that. I definitely try and encourage them [to work on jazz] if they play classical and that's mostly what they're interested in. I encourage them to explore jazz, or at least to work on it somewhat. I really haven't found anybody that didn't want to [explore jazz]. You know what I mean?

Eriksson: What about the other way around? What if you have a die hard jazz student?

Dahlke: At UNC [University of Northern Colorado], although I'm really flexible within each degree program, the die hard jazz person is going to be, most likely, a jazz major. It's mandated that they are to study two years of classical saxophone, and I support that. However, I don't think you absolutely have to do that. For instance, Andrew Bishop[643], I recently spent a lot of time with him in Michigan, his jazz saxophone majors don't have to do a classical track. I think that can be successful, but I encourage the younger players

[643] Andrew Bishop is professor of jazz studies at the University of Michigan.

[to do both]. I think it is a good thing. I don't have a problem with that at all. I encourage jazz majors to study classical saxophone as well. However, you might find more resistance to it, though I really haven't seen much resistance to it at UNC. I don't know why that is. It could be because I'm getting better at convincing them of why it is important and why it is valuable to them on so many levels.

Eriksson: What specifically would you tell them? What are the things that you feel are perhaps easier to teach within the classical framework?

Dahlke: Whenever I have students, they're probably going to be teaching one day. So for them to be able to teach someone how to play the saxophone, the classical training helps. Most kids in this country start out in a band program where they're playing concert saxophone. It's a very effective way of teaching embouchure, hand position and technique. From a technical standpoint they're related, and there's this pretty established pedagogy within the classical side. You also deal with musicality in a different way. I think, to be expressive in the classical medium, it requires a more sensitive… I hate to say it, but a more nuanced and sensitive approach. You're really paying attention to your sound on a microscopic level. You're paying attention to your dynamics and your timbre in a way that is different from jazz, and your articulation is very refined. When you're dealing with all those elements, I think you can almost say that the level is refined. It really gives you some skills. There are not only the technical aspects, but also the musical aspects of it. The etiquette of concert playing, when you play a concert or recital, is a very formal thing. The musicality is taken very seriously. You walk out on stage and there is a certain way you're supposed to bow and act, and the music is given a lot of respect. Not that jazz music is different, but sometimes I think that's very positive when you learn that sort of classical performance practice and that really carries over to jazz. From a practical standpoint you may be teaching saxophone. Just to make a living, you may have to teach classical saxophone. It also opens you up to the appreciation of incredible music. I mean the world of composed music, non-improvised music. You start to explore structure, composition and all of that. Those are just a few of the things that are so valuable. I don't have a tough time these days [getting the jazz majors to study

classical music]. I remember when I taught at North Texas[644], where I'd get jazz majors that didn't want to have anything to do with it. Maybe it's just a different kind of student we had over there.

Eriksson: Obviously you play both styles, and it has opened doors for you with getting jobs that require both. Have there been occasions where it's been negative?

Dahlke: Oh, that's an interesting question because I'm thinking of two responses to that. Has it been a negative? I'm not sure if sometimes it is in my own head, or if it is how the world really views someone who does both. Sometimes I think other musicians might want to make you one or the other. If you play classical, and they [jazz musicians] know you play classical, they might think that you don't play jazz as well. They don't give you as much respect. Or if you play jazz, and you're going to a classical setting where they know that you play jazz, they may think that you're not one of them. It might be a little harder to fit in and to relate, but I think some of that is in my own head. I think I bring that pressure onto myself sometimes. However, things have been changing for me lately.

The other side of that coin is that, if you're spread out within two styles like that, you're just not going to be as good. You might be good at both of them, but you're not going to be as good as if you were only doing one of them. So, is that true? Well yes, I think there's truth there, and I used to be really concerned about that. But lately, I feel like the better I'm getting at one, the better the other gets. I'm not sure if that's a mental thing. A lot of it might be just the fact that I'm getting to a higher level in one style. I'm continuing to get to higher levels in terms of how well I play and also the quality of the situations and the musicians that I'm playing with. I'm striving to get to the very top, and I'm finding that maybe those rewards, or that feeling of satisfaction there [in classical situations], frees me up when I play jazz. I spent a lot of time in jazz when I was younger. I don't practice it as much, not nearly as much as classical these days, although I anticipate that this will change at some point. But I'm feeling that it's like a confidence thing. It's sort of this battle of figuring out who you are, artistically speaking, of just being yourself and being comfortable with that. I think I'm capable of making a pretty strong statement within the jazz area at this point.

[644] University of North Texas

So the negatives would possibly be that you can't excel to the highest level if you're spread out. Or it might be that maybe it's difficult to fit in, but that hasn't been so difficult lately. I think it's a matter of being confident and getting to a level where you know it doesn't matter. If you can talk to a jazz musician about jazz in a way that they relate to, then you're kind of in. I go down to the Colorado Symphony and talk to them about Bach, or about a chamber music festival. They think, "Oh, he's really in the classical world." It kind of leaves it at that.

Eriksson: You touched on your practice habits, dividing up between jazz and classical. Do you try to keep them as separate as you can, or has your approach changed over time?

Dahlke: I need to work on that area. I'm pretty much separate. I'm either practicing classical or I'm practicing jazz. I have a hard time doing both in the same day. I have noticed that some of my students are pretty good at compartmentalizing. They'll do two hours of classical and then come back and do two hours of jazz. I just have trouble with that.

Eriksson: Do you tell your students that you need to do it a certain way because it works better? Or do you leave it up to them?

Dahlke: There's so many ways you can do it. I do talk about it with them, and I always ask the question, "Well, what do you think? Should we just spend this week working on classical and then squeeze in some jazz or vice versa?" Usually, we have one focus for the lesson, and so I would think the majority of their practice time would be towards that. Some of them are good at it. Matt Roehrich[645], for example, was pretty good at it. He would practice classical and then turn right around and do jazz, for maybe four or five hours in a day.

I don't have a prescribed thing. My practicing kind of follows what gigs I have and also what my goals are for the time being. It is like, "Okay, I know I have got three Capital Quartet[646] gigs coming up. I've got to practice baritone." I'm also working on the

[645] Matthew Roehrich is a jazz and classical saxophonist from Virginia. He earned his Masters degree from UNC.
[646] Capital Quartet members: Christopher Creviston, Joseph Lulloff, Andrew Dahlke, David Stambler and Marty Nau

J.S. Bach[647] CD. I really want to do this Bach CD for a lot of reasons, a lot of different reasons, both artistic and practical. It is just a representation of me, or maybe for future job possibilities. But I love jazz too [laughs]. So right now, that's why I'm working more towards the classical, but I have all these ideas about how I want to practice jazz.

As far as combining them, why not practice jazz patterns, melodies or ii-V-I's, but practice them in a classical style? So you're killing two birds with one stone. You're doing this with classical sound and classical articulation techniques, but you're learning it melodically as something that you could use in a jazz improvisation context. I've done a little of that. I probably need to do more.

Eriksson: Is there a danger in doing that? Could you be getting used to hearing and playing your jazz licks in classical style?

Dahlke: I think there is, yes, but I think I'm at a point right now in my playing where I can separate that. One is not going to bleed into the other for me, but it's been a long road to get to that point. When I first started doing it, it was hard. I mean, it was really hard. I'm more confident about thinking that you can do both and get to the highest level in both. I'm much more positive about that than I have been in the past.

Eriksson: You talked about one style bleeding into the other. Learning a new style is largely about having a clear conception of what the style should sound like. How do you go about giving a student that conception if he/she doesn't have it already?

Dahlke: Definitely by providing models, whether that is recordings or transcriptions. I've actually been transcribing in the classical styles lately. I've never done that before. I'm actually transcribing Rostropovich[648] right now on those Suites[649]. It's awesome! I'm transcribing every little nuance, every articulation, how he's phrasing and where his rhythmic emphasis is. I think that's part of being a jazz musician. I mean, people that only play classical, they sort of fall into how you're supposed to phrase. Sometimes I feel, as a saxophonist, because we don't play in an orchestra, we don't phrase as well. Or at least we don't phrase in a way that fits in. I feel I need to really fit in. We might play in

[647] Johann Sebastian Bach (1685-1750), German composer.
[648] Mstislav Rostropovich (1927-2007), Russian cellist.
[649] J.S Bach's Cello Suites.

an orchestra every three months or something. I think that's part of the problem of our lack of acceptance. We're just not part of that whole thing, and we come in there, and we don't fit in very well. I think it starts with listening. I mean, really listening, on a level where you are consciously determining how the music is being played. Why not do classical transcriptions? Jazz transcription is already an acceptable practice, the common practice even. This interview is inspiring me to do that more with the kids. I will insist that they transcribe something. I'm pretty big on that right now. Why don't we do that, Johan? Do you know what I mean?

Eriksson: I've been curious about that myself because we're so used to doing it in our jazz practice. Why hasn't transcribing bled over to the classical practice? It seems like it would be really beneficial.

Dahlke: It is! That's the thing. It's not a mystery. It is amazing! It's like I'm playing just like Rostropovich. So, if a classical flute player hears me play the cello suite and says, "Oh, that's not how it is. It shouldn't be done like that. Sax players don't know how to do it." You know I can say, "You don't like Rostropovich?" [laughs]. I've done some transcriptions, and I have played fragments for people and they're like, "Oh man, that sounds good." It's like if you went and played a Sonny Rollins solo or something. It's totally valid. I don't know why we don't do it. I asked Bil Jackson[650] if he had ever done that. He said, "Oh yeah, I've transcribed a lot of Michael Brecker[651]." I said, "No, I mean have you ever transcribed a classical thing?" And he said no. So it's not common. I mean, it's a common practice to listen. Maybe they [classical musicians] listen on a different level. I don't know.

Eriksson: Could you talk some more about the level of acceptance for the instrument? Have you seen it change over your career? Do you feel like the classical saxophone is becoming more accepted?

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[650] Bil Jackson was at the time of this interview the principal clarinetist in the Colorado Symphony and professor of clarinet at the University of Northern Colorado. He is now professor of clarinet at Vanderbilt University.

[651] Michael Brecker (1949-2007), American jazz saxophonist.

Dahlke: What I've seen is that the general level of playing is going up, which is a good thing. I think you have more people going, "Wow, that's a classical saxophone? That sounds really good." When we played in the Philadelphia Symphony Orchestra this summer, we had a really good section. I was playing second alto. There was a guy from New York who's a clarinetist. He plays a lot of bass clarinet in the Metropolitan Opera, but he also plays saxophone, and he's very good. It was him and me, and then Claire and Pete Lewis[652] on baritone and tenor. It was good solid players. We did all this Gershwin[653] stuff, and it sounded fabulous. The conductor didn't say one word to us the whole time, and we had solo sections and stuff where we're playing together. People in the orchestra came out to us afterwards and said, "That's the best saxophone section we've ever had." This is the Philadelphia Orchestra! They said they always get these old guys. They're, like, ninety years old, and they're playing in an old style. I think, in general, the level is coming up, and it has to. I think there's still an issue about us fitting in, though. It seems we kind of develop in our own world. We developed in isolation, and so it's cool to play with a ridiculous vibrato, which I don't like. I am very particular. Voicing is a big thing. I think some people overvoice. You don't do that. That's part of why I like your playing.

Eriksson: Thanks.

Dahlke: James Riggs[654] and Steve Duke[655] don't overvoice. I mean, they voice, but they do not overvoice. Sometimes I hear overvoicing. The tone is so manipulated and I don't hear that in other instruments. I don't hear that in an orchestra. I don't hear anybody doing that.

Eriksson: For the saxophone, as an instrument, is it a positive or a negative that so many people are trying to do both styles now? You were saying earlier that it's difficult to reach a really high level in both. Do we risk having instructors that are not top notch in either, and then they produce other players that are mediocre?

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[652] Claire and Pete Lewis are Colorado-based saxophonists.
[653] George Gershwin (1898-1937), American composer.
[654] James Riggs retired as professor of saxophone from the University of North Texas in 2008.
[655] Steve Duke is professor of saxophone at Northern Illinois University.

Dahlke: That's an interesting question! Man, you have got some good questions. That's a tough one to answer. I think it might be even more important for an instructor to be able to do both. You could turn a young person on to one or the other, or both. There are definitely students that I think it is right for them to only do one. I do not advocate this to everyone. I want a student to do what's right for them, and if they find a focus then I feel great. And it has happened. There are students that are in, like, five ensembles and, all of a sudden, they go, "You know, I really want to do classical. I really want to focus on that." They may be a music education major and that's fulfillment for them. They're going to be okay. With performance majors, it is a different story and different considerations. "You just want to do one? What are you going to do when you get out?" Is that the right thing for that student? Should it be the right thing for them to do that? I mean, everybody is different. For me, it's right to do both right now, that's just the way my path has gone. I keep going back. I started all classical, and then I switched totally into jazz and I came full circle. I like being in different worlds. It's fun! The classical side has helped me to not put too much importance on the jazz thing. It was like jazz defined me as a person, like my success or failure in jazz was completely connected to who I was as a person, for whatever reason. That wasn't healthy for me. Intellectually, I can say I have lots of reasons for saying classical is just as valid as jazz, but do I really believe that? Do I feel in my heart that, if I'm not playing jazz is that okay? I don't know if that makes any sense to you.

Eriksson: Absolutely!

Dahlke: Really?

Eriksson: Oh yeah. And I'm sure other people have the complete opposite feeling.

Dahlke: Exactly! And I truly believe each one is valid because my whole thing is that music is music whether it comes from a paper or it is improvised. It's in the air. You send the sound waves out into the air to another person, and that's what it is. It doesn't matter where it comes from so much, or how it's created, only the fact that it is created. I don't

think the person who reads the music is any less of a performer than someone who improvises, quite frankly. They're equal. And the more I truly feel that way inside, the better they both tend to do for me.

Eriksson: What are some other time-saving practice strategies that you have found?

Dahlke: I think that your jazz embouchure, in terms of how it's formed, can be very similar to the classical embouchure. I actually believe that it should be. There are a lot of jazz players that play with their lip really far out on the bottom lip. When you look at Coltrane or Wayne Shorter[656], they didn't do that. I see pictures of Coltrane's embouchure, and it looks like a perfect classical embouchure to me. What I'm talking about is round embouchure with the corners in, the lip in, chin flat kind of thing. The difference is in the pressure and in the control of the air. You can use that same embouchure but totally relax it and change the air focus a little bit. Therefore, you can pretty much use the same embouchure to go with jazz or classical. I think that can help. I have found that, when playing with the lip out, you have far less endurance. If my lips are just hanging out with nothing supporting it, I can't play that long. It gets tiring.

Eriksson: When you say, "Just change the air focus a little bit", what do you specifically mean by that?

Dahlke: I think classical uses more of a warm airstream. The style of classical that I espouse uses more of a warm air approach, a less focused airstream. Jazz, I think uses a cold air approach. You know what I mean? Like, if you're blowing air that's cold, it's coming more from the front of your mouth. Cold air versus warm air, which seems to be coming further back from your throat and warmed up by your body, it is just a more focused air stream. In the French [classical] school a lot of guys, I think, play with a more cold air classical approach. But I generally think of my air as being more focused, like a laser for jazz, and more towards the front of the mouth than in classical.

Eriksson: I guess we'll get into the more technical stuff here. When a student begins learning an unfamiliar style, jazz or classical, how do you go about teaching a tone

[656] John Coltrane (1926-1967) and Wayne Shorter (b.1933), American jazz saxophonists.

concept to the student? Does the approach differ if it's a jazz player coming to classical, as opposed to a classical player coming to jazz? Perhaps you can take me through the steps?

Dahlke: Jazz players who are trying to play classical typically don't play with nearly enough pressure. They're used to a very loose embouchure. It's funny, because I am usually always working with classical students on relaxing their embouchures, "Relax! Relax, and don't put so much pressure on it." But with jazz guys I'm frequently like, "You have got to bite down, come on." They're just not used to that kind of pressure.

That's one big thing, and also how you form the embouchure. I have a very specific, four-step sequence that has been effective for teaching how to form a classical embouchure. You have them stand in front of the mirror, have them make an "O" with the mouth without the mouthpiece in it, and then instruct them not to move a muscle. Then bring the mouthpiece in, let the teeth go on top and let the mouthpiece pull your lower lip in over your teeth. But that's all that moves. So the corners stay there, and that ends up putting the corners right in on the mouthpiece. The embouchure is still very round. And the third step is that I have them blow air, only with absolutely no pressure so that nothing in the musculature of the face changes. You just blow air. So, right now, they have got a perfect embouchure; they're blowing air and it looks great. It's relaxed. And then the fourth step is to create pressure. I always say drawstring pressure, like a wheel that's closing in on itself, like a drawstring bag. Think of the corners being in and the pressure being forward, in and forward. Rather than the corners pulling back to make a flat embouchure and pressure that comes down from above. Try a round pressure and just hold out a long tone that way. Their tendency will be to pull back, but make sure they're in the mirror. I found that's pretty effective just for forming a good embouchure, and then just doing that with long tones over scales really slowly until they're comfortable and can play multiple notes slurred. With the jazz players, they usually have to apply more pressure than they're used to. It's the opposite for the classical guys trying to learn jazz. I have to work hard on just loosening them up. That can involve opening their mouth up to the point where when they blow, and they make the reed vibrate. If they were any looser their lip would come off. It's a horrible sound, but it totally loosens them up. I have to do that repeatedly, and then they start to get it, "Oh yeah, I guess I

need to really hang." And then more often than not, at some point they get a descent jazz sound. When they hear it they'll go, "Oh yeah, that's the sound I'm looking for." And they start to put it together, you know?

Eriksson: Yeah.

Dahlke: I'm less concerned about the jazz embouchure. A lot of times I just say, "Anything goes, man." You can't just be hanging off that thing, but it's got to be loose. Also, think about blowing cold air. That helps.

Eriksson: When the students are initially learning a new tone concept, do you have them separate styles and only practice one or the other?

Dahlke: Yes. Usually, if I'm doing an embouchure change, I have them only focus on one thing for a while.

Eriksson: Especially at the beginning, it can be a real challenge to keep the two different sound concepts separate. What strategies have worked for you in teaching?

Dahlke: Well, actually, beyond embouchure, you start to manipulate tongue position. That's a big one. Where is your tongue in your mouth for each sound and style?

Eriksson: Could you elaborate on that?

Dahlke: Well, I don't know. I'm sure there's some consistency there in terms of anatomy as far as where it needs to be, but it seems to vary for different people. With some of them I say, "Okay, think about the back of your tongue being arched," and it solves their problem. That can help a jazz player. I think a lot of jazz players might play with a tongue position that's generally lower. I also think of the tongue in two parts, the front and the back. So sometimes, with the jazz player, if I say, "Touch the top of the roof of your mouth with your tongue, or make an E-vowel sound." I use those a lot, high vowels and low vowels for tongue position "E, O, Ooh", and that can help. The classical sound is much less voiced than the jazz sound too, I think. It's like you don't have to control the classical sound. You just set your embouchure, set everything else and just let the sound come out. You don't try to manipulate it.

Eriksson: What about mouthpiece pitches? Do you use those at all?

Dahlke: I really haven't. I haven't done that, but I've seen people do it and it seems to be effective.

Eriksson: Many jazz players use a lot of subtone while classical players typically do not to the same degree. How do you go about teaching a student to play in the low register without using subtone if they're used to doing that?

Dahlke: Yes, I have encountered that a lot. Use more pressure! Bite down and keep going down with the low register. And then, when I start to hear that they are going into a subtone, I immediately call them out on it, "You're changing right there. Don't change." If they leave their embouchure with more pressure and leave it stationary all the way down, it pretty much solves the problem there. They go, "Oh, I see. That's great." That's the difference between a subtone and not using it. They're used to using the subtone to get the low notes out.

Eriksson: What about the other way around? How do you teach somebody to use subtone if they're not used to doing that?

Dahlke: How do I do that? There are various ways of manipulating the embouchure, of loosening up and also taking in a lot less mouthpiece. If you just barely put the tip of the mouthpiece in, and just sort of vibrate your lips, you can achieve a subtone. You know what I'm talking about? So kind of the opposite…loosening. I don't encounter that as much, I guess.

Eriksson: What are the common pitfalls for a jazz player learning a classical tone approach and how do you solve those pitfalls? This is obviously a pretty broad question, and we've already touched on much of it.

Dahlke: Right.

Eriksson: …and then what are the common pitfalls for a classical player learning a jazz tone approach, and how do you solve those pitfalls?

Dahlke: For jazz players learning a classical tone…I can think of a student right now that I have done a lot of work with, but he still has a ways to go. I guess it's a voicing thing, just the way that student voices. They get the jazz tone just fine. It's a real kind of voiced tone, but when they have to just play a straight, natural, plain, clear sound, it's almost like the tongue position is too low and the tone's not centered. The air is still too concentrated or something.

Eriksson: So he or she probably has a really low, open voicing then?

Dahlke: Yes.

Eriksson: How would you go about changing something like that?

Dahlke: Well, this is when you start to get creative [laughs]. Try everything, most of the stuff I've mentioned already, tongue position, more pressure, etc. Sometimes I'll stand next to the student, or behind the student, and I'll blow into the mouthpiece and they'll finger. They can actually get a sense of how it feels with a different kind of sound. Break down how you are blowing. "When you play jazz, how are you blowing? Try blowing without a mouthpiece. How are you controlling your air stream just playing on the mouthpiece and the neck?" That really dry kind of playing. There are so many ways, I guess. But it can be challenging, and with this kid it is. It is not snapping into place, and some may not get it, but that's okay. He's a jazz major. Even though he hasn't totally gotten it, he's gotten it enough to where he can do a pretty good job. He is first chair in the concert band, he's a sophomore, but he could conceivably get into symphonic band. It's kind of holding him back because, in general, he's a better musician than that. He can't quite get it. There's too much jazz sound in his classical sound, but it's still making him a better all around player.

And the common pitfalls for the other way, classical sound to a jazz tone, are too much pressure and the note-to-note transitions. There's just too much pressure involved, and it sounds kind of hokey. You know what I mean? [sings] "Twee, dat, da, dee, wee, da [laughs]." I pretty much covered it earlier.

Eriksson: Do you advocate anchor tonguing versus tip tonguing, etc?

Dahlke: Yes, I do. Although, if tip tonguing is working for you, fine. I'm not dogmatic about anything. Some people are, but I am not, and that seems to have served me well. I anchor tongue, and I can tongue super fast. Most saxophonists I've met anchor tongue. For tip tonguing, your tongue, I think, is higher up in your mouth so it creates more of a high vowel orientation. For jazz it would be more of, I think, a brighter sound. Although, Peter Sommer[657], I had a conversation with him about this, and he thought that he tip tongues.

Eriksson: Yes, I know Peter plays classical as well. We always see him in jazz settings, but I know he's a good classical player too.

Dahlke: I think Peter told me that you get more projection that way because you don't have as much oral cavity space, so the air kind of rifles through faster. But I think you tend to get a brighter sound that way. With anchor tonguing, I like the sound. I can get a nice, dark and warm sound. It may not project as much, but it definitely changes the oral cavity shape.

Eriksson: Many jazz students are used to clipping the end of notes to get a more percussive effect at the end of the phrase. They use a "dat" sound and have trouble not doing this while playing classical. How do you teach them to unlearn this habit?

Dahlke: Basically they are articulating the end of the note. I teach them, instead of stopping the note with the tongue, you maintain the air. You continue the airflow, but I let up on the pressure so that the note stops. When you do that, the note rings out and sustains a little bit. That's also the same for starting a note. You don't use a really heavy tongue on the start of the note unless you need that. In general, it's a combination of tongue and air. But as far as releasing a note… if they can ghost tongue and if you can have your tongue on the reed but still have the note sound, then when you do that, you still keep the air going through the horn, and the notes are still sounding. That's one way. The other way is to just make sure that after the note stops, the air doesn't stop. And how is that achieved? By relaxing the pressure so the reed doesn't vibrate and the note stops.

[657] Peter Sommer is professor of saxophone and jazz studies at Colorado State University.

Stopping the tone, not with the tongue but with the embouchure relaxing, so the reed stops vibrating but the air continues. That's pretty easy to do. You just break it down and do it really slow, and they go, "Oh, I see."

Eriksson: Many jazz students naturally move their jaw to place emphasis on certain notes.

Dahlke: That's right.

Eriksson: How do you help them unlearn that habit when playing classical?

Dahlke: I stick them right in front of the mirror and call them out when the jaw moves. Slow everything down. That's basically it. Get down to a scale in whole notes, and when they change notes I make sure that they are not moving the jaw. When they can identify it themselves, when they're moving and then fix it, then I send them on their way. A lot of times it's a matter of them just identifying it because they don't realize they are doing it.

Eriksson: What about the other way around? A classical player learning jazz and everything is very still and set. How do you get them to move their jaw? And not just moving their jaw, but moving their jaw in places that makes sense?

Dahlke: Look at it in terms of inflection. I would pull out the *Charlie Parker Omni Book*[658](Aebersold, 1978) with the recording and pick a certain phrase and say, "Listen to how Charlie Parker[659] plays this". Then play it with them, or I would play it for them and have them try and duplicate it. You're not going to get that effect, or that inflection, unless you do it with your jaw. So start with a phrase, and then use the music to try and manipulate the body. I think that's something as a general principle. Sometimes, to achieve what you are trying to get with a student, you manipulate the body in order to produce the desired sound or effect, but you can start with the sound first. Does that make sense?

Eriksson: Yes.

[658] Transcription book with Charlie Parker solos
[659] Charlie Parker (1920-1955), American jazz saxophonist.

Dahlke: I do that frequently from both directions. If I loosen the embouchure up, you'll probably get the right sound. Or, in order to get this sound, you have to do something with your body.

Eriksson: You've already touched on a lot of the things causing this, but many jazz students struggle with sounding "jazzy" when they play classical music. What causes this, and how you can help them get more authentic classical sound?

Dahlke: Certainly a big thing is perception of the time, the pulse. In jazz, it's a very strong beat-to-beat emphasis. It's like, "Boom, boom, boom, boom, boom." It's like you're up and you're bouncing along in jazz, right? I think of it in terms of dance. You know, African dance or even hip-hop, where you are kind of bouncing to the groove, versus ballet where you're floating. The time and rhythm is perceived in a very different way. There is certainly emphasis, but, in general, it's a much more horizontal, smooth walking on your tip-toes kind of feeling [in classical]. That's one of the first things, this perception of the time and accents, and the difference between the two styles. A jazz phrase has a lot more points in the phrase where you're really digging into certain beats and a strong quarter note pulse. In classical it's just a different orientation. Usually, if I just play a phrase and have them imitate it, they kind of get it.

Eriksson: What are some specific articulation issues that you run into that have not been addressed so far in the interview?

Dahlke: In classical there are infinite ways of attacking a note. When I'm tonguing a note, there's a little bit of air that precedes the tongue so that when I tongue it's not a harsh sound. It's like more of a "dee" sound. And when working with students, I find a lot of students that need help with that. They just come in and tongue. Their tongues are like a rock or something.

Eriksson: What do you do to help them?

Dahlke: I usually have them start playing a note with air only, starting a note from air and then slowly adding the tongue to a note that's already been started with the air. Just sort of re-attack it. Bump the air stream, but do not cut off the airstream, so you get that kind

of a “de-de-de-de” sound in a note, rather than a “tot-tot-tot” sound. Then, as they’re comfortable with that, I have them decrescendo the note. You start with the air “haaaaaa”, and right when it is about to die you re-attack it, but you don’t totally cut off the airstream. Use “dahhhhhh-dahhhh” and get to the point where they can start it from the first attack but with the tongue, not with a harsh tongue though. Essentially, what they are doing is ghost tonguing, meaning you got your tongue on the reed but it’s still vibrating, and there’s still tone coming out “do-nn-do-nn”. If they can do that, it’s pretty much a 100 percent success rate eventually.

Eriksson: Are there things that you feel should be addressed here concerning tone that we haven’t discussed?

Dahlke: I talk a lot about the scales in terms of the acoustics of the instrument, the mechanics of the instrument. The saxophone is a funny instrument, being a conical bore, so there’s a lot of unevenness in the volume. Certain notes just come out louder than others because your tube is expanding and you’re using different lengths of tubes within the same scale. Cylindrical instruments are much easier to have a homogeneous, balanced timbre and sound. I think it’s really good to practice a very even scale where all the notes are coming out with the same volume, and that means that since you’re in a conical bore you’re constantly adjusting your air. Some notes within a scale might need a little more or less air in order to be the same volume as the one preceding it. It’s pretty challenging. Also, the keys are at different distances from each other, and you have to coordinate those. You don’t move your fingers at the same speed for every key change. You change speeds in order for the scale to be even on the sax. Since the keys are large, and they’re quite a distance from the holes in the body, and you have some keys opening and some closing at the same time, playing a really clean scale is a challenge. If you’re not used to really listening, you get little ghost notes here and there. So those three things I really harp on. In terms of the tone concept in classical, I really encourage students to think in terms of other orchestral instruments, quite frankly. Not that it shouldn’t sound like a saxophone, but you could use a French horn as a model. It’s good to use the trumpet. I

think the saxophone, up high, sounds kind of brassy. I think the cello or the violin are great models for trying to develop a classical saxophone sound. It's hard to make a good sound on the middle B, for example.

Eriksson: Right. Do you address that? This unevenness in tone issue – is this mainly on the classical side or do you do that on the jazz side as well?

Dahlke: With most of the guys I work with, since they are already working on the classical, they've already addressed that. If I had guys that didn't play any classical I'd do that. With a lot of the jazz guys, especially on tenor, the low-end response is a big issue. There seems to be a hump. Young players come in and they struggle, literally, to play notes in the low register. And then they can sort of do it and they get over the first hump. But then, to be like somebody like Brecker, he can play any note on the horn and it comes out fine.

Eriksson: In your view, is the saxophone within academia going to move towards increased specialization or favor players that do both?

Dahlke: The good schools are also some of the more well-funded schools, where they have the money and the resources to bring in two separate teachers. My first reaction to your question is that it's totally going to be moving away from that, mainly due to economics right now. I mean, everybody is struggling right now. If you can get one guy to do the job of two, adequately, that's going to win out. And so, in the immediate present, I think you are in tremendous advantage if you can do both and you are looking for an academic position. Do the economics. The way I have been feeling lately, I have to think that this is where things are going. Even when the universities are doing well and they have big endowments, they're still looking for ways to cut cost. If you can get a guy who can do classical as well as Donald Sinta[660] and also do jazz, I think they're going to hire you.

Eriksson: I think that's most of the things I'd like to cover, unless you have something that you feel I should have asked about?

[660] Donald Sinta is professor of classical saxophone at the University of Michigan.

Dahlke: Well, we didn't talk much about how the actual skill set of doing both provide you more opportunities for work. You know, I think that's true. There are a lot of classical guys that just don't do certain kinds of work because they're not comfortable in the jazz style or with improvising. I think that's important, not only as a teacher, but as a performer as well. I guess we'll leave it at that. I'm excited to see your project when it's done.

[Interview ends]

[1:06:21]

APPENDIX C

STEVE DUKE INTERVIEW[661]

[661] Steve Duke was Professor of Saxophone at Northern Illinois University. He retired in 2011. The interview was conducted on January 18th, 2010. The interview length was 2:27:10.

Eriksson: The interview itself has three separate sections. The first section is an overview with fairly general questions. The second section is more philosophical in nature and then there are some very specific questions on tone and tonguing. The first two sections have more open-ended questions and specific questions on technique will be asked in the later sections. The goal is to find ways of teaching both jazz and classical saxophone in a more efficient manner to the crossover student. It is not about getting each question answered, it's about learning from your point of view, so feel free to go wherever and expand on your answers.

What advice do you have for performers trying to become proficient in both styles, or would you perhaps advise against it?

Duke[662]: No, I am definitely for it. People approach this from different places. The students are coming in with different emphasis and backgrounds. They have different aspirations professionally, the schools themselves have different strengths, and teachers have different strengths and weaknesses. My general advice for saxophonists is to be broad, especially when they are first learning, and then to become more focused as they gain experience. Sometimes a person is very focused and then tries to become more broad. They come to a graduate school trying to learn more and to include more things in their playing. There are a number of reasons why I bring this up. From the point of view of an educational philosophy, I think there is a lot music that is not classical music. There are a lot of musical concepts that are being explored in contemporary music, in new music, and in computer music. Then there is the tradition of the saxophone in jazz, in improvisation, and I think all of these things are part of what is important for a saxophone player and what is important for a musician.

So from the point of view, "What's important for a musician?" You have got a thousand years plus of classical tradition repertoire, great composers, and this formed where we are now. I was just reading the book *Treatise on Harmony* by Jean-Philippe Rameau[663], written in 1722. It was nearly the first book that articulated all the harmonic concepts that we use today. Most of the music theory books are based on this book, but

[662] Professor Duke retired from Northern Illinois University in the spring of 2011. He is currently based as a freelance artist and teacher in Chicago, IL.
[663] Jean-Philippe Rameau (1683-1764), French composer and music theorist.

very few people have actually read Rameau's *Treatise*. My favorite quote from the book is, "The perfect cadence[664] suffices to justify everything in music". When you look at all the alterations and implied chord tones, you realize that everything that you would see in bebop, in terms of substitutions and chord extensions, are based on very fundamental principles. I think it is very important for jazz musicians, or students that have a focus on jazz, to study classical music because they will understand more of the source of what they are learning. They can take their own view and ownership of that and not just think that music started with Charlie Parker[665], which is ridiculous. There was a tremendous amount music that went on before Charlie Parker, music that Charlie Parker learned.

The other part of this is that the saxophone is a contemporary instrument, which means that there is always change. If we get into a rut on the instrument, either in classical or jazz, holding on to the traditions of jazz, or trying to be a keeper of the flame, or trying to emphasize the classical repertoire of the instrument without adding new things, then we limit what the instrument can do in terms of the pallet and the possibilities. Compared to classical, the style of jazz is an extended technique. You have slap tongue, subtone, dampened tonguing, and multi-phonics. All these things that are, in classical music, considered extended techniques. So, of course, a classical musician might look at jazz as a very strange sound because the expression is based on these extended techniques. But they are not extended in jazz, *extended* meaning "outside to reach". I think that is important.

I learned a tremendous amount about saxophone and about musical concepts by studying new music and computer music. You don't ever consider, as a classical or jazz musician, the idea that your sound moves in a room, that it can go close to the audience or far away from the audience, and it can go left and right. You can do computer music pieces where you can control that with your instrument. There are concepts of space that just did not exist before. Maybe in some ways in antiphonal choirs or something like that, but in terms of an individual being able to transport themselves as space around the room, that's not a concept in jazz or classical music. I think it is important to explore these new sounds. For me, that has been in computer music and in new music.

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[664] "Perfect cadence" refers to the harmonic movement of V-I with the leading tone resolving to the root.
[665] Charlie Parker (1920-1955), American jazz saxophonist.

And then, of course, you have the dominant artistic and professional element of the instrument, which is jazz. There are so many prejudices about what is *classical* technique and what is *jazz* technique. This is something that has become very important to me lately; forget what you think these styles are, in terms of techniques. This is about the spectrum, the pallet of what the instrument does. If we break it down to this style or that style, it gets very confusing because you end up with jargon. You end up with things that explain jazz and with things that explain classical in a way that only classical musicians understand, or that only jazz musician understand. So, we created jargon in a way to become exclusive, and that confuses the issue.

We are now at a point in our understanding of behavior and what people do that we can use a different language that clarifies what it is we are doing musically. Because classical and jazz, let's face it, is Western music. You obviously have African influences on jazz, but there is still a tremendous amount of Western-European influences on jazz: instruments, meter, time, key center, all these things are very fundamental to jazz. And without them, there is no jazz. When you start breaking things down into how people go between classical and jazz, then you start getting into temporal relationships of, "When do you do what? When do you start the air? When do you focus tone?" There is a fundamental temporal relationship between what the throat does and what the air does when you blow. If we look at it from only the point of view as being tone control in classical music and using that kind of vocabulary to explain it, then we really do not get the perspective of how it fits in the spectrum of the saxophone sound, nor what we do to get the whole spectrum. I think that by studying classical and jazz you are using different ways of producing sound and, from that, gain perspective. Then when musical styles change, changes that will inevitably happen, you understand how to adjust the way you play the instrument.

When I was younger, I remember when rock music was looked down upon if you were in jazz. All the guys who were in big bands refused to acknowledge rock music. Their style was big band swing. They had no way to incorporate the rock style or had any perspective of the techniques that were needed for this other style. Therefore they were limited, and they eventually lost their work. They couldn't adapt to things and they had no way of including or expanding themselves. They had no perspective of what they

were doing. That was when I realized that it was very important, if you are going to be a commercial player, that you needed to have perspective on how to change your playing. I think the best way to do that is by learning classical and jazz, because these styles are more radically different than, for example, smooth jazz and swing.

However, there is a far more fundamental issue here. Ultimately, the question is, "Are we doing what we want?" If you intend to do something, are you doing it? If you do not have choices, then you can't claim that you are doing what you want. A lot of people say "I want to just do a certain thing". Well, they may not be making a choice because that is all they can do. How can they make claim they are doing what they want? You have to have choice to say that you are doing what you want. It can be as subtle as on a particular performance, on a particular day where you want to do something a little bit different but you can't do it. Or it can be that you want to play in both jazz and classical styles. Ultimately and artistically, the issue is not just individualism; the key is that you are able to do what you want, and that you have choices. That requires a lot of discipline.

When we get into one style we tend to get compulsive about how we play. We play that way no matter what, and then you have no choice. I do not think that lends itself well to artistry. I don't think it brings a person towards being artistic. I think it just brings a person towards being compulsive. The result is that you end up with players that are technically good, but they're not saying anything. It's difficult for an audience to relate to this type of playing because they're lacking the subtlety to accomplish the appropriate thing for that moment. They have got their compulsive technique that they do. Unfortunately, I think we're seeing this just as much in a lot of jazz study as in classical, because we are codifying what it is to be jazz, or codifying what is to learn jazz, and so there is less of that individual discovery. In classical, the pedagogy is much older and the margin of what is acceptable as excellent is much narrower and much more defined. This is a strength and a weakness. The strength is that you are forced figure out how to play a certain way. You have to learn how to do it. That is expanding in itself, but it requires a person to get really into that specific style, that specific way of playing in order to be expressive and to have flexibility. That takes a lot of practice, a lot of discipline, and that's the advantage.

There are so many misconceptions about what we think goes on in music when we get into only one style. This is a problem. Take, for example, the misconception about tone. Look at the attack transient: the attack and the release. This is a big part of the tone and it is a big part of the style. That's how we largely identify the quality of tone. If you take out the attack and the release of a violin and a flute, then have the flute and violin play the same pitch at the same volume without vibrato, you will have a hard time telling them apart, or at least of identifying them. And the same is true with classical and jazz tone on saxophone. I did an experiment several years ago where we recorded soprano, alto, tenor, baritone, clarinet, and French horn. We cut off the beginning and ends of the tone, played them back for a group of saxophone players at the NASA[666] conference and got 98 percent wrong answers. They could not identify the style or the instrument. What does that tell you about the tone? Jazz tone is largely style. It is what you do with this sound that makes the sound identifiable, not just the tone by itself. Not to mention that if you go back historically, back to times of Frankie Trumbauer[667] or early Hodges[668], the early classical and jazz tone is much less distinct.

We make this big deal out of differences. But we need to look at it from the point of view of, "How do we perceive tone?" and "What is the action of this style?" Instead of, "What is the technique of the style?" we should ask, "What is the action of the style?" Then, we have a common ground between what we regard as different styles because you drop the jargon. When you think about it, it is weird that we can put Stravinsky[669] and Bach[670] on the same concert and no one is really that freaked out about it. But if you put Ellington[671] and Stravinsky on the same concert, that is a big deal. These people were contemporaries, they breathed the same air. The idea that someone from an era before electricity, combustible engines, and where the fastest traveling speed was walking, would have more in common with a 20th century composer than a jazz composer is ridiculous. Both the jazz and the classical composer in the 20th century are part of the same society, part of the same culture. There isn't that much difference between them, or

[666] NASA = North American Saxophone Alliance
[667] Frankie Trumbauer (1901-1956), American jazz saxophonist.
[668] Johnny Hodges (1906-1970), American jazz saxophonist.
[669] Igor Stravinsky (1882-1971), Russian composer.
[670] Johann Sebastian Bach (1685-1750), German composer.
[671] Duke Ellington (1899-1974), American jazz pianist, composer and bandleader.

at least not as much difference as we try to make. I think that has to do with social things, prejudice and racism. It existed in the early 20th century and, I think to some degree, it exists today. You had "legitimate" music, and this implies that everything else was not legitimate. So of course, when you heard an attack that always started off with air sound, it was considered bad technique instead of, "That's the way it's done".

As saxophone teachers we do not work in a vacuum. It's not the Northern Illinois University[672] *School of Saxophone*; it is the *School of Music*. They have all these different professors, all these views of what to do and all those different demands in the students. And the people that work with the students are maybe not interested in multi-style, the way I am.

From a professional point of view, "What kind of students do we have? Is there going to be a career for a person to go into?" Well, you could have a person that is a professional player, but that is just a solo jazz artist. Maybe one in a hundred of your students will become a jazz artist. And then, maybe you have a professional commercial player. Okay, perhaps one in ten will be successful doing that. I'm not saying one in ten will be successful, but let's just throw the idea out there. Then, let's say some of them want to be classical saxophone professors. Okay, one in fifty will be that. Then you have all these people who want to be public school teachers. Well, that's probably easier; two out of three can do that. If you look at all of those situations, only the ones that have the smallest professional opportunity are exclusive to a single style, only a person who wants to be a classical saxophone professor or a jazz artist, who does nothing but that, can justify a single style of learning. And even then, a person in jazz would benefit from doing everything else in music and vice versa. Very few classical saxophonists teach to only classical saxophonists. They teach everyone. A public school teacher will teach jazz and classical music. If they play saxophone they will be expected to teach jazz. That is why they would be hired. And a commercial player will play all kinds of things, including shows and other things like that. Those require classical playing style and techniques like blend and ensemble playing. So, I think it really suits the professional needs of the student to do both, at least both classical and jazz. What we really haven't come to grips with in college teaching is that most saxophone teachers teach both.

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[672] Steve Duke was professor of saxophone at NIU. He retired in 2011.

Something that I am really amazed at is that organizations like NASA, or even the jazz organizations, do not acknowledge that the vast number of their members aren't what these organizations seem to be projecting on them.

The view of a person that does classical and jazz is that they are jack-of-all-trades and master of none. That's not true, because a person that does both has more choices. He can do more things of what he wants to do than a person that just specializes. A multi-styled person may very well do a better job at playing in an orchestra if they have multiple styles. To me, the professional standards are very inclusive. So, the question is, "Who is meeting the professional standards here?" A person that just plays sonatas? Of course not! Now, you can argue that this person may have more finesse in playing sonatas, but what other choice does he have? There are choices within a particular style, but only if you are not compulsive about all the little details and techniques. So, a person can have a focus in their professional life of classical music or jazz. But to be exclusive, that is a different thing. That's my general advice; it's foolish to become infatuated with a narrow view of music, even though it has its immediate rewards.

Eriksson: How do you divide up your practice time? What are some key components that you work on in both classical and jazz saxophone? There might be things that overlap; there might be things that are completely different. Could you expand upon those kinds of things?

