

## SLIDE TROMBONE TEACHING AND METHOD BOOKS IN FRANCE (1794-1960)\*

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The contribution of the French Revolution was considerable in the evolution of education, even if its regulations appeared later to be too restrictive. The creation of structured classes, particularly for wind instruments, generated a series of teaching methods, not the least of whose goals was rational intent. In this article, we shall see the evolution of trombone methods, beginning with the earliest publications of only a few pages to the large, comprehensive method books that have been in use for many years. The increase in the number of trombone teaching methods from 1830 forward is particularly remarkable.

The choice of chronological limits for the present research deserves some explanation. The year 1794 seems important: it is the date of the first unequivocal evidence of the existence of a trombone class in the Paris Conservatoire; and 1960 marks a change of trombone teacher at this institution: André Lafosse was replaced by Gérard Pichaureau. The latter year marks not a break, but a continuing process of evolution. Furthermore, an examination of the past thirty years does not seem particularly useful, since it is difficult to offer an objective analysis of trombone teaching so close to our own time.

### TROMBONE TEACHING

#### Paris Conservatoire

The Paris Conservatoire has served as an organizational model for instrumental instruction, shaping a pedagogical purpose whose basic principles are still preserved today.

Before the revolution, music courses were taught at religious institutions in Paris as well as in the provinces. These institutions left very little room for the practice of wind instruments. The first initiative for non-religious music teaching is credited to the Académie Royal de Musique, which initiated a singing school in 1672. Later, additional courses were organized there and at the Magasin de l'Opéra. Pageboys in the Chapelle Royale received general and musical tutoring. The founding of the École Royale de Chant in 1784 marked a new stage in the evolution of music teaching.

The creation of the Institut National de Musique<sup>1</sup> signaled the beginning of organized wind instrument instruction. A trombone class existed at the Institut in 1794-95, and an official document dated 1795 states that it consisted of four students. The establishment of the Paris Conservatoire was legalized by decree on 16 Thermidor III (3 August 1795); musicians of the Garde Nationale were integrated into the teaching staff and a trombone class figured in the organization. The identity of the teacher is not known. The name of

Philippe Widerkehr (1765-1816) is mentioned between 1795 and 1816.<sup>2</sup> Between 1795 and 1802 the name of Pierre-François Marcillac (1750-1812) appears in the staff list,<sup>3</sup> first as a solfège teacher (1796-1800), then as a trombone teacher (1800-01), and finally, both trombone and solfège (1801-02). Marcillac was a trombone player in the orchestras of the Comédie Italienne (1795), the Garde Nationale (1793-94), and the Opéra (1794-1814). The trombone class was closed in 1802.<sup>4</sup>

It was necessary to wait until 1833 for Luigi Cherubini, director of the Conservatoire at the time, to open a provisional trombone class taught by Félix Vobaron from 1833 to 36). The class became official on 6 June 1836, and was then taught by Antoine Dieppo (1808-1878). Dieppo was a player whose talent was acclaimed by Berlioz; he occupied many positions, among which were solo trombone of the Opéra orchestra (1835-1867) and the Société des Concerts du Conservatoire (1838-1867). He also belonged to the band of the Chapelle Royale. Dieppo taught at the Conservatoire from 1836 to 1871 and is the originator of the French tradition of trombone teaching. Paul Delisse (1817-1888) was appointed his successor on 1 October 1871. Winner of a Premier Prix of the Conservatoire (1841), Delisse served as a player in different orchestras in Paris, at the Théâtre Italien (1841-70), Opéra Comique, and the Société des Concerts (1862-76). Delisse taught at the Conservatoire from 1871 to 1888. Under his influence, the study of chamber music was developed, extending the repertoire for trombone ensemble. A student of Delisse and another Premier Prix winner (1876), Louis Allard (1852-1940) was responsible for the trombone class from 1888 to 1925 and was appointed to the rank of Professor on 1 December 1890. He played in the orchestras of the Opéra Comique and the Société des Concerts (1886-after 1911). Henri Couillaud (1878-1955) followed Allard at the Conservatoire (1925-1948) as well as in the Société des Concerts. He also belonged to the Opéra orchestra. Finally, André Lafosse (1890-1975), a student of Allard and a trombonist at the Opéra Comique, Opéra, and Concerts Lamoureux, took over the position as trombone teacher (1948-1960).

A class for tuba and saxhorn was taught at the Conservatoire, first on a trial basis (1944-56), but made official in 1956 by the director Marcel Dupré. Later, the bass trombone was added to this class, which was taught by Paul Bernard (1912-1981), who had already assumed this responsibility beforehand. A member of the Opéra orchestra, Bernard was charged with ensuring the organization, administration, and development of this discipline, which was in a state of confusion.

Regulations for studying at the Conservatoire evolved gradually. For a long time the trombone class was reserved for men only (regulation of 9 November 1841), and this tradition continued until recently. The number of students was originally limited to eight, with two auditors. The age limit for the entrance was fixed at twenty-three, and the maximum duration of studies was five years (confirmed in later regulations of 1892 and of 8 October 1905, which re-established the trombone class at twelve students). The class for bass trombone, bass saxhorn, and tuba consisted of twelve students, four for each discipline. The age limit for admission was twenty-six years.

The first annual end-of-the-year contest dates from 1838. It consisted of a single required piece. The titles of the pieces are known only from 1842 on.<sup>5</sup> This system fostered

the formation of a solo repertoire for the trombone. The contest awards from 1838-1852 were the following: *premier* and *deuxième prix*, and *accessit* (first and second prize, and honorable mention). Between 1853 and 1870 the *accessits* were reorganized into three levels. There was no contest in 1871 because of the Franco-Prussian war. The third honorable mention was abolished in 1872. Along these basic lines, the present-day organization still preserves this contest and prize system.

### **Military education**

The important place occupied by military musical ensembles necessitated the establishment of special means of training their personnel. The introduction of the Garde Nationale musicians as teachers at the Conservatoire illustrates the important place these musicians held.

The École de trompette pour la Cavalerie (1805-11), directed by David Buhl (1781-after 1829), had a short existence. Its purpose was to supply the cavalry corps with brass players, but this school was suppressed in 1811 for economic reasons. Another École de Cavalerie, which operated ca. 1840-48, received sixty young men and maintained a band directed by Thomas Brick.<sup>6</sup>

The Gymnase Musical Militaire operated in Paris between 1836 and 1856. This establishment, situated at 12 rue Blanche, was directed by Frédéric Berr (1794-1838) from 1836 to 1838, who was succeeded by Michel Carafa (1787-1872) in 1838. Its mission was to raise the musical level of the military personnel, players, and conductors. The conditions of admission may surprise us today: the prospective student had to be able to read and write, know some basic concepts of music, and play a musical instrument.<sup>7</sup> The duration of study was two-and-a-half years and the school enrolled 216 students (each infantry regiment could send two musicians). Some of the school's teachers were considered among the leading virtuosos of their time: Caussin (ophicleide), Joseph Forestier (cornet), and Dieppo (trombone). When the Gymnase was closed in 1856, the special classes created for the military were transferred to the Conservatoire. Six different instrument classes were taken over by Conservatoire teachers, including Adolphe Sax (saxophone) and Dieppo (saxhorn and valved trombone). These military classes were discontinued after the war of 1870-71.

The existence of military musical instruction allowed many young musicians to improve in their instrumental discipline. When called into military service, these young people had the opportunity to expand their musical knowledge, something they could not previously have done because most did not have the chance to study at a conservatory. Despite the fact that the main objective of military musical instruction was to create active musicians in a very short time, many of these young people were nevertheless motivated toward a musical career.

