

## APPENDICES

### A. In His Own Words: Leonard Falcone on Teaching Methods

*Teaching style? That's a big question. Let me say what I expect a student to be able do eventually. I would like for my students to have a very good tone to start with. I agree with the idea that tone is the most important thing. There was a time I didn't agree with that because it seemed to exclude everything else.*

*I try to develop a firm tone, a good quality of tone. A good tone is free, it's open, it's round, one might say. It has no restriction, no pinched lips or tight throat. And then I like to have them [students] have a good wide range, especially in the upper register so that they will not feel restricted or feel incapable of playing freely the high tones especially required in solo literature. And then I like them to play with a very firm tone, a strong tone, so that every note they play is firm—you can recognize it. When they play a passage you can hear every single note in that passage, not just the first and the last note. And then I like to have the instrument very flexible, very expressive. I would like to hear*

*the baritone played as closely to a cello as possible, a singing style, very sensitive, very delicate. But to do this, you have to first have developed a very firm tone, very definite.*

*Now, in the process of doing this, I ask my students to blow as loud as they can. My experience has been that the majority of low brass players, baritones, tubas, and trombones, that come from the public schools have a small, pinched tone. That's due to the idea that you start to play by buzzing your lips, an idea which I don't subscribe to completely. As a last resort to start some kind of a tone in the beginner, it's successful. If nothing else works, that will. But somewhere along the line, as you progress, that has to be changed because the buzz means closing the lips firmly and pushing the breath through in order to get it to vibrate. And while that's a very fine method to begin with to start a tone in a beginner, in say six months or a year it has to change. So it has been my role to project this to students.*

*I find that beginners and even [the] advanced [players] play in a superficial way. It's so light that you are not positive what the notes are. And there's a constant pecking and scratching of a note and a weak tone here and there and that stems from the fact they can't locate where the tone is in the instrument. You can't see the note, you can only feel it. I think that playing with a very strong tone you have a better feeling of that particular tone by staying right with it. This is it! It's here! When I play this particular tone, or this pitch, the muscles of my stomach feel this way, the pressure of my mouthpiece is always such. It's a feeling. I have used the process of long tones to develop this tone quality, strength of tone, and range. Long tones can be 8 or 10 beats long. It's required to strike the tone accurately through the process of finding where the tone is, first, and then constantly attacking the tone until it's precise, clean, and then [with] a great extension—which means a lot of blowing and pressure on the mouthpiece, which develops the muscles of your lips. And then the control of the tone through the expansion and diminishing. It sounds complicated, but it's a method that works and is still working. It's a long process and it's fatiguing and it's tiring. And sometimes it's*

*discouraging. But unless there is a very definite physical handicap in the shape and construction of the mouth or teeth or lips, all my students have succeeded, and they all have a wide range—at least all those who apply themselves and continue with the study.*

*And so after that, when they have a good control, then of course we proceed with other studies, to develop the dexterity of the fingers and general technique—various types of tonguings, the embellishing of the tone through the use of the so-called vibrato, and the phrasing, breathing, where to take a breath, the business of the musical phrase, and the general concept of the expression and playing. This is the main thing I work on the first year. At very first, it may take a whole period of a lesson, 45 minutes, an hour, until they [students] understand what to do. This is quite complicated at first, and the students forget and they don't understand just what to do.*

*And then along with it, I teach some basic style, such as the rhythmic style of playing, the type that we use in marches, where you attack the tone sharply and then it's tapered off, the release, and then how to release it, and then the spacing between the tones. And I use the rhythm system for that.*

*Most of the music we play is based on 8th note rhythm. In other words, it's important to feel the end beat between the beats, the ends of the beats. Without the ends of the beats, we're in deep trouble. If we play a whole note, which means 4 beats, and we think of each beat as 2 eighth notes tied together, so that we have 8 eighth notes tied together for a whole note, and we play that note from the beginning to the 7th eighth note straight, and then from the 7th to the 8th, we release it—that's where the tapering off of the release takes place. And then if we have another whole note, then the spacing between the two is between two 8th notes. I'll sing it out for you [sings and counts to 8]. So that there's a space between 8th notes. And this release is very important because some students will play all the way through two full notes [sings 2 long notes with little separation], which is not a rhythmic type of playing. You see, spacing. Separate the tones. And when they cut off the tone [sings] there is a choking effect at the*

*end. To avoid that choking effect, taper off [sings, separating and rounding off the notes]. With dotted half notes, we have six 8<sup>th</sup> notes [sings]. We call this a “round.” Round out the release of the tone. Half notes [sings]. See? We never (sings, choking off the tone) We do this sometimes for special effects, but normally, we don’t. Quarter notes? Just two [sings]. There’s a space. There are exercises specifically for that in the Arban book for cornet and low brass. I’ll give an instance: if we play the University of Michigan, “The Victors,” the trio, which is in cut time, by the way, half notes, but the half notes become quarter, we don’t play [sings in a staccato style, then legato]. There should be a softening on the release. Our fight song here is in  $\frac{2}{4}$  time, so that’s quarter notes [sings]. This is the rhythmical type of way to play marches. There’s a lift. If you sustain the notes like some high school bands do, [sings] there’s no separation. But if you separate without the release, without the rounding, there’s a choke. That’s the basic. There’s a lot of variations to it.*

*On the other side of the spectrum, you might say, we have the lyrical type of playing—that’s entirely different, where we use the legato tongue then to connect the tone, very easily. We can pick out anything that’s lyrical or any phrases where the tones are to be tongued, but very lightly, so that . . . as far as the ear can detect, there’s no separating, no stopping, but just a pulsation [sings “I’ll Be Loving You, Always” to demonstrate]. So that’s entirely different. That’s continuous. Like a chorale.*

*[Teach] the rhythmical first, absolutely, then the lyrical. The lyrical is sometimes difficult, but usually not. The process is the same thing. A continuous tone. No tongue. The breath is continuous. And then when that’s settled . . . when the student learns how to do that with no sense of separating the tone, then he needs to learn to add the tongue, but very lightly. Learn how to control the air column first. Now some people use syllables “Du-du-du” or “La-la-la-la,” and that’s all right if it works. Personally, I don’t think of syllables, I think of the music itself, the way I want to have it sound, and then the tongue will do what I want it to do.*