

THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

THE PEDAGOGICAL CONTRIBUTIONS OF M. DEE STEWART TO THE STUDY OF
TROMBONE

By

A GRAYDON MCGRANNAHAN IV

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Fall Semester, 2011

UMI Number: 3498108

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent on the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI 3498108

Copyright 2012 by ProQuest LLC.

All rights reserved. This edition of the work is protected against unauthorized copying under Title 17, United States Code.



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

A Graydon McGrannahan IV defended this treatise on September 23, 2011.

The members of the supervisory committee were:

John Drew
Professor Directing Treatise

Richard Clary
University Representative

Deborah Bish
Committee Member

Paul Ebbers
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.

This work is dedicated to Melissa.

ACKNOWLEDGEMENTS

This work would not have come to fruition without permission by the person whom this work is written about, Mr. Stewart. While working on this project, I enjoyed the close proximity with which Mr. Stewart and I collaborated and am eternally grateful to my former teacher for allowing me to write about his teachings.

Drake University colleague and friend, Dr. Eric Saylor, deserves credit for his unbridled enthusiasm and encouragement while helping me with the language of this paper. He is one of the most brilliant and entertaining chaps I have had the opportunity of working with and am grateful for his help.

In addition to Eric, I would like to thank my colleagues at Drake University for their patience and guidance throughout this project.

TABLE OF CONTENTS

Abstract.....	vi
INTRODUCTION	1
1. CONCEPTS OF TROMBONE PLAYING.....	3
2. METHODOLOGY OF M. DEE STEWART’S TEACHING.....	23
3. THE IMPACT OF M. DEE STEWART’S TROMBONE PEDAGOGY	42
APPENDIX A: INTERVIEWS WITH M. DEE STEWART.....	50
APPENDIX B: INTERVIEWS WITH FORMER STUDENTS AND COLLEAGUES	53
REFERENCES	55
BIOGRAPHICAL SKETCH	57

ABSTRACT

The trombone pedagogy of M. Dee Stewart has proven to be a significant chapter in the history of trombone instruction. Several pedagogical approaches to teaching the trombone have been published. However, the pedagogical approach of Dee Stewart has not yet been documented, and so forms the rationale for this paper.

This paper will explain Stewart's pedagogical approach through two parts: a study of his concepts of trombone playing, and an overview of his teaching techniques. Concepts addressed in this paper will include sound production, performance practice and orchestral preparation. Stewart's implementation of these concepts will be characterized in the paper as his "methodology," which includes his philosophy of teaching as well as his specific teaching techniques he employs to implement the aforementioned concepts. Since documentation does not yet exist highlighting Stewart's pedagogical contributions to the trombone profession, most of the information used for this paper has been collected via interview with Mr. Stewart in addition to interviews with current and former students.

M. Dee Stewart has imparted this pedagogy for over forty years while teaching at the Curtis Institute of Music and the Jacobs School of Music at Indiana University. As a result of this pedagogy, Stewart's students are renown as world-class trombonists through their positions in leading orchestras and academic institutions around the world.

INTRODUCTION

Few publications exist that examine trombone pedagogy. Trevor Herbert's historical text on the development of the trombone addresses the physical evolution and its use throughout musical periods, in addition to brief biographical essays about specific performers. *The International Trombone Association Journal* has included articles about various trombonists, but most of them are biographical. Dennis Wick's *Trombone Technique*, Reginald Fink's *The Trombonist's Handbook* and *The Art of Trombone Playing* by Edward Kleinhammer are among the few texts that discuss trombone pedagogy. However, other pedagogical approaches to the trombone exist that should be included beyond these texts. This treatise seeks to shed light on one of trombone history's greatest teachers, M. Dee Stewart, and amplify his contributions to its pedagogy.

Dee Stewart is professor of trombone and euphonium and chair of the brass department at the Jacobs School of Music at Indiana University. Prior to arriving in Bloomington, Mr. Stewart served as second trombonist with the Philadelphia Orchestra under Eugene Ormandy for eighteen years. In addition to his regular duties as second trombonist, Stewart also served as utility trombonist by filling in for his colleagues on principal or bass trombone from time to time. He also performed on the tenor tuba and bass trumpet on works where the two instruments were required. While in Philadelphia, Stewart taught at Catholic University and the Curtis Institute of Music.

M. Dee Stewart's pedagogical influence plays a significant role in the history of trombone instruction. Mr. Stewart's greatness as a teacher comes from his keen mental focus, concern for the growth and development of his students, his adaptation of Arnold Jacobs's pedagogy to fit his teaching style and his own innovative contributions to trombone instruction. Practical evidence of Stewart's pedagogical success can be seen in the large number of former students who currently have or have had distinguished careers in the music profession. He has taught many students who now occupy positions with some of the world's major musical ensembles and hold teaching positions at many academic institutions. Stewart has refined the

concepts and teaching techniques he has acquired and has implemented them with numerous students over a forty-year teaching career at Indiana University and the Curtis Institute of Music.

This paper will explain Stewart's pedagogical approach through two parts: a study of his concepts of trombone playing, and an overview of his teaching techniques. Concepts addressed in this paper will include sound production, performance practice and orchestral preparation. Stewart's implementation of these concepts will be characterized in the paper as his "methodology," which includes his philosophy of teaching as well as his specific teaching techniques he employs to implement the aforementioned concepts. Since documentation does not yet exist highlighting Stewart's pedagogical contributions to the trombone profession, most of the information used for this paper has been collected via interview with Mr. Stewart in addition to interviews with current and former students.

It is hoped that this treatise will aid novice and veteran instructors alike as they seek to expand upon their own pedagogical experiences by studying the practices of a master teacher.

CHAPTER 1

CONCEPTS OF TROMBONE PLAYING

This treatise is a study of M. Dee Stewart's trombone pedagogy. In a discipline driven by personal interpretation, the concepts and curricula performers devise for teaching their instrument are often developed through a combination of their own past experiences and the recollection of past successes with their students. As stated in the Introduction, many pedagogical approaches to teaching the trombone exist. However, the pedagogical approach of Dee Stewart has not yet been documented, and so forms the rationale for this paper.

Mr. Stewart's pedagogy will be detailed in two parts: a) concepts of trombone performance and b) his style and approach to teaching the concepts to his students. This chapter will outline the concepts of trombone playing – the theoretical aspects of trombone playing – that have been successful for Stewart and his students.

Many of Dee Stewart's concepts of brass playing were fostered through his study with Arnold Jacobs. Mr. Jacobs served as principal tuba with the Chicago Symphony Orchestra for forty-four years, during which time he gained a reputation as a world-renowned performer and pedagogue. Brass students from around the world sought Mr. Jacobs's help as they developed their own playing. Arnold Jacobs's pedagogy is commonly referred to as "Song and Wind." This involves teaching students how to produce a melody on their instruments through a relaxed approach to blowing air against the vibrating mechanism, which always results in an effortlessly resonant sound on their instrument. Throughout his pedagogical career, Stewart built upon Jacobs's techniques to suit his own needs as a trombonist and teacher.

Dee Stewart began taking lessons with Jacobs while he was attending Ball State University. It was upon the recommendation of a fellow Ball State student that he first drove to Chicago for a lesson with Jacobs. At his first lesson, Stewart recalls being "wowed" by Mr. Jacobs's ability to explain anatomy in so much detail as it pertained to the use of the respiratory system in wind playing. However, the most important concept of brass playing Stewart took away from his first lesson with Jacobs was the ability to play music easily on the brass mouthpiece and then transferring the ease of playing to the trombone. "I had never buzzed my

mouthpiece alone before that lesson. I was so enthralled with it that I couldn't wait to show others [in Muncie],”¹ he said.

Rozella (McCorkle) Stewart accompanied her future husband to many of his lessons with Jacobs and took notes for future reference. She was as much a student of Jacobs as Mr. Stewart was, given that Mrs. Stewart was also a trombonist. She describes her astonishment with Mr. Jacobs's (who many referred to as “Jake”) easy approach to brass playing.

After [Dee and I] had been dating for some time, I began going to lessons with Arnold Jacobs with him. I would take notes on everything Jake said, but more importantly, I would hear Jake sing, buzz his mouthpiece, in demonstration. I can see him now.... his thumb and index finger holding his mouthpiece ever so precisely, the rest of his fingers in the air as if he's drinking tea at the Curtis Institute [of Music]. And the mouthpiece resonates this huge, singing, almost musical sound in spite of there being no tuba – the sound made by his easily buzzing embouchure, carried seemingly automatically, by that relaxed, fluid flow of air that just keeps flowing.... And then he says, ‘Now let's do that again, but Rozella, come feel my belly while we do it.’ The first time he did that, all my muscles were shaking. I was thinking, ‘This is that tuba player I've been listening to on that recording – and I'm putting my hand on his belly – to feel how relaxed he is?’ And it shook while he played, like a bowl full of jelly!’ And then he put my hand at the end of the mouthpiece, and the air flowed... and flowed.... and flowed... until gradually, he played softer and softer and the air and the gorgeous sound stopped simultaneously. But the sound didn't get thin; it remained full, round; it just got softer, faded away. Then he said, ‘Okay, put your hand on my belly again....’ Nothing hard about that belly! Jake didn't ever kick himself for not working out! Now he took a deep breath, everything still relaxed, nothing tightening, and he sang.... Oh, did he sing! Sound as resonant, as round, as rich as any tuba note he ever played. He moved my hand to his cheeks, his jaws; everything was loose; he played with tones – arpeggios – higher, lower, everything still relaxed, air flowing freely, supporting the rich, resonant sound. Over the years, I took three voice lessons from him. They were just like [Dee's] trombone lessons. Take a deep breath. Let your vocal chords do the work; use only the volume of air needed to project each word the way you want to project it; sing it; think about enjoying it, sharing it with the audience.²

Several of Stewart's former students recognize similarities between their teacher's pedagogical approach and that of Arnold Jacobs. Mark Lawrence, former principal trombonist with the San Francisco Symphony, believes that a good teacher *should* take what they've learned

1 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

2 Rozella Stewart, e-mail message to author, October 8, 2010.

from previous teachers and pass those experiences on to their students.³ According to Timothy Dugan, trombonist with the United States Marine Band, Stewart made Jacobs's pedagogy more accessible to trombonists. "[Mr. Stewart] was so good of [sic] explaining 'Song and Wind' and putting it in to use. Without Mr. Stewart, the world of trombone would be less familiar with the Jacobs approach."⁴ University of Alabama Professor of Trombone Jonathan Whitaker describes Stewart's role as similar to that of Jacobs, yet points out their practical differences.

He is the closest thing we have to the Jacobs school. With the research he's done and the books that he's written, I think that he is the closest thing we have to somebody to go in and get a check-up. They're both shooting at the same target, with the same gun, but they're using different bullets. Mr. Stewart doesn't go in to all of the anatomy that Jacobs would. Mr. Stewart gets right to the point about getting you to blow right and getting the sound right and getting the air to be buoyant and blow with abandon.⁵

Stewart believes that it is his responsibility to continue Jacobs's teachings. "Increasingly, I find that part of my role may be in helping perpetuate the concepts that Arnold Jacobs put forth in the development of the thinking about sound production and the role of the mind and body in that procedure. I observed him single-handedly turn that thinking around. Now, without him here to be the leader in that philosophy, it could easily slip back a bit." He concludes, "Preaching his thoughts in my studio... may have some impact on keeping his musical goals alive."⁶ Arnold Jacobs's pedagogy made a lasting effect on Dee Stewart as he furthered his performing career in the New Orleans Symphony and the Philadelphia Orchestra, and ultimately became the impetus for his own teaching.