### **Teaching in the provinces**

Music schools in the provinces that operated on the model of the Paris Conservatoire also developed gradually. Initially, classes specifically for trombone were rare: typically there was

one class for all brass instruments, taught by either a cornet or horn player. At the beginning of the twentieth century, only a few such establishments had an independent trombone class (Bordeaux, Douai, Lille, Lyon, Marseilles, Toulouse). Even when the trombone was separated from the other brasses, the same teacher often taught the tuba, the bombardon (baritone horn) or the bass saxhorn as well. This idea of combining low brass still exists today in many music schools and conservatories in France.

#### SLIDE TROMBONE METHOD BOOKS, 1794-1914

The content of French method books for slide trombone varies with the intent and ambition of the author. They can be divided into two main categories—those intended for general usage and those written specifically for the trombone. In the first case, the musical text serves for several different instruments and is adapted for the trombone; sometimes the same method book serves for the study of several different instruments. The books vary considerably in size, and the progression of difficulty imposed on the student is often rapid. Many of them are organized similarly, beginning with a position chart, then some details about the positions, proceeding to a few etudes and duos, and concluding with a collection of popular melodies of the time. Most of these books are no longer in practical use.

#### The Pioneers: Braun and Froehlich

The *Gamme et méthode pour les trombones alto, ténor et basse* by Braun is apparently the first trombone method to have been published in France. It was presented to the public under the name “Braun, member of the Conservatoire.” Little is known of the identity or career of the author.<sup>8</sup> Two brothers named Braun held trumpet positions at the Paris Opéra and the Concert Spirituel, and played trombone as well. They appeared separately or together whenever the operas of Gluck or Gossec requiring trombones were performed. A certain Jean-Frédéric Braun was professor of solfège at the Paris Conservatoire from 1795 to 1802.<sup>9</sup> Two brothers named Braun are listed in the register of a Masonic lodge under the first names André and Jean-Christophe. F.-J. Fétis<sup>10</sup> attributes this method to André Braun, whom he identifies as trombonist at the Opéra and professor at the Conservatoire, citing 1806 as the year of his death.

The *Gamme et méthode* is above all dedicated to the “bass trombone” although the indicated tessitura actually corresponds to that of the tenor trombone. It is mentioned by Froehlich and further cited by Kastner (*Traité général d'instrumentation*, 1836) and Giraud (*Le Polycorde*, 1875). Braun considered the trombone to be an instrument in B $\flat$ —apparently the first writer to do so. (Writers in the seventeenth and eighteenth centuries considered it to be in A). The plan of the book would be taken up again and developed in subsequent methods. Braun's method (nine pages) contains a chart for the instrument, a series of studies on scales in the most frequent tonalities, one page of exercises, and five short melodies. For students seeking further study material, Braun recommended the “50 Easy and progressive lessons using the most frequently employed major and minor scales” of F. Gebauer, which also included ten trios for trombones. These etudes and trios have not been discovered.



Figure 1

The exact dates of completion and publication of Braun's method are unknown, though it might have been sometime between 1795 and 1799, a period that corresponds with André Braun's appointment at the Conservatoire and to the street address of the publisher as indicated on the title page.

The name "Braun" reappears in handwritten notes apparently intended for an expanded new edition of *Diapason général de tous les instruments à vent* by Louis-Joseph Francoeur (1738-1804). The first version (Paris: Deslauriers, 1772) does not mention the trombone, but some notes about the instrument have been added to a copy preserved at the Bibliothèque Nationale (accompanying MS 1843). Francoeur brought together information given by "Monsieur Braun," "Louis of the Opera," and by "Mr. Lefebvre, copyist at the Opera," noted on separate leaves.

The *Vollständige theoretisch-practische Musikschule* (Bonn: Simrock, ca. 1810-11) by Franz-Josef Froehlich (1780-1862) is a large work that examines in detail the theory of music, the voice, and most of the instruments of the orchestra. Intended for conductors, teachers, and amateurs, this publication stands at the crossroads between writings from the Baroque age and more modern studies. Froehlich recalls the former theoretical practice consisting of three primary positions (of the natural fundamentals) accompanied by intermediate positions furnishing altered notes. But following Braun, Froehlich opts definitively for numerical notation of seven positions.<sup>11</sup> It is interesting that his position chart frequently reproduces the positions for the lower octave in the upper octave.

Froehlich treats the tenor trombone very thoroughly; he offers a few details regarding the alto and barely mentions the bass. The author notes that in his time the different trombone parts were played on the same type of instrument. Only the mouthpiece differed, especially for the first trombone. Froehlich recommends the use of a larger-bore instrument for playing the low trombone parts.

The work, published in Germany, is closer to the spirit of a treatise than a method book. It seems to have circulated in France. A copy preserved at the Bibliothèque Nationale is inscribed “1810-1811, Choron’s Library.” A version in French was created by Alexandre Choron and Juste-Adrien de Lafage (1799-1862) for their *Nouveau manuel de musique ou Encyclopédie musicale* (Paris: Schonenberger, n.d.). This “encyclopedia” combined several instrumental method books. The part devoted to the trombone, entitled “Exercices for the trumpet and trombone,” reproduces the tables, scales, and studies of Froehlich almost in their entirety. The instructional text in German is omitted; no French translation of any of the text is provided by the authors.

### **The First Pedagogues—Cornette, the Vobarons, Dieppo**

Victor Cornette (1795-1868), son of an Amiens organist and student of Le Sueur, worked in a variety of musical situations.<sup>12</sup> He was a military musician and then a member of the orchestra of the Theatre de l’Odéon. He became the choir director at the Opéra Comique and at the Opéra. He played several different instruments, including the trombone and the ophicleide, and was adjunct organist at St. Sulpice and the Chapelle des Invalides, and director of vocal studies at the Gymnase Musical Militaire.<sup>13</sup> He also gave classes in piano and harmony. He was the author of a number of musical arrangements or fantasias, and left behind an impressive number of method and etude books for wind instruments.

The *Méthode de trombone* (Paris: Richault, 1831) is dedicated to H. Valentino, conductor of the Opéra Comique. It quickly caught the attention of the musical community, as is evident from this laudatory notice in the *Revue Musicale*: “The duos, preludes, trios, and grand etudes offer a complete collection of musical ideas, which are raised to the highest level of difficulty.”<sup>14</sup> It was published in a complete version and also abridged (without the trios and grand etudes). It is cited by Kastner (in *Traité général d’Instrumentation*, 1836). After some historical information and a note about the bass trombone, Cornette offers some exercises using the different positions, as well as all major and minor scales. In twenty short lessons,<sup>15</sup> he explores the keys most often used, before proceeding to duos, trios and



Figure 2

études. Four *duos concertants*, followed by two trios, demonstrate the virtuoso possibilities of the instrument, requiring a good mastery of the middle-upper register for the first trombone part, especially in the trios. Finally, the six “grand études” exploit the complete range of the tenor trombone. The method book closes with a position chart for the alto trombone.

Cornette’s *Méthode du trombone alto, ténor et basse* (Paris: Richault, n.d.), dedicated to Cherubini, is an expansion of the previous work. This version, revised and published before 1842 (the year of Cherubini’s death), has the same plan and text as the 1831 edition. It is augmented by two new *duos concertants*, a third trio, as well as exercises, scales, and études for the alto trombone.<sup>16</sup> The addition of studies for the alto trombone indicates an interest in this instrument, which had been given little consideration at the time except by Berlioz. The *duos concertants*, the trios, and the “grand études” bear witness to the resources of the trombone, in virtuosity as much as register; they were also published separately.

The *Méthode de trombone* (Paris: Colombier, 1854) by Cornette does not merit as much attention here. The instructions are more concise, the technical considerations are more limited, and the musical content is more insipid. “Airs” and “romances” or “cavatines” by long forgotten composers comprise almost half of the book.