Duke: Yes, but when you say, "What do you do?" You are talking to Steve Duke who is 55 years old. Steve Duke that was 35 years old worked on something different but towards the same end.

Eriksson: And how has it changed over time? That would be interesting.

Duke: Well, it has not only changed over time, but changed for me with my knowledge of what I'm doing. For example, when I was 25 or 28 I was still trying to learn basic repertoire. I was splitting my time in the year on what I would focus on. When you're younger, it is just how your brain works, it is a good time to add information. And as you grow older into your 50's and 60's your brain is really good at reorganizing what you've learned. It's a different focus of learning. But I was very focused in my 20's and my

early 30's on expanding my repertoire, the standard classical repertoire of saxophone. So you learn the Dahl[673] *Concerto*, the Glazunov[674], the Ibert[675], the Albright[676]. You are learning and performing these pieces. I would dedicate six months of my year only to that and then I would spend the other six months of the year practicing jazz. That was 25 or 30 years ago. There would be two seasons, a jazz season and a classical season. Therefore, all my efforts were focused on one style and then I would let it go and focus the other. Then I would come back to it and focus on it again. I found that gave me a totally fresh and new approximation on what I was learning. When you've been really focused on jazz and then you come back to your classical, it's like you're looking at it from a whole different point of view and you're putting it back together. It was interesting and I did it for years. I did it throughout my college years and then on my own until I was at least tenured at NIU. First, it would take what seemed like forever to get my chops back. Technique-wise it was easier to go from classical to jazz, but it seemed like forever to feel comfortable. It would take two months before I would really feel good. Then it became six weeks, then it became a month, then it became a few weeks, until you got to the point where, when you had to go into a classical situation, you knew what you had to do to get yourself in shape in two weeks. And then there was, of course, refining what you're trying to do on the piece that you were learning. My routine today is not seasonal. It has more to do with the demands of what I'm playing at the time. That might mean that I need to focus on classical from now[677] until May.

Eriksson: Is this an approach that you would take with your students, or has that changed as well?

Duke: I teach both in my studio, and that's because of the way the program is set-up. They have a jazz jury every semester and they have classical jury every semester. I can talk about that, but let me just finish this idea. A lot of times what I work on has to do

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[673] Ingolf Dahl (1912-1970), German born American composer.
[674] Alexander Glazunov (1865-1936), Russian composer. The piece referred to is his *Concerto for Alto Saxophone and Orchestra.*
[675] Jacques Ibert (1890-1962), French composer. The piece referred to is his *Concertino da Camera*.
[676] William Albright (1944-1998), American composer. The piece referred to is his *Sonata for Alto saxophone and piano.*
[677] January 18th, 2010.

with whatever I'm hungry for. If it feels like I'm hungry to play jazz then that's what I focus on. If I'm hungry to go into the instrument on little tiny finesse things that you would find in classical repertoire with piano, then I would focus into that. It is about satisfying an artistic hunger.

There was a point maybe about 20 years ago where I became disillusioned with the saxophone classical repertoire. I just didn't feel that it was deep enough to dedicate a life too. If I felt that way, I should do something about it, and that's when I started commissioning new works. I particularly sought out composers that had some jazz background and that understood the instrument both as a classical composer and as a jazz musician. It was important that they understood the full palate of the instrument. And interestingly enough, the people that had a jazz background who were classical composers never wrote for saxophone. William O. Smith[678] was an example, Larry Austin[679] wrote one piece for saxophone and Dexter Morrill[680] had certainly written for the instrument, but there were other composers who didn't write for saxophone. So, in that way, it was adding to the basic repertoire of the instrument. I would say that has been the last 15 years at least, maybe longer than 15 years. Most of my focus was on this repertoire I was working on. I totally dedicated myself to whatever piece I had commissioned. I wasn't just adding to my bag, it was a dedicated focus. A few years ago my focus started shifting more towards learning some things that I felt were incomplete in my jazz playing. In the meantime, I was still doing pieces. Recently, I did a piece with Larry Austin, *Tableaux: Convolution on a Theme*, and the new piece that won the second Bourges award; a piece by Elainie Lillios[681] called *Veiled Resonance*. That piece brought a whole new demand of having to work all kinds of MIDI controls and physically controlling the composition as I am playing it. That was a major challenge in itself, but right now my focus has been on jazz tenor. I'm not exploring tone control as you would think of traditionally as tone control exercises, it's more, "How do I get this sound to be the most resonant? How do I get this sound to feel the best when I'm playing blues?

[678] William O. Smith (also known as Bill Smith), American jazz clarinetist and composer.
[679] Larry Austin, American composer.
[680] Dexter Morrill, American composer.
[681] Elainie Lillios, American composer.

How do I get the sound that explores the sound of Dexter Gordon[682] or someone like that?" It's a different way of approaching the sound, the technique. I spent years, decades, working on very specific technical exercises and now my focus is more on, "How do I get that sound?" And that's the technical exercise.

Eriksson: Could you give examples? It would be extremely useful for students to learn how to manipulate their sound into basically anything they want.

Duke: Well, I've spent 30 years teaching people how to copy all these players from Gene Ammons, to Dexter Gordon, to John Coltrane, to "Cannonball" Adderley, to Charlie Parker[683], all these great jazz masters. In my studio, I've spent 30 years getting down to the nitty-gritty details with the students. When I came back to the tenor, all of those sounds, all those ways of playing were part of me because I had been exercising it for decades, but I had never really sat down when I was 21 and tried to sound like Dexter Gordon myself. I just pulled the sound up and I just started going into those sounds. It was a little bit different than for a student because the stuff was already there. For students, they're trying to learn what those sounds are. They don't have flexibility and they don't have technique. And so copying detail, using programs like *Transcribe!* software program, to really get into the detail of how "Cannonball" plays, that's technique, and style is technique. If you've learned to do a *glissando* like Johnny Hodges over the break for an octave, that's technique. I remember learning this when I was in college. I was preparing a senior recital and it included *Piece en Forme de Habenera* by Ravel[684]. If you remember near in the end of piece, it has that trill followed by a glissando from an A to an A, over the register break. Well, where can you go on the saxophone that has that? Who has done that? Well, the guy who has done that was Johnny Hodges. I went to Johnny Hodges recordings and listening to how he did it and then applied that to the Ravel. That is an example of a palate versus a style. You see what I'm saying? It is about the *glissando*, not about Duke Ellington. When you get into the detail of a solo piece you are doing the same thing. The unfortunate thing in classical

[682] Dexter Gordon (1923-1990), American jazz saxophonist.
[683] Gene Ammons (1925-1974), John Coltrane (1926-1967), Julian "Cannonball" Adderley (1928-1975), Charlie Parker (1920-1955), were all American jazz saxophonists.
[684] Maurice Ravel (1875-1937) French composer.

saxophone is that the models are not particularly mature. If you go and hear Horowitz [685] play or you hear Heifitz[686] play the violin, those are extremely mature models. But classical saxophone does not have people at that caliber who only play concertos. We have to teach. We don't have Mathieu Dufour[687], who is playing principle flute with the Chicago Symphony Orchestra, who is a phenomenal player and sets the standard for flutists everywhere. You hear him once and it changes the way you play. We don't have that on saxophone; the model is the teacher and the studio. "Do it this way. Let me show you." But then you go to the recordings and say, "Well, this is a good recording, but I don't like this or that. He plays that out of tune here and that tempo is way too fast." There are good recordings, but there has never been a recording that becomes the standard that everyone aspires too. And yet, this exists in jazz. If you want a sound like Coltrane, no one sounds better at doing Coltrane than Coltrane. It's so easy to use someone like Charlie Parker, even though he was not perfect, he is the standard. You learn everything that he did, but in classical music you don't have that process that you can engage in and so it becomes much more pedagogically focused. I think that this is a problem. If you were to sit next to Mathieu Dufour everyday in the Chicago Symphony Orchestra, think of how much it would change your playing. We don't have that in classical saxophone.

Eriksson: Do you ever have your students transcribe classical players?

Duke: Well, I certainly have them listen and then say, "What did you do here? How did he pause here?" Especially in things like the Bach *Cello Suites* or something like it. This is the biggest issue as the students walk around with iPods and MP3 players. They listen to music much more than when I was younger. We didn't even have "Walkmans"[688] when I was younger. You had LPs and you put it on a gramophone. There's a different kind of listening and there is more listening, but today you do not listen to music in a dedicated space. I remember bringing my studio over to my house where we listened to

[685] Vladimir Horowitz (1903-1989), Russian pianist.
[686] Jascha Heifetz (1901-1987), Lithuanian violinist.
[687] Mathieu Dufour, French flautist.
[688] "Walkman" refers to a portable cassette tape player.

LPs. But with vinyl records, if you've walk around, it will skip. Everyone had to be very still and listen to the music, so there were no distractions. But now you have iPods. Remember that I had listening assignments?

Eriksson: Yes.

Duke: I don't do that anymore. They're listening all the time. Why should I give an assignment to go do what they're doing in the hall? What I will do is say, "You need to listen more to this particular kind of music, not just what you want to listen to." Then I will assign maybe a classical saxophone recording to listen to. How the instrument can be played from a classical point of view if they have never heard it, that's important. Or someone like Elisabeth Schwarzkopf[689] singing, or Rostropovich[690] playing cello. I will assign them not just the music that covers the material we are trying to learn, but assign them the music that they normally would not listen to on their own. I'm not sure if that answers your question, but I think the listening part is very important. If you don't listen to music, you can't learn how to play it. For the younger player that means hearing the details of a sonata or a concerto. Listening to people playing who have mastered the technique and tone control. Learn to hear those specific techniques that they're using in the piece. This is how we approach classical music study.

But when we stretch out in jazz, there are other ways that learning comes in too. There are other approaches to learning, which is to transcribe. That in itself is an exercise. For students, the first time they try to copy a solo is just one of the most painstaking exercises they have ever done, because they don't know how to do it. By the way, I have them learning jazz solos without writing them down because if they learn it by reading then they're learning what they've written. They'll play what they've written, not what they're hearing. It's important for them to eventually put it down on paper so that they can analyze it. It's a very good way to learn the articulation in jazz for example. They have a way of notating what note will be dampened. What is the difference between a dampened note and an undampened note or an articulated note? They can go to *Transcribe!* to see how that is visually different, as well as hear it at different speeds. To

[689] Elisabeth Schwarzkopf (1915-2006), German/Austrian/British opera singer.
[690] Mstislav Rostropovich (1927-2007), Russian cellist.

be able to notate maybe eight measures and to look at that notation and see what they have to practice in their own way of tonguing. Once they learned a little bit of a technique, when they go and listen to a solo, they'll automatically hear it. That's an example of cybernetics[691], where you have this kind of open-closed loop, where you have *action, perception* and *image*. How do you break that loop that feeds itself? Well, if you changed the action like, say, "You are not hearing the dampened tonguing in this recording. Here, do this technique, do this thing with your tongue. How would you do that? That was in the recording and now you hear that every time." It was the action that changed their hearing, or changed what they perceived. That's a good example of how jazz can introduce a different way of learning. That can be very useful in every kind of learning in music, it's not just jazz. "Do you hear them do this? You just have to listen." That is such a weird phrase to me, because of course you are listening, of course you heard it. The problem is that you don't hear what's in the foreground and what's in the background. There's nothing that comes into relief, it's just cacophony. The person heard it, but they just can't organize it in a way that makes any sense in what we call music, for jazz or classical. It's how we form the impression that is so important. When you start thinking about that then the style thing is less important. It's more about, "How do you learn?" It is not about, "How do you learn classical music?"Because there are some commonalities. We are all people and we have the same tendencies to learn things in a certain way.

Eriksson: You've touched on learning style several times and that it's largely about having a clear conception of what it should sound like. If someone does not have that concept, for example a good classical player that wants to learn jazz, or vice versa, how do you go about teaching those concepts?

Duke: The first thing I need to do is assess where they're coming from. Well, if we just say, "Forget classical. Forget the way you think classical players play." I think it's really prejudice for us to say classical players blow the horn a certain way. Some guys play it this way and some that way. The question is not of perfection because that can lead to compulsive behavior. The question is, "Are we being clear?" When we are clear, we're

[691] "Cybernetics" is the interdisciplinary study of the structure of regulatory systems.

not compulsive. The focus for centuries, at least this century, on classical playing is *perfection*. Even the Rameau's *Treatise* talked about perfection. The issue is not perfection. The issue is, "Are you doing what you intend to do, and how clear are you?" When a person is learning jazz, they are also learning saxophone. Whatever it is that is interfering with their jazz playing, 90 percent of the time it is the same thing that is interfering with their classical playing. It is the way they move the air, or the way they are rigid in the throat, or their tongue being too stiff, or they're too heavy with their tongue, or whatever. You can address this through technique. If you are trying to do, for example, on-off tonguing, then you're just dampening the reed a little bit. You have to have some flexibility with your tongue to do that. Once you learn that flexibility and you go back to play classical, that whole thing may be freed up even though you didn't practice it. So, the first thing is that I assess where the student is coming from, "What are the weaknesses or strengths in their playing?" There are going to be some stylistic things, but if you restrict the air then you won't be able to do a dampened tongue style, the tone will stop. The question then becomes, "Are we working on perfecting the technique?" Or, maybe we get to the level of, "This person is always very stiff. Maybe we will need to address that first [laughs]."

Trying to get back to your question, there are going to be certain stylistic things that you will need to learn play jazz, and how you do those things will reveal something basic about how you play the instrument to begin with. Then we work on those things because if you don't work on those things it [jazz style] is not going to happen.

There are other things that have to be considered in jazz that go beyond style and technique. That's one of the challenges of classical and jazz study in the saxophone studio. You are also teaching improvisation. That means that you're learning to play piano and you're learning to play your arpeggios in ways that apply to improvisation. You have to play the arpeggios from a harmonic point of view, not from an instrumental point of view. There are all these different inversions and matrix-type of exercises that would blow a classical players mind, trying to "beautify" that many variations. So, what I am saying is that the student learning to improvise has to learn to think *in* music, not just about the instrument or the style; they have to think in music itself. How many times have I've seen classical musicians, saxophone or otherwise, that have never even done an

analysis of the piece they're playing? When I was younger I was that way, but today that is unthinkable to me. I can't imagine doing that. In fact, when you learn a piece, you should analyze it several times before you perform it, and then after you perform it you will go back and analyze it again because you will find something different after the performance. You will see something different; something else will become obvious because the piece is clearer.

One of the things that I emphasize is piano skills. I tried something for the first time this semester and it was like, "Oh dear!" The first four weeks the freshmen were on piano, not saxophone. You need to learn to voice chords, because it takes longer to develop ways of thinking in music than it does to develop stylistic technique, and you need to start it now so that when you are a senior this stuff is cooking. I didn't start on technical exercises that I normally do; long tones, tapering, release and attacks. That is in the second semester now. I reversed my semesters and I think that in the long run it will pay off because the part that needs more time to develop will have time, instead of just adding it on at the end. That has changed my whole philosophy about learning.

The first thing that person has to do is learn how to divorce their thinking from their action. When we imagine things there is no time or space constraint. We can think of the North Pole and the beach in Florida, and we can think of them within a split second of each other and we can think of them together. We can even put the beach in the North Pole and do a Photoshop[692] thing. We could imagine being on Mars and just as easily imagining being on the beach on Mars. Imagination has no restraint to time and space, but playing does [laughs]. "You have to do this at that time, or you are not going to do it at all." The problem is, for most players, that they don't divorce their thinking from their action. As a result two things happen; either they play out of time because they have linked their playing to their thinking, and their thinking is not in time. When you sight-read, for example, the rule of thumb is that you should read at least a measure ahead, but we don't metrically read a measure ahead. We may read a measure and a half ahead; we may read a couple of beats ahead. It expands and contracts. If we're sitting on whole notes and half notes, we can read four measures ahead, but if we're going through intricate rhythms and odd key signatures then we will be farther behind. If we get to the

[692] "Photoshop" is an image manipulation software program.

point where the thinking is right with the playing, we end up making mistakes or stopping. If we were trying to learn how to play something for the first time and our thinking is not ahead of our playing, it will be very out of time or we make mistakes.

The first thing to recognize is that improvisation is construction. It can't just be patterns and via osmosis you learn to use them. It doesn't really work that way. The person has to understand the construct of a solo. We did an analysis of a Charlie Parker solo and looked at what percentage of the solo were actually patterns and licks. It was only about 25 percent. The other 75 percent was silence or harmonic stuff, and embellishment on notes, not patterns. And yet, young players think that somehow it's just pattern after pattern that they string together. That's not how anyone really improvises. One of the things that I teach students is to develop a vocabulary of patterns, that is part of it, but also develop how you think about the music, how you construct it. I do that by getting on the piano and by giving them arpeggio exercises that make them think.

There is a very good one, the Bergonzi[693] matrix. You have four notes and then you reorder them in all 24 possibilities. You can apply that to any arpeggio exercise and then take it up each arpeggio step. You can assign a chord to it, not just the pentatonic scale like he does in his book, you can do it as a chord [sings various dominant 7th chord patterns]. It gets to be pretty complicated, or at least complicated at first. It changes the way people think so that they are aware of the inversion. If you go again back to the Rameau *Treatise,* the inversion was one of the principal ideas of harmony. The notes CEG, and GCE, or ECG, are still a C triad. Saxophone players don't think in inversions, piano players do. I really try to get the student to start thinking in the inversions. Now, that takes a while. I probably wouldn't even get into that until the sophomore year. They'll do it with the voicings on piano and we'll do it in terms of trying to get hearing chords from the top down. I think if you test your students and ask them to sing a dominant 7th chord starting on the 7th and sing down the arpeggio and you gave them a pitch to start on, they won't be able to do it. They can sing it starting from the root going up, but not from the 7th going down to the root. They can't sing that, because they don't hear the root when they start on the 7th. So, there are things like that that I really emphasized with the students, trying to get them to hear the chords, not just the arpeggios

[693] Jerry Bergonzi, American jazz saxophonist.

coming from the root. In classical study, you start from the root and go up, it doesn't ever start by going down. How are you going to hear chords that way? That's not what harmony is. One of the things that I worked on with the classical player trying to get into jazz, and usually with most jazz students too, is how to hear harmonically, not just these "arpeggio melodies" that start on the root. In other words, an arpeggio that starts on the root and goes up is a specific melody; arpeggios are melodies. We need to reverse it and we need to change what is the bottom note, so that we begin to use our harmonic imagination. We may be playing at a certain point in the chord but our mind is able to imagine other things. Things we are not necessarily playing at that time; divorcing our thinking from the action. I think it's very important, and the part that's missing from most college players is that they don't know how to think. What I mean by that is that they don't have a good imagination. Imagination is thinking; there's action and there's thinking. A very good model on this is the model that Feldenkrais[694] uses, which is a state of mind of awakeness: thinking, movement, feelings (emotion), and sensation.

Eriksson: You touched briefly on this earlier saying that a lot of times a specialist will view people who don't specialize as a Jack-of-all-trades saying, "You can do all these things, but none of them very well." And to a degree they have a point. There are few people that can do several styles at a truly high level. It was very easy for me to narrow down the list of people that I wanted to interview for this dissertation[695]. I didn't have to think very hard because there is only handful of people that can do it well.

Duke: There are people that have dedicated themselves to that.

Eriksson: Right.

Duke: Well, let me get to that in a second, because I do have an answer to that. But let me touch on these four elements of the wakeful state. When you are trying to find out what the problem with a player is, you'll find that one of these states of mind will be missing. You can look at that differently, this person doesn't think, this person is only

[694] Feldenkrais Method is a movement and body-awareness method developed by Israeli physicist Moshe Feldenkrais (1904-1984).
[695] Author's Note: Not all of the people on this list ended up as participants in the dissertation due to space and time constraints.

involved through emotion, this person is just interested in the technique and the physical act of playing the instrument. That is another thing that jazz, and especially improvisation, brings into the picture. It will bring out if a person doesn't think, and when they start thinking their classical playing becomes so much stronger. "How do we behave as people? What is our behavior?" And that affects how you are as a musician.

Now, in terms of the principles of the Jack-of-all-trades, first of all, I find there is a tremendous amount of prejudice in music. If you play both, I get this all of the time and it's just like, "Well okay, here's what I've done. Here are the labels that I've recorded on. Here are the people I've recorded with. Here are the composers who have written pieces for me. What have you done?" Here are the criteria; we know what the criteria are and what the standards are. I find that people, because they don't improvise, assume *you* don't improvise; or if they can't play a sonata, that *you* can't play a sonata. So, people speak for themselves, they can't speak for anyone else, that's impossible. You understand? They only have one perspective. They can't speak for anyone but themselves. And so my comment is, "That is a very revealing perspective [laughs]. It has nothing to do with me." It reveals what we have accepted in ourselves. There are people that are drawn to be improvisers or drawn to interpret classical music and there is nothing wrong with that, as long as the person isn't being compulsive and narrow about it. Because these pieces in classical music, especially saxophone music, have very strong jazz influences. How many times have you heard a piece of repertoire that was very clearly more jazz-influenced than classically-influenced and the classical performer goes out and butchers the style? To me, that is bad playing. Yet, to that person, or to saxophone players that don't do any jazz, it sounds perfectly fine [laughs]. But it is not, and it is not to the composer's ears either. Music is a competitive industry and you should never exclude something that could expand you, even if you don't play classical music and you are not going to perform it professionally. To say, "I will not study the Bach *Cello Suites*!" is stupid. It's not a question of being a Jack-of-all-trades; the question is if you are doing what you want to do. If you want to play jazz, do it, great! But, don't be narrow-minded. And that's the problem today. It's more of a problem today than before. It's becoming a bigger problem now because in high school it is not unusual to see saxophone players that don't play in concert band. They only play in jazz band. This is a

problem because they're missing basic things that they would have learned, even if they didn't practice much classical music and they just played in band, they would have these other perceptions that would make them better. I also hear older players that learned classical and jazz when they were younger, but now they are focused on jazz and they tell younger impressionable players, "Playing both is a waste of time." How can it be a waste of time? It developed their playing? I think it is fine for a person to fall in love with being a jazz soloist or being a classical soloist, but don't be narrow. Play in the new music ensemble, for example, and see if you can do that. You are only going to do it for a few weeks and then you go on with your life. Besides, you don't know what you ultimately want to play like when you grow up. When you hear people like Tony Malaby[696] and Dick Oatts[697]…What I love about their playing is how fresh their voices are on the instrument. When you hear things that they do in articulations and stuff like that, you go, "Wow! That is really interesting", but they couldn't have done that if they were narrow. You don't have to be an expert at playing sonatas, but to say that studying classical makes you a Jack-of-all-trades is false. It only deepens what you are as an expert.

Eriksson: Do you feel that these views have changed over the span of your career?

Duke: Definitely! Yes, because the programs have changed. You have jazz programs, people that just specialize in jazz on the faculty. At ensemble auditions, every ensemble director wants to know why the entire studio is not auditioning for his group. That's just not possible. Why does a person have certain techniques, but not others? Well, it's just not possible, and neither do the ensemble directors by the way [laughs]. We all have limitations and focus. What has changed is that you have these specialized programs that have their own standards that they want the students to meet. Five years ago, we required six classical ensemble credit hours in the jazz degree. Well, that goes through the junior year, but a jazz student will be focused on learning jazz in their lessons after the sophomore year. So, they had to keep their classical playing together for that ensemble. Now we have four credits. We just went down to four because it didn't make any sense to have ensemble requirements without also calling for similar applied lesson

[696] Tony Malaby, American jazz saxophonist.
[697] Dick Oatts, American jazz saxophonist.

requirements. That puts tremendous emphasis, focus and pressure on these students to get their classical playing together really fast because now they only have two years. And the wind ensemble conductor is not going to lower his standards just because he has young players in his group. It has changed in that the demands on the students have changed, and it has changed in terms of the students' background. The profession has changed. For example, 20 or 30 years ago it was perfectly reasonable for a student to expect to play musical shows and lots of live gigs or maybe in an act coming to town. When I was in college, I made a living playing in big bands and shows. You couldn't possibly do that today as a college student. So, the techniques and what they'll emphasize will change accordingly. When I was young the emphasis was on sight-reading. Today the students are not particularly good at sight-reading, but they are better at soloing at a younger age. The profession has changed and so therefore the students' interests change because they have to make a living. The programs at the universities have changed and so that will place a different demand and, of course, the education before they get to college has changed. The environment that shaped that student has changed and, as a matter of fact, my own values have changed. If you had come to me 10 years ago and said that I would spend the first four weeks focusing on piano, I would have said, "You're crazy! That is irresponsible!" That's the other thing that is interesting about this, everyone is doing something different about this and we all have different environments. We work in political environments, and I think the saxophone teacher has really got a handful to keep it all together with these different factions in the faculty, with the different priorities and agendas. I think that's the hardest part. I think if we didn't have those things we would be much freer to explore and experiment with things that we're careful about, maybe too careful about.

Eriksson: Are there any things about the dynamic of that, that you would like to discuss?

Duke: It's a delicate subject because you want to have respect for people in what they do, and at the same time you what them to respect what you need to do. And the saxophone isn't like the flute, and it isn't like the violin or any other instrument. You might argue that bass and piano are classical and jazz instruments. Hopefully the people you're working with have enough professional experience to know what students need

and that they're not just wrapped up in the world they have created for themselves. And, as professors we can create our own world. We have tenure, so we don't have to financially answer to whatever the market demands are. But the good thing about tenure is that we can respond to the market demands if we want. Hopefully, when you get tenure, and you have got a good relationship with your colleagues, you can pretty much do what you want. The dynamics are, I think, that most classical faculty view jazz as threatening to their program and resources because there is only so much to go around. To add something means to take away something else and to change something means not to do something else. Let's not forget that, as professors, we are authorities in what we do. If we change the criteria of what we consider to be the standard then the people of authority change. That's also a part of being an expert and the Jack-of-all-trades. The problem is that if you would bring jazz improvisation to your typical woodwind faculty, I think, they would not feel fully qualified to evaluate it. For example, if you have all saxophone teachers require a sophomore proficiency in improvisation and in jazz, then you have to ask, "How many saxophone teachers would be able to pass the sophomore proficiency?" You have a person who is on the graduate faculty and who is recognized nationally for what they do, he or she now has a fundamental deficiency. So, that's not going to happen [laughs]. The way that we do it is that we segregate it. Everything is separate but equal. "You can do your jazz class with that jazz person over there and you do your classical with me", and we just separate this so that everyone can be comfortable being an authority in their field. That itself was a product of the system. That's a problem. On one hand you have to respect someone who really dedicated their life to, let say classical or jazz playing, and to acknowledge that this is an artist, to acknowledge that they're an expert in that area. They are not expected to have to be an expert in everything. But at the same time, the needs of their students and the field of music are changing. How do we adapt to that, to those changes and how to adopt those changes into their education? You can't just keep adding courses to cover it, at some point it has to be integrated into the study. When you make these choices there are resource issues and if you have a new faculty position open, are they going to renew that as a theory position or is it going to be a jazz improvisation position? That's when people become difficult. For the saxophone teacher that teaches both styles, part of the issue is

maintaining your relationships. My experience is that if the ensemble directors are happy then everything is fine. If the wind ensemble conductor is unhappy with the saxophone section, your life as a studio teacher is miserable. Because now, that person is on the spot and may go up on the podium in a concert and his band does not sound good. Then they will come to you and say, "Look, your saxophone players can't tune. Will you work on that, please?" So then you get in a situation where, "I'm working on improvisation right now. We are not working on chamber music [laughs]." So then it is like, "Okay, we'll take a couple of weeks to fix that tuning." Now you are not working on improvisation. There is this tug of war that's going on of where your focus should be. What you think these students need in the long run versus what they need for the next concert.

In classical playing the emphasis for me is in chamber music. If we get the chamber music happening in the first year, I can work on improvisation and everything is being developed. Everybody is in quartet and we'll work on improvisation from the very beginning. In my situation at NIU, I found that the faculty were not very open to the idea of being flexible when the performance proficiency was held. Now, it's a *proficiency*, so technically it can be held in the first semester. If a person walks in and they are the best thing in classical music since sliced bread, then they should be able to have the proficiency at the beginning of their study. I mean, after all, we're just trying to determine if they're ready for upper division study. But, I think for many faculty the idea of giving up a couple of semesters of study in classical music is not considered good even if the student is proficient in it. "They will always be better; it will be good for them." I think that's true for anything, theory, history, etc. I personally feel that if you are proficient, fine, they don't need that. Let them go on and learn other things. In my situation, that was a big deal. The faculty was not comfortable letting go of semesters of study. Okay, that's your limitation. So, the first semester is going to cover more jazz, since we're going to do the classical proficiency in the sophomore year. It also depends on the student, of course. This is an example of working around a faculty that would be much more lenient on a first semester freshmen than on a second semester sophomore. I know we can get that together by the sophomore year. That allows me the time to develop certain things and that's really critical for the saxophone students.

The way I approach it is, “What is the optimum given the environment and people that you were working with, your colleagues and all of that?” And then, “What are you trying to accomplish in that environment?” For a lot of saxophone teachers the woodwind faculty is a major stumbling block in teaching jazz in the studio. I wonder whether it’s best to have the saxophone fully in a woodwind area because the professional and artistic standards are so radically different. You can’t use the standards for flute and say, “Those are the standards for saxophone.” When there was only classical music in woodwind studios, the performance standards were based on flute, clarinet, oboe and bassoon, not the saxophone. That idea persists today. If you have a teacher that only teaches classical music then you’re going to stay with that, but most schools don’t want to hire two saxophone teachers with their new jazz programs…probably. It is just a question of getting people to balance things between the two. If you have a jazz director that has a good relationship with the wind ensemble conductor, then that makes the job that much easier. But if they’re not working together then it’s hard because when you don’t have that give and take with the students. You may have to focus on one and the other at different points. Not to mention all of the ensemble demands. Negotiating the political environment within the school is important. You just have to figure out how to do it. What makes it work? When I was first hired at Northern I felt that the woodwind faculty was comfortable with jazz in the juries. If the student came in with a portfolio the faculty could choose something like a transcription, but then as time passed they became uncomfortable and so I had to do a separate jazz jury. In the beginning, I didn’t tell anyone I covered jazz in the lessons, it was a secret. Now, I have a sophomore proficiency. My colleagues are not completely comfortable with that and they’re not comfortable with the fact that all of my students take a jazz jury every semester. I worked around that because according to our handbook, “If you are a music education major, your lesson grade cannot be one grade off from your jury grading in the woodwind juries.” Well, that’s still applies, and that shouldn’t affect the grade anyway. So, there are certain restrictions, but I think the main thing is that if the students’ classical playing meet your expectations and the expectation of the school, then you are fine. Then you can do whatever that you want and no one cares, so long as the standard is

equal to the rest of school. I don't think that's really that hard to accomplish because I think the jazz style and improvisation help the students as classical players. If we approach this as two separate things then it is hard. You know that when you teach something in classical there is a very clear jazz application of that thing that you are teaching. Often the environments are tough and the people that I have talked to are concerned with the political fallout if they simply did what they felt they should do. I know I held back from making certain changes for a long a time. Then I just said, "Well, why should I pull back just because every other saxophone professor does XYZ? Why does that mean that I have to do that? If I believe it should be this way then I should do it." It is surprising how difficult it is to come to that point, because you don't trust it. You're afraid that you won't be right. But, you realize that a lot of the stuff we do in education is only because that is the way it has always been done. There is no logic to it, or perhaps not as much logic as you think. It is not easy feeling like you're out there by yourself.

I think the ensemble thing is important, and the other thing that you need to address is the needs of the students, what they need to develop. Also, I think it's important to be able to make a statement of what the studio is about. It's not about the Jack-of-all-trades. It's about having an understanding of the full spectrum of the instrument, and that's how I present it. I think that, politically, if the faculty sees quality and you're not in their face for them to change, then it is not a problem. I think I get a lot of support for what I do because of the high standard of the students. There's an acknowledgment that it works. In some ways it is difficult because people may not recognize what you need to do in order to do that. And so, they might say "Look! These students are in too many ensembles." Well, they're not really in too many ensembles, some of them only meet a couple of hours a week, but they really need to do that or you're not going to have good saxophone sections. Getting each student to have a chamber music experience, it is a particular problem. Maybe it's a problem everywhere? Then you have the issue of whether or not the saxophone player should be in eight semesters of quartet? Not if they're going to learn to play jazz. What are you trying to accomplish with the quartet program? When you were at Northern[698], your quartet was a

[698] Johan Eriksson did a Masters Degree in Jazz Pedagogy at NIU in 2001-2003.

competitive quartet on a very high level, but, for the most part, the thing that I am trying to develop is their ensemble playing. If they want to go do something more advanced then that's great, but it's not required. I think that if you have a high standard going, that has to come from the motivation of the student. If it is going to be a special thing, it can't just come from the teacher. Once in a while you get four players that are graduating seniors that want to do quartet. Great, that group is going to take off! This semester we have a new music ensemble. I got a couple of guys in there with very hard parts, they're excited about it, but this is tough music. So that's going to challenge them in that way, even though their emphasis has really been in jazz, but with some very strong classical training. I just use what is available and try to get the most out of it. And then learn to adjust in between, to avoid as many confrontations as possible. Sometimes that's not avoidable. That's the way it is as long as you work with people.

Eriksson: I'm interested in hearing your perspective on tone and tonguing. Those are the two big things that people often discuss. Things like anchor tonguing versus tip tonguing, things like moving your jaw in jazz versus not doing it in classical, subtoning, and all of those things. Maybe let's start with tonguing?

Duke: First, what we are really talking about, what we should always talk about, is that it is not about the technique but the sound. It doesn't make any difference whether you anchor tongue or not. If you're getting the sound right, then that's all that's required because you can go to two great players and they do it differently. We shouldn't get too caught up in a pedagogical technique and whether it is proper. In a general way that's a good thing to look at, but what needs to happen will always show up in the sound. The first thing that has to happen is that you have to be able to tell where the students are coming from because some students are strong in this but not in that. For example, articulation is the first thing that I work on. So, you could say that I work on tonguing, but it's really about articulation and the response of the reed. And, by articulation, I mean literally "to make clear."

Typically, if a person has a jazz background - a lot of my students come to school at Northern because it is known for its jazz - you ask them to do a breath attack. That really reveals how the articulations are going to sound, more so than the action of the

tongue. How the reed responds to the first air that comes across it will determine the style. If you go to a jazz player and you ask him to do a breath attack on beat one, almost always you'll get this, "One, two, three, four, fffaa." There is air before the beat and of course you say, "Get rid of that air. It's not going to work in a classical style. You can't have that." They do it again and they go, "One, two, three, four, fffaa." You say, "No, don't do that. Don't blow any air before the beat." And of course they say, "Am I blowing air before the beat?" They don't even notice it. I say, "Yes, you were." And so they go "Two, three, four, fffaa [laughs]." You say, "You're being very compulsive about this. Stop blowing air before the beat." They can't do it because they do not know what the attack is about.

There are a lot of misconceptions about what makes the tone work. First you break it down and you say, "Okay, let's address the air thing." I'll ask them, "Do you feel you need to accelerate the air to get a tone?" They say, "Yes!" They always say, "Yes!" Then I will say, "Let's explore to see if that's true. Without making any tone, blow a full lung through the instrument as fast as you can." Usually they go "ssshhh". I will say, "That is not as fast as you can go, it should be out in one second. If they can't do that then I say, "Forget the instrument. [Without the instrument], exhale for me, exhale completely, lungs full of air and blow on my cue." They may go a little bit faster. I say, "Well, that's not as fast as you can exhale." And then they might start blowing the air out fast. I say, "Don't blow. Just let it go." That is when they start to learn to exhale by just letting it go and they can do it in a split second. I said, "That is what you do on the instrument, on the horn." Then we take the horn back and they let their air go through the instrument…one second. I get them to do that so they're not restricting their body, and not making a tone. So, now they know what it is to really move air easily, without effort, it's really about letting go. Take a breath and let it go and it will move out instantly. But, if you restrict it, either from your diaphragm or in your throat or some other place, then it will take longer. When we understand that we are restricting out air, we get out of our own way. We go back to the horn and we just blow air through the horn, one second. "Okay, you've got it! Now make the loudest sound on the middle B. Play the loudest sound you can, full lungs of air and see how long it takes you to get rid of the air. Ten, twelve seconds, right? So why are you accelerating the air? It's five or ten times slower

than just exhaling. Why do you think it does that? Because the air slows down." That's a paradigm shift, "You mean it's not about speed?" I say, "No, it's not about speed. Why does the air slow down? What's that about?" They say, "It is because you're closing the reed off when you vibrate it." I say, "No, the reed opens and closes at the end." I show them how it's done. I say, "One reason may be because when you have a standing sound wave in the horn, you have nodes and antinodes. There are pressure points and low pressure points. One of those pressure points is right at the tip of the reed. So, when you make a sound, it's blowing back at you. So you can't blow that air through there, it won't let you. It's like filling a Coke bottle up and trying to keep blowing air into it, you can't. No matter how loud you play that pressure will increase. The louder it is, the more intense the pressure. It's also about what the throat does when you make a tone." They go "Oh!" I say, "So, let's forget that now. That's not part of the equation anymore." Now they don't have any logic to what they're doing. Did that make sense?

Eriksson: Yes, except for, "Don't have any logic…" What do you mean by that?

Duke: What they're doing is totally illogical, and now they're open to a different idea. Now let's find out what this thing is really about, because it's not about what you thought it was about [laughs]. Let's just clarify that. That's what I mean by *clarity*. Then we go back and I say, "Do the air-tone again - fffaa." I don't have to do that explanation beforehand, but I want them to fully understand that there's a reason and logic to what we're doing. It's not just because I said so.

One thing the student is doing, that is totally controlled, is that they're making that tone on the beat right when it should happen. So, they're doing something there. They are changing something to make that tone happen, and so it doesn't matter that there is air before; they have tone control.

I will have them blow air on my cue and I'll will go, "One, two, cue" and they go into tone. First, air during count one-and-two and then tone on cue. They can do it because they are already doing that, but now the difference is that I put the air on beat one and the tone on the cue. "Now, let's do eighth notes, one-and-two-and-ffaaa". They do that until they get that under control. "Now, let's do 16ths. One-e-and-a-two-e-and-a-ffaa". They do that until it's controlled, which is not difficult. They can do it within a

minute or two. Then 32nd notes. Of course, they are already doing so much better than they were doing before. "Okay, right on it!" And I take both hands and cue air and the tone. They play, "Ahh," I say, "There you go, no air. Now you're a classical player." I want to show them that it's not that difficult and that they are already doing many of these things, but there's a temporal relationship when they imagine the sound to when they blow the air. They were compulsive about it, but we just changed that.

Then I say, "What's kicking that tone in?" So, we go back. We go "Ffffaaaa". I'll ask, "What do you feel? What happens? Where does that come from?" They say, "There's something at the back of my throat." I say, "That's right, that's what I call the 'throat-thingy' because I don't know what that is [laughs]." They say, "Oh, it's the 'throat-thingy' that gets the tone, not the speed of the air?" And I say, "So you can do it soft, you can do it loud, you can do it with breath before the tone, or you can do without breath before the tone. Now you have choice."

I say, "Now, let's go back to the piece and let's bring the tongue into it. The tongue has to be very light. You see, the tongue doesn't get the tone. The throat-thingy gets the tone." Then we learn to coordinate with a very, very light tongue. I teach that by sticking the tongue out and touching the reed with the tip of your tongue, "That is more than you need to articulate a note." It brushes the vibration of the reed and that's all you need. Jazz will be much, much heavier than that. So you need to learn how much pressure and how much tongue you want to use. They realize, "Oh, the 'throat-thingy' is part of the classical articulation and not just the tongue." I say, "How you use the throat focus will affect things, so you have to coordinate the air, the throat and the tongue. And now you have three variables that you can adjust to get the quality of the attack that you want." And then we start playing with that. That's different than jazz.

Now, we have to go over to do the jazz techniques. I start with, "Okay, bring the jaw forward, back. You see how this will open the sound up? Okay, let's put the tongue on the corner of the reed. Can you do it? Do you hear that in the recording? Do this exercise on *Night Train* [sings[699]]." Then I give them a tune to work on, to bring that into their playing, and sometimes that will really trip them up. It is much easier if I say,

[699] Professor Duke sings "Night Train" while imitating the sound you get by pushing/pulling the jaw forward/back on every other note.

"Look, jazz players are not rocket scientists. If it was difficult [instrumentally] then, probably, technically they wouldn't have done it. It had to have happened very easily, in a way that happens by just playing because a lot of early jazz players were not [traditionally] schooled in jazz style, obviously. So, let's take the tongue and just play really lazily with the tongue. So you're going Da-nn-da-nn. Now make it even lazier…now put the lazy part of the tongue on the beat…and that's on-off-tonguing[700]. It just feels like a lazy tongue. It's a legato lazy tongue." If I teach on-off-tonguing as in half-on–half-off, it takes forever to learn because they think of it as two sounds. It's really just "lazy tonguing". In that way they don't interrupt their air, it goes through. That's how I teach how to use the tongue.

Then, you get into refining it all. "What kind of an attack do you want? Can you sing that?" And they say, "I don't know." I say, "Of course you don't know. Nobody does! Then you have got to go figure that out. Listen to Dexter Gordon play. What do you think is he doing with that sound?" And they get to see the graph of that on *Transcribe!*[701]; they are like cliffs…tone to no-tone. They say, "How do you do that?" And then you start talking about how they take the focus off the tone so the reed responds quickly, on and off. And if you get more focus like Cannonball[702] you will get much smoother transitions, because the reed wants to vibrate all the time. So then we start talking about playing a slurred scale, but defocusing [the tone] so it feels like it's breaking up. It sounds slightly articulated, but they are not articulating. That is going to be part of the style and sound. Those are the first things I will work on with the students. Because when they do that, it's obviously a part of the sound and how they move the air.

By the way, this whole thing of moving the air is the same in classical and jazz. If the student is having trouble moving the air with classical, the best thing to do is this on-off-tonguing thing. I mean the air-tone game. It's the best thing because it teaches them to go "fffaa", and they realize that the embouchure doesn't have to be restricted, it can be free. I find more and more that these basic exercises are good both for classical and jazz. That's why the jazz helps the classical player, but I would have them do that anyway just

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[700] Jazz technique achieved by dampening every other note in a line.
[701] "*Transcribe!*" is a software program that allows the performer to, among other things, slow down the music, show graphs, loop sections, etc.
[702] Julian "Cannonball" Adderley (1928-1975), American jazz saxophonist.

to free their tone up. Sometimes, I tell a student who is warming up, “Look, just move the air and then bring the tone in. Do that as part of your warm-up before you start playing classical music.”

In doing classical and jazz, the first thing I would work on is articulation, but from the point of view of, “You have to move the air. What makes the tone? And then what changes the tone?” Those are the things that I work on. I don’t work on it from the point of view of, “Here is a good jazz tone.” That’s not a good thing to do, I think, at the beginning. The reason I don’t think it’s a good thing to do is because when you get that air going like that, the tone begins to become very vibrant and they start loosening up the embouchure. I don’t have to work on that stuff now. The idea is, “Let’s make the instrument resonate. Now, let’s add our shape. Let’s add the character of the tone we want to put to that resonance.” The base is resonance; the character is what follows. Too often the students come in wanting the character without understanding the resonance. I tell them, “Put your hand on my bell. Does it vibrate? Do you vibrate things in the room? That’s resonance.” Maybe they’re not moving the air, and they need to move the air more to get that resonance. I have them hold my bell when I’m playing and they are really surprised at how much my instrument vibrates and how theirs doesn’t. First of all, how you understand sound is not just what you hear, it’s what you feel in your hands. If that horn doesn’t vibrate in your hands then you are not playing right.