Tone Production and Musicianship

The fundamental concepts of trombone playing Dee Stewart stresses with his students are tone production and musicianship. Upon asking former students what concept Mr. Stewart stressed the most in lessons, all respondents either mentioned the importance of performing with a beautiful sound, playing with musical expressiveness, or both. Stewart says, "The bottom line

3 Mark Lawrence (former principal trombonist, San Francisco Symphony), in discussion with the author, August 2010.

4 Timothy Dugan (trombonist, "The President's Own," U. S. Marine Band), in discussion with the author, June 2010.

5 Jonathan Whitaker (professor of trombone, University of Alabama), in discussion with the author, August 2010.

6 M. Dee Stewart, e-mail message to author, September 15, 2010.

is taking this [pointing to the trombone] and making music with it. You have to have the voice to get your point across, and we've got the voice."⁷ He explains:

When you're focusing on the product, the body knows how to do that. You don't have to be a certain physique to play a brass instrument. Two lungs, two lips and a free supply of air will do it. It's more how that air flows and of course, how the lips respond. It's a simple thing, really. There's a perceived control for that in the brain, and we think that we can override all of the things that tell our body what to do. But if we tell our body what we want done...the product...and release our body to do it, then it will do it. That's over-simplification, but I think that's the direction we need to go. So if you're working on an articulation, don't worry about where the tongue is, but think a lot of the sound you want to make, and try and imitate that sound in your head. And you may be surprised to find out what your body did to make that sound.⁸

Stewart's simple concept of trombone playing, producing a beautiful trombone sound in a relaxed manner, can seem liberating to those unfamiliar with it. Dugan believes that Mr. Stewart allowed him to think of the "big picture," which enabled him to make his trombone playing much more musical and physically more efficient. He thinks that the successful teacher (like Mr. Stewart) emphasizes this simple concept with their students.⁹ Fabio Sampo, former principal trombonist of the Turin (Italy) Orchestra, learned that his difficulties with technique would disappear when he concentrated intensely on making music, a fundamental Stewart concept.¹⁰ According to Matthew Vaughn, Mr. Stewart does not overwhelm the student with the technical details involved in producing every musical phrase. Instead, he stresses good musical ideas and the correct use of air as the mental and physical basis for producing a beautiful, resonant sound.¹¹

Stewart continually stresses the importance of consistently producing a beautiful trombone sound to his students:

I hope that a student learns to really make music, and that implies all the tools of the trade, such as tone quality, efficiency of production and so on. I would like for them to leave my studio after four or five years working much less hard than when they came in. We don't want to make it harder; we want to make it easier.¹²

7 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

8 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

9 Timothy Dugan (trombonist, "The President's Own," U. S. Marine Band), in discussion with the author, June 2010.

10 Fabio Sampo (former principal trombonist, Turin, Italy Orchestra), in discussion with the author, August 2010.

11 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

12 M. Dee Stewart, quoted in Carl Lenthe, "Lenthe on Stewart," *The International Trombone Journal* 26, no. 3 (Summer/July 1998):

Dee Stewart summed up his philosophy of teaching in an interview with Carl Lenthe, published in the *International Trombone Association Journal* in 1998. Stewart believes that the process of playing the trombone should be easy, a concept he learned from Mr. Jacobs. He seeks to make all of his students aware of the simplicities of playing a brass instrument.

Process vs. Product

Although Stewart stresses the importance of playing with a beautiful trombone sound, the root of his teaching is with the method of his students' sound production; that is, *how* they blow air into the trombone to create a great sound. He believes "sound is the result of their production. Once you've got that, then it's just blowing that air and letting it go."¹³ Stewart says care should be taken with learning the proper steps of creating a great sound (commonly referred by Stewart as "production") to achieve a great sound (what he calls "product.").

Stewart's attention to the simple practice of blowing air reinforces mental focus. Too often, students will become obsessed with technical elements in their playing, such as range and/or tempo of a particular passage, and build a wall distracting them from doing what is required – that is, thinking solely about the musical product and not about the minute details pertaining to the achievement of that product. To emphasize this point, he recalls a story by Philip Farkas, former principal horn of the Chicago Symphony Orchestra and professor of horn at Indiana University, at the 1984 International Brass Conference held in Bloomington, Indiana.

Sometimes, I would have trouble [with my playing]. Once, I was in my semi-annual slump and didn't know what to do. The greatest authority on that [playing issues] was sitting right behind me, so I approached Arnold Jacobs to see what I should do. And Jacobs said, 'Phil, I've been listening to you for so many years, and you sound just great. But what you need to do is close the eyes, shut off your brain, and blow the damn thing!'¹⁴

Mr. Stewart says that it is easy to become "trapped" by thinking about the numerous physical functions required to produce a sound on the trombone, such as lip formation, lip placement on the mouthpiece, and tongue placement within the mouth. Instead, he believes that the trombonist should think primarily of the way they are blowing air into the instrument. Stewart says that technical issues such as intonation and range will "fall into place" if a student

¹³ M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

¹⁴ Ibid.

“produces” efficiently.¹⁵ Dugan believes that Mr. Stewart stressed musical interpretation once students demonstrated efficient tone production.¹⁶

Mr. Stewart’s insistence upon producing a beautiful trombone sound in a relaxed and natural manner is evident to many students. Jonathan Reycraft, trombonist with the St. Louis Symphony, said that Stewart was concerned with how his students sounded from the first notes of the lesson. “Mr. Stewart sought for his students to always put forth the best possible product, because he would always say that. He was always concerned with how you sounded right from the beginning of the lesson.”¹⁷ Whitaker was amazed when Mr. Stewart could hear (and see) that he wasn’t producing properly: “If I wasn’t blowing, or if things were too tight, then he would pick a phrase and we would work on that concept again. He would mentally put the brakes on whatever you had planned for that lesson and make sure that every time you came through that door, or every time you produced a sound, that it was great.”¹⁸

Stewart has a systematic approach to teaching particular concepts of trombone playing he feels are important aspects of his trombone pedagogy. Some of these are physical practices, while others are mental. I will explore these different facets of Stewart’s pedagogical approach individually for the remainder of this chapter.

Air

Stewart teaches students the importance of the use of air as it relates to tone production. U. S. Army Band bass trombonist Wesley Ballenger recalled a poster hanging in Stewart’s studio – a photograph of a sign on an air pump at a gas station that stated, “Air is Free.” Ballenger was amazed at how this simple phrase related to trombone playing and understands why Mr. Stewart keeps that poster visible in his studio.¹⁹ Matthew Vaughn learned, “The less you can do with the embouchure and the more you can accomplish with the air, the easier [playing the instrument] is going to be.” He also described Stewart’s insistence upon blowing air naturally, which allowed the student to concentrate on producing the musical idea.²⁰ In lessons with Mr. Stewart, Mark Lawrence learned that focusing on breathing became a way of relating the air movement to the

15 Ibid.

16 Timothy Dugan (trombonist, “The President’s Own,” U. S. Marine Band), in discussion with the author, June 2010.

17 Jonathan Reycraft (trombonist, the St. Louis Symphony), in discussion with the author, August 2010.

18 Jonathan Whitaker (professor of trombone, University of Alabama), in discussion with the author, August 2010.

19 Wesley Ballenger (bass trombonist, The U. S. Army Field Band) in discussion with the author, June 2010.

20 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra) in discussion with the author, August 2010.

music, hence Arnold Jacobs's concept of "Song and Wind."²¹ Joseph Alessi, principal trombonist of the New York Philharmonic, said that Mr. Stewart taught him how to understand what the air can do for you [musically], if you know what you're doing with the air.²² It is evident that one of Stewart's fundamental concepts is the process of blowing a full and relaxed airstream against the lips to achieve a beautiful sound.

Efficiency

Dee Stewart's concept of efficient tone production was reinforced while performing in the Philadelphia Orchestra, a setting where he was able to observe other world-class musicians performing. Stewart recalls being mesmerized by watching principal bassoonist Bernie Garfield's ease of tone production:

Bernie was a very fast, rapid thinker – brilliant person. Great, great player; he just ripped through things. All I remember was Bernie's back. Whenever he had anything [challenging to play], his back remained the same...still. There was no motion and it was like he wasn't playing at all! You could kind of see his fingers, but that was it. Frequently, whenever I have a fast passage, I would think back to how Bernie would have played that. He was in such control that he could let his body loose and just do it. It was just amazing.²³

Timothy Dugan said that he enjoyed playing the trombone more once he learned to produce sound efficiently.²⁴ Stewart's colleague and former student, Peter Ellefson, believes that Mr. Stewart is "an efficiency expert and an effortless player." He has noticed that over the years, non-trombonists such as pianists, oboists, and horn students have sought to play for Mr. Stewart, because he is able to detect wasted energy, which frees the student and allows them to play better with less effort.²⁵ He recalled a quote Mr. Stewart used in a lesson: "Work effort does not equal decibels." Ellefson learned that he could project his sound easier if he physically relaxed and instead, concentrated on producing a resonant sound – which was not necessarily the same thing as a loud sound. He concluded from his time studying with Stewart that "powerful playing is not achieved playing powerfully,"²⁶ rather, it results from a relaxed approach.

21 Mark Lawrence (former principal trombonist, the San Francisco Symphony) in a discussion with the author, August 2010.

22 Joseph Alessi (principal trombonist, the New York Philharmonic) in a discussion with the author, September 2010.

23 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

24 Timothy Dugan (trombonist, "The President's Own," U. S. Marine Band) in a discussion with the author, June 2010.

25 "Peter Ellefson: Teachers," accessed June 17 2010, http://web.me.com/whitakerj/New_PE_Temp/teachers.html

26 Peter Ellefson (professor of trombone, Northwestern and Indiana Universities) in a discussion with the author, June 2010.

Relaxation

Dee Stewart insists that his students should be relaxed before attempting to produce a sound on the trombone. By learning to produce a sound efficiently, the student becomes relaxed when playing the trombone, which allows them to focus on the music.

JoDee Davis, professor of trombone at the University of Missouri–Kansas City Conservatory of Music, said:

By way of working on sound, he also got at relaxation. Just physical relaxation. Being very efficient with yourself so you don't expand more energy than necessary. Enough energy, but not more than necessary.²⁷

Learning to relax physically calms the mind and allows the student to focus on the music, according to Reycraft.²⁸ Stewart says he wants his students to “get away as quickly as possible from the mechanics of playing in order to start making music.”²⁹ Both Reycraft and Vaughn said that this aided them as they pursued their musical goals on the trombone.³⁰ Jonathan Whitaker believes that former Stewart students learn to play the trombone in a relaxed manner: “I would say that this is what I took out of my time with Mr. Stewart.”³¹

The Embouchure

Dee Stewart has never been one to address a student's embouchure if it happens to look uncharacteristically offset on the mouthpiece. In fact, he tries to talk students out of changing their embouchure if they already sound good on the trombone, which was what he tried to do with Boston Symphony Orchestra principal trombonist, Toby Oft. Stewart said, “Sure, Toby played with an uncharacteristic embouchure setting [to the side of his mouth], but it didn't matter, because he sounded SO good.”³²

Stewart's goal is to make sure that the student can create a beautiful buzz on the mouthpiece – similar to the technique used by Jacobs – regardless of the specific positions of the lips and mouth in doing so. “We work on finding a good openness to the buzz,” he says.

27 JoDee Davis (professor of trombone, University of Missouri, Kansas City Conservatory of Music) in a discussion with the author, August 2010.

28 Jonathan Reycraft (trombonist, the St. Louis Symphony), in discussion with the author, August 2010.

29 M. Dee Stewart. “Lenthe on Stewart.” By Carl Lenthe. *The International Trombone Journal*, vol. 26, no. 3 (Summer/July 1998): 89–94.

30 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

31 Jonathan Whitaker (professor of trombone, University of Alabama), in discussion with the author, August 2010.

32 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

“Learning to buzz well is like learning to whistle. You have to experiment with placement a little before you find it and it sounds good. Think back to when you learned how to whistle. Nobody can tell you how to do it, it’s something you had to figure out on your own.”³³ Stewart issues another analogy to creating a great sound while buzzing the mouthpiece. He says that learning to produce a great sound on the mouthpiece should be similar to imitating the accent of someone from Boston. “We don’t know *how* to imitate one’s voice, we simply *try* to imitate what it sounds like.” Similarly, Mr. Stewart challenges his students to think of producing “Joe Alessi’s sound or Mark Lawrence’s sound,” so that they hear the sound in their head before they attempt to produce it.³⁴

Matthew Vaughn confirms Stewart’s beliefs about addressing the embouchure. “He was not one to deal with the embouchure or talk about that much. He would not say, ‘don’t do this, don’t do that,’ he would say, ‘Do what you have to do.’”³⁵ By ‘doing what you have to do,’ Stewart was implying that the trombonist should strive to produce a beautiful sound on the instrument, regardless of the way the mouth is placed onto the mouthpiece. Stewart says, “The embouchure may be important, but it’s got to come through the sound rather than the position.”³⁶ Like Jacobs, Stewart teaches his students to strive for an aural result (i.e., a beautiful trombone sound) over a physical result (an “ideal” embouchure placement on the mouthpiece). As Stewart says, “Form follows function.”³⁷

Doubling

Dee Stewart spent most of his tenure in the Philadelphia Orchestra performing on multiple low brass instruments. He was under contract to perform on the tenor tuba and bass trumpet (in addition to his regular duties as second tenor trombonist and substitute bass trombonist) whenever a work was programmed requiring the use of one of the valved instruments. Many times, Stewart would perform concerts on more than one instrument, obligating him to switch between different mouthpiece sizes.

Mr. Stewart continued doubling on various low brass instruments after he left the orchestra. He performed (and later recorded) symphonic works arranged specifically for him,

33 Ibid.

34 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

35 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

36 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

37 Ibid.

utilizing multiple low brass instruments. Stewart had an idea to perform *Pictures at an Exhibition* by Modest Musorgsky and Richard Strauss' *Don Quixote* utilizing the alto, tenor, & bass trombones along with the tenor tuba and bass trumpet with piano accompaniment. These were works he enjoyed performing and recording with the Philadelphia Orchestra, and was curious to see if they would work using a variety of low brass instrument timbres.