There is little precise biographical information available about the musical members of the Vobaron family. The eldest seems to have been Félix Vobaron. He was an interim professor at the Conservatoire and served as music director at the cavalry school at Saumur and for the first regiment of horse grenadiers of the Garde Royale. He belonged to the

Royal Society of Fine Arts of Ghent, as well as that of Bordeaux. A Vobaron is mentioned as professor of trombone at Cahors in 1819-1820.<sup>17</sup> In his *Grand méthode*, Félix Vobaron mentions that he studied the trombone from 1815. These several elements allow us to sketch a profile of the musician.

Vobaron's *Grand Méthode de trombone* (Paris: Gambaro, 1834), dedicated to Cherubini, presents a progressive series of lessons. The lessons employ successively the seven positions of the trombone, adding each to the musical material as soon as it has been introduced. Likewise, the forty-four lessons with a part for second trombone exploit progressively the various keys, before recapitulating them in one final etude. The tempo of each exercise is left to choice, though the author always indicates two possibilities. Positions are sometimes indicated, thereby prefiguring the approach used in later methods. This is true even though no rational principle behind the positions is defined; positions that require adjustment are not specified. The trill occasions an explanation of several paragraphs, a fact quite rare in the first half of the nineteenth century. The method closes with three trios in a style that is rather stiff, both harmonically and melodically.

A *Méthode complète de trombone* by Vobaron was published by Brandus about 1852. The catalog at the Bibliothèque Nationale attributes it to Félix Vobaron, though the publication itself identifies neither the first name of the author nor specifies any of his positions or appointments. The first part consists of various etudes, exercises, and scales. The second part comprises thirty diverse studies, eight melodic etudes, and six duets. The author indicates that it is necessary to shorten the position when one plays the overtone sounding a minor seventh above the fundamental (i.e. the seventh harmonic).<sup>18</sup>

Edmond Vobaron is the author of a *Méthode de trombone* (Paris: Richault, ca. 1853) used by students in the army's military music corps.<sup>19</sup> In the introduction we learn that this musician wrote the book on the advice of his father; thus Edmond is most likely the son of Félix Vobaron. Among many positions, he was music director of the 2nd light cavalry regiment. This method book presents scales in all the major and minor keys, a brief series of exercises involving all the positions, one hundred lessons in all the keys (sixty in flat keys, forty in sharp keys) and six short duets. The work, intended for military musicians, is an overview of trombone technique.

The confusion of the names Félix and Edmond Vobaron is present in several exercise books that indicate one first name on the cover and another inside.<sup>20</sup>

The name Antoine Dieppo, one of the great masters of the trombone in the nineteenth century, has already been mentioned several times. His first contribution to trombone pedagogy was a method co-authored with Frédéric Berr, entitled *Méthode de trombone* (Paris: Meissonnier, ca. 1835). The work, which is excerpted in Kastner's *Traité général*, is principally of historical interest; the names of several trombone virtuosos are cited, including Vobaron. In this method, Berr laments that no trombone class exists at the Conservatoire: "An instrument as important as the trombone should be taught at the conservatory."<sup>21</sup>

In his *Méthode complète pour le trombone* (Paris: Troupenas, 1837) Dieppo disavows his earliest publication: "But I need to declare to the public that the writing of that publication [the method with Berr] is absolutely unknown to me; the only work I consider



mine is the method printed by M. Troupenas, which has been adopted for the teaching in the Paris Conservatory."<sup>22</sup> Dieppo states the goal of this work in his introduction: "The creation of a trombone class at the Conservatoire Royal de Musique and the honor that I have just obtained to be named its Professor imposes on me some sort of obligation to publish a method that could serve as a guide to those who would undertake the study of this instrument."<sup>23</sup>

The method is divided into two parts, the first intended for orchestral trombonists, the second for soloists. Dieppo first presents the seven positions separately before allowing them to be gradually mixed together. The alto and bass trombone are not mentioned, though the trombone with three valves is discussed briefly. Nine progressive etudes (called "progressive pieces" at the beginning), and three "airs" (by Rossini and Mercadente) complete the book. Dieppo's method was an important enrichment of slide trombone instruction. It was adopted by the Conservatoire and was reprinted in several editions<sup>24</sup>; the progressive etudes were offered in a volume separate from the method. Writing ca. 1844, Kastner considered this method to be the best available for in-depth study of the instrument: "The students who wish to accomplish ... a more profound and complete study will be satisfied by the excellent complete method ... of Dieppo."<sup>25</sup>

### Kastner, Bléger, and Clodomir

Jean-Georges Kastner (1810-1867) had a great interest in wind instruments and wind orchestras. His *Méthode élémentaire pour le trombone*, "for the use of boarding schools" (Paris: Troupenas, ca. 1844), maintains the traditional format, consisting of an exposition of musical principles, followed by short exercises in each position and then in mixed positions, before presenting a series of airs by various composers, as well as some popular tunes. Kastner's objective is to offer an introduction to the instrument; he recommends study of the Dieppo method for a more thorough approach.

It is not possible to reconstruct the career of Michel Bléger. The preface to his *Méthode de basse* (Paris: Margeuritat, n.d.) leaves the impression that he was a virtuoso on this instrument: "I have studied this instrument for twenty years. My perseverance and tenacity have helped me to obtain the best results, which has encouraged me to publish this method."<sup>26</sup> His *Méthode de trombone* is unknown to us except in the revised version by Job (Paris: Leduc, 1946). His thirty-one brilliant etudes, twelve *duos concertants*, and ten caprices were published separately (by Margueritat; deposited in the Bibliothèque Nationale in 1883). They appear in the method for trombone and the method for saxhorn, leading one to think that they both date from the same period.

A considerable portion is common to both the tenor slide trombone and saxhorn volumes, indicating that the method is intended more for low brasses in general than for a particular instrument. The number of separate editions and reissues of the method testifies to its regular use until recently.

Clodomir, whose real name was Pierre-François Mathieu de Borrit (1815-1884), was a cornet player in the 11th Legion Band of the Paris National Guard,<sup>27</sup> then a teacher at the Lycée Imperial Napoléon (c. 1860-1870). His *Méthode complète pour trombone à coulisse* has

gone through several revisions. The version which is available today (in two volumes, Paris: Leduc, 1949) has the same plate marks as those of the original edition. This suggests the following dates of publication: 1863 or 1864 for the first volume, 1875 for the second.<sup>28</sup> Clodomir recommends the use of a mouthpiece that “ought to have, on the inside, a conical shape, in order to mitigate the over-loud sonority of the notes and to sweeten their occasionally overly strident brightness.”<sup>29</sup> The various difficulties of the trombone are treated progressively, among them the execution of the trill. The exercises are interspersed with “diversions,” some for two voices. “The daily exercises, the amusements, the etudes written for a single player are unique to this method and are intended to familiarize the student with the different problems inherent to low instruments.”<sup>30</sup>

This publication addresses, therefore, low brasses in general, adapted for the trombone or bass saxhorn, depending on the edition. The musical text is the same as that appearing in the *Méthode complète* for all bass-clef saxhorns and for valve trombone (revision by Job, Paris: Leduc, 1948).

The *Méthode élémentaire de trombone à coulisse à l'usage des fanfares et des collèges* by Clodomir (Paris: Leduc, ca. 1866) was revised many times through the mid-twentieth century. It belongs to a series of elementary methods intended for various wind instruments, including the valve trombone and the ophicleide. After some conjectural historical reflections, Clodomir mentions the existence of a family of slide trombones consisting of four members: contralto, alto, tenor, and bass, all of them obsolete except for the tenor. At a time when valved instruments were in vogue, his defense of the slide trombone is remarkable: “The slide trombone is, without doubt, the king of brass instruments, the most perfect, the one most capable of accuracy...”<sup>31</sup> The formulation recalls Berlioz and his *Grand traité d'instrumentation et d'orchestration*.<sup>32</sup> The exercises offered are simple; five little duets conclude the volume.