I also try to bring them into a different focus of what they are paying attention to, because if they’re not able to do what they want then their attention is on something else. They are not being effective. A compulsive behavior is something that we will do one way and one way only, no matter what. And if it doesn’t work, we just do more of it. If a person is using a tight embouchure and they want more sound, they tend to get tighter. The idea is to open up to different possibilities of what makes that work, and then that’s what they practice. I give them exercises to do that, and I try to bring it into warm-up exercises. The best thing is to get it into the warm-up because that properly sets them up for their practice.

Eriksson: The voicings can be quite different depending on what you play. How do you go about teaching that?

Duke: Teaching what?

Eriksson: Voicing.

Duke: The voicing… I'm not sure what you mean by that.

Eriksson: I remember when we were working on jazz and really, really opening up the throat. It lowers your pitch quite a bit and then you have to push in the mouthpiece. That's what I mean by the *voicing*. The throat position is much lower.

Duke: It's the *pitch center*. Is that what you're talking about?

Eriksson: Yes, pitch center.

Duke: First of all, if they have done these air exercises, the pitch center generally drops because what keeps the pitch too high is stuff like tight embouchure, tight throat, tight jaw. Once they free that up, everything can let go, they realize that they can control this without forcing it, without trying to control it. Then things begin to drop. Sometimes, I don't have to do anymore than that for it to change. But if it doesn't, another way to do it is I say, "Play an attractive sound." Inevitably, it will be sharp and soft. "Play an ugly sound." It usually will be flat and loud. Then, I'll play. I say, "Do you think the sound is ugly?" They say, "No, I don't think it's ugly." I say, "But I believe that you thought your tone was ugly, but your tone wasn't as ugly as mine. You need to recalibrate what you think is ugly. I believe what you say is ugly [is ugly in your mind]. And maybe ugly is simply an unfamiliar feeling." I address what they perceive as ugly, because what they're doing is avoiding unattractive. When they understand that, what they think is unattractive is not actually bad. I will have somebody else listen to them doing this in class. "Is that ugly or more resonant?" They say, "More resonant, much more attractive." The student is usually surprised by that. I say, "Let's see where the right amount of ugly is for you. Play 10 percent ugly, play 20 percent, play 200 percent ugly." For some people 150 percent ugly is not as vibrant as 10 percent for another person. I

give them a percentage of how to think about that and then I say, "In time, that 10 percent will seem smaller and smaller. That's not ugly at all, and what you think is attractive tomorrow will be what you think is ugly today." The point is that the students don't lie on the instrument. They are going for what they think is attractive. I look at what is attractive in their mind. I'll point out, "By the way, when you play with a more resonant sound, I didn't ask you to play flatter and louder, but that's what happened." They will realize, "Oh…so flatter is part of ugly?" I'll say, "Let's take that flat out, push in the mouthpiece." And volume, that doesn't mean anything. It could be loud or soft, it depends on what the music says. So, the idea is that flat is ugly. When I tell them to take the ugly out, they don't know what to do. I say, "Push the mouthpiece in [laughs]." When they get the feel of that resonance with their mouthpiece pushed in and they can control the sound with the "throat-thingy", they don't want to play sharp anymore. In fact, usually after an hour of doing this they can't play as sharp as they used to. After a while I say, "Pull the mouthpiece out and see if you can play with the tone you want with the mouthpiece pulled out." They say, "I can't do it." I say, "Don't be married to where that mouthpiece goes on the neck. That changes according to what tone you want. It changes even if you play second alto or lead alto in a big band. You push in more if you play lead alto so that you can open up the sound without going flat." When they realize that the mouthpiece placement is not a set spot on the neck, and that they get more resonance and it feels good too. The horn vibrates, everything happens; then they realize that this is a better place to put the mouthpiece and now they have set up their environment to support playing with a resonant sound. You set it up so that the student recognizes and acknowledges something they want, because what they've been doing before is avoiding it. It is not that they don't have the ability, it is that they are just avoiding it because they think it's ugly. If you try to play with a fully resonant sound with the mouthpiece pulled way out, you are going to be ugly, and you are going to be flat.

Eriksson: How much does your own approach differ between classical and jazz, specifically in regards to this?

Duke: Before I get to that question, there's the other side to this and that is *pitch*. I tell the student, "You changed your tone when you thought it was ugly, but you changed your

pitch and your volume. It goes to show you that these things are related. You cannot imagine a tone and not have pitch. They are not elements, they are aspects of the sound and how we think about sound." I get them to recognize that the pitch center is part of the tone. I point out, "By the way, if you pull [the mouthpiece] out you are going to be flatter in the lower register and sharper in the upper register because you are going to be playing at the top of the pitch and you can bend the pitch more up high. That's why you play out of tune on your horn." Now things begin to make sense to them and everything begins to become logical. That's why I had to add that, because these things are loops, and there are always multiple things that we enforce in a loop. I have to address it from multiple perspectives. Okay, what was your next question?

Eriksson: I used the term *voicing,* but the pitch center changes in your throat when you play classical versus jazz. It is a very different feeling…

Duke: I think that what's important is that when I am playing classical there is a connection directly with my air, as opposed to blowing on the mouthpiece.

Eriksson: Could you explain that more?

Duke: The changes that happen in jazz happen more at the mouthpiece, and so you're blowing on the mouthpiece. When you are playing classical the changes happen with the air. If the air is right… I have to get this real close connection with the air and the tone when I'm playing classical, so that it feels like it's coming out like a voice. But when I am blowing jazz, I am blowing it out. I'm resonating the horn and I'm filling the horn up, and so there's the feeling that you're blowing. It's kind of interesting, it's like you're wasting air in both styles. The key is to waste the air, not conserve it. Conserving air is the worst thing for your tone because the character of the tone comes from how you waste air. [In classical style] what I really want is this immediate, quick, bubbly type of response from my air. One of my rules used to be, "One molecule will equal one vibration of the reed." But now, I don't want to be 100 percent efficient. I want to have that air be really free, and I want a tone that blends, as well as being very flexible. In jazz I want the flexibility, but it is filling out the room, especially when you are playing tenor. With alto it is more like projecting that sound out, throwing it out. That is how I would

describe it. I think that when I get into being clear about that, my switches between styles are instant. It's not difficult. So, what I'll do when I get into my classical playing is that I really do a clean breath attack and I really get the *niente*[703]. Those are the two things I want to have happen, and to be very sensitive of how the throat and the air affect that.

When I go to jazz, it is about how much I can get that horn to vibrate and how much of a consonant sound there is in my attack versus vowel sound. There are resonating and non-resonating consonants "vvv" versus "fff". They are the same, except one is vocalized and one is not. The idea is, "How do I incorporate all those consonants and all those non-tones in my sound?" There is also the shift in thinking harmonically versus instrumentally. When you're in the classical mode, the story is told in the attack and the release, and in jazz it is about how you're throwing that net out there to construct what you're going to improvise. The focus is not on tiny pieces of the attack, it is about constructing the music.

Eriksson: What are the most common problems that you see with younger students, or inexperienced students, going between the different styles? How do you go about approaching these problems?

Duke: The most common problem is not doing enough practice, recognizing how much practice it takes. If I have a student that automatically practices four hours or more a day, I can teach him anything, it's so easy. They're doing all the work. But if that student thinks that one hour of practice a day is practicing, then that's rough because then, no matter what I do, it has limited effect. The key is to keep the students on task. I think the most important thing is getting them into practicing. Public humiliation works [laughs]. Get them to perform right off the bat. I used to wait until they felt comfortable. You teach private lessons and you don't even know what grade you're going to give them until the end of the semester. That's not a good idea [laughs]. I've changed it. Now I'm trying something different. I've always been frustrated trying to get them going. Now, they have a performance assessment on weeks 6 and 7, it's like a jury. They get to play for everybody and they're going to get graded at that point. That's going to be the first part of their grade, so they better do it well. There's nothing like playing in front of

[703] *Niente* refers to using a gradual decrescendo on a note until there is no tone left.

people to make you practice. I say this sarcastically - public humiliation - but we know what good performing is about. Performing is key to improving because you get to test what you have been practicing, see what you would like to improve, get feedback, and get a chance to say something. It is really all these things that make performing motivate us. But, some students, let's face it, care more about the grade then they care about the music.

Eriksson: Sometimes, yes.

Duke: If that's the motivator when they're younger and they're immature, then fine, it's the grade. If they can't get into the music over time, then they are in the wrong business. Generally, I have good students; every once in awhile someone comes in and asks, "An hour of practice a day isn't enough?" I say, "No, that would get you through high school and you can fly on your talent up until about 18 years old, but then you have to start working." The main thing is to get them to be motivated, to carve out the time. The challenge is not the student, it's their schedule. It's just that they're too busy. They have to have time organization, time management, and that's a major issue with freshmen. I ask, "How do you practice? How do you make use of your practice time?" That's a major issue. "How many times do you practice and how long do you practice? How much time do you spend on these things that you're not very good at?" Getting the hours in, getting the time management and learning not to say "yes" to everything that comes up can be difficult.

How do you do that? I think the best way to do that is to get in front of each other and play and say, "You're being tested on this, this is an assessment." We have one day that will be classical and one day that will be jazz; they have to do both. Then we do a technique test and that is in the second third of the semester. It will be on scales or something like that. They have to practice that and then they do juries. I was finding that the students were doing most of their practice in the last three weeks. I decided, "Okay, we will do that more often then." Now we're getting nine weeks of good practice out of those guys [laughs]. Call me in three months and I will tell you how successful it was [laughs]. I think that what happens is that when everyone puts demands on them, the students are just putting out fires, and they are just oiling the squeaky wheel. Before,

there weren't so many squeaky wheels. Now we've got large ensembles that routinely rehearse 5-6 hours a week with sectionals, and it's a killer. They don't realize, when you have three ensembles like that, it is really eating up the time. I don't know if that's the way it is in other schools, but that's an issue here. . Of course, this contradicts what I said earlier, but I am not talking about balancing ensemble experiences.

Eriksson: It's the same thing here. They are way too busy, and they're learning so much music that it's hard to get them to learn all the music at a truly proficient level. There is so much music at any given point. It's hard.

Duke: That is something that music schools are going to have to grapple with. What has really thrown a monkey-wrench into the whole work is jazz. The other classical faculty says, "My students are unable to practice what they need to, the stuff they have always been good at before." Understandably, that is a problem, too.

The question, I think, is how to make a style shift quickly and to learn to improvise. By the way, there's no faster way to learn technique than to improvise it. Take anything, any passage, group of notes, anything, and turn it into an improvisational exercise. You will learn it twice as fast. So they [jazz and classical styles] don't have to be opposites, they can reinforce each other, and the student can learn to improvise at the same time.

Right now, music schools have expanded beyond their means and they're trying to figure out how to make this efficient. That is a struggle for schools to do. In saxophone, going between styles is what we are good at, and that's something students want to learn how to do. The rest of the faculty doesn't necessarily want to be classical and jazz, which was my false assumption when I started teaching college [laughs]. But everyone does want their group to be better. If we can be more efficient then that will happen. That is why we do saxophone quartets, and that's why people support the idea of quartets. It helps their ensemble.

Eriksson: Besides practice, that's definitely a good one. I think this is actually the first time I've heard that [in these dissertation interviews], which is interesting, but I'm sure

everyone would agree with it. What are some other things that you often see that are problematic?

Duke: Learning to get the piece as good as you can, really fast…believing that you can get it together quickly. In other words, "Don't come in here with the same problems you had last week. Give yourself permission to be your own teacher in your practice room. Give yourself permission to think for yourself and then come up with ideas that I don't come up with in here." Fortunately my teaching has gotten to a pretty good level, so they let me do it for them [laughs]. I say, "You can never be a great musician if you can't think for yourself." The problem is accepting a higher standard within yourself. I mean, the individual problems are going to be the individual problems, but generally it's, "How do you warm up? How do you practice? How do you put that together? How can you organize your time and put the time in?" Basic things like that, and also, "You just can't practice what you want."

It is not the freshman student. It is when they get to the junior year that it is the most challenging, because, "I don't want to do that" comes in to the picture, or "I don't want to play that way, I want this tone," or whatever. It gets to a point where they feel they should be telling you what you should teach them. Well, that's nonsense. You don't know what you don't know [laughs]. They should have more control of their musical direction, but there can't be too much control. They need to know that they are still in training, even though they are starting to form their own ideas.

Eriksson: I imagine that's a balance because at that point you have conditioned them to think for themselves?

Duke: Yes. It's a particular problem for jazz students because they have had to be good self-learners and we have all these great models. They say, "I just want to study Stanley Turrentine[704]. I don't want to learn how to play like Coltrane." I say, "Well, too bad [laughs]." It is also a problem because if the student is good in jazz they've probably done a lot of independent study in high school. They're not used to taking or following instructions. Sometimes they become very passive-resistant, and so they just don't do it.

[704] Stanley Turrentine (1934-2000), American jazz saxophonist

They say, "Give me a C [grade], I don't care." For that student, everyone is different, and you have got to figure out what makes it work. Get them in front of people, and have them play a piece. Their peers will say, "I don't know, that wasn't very good". Nobody wants to sound bad in front of others. I don't say that cynically. I tell them, "We're trying to be successful here. How are we going to be successful? You want to make music, let us do that successfully." I think the best part of it is to give them a plan to be successful. Most students don't have a plan; they are clueless to the plan. The *time* and the *plan*, there you go, there's the first two things.

Eriksson: I remember subtone was a big thing when you were teaching tone, jazz especially. I remember you saying that, "If someone can't subtone, they can't get the sizzle and the projection."

Duke: The subtone is fundamental to jazz tone, but subtone is part of classical tone too. It's just a different subtone.

Eriksson: Could you expand on that?

Duke: The subtone is more covered [in classical style]. You can't just play with a bright tone; you have to cover the tone. I call that the classical subtone. So, it's more like the idea that the tone you're getting is "hhhhh". It's like an airy and breathy tone of your voice when you whisper. It doesn't come out of the horn that way though. Mel Warner[705] would call it, "The fuzz on the tennis ball".

The jazz subtone is very easy to teach. This is something that I have had to figure out how to teach [laughs]. If you can get them [students] so that their jaw is past the top of the reed… if you do that then you get [jazz] subtone. Jazz subtone is a dampened tone. Sometimes they don't get it. Sometimes students really struggle with subtone and what I call the "Boom-in-the-Room"[706]. Usually, around the low F to D they will be able to get it. Another quick way to do it is just to lower the neck strap as far down as it goes so that their head is pointing down, then the jaw will be back. The throat will be choked a little bit and subtone can be a little bit "choked-feeling" for players. A lot of players have this

[705] Mel Warner, Clarinet Professor Emeritus at Northern Illinois University.
[706] "Boom-in-the-Room" refers to getting the room to have sympathy vibrations with the note being played.

misconception of an "open throat". That's false, the throat is not open. In fact, the voice box [vocal folds] is closed. It should be a comfortable relaxed throat, but forget *open*. Sometimes getting a subtone is really a challenge for students, but it is basically figuring out how to relax, keep the jaw back, and then push that sound - move the air more, but keep the subtone. That becomes one of the characters of their sound in the jazz tone. I will address that early in their study, too.

Eriksson: Can you briefly explain what the "Boom-in-the-Room" is? I've done it, so I know what it is, but someone reading this will not know.

Duke: It's like humming. If you hum and you feel that resonance in your head, that's what it is.

Eriksson: But you are not actually humming as you play. Is it just a feeling?

Duke: No, it is a feeling of "Boom-in-the-Room". The room resonates. A boom sound. I just demonstrate it. Tell me, "What is the color red?" You have got to point it out. It's not R–E-D. That is the problem when you're trying to describe something, the only way is to say, "That's it! Right there!" The interesting thing with subtone is that they don't recognize it when it is happening. I'll say, "Right there." They say, "Oh! That's it?" They need to know what to go for. If you don't know what you're going for, it is difficult. That's the biggest problem in practice because they don't know what they're going for. The other part is that they say, "Well, that's not it." I'll say, "How do you know that's not it?" You can't know something is "not it" unless you know what "it" is. So, when they begin to trust that voice inside them, even though it is a "no", it means that somewhere there is a "yes". If you just keep going at it, and get rid of the other "no's", you end up with a "yes".

Eriksson: Complete switch in topic here. We're kind of starting to run out of time[707]. Embouchure! When you teach classical and jazz embouchure, do you differ between them?

[707] Professor Duke had a scheduled lesson with a student and therefore had time limit. However, we completed a second, shorter interview to finish discussing these topics.

Duke: Yes, you have to. It's very easy on classical embouchure. I don't like a tight embouchure; I don't think that's good. It needs to be only tight enough to be controlled. Classical will be a little tighter than jazz. I roll the bottom lip over the bottom teeth. I have them feel the edge of their lip where the lip meets the skin. There is an edge there. I tell them, "Roll the lip over your teeth so that the edge is on the reed." The chin is going to be relaxed. It cannot be bunched, that's going to affect your tongue position and everything else. The problem is going to be the tongue position. The tongue position will dictate the embouchure, because if the tongue is too low or if it's not focused in a way that allows the air column to control the sound, they will never get the embouchure right. That is very challenging for some students. People spend years unsuccessfully trying to get the chin to relax. It is because they substitute what should be controlled in the back of the throat with their chin. So, we will do pitch bends only in the throat and bring the pitch up only with your throat. Then we relax it. We bring the chin down, and when they do that, the pitch goes way flat. The pitch is being changed in your throat, not your chin. We work on waking up the throat. In classical music, you've got to wake up the throat. That's what I do with the embouchure. That's not always successful. The students still struggle with relaxing the chin because they're hanging on to the idea that the chin and embouchure controls the tone.

Eriksson: You're talking about someone that is used to playing a lot of jazz?

Duke: Well, jazz, or someone who is not experienced and has not developed the chin properly, and this developed their way of blowing. In jazz, you roll the lip out and bunch the chin. We can't look at the embouchure separately. It's the last thing down the chain. If everything is set up for that chin to be bunched up… unless you go back down chain to address how the air is used, it will be bunched every time, and they won't be able to get the tone that works for classical music.

They're doing what they have to do to make the sound. It is intelligent. We must always recognize that the student is doing what they have to do to make it work. We have to change the way it is working. We have to change what goes on *before* [the air reaches the embouchure]. I tend to not emphasize the embouchure too much. It's like the tail wagging the dog, in my opinion.

Equipment could be an issue. I mean, that's a big issue. Getting students off bad equipment, sometimes that's a real pain in the neck. I'll say, "That thing doesn't work for you. It's just uncomfortable. Get something else." Get them out of their comfort zone. Some students will not get out of their comfort zone, and so that becomes a major issue. It took me two- and-a-half years to get one student out of his comfort zone and when he did, "Wow! That's really great." That took two-and-a-half years.

Eriksson: Do you recommend specific equipment? Or is it just kind of whatever seems to work?

Duke: Well, no. I think there is a lot of good equipment out there. I just make sure that they have good equipment, but that will take more time than we have. In fact, I've got this student coming right now.

Eriksson: Well, great. Thank you so much.

Duke: I'm glad to do this. This was fun.

[Interview ends]

[2:27:10]

APPENDIX C2

STEVE DUKE FOLLOW-UP INTERVIEW[708]

[708] Steve Duke was Professor of Saxophone at Northern Illinois University. He retired in 2011. This follow-up interview was conducted on February 1st, 2010. The interview length was 00:42:41. Professor Duke requested this follow-up interview in order to clarify and expand upon some of his initial statements.

Duke: I thought about the question, "What were the most challenging parts for entering [freshman] students?" Was that what you were asking?

Eriksson: I think the exact question was, "What are the most common problems that you run into teaching both classical and jazz?"

Duke: Okay. Well, first is that there are things that pertain to classical and jazz, and then there are things that just pertain to the individuals because they're all different. I don't think that way. In terms of the general problems there are some tendencies. One of the things that comes up when a person does both is that they'll be stronger in one or the other. If they're required to do both, which I do require them to do because they have a jury every semester, there's usually a confidence issue when they suddenly have to do something they're not confident in. That's a big issue. I'm trying to develop them without them losing confidence. You are trying to get them do something that they may not particularly value because, obviously, they haven't done it before they got to school. Most people in my class understand that they're going to do both, and they come in with the understanding that this is what they're going to do.

The next thing that I think is a common problem is practice time and time management. Time management is a really big deal for freshmen because they go from being in band in high school, maybe being in two bands, and they seem to be in lots of things, but the demands and the level of performance is much higher when they get to higher education. So they lose control of their time management. It takes a really disciplined student, who is really strong in academics. Usually, they're the students who have the best time management, but not always. For the practice time, I just tell them that if they are in music education, "You're doing two to three hours per day, at least." If you're in music education, but performance is important to you, and you're going to go perform, then you have to be just like the performance majors and put in four to six hours per day. That's just a rule of thumb for them. That means practice time and not just rehearsals and stuff like that. Most of my students are in both music education and also jazz performance. I only have a couple of students who are just education because they want to make sure that they're getting their jazz training in with everything else. We offer a jazz performance emphasis with music education.

All of the materials that I work with in my classes are on blackboard[709]. I have a whole folder there that is dedicated to time management. They keep track of every 15 minutes of their day, of everything they're doing for one week. There's another folder that contains what their priorities are and what they're trying to do, what is important to them. Then they do this detailed layout of what they have. There is another schedule where they fill out every hour of what they had scheduled from the time they wake for 24 hours. They have to account for 24 hours. When they get into the small details of what they're actually doing, and they just do this for one week, they can really get an idea of if their goals are lining up with how they manage their time and where they're putting their priorities.

Eriksson: Has this been successful?

Duke: It has. It's an eye-opener for the students to do it. It's difficult for young students to say, "No, I can't do that. I must focus on this. This is more important." And there is so much to do in college that the students don't know that they're in control of their time. They're used to other people controlling it. Then they get inundated with things they want to do and things they have to do. Since no one is making them do the things they have to do, they take on a lot of things they want to do, and then they get stuck in the end of the semester with things they were supposed to have done. So, for that reason, I have an assessment in the sixth week so that I can compete with everything else going on around here. I think that is something that students are very focused on that I'm noticing. Everyone is saying, "Okay now, I'm going to be doing this. I'm going to be doing this. I'm going to do this and this." We talk about it just about every lesson. We're getting ready for the sixth-week assessment. It has helped focus and put into place a mechanism within the course of study that is consistent with their priorities, and so it's reinforced.

The next thing that I would say is really important is how and what to practice. It's amazing that the students don't know how to do that, and it has taken me forever to figure out that they really need to be walked through that. You would think by the time a person goes to college they would know how to practice, but most don't. The key thing for me, of course, is to get them on warm-up exercises and different exercises they have

[709] "Blackboard" is an online teaching tool where music, pictures, lectures, etc can be posted.

to do, as well as their music. I really think that performance drives the whole thing. So, when they have a performance to get ready for, they have to figure out what they have to do to get ready for that performance. That helps focus them on how and what to practice.

I have a warm-up exercise that they do that I call the "quick and dirty warm-up exercise". I named it after that utilities program that was for the early Macintosh computer back in the '80s [laughs]. It had a "quick and dirty utility". It could do things like "calculator" and stuff like that. The idea is just a warm-up exercise that helps develop their sound, but only takes ten minutes and that they can do anytime. It consists of going from air to tone, so they know how the sound kicks in from the throat. Then they have a crescendo-decrescendo going down chromatically, using as much air as they can move. It is not so much thinking at this point, it's just to get the body and the mind warmed up. Then we do pitch bends, which is down a minor third, or major seconds for tenor, minor thirds for alto, and then overtones. By this time we go into a long tone exercise. At that point, or somewhere in there, they shift from general to more detailed and they start actually practicing. Then, of course, they'll have exercises, or they can start doing their music or whatever they're doing at that time.

Then the other thing that I would say is a common problem is that high school students, for the most part, even the ones that are really mature classically, do not spend nearly enough attention to detail, to phrasing, and sometimes it's just pitch and tone. Everyone is in a quartet for that reason. We work on details of pitch, tone and rhythm, the basic elements. We think of them as elements of sound, but they are really aspects of sound. We also work on ensemble playing, analysis and stuff like that. So, there needs to be a connection between the demands, the musical demands and the technical practice. They are working on technical things to refine them, and they're also working on musical things that are more demanding. Often I create exercises for them to do that. It's not uncommon for me to just put together ideas in their lessons. I think an important part of teaching is that we don't just work out of a book. We need to adjust for the individual students.

The other one which is really big, really missing, almost all freshman lack this, is to be able to think harmonically. Even good jazz improvisers are not very good at thinking in music. The students will all have to learn keyboard skills in their lessons.

They have to demonstrate this by coming and playing their tunes on the piano. They are required to do this, and they have to do analysis. I have them analyze their classical pieces too, but the jazz analysis is a little bit different in that it's for improvisation and not just for interpreting or to understand how the pieces are put together. For improvisation, the goal is to boil every standard tune, or any jazz tune, down to a three sentence analysis: "This goes to here, that is a backdoor, goes up a fifth, blah, blah, that's the last A-section." And then they have a sentence that describes the bridge or something that would be kind of difficult.

I alter the lessons so, one week we'll start with jazz and end with classical; the next week we'll start with classical and end with jazz. That way I may spend 40 minutes in the lesson on classical and only 15 minutes, or something like that, on jazz, but then it would reverse. I don't rob one, unless you get really, really diligent and you're just doing 30-minute lessons. I like a little flexibility, so we flip them every week.

When they start with their jazz, they have to play their jazz tunes in two keys on the piano. By doing that, I know they understand, what I call, the sentence analysis of the tune. If you just go by transposing the chords, you can't do it. But if you have the relationship between the chords, which is how tunes are learned, then it's really not that difficult. I start them on that right away, and then I have a detailed type of matrix, arpeggios exercises, etc. I used to delay the jazz arpeggio exercises. For example, going up C7: C, E, G, Bb. Then coming down to C#7: B, G#, E#, C#. Then D7: D, F#, A, C, etc. I have them go up and down all the different chords, the minor 7ths and major 7ths, diminished 7ths and things like that. I start the freshmen on that the first semester now. I used to start with just technique, but I switched it to jazz, partially because of the politics within the school, but also because I think it takes longer to develop thinking skills in jazz than interpreting skills. Improvisational skills take longer to develop than interpretive skills. I decided to start that right away, and then go on into more of the detail of tone control in the spring semester. In the meantime, of course, they've been in quartet, and they've been working on that, but not quite in as much detail. Years ago, I used to do very detailed long-tone exercises for weeks before even hardly touching any music. That's basically how I handle that now.

Then there is, of course, the basic thing of getting regular performances in that they have to do. If they don't do that, then my feeling is that the students lose focus on what they're doing. They lose focus on what they're there for, and by mid-semester they're all grappling around because they don't know what they're supposed to be doing. It's about this time of year. We're in week four of school. I believe that's about when it sags, about week four. Week four, five, and six, are really hard. Then they have concerts and they're focused on their ensembles. So this is a real critical part, I think, of the semester, weeks four, five, and six. And by having this performance, they're very focused on that. Then they have performances with their ensembles. I think that it has worked out to be a good plan, and they get assessed both in classical and jazz.

Eriksson: Oh… in the week-six assessment?

Duke: Yes, week six will be the jazz assessment, and week seven will be the classical assessment. Fewer people do the classical because we have jazz majors, and by the time we get to their junior year, they don't have to do classical. So, there are fewer people that do the classical because they tend to be underclassmen. It's difficult to hear them all in one hour. I may have to go to a double-hour or something like that for the jazz.

Eriksson: Most of them are jazz performance majors. Some of them are music education and jazz performance, and a few of them are just music education. Are there any classical performance majors?

Duke: I do not have any classical performance majors because there's no difference in my mind. I don't really think of this as classical and jazz. I just look at this as, "This is what the instrument is. If you play the saxophone, then you need to understand the instrument and you need to understand all the styles of the instrument, as well as the traditions of the instrument. And [you need to understand] the dominant artistic and professional standard, which is jazz." So then, of course, there's music education and what we develop in music education is primarily classical. I don't look at it from the point of view of allowing the student to specialize, as an 18-year-old, on what kind of music they're going to be doing in their life. I think that's not a baccalaureate experience. Or it is not, at the least, the professional standards experience. So, if a person

is a classical performance major, they still do jazz. That's a requirement of my studio to get a degree. That's a sophomore proficiency issue. Of course, if a person is a performance major, they would be required to do more repertoire. They would be held accountable to the minimal type of jazz standards that you would have in music education, just as the jazz emphasis student has much more jazz to learn and is expected to meet the minimum requirement of music education in classical. I know it sounds like music education is the lowest common denominator, but actually those students will have an emphasis in classical or jazz and most of these guys are players. They are coming to music education, but they're also good musicians, good players and musicians. And so, I don't have performance majors because, one, the primary reason is that Northern Illinois University is known for its jazz program, not for its classical wind program. Therefore, I gear my studio toward what the strengths of our program are.

I'm not a crusader for classical saxophone, though I think it's something that's important to me. It's important to my studio in terms of what I require them to do. It's not my mission to convert every saxophone player to a classical saxophonist. I don't think that's my choice to make. So that's a little bit different in my studio. There's a philosophical difference here, and some studio teachers, especially teachers who don't do both, have a sort of mission in their studio that's either classical or jazz. They accept students that are sympathetic towards what the teacher is interested in, the aesthetic. Not those who are simply good musicians, or the best musicians to get into their school, but students who are sympathetic to the aesthetic of the teacher. The aesthetic of a student is not my concern. My concern is, "Are they good, really good, musicians?" So, if they're classical musicians or if they're jazz oriented musicians, that's fine. I don't have a problem with that. You're not going to just do that, but I think it is fine for someone to do that. I think that if you're going to be a performance major, you will have to seriously ask the question, "What is and what constitutes a performance major?" It is a person who is going into a career in performing. I don't think that can be exclusively classical [saxophone] in any way you look at it. I don't think, obviously, all studios are run that way, but there's no difference in classical and jazz to me. They're both important. That's the way I run it, and not everyone understands why that's important to do it that way. And usually it's because they can't do it. In fact, I would say it is always because they

can't do it. Not *usually*, always because they can't do it. There's no choice. Of course, this is a kind of a problem in saxophone studios to begin with. When I started teaching at Northern [Illinois University] 30 years ago, I thought that these things would naturally come together more because the faculty would be exposed to each other and become more familiar with other things in music. But it really hasn't turned out as I thought it would down the road. It has actually polarized, maybe even more than it used to be, because you have a person that's a classical saxophonist and you have a person that's a jazz saxophonist. I mean, how can you have a sophomore proficiency requirement in both where the faculty members may not be able to pass it themselves? This is kind of an awkward thing. Why would you require that? And you have these different departments competing for funds and recognition and so they tend not to want to work together. I thought it would have come together more. Maybe after years of hard economic times that we are going through it will change, because it's expensive to have two schools in one. But I would say there's nothing that I see that supports my effort to have a crossover-style class. It's still, basically, people doing what they did 30 years ago.

Eriksson: We do not have a jazz studies degree program yet at the University of Montana, though we are working on one[710]. I struggle with the idea of having saxophone players that cannot play jazz graduating, because I know it will be very difficult for them to work, especially if they are performance majors. What advice would you have for faculty in that position? Northern Illinois is a top jazz school, so I would imagine that there's more support there than in most places?

Duke: There is, from the administrative level, because of the practicality of having a good program that has high visibility. But in terms of the faculty, I would say, "No," because of different values. I don't want to get into details why it would be that way at Northern, but I think that at every school I know of that has a strong jazz program, it is usually quite separate from the rest of the school. It's not integrated at all, though there might be a few faculty members that go between them. Twenty or thirty years ago, when you had this position open in jazz, there weren't enough jazz faculty to even have a

[710] A Bachelor of Arts degree with emphasis in Jazz Studies was implemented at the University of Montana in the fall of 2011.

search committee. So there would be classical and jazz on the search committee. But today, if you have to jazz piano position at Northern, you might find one person from the classical area on that committee, but the jazz faculty would certainly dominate it. I think issues, such as music theory, are a problem because we teach the same stuff basically, but segregated - separate but equal. And I think that's very expensive. The first jazz degree was at North Texas in 1947.[711] I'm talking about Texas in 1947, so the idea of these things being very separate would be very natural. Don't get me wrong, starting a jazz degree at that time was incredibly bold and visionary. On a social-cultural level, it would be seem very natural that it would not be integrated. And, the separation in the curriculum between the styles continues today. I don't think people really look at it in a negative way as being segregated, but that's what it is; it's separate but equal. You have separate history, separate theory, separate keyboards, separate ensemble, separate small groups and separate lessons. It's all separate but equal. It's difficult because you have faculty being put in a position that are trained in one, trained to be an expert in one, then they have to come back and learn something that they don't know. And so, how are they experts and authorities in their fields? It's a difficult thing and there really aren't many people that do it well, or they do it for a little while and then they just focus on one. To me there's no difference. It's just a pallet of sounds.

But there are so many issues. We keep extending the requirements of our students technologically, culturally, historically, and you just can't fit it all in there. I think that, in order for this to work, we have to start viewing how we learn music differently. Also, let us not forget, we're in an internet generation where information is so readily available. Usually, by the time I find something on YouTube or something like that, my students have already seen it. In a way, the students are used to going to the internet and are less vested in a traditional conservatory learning system in which the teacher is the master and gives master classes. But when you have so much information available, it is impossible to know all that as a single individual.

The whole thing is complicated, and I have a feeling we will change; it's always changing. I don't know how, but I just can't imagine continuing this segregated approach to learning music, when you're essentially learning very similar things for the most part.

[711] The University of North Texas was, in 1947, known as "The North Texas Teachers College".

The reason you have a jazz history class for jazz majors is because the musicologists don't want to include jazz in the history. Well, maybe it's time to do that. Maybe we can't afford to exclude it. It's a huge part of music history at this point, a hundred years plus. The music theory is a no-brainer. I mean, it's basically the same thing, when you think about how jazz students actually do understand theory pretty well after they finish four years of school. I would say they are consistently better than non-jazz majors. So, obviously that works, but there are these traditions that are hard to get away from. And then you have experts in music theory, and people are really vying to keep their area, their piece of the pie. Trying to change how things are done and just becoming more effective at what we're doing… I will say that the theory faculty will acknowledge over and over again that jazz students in my studio have been really consistently good in theory.

That's because they were learning keyboard in their lessons. These have been controversial issues for years and years and it could all change, but there are many forces keeping them apart at this point. Money is probably the biggest issue that could change it, because they can't afford it. The big schools, flagship schools and wealthy schools, can afford not to change. This is the unfortunate thing because they're the very schools that should be leading it.

Eriksson: Yes, they're the models for the other schools.

Duke: Yes, they are. But generally speaking, for saxophone, I don't really know if the big schools are the innovative schools. Not that I can see, and in terms of crossover, definitely not. The biggest school was University of North Texas, but when James Riggs[712] retired, that changed all that.

How are those answers? I think they're a little better and a bit clearer[713].

Eriksson: Yes, very good. I think this was more in depth on some topics.

[712] James Riggs retired as professor of saxophone at the University of North Texas in 2008.
[713] Professor Duke asked to clarify a few points from a previous interview a week earlier.

Duke: Yeah. I think that there are so many things, because I also teach Feldenkrais Method[714], and that plays into so much of how I teach. The issue is not style. The issues are things like perception and how the whole body is integrated into what you do, and how quickly you can learn something, and how a person becomes compulsive, and perfection versus clarity. Those are the things that contain the real issues. But if you focus on, "Well, there's this style and that style," then you have got a problem because the whole language, the whole way of looking at that, lends itself to separating those things instead of finding really obvious common denominators. There's so much more of a difference between Stravinsky[715] and Bach[716] than there is between Stravinsky and Ellington[717]. They're so much more different, but this is no big deal for us because the whole paradigm in thinking about that as classical music takes away all the issues, and we approach it in a similar way. The pedagogy is approached in the same way. So, what has to change is the pedagogy, and I think that it eventually will. It might, ironically, change because of injury, tension, things like that. I just gave a workshop at IMEA[718] on Friday and played there with the jazz lab band. They did a great job. We were having a sectional clinic, I hate the word *clinic*, but we were having a workshop in "saxophone section playing". We went through the typical things, where the NIU[719] students went through a little list of things that they do - like tuning, and blend, and following, and all that other stuff. Then we got into tone, and I would add a little thing to each of their little things that they presented. They presented five-minute segments and then I would add to it. Then I took it over when we got to tone, and the whole point was that I had the section play the soli at the beginning of the workshop. Then it was about 40 minutes into it and I decided, "Well, let's just show them how I work with the section." I had them move and act out their parts. I don't know if we did that when you were here?

Eriksson: We did that with the saxophone quartet.

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[714] Feldenkrais Method is a movement and body-awareness method developed by Israeli physicist Moshe Feldenkrais (1904-1984).
[715] Igor Stravinsky (1882-1971), Russian composer.
[716] Johann Sebastian Bach (1685-1750), German composer.
[717] Duke Ellington (1899-1974), American jazz pianist, composer and bandleader.
[718] Illinois Music Educators' Association
[719] NIU = Northern Illinois University.

Duke: With the quartet, but I did it with the jazz section instead, right in front of the whole clinic [laughs]. And then we played the soli again that they played at the beginning of the hour. It was many times better, instantly. I took the opportunity to point out that we do not really understand how people learn, and how our pedagogy is based on things that are not necessarily effective in learning. It's about clarity in using the whole body, and when you do that the learning can be amazingly fast. I had the whole audience hold their foot and then try to stand up. They were sitting and they were holding their foot – one foot in the air, and then they start to stand up just using one leg and most of them couldn't. I said, "That's because you're not clear about how you use your body." Our pedagogy does the very same thing. It does finger technique, and embouchure technique, and tongue technique, and jaw technique, and throat technique, and hand position. All of this is very isolated and it leans toward laborious learning. Through more and more competition, because of the reduced performing opportunities, as well as technology, as well as a lot of other things contributing, students can easily become compulsive, and that's the problem. That's the problem in learning multi-style, it is compulsive behavior. It's that, "I do this no matter what I do. I will do this, no matter what the situation is." If you look at any musician that cannot do what they intend to do, it is because of their compulsive behavior. That's the opposite of good. It's bad because compulsive behavior takes away your choices; it takes away what you want. Very frequently people would say, "I do this because I want to do this." They don't have any choice. They're doing it compulsively. There's no choice in it. When you start addressing things on a bigger issue like that, well, then the differences between Stravinsky and Ellington are insignificant. Now you have a clear way of playing and you get what you want, but if you tend to sound like you know the gist of the jazz style and can't do it, then you're not doing what you intend. It is basically that simple. Therefore, how do you make things clear, and how are things made clear? You must address first how you get beyond that which is compulsive. That's when things like the Feldenkrais method come in and the different kinds of ideas you come up with based on that, maybe not the method itself. It doesn't have to be getting on the floor, rolling around, and then you become a performer that doesn't play compulsively. It doesn't actually mean that. But the applications are still obvious when you get into the work, variation and stuff like that. I think there is no

reason… there are players like me and other people that do both. There is no excuse for you not to do it. A person has maybe chosen not to pursue that, but to say that it can't be done is just false. It may not be acknowledged by people who can't do it, but that's all right. It still doesn't mean it's true. The reason I say injury prevention may get into that is because, if you're compulsive enough, you injure yourself. If you repeat something over and over again, then you have this repetitive syndrome, repetitive injury type of syndrome. And there's no reason for it. It's a learned behavior that ends up injuring you. This is something that's happening culturally in our society, in sports, offices, ergonomics and things like that… addressing how you get away from this compulsive way of doing things, but you might have this repetitive task over and over again, like typing. I think that this may be what changes all of this, as well as the practicality of working. Those two things are, oddly enough, things that could end up changing our music pedagogy. And people are changing their music pedagogy. I think that it will take a very long time for that.

Jazz becomes more and more a historic music. Every day it becomes more historic, and so, as we get more removed from it socially/culturally, then look at it from a historical point of view, somehow I think that people in academia will be less likely to be put off by it. So, who knows? Maybe yes, maybe no? I have gotten past the point where I think that I could have any influence on that. All I can influence is what goes on in my studio. If enough people do it, then it changes. And actually, if I may say, I think most saxophone teachers do that. I think most faculty and teachers teach both styles out of necessity, and only a few are not. For what it is worth, I think that it is out of necessity, and it's their job to help their colleagues understand.

[Interview ends]

[00:42:41]

APPENDIX D

BRANFORD MARSALIS INTERVIEW[720]

[720] Branford Marsalis is an international recording artist. The interview was conducted on September 8th, 2008. The interview length was 01:17:16.

Eriksson: I'm sure you have read a little bit about what the dissertation is about. I'm trying to use the experience of people like yourself, people that have done both sides of the saxophone, jazz and classical. I am hoping to document everything and draw conclusions based on the interviews.

The interview basically has four separate sections. It'll begin with an overview, then a philosophical section and then move to tone and tonguing. The first two sections will have more open-ended questions. More specific questions on technique will be asked in the later sections. The goal is to find ways of teaching both jazz and classical in a more efficient manner. The goal is not to get every question answered, but to learn from your experience and viewpoint, so feel free to expand on any answer in any direction that you see fit.

Marsalis: Ok.

Eriksson: Most colleges nowadays can't afford to have a jazz saxophone instructor and a classical saxophone instructor, but they want to be able to offer both, so they hire saxophonist that can perform in both styles. Do you think this is good or bad for the saxophone as an instrument? Do we risk having educators and performers that are decent at both but not great at either?

Marsalis: It really depends on the teacher, first of all. I don't subscribe to the notion that teachers have to be great at playing, but I think that they have to understand what it is. I think that my experience is that a lot of teachers seem to miss the goal in both styles, especially in jazz.

Eriksson: If you were coming up now, would you caution players against pursuing both styles or would you encourage it from an early age?

Marsalis: See, I think playing both styles as a young person in the elementary school when I didn't know how to play either one really set me up to be where I am right now. A good friend of mine, who is a jazz instructor, he is the head of the jazz department at San Francisco State University. We talk all the time about jazz, about the study of the music and why it goes wrong. He seems to get to the core of it. His name is Andrew Speight. He said that the one thing that's really clear when you listen to people play jazz

nowadays is that the music completely lacks authenticity. They blame it on going to universities, but it has nothing to do with that. When he said that, it was like a lightning bolt flew into my body because summing that up in one word, *authenticity*, it is the name of the game. It is something the classical saxophone suffers from and that the jazz saxophone suffers from. How does the classic saxophone suffer from it? My instructor Harvey Pittel[721] and I would listen to some players play and then he would say, "Now I will ask you, name one non-saxophone player that would pay money to hear this?" And I had to be honest and say that I couldn't think of anybody. When the classical saxophone is discussed and people ask, "What is the problem?" I said that the fault lies, not in the style, but in us. Musicians spend so much time working on technique, but there isn't any value placed on authenticity.