When asked if he advocates that his students produce sound differently on different instruments, Stewart says no. He believes that one should produce sound the same for any brass instrument and allow its natural timbre to be heard. Stewart said, "I don't blow the tenor tuba differently, I just buzz and let the horn do the rest – I just produce. It's up to the horn to take it from there."³⁸ Mr. Stewart came to this realization after hearing the former principal trombonist of the Philadelphia Orchestra, Henry Charles Smith, talk about the difficulties of playing the bass trumpet. According to Stewart, Smith said, "You can't fight it; you've just got to let it go."³⁹ Stewart claims that too many people try to make the bass trumpet sound like a trombone, which results in a poor sound. He tells all his students who wish to double on another low brass instrument that they should simply produce sound the same way as they do on their original instrument. A trombonist who doubles on the tenor and bass trombone with the Saint Louis Symphony, Jonathan Reycraft, alluded to Mr. Stewart in this regard:

He had a comment about letting the instrument sing and resonate without forcing it and causing any edge. To let the natural voice of the instrument be the basis for the sound you are creating.⁴⁰

Have Something To Say

As former students reiterate, Stewart stresses musical communication once he believes that a student has reached a consistent level of tone production. He will often tell students that they should "have something to say" when performing music. By saying this, Stewart encourages the students to be as expressive as possible when performing a piece of music, just as the successful public speaker communicates a point to their audience. This concept was reinforced for him while performing in the Philadelphia Orchestra: "You've got to [constantly]

38 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

39 Ibid.

40 Jonathan Reycraft (trombonist, the St. Louis Symphony), in discussion with the author, August 2010.

be making music,”⁴¹ meaning that one should always seek to express the music beyond the printed notes and instructions on the page.

As a musician who has performed thousands of concerts, Stewart believes that the musical endeavors he pursues are geared towards the audience, but he believes that he is part of the audience as well:

I want to try and get that emotional point across, and that really drives me [in performance]. I think it goes back to my mom [an accomplished pianist who played in church and for silent films] who had us [he and his brother] sing in church. I felt that if the hair wasn't standing up on the back of the neck, I wasn't doing my job.⁴²

Mr. Stewart is equally persistent in teaching students to develop their own musical voices, just as he helps them discover how to produce a beautiful sound efficiently on their instrument. As Alessi explains, attention to production and musicality taught him “to be accurate with your intentions, with your air and also, to be accurate with everything that you’re playing. And also to know something about the music you are playing.”⁴³ Matthew Vaughn felt that Mr. Stewart’s demands for musical clarity “forced [him] to think of some kind of emotional content to put into the music.”⁴⁴

Efficient tone production and expressive musical thought are the two concepts of trombone playing that anchor Dee Stewart’s trombone pedagogy. It is difficult to argue that there are concepts of trombone playing simpler than this, and thus, these two practices should be emphasized regularly.

Elements of Trombone Playing

Mr. Stewart does not have a set routine of technical exercises he requires his students to learn. Instead, he addresses specific technical issues as they arise within the context of a student’s chosen repertoire:

I don’t even do exercises. When freshmen come in, I have a couple of things for them to do, like Bona and Schlossberg, but after that it’s mostly concentrating on things they will perform, such as excerpts and solos. In the last five or so years, I’ve really gotten into that, which I’m sure some people may criticize. But you’re

41 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

42 Ibid.

43 Joseph Alessi (principal trombonist, the New York Philharmonic), in discussion with the author, September 2010.

44 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

not going to make a living playing Bordogni and Blazhevich.⁴⁵ If we play Blazhevich duets in the lesson, we really try to make music with them, because they're so good. The more I [had my students perform in] studio performances and recitals, the less time we had with etudes or exercises. I'm sure there are exercises that are important, but you can address most of those problems in our repertoire.⁴⁶

Stewart's views on learning trombone fundamentals differs with others, such as Edward Kleinhammer (*The Art of Trombone Playing*) and Charles Vernon (*The Singing Trombone*) who have written pedagogical texts designed to aid the trombonist in achieving better technical facility through specific exercises that address specific aspects such as lip flexibility, dynamic, articulation, and range. By contrast, Stewart approaches learning technical aspects of trombone playing (such as lip flexibility, dynamic variation, articulation, etc.) by approaching them through the music first. For example, he will only address a flaw in a student's articulation if he hears an inferior articulation compared to better articulations earlier/later in the piece of music. This is not to say that Mr. Stewart avoids addressing technical aspects of playing. Specific performance techniques relating to range, articulation and dynamics are topics to be addressed in the following section.

Producing Notes of Varying Range and Dynamics

Although Stewart does not assign specific exercises to aid students in developing their range of tessitura or dynamic spectrum, he teaches students *how* to play in various tessituras and volume levels on their instruments. His philosophy on learning to play throughout different registers stems from an experiment Arnold Jacobs conducted while performing in the Chicago Symphony Orchestra.

In 1959, Jacobs and his fellow principal musicians of the brass section (Philip Farkas, horn; Robert Lambert, trombone; and Adolph Herseth, trumpet) wanted to learn of the specific measurements of air flow (or air volume) and air pressure when playing their instruments.⁴⁷ They were put in contact with Dr. Benjamin Burrows at the University of Chicago's Billings Hospital who used two different anemometers to measure differences in air pressure and airflow.

45 The four methods Stewart uses with students are: Bona's "Rythmical Etudes," the trumpet edition of the Schlossberg "Daily Exercises," Bordogni's "Melodious Etudes" adapted for the trombone by Joannes Rochut and the Blazhevich "Clef Studies."

46 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

47 According to Stewart, Arnold Jacobs disliked the term "pressure," so he used the term "air speed."

The musicians were intrigued to learn that they used the same amount of air and air pressure to produce notes that were the same frequency, even though their instruments varied.⁴⁸

A middle C (523.3 Hz) is in the middle of the trombone register, yet at the upper end of the tuba register and the bottom of the trumpet register. When measured, the pressure and volume of air were all similar. As a result, the musicians learned that playing lower frequencies required a larger volume of air, versus a smaller amount required to produce higher frequencies. In terms of dynamics, the air moves slower while playing softer and faster when playing a louder note. The readings fluctuated similarly to pitch frequency; higher pitches vibrate twice as fast as those an octave below. Thus, the air speed is twice as fast in the upper octave than that of an octave lower, and the volume of air required to produce that note was half the amount in the upper octave than that of the lower octave.⁴⁹

Stewart uses these findings to teach his students the different ways one produces notes of varying range and volume/loudness. He says, “I don’t like to get too gimmicky, but I try to [measure students’ air speed and air volume] once during the student’s [collegiate] career.”⁵⁰ Stewart purchased his own air pressure gauges when living in Philadelphia. He places a small straw into the student’s mouth (measuring air speed or intra oral pressure) and another down the tuning slide of their trombone (measuring air volume) as they play varying octaves and dynamics. Stewart says these readings have remained consistent over the years as related to the initial experiment by the Chicago Symphony Orchestra musicians.⁵¹ Thus, he has been able to demonstrate the validity of these concepts of trombone playing.

The Importance of Dynamic Contrast

As someone who spent many years as a professional symphonic musician, Stewart learned that the ability to play at varying dynamic extremes was undervalued by some musicians. “I’ve seen several guys in orchestras get in trouble because of their dynamics, and it wasn’t because of their loud playing.”⁵² Instead, they were let go because they could not play soft enough. Mr. Stewart stresses control of all dynamic spectrums, through the specific use of the air.

48 Brian Frederiksen, Arnold Jacobs: Song and Wind. (St. Louis: WindSong Press, Ltd., 1998), p. 120.

49 Brian Frederiksen, Arnold Jacobs: Song and Wind. (St. Louis: WindSong Press, Ltd., 1998), p. 121.

50 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

51 Ibid.

52 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

Dynamics are interesting. We see *forte* on a page, and it almost always triggers the player to think ‘force’ and *piano* meaning ‘puny.’ Dynamics are only how the air flows. Letting the lips respond. It’s a matter of the air flowing faster or slower.⁵³

He gives an example of the way one could think of dynamics when playing a piece of music. Referring to Giovanni Gabrieli’s *Sonate piano ‘e forte* (1597), one of the first instrumental works to include specific dynamic markings on the individual parts, Stewart says, “Instead of thinking of loud and softer dynamics, maybe one should think of more and less air to blow at the lips. If the trombonist thinks of how they are using their air, then the end result will be louder and softer dynamics.”⁵⁴

Articulation

Stewart refers to the practices of his friend and former Indiana University colleague, Philip Farkas, in regard to the issue of articulation. As a horn player, Farkas commented, “Why do we call it a note attack? The ‘attack’ is such an aggressive, negative word. All we want to do is start the sound.”⁵⁵ Given Farkas’ comment on establishing sound, Stewart believes that the trombonist should work to initiate a sound without the use of the tongue, so as to maintain efficient production. Mr. Stewart believes that once the sound becomes immediate, then the tongue should be added to the note beginning to “clean up the fuzz on the front of the note.”⁵⁶ Using the tongue to articulate can be confusing to students, Stewart says. Too often, students believe the tongue is supposed to start the note, resulting in a harsh or “explosive” articulation. He explains:

Have something important to play. You can’t have a lot of garbage in front of those notes of a beautiful piece of music. Give the student a reason to play a beautiful attack followed by beautiful sounds.⁵⁷

Practicing/Performing/Reinforcing

Dee Stewart says that most people practice difficult passages over and over again, but argues, counter intuitively, that they should instead practice easier passages and make them sound great.

53 M. Dee Stewart, “Dynamics,” <http://www.banddirector.com/article/pg-brass/dee-stewart-preview-videos?productguide=307>.

54 M. Dee Stewart, “Dynamics,” <http://www.banddirector.com/article/pg-brass/dee-stewart-preview-videos?productguide=307>.

55 M. Dee Stewart, “Articulation,” <http://www.banddirector.com/article/pg-brass/dee-stewart-preview-videos?productguide=307>.

56 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

57 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

If you're practicing six hours a day and five of those are spent on all your hard things, you're learning how to play poorly. But if you're practicing your good things, it will only help the other aspects that aren't so good. Whatever is good, use it!⁵⁸

One way he has students expand on a great element of their playing is to transpose a melody up or down an octave and make the student replicate the playing quality that was originally easy. The result is a much more confident and relaxed sound in the new register.

When describing his philosophy of practicing, Mr. Stewart refers to his former student and principal trombonist of the Boston Symphony Orchestra, Toby Oft. In one of his lessons, Oft coined the phrase, "Practice makes permanent", a play on the more common "practice makes perfect." Stewart appreciates Oft's quote, because it emphasizes his belief that the habit that is established is the one that is constantly reinforced.⁵⁹ To reinforce his philosophy of practicing, Stewart quotes Aristotle who stated: "We are what we repeatedly do. Excellence, then, is not an act, but a habit."⁶⁰

Stewart's philosophy of performing is similar to his philosophy of reinforcing proper playing habits: it should be done regularly. He was surprised to learn that trombone students rarely performed publicly when he began teaching at Indiana University. Some were preparing to give senior recitals without ever having worked with an accompanist, let alone having chosen repertoire for a public performance. To prevent such situations, Stewart has his students perform publicly every semester they are enrolled in lessons. "Having students perform for each other becomes a study of future performance [repertoire]."⁶¹ Mr. Stewart has students perform at least once a semester via a studio recital. He encourages his students to explore different styles of music and to perform their own arrangements of a work about which they are passionate. As a follow-up, he asks students if there was a work they enjoyed at the studio recital. Asking students about a particular performance develops a method for choosing future solo repertoire, although he still retains the right to table a work if he thinks it is too challenging for the student. Mr. Stewart encourages his students to perform standard solo trombone repertoire at recitals, in addition to the student's own arrangements or transcriptions of works. For example, a current

58 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

59 Ibid.

60 Email to the author, June 2010.

61 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

student (at the time of this writing) is preparing to perform the Sulek *Sonata for Trombone and Piano* (1975) in addition to his own transcription of *Colonial Song* by Percy Grainger.

Dee Stewart believes that a work becomes comfortable for the performer after three performances. He frequently performs throughout the community at local nursing homes or churches before performing a major recital on campus or at a conference. Such was the case with the preparation of Stewart's album of Christmas-themed duets (*Trombone Ornaments*) that he recorded with Fabio Sampo who recalled: "We performed them several times before we recorded the album. We played at retirement homes, high schools and at IU. He liked to perform three times before he had something comfortable."⁶²

Mental Controls for Successful Performance

Despite Stewart's efforts toward improving performers' chances for a successful performance (by encouraging multiple performances, issuing positive comments, etc.) problems still inevitably arise. Stewart advises students to replace negative thought with concrete commands, such as "do this" instead of "don't do this." He likens this mental control to his wife's experience working with autistic children, who recognize "do this" comments but are unable to interpret "don't do this" commands. Combating negativity in one's playing is like learning a new language: the acquisition of a new means of communication does not mean that you stop employing the established one.