### Methods by other authors

Pridhem's *Nouvelle méthode de trombone* (Paris: Joly, ca. 1841) is the first to offer scales in all the major and minor keys. The *Méthode préparatoire de Trombone* by Auguste-François-Noël Leonard de la Tuillerie is an anecdotal curiosity. A former student at the École Polytechnique (1812-14), later a druggist in Paris, and a student of Record (a trombonist with the Théâtre Italien), the author had been a trombonist with the 10th Legion Band of the Paris National Guard for some time.<sup>33</sup> His *Méthode préparatoire* (Paris: Lafont), dated 14 December 1847, contains “a position chart to teach one to play without a teacher, and a large number of airs by various composers for use by artists and amateur musicians.” Tuillerie's advice is often unconventional: “One can play on foot, on horseback, in a carriage, in a boat, in a train; I have played while floating on the surface of water five meters deep.”<sup>34</sup> According to the remarks provided in the table of contents, these writings are intended to precede the collection of *15 Mélodies et airs populaires et faciles de divers auteurs*, opus 17 (1847), as well as a series of quadrilles and diverse airs that had undoubtedly already been published separately.



Figure 3

Adolphe Brulon wrote a *Méthode de trombone à coulisse* (Paris: Joly, ca. 1851). The cornettist Schiltz has also left an abundant output,<sup>35</sup> of which a *Méthode complète et raisonnée pour le trombone* (Nouvelle Société pour le Publication de Musique Classique et Moderne) dates from 1834-1840. Schiltz merely mentions the alto and bass trombones, indicating their tessitura and incorporating this information into the usual format for tenor trombone methods.

One might point out, for the sake of comprehensiveness, Ed. Hemet's *Traité théorique et pratique pour apprendre à jouer du trombone en peu de temps* (Paris: Richault, ca. 1858), intended for military bands which "has given excellent results for twenty years."<sup>36</sup> This volume was listed in the catalogue of Costallat Editions for many years.

The *Petite méthode de trombone à coulisse* (Paris: Margueritat, ca. 1863) by Blancheteau (1818-1882) surveys the different stages of instrumental apprenticeship. Michel Guichard's *École de fanfare* (Paris: Gautrot, ca. 1865), intended for all brasses, offers a separate volume for each instrument, including the slide trombone. The *Petite méthode de trombone à coulisse* by Louis Girard (Paris: Gautrot, Sr., 1866), otherwise in a traditional format, distinguishes itself on one point: some exercises are written in tenor clef, a practice not then current. It concludes with two short chorales for three trombones and bass saxhorn.

A. Boscher wrote a *Méthode générale d'enseignement* (Paris: David, ca. 1874) intended for simultaneous training on wind instruments—"a complete course in twenty-four les-

sons of two hours each.” Its objective is to enable the formation of a brass band or wind orchestra in a short period of time. Boscher indicates that the slide trombone “had become more and more rare and was tending to disappear entirely.”<sup>37</sup> Boscher devotes a separate volume to each instrument: thus, a volume exists for first trombone in C, with slide or valves, and another, with identical contents, for second trombone (both officially deposited in the Bibliothèque Nationale in 1875).

Paul Delisse intended his *Opuscule rudimentaire et classique* (Paris: Millereau, 1883) for an “improved” tenor slide trombone and the valve trombone. Delisse provides a position chart for the improved trombone, furnishing eight positions (actually five positions with the addition of a valve attachment). With the valve closed, this trombone produces the five principal positions of the common tenor trombone. Opening the valve reproduces the tenor trombone positions from the fourth position on (a G-valve), which allows the tessitura of the trombone to be lowered by a semitone (giving an E<sub>b</sub> in fifth position). Much of the method consists of duets and trios arranged by Delisse. The pedagogical part is very brief—some fifteen pages out of a total of one hundred and twenty-one.

Georges Tilliard (1847-1913) published a series of methods, one of which is intended for slide trombone (Paris: Tilliard, ca. 1885). The son of publisher and composer Louis Tilliard, he altered the direction of the publishing house, leading to a specialization in wind-band repertoire. He applied the same format to his different methods (trombone, valved trombone, saxhorn with four valves); some exercises are transposed for slide trombone. The *Méthode de trombone à coulisse* (Paris: Laffleur, Sr., ca. 1894) belongs to the series *Enseignement populaire: Méthodes à l'unison pour la formation rapide de sociétés musicales, harmonies et fanfares*, produced by Victor Sambin (1834-1896), a brass band conductor. With the exception of some particulars appropriate to the instrument (exercises on the different positions, legato), the text is the same for the different types of trombone. The author gives an unusual tessitura, indicating low E<sub>b</sub> as the instrument's lower limit; he does not state precisely what position is to be employed for this low note.

Intended for learning wind instruments rapidly, the elementary methods by Gabriel Parès (1860-1934) consist of a quick course of individual study for each instrument, following a text common to the various volumes. The *Méthode de trombone à coulisse* (Paris: Lemoine, 1895) recalls the existence of soprano, alto, tenor and bass trombones before concerning itself exclusively with the tenor trombone. This method was revised many times up until the 1950s.

The *Méthode complète, théorique et pratique de trombone à coulisse et à pistons* (Paris: Costallat, 1907) by Léon Fontbonne (1858-1940, principal flute in the Republican Guard band), alternates scales, exercises, and studies for the two types of trombone. Some studies are devoted to the use of tenor clef. In addition to a brief history of the instrument, one finds the names of trombone virtuosos, some of whom were the author's contemporaries: Delisse, Barthélémy, Rome, and the Allard brothers.

A few more methods may be cited in order to complete the pedagogical panorama of the time. They are apparently lost, and little is known of their authors. E. Cam belonged to the orchestras of the Théâtre Italien and Opéra Comique orchestras during the middle



Figure 4

of the nineteenth century. He authored many methods (horn, trumpet, ophicleide) and a series of marches, quick-steps, and various dances for two trumpets or bugles, two trumpets or cornets, two horns and trombone, entitled *Nouvelle musique de trompette* (lost). A *Méthode pour le trombone ordinaire et pour le trombone à pistons* is listed in the Costallat Editions catalogue.

The *Méthode de trombone tenor en si bémol ou c* of Jules Javelot (d. 1889) is cited in the catalogue of Éditions Bornemann. A *Méthode de trombone* by Vimeux (no first name specified) is cited by J. F. Giraud in his *Polycorde* (1875). Its author most likely is Louis-Adolphe Vimeux (1827-1899), a trombone teacher in Paris.<sup>38</sup>

### Remarks

Most methods assume rapid student progress, since the mixing of positions is introduced quickly. Some books consist mainly of a progression of tunes adapted for trombone (popular tunes, opera excerpts); others consist primarily of arrangements for duo or trio (e. g., Delisse's *Opuscule*). The keys considered most common vary in accordance with the aim of the method; the most limited range of keys is found in the methods intended for wind orchestras, brass bands, or military bands.

The difference between ranges indicated and those actually used is frequently large. With few exceptions (Cornette, Vobaron, Dieppo), authors emphasize the middle register, with occasional forays into the upper-middle, but they are rarely concerned with the lower and upper registers. In the theoretical ranges indicated, pedal tones appear only rarely (in Vobaron, Bléger, Clodomir, Fontbonne, Girard, Parès, and Kastner). The written upper limits are comparable to those indicated in various treatises on instrumentaion. Advice relating to playing instruments with a mouthpiece, in particular the slide trombone, is similar from one method to another.