Classical music was one of the things that started to make me a much better saxophone player, and I will always be grateful to it and to all the saxophone players who have helped me. So many guys have been helpful to me, guys that are known and guys that are unknown. I played in one of these orchestras and the second violinist said, "Wow man, it's really unbelievable to hear you play this because when you play it, it really does sound classical." I knew exactly what he meant because, a lot of times, when classical saxophone players play in classical settings it doesn't sound classical; it sounds like…classical saxophone… it doesn't really blend well. The whole idea is that if you play an adagio movement it has to be played with beauty. It has to be played with caution, and it has to move an audience. If you are on stage and a difficult passage is coming up and you think, "Okay, it's a difficult passage and I got to make sure all the notes are right". The only thing you should be thinking about is making beauty. The people who pay money for your concerts, most of them don't know anything about music. So what if you play the right or wrong notes, if it is super egregious? You know what I mean? You hold all the wrong notes a half-step below on whole notes. Most of them don't know when you make mistakes, but what they pay money for is to be transported to a world that they can't be transported to in any other way. Words are nice, but words have limits that music does not have to the people who are receptive to it.

[721] Harvey Pittel is professor of saxophone at the University of Texas at Austin.

Eriksson: In your classical albums you play a lot of transcriptions. Is this in part because it's easier for you to keep the authenticity, since you can go back and listen to non-saxophone recordings?

Marsalis: The reason I do it is simply because I have a very difficult time playing pieces that are not alive. And I don't mean modern versus not modern because, for instance, Stravinsky[722] is melodic to me. The viola player who wrote all of that hard stuff for saxophone, what's his name, German guy? I'm thinking about Paul Hindemith[723]. Hindemith has a system and you can hear the system, but at its base it is very melodic. There is a very difficult piece of his and it is for saxophone, viola and piano[724]. The second movement is complicated, and it is really moving. I was playing this piece and I got lost in the middle. With a lot of that stuff, when you're counting and you miss a spot, you're dead, but I stopped and I found my place. The piano player said to me, "Oh my god, how did you ever find yourself back in that stuff?" I said, "It's really melodic so I could hear where I was." She thought I was crazy. She did not think it was melodic. It has a very distinct melody. It has a very tricky melody inside of it, and you can find where everything is.

A lot of the modern pieces have no melody at all, and it goes against my instinct. So that's the reason that I will not play them, and it has nothing to do with modern music or any of that stuff. It is this simple: if it doesn't have a melody I'm not going to play it. So the reason that I play transcriptions is because the power of music for me is in its expression, not in the technical tools. This is one of the reasons why, for audiences and orchestras alike, Paganini[725] is now reserved for 14-year-old violin players, because quite frankly, no one wants to hear a 34-year violin player play a bunch of notes unless the notes have something else behind them. If you're making a record - Wynton[726], for instance, made all those classical records - you only do it once; you don't do it again and again. There has to be a point and you have to figure out, "What is the purpose of teaching these kids?"

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[722] Igor Stravinsky (1882-1971), Russian composer.
[723] Paul Hindemith (1895-1963), German composer.
[724] Possibly the "Trio for Viola, Heckelphone or Tenor Saxophone, and Piano, Op.47" by P. Hindemith.
[725] Niccolo Paganini (1782-1840), Italian violinist and composer.
[726] Wynton Marsalis, American jazz trumpeter, band leader and composer. He is Branford Marsalis' brother.

For instance, I had a discussion with a very prestigious university as to why I would not teach at their school. I was talking to them about elevating the dialog and elevating the narrative of the saxophone program and the music program in general, and in making these kids embrace a performer's ethos. They said, "Well, we're not trying to create a conservatory." I said, "You have a very successful basketball program and you are not trying to create a sports conservatory either, but you won a couple of national championships and it feels good to win. As a result of your program the students are good enough to play in the NBA." And when they say that [basketball] practices are at 11:00am, the kids show up at 10:15am. You look at the music program and you say rehearsal is at 11:00am and the kids show up at 11.30am. They don't practice, they don't care, and it is just something they use to pad their resume before they get their masters. I can't teach at a school like that. When I'm teaching my students, I teach them as though they are all going to be professionals because, even if they aren't, they'll become better people for just having gone through the process.

Eriksson: If we just talk saxophone specifics for a moment and discuss moving between styles; tonguing can be different, voicing is different, and tone is very different. What were some specific things that you did?

Marsalis: Tone wasn't a problem, it was a development. But since I have recordings, I know what it's supposed to sound like. I think that will give me an advantage over a lot of students, and over a lot of teachers, unfortunately. I have thousands of recordings. I have an intimate idea when I'm standing on the stage of what I want the instrument to sound like. Whether it's a happy song or a sad song, I don't play it in the same way. So I had a sound in my head, and it was a matter of finding out what the techniques were to achieve that sound. I think that most of the difficulties were in the little things that you would never think about unless you were in that situation. For instance, it didn't occur to me that on most jazz recordings no one ever plays on the downbeat at the beginning of the piece until I was forced to be in the situation where I had to start on the downbeat, and I couldn't. It took me two weeks to learn how to start on the downbeat because I just hadn't had to do it. I mean, in jazz you go, "One and two, and one two, three, four" and then there is cymbal noise. If you're coming in a little late it doesn't matter. It is like a

conversation, so it does not have that exactness that one would have in a play. Jazz is like a really good conversation and classical music is like a play because you have to develop a character. You have to make that character convincing to your audience, and then there are a 100,000 words you have to memorize. Talking about improvisation, for instance, you also have a character you have to develop, but you can develop the character however you want. You use any words you want to get the character's point across, and that is kind of what jazz is about. So a lot of the technical specificity is not as important as the technical specificity in classical. My tone, after studying with Harvey [Pittel] for the last six years, has completely changed on the saxophone, both for jazz and classical. Because my brother is one of the best trumpet players in the world, and he has been practicing seriously since he was 12 years old, I knew how to do it, but I just chose not to do it. I didn't want to practice. I didn't practice as a young man. I didn't start practicing until I was 36 years old. That has an effect. I was attracted to music, so I practiced music, and music was my thing. I was always listening to the records, and I was learning things. I just found this old notebook where I was listening to Weather Report[727] and writing it down after listening to it by ear and then arranging the whole song. That has a really good kind of effect.

Eriksson: Do you approach classical music in a different way? You talked about the authenticity of it. With jazz you would go listen to the old recordings to get that authenticity. Do you approach classical music the same way?

Marsalis: Yes, I listen to the recordings to get the authenticity. And if things do not make sense to me, I ask why it doesn't make sense. It's not just saxophone records, but I listen to a lot of orchestral music, though not so much solo instrumental work. There is a temptation to play the first movement faster than the tempo is written, the adagio movement faster than the tempo is written, and then play the third movement much faster if you can do it. From listening to a lot of Baroque music, if I was to do anything, I would play the first movement at tempo or slower, the second movement even slower, and then play the third movement faster because then the piece has a pace to it. It has pace, whereas when everything is fast, it's futile. I don't have to tell you that if you are

[727] Weather Report, a jazz fusion group influential primarily in the 1970s.

seeing a woman, they don't want fast all the time. I tell my students that playing music is just like wooing a woman, and for women students it is like wooing a man. It's the same thing because there is an art to it, and there is a pace to it, and the piece has to have pace. It is something that you find in jazz, the first thing you play is fast, and the second thing you play is fast, and the third thing - okay great, but imagine if you had a fast song, then you have a slow song, then you have an incredibly slow song, and then you follow that with a fast song. You just gave the audience enough variety.

The thing I learned from working in a restaurant is that the reason that people play music in restaurants is that they want to create white noise. If you listen to music in a restaurant it's almost always the same. If they like jazz, they play the same type of jazz songs. If it's an Italian restaurant they play the same type of Italian songs. And all of the songs are about the same tempo, and they are always at the same volume. So then it just becomes a part of the din of the crowd speaking. If you were to do an experiment and played one piece louder than the other piece, and then one piece that's softer and you keep doing that… even though people don't pay attention to the music, subconsciously their brain starts going, "Now what the fuck is going on? Wait a minute!" So I said, "Okay, I get it now. This is how you keep the audience's attention." If you make it predictable, they respond predictably… by talking. Well, if you bring it out, bring it down, if you play with a certain level of commitment, a certain level of charisma, they have to notice you. They have to see you; they have to pay attention. They feel stupid going there and not paying attention. It is all those things that Art Blakey would teach you and that Miles Davis would teach just by talking about the music. I think that transfers over to classical music as well.

Eriksson: You were talking a little bit about what an environment is like where it's not going to be successful. What do you think would be some contributing factors to an environment where students could flourish in both styles and gain authenticity in both styles? Have you seen it work?

Marsalis: No, but that doesn't mean that it can't work. The reason I haven't seen it work is because the students we get are extraordinary musicians, but where I teach most of the kids basically spent their lives playing in the churches and in the southern cities of the

United States. So introducing a 19–old-kid to classical music and expect him to grasp it… it can happen sometimes, but it is next to impossible. It's really impossible. You have to get used to the music at a much earlier age, and we have to listen to the music intently. I was forced to listen to the music intently. Then you have to put them in situations where they understand the social ramifications of it. You have to understand the music socially or you will never really be able to play it. I think where academia goes astray is when they try to teach everything theoretically. Some of the kids that I hear play would have benefited as musicians much more from working in a restaurant.

Eriksson: Are you talking about classical music in this social sense too?

Marsalis: I'm talking about both. Well, classical music is a little easier to get because the tenants of our society are European in their ways. The idea of an American kid playing classical music is not really that far of a stretch, even though it could be better. I'll give you an example. Wynton was about 11 or 12 years old when he wanted to learn to play Mozart[728], so he goes to Mr. Jansen. I was kind of on the scene and playing in an R&B[729] band. I had no intention of playing anything classical. Wynton comes back home with this really large book about Austria. I remember like it was yesterday. It was one of those picture books with stories about the place. I said, "Man, what is that?" He goes, "Mr. Jansen gave it to me. He said I would never be able to play Mozart unless I understand the culture that created it." And I can guarantee he didn't know what the hell that meant when he was 12 years old. He was forced to read about Austria and try to grasp the idea that a musician like Mozart embodies "Austrianess" the same way that Sibelius[730] embodies… not really Finland so much as Scandinavia because he often wrote pieces for Norway and Sweden. One piece I was listening to was called "The Lonely Snow Trail", and the narrator speaks in Swedish[731]. I'll send you the piece. It's a hell of a piece. So what I am saying is that you listen to Italian opera, and that's what makes Mozart really incredible, his Italian opera sounds Italian. And then, when he started writing in German,

[728] Wolfgang Amadeus Mozart (1756-1791), Austrian composer.
[729] Rhythm n' Blues.
[730] Jean Sibelius (1865-1957), Finnish composer.
[731] Interviewer Johan Eriksson is a native Swede.

the sound changed completely. The sound of the music changed and everything changes. It is amazing. People don't tend to teach that way, nor do they think that way.

Eriksson: I never thought about it that way. How would you communicate that to students? The stylistic differences are pretty huge between the countries.

Marsalis: You have to, first of all, in a perfect world you bring them there, but you have to talk about it. Clearly, if they can't hear any difference between German opera and Italian opera then they need to reconsider what they really want to do. And I don't mean specifics, I just mean that they are so clearly, starkly different. French opera is so starkly different in sound, with maybe the exception of Baroque opera, like Jean-Philippe Rameau[732].

Rameau wrote a book, one of the early books on harmony[733], and it is like an admission that Mozart read it, admired it and used some of the tenets of the book - I guess because all of those countries were closely related. I think everything in the whole Austro-Hungarian Empire and that area around France, it was so closely related that they spent a lot of time in each place and they kind of rubbed off on each other. But you have to be able to differentiate between these sounds and you have to understand things culturally. I think one of the reasons that jazz is so poorly played right now is that the roots of jazz are still clearly delineated in the black Baptist Church. They even have black Baptist churches in Colorado[734]. It is more problematic if you live in France. The whole idea is that if you have some kids and you want them to understand jazz, bring them to a church service and seat them in the back of the church. Eventually you talk to the band director about getting some of your better students to actually play in the band. The whole idea of it is that you are creating an alternate persona because you're doing something that is outside the normal sphere of your culture will understand. For instance, if you would fly to New Orleans and go visit my parents on the street that I grew up on, and talk to the people who live in my neighborhood, you would find it inconceivable that I could play classical music at all. All of my friends that I played with in bands, they can't play classical music at all. One of the reasons is that they are New Orleans people.

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[732] Jean-Philippe Rameau (1683-1764), French composer.
[733] *Traite de l'harmonie* (*Treatise on Harmony)* written by Jean-Philippe Rameau in 1722.
[734] Johan Eriksson was at the time of this interview based in Greeley, Colorado.

They have a specific dialect; they have a specific type of food. We are unique people in this country. And if you play New Orleans music that's great. But if you are trying to play something else, you have to find a way to expand on that cultural base.

Eriksson: You're involved with the "Philharmonia Brasileira" now and working with the Villa-Lobos[735] project. How do you go about making the connections with that culture?

Marsalis: Well, for me it is kind of like being a classical musician from New Orleans. You're an anomaly and you don't even need to bring the racial dynamics into it. Even white folks from New Orleans are different than white folks throughout [the rest of the country]. The way we talk and the dialect [Mr. Marsalis demonstrates by speaking with a thick New Orleans dialect]. We've got this thing down there and it's not like any place else. I love all of that. Villa-Lobos was clearly influenced by all of the sambas that were going on in Brazil. That is a music that is derived from African culture. It exists in Brazil and it gives Brazil its flavor. You might say, "How do you know it is derived from African culture?" It's simple. If it wasn't from the African culture then you would hear stuff like that in Portugal, but you don't. So it's the combination of African music and Portuguese music that creates it, because African music on its own doesn't sound like that either. It's a combination of the two. It's rhythm-based music. So he [Villa-Lobos] grew up in a place like I grew up in. We have this flavor - the food, the culture - that is counter to the European tradition, but he still became a classical composer. He flies to France and studies with Darius Milhaud[736] and he absorbs French culture that way. When I'm playing a piece, I look for the rhythm that is built into the piece. Rhythm actually comes into play for me more than the notes do when I play Villa-Lobos. The third movement of the "Scaramouche"[737] is always played too fast. This is a dance piece, and the actual rhythm that it comes from, that you're hearing on the snare drum, we hear songs that are played in that rhythm. It's like [sings rhythm at a medium tempo]. So that should be the tempo of the piece, but most people play it too fast because they are thinking about impressing with technique.

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[735] Heitor Villa-Lobos (1887-1957), Brazilian composer.
[736] Darius Milhaud (1892-1974), French composer and educator.
[737] *Scaramouche* by Darius Milhaud.

Eriksson: Right. It loses the groove.

Marsalis: In Darius Milhaud's "La Creation du Monde", what I found so amazing about it is that when he wrote the piece he was inspired from listening to jazz and the speakeasies[738] in Harlem. He didn't go for the usual thing that composers do when they are trying to write jazz - they try to use the dotted 8th note with the 16th as the swing feel. He was more concentrated on the sound of the music. In the last movement, where everybody is playing at the same time, that is the closest thing I have heard a classical composer pegging what jazz sounds like when it's played. Instead of going for the harmony, he just looks at the sound.

Eriksson: It's funny hearing you talk about this because I was mentioning to one of my jazz saxophone friends that I was going to interview you and he said, "Oh, I love his classical playing because I feel like it still grooves."

Marsalis: Classical music has a groove to me, and all the people I love, they groove.

Eriksson: Hopefully this next question will not offend you. "Gymnopedie No.3"[739] is the only piece on both "Romances"[740] and on "Creation"[741]. I know that was not intentional…

Marsalis: Right.

Eriksson: …but it does make your performance progress more evident, and I feel that the "Creation" version is superior in basically every aspect. There are 15 years between those two recordings. I have two questions that I want to relate to this: Other than just becoming a more mature musician, what were some specific things that you feel that you have improved upon, and how did you make those improvements? And also, "Creation" came out in 2001 and it's easy to think of that as your last classical recording, but that was still many years ago. In what ways have you tried to improve in the last decade?

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[738] A "speakeasy" was an establishment that sold liquor illegally. These were common in Harlem during the prohibition of the 1920s. Jazz music usually provided the entertainment.
[739] "Gymnopedie No.3" was written by French composer Erik Satie (1866-1925).
[740] "Romances for Saxophone" was Branford Marsalis' first classical album. It was released in 1986.
[741] "Creation" was Branford Marsalis' second classical album. It was released in 2001.

Marsalis: The one [Romances] in '86 I hadn't been practicing. In fact, when we were doing the record, when I was preparing for that record, at the same time I was doing this movie with Sting[742], "Bring on the Night"[743]. I would get up at seven o' clock in the morning, go to the shoot, and get back at 6:00pm. I would eat between six and seven, and then I would go to this French guy's house, [name indiscernible]. He is a piano player, and we would work on the music from about nine o' clock until about three in the morning. Then I would come back to the hotel at 3:45am and get up after two and a half hours of sleep. I did this for a month. I prepared for the record that way, but the only thing we talked about was musical interpretation. I didn't have a teacher and so I wasn't dealing with tone, I wasn't dealing with sound, I wasn't dealing with the instrument stuff, just the music stuff. So I would hope that I, after 15 years… I actually started taking lessons by then, and if you continue to listen to music, then you do develop as a musician.

I think that often times what jazz musicians tend to do, I really can't speak on, or for, classical saxophone players, but with jazz musicians they work really hard to forge an identity, and once they forge it they shut off their learning curve. Then they just rest on whatever their reputation is and that they have these ideas that are unique to their playing and they don't try to expand on that. But I have never really been satisfied doing that. So I always continue to put myself in situations that are awkward for me at first, and then I come out on the other side better. So that record really highlighted how many technical deficiencies I had and that I had to fix. As a matter of fact, when I started studying with Harvey [Pittel] in 2002 he said, "You're really an amazing saxophone player. It's amazing you can get any sound out of this thing with all the bad stuff you got going on." And it was really like a starting point for me. So, if you continue to play music and listen to music you will improve as a musician. That was at the beginning of me trying to improve as a saxophone player. So I guarantee you that what I'm doing now is heads-and-tails above the "Orpheus"[744] record. The way I think about music now, for instance… if you listen to "La Creation du Monde" on the Orpheus record. I was looking at that on "Amazon"[745] records and they have that "all the people who bought this record

[742] "Sting" (Gordon Sumner), English musician, songwriter and pop star.
[743] Sting's "Bring on the Night" was released in 1986.
[744] The Orpheus Chamber Orchestra accompanied Marsalis on the 2001 release, "Creation".
[745] Amazon is an online commercial site.

also bought…" and it brought up the "Creation" record. So I clicked on it and they had reviews, and one guy writes, "*La Creation du Monde* is not a saxophone solo piece" in big letters and with exclamation points. And I thought, "What the hell do you mean by that?" I had never played chamber music before, but I got an invitation from some friends in the Orpheus Chamber Orchestra to play in this piece by Adolph Busch[746] for string quartet and alto. I'm getting ready to play the piece… I learned the piece by learning my part. It struck me like a thunder bolt. They started playing through the piece and I'm playing all loud and shit, because that's what I knew how to do. Then at the end of it they looked at each other and said, "Who has the melody here?" And I'm going, "What the hell do they mean? I have the melody, I'm the sax player." Then I heard them discussing the score and I picked up the score and heard them talking about it, and I go, "Holy shit, I don't have the melody [laughs]!" That's what that guy meant in that review, "It is not a solo sax piece." I need to play the melody when I have it and get out of the way when I don't. Then I called the guy from Orpheus and said, "Why did you not fucking tell me this? Were you just being assholes? Making a record like that and not holding my hand? I wouldn't do that to you [laughs]."

Anyway, I didn't know because in jazz you don't think about that. "Who has the melody?" Well, the guy in front has the melody [laughs]. So they just said that one little thing and the light switch goes on suddenly. Now, when I'm playing the Ibert[747] "Concertino da Camera", I can hear all the common lines in the orchestra. I can hear everything that is going on, just from that one situation, from hearing that one person ask the question, "Who has the melody?" And then I can say, "Wait a minute! I don't have the melody here. Flute has the melody here. Okay, play softly." I don't have this; I don't have that. And it was like all these things just opened up from that situation. So when I play this time it is going to be a lot better because I understand what my function is within the group. It is the opposite of what your function would be in a jazz group. One of the things that we do in our jazz band now is that we actually play the dynamics as a result of me working in classical situations and stepping up my classical listening. And I've played things for the guys and said, "How come we play everything at one volume?"

[746] Adolf Busch (1891-1952), German composer
[747] Jacques Ibert (1890-1962), French composer.

They said, "Yeah, why do we play everything at one volume?" You got a lot of kids right now in practice rooms working on their jazz stuff and that question will never come up. Nor will the question of tone come up. All they talk about is harmony. And I guarantee you Louis Armstrong[748] wouldn't be able to tell you what a damn G7 chord was, but he could play one. So what's more important, that you can play it or that you know what it is?

Eriksson: You keep going in directions that I wasn't really expecting, which is really great. If you were interviewing someone like yourself about this kind of topic, what kind of questions would you ask? I have a feeling that you're going to come up with some things that I would not necessarily think of [laughs]. And how would you answer your questions?

Marsalis: My discussion is about music and is more philosophical. One of my friends is a brilliant music lover and writer. He got me this big-ass Proust[749] book that he says will make me a better musician. I just had a small kid, so I haven't had a chance to read it. You can't read with little kids around. That's why most people read junk and that's why they read fiction, because it's like reading but not really reading. You don't have to stop and think about it. I have to wait for my kids to get older to tackle it. My questions would be more philosophical rather than technical. "What's the purpose of the music? Why do you play music? What do you learn from listening to records? Why do you think your playing is different than other people's playing?"

Eriksson: If you can answer some of those questions…

Marsalis: I can't answer them. I just told you I'd ask them. I can't answer them [laughs].

Eriksson: Actually, that last question… coming from a jazz standpoint, how do you feel that you're different than some of the classical saxophone players that you don't want to listen to? What are the things that you feel separates you [from them]?

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[748] Louis Armstrong (1901-1971), American jazz trumpeter.
[749] Marcel Proust (1871-1922), French novelist, critic and essayist.

Marsalis: That's not true - that I don't want to listen to them. I do want to listen to them because there are things to learn. See, there are three things you can learn from. My younger brother taught me this. There are three things you can learn from every record you listen to: stuff that you can do - kind of like affirmation - stuff that you want to learn how to do, and stuff that you don't want to learn how to do. So I'll listen to everything even if the end result is, "I don't want to learn that."

I think because I wasn't brought up in a conservatory environment I can really compare, because my brother was [in a conservatory]. Well, he was and he wasn't, but he went to Juilliard[750] and I didn't. I played in a band, went to Southern University[751] and I majored in history. When I went to Juilliard a couple of times to visit him I was amazed at how opposed it was to my college experience. I was amazed at how single-minded most of the people there were - to the point that it was impossible to develop friendships with them because they were your competitors. So the friendships were based on what a lot of New York City friendships are based on, which is commonality. So when you get to New York as a musician, you struggle. You are broke, and you hang out with all the struggling broke musicians. You start to make a name for yourself, the struggling and broke musicians get pissed off and they are not going to call you anymore. Then you begin to hang out with the established musicians, but it's never really like that kind of friendship that transcends all that petty shit. My friends at Southern University, we didn't even speak the same language and we didn't have the same listening tapes. I turned on the record and they never imagined in their lives that they would be listening to classical music… ever! And they probably never listened to classical music after I left school again. These guys were my best friends because it transcended all of this stuff and we didn't have anything in common. Our attraction to one another was purely based on reasons based on humanity, not professional reasons.

And I think the adjudication process is really, really fucking slow…the jury process.

Eriksson: Say that again now?

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[750] Juilliard School of Music, New York City.
[751] Southern University in Baton Rouge, Louisiana.

Marsalis: The jury process, when you're doing your recital for these teachers and they sit there with scores. To me it's, "Is the music beautiful or is not beautiful? Yes, it is beautiful." The teachers should be listening for the beauty, but what they do is they sit there with scores and they look for mistakes. So that tells the student, "Your job is to not make mistakes." Then all of a sudden you graduate having successfully not made mistakes, and now you have to go and play for people who don't give a shit about mistakes. How do you turn that off once it has been turned on? How do you switch?

When I was playing with Orpheus, when I really didn't know what I was doing, I had no fucking idea. I would admit it because my love of music is much greater than my love of myself. I don't benefit personally from lying about myself, to you or to myself. One of the flute players in the orchestra came up to me after a concert and said, "I want to know how you do this?" I said, "Well, from what I can tell, I don't do it very well." He said, "That's not what I'm talking about. You are playing these pieces that are very difficult, you're a jazz guy, you're playing in front of these audiences and you're playing in front of us. Every time that I do a solo piece I vomit before I play, and you are up there cracking jokes with the drummer before the gig." I said, "Well, I kind of view it like this, there is always something to be learned from a performance. What's clear to me is that I would have benefited from four years of practice before I accepted this job, but it kind of fell into my lap." It was like, "We have four months, we want to do a record, you want to do it or not?" I called my dad[752] and asked, "Should I do this thing?" He said, "Well, it would benefit you to prepare better, but the last time I checked there aren't a whole lot of orchestras knocking on your door to do anything. It might open another door for you, so you should just do it. If you sound like shit then you learned something." And my whole thinking was, "Yes, I could have benefited from four years of practicing, but vomiting is not going to make me better. The only thing that's going to make me better is practicing more and more playing. This is the best I can do. What I can do is go out there and just try to make as much music as I can with the limited shit I got." And that's what I tried to do. I meet the guys from Orpheus from time to time and we laugh about how raw I was and just how ridiculously absurd it was. I didn't know what I was doing, but I was trying the whole time. An audience full of meticulous listeners of classical

[752] Ellis Marsalis, American jazz pianist, composer and educator.

music would say, “Eh, that guy sucks.” But a regular person who goes to concerts and just wants to be curious says, “Man, he is really into it.” I was into it, and I was giving everything I had, even if *everything* wasn’t good enough at the time. I think that the couple of times I’ve been to conservatories the students are more obsessed with not making physical mistakes, and through that obsession they make plenty of musical mistakes that nobody calls them on.

Eriksson: See, that’s the thing with that recording [Romances], while it’s rawer than your later one [Creation], the musicality is still there, which I really like. Of course there are things from a classical saxophonist’s standpoint that make you go, “That probably shouldn’t have happened.”

Marsalis: Oh, it definitely shouldn’t have happened [laughs].

Eriksson: But I can definitely see people who aren’t classical saxophonists sitting in the audience and really liking it.

Marsalis: Yes, and you know what? They are in the majority! Every now and then they ask me to talk to classical students and I can see the question mark on their forehead like, “How the fuck come I never thought of that?” But those are the people you are going to play for. If you can play a scale three octaves, that is impressive to me, but they don’t give a shit at all. They don’t know what an octave is. They don’t know if it’s hard or if it’s easy. They just want to be moved somehow, they want to laugh, they want to cry, or they want to be overwhelmed by a “tour-de-force”. Something, give them something.

Eriksson: What are some things that you feel your jazz background helped you with, going from jazz to classical? You talked about coming back to your jazz group and dynamics becoming very important. What about the other way around?

Marsalis: Jazz is the history of musicians with improper techniques who know how to make music. Louis Armstrong is one of the major performers. Technically, he didn’t play the trumpet correctly, but if you listen to “West End Blues” from 1927, most trumpeters today still can’t play that solo. The ones who play technically correct, and I mean jazz students too, they need to listen to Armstrong too. I say, “Go ahead and play

the *West End Blues* solo for me." And they can't. When I went to play with an orchestra, the thing I was thinking about more than anything else is how to make music, and I've learned a lot of music. In the back of my head I want to sound like a singer, and I listen to a lot of opera. I have the sounds in my head and I know which ones I want to sound like depending on the piece. I think that gives me an advantage.

Eriksson: When you're going into these situations now, how has it changed over the last… 25 years? Going out with the Philharmonia Brasileira for example?

Marsalis: Well, 25 years ago I made a record that was the idea of Christine Reed, who was the executive producer of Sony. First she heard me playing on a ballad in Wynton's band and said, "That soprano is the most beautiful thing I've ever heard. Have you ever thought about making a classical record?" I said, "Well of course not, because I can't play classical music." She said, "What about a melodies record?" I said, "I can play the shit out of melodies, I just can't move my fingers that good [laughs]." So that record consisted of three months of preparation, two days of recording, one really not good performance, and that was it. I didn't do anything else. I got really serious when I did the Orpheus record. That's when I started taking lessons and addressing my technique and my tone. Previous to the Orpheus record, when I played low notes, I would subtone them because I didn't know [how not to]. I didn't have the technique to play down the octave without the notes splitting. I really started to practice for that recording. That's when I said. "Oh my god! You're like a really shitty saxophone player." It is something that I bring to my jazz students now. I make them play etudes, and when they get to the low notes I say, "No subtoning." Then they split the notes wide open. I'll tell them to do it again and they split it open again. I'd say, "This is what you need to work on. When you come and study with me, I'd rather you split them than avoid them." I said, "This is something that I would not have known had I not studied [classical]." The average jazz saxophone player plays with the instrument slung low because it's cool, looks great, but it is also technically inefficient. The ones who played all over the horn, like Charlie Parker, you notice his alto was higher. I tell them, "What you need to do is hike the saxophone up so that you get the sound out." I said, "I'm not going to be putting frost on those other guys because they were just making music and they didn't have instruction. It's amazing

that they were able to just pick up the instrument and invent ways to play, and that's the beauty of jazz. But now we're in 2008 and when you play low C, B and Bb, sound the notes! When you're on the gig, then you subtone them. There are certain times in jazz where subtoning has a better effect than sounding a note, but there is no longer an excuse for not playing the note right." It can be embarrassing to them. I'm like, "If it is embarrassing for you to sound bad in front of me, how are you ever going to be a performer." So what I try to do is try to redirect how they think about music and how they think about themselves. If I've ever had one strength, one absolute strength, it's that I'm absolutely fearless about the idea of sounding like total dog crap in front of people. I have no fear of that. What's the worst thing that could happen? I mean really, what's the worst thing that could happen? I'm going to lose my reputation… my reputation amongst whom? My mother will still love me. People won't leave the restaurant when I come in [laughs]. I'm not going to lose anything because of it. So we have this myth that we've manufactured in music that has no basis in reality. We think, "I'm never going to perform this piece until I play it perfectly." Well, the funny thing is that you're never going to play it perfectly until you start playing it and sucking at it."

Eriksson: I'm the product of several schools myself, and I know exactly what you're talking about. Having a "successful" performance where you didn't miss a single note and you feel all good about yourself but then…

Marsalis: The audience walked out scratching their head.

Eriksson: Exactly!

Marsalis: I was doing a master class for the public in Philadelphia because that is part of the marketing thing they do now. I said, "Do you honestly think that you are paying tons of money to hear perfection? Human beings aren't perfect, so it seems illogical to me that they would want to hear perfection. And this is the thing with classical records, they are all technically perfect nowadays. And by the nature of how they make it technically perfect, they destroy the music. Music is about struggle, it's about overcoming, and it's about recovery." The audience burst into spontaneous applause. So I know I'm not wrong about this. The audience, they want music, and the audience is more than just

music people. It's kind of like a political think-tank. The Iraq War is a clear cut example of what happens when you allow ideology to escape the think-tank and put it in a real world situation. It is the same with saxophone playing and a lot of classical saxophone playing. You have think-tank ideology, and then you have to go out in the world and make a living and the two don't work.

There is this piece that you can find in the New York Times. One of the writers talks about the day he quit being a cello player. The day he quit playing cello was the day he heard Yo-Yo Ma[753], and he talked about the day of his audition and how he slept [poorly]. Every note was right, but he was nervous and the people had a score. Yo-Yo Ma comes out and says, "What would you guys like to hear?" He just sits down and he starts playing, and it sounds like God is coming out of his cello. And the writer believed that he was never going to be a cello player. The problem with a saxophone player is that you don't get that experience. That's number one, and we don't get to that level, we don't get it. We are in think-tank mode. We've got to get out of think-tank mode and put it towards music. The saxophone is a beautiful instrument, and it can be played beautifully in the classical setting, but it is up to the musicians to prove that. And when you have these hundreds of records that are coming out, they are not doing a good job of proving that.

Eriksson: They're often technically proficient, but rarely musical. I have a lot of friends that focus solely on classical saxophone, and it struck me one day that few of them actually listen to classical saxophone recordings for enjoyment.

Marsalis: What shocks me is that many players do not listen to anything.

Eriksson: Well, most of my classical saxophone friends listen to violin, flute, orchestras, etc. But what strikes me is that the people that are the most into it won't even listen to their own voice unless they are studying a piece.

Marsalis: It's problematic.

Eriksson: …while my jazz saxophone friends, that seems to be all they do.

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[753] Yo-Yo Ma, American cellist of Chinese descent.

Marsalis: Well, we don't actually do it enough because jazz guys tend to listen to music that affirms the choices they have made. If you listen to jazz played in the '50-60s, the tones were very big and very dark. Then you listen to jazz playing now, the tones are very bright and the vibratos are rock n' roll vibratos. There is a small group of musicians that they'll continue to listen to, and only as long as the musicians affirm the choices that they've made. I tell my students that they tend to… I have my Jesse Jackson[754] moments [laughs]… "You don't seek information; you seek affirmation." So what they tend to listen to is the same group of guys that play just like their own style of playing, instead of being challenged by listening to things that are completely opposite of the way they think. I have this thing that I feel like jazz used to operate at the center of society. What I mean by that is… Did you go to high school here or did you go to high school in Sweden?

Eriksson: In Sweden.

Marsalis: Where in Sweden?

Eriksson: Gothenburg[755].

Marsalis: Goteborg![756]

Eriksson: I would try to sneak into the jazz clubs as a kid and watch the American guys when they came over. I'm sure you've probably played there. "Nefertiti" was the biggest jazz club. Have you ever played there?

Marsalis: No, I haven't played in Goteborg since 1980, dude. Only one time with Art Blakey[757]. That was at the jazz festival in 1980. I just remembered it.

Eriksson: I was two years old then, so I probably didn't catch that performance [laughs].

Marsalis: Haha, fuck you! Thanks for reminding me [laughs]. Anyway, jazz was at the center of society. If you are in a high school, sports guys are always really popular. It is

[754] Jesse Jackson, American civil rights activist.
[755] Gothenburg (Goteborg) is the second largest city in Sweden. It is located on the Southwest coastline.
[756] Goteborg is the Swedish spelling of Gothenburg.
[757] Art Blakey (1919-1990), American jazz drummer.

the same thing at universities, the athletes are really popular and then the people who hang around the athletes, the frat boys and the frat girls. Then you have these concentric circles that go out and out. The least popular kids tended to be in the glee club, the chess club, the math club. When you think about the personalities of Miles Davis, Charlie Mingus, Stan Getz, Buddy Rich[758], those were popular guys. They were popular, women liked to be around them. They were kind of operated from the center of society and they could speak on a multitude of subjects. Roy Haines is a great jazz drummer, and I played with him last summer. He said the thing that he misses the most about the old guys that are dead now is, "The fact that they just knew so much about a variety of subjects. The new guys only know about me, and they barely even know about that." They kind of operated from the center of society. Miles Davis could talk about music, or talk about boxing. He could talk about cars, and he could talk about women.

Sometime in the '80s jazz made another switch, and it became a music that was preferred by many suburban kids. So jazz is now out there with the glee club and the chess club. And the musicians that play it, they embody that in their personality. They tend to be really passive-aggressive, which jazz music is not supposed to be. They tend to be really introverted. The music they are playing is introverted, which jazz is not supposed to be. It's supposed to be an outward music. There is a resistance by these kids to listen to the music that exemplifies the outward experience, and they reduce all of the music to theoretical talking points. The most outward going is Coltrane[759] and Coltrane is probably one of the most introverted jazz guys. He was really introverted, and he started these new systems. But to counterbalance that he had all this great blues tradition and played in R&B bands, so he understood the sound of jazz. He incorporated all of that shit alongside his nerd-shit to make a very powerful statement. But then these kids idolize Coltrane because his nerd-stuff and don't get the social stuff. So then it's just "nerdism" and information left. So now you've got 15-year-old kids that can play "Giant Steps"[760] better than Tommy Flanagan[761], who is the piano player on the original session. But are

[758] Miles Davis (1926-1991), Charles Mingus (1922-1979), 1927-1991), Buddy Rich (1917-1987), American jazz musicians.
[759] John Coltrane (1926-1967), American jazz saxophonist.
[760] Giant Steps, jazz tune composed by John Coltrane. This tune contains complex harmonic changes moving downwards in major thirds.
[761] Tommy Flanagan (1930-2001), American jazz pianist.

these kids better than Tommy Flanagan? No! So there is a great disconnect in jazz as well. It's a serious problem. A lot of people who are being "lionized" as jazz players don't really play jazz. They don't play with the same kind of sensibility, with the same kind of attitude, and that's one of the reason that the music has lost its audience. You go to jazz clubs in New York and you see jazz musicians playing for jazz musicians. It's crazy man!

Eriksson: Growing up, for me, it was the Aebersold[762] method. It was the way to go. Do you think that has contributed to it? "Here is your scale, play it over this chord…" and you sound nothing like "Cannonball"[763].

Marsalis: It doesn't contribute to it per se, but jazz no longer attracts the caliber of musician that it used to attract. They play in R&B bands now, and they play in church bands, etc. So what you have now, are musicians who are second-tier musicians and first-tier technicians. So Aebersolds work for people who think like that, because the other thing escapes them, the music thing.

The best way I can tell this story is that there is a song called "Stompin' at the Savoy". It's an old school song. It was written in Db. I had a friend, Buddy Tate[764], who used to play clarinet in the Count Basie[765] Band. I told him that I wanted to play "Stompin' at the Savoy" and he taught it to me, but it was in Db and I couldn't play in Db. So I switched it to Bb. Somebody put it on YouTube - it was me in a trio with Jeff "Tain" Watts[766] and Bob Hurst[767]. Some musicians said, "That's great", and some musicians said, "That sucked." But the one that caught my attention was a guy that said, "Why are you playing it in Bb?" When you have someone listening to music or to other musicians and that's the only comment they have to say, that's a second-tier musician. For instance, operatic pieces are transposed all the time to fit the voice of the person. If a song is out of their range, they switch it. But you have these people who have this

[762] Jamie Aebersold, American jazz educator.
[763] Julian "Cannonball" Adderley (1928-1975), American jazz saxophonist.
[764] Buddy Tate (1913-2001), American saxophonist and clarinetist.
[765] Count Basie (1904-1984), American jazz pianist, composer and band leader.
[766] Jeff "Tain" Watts, American jazz drummer.
[767] Bob Hurst, American jazz bassist.

concrete personality, which means that if a song is written in Db, it has to be played in Db at all times. The way I learned to play jazz as a kid… most of the people I played with couldn't read anyway, so keys were wherever they played it.

You have this situation where you have these guys that really shouldn't be jazz musicians, but what else are they going to play? What else are they going to do? And if you want to play saxophone, they do not use horn sections in rock n' roll anymore. Everybody uses keyboard to take that place. They don't have a studio situation anymore. What are they going to do? They take jazz classes and call themselves jazz players. It's really complicated, problematic, and it's really bad. The character of jazz is really tragic right now. It's top heavy because the musicians don't understand the music. Can you imagine an orchestral student playing in the orchestra thinking the same way? "Baroque music is really not my thing." The director would say, "Well, get your ass out of here then." But in jazz you constantly hear, "I'm not really into that old shit, man. I am into that modern thing." And the teacher says, "Well, that's cool." The teacher should say, "Then you need to go somewhere else." But you have all these kids falsely empowering themselves and teachers are abetting it. It's a quagmire, and it's a disaster.

So yes, you're right, jazz guys do listen to more records, but they don't listen to the right records, and they are not really interested in critical analysis. Their type of analysis would never allow them to do what I've done, to become a better classical musician, which is to sound like shit in front of people for four or five years and still stand up there. And when it's at its lowest, then you're standing on stage saying, "Why do I put myself through this shit?" That happened to me a lot of the time. Why do I put myself here? When I wake up the next morning, I pick up the horn and I start to play. When I went to play with the Detroit Symphony Orchestra last year, or maybe two years ago, it was just sad. The rehearsal was good, but the performance was terrible. My handler was a saxophone player. Actually, his name is Erik Ronmark[768] and he studied with Sinta[769]. I said, "I don't know what's going on. You need to tell me." He said, "You need to do this; you need to do this; this is not really efficient." I said, "Okay, great." We had a matinee show, "I am going to try it today." He said, "You're just going to go out

[768] Erik Ronmark, Swedish concert saxophonist based in the U.S.
[769] Donald Sinta is professor of saxophone at the University of Michigan.

and do it?" I said, "It sucks anyway." I figured it might give me a chance of actually playing it right. That's the whole point. If you say, "I'm going to go home and practice it for six weeks and then I'll try." Instead I'll say, "I'm missing it at 90 percent right now. Well, if this makes you miss 50 percent, hell, I'll take it." I went out, tried it and it worked. He said, "I don't believe you [laughs]." But I wouldn't hesitate to learn from anybody. My ego is actually pretty big. One of my observations is that when we accuse people of having big egos, they don't. They have really small egos, because the person with the big ego can accept sounding like shit and still try to fix it. A person with a small ego and a big insecurity problem likes to pretend that they are great and stare down anybody that will say otherwise. Then we tend to call that behavior arrogant, when it's really insecurity. My ego is so fucking big that I'll be the first one to admit that I suck when I do. Erik and I became great friends. I learned a lot from him. He gave me a tonguing exercise that Sinta gave him that he thought would be better, and he gave me some music. I'm about learning, man! Somebody even implied, "What did I think I was doing, revolutionizing the classical saxophone?" I think that in between discovering the flux-capacitor and learning a way to make hydrogen power…Yeah, why not do that? I don't give a fuck. Do you think I really care about that shit? I'm almost 50 years old. Statistics say I'll be dead soon. So while I'm here I want to be as good as I can be, and you can't be as good as you can be if you're pretending to know shit that you don't know. That's simple, and that's what I want all my students to do. That's what I wish every student would do. No student should get mad at a statement that is contrary to something they believe in musically. No matter how hip they think it is, the recordings will bear out the truth in that regard. There is a universal truth to recordings, no matter how people like to try to pretend that, "In my opinion, Charlie Parker isn't as good as…" I'm like, "Whatever." I wouldn't get mad at those guys. It's always the same thing when people buy snake oil[770]. "This guy is the best in the world!" I'll say, "He really isn't that good." They will get mad. If the desire is to improve and become a better musician, why would you be mad? Why would you be mad? You've got to prove it to me. Give me a recording

[770] "Snake oil" refers to a false product.

to prove your thesis. So whenever students get mad, I have a talk with them. The one thing you can never be in music is a fan. Let fans be fans. Musicians need to be students.

[Interview ends]

[01:17:16]

APPENDIX E

DONALD SINTA INTERVIEW[771]

[771] Donald Sinta is Professor of Saxophone at the University of Michigan. The interview was conducted on July 2nd, 2009. The interview length was 01:24:23.

Eriksson: I'm sure you have read a little bit about the dissertation. I'm trying to use the experience of people like yourself, people that have done both sides of the saxophone, jazz and classical. I am hoping to document everything and draw conclusions based on the interviews.

Sinta: Okay, but please, in your dissertation, don't list me as one of those players that plays jazz.

Eriksson: Absolutely.