Due to what he sees as too much focus on technical passages, Stewart suggests switching the goal to musical communication. "Practicing performing" is a phrase he credits to his colleague and former student, Carl Lenthe. He thinks that while practicing, students should envision themselves performing on stage, communicating their musical intentions to their imaginary audience. Stewart says, "You can't just say on the night of the concert or recital, 'I'm going to be musical and entertain these people.' You have to practice that. It has to be spontaneous, but even the spontaneity has to be practiced; to be able to let it go and do it. You will do what your body learns to do."⁶³

Life as a Symphonic Musician

Trombonists attend Indiana University to study with Dee Stewart and his colleagues, Peter Ellefson and Carl Lenthe, in the hopes of securing employment as a symphonic musician.

62 Fabio Sampo (former principal trombonist, Turin, Italy Orchestra), in discussion with the author, August 2010.

63 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

Although aspects of tone production and techniques such as range, dynamics and articulation are important in the development of the student trombonist, Stewart also prepares his students for life as a symphony musician.

Audition Preparation

The ultimate demonstration of effective preparation for a symphonic musician is of course, a winning audition. Stewart's practical experience with the New Orleans Symphony and Philadelphia Orchestra (as well as substituting in many others, such as the Chicago Symphony Orchestra and the New York Philharmonic) makes him ideally qualified to lead others through the process – and with no small success, considering the number of former Stewart students holding positions in orchestras today. Most auditions have a prescribed list of orchestral excerpts to learn. Stewart believes that there is a small window of individual interpretation allowed to the trombonist when performing excerpts in the audition. He thinks that the committee is looking for someone who will abide by the piece and tradition, yet set themselves apart from others through great musical interpretation. In addition to the prescribed excerpts, most auditions consist of a passage or two from a well-known work in the trombone solo repertoire. Mr. Stewart states that this is the moment to demonstrate the trombonist's ability to play expressively. Other auditions may not prescribe a specific solo, allowing the candidate to choose their own solo. Stewart has always enjoyed playing the *Six Suites for Cello* by J.S. Bach and suggests bass trombonists perform the *Sarabande* from the Fifth Suite in c minor as their choice of solo repertoire. He says, "It's such good music and sounds great in the trombone register."⁶⁴

The Trombone Section

Given his experience performing in principal, second, and bass trombone chairs professionally, Stewart has developed separate approaches while playing in the trombone section. He believes that each instrument has a distinctive role: as principal trombonist, you must work with the other principal players in the orchestra (especially the principal trumpet) and lead the section from everything to dynamics and phrasing. Mr. Stewart has a soft spot for the role of the second trombonist, considering he spent the majority of his time in that chair. He thinks that the second trombonist does not feel like a leader, but should support the principal trombonist; he memorably characterized the second trombonist as the "meat of the trombone

64 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

section sandwich.”⁶⁵ He believes that the second trombonist is the one who holds the section balance together and should be credited when one compliments the trombone section: “After a concert, people might come up to complement the principal trombone or the bass trombonist, but rarely say anything about the second trombonist. But when they say something about the section, they’re talking about the second trombonist filling out the balance of the section.”⁶⁶ Finally, the bass trombonist has to be a partner with the tuba, given the propensity of the two instruments to play in unison or in octaves. Stewart shares the belief with Paul Krzywicki (former Philadelphia Orchestra principal tuba) when he maintained that the two instruments made a single sound when playing a similar passage at the same time.

Learning Orchestral Repertoire

Upon being hired as the new associate principal trombonist with the Philadelphia Orchestra, Stewart felt uncertain with his overall knowledge of the tenor trombone symphonic repertoire. Although he had spent five years as a member with the New Orleans Symphony, Stewart had not performed on the tenor trombone, but as bass trombonist. He purchased recordings of works the orchestra was scheduled to perform in order to prepare for the upcoming performances. Stewart acknowledges that he spent more time preparing for concerts by listening to works than playing those works during his first two years in the orchestra. He believes the practice of learning the entire piece, and not simply the trombone excerpt, to be invaluable for a trombonist who is not yet familiar with a specific work. In addition to listening, Stewart contacted the symphony librarian to find out what the group would be performing his first year in the orchestra. However, he did not receive the *exact* answer he had been seeking. According to Stewart, the librarian said, “Oh, don’t bother. We’ll have covered everything in two years.” Years later, Mr. Stewart acknowledged, “[The librarian] was right.”⁶⁷ Stewart ultimately gained the knowledge needed to perform those works through experience; however, the student trombonist does not have the luxury of regular symphonic employment, necessitating the need to study recordings of the works they are to perform in order to prepare them for life as a full-time symphonic musician.

65 Ibid.

66 Ibid.

67 Ibid.

Conductors

Stewart has performed for many conductors throughout his career, and shares those experiences with students. He stresses the importance of interpreting a conductor's gestures immediately. According to Stewart, a conductor does not typically spend much rehearsal time speaking to the back row. He suggests that trombonists exaggerate the conductor's perceived intent, so as to signal to conductors that you understand what they want from you. He said that when guest conductors frequented the Philadelphia Orchestra in Ormandy's later years as music director, Stewart would "push the envelope just a little bit." He says, "You don't want to be bland. They might give up and work with others if you don't do anything. But if they ask for something, give them a little more, but tastefully."⁶⁸

Stewart said when he first entered the orchestra, he tended to be shy and was not as aggressive a player as he eventually became. He noticed the "old timers" taking charge of a situation if the group became rattled in terms of ensemble cohesiveness, by playing out and being more assertive. As a result, Stewart became a better player when he was forced to play up to the standards of the other aggressive players in the orchestra. According to Stewart, Eugene Ormandy did not want someone in the orchestra who was shy, and said that this demand for confidence was displayed through the way orchestra members held their instruments. In essence, Ormandy wanted an orchestra of musicians who both sounded *and* looked confident.

Stewart said that he and his colleagues in the orchestra played behind the indicated beat of Ormandy's ictus, due to his unclear baton technique. Instead of playing precisely with their conductor's beat, the musicians would instead follow their conductor's musical idea; a gesture Stewart called, "painting a wonderful musical picture." He said, "You played with the conductor musically, but not with the stick." Stewart likened the Philadelphia Orchestra under Eugene Ormandy to a large chamber ensemble; everyone listening to each other carefully. He said when playing under other conductors with precise, highly refined baton techniques, the orchestra stopped listening to each other, because the focus was to stay with the conductor, instead of listening to play together.⁶⁹

Dee Stewart has synthesized his pedagogical knowledge and past experiences to meld into a perspective of trombone pedagogy. His fundamental concepts of tone production and

68 Ibid.

69 Ibid.

musical expression were influenced through his study with Arnold Jacobs. Stewart learned from experiences with colleagues in the New Orleans Symphony and the Philadelphia Orchestra, which solidified his pedagogical concepts. This perspective has flourished for over forty years and has benefited hundreds, if not thousands, of students. Some have become world-class trombone performers and teachers, and some have become successful in other areas of music.

CHAPTER 2

METHODOLOGY OF M. DEE STEWART'S TEACHING

This chapter details M. Dee Stewart's method of teaching, describing how he implements the concepts mentioned in the previous chapter in his studio. Like his fundamental conception of tone production, Mr. Stewart's approach to teaching is very simple. His easygoing personality and understanding of student learning styles are the basis for how he teaches. Novice and seasoned teachers alike may enhance their own teaching by reviewing Mr. Stewart's pedagogical style, the efficacy of which is confirmed through extensive student feedback.

Philosophy of Teaching

Before one can learn about Mr. Stewart's pedagogical method, it is imperative to understand his philosophy of teaching. This philosophy guides his style of teaching and how he approaches it.

Former students believe that Mr. Stewart's style of teaching is to show his students the simplicities of playing the trombone. Joseph Alessi described it as "Trying to find an easier way to play the instrument. Try to brainwash [students out] of bad habits and create better habits."⁷⁰ Stewart's overall goal is to simplify the student's approach (both physically and mentally) to playing the trombone.⁷¹

Dee Stewart is fortunate to have been surrounded by a family of teachers. Both of his parents were teachers, his brother is professor of bassoon at Rowan University, and his wife, Rozella, is a retired public educator and school board official. It is no doubt that these influences helped shape his philosophy of teaching. Stewart says:

All members of our family are doing well and have been quite involved in giving to others. This effort has been through different kinds of service aimed at the betterment of people. In fact, it seems that most of my wife's and my extended families have always been involved with humanitarian activities. Perhaps that is why I am quite comfortable in my current role as a professor at Indiana University.⁷²

70 Joseph Alessi (principal trombonist, the New York Philharmonic), in discussion with the author, September 2010.

71 Jonathan Reycraft (trombonist, the St. Louis Symphony), in discussion with the author, August 2010.

72 http://stewartsounds.com/StewartSounds/About_Me.html

Stewart believes that his role as a teacher is not only to teach the trombone, but also to teach to the specific needs of the individual student as they find their niche in the music profession, which may be an area other than trombone performance. He acknowledges that his focus has become oriented more to the student than earlier in his teaching career, when it was only about a student's trombone performance. Stewart finds himself less concerned about the specific technique of playing the trombone than teaching the individual how to become a better musician.⁷³ He believes that part of his job is to prepare students as they begin their professional lives in whichever field they choose to go.

I want them to be great trombone players. Nothing about the new idea changes that. I'm here to teach you, you're here to play and we're going to do that. So let's prepare this skill [trombone playing] to the highest level we possibly can. But what can we do with it? Okay, there's performance in a major orchestra, there's teaching; which is pretty obvious. But are there other things [the student is] interested in?⁷⁴

Matthew Vaughn acknowledges Stewart's advisory abilities: "I think he encourages students to have a broad spectrum in mind, with other likes and a diversity to your life, so you're not just single-minded and obsessive about one goal."⁷⁵ In addition to advising the student to formulate their career goals, Mr. Stewart believes that he is available to counsel them as they get started in life. Although he accepts the fact he will not be able to help every student find employment as a professional trombonist, he does want to help each student find his or her niche.

I don't care who the kid is, I'm much more involved in him or her as a person, and how we're going to make this a beneficial thing, even if we drop trombone. That's okay, you don't have to play trombone. And I've kind of grown into that. This [thought] kind of began at Curtis when I saw everyone so focused. But here [Indiana University], where you have such a broad scope of students, everyone is different. It seems like our job isn't just teaching trombone, but working with the individual helping them get started in life. When they come in, they're 17, 18, 19-year old kids and when they leave here, they're in their early twenties. They look different. That four or five years are really pivotal [in their lives]. So if I can get them to that stage and feel comfortable with where they are, then I'm really happy. It's a very complex job, really. You're hired to teach trombone, but I think the dean would want us to do more than that. Maybe that's not always the case. Sometimes, you have to be careful. I've lost some [students] who

73 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

74 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

75 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

disappeared; some re-connected; some I don't know. You can't save them all or make them all Joe Alessi.⁷⁶

Teaching the Individual

One way Stewart relates concepts of trombone playing to students is through an interest the student may hold outside of the trombone or music. By getting to know his students, he can teach in a manner that plays to their specific interests so as to illuminate the art of performance. For instance, avid golfer Jonathan Whitaker commented on Stewart's use of golf to relate to trombone playing.

A lot of times he would ask how it may relate to golf and then tie it in. One time for spring break, I went to Orlando to visit my dad. We had gone to a professional golf tournament and [I] came back fired up, wanting to talk about the methodology and the religious, pre-shot routine a lot of those guys go through and how it related to the trombone. He would use that.⁷⁷

Vaughn says that Mr. Stewart's personable attitude was helpful in getting to know him as a student, so Stewart could relate information that was specific to him.⁷⁸

Care for the student's well being is exemplified in Stewart's teaching and confirmed by former student and current professor of trombone at the University of Missouri – Kansas City Conservatory of Music, JoDee Davis. “Unlike some teachers in our profession, he thrives on seeing the student develop. He loves to see that development and the process of teaching and helping students to mature as musicians.”⁷⁹

Fabio Sampo mentions Stewart's respect for the individual, while maintaining the goal of teaching a fundamental concept of tone production. He said, “[Mr. Stewart] tries to use your good qualities and drives you in the direction you need to go. I've seen a lot of lessons and he uses a different approach with everybody, but keeping the music and air in mind the whole time.”⁸⁰ Stewart realizes not all students learn or conceive of music the same way; thus, he tries to provide alternative approaches to teaching.

76 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

77 Jonathan Whitaker (professor of trombone, University of Alabama), in discussion with the author, August 2010.

78 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

79 JoDee Davis (professor of trombone, the University of Missouri – Kansas City Conservatory of Music), in discussion with the author, August 2010.