The principle of forming the sound (the "attack") is common to most authors. "It is obligatory not to lose sight of the fact that the sound is produced by the touch of the tongue which sets the lips vibrating, and not by the breath."<sup>39</sup> Playing in different registers of the instrument is defined thus by Boscher: "The higher one wishes to go, the more he is required to press the mouthpiece against the upper lip and to narrow the aperture between the lips; the lower one wishes to go, the less he is required to press against the same lip and the more he is require to open the aperture."<sup>40</sup> Sambin affirms that the mouthpiece is placed at the center of the mouth: "one-third on the lower lip without too much pressure, so that the lip can make the necessary movements to produce the desired sounds,"<sup>41</sup> Writing at approximately the same time, Tilliard recommended avoiding strong pressure on the lips.<sup>42</sup> On the different articulations, Delisse is categorical: "The pronunciation of *tu, du, ta, da*, or other monosyllables is not the procedure. These follies are monstrosities that must be rejected by the pupil. Breathing, compression and exhalation of air in cooperation with the tongue, which is immediately withdrawn very quickly, is the true principle of proper sound production."<sup>43</sup> But Delisse underscores the importance of a proper grasp of breathing, insisting on the necessity of practicing abdominal breathing.

Concerning the first attempts to define vibrato, Parès recommends “to obtain this oscillation of sound by a slight movement of the right hand; but one must be careful not to misuse this approach, which could become a great flaw.”<sup>44</sup> Parès does not actually use the word “vibrato” at all, nor does he name this practice precisely.

Authors comment only in passing on the necessity of adjusting certain notes (e.g., the minor seventh of the fundamental in the second octave). The earliest writers to do so seem to have been Cornette (*Méthode*, 1832), Schiltz (*Méthode complète*, ca. 1834-40), Vobaron (*Méthode complète*, ca. 1862), Hemet (*Traité théorique et pratique*, ca. 1858) and Girard (*Petite méthode*, ca. 1866).

The principles of trombone playing were established gradually; neither their empirical discovery nor their formulation were codified nor did they appear systematically. Instrumental practice (tone production, articulation, embouchure) proposed during the nineteenth century differed somewhat from the systems that were actually used. The writers of methods seem little concerned with establishing a systematic technique, and individual initiative appears to have been the principal driving force in the evolution of trombone pedagogy.

### Slide Trombone Methods (1918-1960)

#### Flandrin

Gaston Flandrin (born in 1856), a student of Paul Delisse at the Paris Conservatoire, belonged to the Republican Guard band and Colonne Orchestra. He wrote a *Méthode complète de trombone à coulisse* in two parts (163 pages). The first part appeared in 1910 (Paris: A. Dubois) and the complete edition in 1923 (Paris: Gaudet). Today the method is published by Editions Salabert, mentioned as the previous distribution agent on the original cover. Dedicated to Louis Allard, this method was probably based on Allard's teaching at the Conservatoire, having received the approval of musical personalities like Th. Dubois (the director of this establishment) and important trombonists.

The method begins with the first notes in the middle range of the instrument, but progresses quickly to interval and scale studies that include notes in the low and high registers (from pedal F to d<sup>9</sup>). Scales and arpeggios as well as interval and flexibility studies are frequent in works of this type. Transcriptions for trombone of lyrical pieces by such composers as Beethoven, Mendelssohn, and Mozart are particularly noteworthy, and several solo trombone parts taken from pieces that are forgotten today offer historical interest (Demarquette, Barthe, Lauga, and others). The method balances equally orchestral excerpts with studies. It concludes with transcriptions for trombones of duos, trios, and a quartet by Bach and Gossec.

The introductory pages contain a slide position chart, a description of the instrument, instructions on holding it, and diverse information on musical forms. Flandrin speaks of the alto and bass trombones—in particular the characteristics that distinguish them from the tenor (which has taken their place in the orchestra). He recommends transposition for playing the alto trombone (in D<sub>b</sub>) and includes a section entitled “transposition.”

A Monsieur LOUIS AILLARD  
*Professeur au Conservatoire National de Musique de Paris*

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# MÉTHODE COMPLÈTE

## DE

# Trombone à Coulisse Ténor

### PAR

# GASTON FLANDRIN

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Copie par M. Dubois en 1953 by E. Gau, 442

Figure 5



Flandrin's intention is to provide a reference book for trombone instruction. By concentrating on virtuosity and melodic style, he hoped to remedy "the unrefined use into which the trombone has fallen."<sup>45</sup> He emphasizes the resources of this "noble instrument" and aims at perfection.

### Couillaud

Henri Couillaud, trombone professor at the Paris Conservatoire from 1925 to 1948, continued the teaching traditions developed by his predecessors. His contribution to trombone pedagogy is devoted to the development of etude repertoire. His work reveals two distinct approaches: transcriptions of vocalises of contemporary masters and composition of original etudes that address specific technical problems.

The *Méthode de trombone* of Henri Couillaud (Paris: Leduc, 1946), which appeared at the end of its author's teaching career at the Conservatoire, emphasizes the basic elements of trombone technique. Beginning at the elementary level, it progresses quickly through scales, studies based on scales and exercises for legato and staccato, flexibility, and ornaments. Thus the method proceeds ultimately to material of an advanced level. The concluding studies and duos are in a great variety of keys and musical styles.

The following volumes complement the method and enrich Couillaud's pedagogical legacy:

- *26 Études techniques d'après Bordogni* (Paris: Leduc, 1927), written with Louis Allard, presents a volume containing a selection of tonal studies for detached and legato playing. One finds first a selection of exercises in long notes, a slow legato tune, and detached studies on the intervals of thirds and fourths, followed by exercises based on scales, intended to develop legato style and slide coordination, and some tonal and melodic studies in the style of Bordogni. The latter are not very difficult; they constitute basic material for developing and consolidating different types of articulations.

- Three volumes of *Études de style d'après Bordogni* (vols. 1 and 2, Paris: Leduc, 1927; vol. 3, idem, 1930) are transcriptions of the 36 vocalises of Bordogni. Conceived as exercises for expression, these studies are of considerable value for the development of phrasing, breath control, endurance, tone quality, and style. They can be played with piano.<sup>46</sup>

- *20 Études de perfectionnement* (Paris: Leduc, 1929), taken from violoncello studies by Dotzauer, Dupont, and Lée, provide materials for the development of articulation, slide coordination, and general technique. Each etude is devoted to the mastery of a single technique, such as continuous legato in quarter notes, continuous arpeggios in triplets, articulations in a slow tempo or fast detached eighth notes.

- The *Exercices progressifs* (Paris: Leduc, 1937) comprise a short volume divided into three parts. The first part explains the theory of major and minor scales, then offers a chart of scales in keys up to five sharps and five flats, covering an octave or more, with legato and staccato variants. The second part contains studies of varying difficulty, concerned with scales, articulations, and the production of detached notes. The third part contains vocalises of moderate difficulty, designed to develop legato playing.

The *Pièces mélodiques* (vol. 1, Paris: Leduc, 1928; vol. 2, idem, 1929; vol. 3, idem, 1946) contain vocalises by Dukas, Gaubert, Paray, Büsser, and other French composers of Couillaud's time. The melodies are often impressionist in style and enlarge the expressive palette of the trombone (fast passages in legato, chromatic passages in legato, ornaments, rubato). These thirty-six vocalises, arranged by Couillaud, are extracted from a collection of vocalise-studies compiled by Amédée Hettich (1856-1937), voice professor at the Conservatoire between 1909 and 1927; Couillaud preserves the original keys, so it is possible to use the piano accompaniments provided with the original vocalises (Paris; Leduc).