Sinta: I grew up as a commercial player in Detroit, but when it came to blowing[772] I was petrified and mortified. I should have done it, but I didn't do it. I grew up in a city that was famous for jazz, so I was constantly surrounded. I grew up with killer players. In junior high and high school I was in the middle of that. I joined the union when I was 15. I conducted the high school jazz band, so I was well rounded. But when it came to [playing] changes, I didn't know squat and I was apprehensive about it. It's only about 15 years ago when I got a sabbatical. That's when I decided to really address the issue rather forthrightly and quite painfully. It was a very interesting two months for me to come to terms with what was holding me back. Did you read that interview[773] that I did?

Eriksson: I did, and that's actually the base of the beginning of my questions. The dissertation will have three sections. The first section contains more personal questions about your experience with practicing jazz more seriously after already being a world-class concert saxophonist. This section has a lot to do with that sabbatical. The second section contains more philosophical questions pertaining to the saxophone as an instrument and where you see it heading. The last section contains a few shorter questions on more technical aspects pertaining to moving between jazz and classical. I imagine we'll probably touch on some of that in the beginning…

Sinta: Right.

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[772] "Blowing" is jazz-slang for playing an improvised solo.
[773] The interview referred to can be found in the *BDG-Band Director Guide Nov. Dec/ 1994.*

Eriksson: … and since it has already been documented why you decided to take a sabbatical and play jazz, I'm not really going to take up your time with that. I am curious to hear about the reactions and feedback that you received from both the jazz community and the classical community when you decided to do this sabbatical.

Sinta: Well, first of all, I don't think anyone knew that I was going to do that. And second of all, I think I originally went with the purpose of working on jazz a little bit, but also doing [classical] repertoire. I realized that as a long as the repertoire was there on my stand, that's what I was going to practice. Finally, I locked the repertoire up in a locker for two months. I wasn't sure how long it was going to be, and I realized, "Okay Sinta, you've done this before, and you're going to go to where you feel comfortable and where your ego is rewarded. You've got to stop doing that." Actually, it was a very uncomfortable period of time for me. I'd spend time reading the books, talking with people and playing patterns in twelve keys and doing all of that stuff…. and then I would listen to the rehearsal tape in the car. I would bring a tape recorder into rehearsal. Then I would play it in the car and I would get sick [listening to it] on the way home. I would practice for four hours and it was like I wasn't going anywhere. I guess the question I kept asking myself was, "If you have all of that stuff in your brain, you have all that in your head, you have those fingers, you have all those aural skills, and you can't get at that?" That's when I began to realize that I probably needed to shut the "goo"[774] off and just figure out, "All right, what do classical composers do? What do they do in the second bar?"

I began to think about the compositional process differently. I needed to make some decisions in the second bar that related it to the first bar. After I got two bars, then I needed to figure out how I get two bars to balance with four bars. After I played four bars, then what do I do? Measures five through eight had to be different, and then I began to deal with simple, song-like form. And then I found out, "Jesus, I don't remember what I did in the first four bars!" I had no memory [of it], and then I began to realize that if I'm going to spin this thing I'd better remember. I'd better start with a motif in the first bar, or in the first four bars. I'd better remember what the hell I did if

[774] Slang for "brain".

I'm going to come back to it. I realized that I don't practice that way. I have never practiced that way for fifty years. The idea of trying to make a simple statement, then remember what that topic sentence was and learn to play with the topic sentence so that it had some relationship with the 12 bars, that was very simple, very plain. That's when one of the janitors who worked there walked into my practice room and he said, "You know what?" He said, "We think you're getting better." It really made me feel like, "Okay, I guess I've taken a step." But during that process, I realized that I was eye-driven. I could play anything you put in front of me, but we [classical players] are not trained to play the blank page. That's a real problem, I think, down the road. Pedagogically, if we want kids to do it both ways, I think we're going to have to set that balance step a lot earlier.

Eriksson: Do you remember how long it took you to come to that realization? How long had you been working on it before it started to make sense in your mind?

Sinta: Oh, I think it was a pretty intense time. I'm pretty disciplined and I would imagine that it was seven days a week for about two months when I began to…let me back up a little bit. I had this thing called the super session. It's the Jamie Aebersold[775] play-along[776] volume 24. So this super session, which I bought in 1982, allows me to play a triad, major and minor in every key, and it sustains it. You know Tim Ries[777], right?

Eriksson: Yes, I know who he is.

Sinta: Okay. Well, Tim was a student of mine, and I asked him about his jazz training. His instructor simply went to the piano, played some kind of harmonic cluster and said, "Tim, play anything over the top of this that works." So that's what I began to do with the super session. I had to figure out how I could make this little 8-bar song sit over a harmonic structure. It wasn't a structure, it was a harmonic field. I was able to then practice over that. I could program the machine so that it played a I-V-I chord progression, which sounds very simple, but at least there was some satisfaction there. That's when I begin to realize that the patterns that I had and all the skill - all of my

[775] Jamie Aebersold, American jazz educator.
[776] Aebersold play-alongs contain a rhythm section, but there is no soloist.
[777] Tim Ries is professor of saxophone at the University of Toronto and saxophonist with the Rolling Stones.

fundamentals were useful. I began to be able to then pick from these things, and I would have a shopping list in my brain that says, "Oh, that's pretty boring. Why don't you play fourths within that harmonic field? Why don't you turn them backwards? Why don't you turn them upside down? Why don't you play triplets? Why don't you play duplets? Why don't you do something else with it?" So that's when I began to draw on this bank of skills that I had, but I had to come to the realization that it was a purposeful selection of materials that I had in my brain that I could apply. I think, before that point in time, I was waiting for some magic to happen. You know, some gift, some fairy godmother to touch me on the head to have a creative soul come out. But then, I had never realized that it was such a conscious, at least for me at that point in time, structural thing.

The other thing I began to realize was that I had to simplify. I had to back up. The idea of transcribing, that's a great idea, but I was transcribing players with a lot of chops. It frustrates you. I mean, you might be able to slow it down and get it, but the idea of transcribing four bars and then playing it in 12-keys… It was fine and I was doing it, but I wasn't getting any yield from that until I backed up. I began to realize that it was a matter of remembering what I started with, and then having the ability to use my resources to develop that somehow. The machine allowed me to put on Latin grooves and various other things, and then I could also slow the tempo down. That's when my ego started to feel a little less bruised, and the janitors helped me with that one. I think that's an important thing to remember. I think if you're dealing with a kid who already plays pretty well, who feels pretty good about his playing, introducing improvisation… they don't want to do that because there's no reward in that.

Eriksson: What were the main challenges? What were the things you kept running into, already being great at the classical side and then jumping over to the jazz side?

Sinta: I think it was the ego. It was really easy for me to practice playing a lot of repertoire that I knew and to feel satisfied with that. The other thing was getting over the pain and coming to terms with the fact that I didn't have to do this. I mean, it was silly at 60 years of age to be inflicting this on myself, but then I realized it was a choice and that it was a choice that I had made. The school had given me the sabbatical time, so I thought I was going to use this for personal research, whether it had any implications on my

teaching or not. I think the biggest issue was just having the tenacity to get up early enough in the mornings, go hide and simply take out the horn and do it. For me, it was very abusive to do this. And you get to a certain point in your life where you say, "Screw it, man. I don't need this." But I wasn't going to give up on this one, so I jumped over that hurdle.

When I retire, I probably won't play repertoire, but I really intend to, some day, play jazz gigs. I would like to be able to go back and play all those tunes that I've played in the cocktail lounges and, when it comes my turn, take the solos and be able to do that. Whether it's "Tea for Two"[778] or whatever it is, I hope to be able to do that.

Eriksson: I'm curious, were there any discoveries that you made that transferred to your classical playing? It is very interesting… I talked to Branford Marsalis[779], and his experience is almost the complete opposite from the things you're saying.

Sinta: Yes.

Eriksson: He obviously views himself as much more of a jazz player, but he said that *dynamics* became a much more prominent feature in his jazz playing. And he learned to control the low register without using a lot of subtone. Did you have any experiences like that?

SINTA: Well, I think I began to look at the composer's process differently. I think I began to look at the Creston[780] Sonata… began to look at the motif in the first bars – the first five notes in the Creston "Sonata". I think I looked at that differently. I think now, whenever I get a new piece, I look at it from a compositional standpoint. I think that's probably a big change. I looked back at the etudes that I teach, and I realized, "Why didn't my teachers tell me that the Berbiguier etudes[781] are based on simple harmonic functions, I-IV-V-I?" Why don't we tell kids when they play Ferling etudes[782] (Ferling, 1958) to simply take a pencil and analyze the harmonic structure? And then, why not

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[778] "Tea for Two" is a song from 1925 by Vincent Youmans that has become a jazz standard.
[779] Branford Marsalis is an American jazz saxophonist, and participant in this dissertation project.
[780] Paul Creston (1906-1985), American composer.
[781] *18 Exercices Ou Etudes D'apres Berbiguier Tous Saxophones* - Marcel Mule Saxophone Method/Study Series
[782] Ferling, W. (1958). *48 Famous Studies for Oboe or Saxophone*. San Antonio, TX: Southern Music Company.

play the changes of Ferling etudes? They can use all of that stuff. I mean, there is harmonic function [written out] in rock n' roll and popular music, but none of our [classical] books have harmonic information in them. They've got a key signature on them, but that doesn't tell us what key we're in. So, I think that has changed my teaching.

I think that, in terms of playing, jazz players are a little more reckless, and I don't mean that in a pejorative[783] way. I think they're a little more reckless about… how should I say it? I think, in terms of a cracked note, a split note, a busted low register…it doesn't bother them. Coming from the direction that I'm coming from, it's difficult for me to play jazz and throw self-instincts away, and to not be as careful about playing in tune. Now, that sounds like I'm being negative about jazz players, and I'm not.

Eriksson: It's true, though.

Sinta: And I think that articulation…I still fight with jazz tonguing. I mean, the idea of getting on the back side of a scale [sings] "ba-du-ba-du-ba-dat", I can do it, but I struggle like crazy with it. I have often thought the Creston "Sonata" and the Creston Concerto, the last movement [of the sonata] or the concerto, are very influenced by jazz. There are stylistic, rhythmic things and articulations. I think, as a player, I've always done that because of my background, and I think I probably tried to teach that. But keep in mind that I didn't completely come from a classic background. I think that's one of the things about my playing. I think I play slow movements of classical repertoire probably the same way that I played ballads when I played on the ship. There's still the idea of a song, of lyrics in a song, even though classical movements might not have lyrics. I still think in terms of lyrics.

Eriksson: You touched on the tonguing thing. Did you actually consciously approach it? Do you anchor tongue[784] or tip tongue?

Sinta: Well, I think I anchor tongue as a classical player. When you start getting inside the mouth, you're in a very funny territory. We're all different. I mean, I'm positive! I

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[783] "Pejorative" refers to expressing criticism or disapproval.
[784] "Anchor tonguing" refers to the technique of using the back part of the tongue to rearticulate a note. Some saxophonists like to "anchor" the tongue behind the lower back teeth, hence the name "anchor-tonguing".

tongue pretty far back on my tongue. I have proof of that. I'm an advocate of whatever you need to make it sound great.

I had a lesson with Ricker[785] one time and he said, "We'll put the metronome on two and four." That turned me around like crazy. I still can't do that. I have kids who will spend a semester in jazz transcription class here in Michigan, really good classical players. They'll spend a whole semester doing six Charlie Parker[786] transcriptions. They'll play the transcriptions for me and they've got all the right notes in the right place, and it sounds absolutely unauthentic. They have completely missed the style. Then I began to think, "What is missing?" These classical players don't hear the subtleties. This classical player can copy along the entire Ibert[787] [Concertino da Camera], but they can't copy four bars of John Coltrane and make it sound like "Trane", or Paul Desmond, or Coleman Hawkins[788]. They'll write it down, and then they'll look at me and they say, "But that's what he's playing." And I'll think, "No, it's not." I mean, it's like missing a person's accent. Are you from Sweden?

Eriksson: Yes.

Sinta: When you speak with somebody who is an American who studies Swedish and they speak Swedish, you're going, "Well, it sounds like Swedish, but it really isn't Swedish." I mean, that kind of blows my mind. I honestly think that when we get older students who might want to embrace playing jazz, it's [about] getting over the psychological aspects. That's one thing, but also getting over the bias in their listening. I think they listen as classical players, and I think they filter out all of those subtleties. I mean, you can play [professor Sinta sings classical articulations over a major scale, and then sings jazz articulations over the same scale] and they don't hear the difference. That's something to keep in mind. By the way, congratulations on your job[789].

Eriksson: Thank you.

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[785] Ramon Ricker is professor of saxophone at the Eastman School of Music
[786] Charlie "Bird" Parker (1920-1955), American jazz saxophonist.
[787] Jacques Ibert (1890-1962), French composer.
[788] John Coltrane (1926-1967), Paul Desmond (1924-1977) and Coleman Hawkins (1904-1969) were all American jazz saxophonist.
[789] Johan Eriksson was hired as Professor of Saxophone and Jazz Studies at the University of Montana in 2009.

Sinta: And good luck getting these kids to do both.

Eriksson: Yeah, I know [laughs].

Sinta: Branford and Wynton[790] were raised with both. Did Branford admit that to you?

Eriksson: Yes, Branford said that Wynton practiced classical a lot, but that he didn't. He would still hear it all the time.

Sinta: Yes, Wynton is a great classical player. Branford could be if he did it on a regular basis.

Eriksson: No doubt about it.

[There is a portion edited out from the interview where Professor Sinta tells Johan Eriksson the background of new University of Michigan faculty member Andrew Bishop. For more information on Professor Bishop, read the full interview with him, as he is also a participant in this dissertation project.]

Sinta: It's interesting, when I first came to Michigan, I had a kid out of Georgia who was a graduate student. He was a pretty good classical player, and he became a really good classical player. Then I heard him one night at a gig, and he could just absolutely smoke[791] like Charlie Parker. He played Denisov[792] on his recital, Ibert with orchestra, and then he played Giant Steps[793]. And you couldn't hear any bleeding of styles. I mean, when he went to jazz it was authentic jazz and his classical playing didn't have one iota of any jazz influence in it. I said, "How can you do that?" He said, "Because I can just hear the music clean. There's no bleeding [over] in my hearing." This is interesting. And the first thing that classical players think that jazz is about is scooping [sighs]. That's what they hear. Guard against that.

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[790] Wynton Marsalis is an American jazz trumpet player and composer. He is Branford Marsalis' brother.
[791] "Smoke" is jazz-slang for playing really well.
[792] Edison Denisov (1929-1996), Russian composer.
[793] "Giant Steps" is a difficult jazz tune by John Coltrane where the chord changes move rapidly in descending major 3rds.

Eriksson: Could you expand more on the things that you hear the classical player exclude in their approach to jazz? What are those things and how can it be addressed? You already said that back-tonguing[794] is a foreign concept. What are some other things that you hear?

Sinta: Playing scales backwards! Every single book that we have, we start on the tonic and we go up and we come down. When somebody plays scales starting on the top and comes down. It's like, "What?" "Play the G-scale backwards and start on the 7th". "Say what? You start on the 7th? It doesn't start on the 7th. It starts on G" [laughs].

Eriksson: Interesting!

Sinta: The idea of taking all of those patterns that I already know and doing them backwards, or the idea of starting on the 7th, the idea of starting on the 6th, the idea of playing the G major scale and flat the 7th. Holy Moly! You're dealing with motor memory and aural skills and all of those things. When you start to fracture that….when you see a G7, like in a simple blues. How can I look at a 'G', how can I hear a 'G', and not play a 'G'? And so the idea of picking in the middle of a chord… and we're not even talking about a [scale degree] 2, or 4 or 6, or the idea of playing a Phrygian mode over the path of 'G'. I mean, at first it's very strange and then it became quite fun.

What else? I think I played a lot of Jerry Coker[795] patterns, and I think a lot of you guys [jazz players] play a lot of patterns.

Eriksson: Right.

Sinta: Those were difficult. Then the idea of playing in all twelve keys. I think there might be something to teaching classical skills that way. Not only starting on the top and coming down and playing them backwards. But the idea of, rather than introducing the kid to 12 scales, introducing one set of scales. Scale up, scale down, 3rds up, 3rds down. Start them on [scale degree] 2 and back down. Work on the 7th and just drill one key until the person thinks of all the things that they could do with that one key. And then I think there's a lot of that that transfer to the twelve keys.

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[794] Tonguing the upbeats in an 8th note line.
[795] Jerry Coker, American jazz educator.

Eriksson: Right

Sinta: I think classical pedagogy at this point in time really needs to be looked at seriously. Somebody needs to blow it up. From the standpoint of, "Where is the profession going"? You have so many classical players who just do that and whether there's a market for that, whether there's an audience for that…? And the same thing is also true of jazz, right?

Eriksson: Right.

Sinta: I mean there is no handsome market for jazz playing. My son[796] is working as a jazz drummer and rock n' roll drummer in Los Angeles. That whole business, the whole recording industry is absolutely changed. Technologies changed everything, and he's caught right in the middle of all of that.

Where was I? Oh, articulation in playing [scales] backwards and the idea of playing patterns. I wished that the classical player would play more patterns [sings major scale degrees 1234 2345 3456 etc].

Where did you do your training, in Sweden?

Eriksson: I did go to a music high school in Sweden, but I did my undergraduate at the University of North Carolina at Greensboro with Craig Whitaker and Steve Stusek.

Sinta: You know Erik Ronmark[797]?

Eriksson: I know who he is, but I don't know him. I'm hoping to change that. I was just on his webpage the other day.

Then I studied with Steve Duke at Northern Illinois University for my Masters and then a Doctorate with Andrew Dahlke at the University of Northern Colorado. Andy says "hello" by the way.

Sinta: Those are all terrific people, and of course, Steve Duke was in school with Tim Ries. They both played in the One O'Clock Band[798]. Thirty years ago, Sinta goes down to

[796] Blair Sinta, American commercial drummer.
[797] Erik Ronmark is a Swedish concert saxophonist based in the United States.
[798] The "One O'Clock Lab Band" is the premier jazz ensemble at the University of North Texas.

do a master class at North Texas thinking, "I'm going to run into a bunch of bad classical players." The entire One O'Clock Band played repertoire for me. Steve Duke played Desenclos[799]. I'm not sure what Ries played, but it knocked me right on my butt that these guys who are playing in the One O'Clock Band, which is an incredible band, were also formidable classical players. That comes from their teacher at North Texas, James Riggs[800]. Jim just believes in separating things and playing whatever music is in front of you the right way. I mean, I was absolutely blown away, and I love both of those guys. They're important guys. Steve Duke has got a special mind, as you know.

Eriksson: He does. He was actually the one that first made me aware of the article about your sabbatical [studying jazz]. He put that on the board outside his office and had everybody read it. He talked about that with great admiration.

Sinta: I got 15 letters back immediately from the article, there were people who were applauding that I was able to talk publicly about it and that I was not embarrassed by this. But I think the letter that I value the most was the letter from Jamie Aebersold[801]. Jaime was simply stunned by the article because he said he learned the opposite way. He said he couldn't read [notation] and couldn't imagine someone like me having difficulty playing this way, because he said he was just a "country-picker", evidently he grew up as a guitar player. So he used the article at his workshops. He actually called and asked permission for it.

I think the problem is all the things that everyone has to do now as a classical player. There are just so many terrific players. In order to be a competitive player, how do you find time to do other things? I've got a kid that's playing Bozza[802] No. 7[803]; you know the one I'm talking about. He's playing that an octave higher. Why? Well, he was practicing up there and I said, "You know, you really want to be a show off? You want to be a smart ass? Why don't you go and do that?" He just transcribed the Messiaen[804]

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[799] Alfred Desenclos (1912-1971), French composer.
[800] James Riggs retired from his position as professor of saxophone at the University of North Texas in 2008.
[801] Jamie Aebersold is an American jazz educator.
[802] Eugene Bozza (1905-1991), French composer.
[803] *Etude-Caprice No.7* by Eugene Bozza.
[804] Oliver Messiaen (1908-1992), French composer.

clarinet solo, and he also transcribed the Denisov[805] clarinet sonata. He has got an altissimo that's just absolutely scary. He says he plays jazz, but I haven't heard him. He said he's going to get his DMA like you. The idea of learning all of the wildest stuff, the circular breathing, the multiple tonguings, the multiphonics, the extended range, the slap-tonguing. I mean, all of that stuff keeps getting added to the play. How can a person back up from all of this? I think schools are increasingly going to be looking at people like you who can do both things.

Eriksson: What is some advice, and perhaps cautions, that you have for people trying to be proficient in both? Because, it can obviously be a positive, but it can also be a negative.

Sinta: Well, I think if you were mediocre in both, you wouldn't get a job. I think if you're talking to a vocational saxophone player then you can do what you want to do. If you're looking at functioning in the profession, then you need to have enough evidence in your playing to get people to invite you in after they have heard your recordings. And the same thing is true wherever the work is. If you go on a classical gig and you play with jazz style, then you're not going to work in that classical setting. So, what are the negatives? I don't know where we're at. I haven't heard the more recent North Texas "killers"[806]. I think that as jazz becomes more sophisticated you have more tunes, it is more arranged, more groups, more expectations. It's hard to be any kind of musician right now. My son was playing the other night with some new R&B drummers out in Los Angeles, and there was a black guy who couldn't read a note, but he set a brand new standard on R&B drum set playing because he had chops up the wazoo. Now, stop. Can these guys work in a studio? No, they can't work [in a studio], but they can work in their venue.

I think, as the demand for the classical players grow, and vice versa, then how does one find balance? I don't know. I think if we started early, fine. Ultimately, the person that is the most successful is a driven, passionate person. I don't know of a person that's equally driven, skilled and passionate about both musical idioms. I don't know,

[805] Edison Denisov (1929-1996), Russian composer.
[806] Many of the proficient multi-faceted saxophonists come out of the University of North Texas.

that sounds funny, doesn't it?

I mean, take a guy like Tim McAllister[807]. Tim is just so driven now about developing classical repertoire. He doesn't want to play jazz and that's fine, because he's a very sought after teacher. He doesn't have to worry about the other.

Eriksson: Right.

Sinta: When Fred Hemke[808] retires, will Northwestern go for a person who plays both styles equally well? It will be interesting to see what the search committee decides. Are they going to be interested in you and Steve Duke? Tim Ries was a terrific classical player, but he doesn't do that anymore. Now, let's say, if Northwestern or Michigan hired Branford, they wouldn't attract the kind of classical player that would function in the quartets very well, nor in the symphony band. I think we might see some changes.

Eriksson: From having been in the job market, it seems like the bigger schools are hiring two people - a jazz guy and a classical guy. But the smaller schools can't afford to do that.

Sinta: Right.

Eriksson: Do you think this trend is going to continue? Both sides are getting more and more advanced.

Sinta: Sure, and the same thing is true in jazz. Not only do we have to learn more tunes, but you have got to play like the new hotshots. If you come in and auditioned for a jazz job at Michigan and you play two and a half octaves, we're not interested in you at all because you don't play the saxophone anymore. I mean, you play the old saxophone. If you asked, "Could Bird[809] have gotten the job?" Well, if Bird had been around 40 more years, Bird would have killed all of us on the altissimo. He's a genius, and he would have done that.

And to answer your question… that the big schools are still hiring two, the small schools hiring versatile… I think what would push that is the deans who are looking at a

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[807] Timothy McAllister is professor of saxophone at the University of Arizona.
[808] Frederick Hemke is professor of saxophone at Northwestern University.
[809] Charlie Parker's nickname was "Bird".

new academic economy. We certainly are in a bind in the state of Michigan and some other places. The deans now have to serve a lot of music. My crystal ball is not working. I don't know where it's going in the next 10 years, but I know that it will be interesting to see, when Sinta and Hemke retire, just what the deans decide to go with. Personally, I think Michigan shouldn't hire this excellent teacher to teach 20 classical players, because we have two bands and each band only takes four players, and they ought to be hotshots. I would like my kids to look at this profession from the standpoint of being a music educator. Maybe they want to be very creative musicians. I would like them to think about being able to play gigs. I like them to think about being doublers[810]. I like them to go to whatever city that they end up in and enjoy playing for the rest of their lives. I don't care if it's bar mitzvahs, or weddings, or in a local big band, or be able to play a Broadway show, an ice show, or play the circus, and many of the kids do that.

Eriksson: Right.

Sinta: And the constant, holy idea of playing symphony band five days a week and not being able to play music that's written in cut-time and swing patterns. I'm really worried about that, because they don't realize that I grew up in the city doing that. I was the number-one-call-flute in Detroit at the time. Nobody knows that. I played flute, oboe, clarinet and bassoon. I played both Mozart[811] concertos on flute for my jury at Michigan. I could gig on clarinet and piccolo because that's where the work was in Detroit. Those were all reading gigs. It was that different. I think Andrew Bishop[812] can do that, but I think the work that he's done in the last 20 years has helped him realize that. The 18 to 20-year-old kid is very focused. He wants to be Claude Delangle[813]. Andrew Dahlke[814] goes both ways. Andy didn't start doing that until he went to high school.

And of course, the jazz scene is a lot healthier than it was 50 years ago. Johan, I think that this is one of the reasons why Teal[815] did not let me play jazz.

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[810] "Doublers" refers to instrumentalists that are able to performing on more than one instrument.
[811] Wolfgang Amadeus Mozart (1756-1791), Austrian composer.
[812] Andrew Bishop is professor of jazz studies at the University of Michigan and a participant in this dissertation project.
[813] Claude Delangle is professor of saxophone at the Conservatoire National Supérieur de Musique of Paris.
[814] Andrew Dahlke is professor of saxophone at the University of Northern Colorado.
[815] Larry Teal (1905-1984), American saxophonist and pedagogue.

Eriksson: Oh, he did not want you to be in that scene?

Sinta: Yes. He had lost too many students to the slippery slope of drugs that ran Detroit and was part of the jazz scene in the 50's. Detroit was a hot bed of jazz players, commercial players. There was a lot of work there. Money was good and that's what people did. You would ask somebody, "Hey, man, how do you play jazz?" They would answer, "Man, get stoned and have a beer. It will loosen you up, Sinta." Well, that's not true. It'll loosen you up, but you won't play very well. You'll think it is okay.

My son went to North Texas and I always expected that the environment probably was not a clean environment. However, he came home and he told me that they, not only, do not smoke or drink beer, but most of the jazz players there are vegetarians. They learned some lessons over the last 40 years about a healthy lifestyle.

In answer to your question, I think that you need to be attractive enough in one of those musical styles and competent in the other. If a school is really looking for both, I still think that you need to be competitive enough in one of those areas to convince that committee. If they're both only okay, you're not going to get to where you've gotten, right?

Eriksson: Right.

Sinta: Have you talked to [Joseph] Lulloff[816] about this subject?

Eriksson: I have not, but Andy [Dahlke] said the same thing, that he [Lulloff] would be a good person to talk to. The more I do these interviews, the more names come up. I feel like it's a good topic because there seems to be a lot of interest on all sides.

Sinta: Right.

Eriksson: Let's move into the more technical questions. This was one of my own problems and something Branford was talking about. I came from the jazz side, and a lot of jazz players use a lot of subtone when they play. What's your approach to teaching a student to play soft in the low register without having that crutch?

[816] Joseph Lulloff is professor of saxophone at Michigan State University.

Sinta: If your subtone is built on dropping the jaw and playing with a lot more cushion on the bottom lip… Is that what you're talking about?

Eriksson: Yes, pretty much.

Sinta: I think you are dead in the water when it comes to certain classical passages. The idea of articulating clearly in the bottom of the saxophone is a real problem. I don't care if you are just a straight classical player, getting the bottom of the saxophone to be crisp, clean, fast and articulate… I've been playing 55 years and I still work on that on a daily basis. I still get frustrated with the idea of coming from a subtone embouchure and trying to clean that up. I think you almost have to teach two embouchures, and I think that kids can learn to do that if you start early enough. I don't think you can play jazz well with a classical face, and I don't think you can play classical well with a good jazz face, because of all of the colors, all of the articulation differences, and the idea of subtone. I can play subtone and I can drop my jaw, and I can play down there with subtone, but I also know how to go to my regular face. When I get a jazz kid who plays classical… immediately when he goes to the bottom he drops that jaw. It is a nightmare to try to change…if you can change it. So, getting to play in the bottom [register], soft without subtone, without the airy sound… I think my sense is that you still have to play with a pretty firm classical embouchure.

Eriksson: Right.

Sinta: Have you ever done the Berio[817] "Sequenza"?

Eriksson: Only the alto one, not the soprano "Sequenza".

Sinta: Okay, but in the alto one, there's this thing that calls for a low B, three "ppp"[818] for eleven seconds. I have always just worked on that. My doctoral student who can play high, he figured out how to do that. Now, some people are putting their tongue on the reed. I can't do that, but my sense is… I guess I almost have to demonstrate it in a room with you to show you what I've done to learn how to play all the way down to the bottom

[817] Luciano Berio (1925-2003), Italian composer.
[818] "ppp" = Pianissimo.

of the horn with two and three "ppp". I think, for the most part, I do it without subtone. It's a matter of learning to control the length of that reed, and it's also a voicing thing, but I think some players are learning to do it.

Eriksson: How do you go about teaching classical tonguing to a jazz student? Would you try to change where they hit the reed or would you just try to clean up the sound?

Sinta: I think I would do it totally by sound. And I think I will do it by saying, "I don't care what you do inside your mouth. The note was late. The note…the attack had fuzz on it. The note didn't have the same color as the note before. You should use your good ears." Jazz players have better ears than classical players. Period! My youngest son[819] is a drummer and he worked with Alanis Morissette[820] for five years.

Eriksson: Wow!

Sinta: You know who she is?

Eriksson: Yes.

Sinta: He was her drummer for five years and my wife is blown away by the fact that they never have a piece of music. My wife is a classical musician. She is blown away that there is no music on their stands. He said, "Mom, there never was any music." He was raised as a classical player, but he was also a weekend rock n'roll player. He'd learn covers by tape and he survives in Los Angeles. He said that nobody has any music in the scene that he plays in. It's a beautiful thing for a player to have. We don't need music. Using that as our basis I will never tell a person, "Move your tongue from the side to the back, and move it more forward." I would simply say, "It's late. It's not clean. It's too fuzzy in the bottom. Fix it, fix it, fix it!" And, basically, they'll figure their own way out. We all have our own ways. If we know what it is the person wants us to do, you go to the woodshed[821] and you figure out a way to do it. It might be different for somebody else,

[819] Blair Sinta, Los Angeles based commercial music drummer.
[820] Alanis Morissette, American pop/rock singer and songwriter.
[821] "Woodshed" is slang for "practice room" or "practice".

but we get it to work, whether it's altissimo or whatever it is. Branford hung around with me before he recorded "Romances"[822]. Did you know that?

Eriksson: I think he actually mentioned that [in our interview].

Sinta: Yeah, okay. He was in my office with Wynton and he said, "Man, if I ever made a classical record, what would be some good tunes?" So, I played a lot of classical tunes for him and then he went and recorded a lot of those classical tunes. It was interesting to listen to.

Do you know the name Scott Mayo[823]? Scott Mayo was a kid I found in New York, and I got him to come to Michigan. He's an African-American. He was on the road with "Earth, Wind & Fire"[824] for about four years. Beautiful player! I found him in New York as a jazz player and I said, "What are you gonna do?" He said, "Well, I'm going to become a disc jockey." And I said, "No, you've got to make something more out of your life." We got him some money to come to Michigan, and he was not a classical player. All he owned was a tenor. He said, "Okay, I'm coming to Michigan in the fall. What should I plan?" I said, "Well, you have got to get an alto." So, he borrowed an alto. He called me back and said, "What should I play?" I said, "Go to the local store that has got recordings. Find any piece on a classical recording and then go buy the music." So, he went and bought a recording of the Glazunov[825] [Concerto] and then he learned to play it. When he came to Michigan his first week he played it and he sounded…he didn't sound very good. So I played it for him, and he stopped me in the middle of playing and he said, "I can do that." He played it exactly like me. I said, "Can you sound like anybody else?" He said, "Let me play it like David Sanborn[826]…. let me play it like Bird…let me play it like Brecker[827]." Then he went through the Glazunov playing it all different kinds of ways. I realized that you guys [jazz players] have learned how to play that way, and that you're all mimics. You've been copying everybody, and that's beautiful. I mean,

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[822] "Romances for Saxophone" was released by Branford Marsalis in 1986.
[823] Scott Mayo is a Los Angeles based commercial saxophonist/producer/arranger and song writer.
[824] "Earth, Wind & Fire", American R&B band.
[825] Alexander Glazunov (1865-1936), Russian composer.
[826] David Sanborn is an American commercial music saxophonist.
[827] Michael Brecker (1949-2007), American jazz saxophonist.

that's great for a classical background. I think that answers the question. I think most people have to play with both embouchures to figure out some way to compensate for that [subtone], or else hide.

Eriksson: Jazz players move their jaw quite a bit when they play, and it can be very difficult to unlearn that habit for classical playing. Have you found any ways of getting students not to do that?

Sinta: I think that, again, we come back to, you can't get a [unwilling] classical player to play jazz, because it's too uncomfortable. You can help a classical player learn to play jazz by telling them it's hard and that they need to have patience. They need to work really hard and it's possible, but the player has to really want to do that.

Eriksson: Right.

Sinta: It is the same thing with the lower jaw. Kids come in and they say, "I want to play the Ibert". I tell them, "You're not going to play the Ibert the first day unless you fix your jaw, okay?" If they give me excuses, they're not going to fix it. I say, "This is your choice. If you want to play this and sound like the best classical players, you need to go to the shed[828], get in front of the mirror, get that lower jaw stabilized, and you can't wiggle it around." That's the stylistic bleeding over, and it doesn't belong in there. Again, I think that's aural, it comes along with tenacity. Tenacity – I don't have it in my studio. I can jump up and down, bitch and yell and things like that. I prefer not to do that, but if you're going to play both ways, then there is no bleeding over, that's not okay. That's what's beautiful about hiring Andy Bishop. We're going to, for the first time now, we're going to be able to share students. I'm going to help his kids because he's a real Nazi with regards to playing in tune and playing with an embouchure that allows kids to play the whole horn, using the right fingers and playing with all kinds of colors. So, I can help these kids with that, and he can help with my kids. We're both really excited about this fall. That's the best of both worlds, because he's really a serious classical composer. That's where his real love is, along with his playing. So, it's interesting for us.

[828] "Shed", short for "woodshed", is slang for "practice room" or "practice".

Eriksson: I've actually noticed that Michigan is picking up a lot of the top recruits right now.

Sinta: Actually, I think our best jazz players, they're all engineering students. Five of my kids are going to be double majors.

Eriksson: Wow, that's ambitious!

Sinta: Yes...and engineering! Zach Shemon just finished his masters and is in the "Prism Quartet"[829]. Zach was an engineering student, and Bill Jackson just got into medical school, and he's a double major. My best freshman coming in the fall is going to be a double major. Actually, there were three of them this year that were really hot, and I only got one of them. Those three are engineering majors. I think that the parents are pushing, and I think they also look at the careers of musicians and the changing phase of the music business. So, hopefully, they can be both. Hopefully, they'll have a paycheck to pay the bills so that they can enjoy their addiction to music.

Eriksson: Well, they will if they go into the engineering side of it. The last technical question is very broad. Jazz students struggle with sounding "jazzy" as they play a classical piece. What causes this, and how could you help them get a more authentic classical sound? Include anything that we haven't already addressed because I'm sure there's a plenty of things that you run into.

Sinta: I think the jazz player needs to be in a room with you, or Delangle, or somebody and say, "All right, I don't want to change my jazz sound, but I wanna sound like that." Then we need to talk about specifics, "Okay, record yourself playing the Glazunov. Bring in three things that you found objectionable about your Glazunov last week." This is what you do with jazz players. Then, what I do is I have a recording system in my studio. You play, I play, you play, I play, you play, I play, and each time I want you to get closer to what I do. You may have to start with one note. I'm going to have to break down your jazz-playing-listening-bias until you can imitate my first attack, imitate my vibrato, imitate my dynamics, copy everything I do on that first note. Then we're going to

[829] Members of saxophone quartet known as "Prism Quartet" include: Matthew Levy, Timothy McAllister, Zach Shemon and Taimur Sullivan.

worry about getting the second note. If we can get you to begin to copy note-one to note-two, that's a big step, as opposed to giving the kid the whole piece. I think, it's a matter of elevating the hard drive, the brain that says, "Okay, I don't want to throw anything away that I have. I just want to add to it. That's all." Some of it might be equipment, but I think Steve Duke goes both ways on the same mouthpiece, doesn't he?

Eriksson: He can, but he switches mouthpieces. He would not recommend a student use the same mouthpiece.

Sinta: Take Tim Ries. Tim left the Maynard's[830] band, went to New York after he finished his masters and played the lead soprano in Prism [Quartet] with a crappy saxophone and a terrible angle. The soprano is almost straight out, but he's got years enough to say, "It didn't fit. It doesn't work on this kind of gig." So, I think with time, if the jazz player wants to play Glazunov, then having a couple of recordings and then recording themselves and listening to themselves [is important]. When the jazz player comes in, or even the classical player, the classical kid will play okay, but to get that classical player to the next step artistically is very painful. I don't think they hear the difference between themselves and Londeix[831]. They don't hear the difference between themselves and Claude Delangle. They listen in a simplified, superficial way. Learning to play classically, you are involved in the attack, the duration, the vibrato, the color and all those things.

As a jazz player, I think you have to more make it your thing, and a good jazz player is a person who has their own style. They have their own sound, and that comes from some part in the brain that's very personal. I don't know how. To get them to sound good both ways, you need to re-program, add to the brain, the part of the brain that covers and contains information for good noise. Noise just comes from what you've listened to and the people that you've been around and where you are, at any given time. If you went to study with Claude Delangle for six months and you hang around the Paris Conservatory, you might think your sound is not going to change. But it will change,

[830] Maynard Ferguson (1928-2006), American jazz trumpet player and band leader.
[831] Jean-Marie Londeix is a French concert saxophonist and pedagogue.

even though you don't consciously want to change. I think, when you're bombarded by a different sound environment, it happens.

Eriksson: Right! This was not in my original questions, but do you see a difference in the amount, or in the way, that jazz players listen to music versus classical players? In my experience, my jazz player friends tend to listen to more music and in a more concentrated way because that is how they learn.

Sinta: You're absolutely right. Yes, in my auditions, when I get a good audition, I know what they listened to. They've been around a great teacher. When I get a kid who plays badly, I always ask the question, and I do it in a nice way because they're going to get a letter of rejection, I will say, "Do you have any Arno Bornkamp CDs?" And they say, "No." I know the answer before I asked the question. Do you have any Delangle CDs? Any Londeix CDs? Do you have any McAllister CDs?" The answer is no. So when they get the letter of rejection, they might put two and two together that says, "Hmm, maybe I ought to listen more." No, classical players…the average classical player has been playing in band. He's been playing in marching band. He's moving up to first chair. He placed in the "Solo and Ensemble festival", and he gets away with very unmusical playing. As long as it is basically technically okay, he/she plays the right note in the right place, he/she is pretty good, they get rewarded. That is not true in jazz. They're not going to work otherwise. You've got to play good rock n' roll to play rock n' roll, or R&B, or whatever it is. I think the learning style of the jazz player, right from the beginning, is without visual.

Eriksson: Was it a common thing for people to play both classical and jazz when you were playing in Detroit? Was it more specialized? Has that changed over time? Have you seen trends go back and forth?

Sinta: Oh yeah, but you see, that was the city of Detroit in the '50s and we had 12 theater orchestras. We had 15 big bands working on weekends in the city of Detroit. If you are a good saxophone player, man, you are working. I brag a little bit about my flute playing, but I was the best Glenn Miller[832] clarinet player in Detroit. I love playing the lead alto in

[832] Glenn Miller (1904-1944), American big band leader.

Glenn Miller bands. I did that because [Larry] Teal said to me, "Listen, you gotta buy a flute. You gotta buy a clarinet. You gotta take clarinet lessons." Mr. Teal played in the Detroit Symphony. Mr. Teal played saxophone, bass clarinet, first clarinet, first flute and piccolo. There are pictures proving that he played all of those things.

Eriksson: Wow!

Sinta: Now, that was as a classical player. My music lesson would be $2.85, and Teal would walk in and say, "I just played a session for $300." I remembered that as a child. Now, what did he play? Well, he played on a soundtrack for an educational film. Jam Handy[833] made the educational films in Detroit. Detroit was also the center of the industrials for automobiles, so the Cadillac Show, the Buick Show, the Chevrolet Show. I mean, if you could get the Cadillac Show, the Pontiac Show and the Chevrolet Show, that would take about two and a half months. You'll make more than a factory worker made in two years. So, when young kids were coming up, they realized, "Hey man, clarinet, flute, piccolo, bass clarinet…" And when "West Side Story"[834] came out, it came to Detroit. The person that played the lead book - six instruments in the original lead book - that was Herbert Couf, who was the first clarinet player in the Detroit Symphony. He played that show. I saw him do it.

Eriksson: Do you encourage your students to play multiple instruments?

Sinta: Yes, I do! But they don't want to do that. Most of them just want to be great classical players, and most of them are not great classical players, but they're very focused. It's also a very demanding academic environment, and many of them are double majors, math majors, English majors, honor academic students. I support that because they're trying to figure out what they're going to do as adults.

Eriksson: Other than just being able to work more and play shows, do you see an effect on your saxophone playing by learning clarinet and flute?

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[833] Jam Handy (1886-1983), prolific educational filmmaker.
[834] "West Side Story", a 1958 musical by Leonard Bernstein and Stephen Sondheim.

Sinta: Yes, I bought a clarinet five years ago because I had gotten rid of my Buffet and I bought a Selmer. I can sound really good on clarinet, but it screws up my saxophone playing. It changes the throat. The position of the tongue is dramatically different for me to sound good on clarinet.

I still pick up my flute. The flute has a good effect, because when I play my flute I get the air column going really fast. When I became a pretty decent flute player, I realized that it had a great effect on my saxophone playing, because I was driving the air a lot faster, and my flute teacher really leaned on me about driving air. But I think the days of those kinds of doublers are…I don't know. The professional manager for Selmer said to me one time, "What do you think is the most sought after double for saxophone players?" and I said, "Clarinet?" He said, "No, it is keyboards." And that's what Tim Ries plays with the Rolling Stones. Tim plays more keyboards than he does saxophone. So that's a very different skill. And when my drummer-son went off to North Texas, he practiced piano for Ed Soph[835].

Eriksson: Oh, Ed Soph had him played piano?

Sinta: Yes, because he had to be able to write the changes down to the tunes.

Eriksson: Nice!

Sinta: And he had to be able to chart the form. When I left Los Angeles two days ago, my son was flying to Lisbon with a vocalist to play an hour show. They're going all the way to Europe to play eight tunes. He was charting – from her recordings, he was charting the form. He just takes it two bars at a time. I think that Soph insisted on understanding the form, and I think that my drummer-son would probably tell you that, when he has been with a band for a while, he has most of the tunes on three-by-five cards. He understands the form. I don't tell you, as you understand that too. You see, classical players don't have that. They never chart anything. If you say to kid, a Creston "Sonata" player, "Why don't you start at the development section in the first movement?"

Eriksson: They would have no idea what to do.

[835] Ed Soph, Professor of jazz drum set at the University of North Texas.

Sinta: Yeah, they have no idea. You're right! You say, "Why don't you start on the second motif?"

Eriksson: He probably still doesn't have any idea.