80 Fabio Sampo (former principal trombonist, Turin, Italy Orchestra), in discussion with the author, August 2010.

Although Mr. Stewart implements the same concepts with every student who walks through his studio door, he respects each student's individual traits and recognizes their unique learning patterns. Stewart believes that teaching techniques that work for some do not always work for all.

Each person who enters the studio has to be approached in a unique manner. To develop confidence, to encourage, or point them in a direction they haven't thought of yet – these things are best done one on one.⁸¹

It would be inappropriate to suggest that only one correct method of teaching exists. Instead, aspiring teachers should learn to emulate the successful qualities of a master teacher. Dee Stewart's teaching style is fostered through his personality and pedagogical beliefs. Comments from both Stewart and his students draw attention to those aspects of his teaching style that have been rewarding for both.

Demeanor

Mr. Stewart is a calm and intelligent individual who exudes professionalism. Joseph Alessi describes him as being “very patient, very calm and very demanding. But also he's so knowledgeable. You came out of the lesson smarter than before. I think I was impressed with the intelligent and thoughtful style [in which] he would teach. It's not what you teach, but how you teach. And the way he delivered his statements was unique; it was unmatched.”⁸² Mark Lawrence said that although demanding, Mr. Stewart never lost his temper or became overbearing towards him or his fellow students at the Curtis Institute of Music.⁸³ Colleague and former student Carl Lenthe believes that Stewart's patience is an attribute that has been carried through to his students:

I think there's this patience of his that carries over to many of his students, that they have a patient and peaceful approach to playing. Not athletic and not in your face or overly rambunctious, but peaceful.⁸⁴

Matthew Vaughn affirms Mr. Stewart's calmness, but touches on his persistence, which is another characteristic of Stewart's teaching. “He's certainly calm and deliberate; very cool. But he was also a very demanding teacher. You knew when you weren't playing well because he

81 M. Dee Stewart. “Lenthe on Stewart.” By Carl Lenthe. *The International Trombone Journal*, vol. 26, no. 3 (Summer/July 1998): 34-36.

82 Joseph Alessi (principal trombonist, the New York Philharmonic), in discussion with the author, September 2010.

83 Mark Lawrence (former principal trombonist, the San Francisco Symphony) in a discussion with the author, August 2010.

84 Carl Lenthe (professor of trombone, Indiana University) in a discussion with the author, August 2010.

wouldn't be praising. But he was not a mean teacher at all. And also, he would never harp on problems."⁸⁵ Although "calm and collected" sums up Stewart's demeanor in lessons, he consistently holds his students to a standard that stems from a lifelong professional musician.

Persistence

Two of Stewart's strengths as a teacher is his attention to detail and *his* ability to hold students accountable for their playing. According to Dugan, "He wouldn't let you get away with playing it safe and wanted you to push the boundary to see what you could do. That's always a very scary thing if you've never done it before, but can be a very liberating thing if you can keep it going."⁸⁶ Mark Lawrence refers to Mr. Stewart's thoroughness as a teacher and his appreciation of Stewart's influence in this regard:

I also try to be very thorough with my teaching in not letting things go by, just like Mr. Stewart. Things that are concerned with technique; the fundamentals, the breathing. Making sure everything is in order. It is something I try to do, which is something he tried to do in his teaching; to not let anything slip through the cracks.⁸⁷

An example of this would be Stewart's adamant position regarding the fundamental concept of tone production, as discussed in the previous chapter. Whitaker commented that Mr. Stewart would often return to fundamental concepts in lessons. "He [wouldn't] let up and [wouldn't] move on to something else until it was right. And if he ever [were] to detect that I wasn't producing correctly, if I wasn't blowing, or if things were too tight, then he would pick a phrase and we would work on that concept again. He would mentally put the brakes on whatever you had planned for that lesson and made sure that every time you came through that door, it was great."⁸⁸ The persistence demonstrated by Mr. Stewart was sometimes frustrating for students. Vaughn would often think to himself, 'Okay, enough, I've got it. Let's go on.' However, he quickly realized the importance of his teacher's persistence.

When I got away from studying with him [upon graduating], I got away from doing [what he reinforced in lessons, which is efficient production]. You could really tell a difference after going back and having a lesson with him after a few

85 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

86 Timothy Dugan (trombonist, "The President's Own," U. S. Marine Band), in discussion with the author, June 2010.

87 Mark Lawrence (former principal trombonist, San Francisco Symphony), in discussion with the author, August 2010.

88 Jonathan Whitaker (professor of trombone, University of Alabama), in discussion with the author, August 2010.

years without studying with him. He would say, ‘Well, you’re not quite [blowing air in a full and relaxed manner].’⁸⁹

Pacing

Mr. Stewart has a very basic approach to pacing his instruction. He encourages students to be proactive in lessons through the material they choose to bring. Rarely does Stewart assign a specific etude, but instead will ask, “what do you have today?” or “how can I help you today?” He puts the responsibility upon the student, but will guide them in their selection of a particular piece of music.

Stewart believes in allowing the student to discover concepts without relying on him to impart the knowledge directly. He will encourage students by leading them down a path that requires them to explore their options that ultimately teach them something new. Ellefson recalls how Stewart encouraged him to explore new interpretive ideas without telling him what to do, but allowed him to realize the goal through guided instruction.

He distributed knowledge at appropriate times and would only tell you what you needed to know. Instead of telling me exactly how to do something, he planted the seed and let me run with it. It allowed me to move in a particular direction with [the concept].⁹⁰

Davis describes Mr. Stewart’s pacing in a typical lesson: “He would let you play quite a bit of material and then make one or two succinct comments. He tended not to stop you a lot and correct little things, but he was kind of a Gestalt teacher for me,” she said.⁹¹ Jonathan Whitaker believed what Mr. Stewart felt was best for the student was in fact what they needed, and that he does not give students unnecessary information.⁹² Stewart evaluates the status of a student’s trombone playing and improves what he feels is the most pressing issue for that student. He does not feel the need to mention a topic or concept addressed at a previous lesson (such as tone production), if the student is playing with a beautiful tone. Stewart will only address what he feels needs improvement.

89 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

90 Peter Ellefson (professor of trombone, Northwestern and Indiana Universities) in a discussion with the author, June 2010.

91 JoDee Davis (professor of trombone, the University of Missouri – Kansas City Conservatory of Music), in discussion with the author, August 2010.

92 Jonathan Whitaker (professor of trombone, the University of Alabama), in discussion with the author, August 2010.

Immediate Results

Stewart believes that his comments to a student should be both succinct and able to produce an immediate result in the student's playing. He said, "Most everything I do, maybe everything, if it has an immediate effect, should be a good effect. I shy away from anything that could even temporarily be a problem. I think that's dangerous."⁹³ Stemming from his easygoing demeanor, negativity is an attribute Stewart does not believe is beneficial to his teaching style. Instead, he believes students will grasp a concept if it occurs naturally and immediately.

Dugan mentions the immediate improvement in his playing, per Stewart's instruction. "[Mr. Stewart] got me playing the trombone better...immediately. I think this is what a lot of his students have in common; they sound better immediately. It was like magic."⁹⁴ Jonathan Reycraft praised Stewart's "acute observation, being able to diagnose quickly how to fix a student, which resulted in immediate [improvement]."⁹⁵

The impact of an immediate improvement can be an overwhelmingly positive experience for a student, given the many hours students may spend practicing with apparently little to show for it. Considering that students only see him once a week for a one-hour lesson, Stewart strives to improve the student's playing in the lesson so that they feel a sense of accomplishment and satisfaction in the hopes of carrying it throughout their practice in the following week.

Positive Reinforcement

Stewart's positive personality is evident when teaching. He says, "I can't go negative with just about anything."⁹⁶ His positive approach to teaching is a result of his belief that playing the trombone should be fun. Dugan says that Mr. Stewart is able to stay positive through constructive and *corrective* comments. "He's always thinking and has a developed approach to dealing with students."⁹⁷ Fabio Sampo said that he walked out of lessons with Mr. Stewart feeling good about his playing because Mr. Stewart had a way with keeping morale high, which Sampo believes is important in the music profession.⁹⁸ When confronted with a problematic issue with his playing, Vaughn said Mr. Stewart kept him calm and positive. According to

93 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

94 Timothy Dugan (trombonist, "The President's Own," U. S. Marine Band), in discussion with the author, June 2010.

95 Jonathan Reycraft (trombonist, the St. Louis Symphony), in discussion with the author, August 2010.

96 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

97 Timothy Dugan (trombonist, "The President's Own," U. S. Marine Band), in discussion with the author, June 2010.

98 Fabio Sampo (former principal trombonist, Turin, Italy Orchestra), in discussion with the author, August 2010.

Vaughn, Stewart would tell him to, ‘Think about how you want to sound and put your mind in a positive frame of mind, instead of the negative focus on the matter at hand.’⁹⁹

For example, instead of dwelling on a specific problem that the student may be having with a passage, Stewart will suggest changing the approach to playing the specific passage in hopes of playing it differently (and eventually, better). Vaughn says that he models Mr. Stewart’s problem-solving ability when helping students with difficult musical passages. He would find ways around the issue instead of continuing to attempt the passage head on, repeatedly.¹⁰⁰ (The implementation of such techniques will be discussed in greater detail in the “Teaching Techniques” section of the current chapter.)

Davis believes that teachers, like Stewart, should have a certain amount of trust in their students with whom they are working. She said, “If you give them the proper amount of information and guidance, they’ll find their own way, their own niche for themselves and figure it out; by not insisting to do things the same way.”¹⁰¹ Mr. Stewart put the onus on the student to succeed. According to Dugan, he would say ‘Just do something [different],’ and through that simple statement, encouraged the student to explore and improvise a new way to perform a particular passage. “It was all on you to see what you could do, which I think is a very valuable teaching tool.”¹⁰² This technique is a way for Stewart to challenge the student without becoming hostile or demanding, but positive and encouraging.

Importance of What You Say As a Teacher

Mr. Stewart stresses the importance of giving clear verbal instructions, being sure what one says is in fact what is meant. Stewart recalls a story from his childhood that reinforces this belief: he was in elementary school, amongst a semi-circle of young trombonists when his teacher made a peculiar statement. The teacher said, “I want you to look at the floor in front of Dee. He has less water on the floor than the rest of you, and that means he’s a better player than the rest of you.” Stewart said that obviously this had nothing to do with playing the trombone. Had those around him cared, they would have done everything possible not to accumulate water on the floor in front of them, given their teacher’s false comment. Stewart mentioned this story

99 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

100 Ibid.

101 JoDee Davis (professor of trombone, University of Missouri, Kansas City Conservatory of Music) in a discussion with the author, August 2010.

102 Timothy Dugan (trombonist, “The President’s Own,” U. S. Marine Band), in discussion with the author, June 2010.

because a student may only remember a specific phrase or concept from a lesson. He says, “What you say is important, and it had better be right.”¹⁰³

Early in his teaching career, Dee Stewart would use the phrase, ‘Blow more air,’ if he felt that a student was not playing the trombone correctly. After a while, he noticed that the students he said this to were beginning to play the trombone in a harsh and aggressive manner. He came to the realization that by saying the word ‘more’ led some students to think that they should blow the air harder into the trombone. Realizing what he said caused the opposite result, Stewart replaced “more” with “free,”¹⁰⁴ resulting in students who played efficiently, with a beautifully relaxed tone rather than an overly aggressive, harsh tone.

Stewart’s philosophy of teaching has evolved through experiences that have pointed him *to* new directions he feels have benefited his teaching. He demonstrates this philosophy through teaching techniques that are simple, effective, positive and to the point.

Teaching Techniques

The second half of this chapter will detail several important teaching techniques Dee Stewart uses to improve his students’ performance including using the pinwheel, buzzing the mouthpiece or rim, altering musical styles, and modeling.

Stewart recognizes that although he and his former teacher, Arnold Jacobs, shared a similar approach to tone production, they implemented the aforementioned concepts on tone production somewhat differently, specifically regarding the techniques used to improve air production. Stewart relates that when having a lesson with Jacobs, he would sometimes “hook you up to one of his machines, or pull out one of his gadgets.”¹⁰⁵ In lieu of “machines or gadgets,” Stewart uses a toy to teach his students how to blow air efficiently.

The Pinwheel

One of Stewart’s more amusing pedagogical tools is a child’s pinwheel, the staple at countless birthday parties and county fairs. Stewart stumbled upon the benefits of blowing the pinwheel to enhance air production while walking through the grocery store. He said, “I just saw it there, picked it up and blew. Right there, I realized how much easier [tone production] could

103 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

104 Ibid.

105 Ibid.

be.”¹⁰⁶ Stewart calls his use of the toy to enhance air production ‘pinwheel pedagogy.’ He says that the device has been very rewarding for his students as they learn to produce sound in a free and relaxed manner.