- The first part of 30 *Études modernes* (Paris: Leduc, 1946) contains scales and arpeggios in different keys, proceeding by half-steps; these scales expand on an exercise conceived by Delisse.<sup>47</sup> The second part gathers thirty varied technical studies, progressing in style from lyrical phrasing to music of a more majestic nature, using standard orchestral trombone literature. Traditional and tonal at first, the studies become more contemporary in style, eventually including meter changes and rhythmic complexities.

Couillaud's studies were intended to constitute a coherent and complete collection for trombone study, accompanying his method, as well as the *Douze études mélodiques d'après Büsser* (Paris: Leduc, 1927) and the *Quatre études en forme de duos d'après Rabaud* (Paris: Leduc, 1934).

### Lafosse

André Lafosse wrote a *Méthode complète pour le trombone* (vols. 1 and 2, Paris: Leduc, 1921; vol. 3, idem, 1946), still available today, which covers a large variety of styles, integrates interesting musical material, and includes editorial remarks in three languages (French, English, and German). The method was adopted at its publication by Couillaud for his teaching at the Conservatoire. The method progresses rapidly and contains scales, arpeggios, intervals, slurs, studies for legato, tonguing, diverse studies, duos, and transcriptions of works by Bach, Handel, Mozart, and other composers. All aspects of trombone playing are covered in a thorough manner.

Volume 2 is devoted to scales, arpeggios, chromatic passages, and ornaments. Volume 3 begins with studies for tonguing, pedal tones, glissandi, and the use of various types of mutes. One also finds twelve studies that require complete mastery of the instrument, two violin sonatas by Handel transcribed for trombone, six vocalises by Bordogni, and five pages concerning the bass trombone. Ten difficult studies taken from solo literature and preparatory studies for standard orchestral trombone repertoire are of particular interest. An important collection of orchestral excerpts is included, comprising passages of current repertoire as well as rarely performed works.

The Lafosse method is distinguished by its size (280 pages), its commentaries on different facets of trombone playing, and by the fact that it truly comprises studies in all areas. It constitutes an augmented version of an earlier edition (Paris: Leduc, 1928) following the same plan.

Lafosse's *Traité de pédagogie du trombone à coulisse* (Paris: Leduc, 1955), written in 1955 at the request of Claude Delvincourt, Paris Conservatoire director at that time, complements

his method. The *Traité* gives theoretical information in accordance with the *Méthode* and refers the reader to find practical exercises in the latter. In addition to a historical introduction, the volume contains a multitude of subjects, ranging from sound quality and the notation of the instrument to a discussion on the subjects of stage fright, memorization, and the trombone in the orchestra. This work appears to be the first to address problems of teaching the trombone.

The *Vade Mecum du tromboniste* (Paris: Leduc, 1956) was written by Lafosse with an eye to students preparing for examinations at the Conservatoire Nationale. The volume can also be used by trombonists who, after completing their studies, wish to maintain their standards. It is divided into three sections: the first is comprised of technical studies in major and minor keys, reviewing, among other things, chords and scales. The second section reviews major and minor scales on all scale degrees—a collection of thirty studies that can be used daily. The third section consists of twenty-five studies, in a traditional tonal style and of moderate difficulty, covering the primary technical problems unique to the trombone. The concluding studies are transcriptions of pieces by Schubert, Bach, Vivaldi, and Tartini.

The five volumes entitled “*School of sight reading and style*” (New-York: Baron, 1948) are intended for sightreading work. Each volume contains thirty manuscript studies of a half-page each, arranged in order of increasing difficulty. These studies offer a variety of styles and techniques. Only the bass clef is used in the first volume, with tenor clef being added in the second and alto clef in the last. Clef changes appear more frequently here than in the standard literature. Further, these changes in clef do not correspond to customary changes in register. The keys used are quite varied and supplementary accidentals appear often in the studies. All these aspects make these five volumes a unique collection of exercises. Uniquely, Lafosse covers the whole of trombonistic practice in his various publications. In conjunction with the collections of studies by Couillaud, which he consulted in order to complete this body of material, Lafosse’s works provide an extraordinary pedagogical whole.

### Various Authors

A specialist in the composition and editing of dance music, Léo Laurent wrote a *Méthode de trombone à coulisse classique et jazz* (Paris: Beuscher, 1951) in a traditional format. Laurent’s only original contribution is that a portion of the book is devoted to the study of jazz and especially dance music.

The *Méthode complète pour trombone basse, tuba, saxhorns basses et contrebasses* by Paul Bernard (Paris: Leduc, 1960) addresses the low brass instruments taught by him in the Paris Conservatoire. The bass trombone model described has an F-attachment, but only ten pages are devoted to it. The studies contained in the method are common to various instruments.

### Remarks

The trombone methods of this period tend to establish a rational approach, “in order to



Figure 6

avoid useless misplaced efforts.”<sup>48</sup> The scale exercises systematically use all the major and minor keys; the tenor clef is generally included. Principles of tone production are discussed only briefly. Lafosse is the first to discuss the different muscles used when playing a brass instrument (in his *Traité de pédagogie*); likewise, he appears to be a pioneer in teaching how to communicate the basics of trombone playing to the student. According to Couillaud, the “projection of the breath into the instrument will produce a sound.”<sup>49</sup> Lafosse advises the student to “breathe deeply, stretching the lips over the teeth, ... [and] pull back the tongue quickly while pronouncing the syllable tu.”<sup>50</sup> Flandrin explains that high notes are obtained by light pressure of the mouthpiece on the lips, thus pushing the lips together as one goes higher and the tongue becomes, at the same time, smaller and more pointed.<sup>51</sup> “The good trombonist uses only barely appreciable differences in pressure; he ascends and descends by simple movement of the lips (tightening and loosening).”<sup>52</sup> Couillaud recommends that the player “continue the harmonic series, each time augmenting the pressure of the lips on the mouthpiece.”<sup>53</sup> One must not forget Flandrin’s recommendation that the mouthpiece must be placed in the middle of the mouth, with a resting point on the lower lip, and the upper lip not becoming too clenched; the trombonist would then risk a cramp.<sup>54</sup>

Lafosse attacks the practice of vibrato obtained by “a light and rapid come-and-go of the slide ... but which is inappropriate in classical music.”<sup>55</sup> Some years later, he recommends not to use the slide nor contract the throat in playing vibrato, these two means being unrefined.<sup>56</sup> Flandrin and Lafosse encourage practicing trills in order to develop lip flexibility.

It will be noticed that Lafosse, whose teaching at the Conservatoire was carried on until 1960, has had little to do with the evolution of equipment design. He prescribes the small-bore trombone, with a conical-cupped mouthpiece. For him, only the bass trombone (actually a tenor trombone with F-attachment) can be played with a mouthpiece with a cup in the shape of a small basin.

All of the complete methods discussed here show a rapid progression in technical difficulty, and the problem of covering all the facets of the trombone imposes either the necessity to fly over each point, or to produce work of considerable volume (more than 200 pages for Lafosse’s complete method book). The attitudes of Flandrin, Couillaud, and Lafosse are typical. Flandrin is firmly entrenched in the tradition of complete methods: he enlarges the scope of investigation (orchestral excerpts, contest solos, etc.) with a desire to organize the practice of the instrument. Couillaud establishes separate sections for each issue (technique, style, etc.), coordinating all of them in order to offer a comprehensive program of instruction. He appears to be the first author to publish a significant quantity of collections of studies. Finally, Lafosse marks the extreme result of the principle of complete methods. His obsession for comprehensiveness even led him to recommend concurrent study of Couillaud’s volumes. In this way, he demonstrates the impossibility of embracing the entire range of trombone study (the objective of his method). Meanwhile, if his method is properly considered to be completed by the works of Couillaud, one is certain to find a pedagogical corpus unique in the annals of teaching.