Sinta: No, he still doesn't know.

Eriksson: Right.

Sinta: So again, it's such a different kind of training, and I think that the jazz training needs to bleed [over into classical training]. I really do… the aural training and they're training without music. If I was a public school music teacher, I'd have …every other day, I'd have band with no music. They would walk in and say, "What the hell are you doing?" But I would make them see. I do this a lot. I have a workshop coming up with high school kids and they're walking into the room and there will be one of the grooves on Aebersold volume 24 Major/Minor playing. I'll just say, "Sing! Let us start today by singing. Sing something and leave your horns in your case. Sing something that works." Most of them will move and then begin to boogie a little bit. They'll figure out the groove with their body and that's cool. I'll say, "Go ahead." They can sing over the changes, all these different changes. I'll say, "Somebody wants to make up the tune? Somebody wants to whistle the tune? Go ahead and make up some words." They'll have a good time. We pick up the saxophone and try to do that, and everything that they did goes right out the window. They can't do it at all, but they can do it without their horns.

Eriksson: Right.

Sinta: I think, when you're talking about experienced players in classical music, I think one of the things you might want to think about is having the kid learn to improvise with his voice at first. Just to develop some sense of structure, development and compositional skills, and then saying, "Now, you can do the same thing with your horn." Because I think there's a way to fragment that, to break that apart.

I'm going to have to run pretty soon, so…

Eriksson: Alright, thank you so much. Was there anything that should have been asked that was not covered?

Sinta: No, not really.

[Interview ends]

[01:24:23]

APPENDIX F

RICK VANMATRE INTERVIEW[836]

[836] Rick VanMatre is Professor of Saxophone and Jazz Studies at the University of Cincinnati College – Conservatory of Music. The interview was conducted on July 30th, 2009. The interview length was 01:09:05.

Eriksson: Basically, there are a few separate sections: there is an overview, a section with more philosophical questions about the instrument, and then more technique specific questions about tone and tonguing. The first two sections have more open ended questions.

The technique questions are usually asked in the later sections, but in your case I might actually turn that around because you're well known as a "how-to" guy. I think you've done more than just about anybody on this topic in terms of papers, conferences, etc. I saw that you did a jazz articulation thing in Thailand[837] and a clinic on fluid phrasing?

VanMatre: Yes. I've done some different versions of that, at either NASA[838] or the World Saxophone Congress. I try not to do the same thing each time. Sometimes it is tone and oral cavity oriented, and often it is articulation and phrasing oriented. This one was just a little bit different because I'm trying to also discuss airflow, volume and subtone. All of this is related. I really do try with my students, or when giving a clinic on these topics, to always say: "This is an art form, and if you could put it into words, it wouldn't be art. If you could boil it down to some scientific analytical formula, that would be ridiculous. Everybody does it in a different way, and none of this stuff matters if you don't transcribe. The only thing a teacher can do is offer some shortcuts in this learning process, but everything really boils down to the ear and to making artistic choices." But sometimes, if I mention something that is going on with the tongue, glottis or whatever, then maybe that can serve as a shortcut. It could take some months off of the listening process. Even if it is not analytical, but just paying attention to the sound of this might get somebody to transcribe things a little differently, and the next time to listen with different ears.

Eriksson: The goal of this interview is exactly what you're talking about, helping the student that is trying to do both jazz and classical and to teach crossover styles in a more

[837] Professor VanMatre taught a "fluid phrasing clinic" at the World Saxophone Congress in Thailand, July 8-12, 2009.
[838] North American Saxophone Alliance.

efficient manner. The goal is not to get every question answered; it's about learning from your point of view. So, feel free to expand in any direction that you want and at any given time. I guess I'll start with more of the overview here.

How have you seen a change from when you were in college? Was it a common thing for players to play in both jazz and classical styles and has that changed?

VanMatre: Well, it was common for me personally, but I think that all depended on the studio that you were in. Most of the studios were almost exclusively classical back in the '70s, and there are still a many now. It's a little hard for me to estimate the percentages. I tend to get people who are interested in both because that's maybe what I specialize in. Just because I am not seeing students who are 100 percent classical, that doesn't mean there aren't still a lot of them out there. I think that your general point, and what's implied in that question, is that students are perhaps more open to doing both now. Also, at the graduate level, I assume that some of the students are coming because they want to eventually get a college teaching job. Since there are relatively few college teaching jobs, many of them do expect to do both kinds of teaching. That's another reason why there could be more "switch-hitters", people who are interested in both nowadays. But at the same time, as the bar goes up in terms of what modern and classical saxophonists are being expected to know, in some ways the opposite of what I am saying can also be prevalent. There is much more repertoire than before, including contemporary repertoire with multi-phonics, circular breathing, double-tonguing and all that. If you're really going to be a virtuoso and keeping up with all this repertoire and all these techniques, in some ways it's even harder than it was before to divide yourself between classical and jazz.

Eriksson: Right. You actually hit on another question here. Because of the competitive job market, many saxophonists try to become equally proficient in both jazz and classical. Do you think this is good or bad for the saxophone as an instrument?

VanMatre: I would rather not say whether it is good or bad. I think there is room for both things. There is room for people who want to be an absolute specialist, and there is room for people who want to divide themselves. If someone is a real specialist, why can't the

student go and find another teacher as well? In some universities you are lucky enough to have a classical specialist and a jazz specialist. But even if there aren't two specialists at that university, it's often not that hard to seek out some other teachers in the area, especially if it's a major metropolitan area. I'm sorry if I am ducking that. I don't feel very strongly that one must teach in a certain way. There is room out there for specialists, and there's room for people who want to be both.

Eriksson: Has there been occasions where it's been a negative for you to pursue both?

VanMatre: Well, of course. There aren't enough hours in the day to do everything you want. I have definitely leaned much more towards jazz all along and especially in recent years. My career is a little bit different because I am a department head. I am director of the Jazz program; there's three full-time faculty, eight part-time faculty, six or seven graduate assistants, a whole concert series and a huge guest artist series. I am wearing that hat as well. We all choose our journey.

Eriksson: You talked a little bit about the listening earlier. Learning a new style is largely about having a clear concept of what the style should sound like. What's the process like that you go through to give a student the conception of a new style?

VanMatre: Well, as I said before, transcription is 90 percent of it. The word "transcription" can be misunderstood. A lot of us in the jazz world, when we say "transcribe", we use that as an all-encompassing term to mean, "Learn what it is that the artist played", and that does not necessarily mean writing it down. In fact, writing it down can sometimes act as a detriment. It is more important to listen to the music over and over again and to memorize parts, or most of it, and to incorporate what you've learned into your own playing. Sometimes writing it down actually makes you more of a robot, and it makes you less likely to internalize and to get it deep within your soul.

On the other hand, writing down a transcription can help in some other ways. For example, if you're having trouble memorizing it, then it's a way of putting things together one bit at a time. It can also help you in your own composing, arranging and sight reading because you are connecting those rhythms that you put on the page with what you hear. But in terms of just being a pure improviser, in some ways it is better not to ever write it

down. So, when I say "transcription", that's what I am referring to. It is that internalization process of listening, memorizing, copying, and not necessarily putting it down on paper. Now, it may sound like I'm just referring to jazz, but that's what all the great classical artists do too. It may not be as obvious a process since, in this case, the "transcribing" refers to: where to take a breath, how much crescendo to use, how to taper the end of a note. All those nuances have to be learned in the same way. They cannot just be taught by a teacher saying some analytical thing about, "Well, you should crescendo more here and ritard more here…" Of course, as teachers, we should say those things, but it just doesn't sink in the same way as if the student goes out and downloads their own recordings of Yo-Yo Ma[839] or whoever and tries to really internalize it in a meaningful way.

Eriksson: This makes me curious. Have you ever had a classical student transcribe something? For example, "Go listen to the first movement of the Creston[840] Sonata and try to figure out what they are playing."

VanMatre: More likely I will say, "Go listen to three different versions and study exactly where the breaths are, what the tempo is, what the phrasing is like, where the crescendos and decrescendo are, and all such aspects." Occasionally it can go even further to what you said. Maybe the student does not have a written copy of the music yet, and they could actually do the full-fledged transcribing of all the notes, not just the nuances. I probably should do more of that, it would be really great. It seems like we're always in such a hurry, or that the students have the music already. But yes, occasionally I have done that. I always have people listen to recordings for those other parameters, but occasionally I'll suggest trying to learn something by ear without the music.

Eriksson: Let us go into some specifics. How do you go about teaching tone to somebody that is coming from the jazz side and wants to learn classical saxophone, or vice versa?

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[839] Yo-Yo Ma, American cellist of Chinese descent.
[840] Paul Creston (1906-1985), American composer.

VanMatre: The point is about transcribing *tone* in this case. I may do some specific, tangible things. I think that the oral cavity has a tremendous amount to do with the difference in those sounds, and the embouchure does as well. The more I have taught this through the years, I feel that the oral cavity probably has more to do with it, but the embouchure is a close second. One of the things that I think is different between the two styles is that, in order to get some more projection, presence, pure volume and perhaps brightness, although I am not in love with real bright jazz sounds, I think that there are some things that almost all players do with their oral cavity whether they realize it or not. And by the way, sometimes it's better to not realize it. Sometimes it is better to just leave these things alone if someone is doing a good job. Although with my graduate students I do broach some of these topics even though the particular student might not need it. I am trying to prepare them to be better teachers as well. However, from the pure point of being a great player, sometimes it is better to not mess with these things. You can get people into a head-trip by bringing up some of these concepts. But having said that, the main points about oral cavity are that I think that jazz players are probably lowering the back of the tongue just a little bit more, perhaps closing their glottis just a tiny bit more. The front of the tongue is maybe just a little bit higher and more arched forward as well as closer to the reed. Some of the same things that give one the ability to play altissimo or to bend pitches down, when applied to the regular range it can also give you a little bit more "zing" in the jazz sound. This kind of answers the question, "Why is it that we all know people who are mainly classical players and then they put on a supposedly jazz mouthpiece, maybe even a really powerful jazz mouthpiece, and they still don't sound like jazz?" And then, conversely, somebody who is a die-hard jazz player, you can give them the darkest classical mouthpiece in the world, and they still have great difficulty producing an appropriate dark, refined, classical tone. That's partly, I believe, because of the oral cavity shape they're used to playing with is so ingrained.

Then there is embouchure. The obvious cliché thing to say would be that jazz players play with less pressure. There are equipment differences too, obviously, but even given the same equipment, jazz players tend to play with a little less jaw pressure. But it's a complicated thing because there are classical schools of playing that emphasize the ring of muscles a lot more and advocate reeds that are a little bit on the softer side. And then

there are jazz schools of playing that recommend a relatively hard reed and a firmer, flatter embouchure with more jaw pressure. So, actually, you can find the classical and jazz embouchures overlapping in some cases.

Eriksson: Do you use mouthpiece pitches at all?

VanMatre: Yes, that's related to what I said before about why it is the oral cavity that makes the jazz player sound a certain way. Although, I am not a big fan of telling the student that it has to be an exact pitch because I feel some of that depends on the particular student's oral cavity, on his sinus cavities, the kind of reed that he has, and the sound that he is looking for. But yes, in general you would expect that the jazz player is going to be playing with a lower pitch on the mouthpiece, but not really low. Sometimes I feel that students who are more classically oriented take that idea of a lower pitch and go too far with it. As a result, their jazz playing sounds rather wobbly, uncentered and not particularly mature. In those cases there is a quick fix. You just tell them: "Why don't you split the difference? You're trying so hard to create a jazz sound that it sounds like you're not comfortable with it. Why don't you just split the difference between your classical sound and your jazz sound? Don't make your jazz embouchure or oral cavity all that much different than your classical." I have had a lot of luck with that. The student immediately sounds a lot more sophisticated, mature and centered with their jazz sound.

Eriksson: With younger students, when they do not have the tone concepts clear, do you try to separate the two, or do you try to have both styles co-exist from the beginning?

VanMatre: I have not taught that many young students through the years, so I don't have much experience with that. But with the less experienced ones I have taught, I just base it on the student. It is pretty clear after hearing them play for a couple of minutes if they're ready for the fine differences between these two styles. If they have fundamentals they need to still develop, then I don't get into these things. I just treat it a little bit more classically, not moving on the mouthpiece, not getting subtone, just finding a good middle-of-the-road spot and developing the breath support and the basic, fundamental steady tone.

Eriksson: Speaking of subtone, a lot of jazz players use a lot of subtone while most classical players typically do not. How do you teach a jazz student to play soft in the low register without the use of subtone?

VanMatre: For me, subtone is part of a continuum. One end of the spectrum is full straight tone, maybe even exaggerated to an aggressive extent, and I don't say that in a bad way. Sometimes you want to be really powerful, maybe a little strident. At the other end of the spectrum would be the exaggerated "woofy", wispy subtone. I like to teach all gradations in between, and that's one of the hardest things to do, and especially more so on tenor than on alto. So yes, not only do I try to teach someone to be able to play softly without subtone, but also various degrees. I guess I wouldn't put it that way because rarely would you want to play real softly without any subtone at all. Maybe you want to have a 70 – 30, 70 percent straight tone, 30 percent subtone. That would give you a nice warm sound that's really locked in, and it could be soft too. In other cases you're playing a ballad, and then maybe you want to be completely subtone. So, everything to me is just about finding the spot.

Eriksson: Do you have specific exercises that have been successful for students to get the different gradations of tone?

VanMatre: Well, you have to learn to move in and out on the reed. Subtone comes from being a little bit out. You don't have to come way out and it is often that these things are exaggerated. Playing farther out towards the tip of the reed is the main thing that gives you subtone. There's sort of a myth about that. People think subtone comes from dropping your jaw, but you can immediately disprove that myth, if you keep your embouchure in a classical position and you simply drop your jaw. You don't change the position of your lip, you don't bunch your lip more, and you don't come out on the reed. Don't make any other change. Keep exactly the same embouchure, same spot on the reed, but purely drop your jaw. Don't use as much pressure. If you do this you're not going to get subtone at all. You're going to get a flat, uncentered version of a straight tone. The key to subtone is coming out on the reed. Once you come out on the reed, you can drop your jaw along with that and that may be helpful. It may give you a more exaggerated

“woofy”, big subtone, but that's not the essence of what is acoustically and scientifically causing the subtone. It is coming out a little bit on the reed. That’s what really makes the difference.

Eriksson: I have to mess around with that. What are the common pitfalls, other than things we've already mentioned here, for a jazz player learning a classical tone approach? How do you solve these problems? And then, of course, vice versa?

VanMatre: It is related to what we just said. The jazz player trying to play classical needs to not color the sound with the oral cavity as much. He/she needs to keep a more constant pressure and a constant spot on the reed, not moving out on the reed like he/she is probably used to, and not pulling the jaw back or jutting the jaw forward. They need to just find a good spot and be stable with that. And conversely, for the classical player, they need to somehow learn to move on the reed and voice things with their oral cavity a little differently. Like I said before, that's why you can give either of those players the other kind of mouthpiece and it doesn't matter. They still don't quite find idiomatic sounds if they don't have the aural and oral concept.

Eriksson: Do you find that difficult to teach? I came from the jazz side, and it was very difficult for me to stop moving my jaw when playing classical. Do you find it difficult to teach those aspects when somebody is used to doing it a certain way?

VanMatre: Yes, it is. It's quite ingrained, isn't it?

Eriksson: Do you have any specific exercises?

VanMatre: It’s looking in the mirror or putting your hand on your jaw and on your throat. If those physical observations can help, then that's good. I often recommend that. Also, having certain syllables or certain guides of the kind-of-feeling inside your mouth, maybe that can help some. But ultimately, the things that are ingrained like that, no matter how much you talk about it analytically, it is hard to change habits. And then again we come back to the listening. If somebody has listened much more to one style over the other, classical or jazz rather than the other, just thinking about it and talking about it is not going to be enough. You really have to immerse yourself in both.

Eriksson: Do classical and jazz players use their air differently?

VanMatre: Mostly I think it's the same, in terms of good principles of breath support. If by "air" you mean support from the diaphragmatic region, I wouldn't think that there would be much difference there. If by "air" you also mean how the air is coming out of the larynx area, then it is different. I think there is a little more manipulation of the glottis, the opening to the vocal cords area. I think jazz players tend to make more manipulation of that. That's a different focusing of the air. The other difference is not a technical thing of how to blow exactly, but it's related to musical phrasing - the consecutive 8th notes for jazz players; I think it's particularly important. This style, this is what the great masters of the past and the current great masters are doing. There is a certain push through and forward momentum through the phrase that is idiomatic to jazz.

It is a little bit different in classical. Of course, even in classical we always talk about blowing through the phrase, but there can be a little more taper on notes [Sings an example of a classical phrase]. There are little spaces between those notes, and, even if it doesn't have literal space, it may be tapered a little bit. Jazz players usually work on just pushing through those… I am not talking about capped accents, ghosted notes and accenting at the top of the phrase in jazz. It's really hard to do this over the phone, so please don't take this out of context, because it will sound like I'm saying that you don't blow through the phrase in classical, and that jazz doesn't have any dialect or accents. That's not what I am saying, but the basic mechanism for certain kinds of 8th notes tends to be less…any word I chose is going to sound confusing, but maybe you get the general idea.

Eriksson: When you teach tonguing, some people talk about anchor tonguing for jazz and tip tonguing for classical. Do you separate the two?

VanMatre: I am more likely to suggest tip tonguing or anchor tonguing, or some compromise based on what's comfortable for the student and how long the student's tongue is. Although, I know what you're talking about, it's true that it's a little more likely in the classical world to emphasize the importance of tip tonguing, but sometimes even for classical players the tip to tip just doesn't work. It just doesn't put the tongue in

a comfortable position and there's too much thrusting of the tongue and awkward angling of the tongue to do that. So, even in classical I might recommend anchor tonguing. I mean, whether it is literally anchored or not, when the tip is shoved against the back of the lower teeth… Again, to me, this is more of a continuum rather than, "It's either anchored or it is not". In terms of how far back on the tongue, it seems to be related more towards what's anatomically most helpful for the student.

Eriksson: Obviously it is extremely difficult to describe something like this. You can't see inside the mouth. Would you use a sound demonstration rather than…?

VanMatre: Yes, all these things are very difficult. Although, I think what we're talking about now is probably a little easier than some of those oral cavity things that we were talking about before. Some of that stuff regarding the glottis and the back of the tongue is tougher to figure out than where your tongue touches the reed; whether it's the tip or a little further back, that's a little more tangible. You can literally stick your tongue right on there and feel it. You're still right. No matter how much you demonstrate, or the student experiments with placing the tongue on there before they're actually playing… When they then actually close their lips, form the embouchure and blow the tone, it's hard to recreate what you were just doing in an experimental fashion.

Eriksson: Jazz players tend to clip the end of notes, at the end of a phrase for example. How do you go helping them unlearn that habit for classical playing?

VanMatre: You mean when they play classical? Or, you mean, even for jazz it's inappropriate?

Eriksson: Well, depending on how you play, I guess…

VanMatre: Certain notes in jazz, if they're that kind of capped accent note we were talking about earlier, or even if it is the last note of a slurred 8th note line…

Eriksson: That's what I am talking about.

VanMatre: Most of those really do need the tongue to come back. If you don't do that, then that's why the classical player does not sound authentic in jazz. If the jazz player

doesn't do it enough, they may sound lacking in the vernacular that they need. But this is an artistic choice, and obviously a certain cool[841] school of playing can have a lot of differences. How "triplety" the 8th notes are, for example, that's a big difference, and that's your artistic choice. In jazz, again for me, it's like a continuum. You can do it more or less, but in classical you probably don't want to do any of that tongue-coming-back unless it's a real fast staccato. The general rule for most fast staccatos and for most tonguing in classical is that you never bring your tongue back to the reed. You never have your tongue cut off notes, and that's true for most tempos in classical playing. But if you get up to really fast staccatos, how do you get the separation [sings staccatos with an accelerando]? How do you really differentiate and make it a full-fledged staccato when it becomes very fast unless your tongue does come back to the reed? That's not to say that it comes back in a nasty, hard way. It needs to come back very gently. But if you can get away with not doing that with the more reasonable tempos, then of course you should not bring your tongue back to the reed unless it's some kind of special contemporary technique.

Eriksson: What are some specific tonguing issues that you run into when dealing with sounding authentic in either classical or jazz?

VanMatre: Well, we've already talked about the main ones. The jazz player trying to play classical has a lot of difficulty with what we just said. They'll cut off notes with their tongue when they should not, and also they tongue in a way that's too vague. It might be too rough, or maybe it's gentle, but it's gentle in a vague way. Then, conversely, the classical player trying to play jazz, or just the inexperienced jazz player that hasn't done enough listening and is not really listening carefully to the phrasing of the great jazz masters, the problem they'll have is that they will not have enough connection between the notes. The tonguing that they use is not legato enough, and the phrasing is not smooth enough. That's the paradox here. Jazz needs to have incredibly buttery and smooth articulation on consecutive 8th notes. But on the other hand, when you do have a cap accent or a note at the end of a phrase, then you need to have a definite tongue cut-off…not necessarily starting the note with the tongue, breath accents is often

[841] "Cool jazz" refers to a style of jazz popular in the 1950s.

more important for that, but the end of the note has to have a definite tongue cut-off. That's the opposite of what needs to happen with the consecutive running 8th notes.

Eriksson: Is equipment a major concern? How do you go about dealing with those types of things? I'm talking mainly about reeds and mouthpieces, not so much the saxophone itself.

VanMatre: I would say that equipment is a significant concern but not the major concern. Certainly equipment is not as important as aural conception and transcribing. Like I said before, "You can give a jazz mouthpiece to a classical player and they still sound classical with it, and vice versa." Equipment is certainly not everything and you can always be fooled. Just when you think you've figured something out about equipment you find some mouthpiece or reed that breaks the rules, or you'll come across a wonderful virtuoso player in classical or jazz that has an unconventional mouthpiece, unconventional reed and unconventional embouchure. So equipment is not the major factor, but if you have a really bad mouthpiece or reed, it is hard to achieve the results we want. It is a matter of balance – don't get crazy about equipment but do consider it. Everything in art and life is a matter of balance.

Eriksson: There is a tonguing question that I forgot to ask you. How do you go about teaching ghost tonguing to classical students?

VanMatre: Well…to any students! I mean, that's the most advanced thing, even among the more experienced jazz students. I have some exercises that I give people, like the three most common shapes where ghost tonguing, I call it "muffle tonguing", occurs. I'll explain what I think is going on for myself and for most people who muffle tongue, about leaving the tongue on the reed during the note. Again, it comes down to transcribing. You have to transcribe the solos in which people are doing this and try to imitate the exact sound that you hear. I say "exact", but we know that, no matter how much you imitate exactly, you're never going to be a total clone. In fact, it is by trying to imitate exactly and particularly, by trying to imitate a number of different players exactly, that you do come up with your own style. You end up being a hybrid of different players. Rather than being afraid of copying too exactly, it's usually just the opposite. It is by trying to

copy exactly that you end up achieving a high level of artistry. And ironically, you end up in the long run, not copying, but finding your own voice.

Eriksson: This next question is a very broad; your answer could be very short or very long. What are some time-saving strategies that you've discovered for yourself and for your students trying to learn proficiency in both styles?

VanMatre: Being aware of the difference in how you are tonguing, or how you are forming your embouchure or your oral cavity. Just being aware of those things can sometimes help and eliminate some confusion and frustration. Although, no matter what you do, if you really want to achieve a higher artistic level at jazz or classical, you have to immerse yourself in that kind of playing for a long time, whether we're talking about a long time over the span of your career, or even in the sense of just preparing for a performance coming up. Maybe you have to focus more on one or the other leading up to a certain recital or jazz performance that you do. To a certain extent, there are no shortcuts, and you can't really do anything that is significantly time-saving, but you can be efficient with your practice and be aware of the differences in the techniques. That can at least keep you a little bit more focused, and hopefully it'll be more efficient and less frustrating.

Eriksson: What advice do you have for performers that are trying to become proficient in both styles, any advice or cautions?

VanMatre: Since it's very difficult in any art form to stay motivated and to deal with the realities of life, there are practical considerations and financial considerations. I guess I would put it a little differently. In terms of advice, I think that anything that an artist is trying to do, whether it is just classical playing or just jazz playing, 50/50, or 80/20, or whatever. I think that a lot of that has to come from the heart, and you have to really be doing it because you just love it and because you're driven. The student can be driven to specialize in the French classical period, avant-garde classical, swing, bebop, free jazz, etc. That does not mean that the student is not going to study the other forms for practical reasons, for learning and becoming a better all-around musician, but it's such a

complicated series of choices in life. It's hard to give you a real answer there, in terms of advice. I think it's going to end up coming back to, "Which of these areas is your heart is taking you towards?"

As a teacher, I can try to suggest some things to make the student more well-rounded for two reasons. One is to make them more in demand as a performer and a more successful teacher. The second reason is that, even if they don't care about being employable as a performer or teacher, just out of pure artistic reasons, if they are aware of different styles of music, it's going to make them better artists even within their own personal choice of genre, their own personal voice. It is a good idea to learn different styles and to be well-rounded, but ultimately, when it comes down to it, the whole field is one of personal motivation. I think each one must find their own path, and I feel like I need to be sensitive with the individual student.

Eriksson: When I emailed you and asked you to participate in this interview were there any questions that you were anticipating that have not been asked? Or perhaps topics that relate to this that are important?

VanMatre: Oh, I don't know. There are so many things we could talk about, but I think you've hit a number of interesting things. I would just like to reiterate what I said before we got started, in terms of the nuts and bolts and the more analytical questions. It's very important to me. I was touching on it just a minute ago when I was talking about everyone finding their own path and that artistic choices are so personal. As the years have gone on in my teaching, even though I have found more tangible analytical strategies to try to help students, at the same time I've also veered away from that to a certain extent. The more I look at all forms of music for myself as a performer and see my students pursuing different avenues, the more I take a philosophical view. I tend to believe that there are so many different ways to skin a cat, and no matter how much you think you have it figured out, there is always an exception, and rules are made to be broken. In a way, I like the idea that you were complimentary to me in the beginning in saying that, "You're known for having tangible suggestions." That is important to me because I think, through the years, I have seen too many teachers that would have vague, metaphoric ideas which were helpful in some ways, but it left me wanting some more

specifics. So, in some ways, it is important to me to provide analytical specifics. But at the same time, I feel that I can be the most helpful to students through my overall philosophical guidance and in terms of developing their general artistry.

[Interview ends]

[01:09:05]

APPENDIX G

THOMAS WALSH INTERVIEW[842]

[842] Thomas Walsh is Professor of Saxophone and Jazz Studies at Indiana University – Jacobs School of Music. The interview was conducted on January 10th, 2009. The interview length was 02:16:16.

Eriksson: The interview basically has four separate sections. It will begin with an overview, a philosophical section and then move to tone and tonguing. The first two sections will have more open-ended questions. More specific questions on technique will be asked in the later sections. The goal is finding ways of teaching both jazz and classical in a more efficient manner. The goal is not to get every question answered, but to learn from your experience and viewpoint, so feel free to expand on any answer in any direction that you see fit.

Walsh: Ok.

Eriksson: When you were in college, was it a common thing for performers to play both in jazz and classical and how has it changed?

Walsh: I do think it was common. In terms of the lessons that were available it was mostly classical study, and then people played in the jazz ensembles and combos. Now, my own experience with what was going on here at Indiana University, it is kind of interesting. I can give you a little historical perspective on players that I know who went through the program here and studied with Eugene Rousseau[843], including all the way back to when Eugene Rousseau first came to IU[844] in 1964. Prior to him teaching here, there was not a full-time saxophone teacher. A man named Roger Pemberton[845], whose name you may or may not know, did teach saxophone as an adjunct or maybe even as a graduate assistant. It is not clear to me exactly what his role was, but Roger is someone who went on to play in a lot of commercial settings, jazz settings. He played on some of the TV shows and talk shows, like the Dinah Shore[846] Show, in a big band that was part of the show. So that's where he was coming from, although he had some classical background. Then Eugene Rousseau came in, and he wanted to bring what he had learned from Marcel Mule[847] and to establish the classical saxophone at Indiana University. There were some guys at that time who were more jazz oriented who studied with him,

[843] Eugene Rousseau is *Distinguished Professor Emeritus of Music* at the Indiana University Jacobs School of Music and is professor of saxophone at the University of Minnesota.
[844] Indiana University.
[845] Roger Pemberton retired in 2000 as professor of saxophone and jazz studies at the University of South Carolina.
[846] Dinah Shore (1916-1994), American singer, actress and TV personality.
[847] Marcel Mule (1901-2001), French concert saxophonist and pedagogue.

and classical saxophone was not their priority, but they did it and I know they have continued to do some classical teaching over the years. That model, I think, is probably pretty consistent throughout the United States. As saxophone teachers were hired at institutions, mostly they were classical players or it was assumed that it was classical saxophone that was being taught in the lessons.

In fact, here at Indiana University, the jazz program was established, I think, around 1970-71[848], or something like that. In the '70s, up into probably the early 1980s, maybe even mid-1980s, the audition for the jazz studies program consisted in playing for the individual faculty on your instrument, which, of course, meant you were playing for classical faculty. It was a classical audition and your admission to the jazz program was going to be determined by those classical faculty members. There were certainly cases where somebody might have been a good jazz player, but they didn't play classically well and they were denied admission because they didn't have that classical ability or that classical background. So, in that respect, you had people who did excel at classical playing, who also excelled at jazz, who then pursued a jazz career, or maybe they pursued a saxophone degree and they played in the jazz bands. One that comes to mind is Bill Sears[849] who teaches at Interlochen now. He studied with Rousseau and was very diligent with his classical study and he is quite a jazz player. His wife, Laurie Sears, who also teaches at Interlochen, also has both jazz and classical backgrounds.

The other thing about the whole phenomenon, which is kind of interesting because it reflects the sociological changes that have happened in the music world, is that you look at a lot of players who we consider to be classical players and Eugene Rousseau would be one of them, but I would also name people like Steven Mauk[850], Joe Lulloff[851] and others who are prominent classical saxophonists. Back in the '70s, or I would go back even further to the '50s, '60s, '70s and '80s, there was so much commercial work, big band work, work playing for Broadway shows, or playing for private parties, that my impression is that virtually everybody was playing commercial gigs. Eugene Rousseau's biography includes a one-week stint with the Woody Herman Big Band, and I know from

[848] The baccalaureate program in jazz studies was approved in 1968-69 at Indiana University.
[849] Bill Sears is the director of jazz studies at the Interlochen Arts Academy.
[850] Steven Mauk is professor of saxophone at Ithaca College.
[851] Joseph Lulloff is professor of saxophone at Michigan State University.

talking to Steve Mauk that he played lots of big band gigs at one time in his life. Joe Lulloff is also a fine jazz player and has a lot of experience playing big bands and other kinds of things. I would expect that basically anyone who is older than a certain age, and further research might reveal around what period that cut-off can be found, was involved in playing gigs. They played big band gigs and they might have had to improvise a little bit. Maybe they never felt really comfortable with it, but they have that experience.

It is only in recent years, as the gigs have dried up a little bit, that we have a lot more specialization happening. It's almost funny that we look at it like, "Oh! This is a new thing, people playing jazz and classical." Maybe it is more of a new thing that we are paying attention more closely to the profound differences that go into becoming a really fine classical player versus becoming a really fine jazz player and acknowledging those things. And also what is happening in the universities now, as far as hiring practices go - you read the job descriptions for a saxophone teacher and nine times out of ten these days it is going to include both classical and jazz.

When I finished my undergraduate degree, I was looking ahead to what I was going to do career wise. I had great interest in teaching and I thought about teaching college and what that meant. I based it on one particular job ad that I saw, which was a job teaching saxophone and to be the jazz person, conduct a jazz band, teach improvisation and so on. I saw that job ad and my impression at that time was, "Well, teaching saxophone in a university means classical saxophone." But then at the same time you have to do these jazz things and my undergraduate degree is in jazz studies. I had done some classical study, but I was not very accomplished as a classical player, and it was at that point that I saw the need to really get my classical abilities to a higher level, so that I would have the qualifications needed to fill that kind of a position. People have been dealing with classical and jazz in various ways all along, but I think our attention has been focused in a new way, and particularly on the issue of getting to a high level in both styles. I think part of that issue is the fact that the level has gone up significantly. I laugh about my own background and I think about the level that I auditioned at to be admitted to the master's program in classical saxophone here at Indiana University. If I were to play that audition today, I wouldn't admit myself [laughs] to the program. I would hear that and say, "Oh! That's nice." But I didn't have the kind of experience and

knowledge of repertoire and so on that people who are auditioning for the master's program in classical saxophone have nowadays. And that raises all kinds of interesting issues in terms of what you might be looking for in an audition. But at any rate, I think it has been going on for a long time in various ways.

Eriksson: You actually touched on another question here. In your view, is the saxophone within academia going towards increased specialization or will it favor players that play both jazz and classical? You were saying that basically nine out of ten jobs need skills in both styles.

Walsh: I think, now that you ask the question, there are two ways I can look at that: from the perspective of the training that a student receives is one way, and then from the perspective of hiring someone to teach. Now, in terms of the training a student receives, I think there are two trends going on and there is probably a spectrum of these trends. It is not just one way or the other, but I see students who attend some schools and they have a really diverse experience. They play in the concert band, the jazz band, in classical saxophone quartet, in a jazz combo, in the marching band, they even study their doubles and they get a diverse experience. Then I see other situations where somebody goes into a program and they are really focused on almost exclusively jazz or classical, and they have very little knowledge of the other style at all. It varies from school to school, and as I said, there are varying degrees depending on the set up requirements.

As far as the hiring practices go in various universities… I'll give a specific example, Ohio University. It is not located in a major city, so it is out in a more rural area. A lot of universities are located in small towns, and in that situation it is more likely that they would hire someone who has both classical and jazz skills because there is going to be one person who is going to have to do everything. Therefore, in a lot of cases where you have someone who is being hired into a full-time tenure track job, and particularly in schools that are not in metropolitan areas, they are going to hire that person. On the other hand, schools that are in a metropolitan area have a record of hiring more adjunct faculty because there are a lot of talented people who are there on the scene.

It is more likely in that case that they would have specialist teachers. They could hire someone to teach classical saxophone and hire someone else to teach jazz saxophone. That would also be determined by the size of the program.

At Indiana, we have enough saxophone students to fill two saxophone studios. As it exists now, all the classical saxophone majors are studying with Otis Murphy[852] and all the jazz majors are studying with me. The music education majors are split, but more of the music education majors are studying with Otis Murphy. You can look around and see this trend happening. Michigan State University now has a jazz saxophone teacher[853]. You know Joe Lulloff, even though he's got a jazz background, he is primarily teaching classical saxophone. The Lawrence Conservatory has Steven Jordheim teaching classical saxophone, but they have also got a jazz guy[854]. There are many schools that followed that model.

Eriksson: What advice would you have for performers trying to become proficient in both styles? Or would you perhaps advise against it? For example, you were talking about the high standards for getting into a graduate degree on the classical side at Indiana University. Two of my friends, Adam McCord[855] and Stacy Wilson[856] both did their doctorates at IU. From early on they have been focused on the classical side and that might be the reason why they got accepted to Indiana University. Had they not specialized it might have been more difficult.

Walsh: Yes. I think there is some truth to that. I am ambivalent about this because there are a lot of challenges. On the one hand, there are a lot of challenges in trying to deal with both idioms and to do it at a very high level. My own training was mainly dealing with one style. As an undergraduate I was a jazz major. I did some classical work and I was serious about it when I did it, but really, there were long periods of time where I was really focused on my jazz skills. I had a period of years that were really focused on the jazz side of things, and then I decided I would go after a graduate degree in classical

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[852] Otis Murphy is professor of saxophone at Indiana University.
[853] Andrew Bishop teaches jazz saxophone at Michigan State University and is also a participant in this dissertation.
[854] Tom Washatka is professor of jazz saxophone at the Lawrence Conservatory.
[855] Adam McCord is professor of saxophone at Wittenberg University in Ohio.
[856] Stacy Wilson is a saxophonist with the West Point Concert Band, an army premier band.

saxophone. I started practicing classical saxophone very seriously and there was a period of at least three years where my practicing was almost exclusively geared towards classical saxophone. Fortunately, I had a steady gig where I could play every week and so my jazz skills continued to grow because of the performance experience that I was getting. And even though I was not practicing a lot of hours as a jazz player, my jazz work was focused through this gig. Interestingly, this particular gig was one where we did a different tribute every week. One week it would be the music of Miles Davis[857], another week it would be the music of John Coltrane[858], another week it would be the music of Thelonious Monk[859] and so on. I learned a lot through that process and it helped my jazz playing to grow.

The thing that I find difficult, and as a teacher I struggle with this, is the idea of having students practicing both jazz and classical simultaneously. Maybe if somebody was practicing six hours a day and they could put three hours in on jazz and three hours in, on classical, then over a period of years they could reach that high level with both of them. That would take an extremely dedicated and focused person, but maybe it takes even more than that. The challenge is really just about being able to put enough hours in and this is assuming that the person has an affinity for both styles. This is another challenge we face as teachers. You will encounter some players who really have an affinity for classical saxophone and they excel at that. It becomes this question of nature versus nurture. "Can you train that person to become an incredible jazz player? Can they develop the skills that they would need? And, of course, vice versa?" It is an incredibly complex question. It's not just a simple matter of saying, "Anybody can learn to do anything just as long as they put their mind to it." It is a very complex psychological problem, I think, to filter out all the factors that go into if somebody will excel at a given skill or talent.

Eriksson: At some level, you are talking about having a clear concept of what a style should sound like. How would you go about giving a student a concept of what it should sound like?

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[857] Miles Davis (1926-1991), American jazz trumpeter.
[858] John Coltrane (1926-1967), American tenor saxophonist.
[859] Thelonious Monk (1917-1982), American jazz pianist.

Walsh: That is the question that really goes to the heart of the matter because there are people who are very dedicated to a given style of music. They may be an incredible jazz enthusiast and they have listened and they are encyclopedic in their knowledge. They can tell you all the recordings and who played on the recordings. They have listened and all of that, and then they pick up the instrument and it doesn't come out on the horn. We are really talking about various psychological factors. It comes down to psychomotor skills, the ability to process and to do. While somebody may have listened a lot, they may not be able to develop the psychomotor skills to produce something that sounds authentic, and this is a huge challenge. There are different schools of thought on this. Some people go to the old phrase, "Analysis leads to paralysis." So we're not going to talk about it. If we talk about it, we overanalyze it, and then all you are going to be doing is thinking about what you are supposed to do and you will not actually be able to do it. Right?

Eriksson: Right.

Walsh: So that line of thinking is very much geared towards modeling. I play, you play, etc. You know? I do this with my students. I'll take a simple tune like "Sunnymoon for Two"[860] to work out articulation style and the basic feel of something. I'll say, "Okay, I'm going to play that riff. Now you play the riff." And we just go back and forth to try to get it in the ear and get it to come out of the horn. I try to use approaches from every avenue. I do not simply say, "Well, you either got it or you don't" and that's it. You have got to listen to me and imitate it.

I also try to analyze what is going on physically because sometimes it is as simple as where they place their tongue on the reed. I had a student one time, and he had studied with some prominent teachers, and he had this strange-sounding articulation. It was almost like a double 'tah-dah' sort of attack, and I finally said, "Okay, where is the reed touching your tongue?" I come to found out he was actually bringing his tongue down across the top of the mouthpiece across the reed. He was actually coming down from above. This was so off-the-wall. It was such an unusual approach to articulation. I would have never even imagined that this was what he was doing, but as soon as I said, "Okay, let us put the tip of your tongue down and feel where the reed naturally hits your

[860] Jazz tune composed by Sonny Rollins.

tongue and just tongue on the edge of the reed," - all of a sudden his tonguing was great. Sometimes you run into a misconception about how to approach something physically. Nobody has ever said to this student, "Hey, you need to do this!" I do try to account for that, but the danger is reflected in that statement of "Analysis leads to paralysis." Sometimes you get into talking about tongue placement or the shape of the oral cavity or whatever. This happens, for example, when you are helping people learn how to play altissimo[861]. You get somebody and they cannot play an altissimo note to save their life, and then you start going through the whole list of possibilities: "try this vowel sound, try taking in more mouthpiece, try taking in less mouthpiece, put your tongue like this, blow like that." After you do a few of those things and they do not get any results, it becomes kind of demoralizing.

Eriksson: Right.

Walsh: Or you get somebody who is very analytical anyway and then they are over-thinking it. They are thinking hard about where to put their tongue and how much of this or that, and then they're not feeling it. They are thinking about it, but they are not feeling it. So in terms of learning the skills that make up a style, it is a balance between feeling it and understanding what you're doing. I think there are a lot of people who can intuitively feel what needs to happen. If you said, "Where are you placing your tongue? How are you doing this?" The first answer would be, "I don't know."And then, on reflection, they could figure it out. There are other people who do not naturally find that intuitive solution and then they need a little coaching to find the result. What we are really talking about here is the fact that style does boil down to a long list of psychomotor skills. And the question is, "What is it that informs a person's ability to acquire those skills?" So yes, listening is very important in that respect because it gives them a model. They can know what it is supposed to sound like and yet, for some people, that is not enough for them to develop the skill.

So I think, in teaching, we want to discover the right combination of feeding the conception side of things, as you mentioned, and then also discovering if there are some physical elements that would have to be addressed.

[861] "Altissimo" refers to the upper range of the saxophone.

Eriksson: I am going to put three questions into one here and have you discuss that. Briefly, what are the key components to learning and practicing classical saxophone? Also address the same question for the jazz side. Also, in your experience, have you found some time-saving strategies that can straddle both styles?

Walsh: Yes [laughs]. This is a big question. Well, I think conception is number one. You have to have an idea of the result you are trying to achieve, and once you know what it is supposed to sound like, then you can work towards that goal. Now, another part of that equation is, "Do you know what you sound like?" It is this problem of hearing your voice recorded and you say, "Is that what I sound like?" For a lot of people, their experience is the same when they hear themselves playing on a recording, they'll say, "Is that what I sound like?" There are various physical considerations that make that true. There's the fact that we have a mouthpiece in our mouths and it is causing vibrations in the head, through your teeth and so on. Then there is the fact that the sound is going away from you and not coming towards you. And so conception might, I think, have two parts. Number one is knowing what you are going after. Number two is knowing what you actually sound like and developing a realistic appraisal of what you sound like. I do not know if this is more true for a wind instrument, but it is a very difficult thing to do because there is so much going on. Again, this is a psychological phenomenon. If you are reading a piece of music and you are thinking about the notes, the fingerings, the rhythms, the tempo, all these different things… obviously a very young player has a lot more to think about. "Where do I put my fingers?" That is going to take up the majority of their attention, and therefore their focus is not at listening to themselves and hearing what it sounds like. So I think those two parts of conception are really important. Beyond that, then we really get into what makes for very fine classical playing or what makes for very fine jazz playing. Of course, sound comes into that and the questions of "What is a great sound?" and "What is an excellent sound." Again, having an idea of excellence goes into this as well. A friend of mine, Shannon LeClaire[862] who teaches at Berklee, said this to me once - she was working with a high school student and he played

[862] Shannon LeClaire is professor of saxophone at Berklee College of Music.

an improvisation on a blues and she says, “Okay. How do you think that sounded?” And he said, “What? I think it sounded pretty good.” She was thinking, “That sounded awful.” And, of course, the question is “What are you comparing it to?”