Stewart discovered that the basic principle involved in propelling the pinwheel blades was much the same as the method of air production he encouraged on the trombone. He believes that the pinwheel aids his pedagogical *goal* of efficient tone production. Mr. Stewart’s restates his conceptualization of tone production below.

The basic thing is that if we can get that air to flow freely out of our face, over our lips, then the lips can respond in the best way that they can, and feed it into that megaphone, you’ve got it. Then you can take that horn and make it talk. You feed something in there that really works.¹⁰⁷

Stewart has capitalized on reinforcing a simple concept with a simple mechanism, which highlights an important philosophical belief within his teaching: simplicity. Below, Stewart explains his philosophy about the amount of air one should strive to use while playing the trombone.

The amount of air we use on the pinwheel is more than what we use on the trombone. But what I want you to carry over from the pinwheel to the trombone is that ease and that flow going without any resistance...and that’s the way I want to play the trombone. The horn is an open tube and air goes right through it. I know horns respond differently, but in terms of holding back the air, it doesn’t really hold back the air. So if we can play with that same free blowing, then the embouchure has a chance to vibrate. If you’re getting that air to flow through the lips freely, then they’ve really got a chance to vibrate efficiently, and that’s where your resonance comes from.¹⁰⁸

Too often a student will blow an air stream into the trombone that is not full, causing a weak vibration of the lips, resulting in a poor sound. Stewart uses the pinwheel to teach students how to feed the lips sufficient air, thus maximizing lip vibration, which produces a beautiful sound. Matthew Vaughn reiterates the importance of such a concept. He said, “...the less you can do with the embouchure and the more you can accomplish with your air, the easier [trombone playing] is going to be.”¹⁰⁹

106 Ibid.

107 M. Dee Stewart (professor of trombone, Indiana University), audio recording of a lesson with Michael Miragliotta, April 1, 2011.

108 Ibid.

109 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

In an interview with Carl Lenthe, Stewart explained the purpose of the pinwheel as it relates to the process of playing the trombone:

The pinwheel gives you a goal. When you throw a ball, you have a target. We are throwing air, but air is an invisible product. We don't have a target and we can't see it travel. Consequently, we start thinking internally. We start to think about what we are doing instead of where the thing is going. With the pinwheel, we not only have a target, but also can see how fast or how much we are blowing. You can blow it slow or fast and see the result. It is just perfect.¹¹⁰

Stewart's use of the term "goal" is another way for students to strive for a product. Although he reinforces production throughout lessons, creating the goal of spinning the pinwheel blades in a fast, sudden manner is the same idea as creating a beautiful trombone sound – the pedagogical product.

Stewart will have a student blow the pinwheel if he detects that they are not using their air properly, thus producing a sound that is not rich and full. He will commonly notice at least one of the following characteristics from a student that justifies the use of the pinwheel: taking shallow breaths, stopping or holding air just before the exhalation (commonly known as the Valsalva method), weak exhalation, physical tension (most notably in the shoulders), or poor tone.

When first learning to use the pinwheel as a pedagogical device, Stewart has the student hold the pinwheel at arm's length and blow so it moves suddenly and rapidly, thus reinforcing proper inhalation and exhalation. Stewart says, "What they don't realize is that they're learning how to take a big enough breath, because the pinwheel is so far away. It doesn't work if it is close to the face."¹¹¹ He says that the student cannot help but take a large breath, because their focus is to move the pinwheel with a sudden burst of air. Mr. Stewart says that older students often have difficulty blowing the pinwheel their first attempt, due to their natural inclination to form the brass embouchure in addition to blowing air. When he sees this, Stewart tells the embouchure-forming student that it is permissible to puff out their cheeks in order to move more air, ultimately spinning the pinwheel. "The goal is to teach [the student] to let [the air] go," according to Stewart.¹¹²

110 M. Dee Stewart. "Lenthe on Stewart." By Carl Lenthe. *The International Trombone Journal*, vol. 26, no. 3 (Summer/July 1998): 34-36.

111 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

112 Ibid.

Once the student has shown Mr. Stewart (and themselves) that they are blowing the pinwheel correctly, he will have the student transfer the newly-acquired skill to the trombone. Stewart has the student perform an exercise that he describes as “playing a trick on the body,” a term he said Arnold Jacobs would use.¹¹³ He has the student hold the trombone with the left hand and the pinwheel with the right hand. The student is to blow the pinwheel two times, drop the pinwheel, and play one note on the trombone (usually a middle F in the staff) in the same manner in which they had been blowing the pinwheel. In essence, the student is pretending to blow the pinwheel, but also buzzing the lips, which results in sound. The student is learning to blow large amounts of air into the trombone while relaxed, resulting in a beautiful, sonorous tone. According to Stewart, the purpose of this exercise is to establish a reflex of better playing. He said, “We want to tweak that reflex. What we do is temporarily make [the student] better and then work off of that to gain consistency.”¹¹⁴

Stewart says the pinwheel has not only benefitted students, but has also helped professional trombonists produce a sound in a more efficient manner. He recalls a story how the use of the pinwheel improved the playing of a retired trombone professor at a large music school in the upper Midwest. The individual was in Bloomington (Indiana), visiting relatives, when asked to teach a master class on campus. According to Stewart, the master class was well taught and that the individual played very well, but later that night, this person called Stewart for assistance, since “[the individual] didn’t feel [they] played all that great at the master class.”¹¹⁵ Mr. Stewart recalled being nervous about being asked to teach such a reputable trombone teacher. But he did what he does with all new students who he thinks could improve their tone production, which was give them a pinwheel and teach them how to blow it properly. After a few puffs at the target, the retired teacher picked up the horn and produced a superior sound that surprised both of them.

The pinwheel can serve as a reminder for all trombonists, regardless of ability, of an efficient way to produce a sound on the instrument. Timothy Dugan, who has been a trombonist with “The President’s Own” U.S. Marine Band since 2003, says that he still uses the pinwheel

113 Ibid.

114 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

115 M. Dee Stewart (professor of trombone, Indiana University), audio recording of a lesson with Michael Miragliotta, April 1, 2011.

and admits that he does not use it enough. He believes that he should be using the device every day, “because it flat out works. It blew my mind [how well it worked the first time I used it].”¹¹⁶

Students will improve immediately from using the pinwheel and thus supports a principle of Stewart’s teaching philosophy, which is for something to have an immediate effect. Cameron Smith, an undergraduate bass trombone student at Indiana University, says that he was impressed with the immediacy of positive results that the pinwheel offered:

I’d say my first lesson with the pinwheel was my ‘wow’ moment. Right there, I heard improvement. And with other [techniques for improvement], it usually takes time to hear improvement, but I heard [a better sound] immediately [after using the pinwheel].¹¹⁷

Michael Miragliotta, a trombone student at Indiana University, said that other elements of his playing fell into place after he blew the pinwheel to reinforce his tone production. Miragliotta describes the following benefits from pinwheel use: immediately better tone, physical relaxation, enhanced range, better accuracy and ultimately becoming a more expressive musician. As an advanced trombonist, he mentioned having to re-learn how to blow the pinwheel without forming the brass embouchure and allowing the air to flow freely from the body. The email to the author details those added benefits Miragliotta attained through continued pinwheel reinforcement, providing a vivid description of the pinwheel’s efficacy that is worth quoting at length:

After my audition at IU two years ago, I took a lesson with Mr. Stewart. I was shocked by the difference it made. I was immediately playing in a completely relaxed way. My sound, range, air support, and accuracy were better and maybe most importantly I was playing more musically. Before the pinwheel exercise, I was physically working hard to present my musical ideas, but with a more effortless delivery, they naturally came through. Vibrato is an aspect of my playing that I have struggled with, but after working with the pinwheel to improve my production, it became natural for me.

After this lesson, I had a few months off before starting at IU. In that time I worked with the ideas Mr. Stewart had presented. It wasn't easy at first because I was noticing myself repeating bad habits. I was trying to direct the air at the pinwheel which was causing tension just as I did in my lesson, but I remember Mr. Stewart telling me to allow my cheeks to puff out and focus on making the wheel spin. I also remember him pointing out his window to Third Street and telling me he could pick out anyone out there (who wasn't a brass player) and they

116 Timothy Dugan (trombonist, “The President’s Own,” U. S. Marine Band), in discussion with the author, June 2010.

117 Cameron Smith (undergraduate bass trombone student, Indiana University) in a discussion with the author, September 2010.

would be better at it than me. He also said that small children are naturally good at it because they haven't learned the bad habits that we have. He also said it was alright to breath [sic] after every "note" if necessary. My instinct was to try to make phrases and take my usual breaths while blowing the line. Remembering these ideas helped me greatly when practicing on my own. When using the pinwheel, I would forget about anything trombone related and just blow and make the thing spin. The ideas he shared allowed me to replicate what we did in his office.

I wasn't a particularly tense player at the time of our first lesson. The feeling of efficient production wasn't new to me, but I was inconsistent. Some anecdotes or descriptions of relaxed playing would get me to the same place, but not like the pinwheel. Whenever I do the pinwheel exercise properly, I notice instant results. I feel it is because it completely removes the instrument and the music from the equation and allows you to focus only on basic [tone] production. When you go back to the instrument, all of the things we work on are instantly improved, sound, musicality, flexibility, range, intonation etc.¹¹⁸

Although the pinwheel has been a successful teaching tool for Stewart, he says that students do not have to use the pinwheel to achieve better tone production. Stewart said, "Heck, you could use a piece of paper. It doesn't matter what you use, as long as you're working to get the right result."¹¹⁹ It is important to note that a piece of paper provides the same visual goal the pinwheel creates. However, the continued benefits of the pinwheel by Stewart's students leads him to say, "It works every time."¹²⁰ He is able to improve a student's tone production through his patient approach to blowing a children's toy.

Overall, Mr. Stewart believes that the pinwheel enables one to become a more efficient player: "You get a better product with less effort, which means the tone quality is going to be better."¹²¹ He also believes that given the resourceful manner of production, the trombonist will have better physical endurance, flexibility and a cleaner articulation. Most importantly, efficient production allows the student to become more musically expressive:

When I get [students] to play the pinwheel properly, suddenly they're making great music. Notes have shape to them, and we hadn't talked about that at all, but it spontaneously comes out of them, that it's so easy to play, these musical ideas that they had come out.¹²²

118 Michael Miragliotta, e-mail message to author, April 11, 2011.

119 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

120 Ibid.

121 M. Dee Stewart (professor of trombone, Indiana University), audio recording of a lesson with Michael Miragliotta, April 1, 2011.

122 Ibid.

Stewart stresses the importance of teaching students how to develop a beautiful trombone sound. However, he does not lose sight of the musician's primary goal, which is to create beautiful music. The next section describes how Stewart retains *his* focus toward musical value, while reinforcing proper airflow.

Blowing a Tune

Stewart does not exclusively use the pinwheel as a method for improving the student's air flow, though he will often introduce it early in a student's course of study and then refer to the concept of blowing on the pinwheel in subsequent lessons. Another method Stewart employs for addressing air production is to have students blow the pinwheel while thinking of a musical phrase. Vaughn describes learning to blow a phrase as "approximating the amount of air you're going to use when you play. I think that was very important. He spent a lot of time doing that."¹²³ This technique reinforces Arnold Jacobs' concept of "Song and Wind:" blowing the air in accordance with the melody, which is another technique that reinforces efficient air production, yet at the same time sustains a musical thought.

Stewart will ask the student to "pick a phrase" if he hears that they are not producing the best trombone sound that they are capable of producing. The goal for students is to make the pinwheel spin rapidly without compromising the relaxed airflow, while imagining the sound of the music they see on the page in front of them. As was the case with the initial blowing of the pinwheel, followed by a single note, Stewart has the student blow the musical phrase a few times on the pinwheel before playing the same phrase on the trombone. The student's use of air becomes more efficient, which leads to the full, free sound Stewart stresses with all of his students. He states:

Blowing the rhythm of the passage seems to work pretty well. Like four or five notes and then playing. The idea of playing it that third time, without hesitation, is like playing a trick on the body. We're getting your body blowing and then pick up the horn and blowing the same way into the horn. When your left arm comes up, you have this reflexive motion to play, just like riding a bike. Changing the reflex is what we're after. I remember Jacobs would say, 'You don't break old habits, you learn new ones.' It's like learning Italian, you don't have to give up English. In order to train yourself to do the new reflex, you're going to have to do it in a training mechanism. You're going to have to be

123 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

repetitive. If playing a line or two and it slips away from you, stop and get the pinwheel out to get it back, so you keep getting it back. It seems like that would be a good approach to learning [to blow with ease]. Just doing it in here isn't going to stick. You're going to delve into this new habit [on your own].¹²⁴

Buzzing the Mouthpiece

Buzzing the musical phrase on the mouthpiece alone is another way to further the concept described above. Like Jacobs, Stewart employs the technique of buzzing the lips on either the mouthpiece or rim to aid the student in areas ranging from embouchure response to musical interpretation. Typically, he will have students buzz the musical phrase they have just blown on the pinwheel, so as to connect the musical thought that was demonstrated with the air on the pinwheel to the vibrating lips. As was stated previously, Stewart believes, "All you need are two lips and an ample supply of air."¹²⁵

Stewart first learned to buzz at his first lesson with Arnold Jacobs. "The two things I gained from that first lesson was a better knowledge of the human anatomy and learning how to buzz. It was new to me, because nobody ever buzzed the mouthpiece [alone]."¹²⁶

Mr. Stewart shares Jacobs' pedagogical belief that since the sound comes from a direct vibration of the lips, the music should come from them as well. Buzzing the mouthpiece requires the student to hone their embouchure accuracy without the refinement (and luxury) of the trombone to amplify and transform the sound. Students who buzz a musical passage on the mouthpiece first, then play the same musical passage on the trombone, feel a sense of freeness (as was the case with the pinwheel) that allows them to play their trombone effortlessly and efficiently. Vaughn attested that Stewart encouraged "a lot of time buzzing and then playing in[to] the horn."¹²⁷ The sequence of blowing, buzzing and then playing the instrument is a critical three-part process Stewart uses to reinforce efficient production and to maximize musical expression.