## Appendix

### Slide Trombone Contest Pieces in the Paris Conservatoire, 1842-1960

- 1842 Dieppo, Antoine GuillaumeSolo
- 1843 Klosé, Hyacinthe EleonoreAir varié
- 1844 Verroust, Louis Stanislas XavierSolo
- 1845 Dieppo, Antoine GuillaumeFantaisie
- 1846 Verroust, Louis Stanislas XavierSolo
- 1847 Verroust, Louis Stanislas XavierSolo
- 1848 Verroust, Louis Stanislas XavierSolo
- 1849 Verroust, Louis Stanislas XavierFantaisie
- 1850 Verroust, Louis Stanislas XavierSolo
- 1851 Dieppo, Antoine GuillaumeSolo
- 1852 Girard Concertino
- 1853 BelloinSolo
- 1854 Dieppo, Antoine GuillaumeSolo
- 1855 Gounod, CharlesSolo
- 1856 Labarre, François ThéodoreSolo
- 1857 Potier, Henri HippolyteSolo
- 1858 Gounod, CharlesConcerto
- 1859 Dieppo, Antoine GuillaumeSolo
- 1860 Dieppo, Antoine GuillaumeSolo
- 1861 Potier, Henri HippolyteSolo
- 1862 Potier, Henri HippolyteSolo
- 1863 Demersseman, JulesSolo en mi
- 1864 Dieppo, Antoine GuillaumeSolo
- 1865 Dieppo, Antoine GuillaumeSolo
- 1866 Bazin, FrançoisSolo
- 1867 Dieppo, Antoine GuillaumeSolo
- 1868 Dieppo, Antoine GuillaumeSolo
- 1869 Cressonnois, Jules LouisSolo
- 1870 Métra, OlivierConcerto
- 1872 Fessy, A.Solo de concours
- 1873 Berr, FredericAir varié sur le Pirate
- 1874 Demersseman, JulesSolo de concert en si
- 1875 Demersseman, JulesSolo de concours
- 1876 Demersseman, Jules1<sup>er</sup> solo
- 1877 Demersseman, JulesCavatine
- 1878 Demersseman, JulesLe Carnaval de Venice
- 1879 Demersseman, JulesConcerto (1<sup>er</sup> solo)
- 1880 Demersseman, JulesSolo de concours

- 1881 Haëndel, Georg Friedrich Air varié sur Machabée  
 1882 Demersseman, Jules Solo de concours  
 1883 Demersseman, Jules 3<sup>e</sup> solo  
 1884 Demersseman, Jules 1<sup>er</sup> solo de concert  
 1885 Demersseman, Jules Solo de concours  
 1886 Chrétien, Hedwige Solo (andante et allegro)  
 1887 Demersseman, Jules 1<sup>er</sup> solo de concert  
 1888 Demersseman, Jules Cavatine  
 1889 Barthe, Adrien Solo de concours  
 1890 Demersseman, Jules 1<sup>er</sup> solo  
 1891 Chrétien, Hedwige Grand solo (Andante et Allegro)  
 1892 Demersseman, Jules Fantaisie sur le Carnaval de Venice  
 1893 Demersseman, Jules Cavatine en sol  
 1894 Barthe, Adrien Solo de concours en ré  
 1895 Demersseman, Jules 1<sup>er</sup> solo de concours  
 1896 Chrétien, Hedwige Solo en si mineur  
 1897 Vidal, Paul 2<sup>e</sup> solo de concert en la  
 1898 Rousseau, Samuel Alexandre Pièce concertante  
 1899 Pfeifer, Georges Solo  
 1900 de la Nux, Paul Verogne Solo  
 1901 Bachelet, Alfred Morceau de concours  
 1902 Guilmant, Alexandre Morceau Symphonique  
 1903 Crocé-Spinelli, Bernard Solo de concours  
 1904 Missa, Edmond J. Morceau de concours  
 1905 Stojowski, Sigismond Fantaisie  
 1906 Pfeifer, Georges Solo de trombone  
 1907 Büsser, Henri Pièce en mi bémol, Op. 55  
 1908 Ropartz, J. Guy Pièce en mi bémol  
 1909 Dubois, Théodore Solo de concert  
 1910 Salzedo, Carlos Pièce concertante  
 1911 Cools, Eugène Allegro de concert, Op. 81  
 1912 Gaubert, Philippe Morceau symphonique  
 1913 Büsser, Henri Cantabile et Scherzando  
 1914 Stojowski, Sigismond Fantaisie  
 1918 Rousseau, Samuel Alexandre Pièce concertante  
 1919 de la Nux, Paul Verogne Solo de concours  
 1920 Büsser, Henri Pièce en mi bémol, Op. 55  
 1921 Gaubert, Philippe Morceau Symphonique  
 1922 Saint-Saëns, Camille Cavatine, Op. 144  
 1923 Barat, J. E. Pièce en mi bémol  
 1924 Büsser, Henri Cantabile et Scherzando  
 1925 Bachelet, Alfred Morceau de concours

- 1926 Rousseau, Samuel Alexandre Pièce concertante  
1927 Büsser, Henri Etude de concert  
1928 Guilmant, Alexandre Morceau symphonique  
1929 Barat, J.E. Pièce en mi bémol  
1930 Tournemire, Charles Légende  
1931 Bigot, Eugène Impromptu  
1932 Desportes, Yvonne Fantaisie  
1933 Büsser, Henri Phoebus Variations, Op. 87  
1934 Mazellier, Jules Solo de concours  
1935 Barat, J. E. Andante et Allegro  
1936 Büsser, Henri Cantabile et Scherzando  
1937 Gaubert, Philippe Morceau Symphonique  
1938 Clergue, Jean Impromptu  
1939 Duclos, René Doubles sur un Choral  
1940 Barat, J.E. Andante et Allegro  
1943 Bigot, Eugène Impromptu  
1944 Bozza, Eugène Ballade  
1945 Duclos, René Doubles sur un Choral  
1946 Bonneau, Paul Capriccio  
1947 Loucheur, Raymond Hjalmar  
1948 Duclos, René Sa Majesté le Trombone  
1949 Bigot, Eugène Variations  
1950 Dutilleux, Henri Choral, Cadence et Fugato  
1951 Spisak, Michel Concertino  
1952 Pascal, Claude Pastorale Héroïque  
1953 Baudo, Serge Petite Suite  
1954 Berghmans, José Concertino  
1955 Lepetit, Pierre Pièce de Concert  
1956 Tomasi, Henri Concerto  
1957 Boutry, Roger Capriccio  
1958 Franck, Maurice Fanfare, Andante et Allegro  
1959 Martin, Frank Ballade  
1960 Semler-Collery, Jules Fantaisie Lyrique



## NOTES

\*© 1997, Paris, the authors.

<sup>1</sup> *Le Conservatoire de Paris, 1795-1995: Des Menus-Plaisirs à la Cité de la Musique* (Paris, 1996).

<sup>2</sup> E. Hondré, "Liste des professeurs du Conservatoire des origines à nos jours," *Le Conservatoire de Paris, regards sur l'institution et son histoire* (Paris, 1995).

<sup>3</sup> Given in C. Pierre, *Le Conservatoire national de Musique et de Déclamation* (Paris, 1900).

<sup>4</sup> *Ibid.*

<sup>5</sup> See Appendix.

<sup>6</sup> Oscar Comettant, *La Musique de la Garde Républicaine: histoire complète et authentique* (Paris, 1893).

<sup>7</sup> *Annuaire musical des Amateurs*, 1845.

<sup>8</sup> R. Lapie, "The Braun Brothers, two names, one method," *ITA Journal* 21/1 (Winter 1995): 30-31.