Eriksson: Right.

Walsh: If you have got a high school junior and that player is comparing themselves to other high school juniors, then yes, maybe that sounded pretty good. But if you put on a Sonny Stitt[863] recording and you say, “Well, how does your playing compare to Sonny Stitt’s?” All of a sudden it is a totally different thing. As students grow, they have to develop a sense of excellence that compares to a higher and higher level of ability. I’ve often asked myself the question, “Who is the most outstanding player you can think of? What can that person do to improve?” Our development is a process of continual refinement.

Then we get into specific skills like, “How do you use your air in a way that will create an excellent sound?” and “What is an excellent sound?” There is something that is subjective there, but this is something that transcends style. I like to go with the word “resonance”. It needs to be a resonant sound and we can agree on resonance. Maybe it can even be measured scientifically. I am not sure, but I think it probably can.

And then we get into the question of color - brighter, darker and so on. That is where the stylistic parameters come in. First the ability to get a resonant sound, and second, being able to control the tone color… That is not specific to classical or jazz, it is universal.

Eriksson: Do you have any exercises to get more of the color spectrum once they have the tone resonance?

Walsh: The beginning is to inhale. The next thing is going to be how you are moving the air from the lungs through the oral cavity and into the mouthpiece. In a nutshell, to breathe in, you have to create a lower pressure zone in your lung cavity. If you have lower air pressure in your lung cavity than what exists in the room, then air will go in. And then, if you increase the pressure in your lung cavity so that you have higher air

[863] Sonny Stitt (1924-1982), American jazz saxophonist.

pressure than there is in the room, the air will go out [laughs]. You don't often hear it expressed that way, but that is what is going on at the physical scientific level.

Take a guy like Arnold Jacobs[864], former tuba player with the Chicago Symphony. He has a book called *Arnold Jacobs: Song and Wind*[865] (Frederiksen, 1996). He was a specialist. He knew how to use the air because he only had one lung, or he was missing a part of one of his lungs. So he had diminished air capacity compared to an average person, and yet, here he is playing the biggest instrument that takes the most air [laughs]. And he is making a career out of it. He really made a study out of how to effectively use your air. So he talks about the fact that when you breathe in, then your lung cavity expands. There are muscles between your ribs called the intercostals muscles that are at rest at a midpoint, at an equilibrium point. When we breathe in, they expand. When we first let the air out it takes no effort to release the air. I will often have a student take a deep breath, the I say, "Okay, now just let the air come out. Do not do any work." Then after they have hit that equilibrium point, that midpoint where the intercostals are at rest, then I say, "Okay, now blow some more." At that point, you are having to work and you feel the muscles. You are wheezing because you have to pressurize the air. So what we learn is that taking a full breath when the intercostals have expanded and when the lung cavity has expanded, then you automatically have air pressure because those muscles have expanded and their natural motion is to contract. So there is already a natural pressure there. Therefore, the first step in using your air efficiently is to take a big breath, so that you do not have to work as hard to create that air pressure.

The next thing is to work on maintaining steady pressure on the air as you transition from the easy part of blowing through the equilibrium point, the midpoint of the intercostals' contraction, to where you are having to work. That is why we have a hard time when we are at the end of the breath, because we have to create more pressure. There is less air in the lungs. We have to squeeze more and more to maintain that pressure on the air. Larry Teal[866] has the best description of this in *The Art of Saxophone*

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[864] Arnold Jacobs (1915-1998), American orchestral tuba player, primarily with the Chicago Symphony Orchestra.
[865] *Arnold Jacobs: Song and Wind* was written by Mr. Jacobs' assistant Brian Frederiksen.
[866] Larry Teal (1905-1984), American woodwind instrumentalist and saxophone pedagogue.

Playing[867] (1963) where he shows the relationship of how much work you are having to do to keep the air moving. Therefore, a key skill, in terms of getting a resonant sound, is controlling the air pressure across the duration of your exhalation.

How do we practice that? There are two things. I have an exercise that I learned from Bobby Shew[868] and Dominic Spera[869], guys who are trumpet players. It is called the "yoga complete breath", and it is just aimed at working on finding your maximum lung capacity. Then there are some other blowing exercises that I have students do sometimes. For example, "hold the paper". Hold a piece of paper up in front of your face and blow on the paper and try to keep the paper moving away from you. It forces you to really feel how much energy you have to put into continuing to blow. Then we go to long tones. You play this long tone *forte* for eight counts, or whatever number of counts, and you maintain the exact same volume. It also involves embouchure and oral cavity. Eugene Rousseau used to say two components, air and embouchure, but he would include the oral cavity as part of the embouchure. Basically, you have air and everything that shapes the air.

I look at it as three things because the embouchure is actually impacting the reed and how the reed vibrates. So, you have the air moving through, and then you have the oral cavity shape. The oral cavity is a resonating cavity. It creates a shape that is going to help you get a resonant sound or it is going to hinder getting a resonant sound. The mouthpiece is the second resonating cavity. Then the embouchure affects how the reed vibrates, which affects how the air is moving into the mouthpiece.

With long tones you are listening for three things: steady volume, steady tone color, and steady pitch. In a young player, the muscles have not developed the ability to retain the same shape while all of these are happening. The tone color modulates while they are holding the note, or they cannot keep the volume steady. So, you are developing your muscles to be able to do that basic thing of playing with a steady volume, steady tone color, and steady pitch.

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[867] Teal, L. (1963). *The Art of Saxophone Playing*. Evanston, IL: Summy-Birchard Co.
[868] Bobby Shew, American jazz trumpeter.
[869] Dominic Spera, American jazz trumpeter.

Then embouchure comes into play, because how we shape the embouchure and how the reed is vibrating is going to affect the tone color. The oral cavity shape comes into play, because that is going to affect the tone color and so on.

There are things that I use to help people work on that. Of course, again, it goes back to the conception. "When you hear the sound, what are you listening for? How does it sound?" This is what I call the feedback. You know what you want it to sound like. You have that model in your mind. You hear what comes out of the horn and then you evaluate it. That is the feedback. "Does it match the model, yes or no?"

Eriksson: Right.

Walsh: "No, it doesn't match the model. Okay, what do I have to do to change it?" That is a process that has to go on constantly, in order to improve the playing. Everything I have talked about in terms of sound is not specific to jazz or classical. We are just talking about sound so far. In terms of developing the sound, listening is going to be very important, and having that model in mind is going to be very important. Being able to get that resonant sound, having really fine control over your air pressure, over how you use you air, is going to be really important. And that gets into other exercises. I am a big advocate of mouthpiece pitches. Here is where there are some specifics related to classical and jazz. If we are just talking about the alto saxophone for classical, I use a concert A on the mouthpiece. For jazz, I would use something lower, like a G or an F#. For classical tenor saxophone, I use a concert G on the mouthpiece. For jazz, I use an F or an E. For baritone, I go with the concert D, whether it is classical or jazz. I have not spent enough time with jazz baritone or classical baritone to really experiment with using different pitches. The whole mouthpiece pitch idea was really disseminated by Santy Runyon[870] and he told a story of Harry Carney[871] having some troubles and coming to him. You know, Santy has reputedly taught quite a number of players including Charlie Parker[872] and people like Jerry Coker[873] and a lot of other name players. What does that mean? I don't know. Was it one lesson? Did they have a conversation and that seemed to

[870] Santy Runyon (1907-2003), American saxophonist, flautist and mouthpiece maker.
[871] Harry Carney (1910-1974), American baritone jazz saxophonist and clarinetist.
[872] Charlie Parker (1920-1955), American jazz saxophonist.
[873] Jerry Coker, American jazz saxophonist, clarinetist and jazz pedagogue.

constitute the lesson? I don't know [laughs]. He also told a lot of stories in which he figured prominently in a very positive way. After a while, you have to wonder [laughs], "What really happened here?" So he told a story about Harry Carney having trouble with his high notes and coming to him, and Santy had him play an Eb on the baritone saxophone mouthpiece. He said that it cleared everything up. So that's interesting. I go with the concert C on soprano, same for classical and jazz. The pitch is so flexible on the soprano. I do not think it is worth trying to play a lower mouthpiece pitch than that.

Eriksson: You touched on a lot of my questions here…mouthpiece pitches, etc…as well as the idea of keeping two different sound concepts separate.

Walsh: Right, that is a really hard thing to do. It goes beyond sound and into the various elements that create style. The question is, "What constitutes style?"

We think about sound, but sound is a pretty abstract thing. As far as having just sound, that is simply playing a long tone. But anything else that we do is involving other things like articulation, vibrato, what register you're playing in and so on. It gets to this idea of sound concept and stylistic concept. Personally, I realize that I would need to keep these concepts separate in my mind, and I literally imagine them being stored in different parts of my brain. I liken it to playing a different instrument.

In the beginning, and this goes back to my freshman year of college, I can remember it very clearly. I would practice classical in the morning, and I would practice jazz in the afternoon. I tried to separate them physically in my practice and mentally in my brain. I thought about it like I would think about the clarinet versus the saxophone, or the flute versus the saxophone. So, I am approaching it as different instruments, though, of course, there is a huge overlap in terms of basic fundamentals. But once you get beyond that, the application of the fundamentals is very different.

Eriksson: Right! You mentioned embouchure, and for classical it is fairly universal with puckered corners and more of an "O" shape. Of course, there might be slight variations. But with jazz you see people doing all kinds of things. When you teach jazz embouchure, what do you teach?

Walsh: Well, that is a very good question. In my approach, in terms of developing sound and in terms of the embouchure, I have kind of combined what I learned from some of the followers of Joe Allard[874], specifically Dave Liebman[875] and Pat LaBarbera[876]. I encountered them primarily through the Jamey Aebersold[877] Summer Jazz Workshops, which I attended for four years in high school each summer. Then I have been on the faculty since 1991, so I am continually exposed to these guys.

I crossed the things I learned from these Allard students with what I learned from Eugene Rousseau, and Rousseau's approach pretty much reinforces what Larry Teal says in *"The Art of Saxophone Playing*" (1963). The mouthpiece pitch is one unique element to that. As far as embouchure goes, I use the so called round embouchure. The image that I have settled on lately is drinking gently from a straw. And I have people try that shape. I have even taken a bunch of straws to my studio, so that I can now have people physically do that. As opposed to, let us say, a clarinet embouchure, there is a lot of tension in the clarinet embouchure. I often will say, "Relax forward." Then there is pressure that happens because, when you start blowing, your embouchure is acting as a gasket and it has got to keep the air from leaking out.

With the jazz embouchure, Joe Allard's approach was to say, "Your lips are flat, they are not round." I had quite extensive conversations with one of his students, who is actually a classical player, who also plays jazz. His name is James Ator and he taught at Indiana University-Purdue University in Fort Wayne. It is one of the branch campuses of IU and Purdue. He taught there for many years. He said that Allard said, "Your lips are flat, they are not round. Therefore, why would you play round?" He showed me with his fingers. You put your two fingers, one on top of the other, and you see it is flat. We need to go back and examine the video footage more, but if you look at, for example, Michael Brecker, I think he played more that way. And if you try it, you will find is that it makes a very bright sound. It really frees up the reed. I do not use that approach. I do what Dave Liebman taught, when I was attending the Aebersold camps in the '80s. We had been doing a lot of work on sound and this was leading up to the time when he wrote his book

[874] Joe Allard (1910-1991), American saxophonist, clarinetist and pedagogue.
[875] Dave Liebman, American jazz saxophonist.
[876] Pat Labarbera, American born, Canadian jazz saxophonist.
[877] Jamey Aebersold, American jazz saxophonist and jazz pedagogue.

Developing a Personal Saxophone Sound[878] (1989). One of the primary things that he taught was to roll your lower lip out. Then there is an article[879] that Gunnar Mossblad[880] wrote, talking about this concept too. Gunnar is a real follower of Dave Liebman. I do not know if he studied with Joe Allard directly. He may have. He is the age where a lot of guys in that generation studied with Joe Allard.

So, I do put the lower lip out more, which exposes more reed in the mouth, and it creates a brighter sound. Now, I do not mandate that my students do this. In fact, I am kind of surprised at how infrequently I talk about that with my students, because I think the air part is so much more important. So, in terms of embouchure, that is what I do that is different between the two. I use what I call a "normal embouchure" for classical playing, and then I use the lower lip - a little bit out - for the jazz playing.

Eriksson: What are common pitfalls for a jazz player learning a classical approach and how would you solve them?

Walsh: Most jazz players play with a looser embouchure than what is going to work for classical playing. So, even though I use the phrase, "Relax forward", for the embouchure…with classical playing, the embouchure is a little bit firmer, and in part, this can occur when you use a more resistant setup. So, if you have the mouthpiece "de jour"[881], the Vandoren AL3, and you put a 3-1/2 reed on there, there is going to be a lot more resistance than what most people are using as a jazz setup, and therefore, the embouchure muscles are going to develop to be able to deal with that resistance. So the first thing is, again, their sound concept is probably going to lean towards a brighter sound, and learning to produce that darker sound is going to take a lot of work, in terms of how they shape their embouchure. It could even be an issue of how much mouthpiece you are taking in. Observing Otis Murphy, my teaching colleague here at IU, I think he

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[878] Liebman, D. (1989). *Developing a personal saxophone sound*. Medfield, Mass.: Dorn Publications.
[879] "Your Embouchure: To Roll In, or Not to Roll In…That is the Question". Saxophone Journal 30:3 (January-February 2006) p. 4-5
[880] Gunnar Mossblad is professor of saxophone and director of jazz studies at the University of Toledo and a participant in this dissertation.
[881] "De Jour", French for "of the day".

takes in less mouthpiece than I do. Even when I am playing classically, I am still taking more mouthpiece than he does. And so, I know there are some classical players who are taking less mouthpiece and that is dampening the reed more.

It is a combination of the conception and the physical approach, and in terms of the articulation there are a couple of problems. One is just the basic problem that jazz players are not used to having to read specific articulation markings. Big band charts are not marked precisely the way they are supposed to be played, and that leaves some latitude for interpretation, which is great. But then you take that person who has been sitting in a jazz band, and you have him play a Ferling etude[882] (1958), he is more likely to ignore the marked articulation.

That is one basic issue, but then the other basic issue is that, in classical playing, everything is more refined. I think of classical playing as having a pure aesthetic, though this is not a 100% true, but when it comes to playing a Ferling etude, it is true. The sound needs to be the purest, beautiful sound that you can create. The articulation needs to be very light and clean and so on.

Then, let's go transcribe a Sonny Rollins solo. The articulation is heavy and the sound is not pure, of course. And so, coming to that aesthetic, to understand that what we are going after is a beautifully clear tone with no "buzziness", and no "fuzziness". Those are the two words I use. I use "buzz" and "fuzz". If it is "fuzz", then the reed is too hard. If it is "buzz", then the reed is too soft or maybe the embouchure is not right. Then the articulation needs to be very light, very refined.

The other problem that comes in is interpretation and where you put the accents, which is also related to articulation and to how you use your air. For someone who has been primarily a jazz player and who has not really refined their classical skills, you are probably going to find that their accents are occurring in places where they should not occur. And there are different categories of that. One example would be where you have a high note and say you have a phrase that goes from middle E up to high B, to G, back to E, and it is four 16th notes. Whether it is slurred or tongued, with the jazz player and lots of young players, regardless of what their leanings are, that high B is going to come out

[882] Ferling, W. (1958). *48 Famous Studies for Oboe or Saxophone*. San Antonio, TX: Southern Music Company.

as accented. But it is not meant to be accented. This is a matter of air control. It is a matter of articulation control. And so, those kinds of things are going to come up with someone who is primarily a jazz player and who has less classical experience.

Eriksson: What about the other way around, a classical player learning a jazz approach? What are the common pitfalls and how would you solve them?

Walsh: Well, one issue is just working away from that more controlled approach and getting more freedom in the sound. I find this to be a really difficult thing. With someone who is really trained, especially when they have trained to a high level as a classical player, and they try to switch over… what we are dealing with is habit.

You have spent hundreds or maybe even thousands of hours developing this really refined, beautifully controlled sound, articulation and so on. And then somebody says, "Okay, that is just too pretty. You need to roughen it up a little bit, you need to loosen up your embouchure, you need to tongue that note harder." It works against every fiber of their being and that is really hard to overcome.

This is a thing that is very interesting about Eugene Rousseau, with his background. I think there is fluidity in his sound and in his approach. He grew up in a time when Jimmy Dorsey[883] was huge, and Jimmy Dorsey was a big influence on him. Jimmy Dorsey's sound is fairly mellow. It is not like Kenny Garrett[884] [laughs]. And so he could do pretty well transitioning between classical and a sort of swing-era jazz style. He could be flexible. Flexibility is an issue as well. If I say that classical playing has a purity aesthetic, in jazz, there is much wider latitude of what is acceptable. First imagine Paul Desmond[885], and then imagine David Sanborn[886] or Arthur Blythe[887]. There are just radically different sounds that are acceptable. But even within one person's sound, for example Paul Desmond's sound…even though we will say that it is very mellow and more classical sounding, it is going to have greater variety of tone color than a classical player who is playing the Creston[888] Sonata. I say the Creston "Sonata", because if we get

[883] Jimmy Dorsey (1904-1957), American jazz saxophonist, clarinetist and bandleader.
[884] Kenny Garrett, American modern jazz saxophonist. Kenny Garrett has a bright, cutting sound.
[885] Paul Desmond (1924-1977), American jazz saxophonist known for his sweet, mellow sound.
[886] David Sanborn, American commercial saxophonist known for his cutting "rock n'roll" sound.
[887] Arthur Blythe, American jazz saxophonist known for his distinct vibrato.
[888] Paul Creston (1906-1985), Italian-American composer.

into some of the really super-altered contemporary repertoire, they are not so concerned with purity of tone. It is an interesting thing because, having been a student of Eugene Rousseau, he verbalized his concept as a "bel canto"[889] concept. It is about a singing style, about melody, and that is very different than what we are seeing in a lot of the contemporary pieces that have a lot of extended techniques. They are not about melody; they are more like sound painting. And maybe it requires a different reed and mouthpiece, maybe a different amount of resistance to create some of those effects. I do not do a lot of that, but I think that sums it up pretty well. For a classical player to get that kind of flexibility of sound…this circle around the question of skills that you asked about. So, for classical playing - getting that super refined sound, with a very pure, clear tone in all registers and at all dynamics, getting control of the volume and where the emphasis is placed in a phrase, being able to play a beautiful melody, being able to play a line in a way that is appropriate to that style.

And in terms of jazz, we could say a lot of the same things. You have got to be able to play a line that is appropriate to the style. You have got to be able to put the accents in the right place, but also there is a wide range of colorations in the sound from what I would call a reedy tone to subtone, and being able to transition between these different colors, tonal colors. Then there are effects like growling, that will color the tone as well. Of course, those effects come up in classical repertoire as well, but when you are talking about standard repertoire - Creston "Sonata" kind of playing - then it is pretty clear cut.

Eriksson: I came from the jazz side, and learning classical was very difficult for me - getting rid of certain tonguing things, not ghosting notes, not moving my jaw, not clipping the end of notes, etc, the issue of anchor versus tip tonguing.

Walsh: Yeah right [laughs]. I am glad you mentioned all those things, because these are common issues and differences. I think we just have to recognize that these are two different things and it is a matter of style, and some people cling to style like the flag. It is their banner, "Hey man, this is who I am, do not mess with me." You know [laughs]?

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[889] "Bel Canto" refers to a style of singing characterized by beauty of tone. It means "beautiful singing" in Italian.

Then you say, “Hey, don’t cut that note off with the tongue, just release with the air.” They’ll say, “Hey, leave me alone. Don’t bug me. That's why I am a jazz player. I want do my own thing [laughs].”

One of my chief aims as a teacher is just to help people to understand and become fluent in dealing with the style so that they know: “In this situation, this note is released with the air. It is going to have a taper on it.” Take for example Ferling etude #24 in F# minor [sings opening phrase]. I start with number 23 and 24 because they are the two easiest etudes in the book. I immediately have to deal with this problem. In Ferling #24, you have two 16th notes followed by two 8th notes in 3/8. The 16ths are cut off with the tongue, and the 8th notes are released with the air. Some people can get it right away, but with other people I have to stop and say, “Okay, we are just going to play one note with a breath release.” The way I teach the taper is that it is a very fast decrescendo. Then we just work on shaping the note, and this is where the “I-play-you-play” approach comes in. I will play it so they can hear the length of the taper and then they will play it. We just go back and forth to compare, and then I work from there, from one note, then two notes that are farther apart. And then you bring those closer and closer, so they can hear the difference, because for some people you will start with one note, great, two notes that are far apart, great. Now you go even closer and they might accidentally clip the first one [laughs]. It is a psychomotor skill. The problem is that the tongue is getting back to the reed too early. We have to tease that out and that is where sometimes we get very detailed in analyzing exactly what is going on. Because you will have the experience of demonstrating for someone and they play back, and they think they are doing what you are doing [laughs], and they do not realize that they are clipping it with the tongue. I do go through specific exercises, as far as moving the jaw, and, for tenor players, one of the biggest issues is subtoning in the low register. Jazz players need to learn how to not subtone in the low registers too. I have people do low-register breath attacks and that helps to find the correct placement of the jaw with a reedy tone. With the breath attack the goal is that you start the note with the air and you want to hit the notes squarely in the middle of the tone. It does not shift from the octave above, and it does not scoop up from the bottom. You have to do that twice in a row accurately. I use low G down to low D-flat, each note with those criteria.

Then the next step is to be able to move from note to note without moving your jaw, which is a big challenge for a lot of people. One way to help someone feel that is to do the trick where the teacher plays the keys while the student blows. Sometimes, I will do this just with the left hand notes. Or I might have them put down the left hand and I will just play the right hand notes. They are going to keep three fingers down and I am going to play the notes from low G to low C, and they are not going to know which note you are going to play. They will start to notice if they are trying to guess which note you are going to play, and whether they have to move.

Another exercise that helps deal with that is octave slurs. The goal with octave slurs is to be able to slur between octaves without moving your jaw. I refer to it as finding the sweet spot. I usually avoid the notes G and G#, especially on tenor, because the upper G and upper G# can be split very easily. Eugene Rousseau taught this using A as the first note. I often start with the note F#, and you blow squarely in the middle of that low F#, and then you just add the octave key. Let the upper note come out and then you slur back down without moving your jaw or without moving your throat. For a lot of people it is necessary to do this exercise in front of a mirror, because they will move without realizing that they are moving.

Eriksson: That was me.

Walsh: I also use expanding intervals as an exercise to work on that too. So, I will use 5-4, 5-3, 5-2, 5-1 of a major scale. I usually start that with F major on middle C and work down the low register, and then with the upper register I will expand upwards, like 5-6, 5-7, 5-8 and back to 5. This helps work on the problem, either the jaw moving or having too much pressure on the upper notes. What we are talking about is target practice. We need to be able to hit any note squarely on that note, and it is a matter of ear training and physical training. It is what I would refer to as the "ear-to-instrument-connection". You want to hear the note, and know what it feels like to play that note. There is a physical connection to what you are hearing. A lot of people are overcompensating by moving their jaw. For example, "I know that note is out there somewhere [laughs], but I don't

know exactly where it is. I'm just going to throw my jaw out because if I don't, I'm not going to get it." It is a matter of developing more skill and being able to hit these various targets.

Eriksson: How do you go about getting them to actually move the jaw, say you are playing a bebop line and you want accents on certain notes?

Walsh: Yes. That is a great question and it is something that I am continually refining my approach towards. Just in the last year I found new things that are helping kids get better at this, because a lot of people preach that, "Analysis leads to paralysis. You just have to hear it and then you will get it. If you demonstrate the student will get it." I find that if you can come up with a targeted way of expressing what needs to happen, you can get very specific. You can do some very specific things to help someone develop stylistically without having them over-think the situation. In terms of flexibility, a basic flexibility exercise that David Liebman teaches, it came from Joe Allard, is the scale on the mouthpiece. I would work with the scale on the mouthpiece, and mouthpiece pitch, to try to get them blowing a lower mouthpiece pitch for jazz. We might also work with the embouchure and having them put the lower lip out more, because that is going to free up the sound. In terms of the scooping thing, one way to just work that specific concept is the scale on the mouthpiece. Another step in that process is to do pitch bending on the saxophone. I have a basic pitch bending exercise that I use: play a note, bend it down a half step, and then play the fingering a half step lower and match the pitch. For example, you are playing a high B flat and you bend that B flat down on A, then you will play the fingering for A at pitch, and then you go back to B flat but creating an A. Then you play the A, and then you play the B flat that's bent down to the A. You go back and forth matching that and eventually you are back up for the note. Another way to approach it would be to go in the opposite direction: play the A and then open up to this B flat but maintain the pitch at A and then go back to A.

I have had to do that as the starting point, because a lot of people cannot bend the pitch a half step, which is kind of amazing when you think about it [laughs]. Now, of course, it depends on the length of the tube how you can bend a note, but ultimately I work with the idea that if you can bend a low Bb a half step, then you can probably bend

a high D down a tritone. So, starting on the lower note and then moving to fingering up a half step and maintaining that lower note, then you can go back down. You can try a whole step just to see how far you can go with it. That is one way to develop the pitch bending ability.

Another step of the process is when we are creating the effect of a scoop. It is pulling the jaw back and down, and then moving it up into position. What I do is, starting a half step below a note, you pick a note that is easy to bend, but start a half step below the note and then smear up to it with the jaw. Then I apply that to melodies. Last year, I was working with somebody who was playing "Days of Wine and Roses"[890]. That is a good one, because you can scoop that first interval. The second note, you can start a half-step low and smear into it. You can make that a jaw-smear, or you could use the fingers. In a big band situation, what I often teach when you see little scoops... I will start with a grace note, but this is where we get into problems, because a lot of young players scoop in a way that does not sound right. That "high school scoop" [laughs].

Eriksson: Right.

Walsh: I think the player hits the note at pitch, then drops down and then comes back up. What I teach is, when you are going to smear to a note, or when you are going to scoop to a note, you need to start at the lowest point and move upwards. We can start that with a grace note a half-step below and then we could smear up the grace note and eventually they can develop a skill where maybe they will not need to use a grace note. But if they do not have the skill to manipulate the pitch with the jaw and the oral cavity, they could just play a clean grace note and it is going to sound a heck of a lot better than that scooping which makes your stomach churn [laughs].

I think flexibility comes through those things, and I think it would extend to doing some specific work on soft tone. So, with the soft tone, first be able to play a note reedy and then move it to a soft tone, and then come back to the reedy sound. Then just modulate the tone back and forth. For example, [sings] "doo, woo, doo, woo, doo, woo," that kind of a thing.

[890] Song composed by Henry Mancini (1924-1994).

The same is true with the articulation. If they are not skilled at ghosting notes, or some people call it half-tonguing or muffle-tonguing, that is a real interesting problem. You mentioned anchor tonguing earlier. Did somebody tell you that anchor tonguing is the devil?

Eriksson: Not really. My first teacher in college was Dr. Craig Whitaker[891]. He was used to going back and forth between tip and anchor tonguing. He did not like the term anchor tonguing, because so many people do it differently.

Walsh: I would not label either of them, because I use anchor tonguing all the time, whether I am playing classical or jazz. I think the distinction is how we are interacting with the reed.

The most important thing in getting a right articulation, in my opinion, is to make sure you are not touching the flat part of the reed. You only touch the edge of the reed, and so many people are tonguing on the flat part of the reed. When you tongue on the flat part of the reed, it creates a soft kind of a "phh" sound instead of a very clean "ta". Now, that said, there might be some classical players who would hear me play and object. They might say, "Your tonguing is not as clean as so and so." Well, that might be true, but I am not worried about that, because I do what I do. I am in a point in my life where I do not have to apologize for what I am doing. I just do what I do. I am who I am, and that is fine. I have gotten to the point where I am probably not going to try to refine my classical playing a lot further, because that is not my primary focus.

This interesting thing comes into play when we talk about half- tonguing, muffle-tonguing, ghosting, or whatever you wish to call it. Joe Allard taught that if you take your index finger and you put the side of your index finger on the tip of your nose, so that your finger is vertical, and then you reach out your tongue and touch your finger, that is the part of your tongue that you are suppose to tongue with. He would say, "That is the most sensitive part of the tongue." You know, pretty much the tip. Maybe just back from the edge of the tongue, but very much at the tip. Now the question, "Is that touching the edge of the reed, or touching just under on the flat?" I worked with somebody yesterday, who

[891] Craig Whitaker was professor of saxophone and jazz studies at the University of North Carolina at Greensboro before switching fields in 1999.

just came in for a visiting lesson, and she had learned to tongue just under the flat side of the reed, just on the very top of the flat part of the reed, more or less using the tip of the tongue. I am not sure what Joe Allard taught, but the edge of the tongue is much firmer than the center of the tongue and for some people that might create more precision in the tonguing. I think it probably does. There are probably people who can tongue that way who get a very clean, precise articulation. My articulation is probably a little fuzzier, because I anchor tongue all the time. When it comes to the jazz side and the half-tonguing, there are two ways to do it. One is further back on the tongue, so you are in the soft part of the muscle. That then allows some vibration to happen while your tongue is on the reed. The other way that people do it is they put their tongue on the corner of the reed, and this is a deviation from their normal tonguing technique. That would take some effort to develop, but it seems to me like, if you're going to be switching between your normal tongue placement and tonguing only on the corner of the reed, that is going to be more work. But some people do it.

Eriksson: If you are teaching a freshman student and you have the goal in mind that he/she is going to pursue both classical and jazz, would you have him/her anchor tongue all the time or teach two ways of tonguing?

Walsh: If you can, go back to *The Art of saxophone playing* (1963), [Larry] Teal has got a picture of three different physiologies (Teal, 1963, p. 79): somebody with a short tongue, somebody with a medium-length tongue, somebody with a long tongue. Somebody with a short tongue is not going to be able to anchor tongue. It is going to be totally unnatural to them. Somebody with a long tongue who has a teacher who says, "No, you have to tongue tip to tip," that is going to be incredibly awkward. So, what I say is, "Okay, Just relax and let your tongue be relaxed in your mouth. Then put your mouthpiece in your mouth and let your tongue be in that relaxed position. Then, wherever the edge of the reed is, bring your tongue up to the edge of the reed so that the part that most naturally would touch the edge of the reed touches. That is the placement for you."

I have sort of adopted a cross-section of things from jazz players and classical study. I use the concept of tongue on the edge of the reed all the time. Now, Dave Liebman teaches what he calls the "three-on-three technique". You can tongue on the tip

of the tongue, then you can tongue a little further back, and then you can also tongue even further back. So, three places on the tongue correspond to the tip of the reed, the middle of the reed and farther down the reed. And [chuckles] what are the permutations of that? It is crazy. I do not know how literally he means that. Does he mean that he literally has practiced, "Okay, now I am trying to put the middle of my tongue on the middle part of the reed, and now I am trying to put the back of my tongue on this part, and so on?" I do not think he means that. Again, jazz has an incredibly wide expressive palette. You could try putting your whole tongue on the whole reed and pull it off and see what happens. Great, you have got the sound and you can figure out how to use that, but when it comes to basic articulation, I teach that we are going to touch the edge of the reed. I want clean articulation regardless of the style, and then we can work with weight, how to create accents and half-tonguing concepts. I leave it to the individual to go beyond that. If somebody wants to cultivate some more extreme forms of tonguing for their jazz playing, that is fine. But that basic concept of the natural placement of the tongue on the edge of the reed will give a good clean articulation that we should be able to do in all styles.

Eriksson: Now for a more philosophical question. A lot of college programs require undergraduate jazz studies majors to study classical saxophone for two years. What are your thoughts about that?

Walsh: This is a really tough question because, as I was saying in the beginning, my own experience was to focus pretty intently on jazz for a period of years and then focus pretty intently on classical for a period of years, though it was not exclusive. First of all, if a school is taking a jazz major and forcing them to only play classical for two years and not allowing them to do any jazz study, that is a mistake, because that person in their junior year is going to be a lot farther behind in their jazz playing. On the other hand, if you take someone who is only interested in jazz and you say, "We are just going to work on your jazz playing, and we are not going to deal with any classical"… and this happens in some schools. Some programs have become very specialized. I think that player is going to be missing some things too. What I do is a mix, and in most lessons, a vast majority of lessons, my students play something classical for me and we work on jazz as well. I tend

to focus a lot on etudes. We do not get to as much repertoire as I would like, and this is an ongoing source of frustration for me. It is something that I want to do better and I would like the jazz majors to have better knowledge of classical repertoire. Of course, the challenge is, "How do you get that?" You are not going to have the time to study every piece. You can attend recitals and masterclasses, but how do you balance those two things. That is really the question that you are asking, "How do you balance the classical study and the jazz study?"

Eriksson: True.

Walsh: And so right now, my answer is that I am doing them simultaneously. At our sophomore barrier exam, which we call the upper division exam, the jazz students are required to play a classical piece and then they have the jazz requirements as well. So I make sure that they are going to play at a level that I feel is satisfactory. The level that the jazz majors achieve at the end of the sophomore year is not as high a level as is expected of the music education majors, in terms of their classical playing. I would say that there are kind of three different levels that we are dealing with as far as classical playing goes: there are classical [performance] majors, the music education majors, and then the jazz majors. Those are three different levels of ability.

Eriksson: Due to the competitive job market, especially within academia, many saxophonists try to become equally proficient in both jazz and classical styles. Is this good or bad for the saxophone as an instrument? Is it possible to become world class in both styles? Or do we risk having a lot of people out there that are not that great at either?

Walsh: I would not say it is good or bad. There is an interview with Leo Potts[892]. He recently retired from California State University in Long Beach. He is somebody who, like many others in his generation, was involved in playing commercial gigs and doubling. Eugene Rousseau's first teaching job was teaching five woodwinds at Luther College in Iowa and his masters degree was on oboe. His doctoral degree was on clarinet. Players of that generation tended to have pretty diverse skills, and I think that is a good thing overall for someone's musicianship. It is interesting to look at the last page

[892] Leo Potts, American concert saxophonist.

of the Bonneau[893]-Caprice en Forme de Valse and to recognize that there is a German augmented sixth chord there. It is beneficial to be able to look at that piece of music and understand the chord progression and to recognize the chords. Unfortunately, a lot of classical players, even though they go through the music theory programs, do not have a very sophisticated understanding of harmony, or much curiosity about that. You know that, as a jazz player, you are dealing with that all the time. So you are naturally noticing those things and, in terms of musicianship, I think it is a good thing. When we look at the players that we hold up as the pinnacle of jazz playing, or the pinnacle of classical playing, we tend to think of them as being merely focused on that one thing. To some extent that is true, but we can find examples in both respects. And I think that maybe it is a false dichotomy. I've been listening to Miguel Zenon[894] a lot lately. In his bio he talks about his classical training. Do you know Ron Blake[895]?

Eriksson: I know of him and I know his playing, but I do not know him personally.

Walsh: He studied at Northwestern University with Fred Hemke[896]. Obviously Branford Marsalis[897] has been doing quite a lot in the classical saxophone realm recently. If we put together a panel of experts in the field and have them evaluate how successful this person is playing classical saxophone… here is this jazz guy and he is doing this classical stuff, "How successful is this person?" They might not rate that person as highly as they would somebody else who is a specialist, but I think that overall there are more shades of gray in this question than we would typically assume. I am continually surprised at how many players I encounter who are pretty doggone proficient as jazz and classical players. I think the issue becomes, "Who really excels the most?" I think Miguel Zenon is one of the top jazz alto players right now. He has got that classical background, but then we could name a lot of other jazz players who do not. I think it really ends up being about the individual person, because for one person it might be easier and for someone else it is going to be nearly impossible. I don't know that we could then say that it is detrimental.

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[893] Paul Bonneau (1918-1995), French classical composer.
[894] Miguel Zenon, Puerto Rican born modern jazz saxophonist.
[895] Ron Blake, Virgin Island born modern jazz saxophonist.
[896] Frederick Hemke, professor of saxophone at Northwestern University.
[897] Branford Marsalis, American modern jazz and classical saxophonist.

I struggle every time I get a call from someone who is looking for a teacher who can do both, and I try to think of someone who can do both at a really high level. I have a hard time coming up with that person.

Eriksson: That's the thing. When I was putting together this project I was thinking about people that were established names in both styles and had extensive teaching experience. It became very easy to think of the main candidates. There are a handful of people. Now, of course, all of you have produced a lot of good players. So now there are plenty of people that do both styles well, but not that have the experience yet. There are only so many it seems.

Walsh: Yes, it is true. I think the number is increasing. I think it speaks to the fact that it is always lonely at the top. Or another way of thinking about it is that there is always room at the top. Joshua Redman[898] was sort of unknown until he won the Thelonious Monk competition[899], and all of a sudden he has got a Warner Brothers contract and he is one of the biggest names in jazz. Occasionally, you have someone like that who bursts on to the scene and then you have pretty much everybody else who works for a living. They are doing what they do, and in that respect, I think there are more people out there than we realize who are doing a wide variety of things. They play in a classical quartet, do pop stuff, play in a big band, or in a jazz group. It is kind of like the military bands. We look at the premier bands and say, "Oh yeah, the marine band[900]. Man, they are so incredible." The players that get into that band are just such amazing players. But if you go down to the lower military bands, they have to play in the concert band, they have to play in the jazz band, they've got a rock band that plays for functions, they've got a combo. They are doing everything, and they are doing it to the best of their ability. So, I think in that respect, each individual has to find their path and the amount of jazz versus classical versus rock, and whatever else that they do. It has got to be some combination of their aptitude, their affinity, and what opportunities come their way.

It is funny because I hear from various people who are doing something similar to what I am doing, in terms of having that classical and jazz background, and it seems

[898] Joshua Redman, American modern jazz saxophonist.
[899] Jazz performance competition named after jazz pianist and composer Thelonious Monk (1917-1982).
[900] The Marine Band, also known as "The President's Own", is a premier band in the U.S military.

like everybody is saying, "Man, I just really want to focus on my jazz playing [laughs].” I feel that way all the time. I am thinking, "All right, this is it, I'm just going to stop taking classical projects because now, most of my students are jazz players.” And that might be a luxury that I might be able to afford. Somebody who is the only saxophone teacher at a university, and who is teaching both classical and jazz, they need to make sure both hands are doing well. But, you know, I will think, "Oh, yeah, I really want to be focused on my jazz playing. I really need to do this or that." Then I get that e-mail from somebody, "Hey man, I have got this great piece, could you play it?" And then all of a sudden, I am working on this classical piece for the next performance. These classical opportunities keep coming along and I said, "Okay, well, either I could totally shun those opportunities in order to be able to focus on my jazz playing, or I can welcome them as great opportunities, or I could kind of pick and choose." I think that everybody is going to be in that position of having to deal with their ability, their affinity, what their passion is, and what opportunities come along.

Eriksson: My next two questions are a little bit touchy because they deal with player biases. Classical saxophone has been criticized by some, citing: tone, use of vibrato and repertoire as their main concerns. Thoughts?

Walsh: So tone, use of vibrato and repertoire? I think those three things are equally important, because what is our definition of repertoire? In the classical sense, it is the pieces and the etudes. In the jazz sense, repertoire is tunes, transcriptions, big band charts, etc. Steve Duke[901] said something wonderful to me, "You know, let’s look at the Ellington[902] book as if it is orchestral excerpts. Let’s talk about the Ellington book from the standpoint of excerpts and think of all those wonderful Johnny Hodges[903] parts.” Ellington wrote for Johnny Hodges and, studying a solo like “Warm Valley”[904] or on “A Mellow Tone”[905] it is the same thing. We do not often look at it that way, but that is a

[901] Steve Duke was professor of saxophone at Northern Illinois University. He retired in 2011.
[902] Duke Ellington (1899-1974), American jazz composer, pianist and band leader.
[903] Johnny Hodges (1906-1970), American jazz saxophonist and lead alto saxophonist in the Duke Ellington Orchestra.
[904] “Warm Valley” was composed by Duke Ellington as a feature for Johnny Hodges.
[905] “In a Mellow Tone” was composed by Duke Ellington.

body of work. And for someone to be a well-rounded jazz player, which is a tall order because every day there is more history, each generation has a lot more to learn than the previous generation.

When I work with my students, we are working on tone, technique, and stylistic concerns, which include articulation and vibrato. We work on repertoire, and that means that they are learning tunes, they are transcribing solos, working on reading for the big band charts and jazz etudes, etc.

Eriksson: Dealing strictly with criticism of the classical saxophone, I'll play a jazz gig and I will hear things like, "Man, I just cannot handle the vibrato or the repertoire." It is rare that I hear a non-classical saxophonist say, "You know, I just bought this wonderful classical saxophone CD."

Walsh: I know people who say that [laughs]. There are some hardcore classical saxophone junkies out there. When Arno Bornkamp[906] came here some years ago and he brought CDs that were not available in the US, people were eating them up. It was like, "My gosh, have you heard this? This is incredible." I've got a recording of Jean-Yves Fourmeau[907] playing Tableaux de Provence. It is a great CD. But yes, we have a divide in terms of how different people perceive the saxophone. I have heard the comments many times. One of Eugene Rousseau's missions in life was to have the saxophone accepted as a classical instrument on par with the other orchestral instruments. Nowadays, I do not know that many saxophonists think about that, especially the young classical players who are really enthusiastic, and who are working really hard and enjoying the repertoire they are working on. They might not have that sense of history like a few decades ago, the classical players looked at the saxophone and they thought of vaudeville, jazz and rockers' sounds as anything but refinement. And there were huge prejudices. It is funny, my wife's aunt, who is now approaching her eighties, said to me, "I studied the cello and we always looked down on the saxophone as this terrible instrument." It was just a built-in prejudice of a certain generation. What players like

[906] Arno Bornkamp, Dutch concert saxophonist and professor of saxophone at the Amsterdam Conservatory.
[907] Jean-Yves Fourmeau, French concert saxophonist and professor of saxophone at Le conservatoire à rayonnement régional de Cergy-Pontoise.

Fred Hemke and Eugene Rousseau were really working to do was to fight this prejudice, and to educate people so that they would know that the saxophone could be a wonderful vehicle of expression in the classical idiom. I have had this stated to me many, many times. I play with the Luther Orchestra when they need a classical player and it has happened with some recitals that I have given, and somebody will come up and say, "Gosh, I never knew a saxophone could sound like that. I did not realize that the saxophone could sound like that in classical music." They do not associate it with classical music. In essence, it shows that there is still more education that could be done so that people can understand the full scope.

Eriksson: But it's changing.

Walsh: Yes. And then let us turn around and talk about the guy from India. I do not know his name well enough. This saxophonist in India has made the saxophone sound like an instrument from India. And then I have a recording from Azerbaijan. I went to Azerbaijan in 2001 and I have a recording of a big band. There are two guys playing the saxophone. One of them was really a jazz lover and he is a jazz musician. The other one was more of a traditional Azerbaijani musician and their music is like the music of Iran and the Middle East. They are both playing soprano saxophone. And the one guy he sounds the way we would expect a jazz soprano saxophone to sound, but the other guy makes the soprano saxophone sound like a Nay[908], a really nasal Middle Eastern instrument. So, you know, [laughs] the instrument is very flexible. That is my take.

Eriksson: So, on the flipside of that coin, jazz saxophone is sometimes criticized as a teaching tool, citing: lack of technique, uniformity of tone, and embouchure due to the, at times, "anything-goes" attitude.