Altering Musical Styles

Dee Stewart will sometimes challenge his students to play a piece of music in contrasting styles so as to improve their sound production, or to experiment with varying musical

124 M. Dee Stewart (professor of trombone, Indiana University), audio recording of a lesson with Michael Miragliotta, April 1, 2011.

125 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

126 Ibid.

127 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

interpretations. For instance, a student may be working too hard (physically) on a piece that is loud and fast, while articulating every note (e.g., any Rossini orchestral excerpt for trombone). To help the student relax, Mr. Stewart will have the student sit down, lean back and cross their legs before playing the passage legato. The student is still executing the same notes and tempo, but altering both the musical style and the orientation of the body. In order to improve the passage, he has the student vary the musical style “to do something different,” he says.¹²⁸

Another reason for encouraging the student to vary or alter musical styles is to explore additional opportunities for musical expression. Peter Ellefson said that Mr. Stewart was the first person who turned his attention to flexible tone color and articulation:

“One time in a lesson, Dee had me play [the second trombone solo from Rimsky-Korsakov’s] *Russian Easter* with different articulations and dynamics. Of course, I would never perform it that way, but it planted the seed in my mind that I could play other things differently. I play the trombone very conversationally. The inflections I use are very much like speech patterns. Sometimes I will use strange articulations, note shapes, phrase endings [that] are not really textbook, but that was the idea to get me thinking that way. A lot of the things I do [is done by] thinking non-orchestral[y] and got me thinking about that when I started studying with him. I learned that it’s good to have more tools in the toolbox with regards to articulation and note shape – he got me to think more characterization in my presentation. Through increasing my communication palette and *espressivo* element, he got me thinking that it was okay. This led me to believe that everything you play should have a story to it. Every type of music there’s a character you’re trying to communicate, and I think he got me going in that direction with these variations.”¹²⁹

Tell A Story

According to his students, Stewart’s ability to encourage unorthodox interpretations was most productive when he asked them to tell a musical story. Vaughn says that he was “put on the spot” many times by Mr. Stewart who would ask him to tell a story. Vaughn described it as, “[The point was to ask yourself], ‘what are you going to say in this music?’ So, you’re forced to think of some kind of emotional content to put into your music. Stewart has never tried to be conventional with his teaching methods, and by asking the student to complete a task which cannot literally be done – that is, words themselves cannot be spoken through the instrument – is

128 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

129 Peter Ellefson (professor of trombone, Northwestern and Indiana Universities) in a discussion with the author, June 2010.

a way of teaching the student to think differently.”¹³⁰ In order for students to understand his request, Stewart may ask leading questions that relate to a story’s theme or specific characters, in order to paint a picture for the student preparing to narrate the story.

Asking the student to “tell a story” is a hands-off approach to teaching musical interpretation. Stewart could tell students the proper ways of ebb and flow in the musical context, but he thrives on hearing the student become creative with such a task. However, if the student is unable to tell much of a story, Mr. Stewart will pick up his trombone to demonstrate a particular idea. He never tells the students the specifics of “turning a phrase,” but instead will issue the comment, “why don’t you try playing it kind of like this...”

Modeling

Mr. Stewart plays his trombone in lessons to demonstrate the type of sound, dynamic, or musical nuance that he is trying to have his student achieve. Modeling is a technique he will utilize if a student has not been able to achieve a specific concept Stewart is stressing, through spoken instruction. Stewart says, “I tend not to play too much in lessons, because I want them to figure things out [on their own]. But I will play if they are unable to play a certain way [I am asking them to play].”¹³¹

He will occasionally play duets with students to push their artistic boundaries. Doing so, Stewart enjoys playing the counterpart to Johannes Rochut’s “Melodious Etudes, based on the vocalizes of Marco Bordogni,” written by Thomas Ervin, retired professor of trombone at the University of Arizona. He will say to the student before they play, “Let’s play around with it and play some games.” By games, Stewart means allowing the musical phrases to ebb and flow, compelling the student to listen to what he is doing so they may follow. He will also encourage them to do the same, so as to put the onus on the student, which allows them to discover varying possibilities of musical interpretation. According to Mr. Stewart, he says the students are amazed at how well the two play together when they attempt to play these games. “Even the young students get this right away.”¹³²

Stewart teaches students to focus on the quality of sound they produce on the trombone through modeling: ergo, teaching students to listen is a critical tool for self-evaluation and

130 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

131 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, June 2010.

132 Ibid.

allows the students to teach themselves. In addition, he reinforces a fundamental concept of trombone playing that is paramount *to* his pedagogy: efficient tone production.

The teaching strategies mentioned above have been successful for Dee Stewart as he strives to give his students the best opportunity to succeed in whichever field of music they choose to explore. He continues to reinforce pedagogical skills learned from his time studying with Arnold Jacobs as well as those he has developed from over forty years of teaching trombonists. Stewart's effectiveness as a teacher comes from a deep desire to want to help others by approaching issues in a relaxed, comforting manner, which yields immediate, positive results.

CHAPTER 3

THE IMPACT OF M. DEE STEWART'S TROMBONE

PEDAGOGY

This paper has discussed the concepts of trombone playing Dee Stewart teaches his students and the teaching strategies he uses to help them achieve those concepts. This chapter will describe Stewart's pedagogical impact and effectiveness as a teacher, articulating his pedagogical contributions to the field of trombone instruction, and briefly reviewing the concepts and teaching methods that define it.

Dee Stewart's pedagogy has proven to be successful based on at least three criteria: the large number of former students who have achieved a successful trombone career as performers and teachers, students who have acknowledged using direct concepts or methods associated with Stewart's pedagogy, and praise of Stewart's teaching.

Teachers are evaluated by a variety of criteria, not the least of which are the achievements of their students. Dee Stewart has been fortunate to have former students who have obtained membership in world-class ensembles and who teach at leading academic institutions. As Ray Cramer echoes, "In any great teacher, the mark of their success is to look at the students who came under their guidance and to see the success they are having in the profession."¹³³ According to Ellefson, two of Stewart's most successful students have been Joseph Alessi and Mark Lawrence, principal trombonists of world-renowned orchestras (the New York Philharmonic and the San Francisco Symphony, respectively) who have also gained a reputation as successful trombone teachers. Ellefson says, "[Stewart] will be remembered for maintaining a high level of students over a long career."¹³⁴ The terms "successful" and "high level" students, to which Cramer and Ellefson refer, would be classified as those who have gone on to become professional trombonists. In essence, one could say based on this criterion, a successful trombonist is one who makes a living playing the trombone and/or one who teaches the trombone in a full-time capacity.

¹³³ Ray E. Cramer (director of bands emeritus, Indiana University) in a discussion with the author, September 2010.

¹³⁴ Peter Ellefson (professor of trombone, Northwestern and Indiana Universities) in a discussion with the author, June 2010.

In addition to Alessi and Lawrence, the following names can be added to a list of notable trombonists who have studied with Dee Stewart: Carl Lenthe, professor of trombone, Indiana University and former principal trombonist for the Bavarian State Opera in Munich and the Bamberg Symphony; Peter Ellefson, professor of trombone, Indiana and Northwestern Universities and former principal trombonist for the Seattle Opera and Seattle Symphony; Fabio Sampo, former principal trombonist for the National Radio Orchestra, Turin, Italy; Matthew Vaughn, associate principal trombonist for the Philadelphia Orchestra; Larry Bird, former bass trombonist for the San Antonio Symphony; JoDee Davis, professor of trombone, the University of Missouri-Kansas City Conservatory of Music and second trombonist for the Santa Fe Opera; Jonathan Whitaker, professor of trombone, the University of Alabama; Wesley Ballenger III, bass trombonist for the U.S. Army Field Band; and Philip Stehly, trombonist for the West Point Academy Band.

As Alessi states, he thinks Mr. Stewart will be remembered, “not only for his teaching, but his legacy of all of the students he’s put out; the quality.”¹³⁵ He follows this statement by declaring his gratitude for being part of a large fraternity of former Stewart students.

The expression ‘imitation is the sincerest form of flattery,’ could be applied to students who employ similar teaching concepts and techniques as their teacher. Stewart’s former students are utilizing his pedagogical methods, just as he utilizes those methods of his former teacher, Arnold Jacobs. Fabio Sampo states, “I’ve [seen] Joe [Alessi] teach, and I would say 80% of what he teaches is what he learned from Dee.”¹³⁶

Alessi confirms Sampo’s statement by mentioning that he tries to help his own trombone students find an easier way to play the trombone.¹³⁷ He borrowed Stewart’s concept of efficient tone production and applies it to his own teaching. Whitaker also reinforces ease of tone production with his students, going so far as to issue a pinwheel to incoming trombonists at the University of Alabama. He says, “They realize [the pinwheel] is one means to achieving the goal of free and effortless blowing. That’s the main thing.”¹³⁸ Davis is another former student who reinforces Stewart’s concept of efficient tone production and utilizes a similar method of teaching. She says the sequence of blowing a phrase, followed by buzzing the phrase on the

135 Joseph Alessi (principal trombonist, the New York Philharmonic), in discussion with the author, September 2010.

136 Fabio Sampo (former principal trombonist, Turin, Italy Orchestra), in discussion with the author, August 2010.

137 Joseph Alessi (principal trombonist, the New York Philharmonic), in discussion with the author, September 2010.

138 Jonathan Whitaker (professor of trombone, University of Alabama), in discussion with the author, August 2010.

mouthpiece and finally playing the phrase on the trombone produces immediate results. Not only does she support Stewart's concept of trombone playing, but also adopted the method for implementing the concept and the rationale for doing so.

Vaughn acknowledges that his pedagogy resembles Stewart's. Like his teacher, Vaughn says that he is just as demanding and also realizes how to keep the lesson positive, without harping on problems. In order to stay positive, Vaughn strives to find solutions to problems a student may be having, which is a technique Stewart uses.¹³⁹ As was mentioned earlier in the paper, Mr. Stewart said that he has never been able to "go negative," due to his easy-going personality. Vaughn saw a need to replicate that aspect of his teacher's personality, given the effectiveness on him as a student.

Positive testimony is another validation of Dee Stewart's successful teaching. Cramer commends Stewart's creative teaching method:

Dee was able to evaluate and use his imagination and his ingenuity in what would be the best way to approach a particular student to draw the best out of them...to determine what approach, what mannerism is going to best elicit a positive response from students.¹⁴⁰

In addition, he has been recognized by colleagues throughout the trombone community as well as in academia for excellence in teaching. Stewart was awarded the *Educational Press Association of America* "Distinguished Achievement Award" in 1991, the Indiana University School of Music "Teaching Excellence Recognition Award" in 1998 and the "Neill Humfeld Award for Teaching Excellence" from the *International Trombone Association* in 1998.

Having discussed the success of Dee Stewart's teaching, it would be beneficial to summarize his pedagogy. There are two quotes that seem to describe his concepts and methodology best. Ray Cramer summarizes Mr. Stewart's teaching style and overall qualities as a teacher.

[Dee's teaching] was a direct reflection of his personality in the fact that he was sincere, understanding and yet at the same time, there was a high expectation level for his students. There was a great respect. If you are a one on one teacher in a studio, or standing in front of an ensemble, if you want to earn respect, you have to give respect. I felt that was one of his great strengths.¹⁴¹

139 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

140 Ray E. Cramer (director of bands emeritus, Indiana University) in a discussion with the author, September 2010.

141 Ibid.

Cramer touches on Stewart's easy-going personality, which comes across in his teaching style. Being approachable while still holding students to a high level of accountability is a unique strength Stewart possesses. Alessi confirmed the respectful character of his teacher and expressed his gratitude for studying with Mr. Stewart. He said, "All of his students respect him so much and I'm honored to be one of his students."¹⁴² Overall, Dee Stewart loves to teach, which his caring nature seems to support. As Ellefson states, "Young people come to him looking for guidance, and he loves being a guide. So it's like a match made in heaven."¹⁴³

Matthew Vaughn's statement seems to summarize how Stewart has been a successful teacher and how his pedagogical principles have helped his students become successful trombonists.