Also see H. Weiner, "André Braun's Gamme et Méthode pour les Trombones: The Earliest Modern Trombone Method Rediscovered," *Historic Brass Society Journal* 5 (1993): 288-308.

<sup>9</sup> Pierre, *Conservatoire*.

<sup>10</sup> F.-J. Fétis, *Biographie Universelle des Musiciens* (Brussels, 1837-1844), s.v. "Braun."

<sup>11</sup> F. J. Froehlich, *Vollständige theoretisch-praktische Musikschule*. Transcription and translation in David M. Guion, *The Trombone, its History and its Music, 1697-1811* (New York, 1988), pp. 299-310.

<sup>12</sup> Lapie, "Victor Cornette (1795-1868)," *Gazette des Cuivres* 20 (1995): 24-27.

<sup>13</sup> Fétis, *Biographie Universelle*, s.v. "Cornette, Victor."

<sup>14</sup> "Les duos, les préludes, les trios et les grands études offrent ensuite une collection complète de traits qui s'élèvent jusqu'aux plus hautes difficultés," *Revue Musicale* 25 (23 July 1831): 200.

<sup>15</sup> V. Cornette, *20 Leçons dans les tons les plus usités* (Paris: Editions Musicales Européennes, 1997).

<sup>16</sup> Included in: *Study Material for the Alto Trombone*, compiled by Benny Sluchin (Warwick, 1997).

<sup>17</sup> C. Gardeton, *Annales de la Musique: Almanach musical pour l'an 1819 et 1820* (Geneva, 1978).

<sup>18</sup> Vobaron, *Méthode de Trombone* (Paris: Brandus, ca. 1852).

<sup>19</sup> E. Vobaron, *Méthode de trombone* (Paris, Richault, ca. 1855)

<sup>20</sup> *40 Etudes pour le trombone avec acc. de basse ad. lib. and 34 Etudes mélodiques pour trombone à coulisse* (Paris, Richault; distributed by Editions Billaudot).

<sup>21</sup> "Il faudrait qu'un instrument aussi important que le trombone fut enseigné au Conservatoire." Dieppo and Berr, *Méthode*, p. 7.

<sup>22</sup> "Mais je dois déclarer au public que la rédaction de cet ouvrage [la méthode avec Berr] m'est absolument étrangère, et que je ne reconnais pour mon œuvre que la méthode dont Mr. Troupenas est l'éditeur et qui est adoptée pour l'enseignement du Conservatoire de Musique à Paris." Dieppo, *Méthode*, p. 1.

<sup>23</sup> "L'institution d'une classe de trombone au Conservatoire Royal de Musique et l'honneur que je viens d'obtenir d'y être nommé professeur, m'imposent en quelque sorte l'obligation de publier une méthode qui puisse servir de guide aux personnes qui entreprendront l'étude de cet instrument." *Ibid.*, p. 2.

<sup>24</sup> An English translation was printed in Boston at the turn of the century.

<sup>25</sup> "Les élèves qui veulent faire ... une étude plus complète et plus approfondie trouveront de quoi se satisfaire dans l'excellente méthode complète ... de Dieppo." Jean-Georges Kastner, *Méthode élémentaire pour le trombone* (Paris: Troupenas, ca. 1844), p. 61.

<sup>26</sup> "J'ai travaillé vingt années cet instrument. Ma persévérance et ma ténacité m'ont fait obtenir de lui les meilleurs résultats, ce qui m'a engagé à publier cette méthode. Bléger, *Méthode*, preface.

- <sup>27</sup> R. Lapie, "Pierre-François Clodomir et le Trombone," *Gazette des Cuivres* 17 (1994): 24-27.
- <sup>28</sup> A. Devries and F. Lesure, *Dictionnaire des Éditeurs de Musique Français* (Geneva, 1988), vol. 2.
- <sup>29</sup> "... doit avoir à l'intérieur, la forme conique, afin d'atténuer la trop grande sonorité des notes et adoucir leur éclat parfois trop strident." Clodomir, *Méthode complète*, vol. 1, p. 7.
- <sup>30</sup> "Les Exercices journaliers, les Recréations, les Études écrites à une seule partie sont spéciales à cette Méthode et sont destinées à familiariser l'élève aux différentes difficultés inhérentes aux instruments graves." Ibid., vol. 2, p. 4.
- <sup>31</sup> "Le trombone à coulisse est, sans contredit, le roi des instruments en cuivre, c'est le plus parfait, celui qui est le plus susceptible de justesse." Clodomir, *Méthode élémentaire*, p. 7.
- <sup>32</sup> Paris: Lemoine, 1843.
- <sup>33</sup> B. Sluchin, "Un Martyr du Trombone," *Brass Bulletin* 31 (1980): 57-66
- <sup>34</sup> "On peut en jouer à pied, à cheval, en voiture, en bateau, en chemin de fer; j'en ai joué en nageant à la surface de cinq mètres d'eau de profondeur." Léonard, *Méthode préparatoire*, p. 7.
- <sup>35</sup> R. Lapie, "Le Trombone et La Musique de Chambre en France (1800-1910)," *Brass Bulletin* 76 (1991/IV): 74-81.
- <sup>36</sup> Hermet, *Traité*, p. 1.
- <sup>37</sup> Boscher, *Méthode*.
- <sup>38</sup> *Annuaire des Artistes et de l'Enseignement dramatique et musical* (1888).
- <sup>39</sup> "Il ne faut pas perdre de vue que le son est produit par le coup de langue qui met les lèvres en vibration, et non par le souffle." Guichard, *École*, p. 8.
- <sup>40</sup> "Plus on veut monter, plus il faut presser l'embouchure sur la lèvre supérieure et rétrécir le passage de l'air entre les deux lèvres; plus on veut descendre, moins il faut serrer la même lèvre et plus il faut ouvrir le passage de l'air." Boscher, *Méthode*, p. 2.
- <sup>41</sup> "un tiers sur la lèvre inférieure sans trop appuyer, afin que la lèvre puisse faire les mouvements nécessaire pour former les sons voulus" Sambin, *Méthode*, p. 2.
- <sup>42</sup> Tilliard, *Méthode*, p. 6.
- <sup>43</sup> "Il n'y a pas de tu, du, ta, da, ou autres monosyllabes à prononcer. Ces errements sont autant de monstruosités que l'élève a le devoir de repousser. Aspiration, compression et expiration de l'air avec le concours de la langue, qui fait immédiatement un retrait très rapide, voilà le véritable principe de la bonne émission du son" Delisse, *Opuscule*, p. 1.
- <sup>44</sup> "obtenir cette oscillation du son par un léger mouvement de la main droite; mais il faut se garder d'abuser de ce moyen qui deviendrait un grand défaut." Parès, *Méthode Élémentaire*, p. 11.
- <sup>45</sup> "l'emploi vulgaire où le trombone est tombé." Flandrin, *Méthode complète*, p. 53.
- <sup>46</sup> Sluchin, "G.M.Bordogni (1789-1856)," *International Trombone Association Journal* 17/2 (Spring 1989): 29-31.
- <sup>47</sup> Delisse, *Opuscule*, p. 12.
- <sup>48</sup> Couillaud, *Méthode*, p. 48.
- <sup>49</sup> Ibid., p. 2.
- <sup>50</sup> Lafosse, *Méthode*, p. xii.
- <sup>51</sup> Flandrin, *Méthode complète*, p. 12.
- <sup>52</sup> Laurent, *Méthode*, p. 3.
- <sup>53</sup> Couillaud, *Méthode*, p. 3.
- <sup>54</sup> Flandrin, *Méthode complète*, pp. 9-10.
- <sup>55</sup> Lafosse, *Méthode*, p. 155.
- <sup>56</sup> Lafosse, *Traité*, p. 45.