Walsh: Yes. Well, I think it is unfortunate that people get the idea that…and this is a problem in our society, it is the idea of the pioneers in the United States, an idea of rugged individualism. It is the one man versus the environment and being able to carve out a living. They think, "Don't you tell me what to do and stay off of my land." That kind of thing has become a rampant sense of entitlement where people think that, "Well, I

[908] "Nay" (nai, nye, ney) is an end blown flute that is the only wind instrument in classical Arabic music.

am an individual and I deserve to have everything handed to me." We have extremes in all cases. And in terms of jazz, there's the notion of freedom of expression and, "Yeah, you just gotta play what you feel, man." Sometimes, this translates into not dealing with fundamentals on a level that will produce excellence. It is a misconception, because the greatest jazz players demonstrate excellence on many, many levels. Somebody might object, "I don't like his sound." Or say, "This was a little sloppy." But it is like people saying that Thelonious Monk did not have good technique. Thelonious Monk defined a new way of playing the piano, just like Frederic Chopin[909] defined a new way of playing the piano. If we are saying that Monk's technique was not sufficient, the question is, "Sufficient for what?" [Laughs] "Sufficient for you to deem him okay?" It was sufficient for him to develop a unique style.

And this is where teaching jazz is a real problem, because you get this attitude from some students like, "Man, I am just doing my own thing, leave me alone." And that can be a barrier. That attitude can be a barrier to developing good habits, and I believe that good habits, in terms of fundamentals, cross stylistic boundaries. Clean technique is clean technique. A good resonant sound is a good resonant sound, and so on. But then we get into specifics. I think the problems are specific. You might have players that are excellent jazz players, who are sitting in a concert band, and not playing in an appropriate manner. And maybe that is because they do not have the knowledge and ability that they need in order to fit into that situation. I see that happening in orchestras, where you can have a saxophonist that is hired to do a job and it is not the right fit. Interestingly enough, I am playing tonight with a little orchestra and it is kind of a late classical concert. They are doing a lot of movie music. There is this piece called "The Big Movie Suite" by Jeff Tyzik[910], with both alto and tenor saxophones. The tenor saxophone part is the Pink Panther theme[911] and it has a section of improvisation. They've got a really terrible written-out solo for somebody who does not actually improvise, but for that, of course, I'm going to play my jazz mouthpiece. I'm going to use some subtone. I might even growl a little bit. I am a Pink Panther theme, you know [laughs]. And the rest of the piece is on alto, doubling the French horns or the trumpets. You have the movie theme

[909] Frederic Chopin (1810-1849), Polish composer and pianist.
[910] Jeff Tyzik, American conductor, composer/arranger and trumpeter.
[911] The theme to the "Pink Panther" was composed by Henry Mancini (1924-1994).

from Ben Hur[912] which is a very classical sounding piece. Then you have some more pop kind of things. And so the first rehearsal, I came in and I thought, "Hmm, what mouthpiece am I going to use?" Well, obviously my jazz mouthpiece for my tenor, and I tried my jazz mouthpiece for alto, but after that rehearsal I concluded that is not the right sound, because I am supposed to blend with the French horns. So I am using my classical setup on my alto and my jazz setup on my tenor, all within the same piece.

When people make generalizations, we do it because they help us in our daily lives to understand things better, but it glosses over the specifics of the situation. I think, as teachers, we need to get specific and we need to help our students understand the demands or what is going to be better in various situations. I hope that, even if one of my students was not a great classical player, if they went into this kind of situation like I'm playing in tonight, they would have the good sense to say, "Hey, wait a minute, I am supposed to blend with the French horns." They would have the training to be able to do that. There are certain situations where somebody who only has jazz training is not going to fit in very well. And there are certain situations where somebody who only has classical training is not going to fit in. But is one the greater or lesser of two evils? That is a hard question. Like somebody could hide on second alto [in a big band] as a classical player better than a jazz player could hide on second alto in a concert band. Is that true? I don't know [Laughs].

Eriksson: Right. Are there any questions dealing with this topic that I have not asked that you feel would be an important addition?

Walsh: Well, I touched on the repertoire question a little bit and I think in terms of how we approach learning and teaching different styles, we have to recognize that we are dealing with fundamentals and we are dealing with repertoire and jazz. It is not as obvious to a lot of people that there is a repertoire there, because we tend to associate jazz with improvisation. I might lump the practice of improvisation into that repertoire category and maybe it is another category all to its own, but I had an assumption when I was an undergraduate that jazz is all about improvisation, because that is what I was working on. Then I played a gig with a guy who was a trumpet player. He was pretty

[912] The soundtrack to "Ben Hur" was composed by Miklos Rozsa (1907-1995).

much classically trained and he said, "To me, jazz is just another style." And I thought, "What is he talking about?" And then I realized, he meant that when he has to read the notes on the page, he has got to decide whether to cut that note off with the tongue or whether to release it with the air. And that opened up another perspective to me. We need to deal with style in relation to written music and that goes both ways. It is an issue of classical style or an issue of jazz style, or could be an issue of rock style or Afro-Cuban style, or Bossa Nova, or samba and Brazilian style. All these styles feel different. They sound different and they feel different. Our job is to internalize that and then to be able to recreate it. You need to be able to feel it, but also have the physical skills to be able to do it. I think that is an important distinction that allows us then to get into the details of how to do that, and it transcends the emotional responses that people sometimes have when they immediately dismiss one style or the other, or they make generalizations like, "Well, this is the way things should be." I think the way things should be is that we should be aware of what the different stylistic differences are, what the fundamentals are, and then we should find out how to develop the skills that create these different styles.

And getting back to the question where you said to briefly discuss the different skills in jazz and classical…we did not talk about improvisation.

Eriksson: I have purposely stayed away from it, because it is such a huge topic that it is almost impossible to cover it within this dissertation. Is there something you want to say about the problems that can occur when you throw that into the mix?

Walsh: Yes. I think the reason I sort of lumped it loosely with repertoire is that most of the time, when we are improvising, we are dealing with a vehicle. For example, you are improvising on "All the Things You Are"[913]. What does it mean to improvise on "All the Things You Are"? Do you have the chords memorized, or are you looking at a piece of paper? We can look at improvisation as being something that is obviously not saxophone specific and it is a discipline onto itself that is tied in with the jazz repertoire. If you are teaching saxophone lessons, are you teaching improvisation as part of those lessons or is that outside the scope of those lessons?

[913] Tune composed by Jerome Kern (1885-1945) for the musical "Very Warm for May" in 1939.

I could say that I do a heck of a lot of improvisation teaching in the saxophone lessons that I teach. There are some discussions that I am having with administrators here at IU right now which speak to the question, "What is performance study and one-on-one instruction? Are you studying the instrument or, at some point, we are not just going to talk about long tones. And we are not just going to talk about playing scales; we are going to get into repertoire. And then the question is what repertoire are we studying? Are we studying the Creston "Sonata" or are we studying "All the Things You Are"? Or are we studying Johnny Hodges' solo on "Warm Valley" or the lead alto part on "Groove Merchant"[914]. You know, whether we are working on "Groove Merchant" or the Creston "Sonata" is going to determine how we approach the saxophone.

I think the improvisation part is really crucial on the jazz side, and I think it is important for anyone who is going to find themselves in a position where they might be asked to improvise to deal with that. And that might be everybody. The National Association of Schools of Music, which certifies the music programs at the university level, does have a requirement that everybody study improvisation. And the Music Educators National Conference affirms that improvisation study is very important. I think it is part of their standards for elementary school and high school in public school education. But we know that that is not happening [laughs].

Eriksson: Right.

Walsh: Every musician is not coming through with skills in improvisation, even if we expand the definition way beyond what we call "jazz improvisation". But I think it is very important in that it helps people understand the creative process, and it helps people to transcend ways of thinking that are limiting and pigeonholing ideas.
Also, in terms of skills for somebody who is studying jazz, they have to have the ability to transcribe solos, which is very difficult. That implies a certain level of ear training skills, and ultimately there are going to be certain theory skills that they need in order to be able to understand the relationship of an improvised solo to the chord progression.

[914] "Groove Merchant" was composed by Jerome Richardson (1920-2000).

And then, there is all the technical information such as chords and scales. So that is a big part of what is going on when you are teaching lessons in jazz, in addition to the whole notion of vocabulary and various approaches to learning how to improvise.

Eriksson: I should probably let you go here. Thank you so much and good luck on the symphony gig tonight.

Walsh: Thanks for your interest. I think it is a great topic and I look forward to seeing what you come up with.

[Interview ends]

[02:16:15]

APPENDIX H

PANEL DISCUSSION: SHOULD JAZZ BE TAUGHT IN PRIVATE LESSONS AT THE COLLEGE LEVEL?

North American Saxophone Alliance 2002 Biannual Conference: Panel discussion in front of a live audience at the University Of North Texas.

The panel includes:

Thomas Walsh
Professor of Saxophone at Indiana University

James Riggs
Professor of Saxophone at the University of North Texas

Steve Duke
Professor of Saxophone at Northern Illinois University

Thomas Bergeron
Professor of Saxophone at Western Oregon University

Rick VanMatre
Professor of Saxophone at the Cincinnati Conservatory

Gunnar Mossblad
Professor of Saxophone at the University Of Toledo

Walsh[915]: This is a panel discussion with at least five distinguished panelists[916] discussing jazz and classical saxophone, and it specifically deals with private lessons. Before I introduce the discussion and start asking questions, I would like to have each person on the panel introduce themselves by saying their name, rank and serial number, who you are teaching and what you teach. Also, specify the makeup of your studio: music education students, doctoral students, classical saxophone, master students in jazz, etc.

Bergeron: I am Tom Bergeron, and I teach at Western Oregon University. Half my load is being chair of the creative arts division, a quarter is teaching theory, and my wind load is one quarter. I do all the woodwinds, and so typically I have eight to ten students. Most of those are saxophonists and pretty much all of them are in the bachelor of music program, which is in contemporary music.

Riggs: I am James Riggs, and I teach here at the University of North Texas. I have been teaching here for 30 years[917]. We have approximately 91 saxophone students enrolled this semester. I think probably 60 of them are jazz studies majors and perhaps another 30 are in performance and music education. The breakdown is something like that. I teach applied saxophone in classical and in jazz. The jazz students are required to take two years of classical training and two years of jazz improvisation. I have DMA students who are performing here at this convention. I also teach the "Two O'Clock Band"[918]. My full load would be 16 hours [private lessons] of one-hour students. I am, right now, this semester, teaching 14 hours [private lessons] plus a lab-band, plus a master-class for entering jazz majors.

Mossblad: My name is Gunnar Mossblad. I am at Westchester University[919] of Pennsylvania. It's a suburb of Philly. It is mainly a music education school. My personal load is 25 of the 33 saxophone majors, and since it is a union situation, we hire part-time people to continue [the private lessons], so there isn't really a cap. All the majors are

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[915] Thomas Walsh serves as panel discussion facilitator.
[916] Professor Walsh makes a joke, as he is the sixth panelist.
[917] James Riggs retired as professor of saxophone at the University of North Texas in 2008.
[918] The "Two O'Clock Lab Band" is the second premier jazz ensemble at the University of North Texas.
[919] Gunnar Mossblad has since this panel discussion moved to the University of Toledo.

required to do both classical and jazz, no matter what focus they have. About 80 percent are music education, and of those, approximately half do a jazz emphasis or what we call a "jazz minor". They sign off on a jazz minor. The other 15 percent are performance majors, and 5 percent of the studio are master students. In addition to that, I teach one of the big bands at the school.

Walsh: When you say 25 [students], are those half-hour lessons?

Mossblad: Half-hour lessons, unfortunately.

Walsh: It is a big number if they were hour lessons.

VanMatre: I am Rick VanMatre. I teach at the University of Cincinnati College and Conservatory of Music. I teach about eight or nine hours of saxophone lessons per week. We limit it to about 16 sax majors in the whole school, and I guess I usually teach about half of those. I am sort of a team-teacher with my colleague, James Bunte, who is an adjunct, part-time professor. I lean more towards teaching the jazz things, and James leans more towards teaching classical, but we both teach both. I used to teach all the classical. The rest of my load is directing the "CCM Jazz Ensemble"[920], and I am also the administrative director of the whole jazz program, which is very time consuming - dealing with non-faculty, graduate assistants and all that. The saxophonists can major in jazz at the undergraduate or masters level, or they can major in classical saxophone at all those levels. Usually, I have, out of those sixteen, maybe four masters and one doctorate.

Duke: I am Steve Duke, I teach at Northern Illinois University in Dekalb, Illinois, which is just west of Chicago. I teach saxophone. Most of my load is in saxophone, and I teach saxophone quartet. I had a group here that played yesterday. I also teach Feldenkrais method, which is a movement awareness method. I do that once a year. I would say 60 to 90 percent of my studio is jazz performance. We have a very high-profile jazz program in Illinois. Four to ten of my students, it fluctuates year to year, will be music composition, music education, classical performance or B.A. within the music curriculum. All my students are required, in their sophomore proficiency, to pass both

[920] The "CCM Jazz Ensemble" is the premier jazz ensemble at the Cincinnati Conservatory of Music

classical and jazz proficiencies. This varies from degree to degree, and [it varies with] the emphasis of the degree. Jazz will have a higher standard, but will have a classical element. Usually, we base everything on the music education, and then if you are classical performance or jazz performance, then added requirements are classical and jazz.

Walsh: I am Thomas Walsh. I teach saxophone and big band at Indiana University. I typically have 12, 13 or 14 saxophone students, and I teach a master class in addition to one of the big bands. My studio is made up of mostly jazz majors with, right now, one doctoral student in classical saxophone and a couple of music education majors at the undergraduate level. I guess that we should mention that, out of all of us, only James Riggs, myself and Rick VanMatre are privileged to have a situation where we have two saxophone teachers at the school. And so, there can be an emphasis for one [teacher] towards jazz and the other towards classical. I take the jazz majors, while Otis Murphy takes the classical performance majors.

I wanted to convene this discussion today to get into some of the issues that we face in terms of teaching saxophone in the university. Everybody here has experience in performing and teaching both classical and jazz saxophone. We are going to try to hit on some of the philosophical issues and some of the practical issues that we face in teaching both jazz and classical saxophone lessons. The first question I'd like to put down is, "Should jazz be taught in applied lessons?" I think everybody is going to answer the same way. The reason I ask this question and its follow-up, "Or should jazz be merely handled as a technique?"… [is because] you learn jazz in improvisation class, in jazz theory class, in big band, in the combo and so forth. Because, at least at Indiana University, I think this is prevalent, and I think a lot of schools may still have this attitude. In the '70s, when the jazz programs were developing, the attitude was that jazz will be handled in these other classes and that lessons are classical lessons. I think we are at a time now where this is changing, and where more schools have the opportunity to offer a little more balance. Do any of you have anything to add to that observation, in terms of past and present practice or attitudes towards private study and what it should constitute, whether it should be entirely classical? Or has anybody answered "no" to the question, "Should jazz be taught in private lessons?" [laughs]. Any thoughts on that?

Bergeron: I think it is useful to differentiate between the notion of improvisation and jazz. I think that improvisation is a skill and jazz is a style. You can improvise without ever having heard jazz, but you can't play jazz without ever having heard it. I think, along the concept for improvising in a jazz area, it can be taught more efficiently, as you say, "In class, in jazz theory, or in improvisation classes." But when you specifically start looking at repertoire, either classical or jazz, or something that is in between, I think it depends on what the student is interested in and how you can help that student. What sort of skills does that student need to play that particular piece?

Mossblad: I will mention that there are very specific technical and mechanical differences that you are not going to be learning in an improvisation class in order to properly play jazz. I think that the study of performance practices, in the style of jazz, is not something that is usually included in an improvisation class. It further supports the need to actually do that in an applied situation.

Duke: I agree that jazz style and improvisation are two different things, and at our school both are required. In fact, all students that are not jazz majors, or jazz emphasis, are required to have jazz lessons. It is not an option. After the sophomore proficiency, if you are jazz emphasis, your lessons are mostly for that use. I would like to point out, it is important as we get into "should's", that it gets real slippery and tricky. Because that is a question that should have to be taken in the context of the school, the teacher, the students, and the kind of problems they have. All these things are very unique from school to school. If you have one saxophone teacher and if you are going to teach jazz, you are going to have to do it with that saxophone teacher… if you are going to do it in a lesson, that is. If you have two saxophone teachers, it is going to be different. If you have a school that doesn't have a jazz program that is going to be different. There is not a demand for jazz. I think the teachers, the program, why the students come to the program, and what their aspirations are [play in as factors]. We live in a postmodern world, a diverse world. We want to look at the very different programs, diverse aspirations and different kinds of orientations. Can your student play jazz well? Can he

play the Creston[921] Sonata? I mean, those are realistic expectations that affect the studio standards. All these things play into it. I think that what is important for you [the audience], if I were sitting out there… my point is this, "What is important will be to really assess what is going on in your school, in your ensembles, the student body, and everything like that. Then shape what is there and optimize what is there, and do what you are capable of doing." The "should's" get, I think, a little dangerous because you may not be able to realistically do that.

Walsh: Some interesting issues brought up already. Tom [Bergeron] has a very expansive view of music. We tend to get pigeonholed into, "What is jazz, and what is classical?" It is in the title, right? It is jazz or it is classical. I like the idea of thinking beyond improvisation as jazz improvisation, and we can do that in a lot of contexts. I think that can be a liberating idea so that it doesn't have to be bound to style. I guess that within the construct we set up here, it might be interesting to talk about this idea of how to balance different styles. Like James Riggs mentioned here: two years of classical study, two years of jazz study. That is a very concrete approach that has already defined what will happen. Could you maybe share a little bit of how you came to that ratio?

Riggs: Well, while we have the division that way, I think that in the actual lessons, the students, depending on who they are and what background they have… perhaps the jazz students in the two years of jazz are still studying classical music if they need to. Who determines that? I determine it, and they determine it. If their reading skills are weak then we get back into reading notes. Even at the freshmen level there are students that are studying jazz and playing jazz. We have a departmental every week on Mondays at noon, and one of the elements that the students are doing is that they memorize transcriptions and perform the transcriptions with the CD. People are doing that at whatever degree they are working on. Even the classical DMA students do that, if they so desire. I think that a student should be able to study what he deems is his future. Wherever he thinks his future is going, we try to tailor it in that way. Everybody is not required to study jazz and improvisation, and I don't necessarily feel like they should be required to play jazz. They don't want to do it, and I don't think you should force

[921] Paul Creston (1906-1985), American composer.

somebody to do something that they don't want to do. In order to study jazz, in order to be a good jazz player, you have to have years of listening to jazz in your background, from whatever age. Starting in eighth grade, or freshman or sophomore year, they have to be listening to music. The only reason that they would be a jazz player is because they absolutely love it. We are flexible here. We are very flexible here.

Mossblad: I do the same thing that Jim [Riggs] is saying. We take each student and look at their professional goals and their aspirations. I sit down and listen and also add in the mix, "But if you want this, you do need to do this." Sometimes that doesn't match with what they think they want to do. So, I add in that element of, "Well, I understand that you don't understand why you need to do this, but it will benefit you in your long-range goals". I actually sit down with the student every single semester and we have, what I term, a contract. It is really their syllabus. I sit down and I go: "Okay, we have these long-range goals. This is what I feel like you should accomplish this semester. It looks like, from what you have done in the past and where you are going, this is the track we should go on. What do you think? What do you want to accomplish this semester?" I try to come up with a balance of classical and jazz things and weigh it the first semester based on what their interest are. I am not really into the competition thing, but perhaps they want to do the concerto competition at the school. So, perhaps you lean it more towards classical in one semester. The next semester you are probably going to do more jazz. I have students who have come at the beginning of the semester and say, "Look, I have studied classical the whole time I have been here. Please, can we just do jazz for the semester?" I usually say, "Absolutely." I let them, as long as I look from the beginning to the end… that they get the minimum level of both things, and they are able to balance it over the period of four or five years. Philosophically, I think that music education majors should be required to study jazz in applied lessons. I can't tell you the number of students that have called me up, [students] that didn't want to do jazz, and they go out and get a music education job. They are on the phone with me the next week saying, "You've got help me. I didn't study enough jazz with you, and now I have got to do this jazz band."

Walsh: If you are a saxophone player, and you got a music education job, they are going to say you are going to do the jazz band.

Mossblad: They are going to expect that. So, that is one of those mixes that I urge a classical saxophonist that really does not like jazz, or doesn't want to be a part of jazz, in the direction of at least having a fundamental usage and knowledge. To be able to, at least, sit down and play a second alto, or second tenor part in a big band with good style, nice articulations, and to take care of business. [You need to] be able play a decent solo so that you don't make a fool of yourself.

Riggs: You are using the phrase "teaching jazz in private lessons". It is a wide-ranging thing. What Tom [Bergeron], I think, is referring to is the student that needs to learn notation, to interpret notes in a jazz style, which is a totally different thing apart from taking a solo. There is that differentiation too. Students have to know how to interpret different styles in music, all within the notation realm.

Duke: I have a question. Can I ask questions [laughs]? One of the questions that this really brings up, and I will be interested to hear what the panel thinks of this because it is something that I have given a lot of thought to, and I think we have all been thinking about it for probably the last 15 years or so… regarding standards, we have to teach towards degree granting institutions, which means there are minimum standards and expectations in theory, history and performance. One of the issues with jazz and what is wonderful about the saxophone is that we are thrust into this discussion, and there may even be controversy as we get into this very diverse kind of education, certainly if you follow demographics and states of diverse population because we are going to get into Latin music very soon here. The question is, "How do you measure the standards?" And how are you going to say, "This is what everyone should come out with?" Should a person get a degree in music if they do not know how to improvise on blues? That is almost a radical thought. Certainly we have, I think, a more comfortable, and certainly a much longer, history as to what are the minimum classical standards that a person should get in our school. It brings up the issue of standards. Every teacher wants the students to learn as much as possible about everything, but what is going to be *required*?

Bergeron: I guess I am somewhat unique here in that I do other woodwinds. I will typically have a good flute student or clarinet student who really has no interest in jazz, and I don't feel any sort of moral obligation to encourage them to do that. But I feel uncomfortable graduating a saxophonist who can't play classical and jazz. I think the phone rings seldom enough for a saxophonist. I don't want to say, "Can I improvise?" or "This is an orchestra concert and I cannot really do that." I feel pretty strongly that they should be able to do anything that a saxophonist would be expected to do.

Duke: I do too! Good for you.

VanMatre: I would like to show how the lessons work at our school, piggy backing on that. I completely agree with you about having that flexibility that you all are talking about, although, we do things a little bit differently. We don't have a sophomore [barrier] board or jury. We have our jazz majors complete their classical requirements in the very first year, but along with a whole bunch of jazz things that they have to do. And they continue to have boards, some schools call them juries. We have two per year, which may be a little more than some places. Do you have two per year?

Everybody: Yes, two yearly.

VanMatre: In our board requirements we put in a lot of things for the jazz majors. It is funny, because for the classical majors' board the requirements will generally say, "We want a classical solo with piano accompaniment, and major and minor scales." Perhaps there may be orchestral excerpts on a lot of them. But for the jazz boards we have got these long requirements about, "This many ii-Vs and 12-keys around the cycle and this many turnarounds, and all these exotic jazz scales, and a transcription, etc." It is funny. Those boards take us quite a long time to do, but within that there is a classical requirement, and within that we try to fine-tune it to the individual student.

More on the idea, "Should jazz be taught?" I wanted to second what you all said about there being such differences and that old-fashioned idea that, "You are going to get your fundamentals through classical music, and then you can pick up the rest of what you need to know about jazz in improvisation class and playing in bands and combos." I mean, we all know that is ridiculous in terms of all the specialized things that you have to

get when you think of this music. Everybody knows the language analogy. How many times have we heard every jazz education writer talk about "learning jazz is like learning a new language"? And in the same way classical music is too, they are just different languages. When you are trying to figure out what to do with jazz articulation in particular, which is so different from classical articulation, or things like oral cavity and embouchure, not to mention the repertoire, the differences are immense. That is a pet peeve of mine, when people talk about: "Get your fundamentals in classical." There are all different kinds of fundamentals. If we are talking about finger technique, you can work on finger technique playing scales and you can do that with jazz articulation, or you can do it classically, or all slurred. You can swing or not, but clean finger technique is clean finger technique. Since there are limited hours in the day, I wouldn't necessarily tell the jazz majors that they have to do all the exact same etudes [that classical majors play], volumes and volumes of Marcel Mule[922] etude books in order to get technique. What they really need is to just get limited amounts of [jazz] vocabulary at the moment, which is played so thoroughly that it is internalized, and then they can make use of it in their improvisation.

Duke: This is interesting to me, as I feel that technique and style are really the same thing. It is essentially the same. You cannot physically do something if you do not have the style. It is interesting because one of our own assumptions about this issue is that, if you have a classically oriented saxophonist that plays jazz unconvincingly, he is considered to have a conceptual deficiency. But if you are jazz oriented and you play classical music unconvincingly, then you are considered to have a technical deficiency. They are both technical and conceptual. Both have to reinforce what you are saying. It is a shift, and it is against the standard. It is a shift from, "What is *technique*, and what is *style*?" Style and technique, they go together. That also shifts the expectation of what we may want this student to learn technically.

Walsh: Actually, that is a really good point and it ties in. We are essentially, in many different ways, giving the answer to the question posed, "What does it mean to teach jazz in private lessons?" It means several elements: transcribing solos, reading, style, talking

[922] Marcel Mule (1901-2001), French concert saxophonist and pedagogue.

about technique and improvisation. I guess, in thinking about what to teach, we all have to come up with that laundry list of items. "This is what I want my students to be able to do." Do I want them to be able to sit in an orchestra and play Rachmaninoff's[923] "Symphonic Dances" and sound good like a classical player? Do I want them to be able to stand up for a solo on "Confirmation"[924] and be able to sound good, to sound like they know what they are doing? Pretty soon they have a pretty big laundry list, and it gets fairly daunting. That touches on some other areas that we are going to head into, but I think that is a pretty good list. I want to ask you if you have anything to add to this: "What is the meaning of studying jazz, and [what does it mean] to teach jazz?" What has been covered are transcribing solos, and we have mentioned improvisations and tunes. Do you have the students memorize tunes as a part of the lesson? Does everybody here work on improvisation in lessons? You might hear the student play on a tune and say, "Well, you are doing great here with the diminished scale, but you really need to develop some pentatonic things."

Riggs: You brought up several things that I wanted to comment on. In the private lessons that I have been doing, it seems as though, when the student improvises and is finished and I make him comment about it, the music has gone up to the ceiling and out into the atmosphere some place. There is nothing concrete left to latch on to. So, what I have been doing for quite a while is that the student brings in a tape, and then we tape his solo or we make it an assignment, "You want to learn two tunes this week, and then you bring in your top two takes. You tape all week long. You want to get to the place where you are making CDs, so we will start making CDs now. You bring in your top two takes of the tunes and then we sit and listen to them."

Or the student plays in the room and we will sit and listen to it, and I will formulate my ideas about it and then listen to it again. I will stop it here and there and make my comments as a listener and as a jazz fan. My top comment is that I say, "I'd pay money to hear this guy right there." Or we will pick it apart and talk about the time, tone, articulation, or whatever. Then there is something concrete for them to listen to, and I think that is a great way to do it. The tape-recorder is a great teacher, the best teacher.

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[923] Sergei Rachmaninoff (1873-1943), Russian composer.
[924] "Confirmation" is a bebop composition by Charlie Parker.

And then, back a little minute ago, when you were talking about playing with an orchestra, playing in the jazz band - lead alto, or jazz solos, tenor or alto… the older we get, you have to be able to juggle several balls. You are going to be a father, you are going to be a husband, you are going to be a teacher, have friendships, etc. So, at different times in your life, it is like you are juggling balls, and in your background it would be good if you had all the different experiences it takes to handle each one. You may not be right on top of it, but it is almost like we are a vessel, like a glass of water with a hole in the bottom of it. As you pour the water in the top, the glass will fill up, but the water keeps dripping out of the bottom. As soon as you stop putting stuff in the top, the glass goes empty. That little analogy works for every area of music and musical achievement, or high jumping, or basketball playing, or whatever kind of skill it is. So the same thing applies; that applies to playing Rachmaninoff's "Dances" with an orchestra when it is time to do it. You've got to do it; you have to get after it.

VanMatre: I think that point, and the one that Tom [Walsh] had about being versatile, and in young versus older… if they don't have these chances now, it is going to be even tougher when they are imagining having a family. We feel strongly that we want all of our students doing as much as they can in all these areas. Although, I do want to throw out the other side of the coin just a little bit. I think the way to say this is that, "We want to try to do a certain amount in all these areas." But I do see an awful lot of cases around the country of students who are trying to do too much, and they really don't develop even basic good skills in any of the areas. It depends on the talent of the student. But I have really strong classical students who are very late getting into jazz. I am going to try like crazy [to teach them], provided that they have interest in that, of course. Like you said before, you cannot force them. But if there is at least some interest, or like you said earlier with music education majors, I might be pushing a little bit harder in that area even if they don't seem to be that interested. I'll make sure that they get at least some jazz. But that classical student who has got such a late start, if I were to just keep ramming all these jazz ideas down the throat constantly, and they were so behind in that area, that might be a little bit impractical. Conversely, that jazz student who has had so little experience with classical music, I am going try like crazy to get him up to a certain level. But if I would have pushed too hard and have tried to make them too equal… too

ready to get that phone call you were talking about saying, "Is it Rachmaninoff with the symphony or is it improvised, or playing with a big band?", that might be too much to have me accomplish with so many people. I have seen too many classical students that keep talking about wanting to get into jazz, but it is at such a superficial level, and they have not done the listening that everybody talked about. What they really mean is that they want to, in the course of the lessons, get what theoretical information they can, what scale matches which chord, etc.

Walsh: That's a really good point. I have often thought about the person who has a casual interest in jazz through high school. They play in the jazz band and they really enjoyed it, and it is fun. So they decide, "I enjoy this, this is fun, and I want to be a jazz major in school." Their level of jazz knowledge is about the level of maybe algebra, when you know that, as a mathematics major coming in as a freshman, you need to have already taken calculus. This is kind of the same thing. If somebody is really going to be a player, though there are obviously examples of late developers - John Coltrane[925] is cited and Wes Montgomery[926] - often a player who doesn't have that background thinks that, by taking a semester of lessons, they are all of a sudden going to be able to do that.

It does raise the question, and it is actually a question that Rick raised, which is the issue of doing both at the same time, as a student or as a professional for that matter. Are students able to practice jazz and classical at the same time and progress in both areas? Or do you feel it is better to focus in on one area and say, "We are going to really hit the classical hard, and that doesn't mean you shouldn't be practicing any jazz, but you really need to deal with this." Then, after so many months or a year, or however long, then we are really going get into jazz.

I can say that my own personal experience was that I really got into music because of my love of jazz. It was not until later that I really got serious about classical saxophone. There was a period where I was very intensely focused on jazz, and that period was at least five years. Then there was a period where I was very intensely focused on classical playing. I was playing jazz gigs and doing a lot of playing, but not so much practicing and working things out. That was a stage of developing things more in

[925] John Coltrane (1926-1967), American jazz saxophonist.
[926] Wes Montgomery (1923-1968), American jazz guitarist.

[jazz] performance, as well as really getting into the classical nitty-gritty parts. I am wondering what perspectives you all have personally or with students who have succeeded doing both. Or maybe you are doing better when you are focused one way or the other.

Duke: I think a lot about what you have said. Probably we all think about it a lot, and sometimes you have to concentrate. To really integrate something, you have to really immerse yourself into it and feel like it is part of your personality. It is part of your image, but there is another side that works here. We do have curriculum, and when I am working I am very careful, as I have a set class of 15-16 students - they all take an hour lessons with me… I am very careful in coordinating what ensembles they are playing in. If they are doing classical saxophone, which they usually do in their early years or if they are jazz musicians, I want to try to get them thinking about specific things about their instruments. Then I want them in a saxophone quartet where they can exercise things like that. Are they in a normal theory class or in a jazz theory class? There is a lot of coordinating with curriculum and ensembles with the lessons, so that you can hit on something, saying, "This is very important." You know that they are getting it over there and it is being reinforced in that area, and you can go on and move on to something else. You do not have to teach that all the time, as if you are the only person teaching that subject. There is very careful coordination of when there are combos and what we are covering in lessons, when they are in the jazz improvisation class and with what we are covering in lessons. For example, in our jazz program throughout the entire curriculum, everyone from lessons to improvisation class, to theory class, everything is based on playing piano. It is not uncommon for someone to come in to us and say, "Okay, we are doing this tune." I'll say, "Then get on the piano and play it for me. What are the words?" And so they are singing. Singing words in their lessons and playing piano is really great. It gives them an example of how you merge these together so that the piano playing is part of their sax lesson and learning tunes. And you are getting the voicings, which you also get in jazz piano voicing class. That is important. That is another tool, and you have a program they are working with. You do not need to do everything yourself.

Bergeron: I have always found it, personally, hard to push the envelope in two different directions at once. I focus on repertoire or improvisation, one at a time. And, even though I might be playing my scales over here to make sure that I have got that classical sound, I am not really trying to learn repertoire if I am really interested in this new idea in improvising that I am working on. I guess I don't try to push a student to be working at any kind of peak in both areas at one single time. I can't do it.

VanMatre: I don't know if anybody else uses this kind of teaching method. One thing I do is to try to make the differentiation between the two a little bit easier, at least analytically. I try to show students how things work on a continuum. In other words, if you are talking about the embouchure and rolling out/rolling in, talking about the oral cavity or the back of the tongue, etc… what helps for getting a more hard-driving jazz sound? This is also, not exactly the same, technically related to what you do in getting altissimo in your classical sound. If people see things on a continuum, on this hand there is a subtone low note on jazz tenor, and on this hand we have high, loud, classical notes on Eb clarinet [laughs]; then the lead alto is here, and Paul Desmond[927] is here, but Hank Crawford[928] is here, and pit orchestra alto is here, and classical playing in an orchestra is here, and Dixieland[929] clarinet is here. This does seem to help somewhat in getting people's heads together. Although, it is no solution, as you will still be having the same problems.

Walsh: That raises a very interesting point. You are talking about conception and having a concept of what you are going to play. I am going to play subtone tenor: "What does that sound like? What does that feel like? How do I do that? If I can hear that, can I bring it out on the instrument?" I think that [concept] is maybe the major issue when we talk about listening. If, as a classical player, you say, "Yeah, we should really work on some jazz," but you do not listen for years, and you do not have that repository knowledge, then your conception of what jazz sounds like is going be rather superficial.

[927] Paul Desmond (1924-1977), American jazz saxophonist.
[928] Hank Crawford (1934-2009), American R&B and soul saxophonist.
[929] "Dixieland" is an early style of jazz that originated in New Orleans.

Likewise, so many young jazz players come in and play that Ferling Etude[930] (1958), and you say, "Your vibrato is too slow, and you should tone it down in the upper register there, the articulation…you should play what is written on page" [everyone laughs]. Those issues are conceptual issues, and so it is really about developing the conception. I know, in my own personal experience, there was a point where I thought of classical saxophone and jazz saxophone as two different instruments.

VanMatre: That's tough. We have probably all had that experience. You go through an extended, one-and-a-half-hour, intense lesson with somebody, and he is having great difficulties. You are really specific and tell them to do more of this, do this, try this, etc. After about an hour and a half you may be getting them to sound pretty close to the tone quality, the articulation, or whatever is appropriate. Except now, what good does that do, because they go home that night and they can't remember? They do not have a model, and they do not have a conception [audience laughs].

Mossblad: I've got an answer for that. I am serious. I had to adapt. I was 16 years in a place with one-hour lessons, a really tremendous program of very high standards - performance wise, and I went to this new school because of the ability for me to gig in Philly and New York. It is a nice situation. I have good colleagues, but they had half-hour lessons. I couldn't get everything I wanted to get done in an hour lesson, so I taped. I had each student tape everything the second they would walk in the room. They taped everything in the lessons. They would buy enough tapes for the whole semester, and I asked them to keep a journal where they actually transcribed the major points of their lesson. And then, when something happens, you say, "Yes, you've got it," they have it on tape… always have it on tape. And I have found that to be a very efficient way of making up, at least, another ten or fifteen minutes of time. You do not write down as much, but it is very difficult.

One thing about when I am teaching improvisation, along with what Jim was saying, there are a lot of [software] programs now. I am not plugging any singular one, but there is a little microphone that will go right into the program and write out what they

[930] Ferling, W. (1958). *48 Famous Studies for Oboe or Saxophone*. San Antonio, TX: Southern Music Company.

are playing instantaneously. I will actually have them do that, especially with some kids that have not done as much listening but are starting to be intellectually knowledgeable about improvisation. It is really revealing to tape them doing the play-along or tune, while I'm comping and they are recording into one of those programs. You get an instantaneous visual of what they play. Sometimes the rhythms aren't exactly the same, but you can really get a look at the theoretical aspect of it.

Duke: I will be very quick on this. One thing is that you are always trying to kill two birds with one stone. If you have a scale exercise, you try to adapt it in a way where it is not just technique on their instrument, but also how to use that in improvisation. We haven't talked about this yet, but in teaching classical and jazz, one of the things I learned as a teacher is that it forces me to think and rethink about how I am doing this, and how can we do this more efficiently so that we can do it faster. We do have to cover all this stuff. I have learned that - not to derail this particular thing, because killing two birds with one stone is really important - I find myself getting involved in things like Piaget[931] and Feldenkrais[932] method, acoustic responses, and how all those techniques correspond. You get into things outside of the traditional way of looking at teaching lessons so that you can borrow - reversibility[933] and how it affects hearing, etc. You expand this base of what you are assuming, of how this stuff is processed, and how this stuff is learned. It is very rich for me as a teacher, and it adds another element to the lessons that is very rich for the student too, because we are involved in a process there. It is discovery; it is not a form.

Walsh: Not simply taking people through the method, but rather….

Duke: … away from methodology.

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[931] Jean Piaget (1896-1980), Swiss developmental psychologist that developed the "Theory of cognitive development" and "Genetic epistemology".
[932] Moshe Feldenkrais (1904-1984), Israeli physicist that developed a method for "Self-awareness through movement".
[933] "Reversibility" is part of the concrete operational stage in Jean Piaget's "theory of cognitive development". It is the mental process of understanding that numbers and objects can change and then return to their original state.

Walsh: We are down to one minute. I have got a big question left. We get that phone call, that probably every one of us has gotten, from somebody who is just trained as a classical saxophonist… not "just" [audience laughs]... *strictly* trained as a classical saxophonist, and they have students who want to work on jazz. What would you tell them?

Bergeron: Two things: buy the "Standards Real Book"[934] - learn some of those tunes and try to play them exactly like Frank Sinatra[935], Diana Krall[936], or whoever; and the second thing is that part of mastering a scale is being able to improvise on that scale.

Mossblad: What a tough question. I usually direct them to some listening first. Secondly, I don't really talk about jazz or style. If it is an older person, I may break down the style with him and say that the difference between jazz and classical is that classical has [beats] one and three stronger, jazz is two and four… that classical is downbeat based and jazz is upbeat based. You know, I try to make a translation for them and then begin by trying to get them to just have a basic understanding of the swing feel. Then, I do the same thing [that you do]. It is like, "Let's pick a key. Go ahead and play. Just play." If it is an older person, they are usually very intimated by that. Young kids take off, and I start there.

VanMatre: Yes, a tough question. Back to that language analogy, because we all know that learning jazz is like learning a language. I will probably get them transcribing something right away. That is the short answer. Everyone's questions can basically, or eventually, be answered by transcribing solos.

Walsh: All your answers are on the recording!

VanMatre: For the beginner, it might need to be something very simple.

Walsh: I am referring to the teacher, the teacher who does not have that background but wants to work with their students on jazz.

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[934] The "Standards Real Book" contains hundreds of jazz standards or often performed jazz tunes.
[935] Frank Sinatra (1915-1998), American jazz and traditional pop singer.
[936] Diana Krall, American jazz pianist and singer.

Riggs: My answer, I guess, is that there really isn't a shortcut here. If the teacher hasn't had all of those years in their background, maybe he should teach what he is designed to teach or what he wanted to teach. Then, direct the student to someone else that is interested [in jazz].

Duke: You know, that kind of call can mean many things. It can mean that the person wants to get involved. The first answer is, "I can't answer your question." The second answer is, "Here are some ways that you can get involved. Figuring it out will take you a long time. Do you really want to do this? Then this is a route that you can take, learning how to do that."

Walsh: I think one of the things I try to convey is a lot of the things that we have said here. There is this idea that jazz is only improvisation, or that is only this or is only that. There are different aspects as to dealing with style because jazz *is* a style. Improvisation is something you can do with any style. And also, there is repertoire. Tunes are repertoire. As we learn the sonatas, we can learn tunes. There are aids to learning style. Jim Snidero[937] has his books out. Also, just taking the Omni-book[938] and going through it while listening, and trying to imitate and see what is written: "You realize there are no articulations written here? How did Charlie Parker[939] make it sound like that? What is he doing?" Imitating recordings obviously helps. The improvisation part, I think, becomes more problematic, because that gets more into a deep understanding of compositional things. If you haven't done it, then trying to convey anything beyond, "Well, it is D-minor, so I'll play D-dorian", can get you off the track. Those are some thoughts on that.

We need to stop. I appreciate everybody's attention. You have really been a great audience, and you may be able to catch some of us in the hall and ask questions. I was hoping to have time for questions, but the "Two O'Clock Band" is coming in to play a concert, and we all want to hear that. So, thank you all very much, and thank you [to the panel].

[Audience applauds]

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[937] Jim Snidero is an American jazz saxophonist and jazz educator.
[938] Contains transcriptions of some of Charlie Parker's improvised solos.
[939] Charlie "Bird" Parker (1920-1955), American jazz saxophonist.

[Panel discussion ends]

[0:51:50]

APPENDIX I

CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH

UNIVERSITY of
NORTHERN COLORADO

CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH

UNIVERSITY OF NORTHERN COLORADO

"Finding Pedagogical Strategies for Combined Classical and
Jazz Saxophone Applied Studies at the College Level:
Based on Interviews and a Panel Discussion
with Branford Marsalis, Donald Sinta,
Thomas Walsh, Thomas Bergeron,
Andrew Bishop, Andrew Dahlke,
Gunnar Mossblad, James Riggs,
Rick VanMatre, Steve Duke"

Purpose and Description: The primary purpose of this interview-based dissertation project is to learn from the experience and expertise of leaders in the field of saxophone pedagogy. The focus of the project will be on teaching private saxophone lessons to the college level crossover student (student learning both jazz and classical styles).

From IRB Committee: As a follow-up to your participation in Johan Eriksson's dissertation work at the University of Northern Colorado (UNC), he must clarify some additional items. His dissertation has been approved by his doctoral committee and the title of that work includes your name. Furthermore, the main content of his dissertation contains the edited, full transcripts of interviews and panel discussions, as he indicated to you that it would. To reiterate, your name will be included in the title of his work and within the work itself. By your signature below, you understand and agree that Johan Eriksson will use your name in the title of his dissertation and use your name and edited, full transcripts of your interview and full panel discussions within his dissertation at the University of Northern Colorado.

Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact the Office of Sponsored Programs, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-2161.

Participant's Signature _____Date_____

Researcher's Signature _____Date_____