There aren't too many teachers that I know that have as much success in getting students on the right path. And that's remarkable to me too when you think about how he teaches. His greatest success is how he put people in the position to be able to learn to play simply but how to work on your own, what you should be doing on your own, how you train yourself. I think that was always one of his goals with his students was when they were done taking lessons, that they could continue to get better and knew how to work on [their] own. But he would always tailor to those students. He would work on fundamentals. He would always explore, he would try to council them or work with them with how they could take whatever skills they had in whatever areas they have interests in and how they could put it together and sort of brainstorm with students – to find whatever possibilities they had.¹⁴⁴

Stewart teaches the same concept of simple tone production with all of his students, and the tool used to reinforce that concept is the pinwheel. When presented with the challenge of a student's inability to grasp a concept, he modifies his teaching approach so he may be able to relate the concept to a specific interest of the student. Again, Stewart does not harp on problems, but finds new methods to implement a pedagogical concept.

Vaughn highlighted one of his teacher's strengths: setting students on the right path to success. Although Mr. Stewart stresses great tone production and expressive playing with all of his students, he realizes that not every student who walks into his studio will be the next Joe Alessi or Mark Lawrence, and thus may benefit from a successful career in a field of music other than trombone performance. He clarifies his responsibility below:

142 Joseph Alessi (principal trombonist, the New York Philharmonic), in discussion with the author, September 2010.

143 Peter Ellefson (professor of trombone, Northwestern and Indiana Universities) in a discussion with the author, June 2010.

144 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

I want [my students] to be great trombone players. Nothing about the [idea of pursuing a career besides trombone performance] changes that. I'm here to teach you, you're here to play and we're going to do that. So let's prepare [your trombone playing] to the highest level we possibly can, but what can we do with it? Okay, there's performance in a major orchestra, there's teaching, which is pretty obvious. But are there other things you're interested in? ¹⁴⁵

Ultimately, Mr. Stewart works with younger students to find them a suitable path in the early stages of their lives, and one that will continue to include trombone and the enjoyment of music.

Although Dee Stewart's trombone pedagogy has been described in detail, there are indirect aspects of his pedagogy that students have gathered through their time spent studying with him. They have commented about the following: watching him play the trombone while noticing his relaxed state and heightened concentration, his professional demeanor, and his mature interaction with others, both musically and professionally. Mr. Stewart may not have known that his students were learning more than he intended to teach them; after all, teachers cannot always control everything their students learn.

Students have gained a better understanding of efficient tone production, not only from listening to Mr. Stewart play the trombone, but also from watching their teacher play the trombone. Alessi said, "You would never see him force. He was always a very easy player and got a big sound. And that was really educational to study, watch and listen to him."¹⁴⁶ Vaughn describes in detail Stewart's trombone posture.

Mr. Stewart's ease of playing is almost comical. He would just pick up the horn, and even has a funny way of holding it to where it almost seems like it's barely touching his face.¹⁴⁷

Vaughn mentions that he "used to [imitate] Mr. Stewart blowing [into the trombone], while [he] was in the practice room,"¹⁴⁸ only to discover that he had actually produced a bigger/freer sound on the trombone, due to mimicking the traits of his teacher.

Mark Lawrence credits his own relaxed style of trombone playing to observing Stewart play the trombone. He said, "People have commented to me about my relaxed playing, and I'm

145 M. Dee Stewart (professor of trombone, Indiana University), in discussion with the author, September 2010.

146 Joseph Alessi (principal trombonist, the New York Philharmonic), in discussion with the author, September 2010.

147 Matthew Vaughn (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

148 Ibid.

sure I got that from him. It all fit into his style and approach [to playing the trombone].”¹⁴⁹ Sampo believes Stewart could pick up any instrument and play it easily. “No matter the instrument he was playing, you could tell that it was Dee playing it [given his ease of production].”¹⁵⁰

Albeit physically relaxed, Dee Stewart plays the trombone with an enviable level of concentration. Carl Lenthe noticed Stewart’s heightened sense of concentration, which he calls a “keen mental focus.”¹⁵¹ He describes Stewart’s heightened concentration below:

And the keen mental focus...is I think that anybody who knows him, has probably caught glimpses of this. Whether it’s shooting free throws on the basketball court or bringing in spot-on trombone entrances or fooling around with my Malaysian blowgun, he’s just got a keen mental focus [which helps him accomplish any task]. [He is] very relaxed, but very keen.¹⁵²

Visual learners can learn from non-verbal cues, and watching a teacher reinforce a concept, intentional or not, can add to a student’s education. As was the case with Vaughn imitating Stewart’s instrument carriage, others may benefit from emulating Stewart’s keen mental focus.

Dee Stewart’s tenure as a member of the Philadelphia Orchestra set a tone for the professionalism and quality of music making he expects from his students. Lawrence attests to Stewart’s professionalism: “I think the thoroughness with which he approached playing made me realize the level you had to play at to be successful.”¹⁵³ Alessi describes Stewart’s professionalism in another way; one in which the individual’s responsibility is to take care of himself or herself in the orchestra.

I learned to mind your own business, get the job done and take care of your own stuff and quit worrying about the other guy. Knowing the kind of gentleman he was, he was just this role model that, when you talk about professional, he was very mild-mannered. He had his opinions, that’s for sure, but it was always done in a professional way.¹⁵⁴

149 Mark Lawrence (former principal trombonist, San Francisco Symphony), in discussion with the author, August 2010.

150 Fabio Sampo (former principal trombonist, Turin, Italy Orchestra), in discussion with the author, August 2010.

151 Carl Lenthe (professor of trombone, Indiana University) in a discussion with the author, August 2010.

152 Ibid.

153 Mark Lawrence (former principal trombonist, San Francisco Symphony), in discussion with the author, August 2010.

154 Joseph Alessi (principal trombonist, the New York Philharmonic), in discussion with the author, September 2010.

Davis recalls Stewart being “steady and consistent,” which she believes is a valuable way for a teacher to lead by example.¹⁵⁵

Dugan attests to the need for students to have professional role models while in college. “College is a tough time in your life and you need good role models and I can say that I’ve been blessed to have great role models. I think that this isn’t something we always talk about but it is extremely important.”¹⁵⁶ Dugan addresses an area of one’s education that is not an element of standard pedagogical practices. A teacher can hope that their students act in a professional manner, but the student might never learn how to act professionally unless they witness it first hand.

As a colleague at Indiana University, Carl Lenthe has admired Stewart’s patience and calm, caring nature he displays when interacting with others.

You couldn’t help but notice how he deals with other people. Whether it is a colleague, as well as students and parents of students, or administration, I have never seen him worked-up or upset. He takes a very caring approach and always tries to get the best of what the situation has [to offer].¹⁵⁷

Whitaker agrees that his teacher’s interpersonal communication skills are a trait to be admired. “He was extremely helpful teaching me how to deal with people and how to get my point across [and] learning how to handle working relationships with people. It goes along with being a professional musician and educator.”¹⁵⁸

Mr. Stewart is proud of all of his students, regardless of the path they have chosen to take once they have left his studio. In the interview conducted by Carl Lenthe for *The International Trombone Association Journal*, Mr. Stewart reflects about being a teacher.

There is an excitement that has to do with working with people and seeing them develop and progress. Even though I’m [at] a school with high standards, my biggest excitement comes from having someone come back or call up after a few years and know that they have a smile on their face. They may be teaching elementary band or be a music repairman or whatever, but they are happy. I think that’s the important thing. I am certainly very proud of my students who have gone on to become famous trombone players. But I am most excited about the ones who, no matter what they do, are happy with themselves. I want them to

155 JoDee Davis (professor of trombone, University of Missouri, Kansas City Conservatory of Music) in a discussion with the author, August 2010.

156 Timothy Dugan (trombonist, “The President’s Own,” U. S. Marine Band), in discussion with the author, June 2010.

157 Carl Lenthe (professor of trombone, Indiana University) in a discussion with the author, August 2010.

158 Jonathan Whitaker (professor of trombone, University of Alabama), in discussion with the author, August 2010.

develop on their instrument as much as possible, but they can take that talent in any number of directions.¹⁵⁹

It is evident from the comments above that Dee Stewart has had a profound impact on those who have studied trombone with him. He strives to give his students more than the knowledge of producing a beautiful trombone sound and how to be an expressive artist. To say that Stewart cares about his students is an understatement. In addition to being their trombone teacher, he has always seen himself as the guide that some students seek when they enter college. Most importantly, he has been producing trombone students who continue a life-long love of music and have found ways to fulfill that love in their daily lives.

159 M. Dee Stewart. "Lenthe on Stewart." By Carl Lenthe. *The International Trombone Journal*, vol. 26, no. 3 (Summer/July 1998): 89–94.

APPENDIX A
INTERVIEWS WITH M. DEE STEWART



APPENDIX B
AUDIO INTERVIEWS WITH
FORMER STUDENTS AND COLLEAGUES

Alessi Interview



Ballenger Interview



Cramer Interview



Davis Interview



Dugan Interview



Ellefson Interview



Lawrence Interview



Lenthe Interview



Reycraft Interview



Sampo Interview



Vaughn Interview



Whitaker Interview



REFERENCES

- Alessi, Joseph (principal trombonist, the New York Philharmonic), in discussion with the author, September 2010.
- Ballenger, Wesley (bass trombonist, The U. S. Army Field Band) in discussion with the author, June 2010.
- Cramer, Ray E. (director of bands emeritus, Indiana University) in a discussion with the author, September 2010.
- Davis, JoDee (professor of trombone, University of Missouri, Kansas City Conservatory of Music) in a discussion with the author, August 2010.
- Dugan, Timothy (trombonist, "The President's Own," U. S. Marine Band), in discussion with the author, June 2010.
- Ellefson, Peter (professor of trombone, Northwestern and Indiana Universities) in a discussion with the author, June 2010.
- Ellefson, Peter "Teachers" on Peter Ellefson's official website, accessed June 17 2010, http://web.me.com/whitakerj/New_PE_Temp/teachers.html.
- Frederiksen, Brian. "Air Flow/Air Pressure." In *Arnold Jacobs: Song and Wind*, edited by John Taylor, 118-122. St. Louis: WindSong Press Ltd, 1998.
- Lawrence, Mark (former principal trombonist, San Francisco Symphony), in discussion with the author, August 2010.
- Lenthe, Carl (professor of trombone, Indiana University) in a discussion with the author, August 2010.
- Miragliotta, Michael, e-mail message to author, April 1, 2011.
- Reycraft, Jonathan (trombonist, the St. Louis Symphony), in discussion with the author, August 2010.
- Sampo, Fabio (former principal trombonist, Turin, Italy Orchestra), in discussion with the author, August 2010.
- Stewart, M. Dee (professor of trombone, Indiana University), in discussion with the author, June 2010.
- Stewart, M. Dee (professor of trombone, Indiana University), in discussion with the author, September 2010.

Stewart, M. Dee. "Lenthe on Stewart." By Carl Lenthe. *The International Trombone Journal*, vol. 26, no. 3 (Summer/July 1998): 89–94.

Stewart, M. Dee, e-mail message to author, September 15, 2010.

Vaughn, Matthew (associate principal trombonist, the Philadelphia Orchestra), in discussion with the author, August 2010.

Whitaker, Jonathan (professor of trombone, University of Alabama), in discussion with the author, August 2010.

BIOGRAPHICAL SKETCH

Grady McGrannahan is Assistant Professor of Trombone and Assistant Director of Bands at Drake University (Des Moines, IA). He holds degrees in Bachelor of Music Education from Indiana University and the Master of Music in Trombone Performance from Northwestern University. Born and raised in Reno, NV, McGrannahan began trombone study with his father, A.G. “Mack” McGrannahan III and has studied trombone with M. Dee Stewart, Charles Vernon, Michael Mulcahy, Peter Ellefson and John Drew.

McGrannahan has performed with the Reno Philharmonic, the Nevada Opera Company, the Reno Jazz Orchestra, the Columbus (Indiana) Philharmonic, the Civic Orchestra of Chicago, the Tallahassee Symphony Orchestra, the Tallahassee Ballet, Orchestra Iowa, the Turner Center Jazz Orchestra, and numerous traveling Broadway productions at the Civic Center of Des Moines.

Grady McGrannahan was Director of Bands at the Grammy Signature, Sprague High School (Salem, OR) where his ensembles earned numerous first place and superior ratings and concert, marching, jazz and chamber festivals throughout the Northwest.